

GHIDINI
1961
GHIDINI

2026
Collection

Index

- 04—**Settebello** modular sofa
- 10—**Katana** dining chair
- 14—**Lancillotto** table
- 18—**Tria** round table
- 22—**Arnold** oval table
- 26—**Cards** small table/console
- 32—**Cono** small table
- 36—**Flexor** cabinet
- 44—**Unduetre** lamp
- 50—**Ypsilon** lamp
- 54—**Dash** lamp
- 58—**Lucky** coat hook

- 62—Materials Collections
- 86—Technical specifications

—Settebello is conceived as the seventh chapter of a design journey with Ghidini 1961. A natural, almost inevitable evolution.

Settebello—Modular sofa

—Lorenza Bozzoli



Settebello—Modular sofa

Settebello is conceived as the seventh chapter of a design journey with Ghidini 1961: a natural, almost inevitable evolution. The name conveys this continuity, but also an idea of luck and harmony. Seven becomes sign, rhythm, measure. A system of elements that can be freely composed in space, giving life to fluid, welcoming configurations. The shapes are soft, generous, conceived for comfort and interaction. The modules come together and bend, creating ever-changing geometries, never rigid, able to adapt to interiors and to everyday gestures.

Settebello is a sofa that invites you to linger, to change position, to share. A domestic landscape in constant transformation, where design meets use and becomes experience. The seats are wide and soft, designed to embrace and support the natural

movement of the body. The backrests and cushions accompany everyday use with ease, creating a balance between comfort and structure.

Settebello is a system in evolution: a sofa that adapts, transforms, and defines the inhabited space. Beyond the rules of geometry. Settebello breaks the monotony of orthogonal forms. Its generous modules, defined by fascinating trapezoidal cuts and sculptural peninsulas, allow the living space to be designed with unprecedented freedom. It is an architectural island that floats in space, becoming the visual and relational focal point of the room. The luxury of informality. The rigor of the metal bases and the decisive geometries of the modules soften into the extraordinary softness of the seats, articulated by a distinctive horizontal banded quilting.





—Katana identify in a balanced synthesis the elements that characterize seats: the legs, the seat, the backrest, but at the same time makes them understandable one separated from the other.

Katana—dining chair

—Paolo Rizzatto



Katana—dining chair



—The table takes shape as a dialogue between stability and tension, between concave and convex.

Lancillotto—Table

—Paolo Rizzatto



Lancillotto—table

The table takes shape as a dialogue between stability and tension, between concave and convex.

A marble top with a shaped profile.

A truncated—conical column with a slight entasis evokes solidity and permanence, recalling an archetypal imagery of classical architecture.

A small, convex metal connector element acts as a capital.

It is at the junction point that the project focuses: where one would expect greater mass, the material becomes thinner. It is not stone, but metal. Not mass, but resistance.

What is structurally crucial also becomes what is formally lighter. A balance between gravity and abstraction.



—A single central sculpture,
the same unmistakable identity.

Tria—round table

—Lorenza Bozzoli





While preserving the strong identity and aesthetic language of the oval version, this new circular interpretation introduces an important structural innovation: the double support is replaced by a single, imposing central leg. This solid column, distinguished by the elegant interplay of curved cylindrical volumes that characterizes the collection, supports the top with perfect visual and static balance. This evolution of the design transforms the base into a true sculptural monolith, while ensuring complete freedom of movement and seating. In perfect harmony with Ghidini 1961's philosophy of excellence, the new Tria round table celebrates the timeless beauty and material richness of natural stone. The table is available in various high-end marble finishes. Whether in neutral tones such as Calacatta gold, or in bold, contrasting veining, every single slab makes each table a unique, unrepeatable piece.

Tria—round table



—Three geometric shapes, a line,
a plan, a volume, and three materials,
metal, wood, marble.

Arnold—oval table

—Paolo Rizzatto



Arnold—oval table



—Cards collection evolving into
a complete system.

Cards—Coffee table/Console

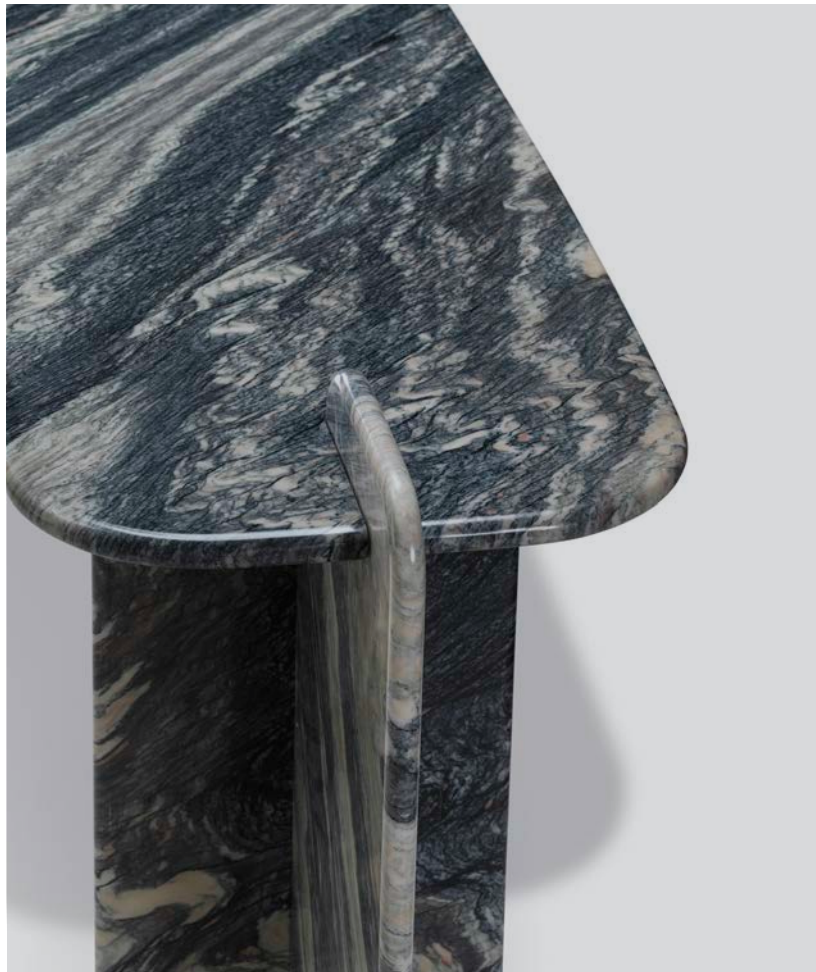
—Lorenza Bozzoli



Starting from the side table introduced last year, the Cards collection expands with new dimensions and a console, evolving into a complete system. The project maintains its formal identity, expressing itself through different proportions and a refined material palette.

Cards—coffee table





Cards—console



—A primary shape, reduced to the essential. Cono is a sign.
A balance between mass and image.

Cono—side tables

—Lorenza Bozzoli





Cono—side tables

A solid volume that tapers, a surface that expands. The contrast is sharp: solid base, slender top.
The mirrored top dissolves the material, reflects the space, makes it unstable.
The shape remains. Precise, inevitable.



—Flexor living and dining cabinets can be easily customized in size and colors.

Flexor—Cabinet

—Robert Stadler





Flexor—cabinet





Flexor—Cabinet



—Starting from a pure ring of light,
Unduetre takes shape as a refined
exercise on the circle and on balance.

Unduetre—Lamp

—Paolo Rizzatto



Unduetre—Lamp

Three essential elements interact between stability and momentum. The cylindrical marble base is solid, present and stable. The curved, off-axis brass stem introduces a dynamic tension, almost a suspended movement. The truncated-conical shade in cast glass receives and transforms the light, diffusing it into the space. The project combines marble, brass and glass, enhancing their technical, tactile and visual qualities, thus defining the object.





Unduetre—Lamp



—An essential gesture
that multiplies in space.

Ypsilon—Lamp

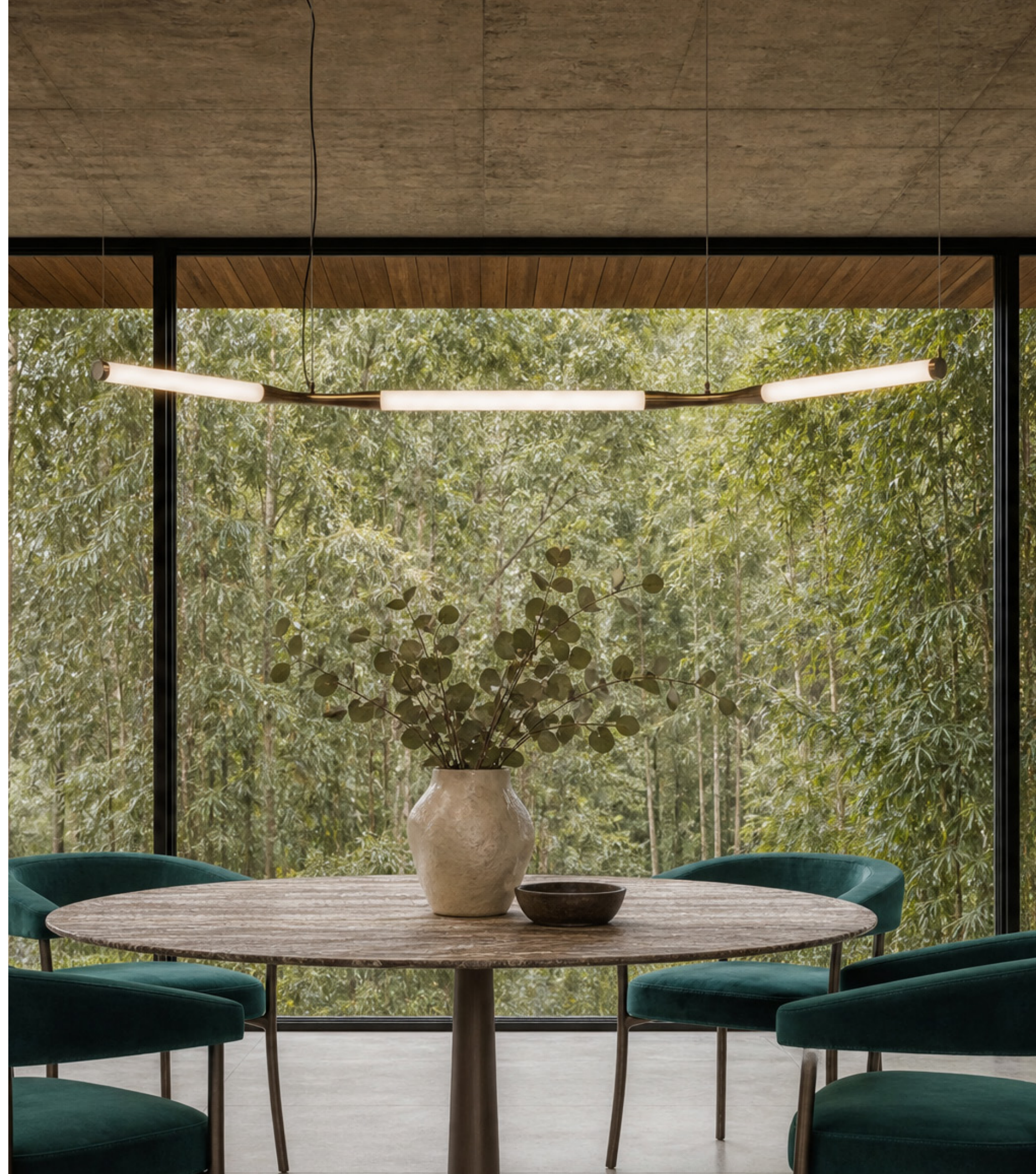
—Lorenza Bozzoli





Ypsilon—Lamp

Ypsilon is born from a simple module, a linear element that opens into a bifurcation and becomes structure, rhythm, composition. Repeated, the module generates ever-changing configurations: light, luminous architectures that expand across the walls or float suspended in the space. The design is continuous, fluid, almost natural, like a line that grows and branches out. The joints become nodes, points of energy and connection, while the light follows the sign, emphasizing its geometry.



—The light is filtered through the material making a geometric dappled-light effect.

Dash—Lamp

—Johanna Grawunder





Dash—Lamp

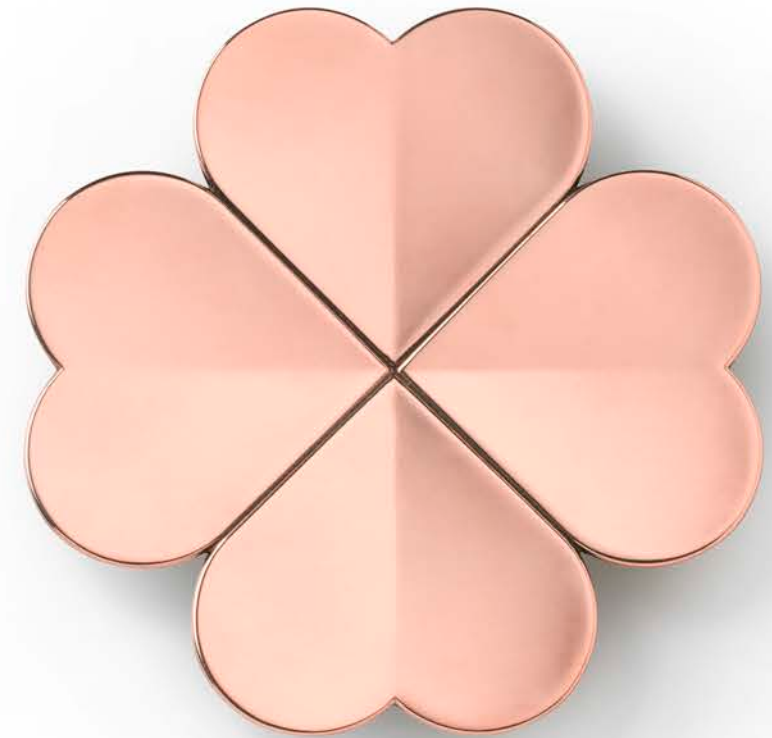
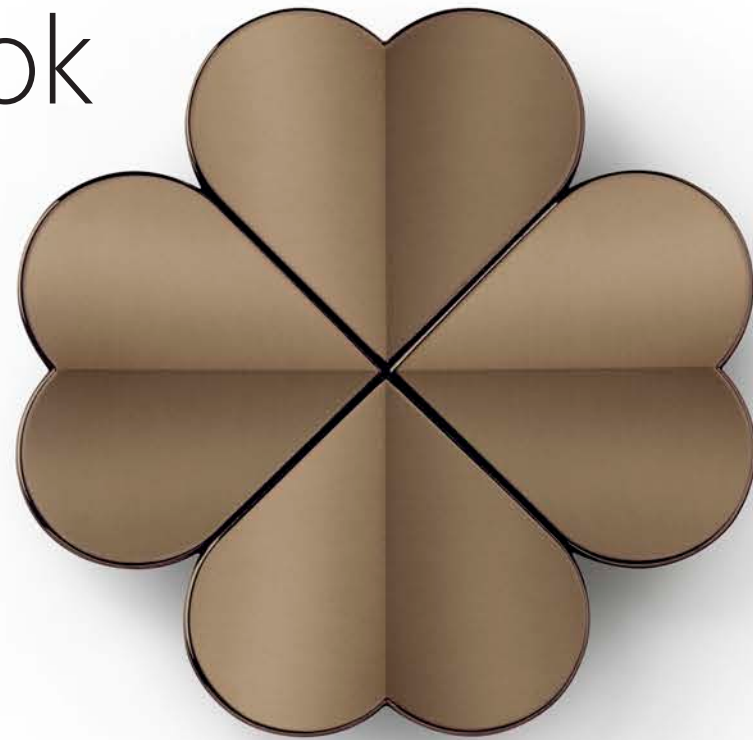
Dash is a light of texture and geometry. Thick, fume'-colored cast acrylic panels, illuminated along the top edge, suspend from the tubular structure which zig zags its way through its route. The light is filtered through the material making a geometric dappled-light effect. With minimal structure, the light is maximized through the acrylic panels, creating a soft, transparent, and warm glow, with a crispier white light onto surfaces below.



—Sometimes you have to push your luck. With the Lucky coat hook you can have your lucky charm welcoming you in any space. The refined and elegant shape is a gem on every wall.

Lucky—coat hook

—Richard Hutten



Lucky—Coat hook



Materials Collections

Metal finishes

All our finishes are handmade, and all surfaces are lacquered to provide a long lasting durability



Polished brass PB - Cat. A



Chrome CH - Cat. A



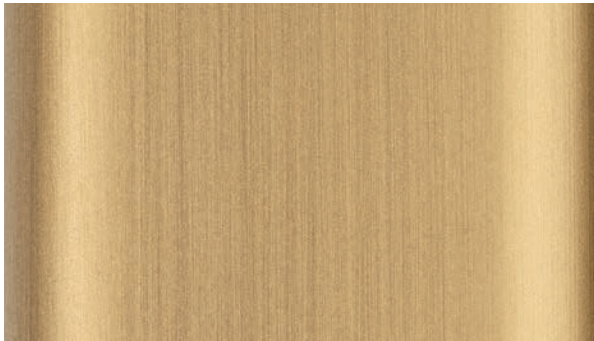
Satin Platinum SP - Cat. B



Orbital Bronze OB - Cat. B



Satin brass SB - Cat. B



Light burnished brass LB - Cat. B



Satin Titanium ST - Cat. B



Brushed Copper BC - Cat. B



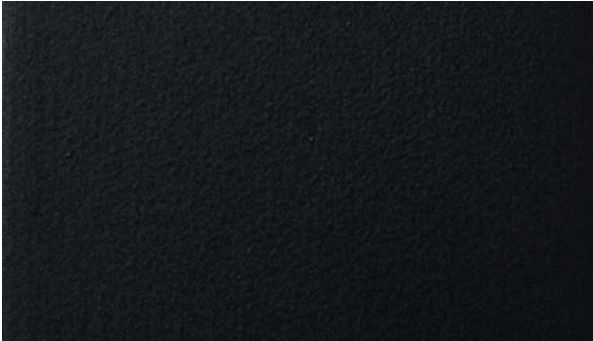
Dark burnished brass DB - Cat. B



Black Gold BG - Cat. B



Deep Anthracite DA - Cat. C



Deep Dark DD - Cat. C



Brown burnished brass BB - Cat. B



Brushed Silver BS - Cat. B



Deep Gold DG - Cat. C

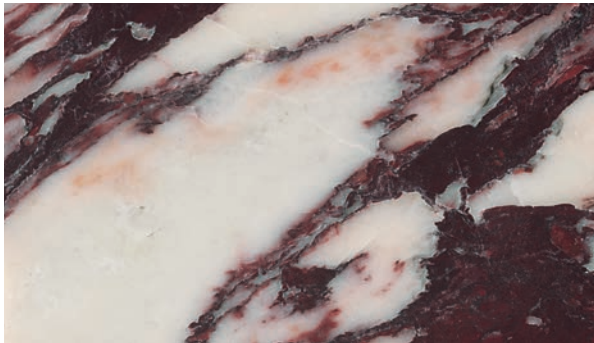


Deep Silver DS - Cat. C

Marbles Collection



Calacatta Gold CG - Cat. A



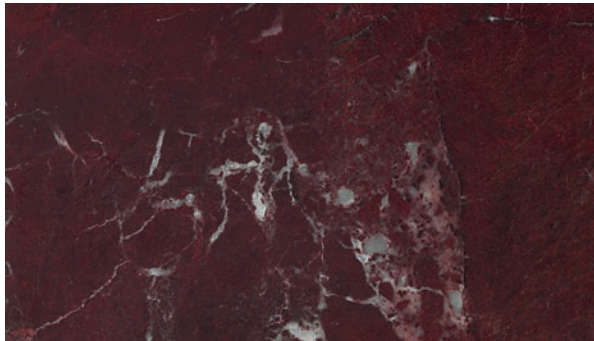
Calacatta Purple CP - Cat. A



Travertine Silver TS - Cat. B



Travertine Green Cipollino GC - Cat. B



Rosso Levanto RL - Cat. A



Portuguese Rose PR - Cat. A



Classic Travertine TC - Cat. C



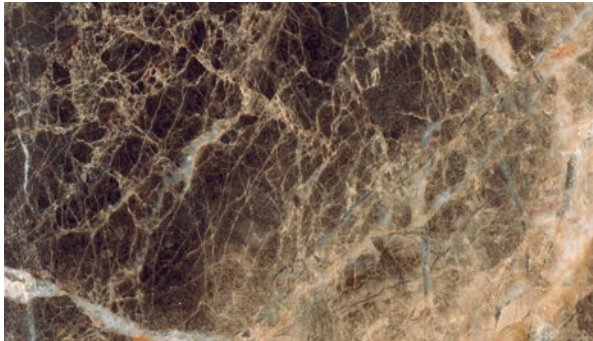
Travertine Walnut TW - Cat. C



Fior di pesco FP - Cat. B



Yellow Siena YS - Cat. B



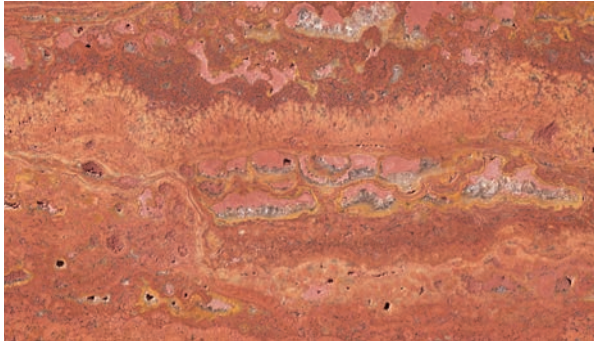
Emperador Dark ED - Cat. C



Carrara White CW - Cat. C



Sahara Noir SN - Cat. B



Red Travertine TR - Cat. B



Verde Alpi VA - Cat. C



Black Marquinia BM - Cat. C

Woods Collection



Natural Oak



Bolivar



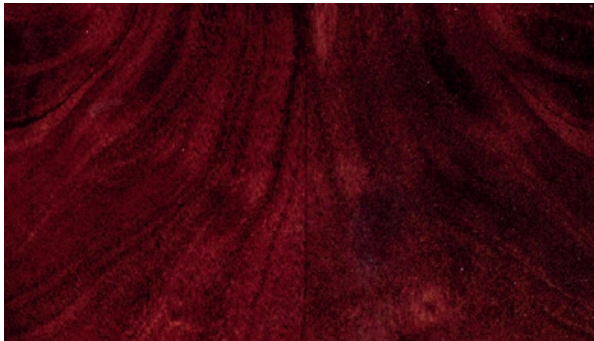
New Lime



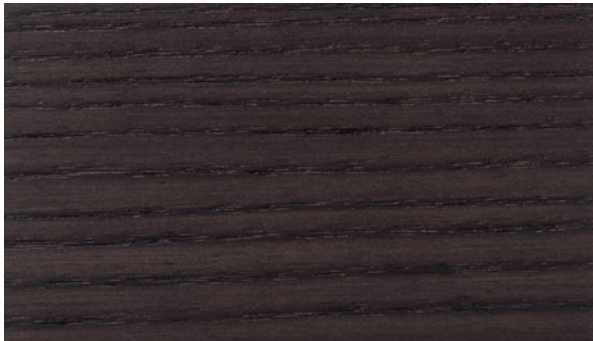
Caleido



Canaletto Walnut



Mahogany

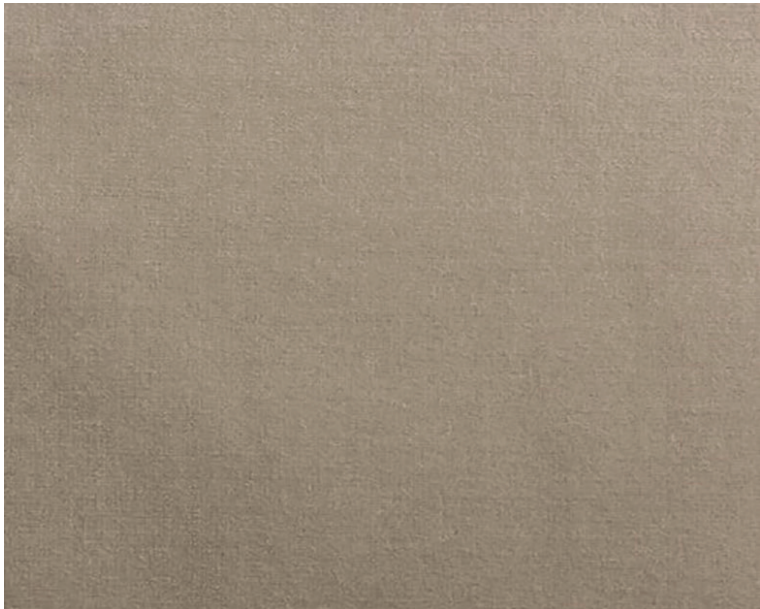


Coffee Moka Sablè



Matt Oak

Adamo&Eva



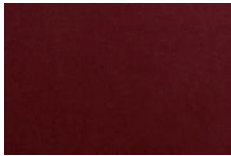
129 - roccia

Category
Cotton Velvet

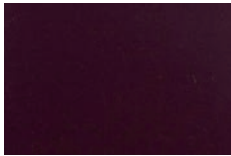
Composition
100%CO
Weight: g/ml 630
Width: cm 140 – 55.12 inches
Cfa: Yes
Martindale: 50.000

Price Category A

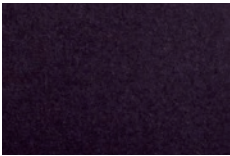
Washing Instructions



116 - cayenne



119 - prugna



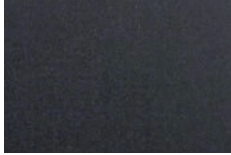
106 - mirtillo



168 - mousse



129 - roccia



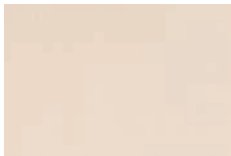
107 - antracite



169 - cactus



104 - indigo



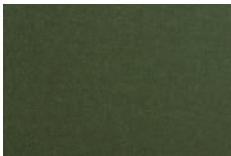
178 - ostrica



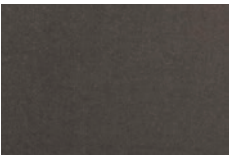
115 - safran



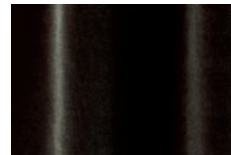
189 - verde inglese



145 - olive



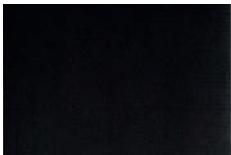
137 - cenere



175 - fumo



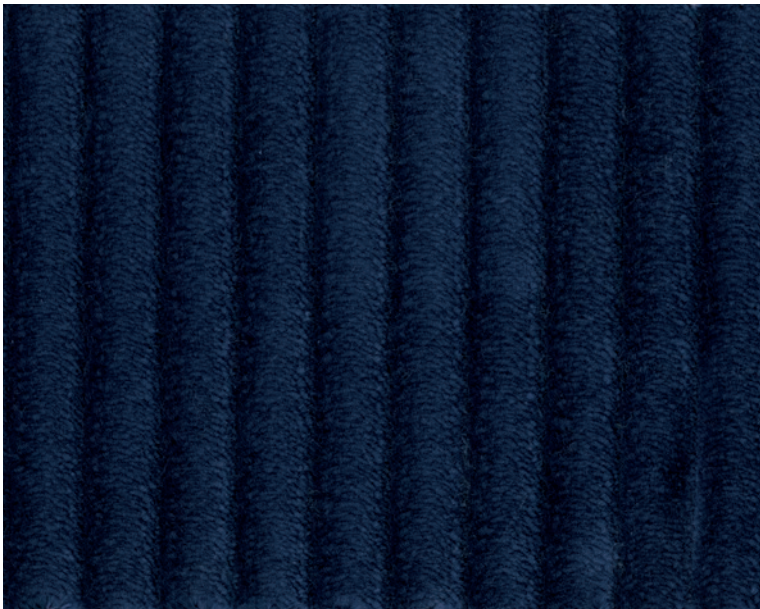
170 - notte



138 - nero

An exquisite quality of Italian-made cotton velvet that is soft, versatile and hard-wearing. A palette of 13 colours comprising striking, traditional and neutral shades.

Cord



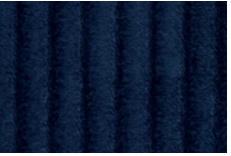
053

Category
Cotton Velvet

Composition
100% cotton, groundmaterial: 100% cotton
Width: 140 cm
Durability: 100 000 Martindale

Price Category A

Washing Instructions



053



070



064



050



091



020



037



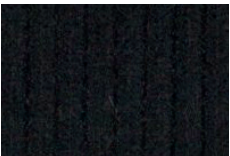
060



033

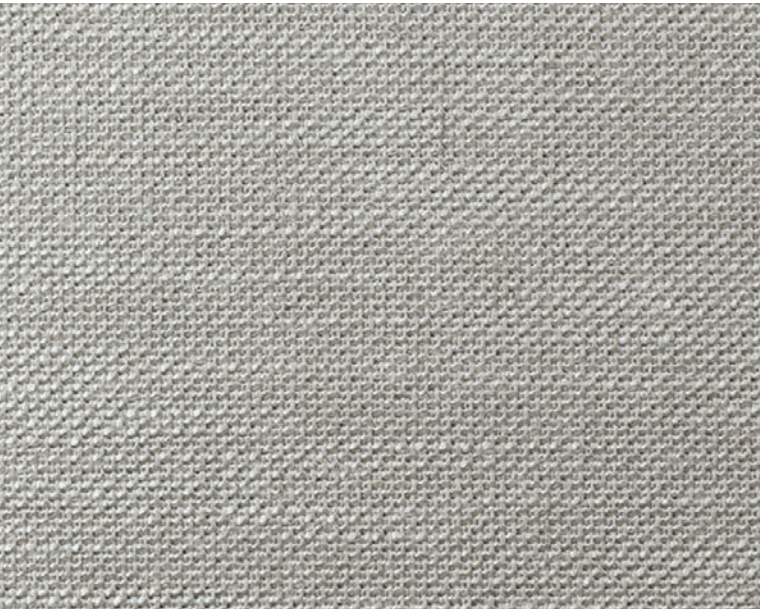


038



099

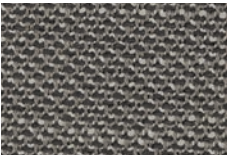
Bogardine



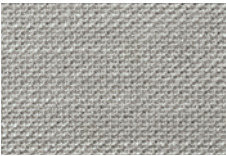
003 - perla



001 - quasinero



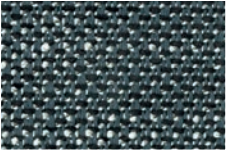
002 - taupe



003 - perla



004 - naturale



008 - ottanio



009 - bianco

Yarns of different types and thicknesses create a textural weave and confer a slight matelass   effect to the surface. Soft and consistent to the hand, hardwearing and ideal for heavy duty seating.

Bonsai



020



021



093



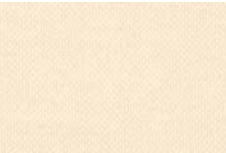
072



051



050



070



071



077

Category
Upholstery

Composition
48% PAN 29% CO 23% PES
Weight: 140 cm
Width: 905 per linear meter/g
Width: 646 per square meter/g
Durability: 50 000 Martindale
Seam slippage: <6mm
Pilling (DIN EN ISO 12945-2)
Rub fastness: Dry 4-5 Wet 4-5
Lightfastness: for medium colours 5

Flame retardent
BS 5852: Part 1: 1979
Ignition source 0 (Cigarette)

Fabric
Wave Dobby

Price Category B

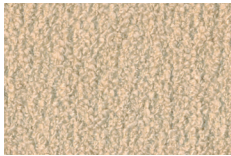
Washing Instructions



Clunis



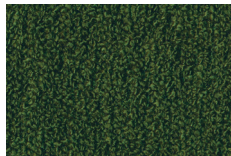
002



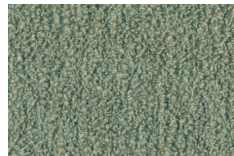
002



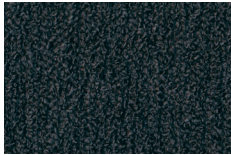
006



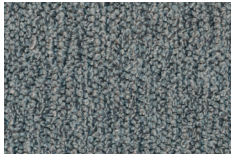
026



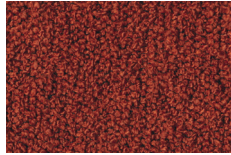
000



029



030



025

Category
Bouclé

Composition
33%WO-25%PL-25%PC-15%CO-2%PA
Width: 137 cm+/- 3%
Weight: 4935 gr/ml - 682 gr/sqm +/- 5%
Martindale: 40000 cycles+/-

Flame resistance
BS 5852-1 (1979) CIGARETTE
BS 5852:2006 CIGARETTE
BS 5852-1 (1979) MATCH
BS 5852:2006 MATCH
CAL TB 117:2013

Price Category B

Washing Instructions



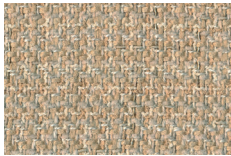
Diago



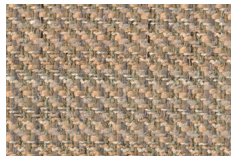
500



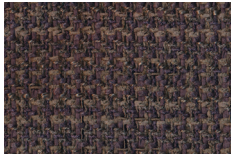
500



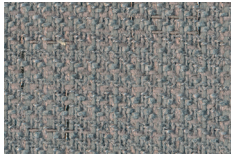
510



511



530



520

Category
Multi-Yarn Jaquard

Composition
37%CO-55%VI-8%LI
Width: 140 cm+/- 3%
Weight: 950 gr/ml - 679 gr/sqm +/- 5%
Abrasion Martindale: 27000 cycles+/- 10%

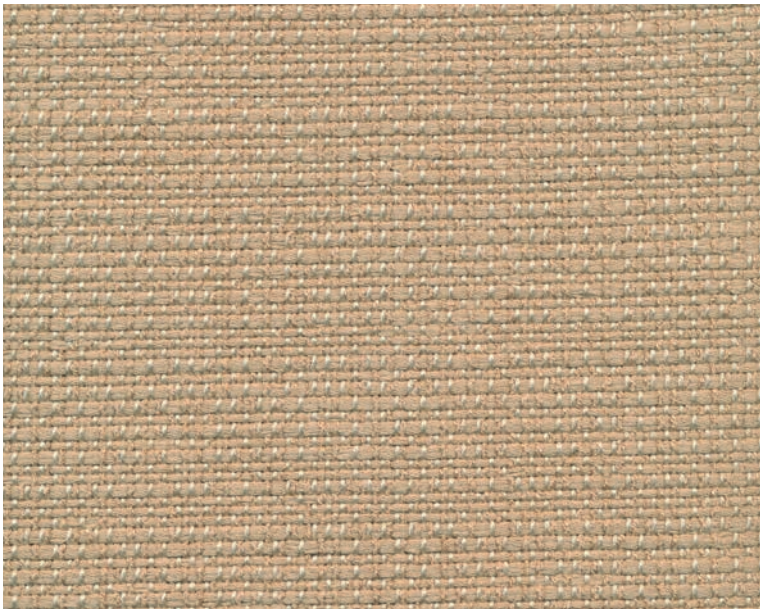
Flame resistance
BS 5852-1 (1979) MATCH

Price Category B

Washing Instructions



Lizza



011



030



121



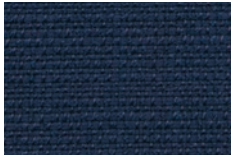
120



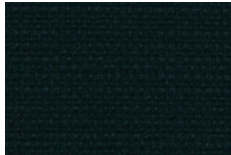
092



011



070



043

Category
Tape Yarn fabric

Composition
68%VI-29%CO-3%LI
Width: 140 cm+/- 3%
Weight: 1000 gr/ml - 714 gr/sqm +/- 5%
Abrasion Martindale: 25000 cycles+/- 10%

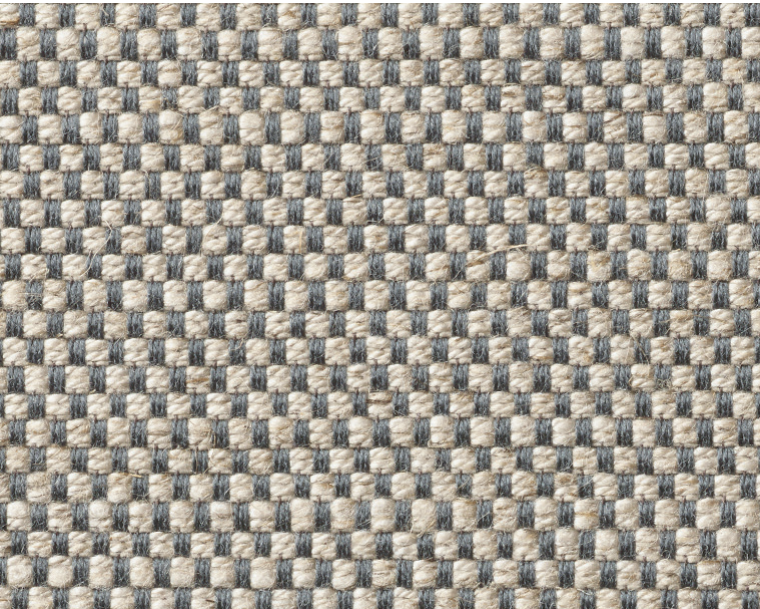
Flame resistance
BS 5852-1 (1979) MATCH

Price Category B

Washing Instructions



Sinequanon



01 - argento



01 - argento



02 - taupe



05 - stone



07 - perla



37 - caffè arabica



08 - linen

Category
Linen and Viscose fabric

Composition
60%CV 16%LI 13%CO 6%PES 5%PAN
Weight: g/ml 663
Width: cm 140 - 55.12 inches
Cfa: Yes
Martindale: 35.000

Price Category B

Washing Instructions



Panama weave with slightly shot yarns. Even here the Dedar offer extends with the linen and viscose cloth, which is durable, bright, boasts a rich texture (Flair, Fifty Fifty, Chambray, Aut Aut, Arbus). A special, careful blend of linen and viscose and a new construction which enables a reduction of the textile weight whilst guaranteeing the aesthetic quality, usage and durability, and also offering good value. This textile, just like the others in this range, feature a waterrepellent treatment which offers specific protection from liquids and oils.

Sunnyboy



033



021



033



050



052



070



082



098



130

Category

Tabby fabric

Composition

70% Acrylic, 10% Cotton, 20% Polyester
Width: 145 cm
Durability:85 000 Martindale

Price Category B

Washing Instructions



Sofi



187-101



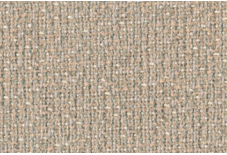
187-101



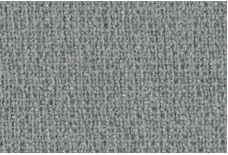
187-000



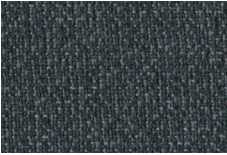
187-100



187-029



187-090



187-062

Category

Cotton and viscose frisé

Composition

46%CO-47%VI-7%LI
Width: 850 gr/ml - 607 gr/sqm +/- 5%
Weight: 850 gr/ml - 607 gr/sqm +/- 5%
Martindale: 27000 cycles +/- 10%

Flame resistance

BS 5852:2006 CIGARETTE
BS 5852-1 (1979) MATCH
BS 5852:2006 MATCH

Price Category C

Washing Instructions



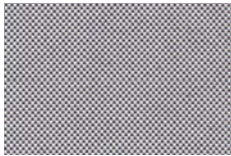
Vida



003



003



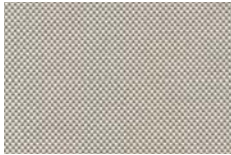
033



034



042



046

Category

Cotton and linen fabric

Composition

33% CO-15%VI-12%LI-20%PA-20%PL
Width: 140 cm +/-3%
Weight: 530 g/ml +/-5% - 379 g/sqm +/-5%
Durability: 100 000 Martindale +/-10%
Pilling 3/4
(UNI EN ISO 12945-2:2002)
Rub fastness: Dry 4-5 Wet 2-3
(UNI EN ISO 105-X12:1995)
Lightfastness: Light colour 4-5 / Medium-dark colour 5
(UNI EN ISO 105-B02)

Flame resistance

BS 5852-1 1979 (Cigarette)
BS 5852:2006 (Cigarette)
BS 5852-1 1979 (Match)
BS 5852:2006 (Match)
CAL TB 117:2013

Price Category B

Washing Instructions



Nabuck leather



1716 - doeskin



001 - avorio



060 - grigio



070 - blu



090 - testa di moro



098 - visone



101 - terra



308 - cuoio



309 - noce



404 - cammello



601 - nocciola



604 - ghiaccio



616 - antracite



723 - emeraude



907 - cioccolato



066 - petrolio

Category

Nabuck leather

Composition

Bovine of European origin in Nabuk finishing, natural grain.
The average size of each skin is around 5.0 sqm.
Chrome tannage.
Aniline dyed, finished with high quality oils. Suede look, soft and velvet touch.
The possible presence of any imperfections testify the authenticity and the natural look of pure aniline leather.
Average thickness 1,2 - 1,4 mm.
TB 117 -2013 (Cigarette test - California)
BS 5852-2006 (Cigarette and match test)

Price Category A

Aniline



7010 - blu oceano

Category

Aniline Smooth leather

Composition

Average size 5-5.5 sqm, thickness 1.1-1.3 mm.
Chrome tannage.
Bovine leather with smooth aspect, aniline finished with some oils and waxes, produced on European bull.
Aniline dyed, finished with high quality oils. Soft article with a slight two tones effect, emotional touch.
The possible presence of any imperfections and color variations are typical for this type of leather as they testify the authenticity and the natural look of pure aniline leather.

TB 117 -2013 (Cigarette test – California)
BS 5852-2006 (Cigarette and match test)

Price Category B



080 - nero



090 - testa di moro



102 - lino



105 - sabbia



309 - noce



603 - taube



675 - cenere



728 - verde salvia



6910 - elefante



7010 - blu oceano



9010 - marrone

Soft Leather



647 - grigio perla

Category

High quality bovine leather with lightly buffed natural grain

Composition

Bovine of European origin, lightly buffed natural grain, finished thickness 0.9 – 1.1 mm.
The average size of each hide is around 4.8 – 5.0 sqm. Chrome tannage.
Through dyed; finishing with resins and pigments. Article with a pigmented and protective coat, with a soft, waxy feel and semi-matt appearance.

Price Category B



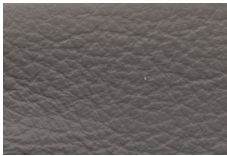
629 - stone



696 - prugna



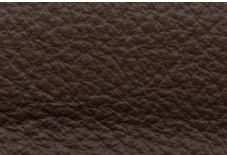
659 - tortora



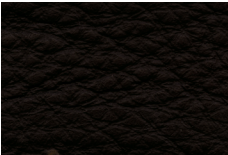
660 - asfalto



675 - new grey



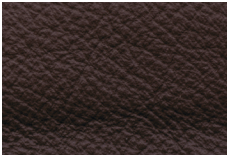
612 - castagna



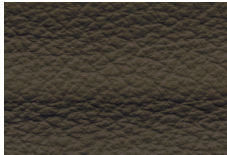
611 - testa moro



656 - cotto



610 - mogano



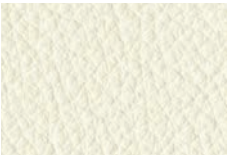
632 - verdone



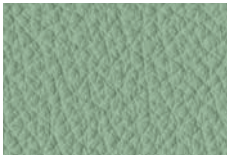
622 - nero



680 - new cognac



634 - gesso



674 - octane

Natural Leather



2568 - visone

Category
High quality bovine leather with buffed natural grain

Composition
Bovine of European origin, lightly buffed natural grain, finished thickness 1.3 – 1.5 mm.
The average size of each hide is around 4.8 – 5.0 sqm.
Chrome tannage.
Through dyed; finishing with resins and pigments. Article with a pigmented and protective coat, with a soft, waxy feel and semi-matt appearance.

Price Category C



2020 - verde



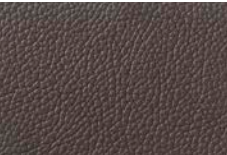
2025 - mosto



2507 - marrone



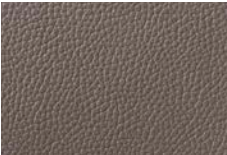
2545 - blu notte



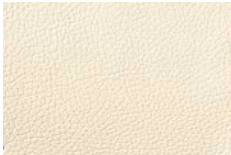
2565 - cioccolato



2566 - grigio topo



2568 - visone



2572 - latte



2577 - grigio perla



2578 - nocciola

Cuoio Leather

Only for Frame and Flo family of seaters



naturale

Composition
Bovine of European origin in Nabuk finishing, natural grain.
Average thickness 1.8/2.0 mm. Chrome tannage.
Aniline dyed with pigmented finish.
The possible presence of any imperfections testify the authenticity and the natural look of pure cuoio leather.



avorio



bianco



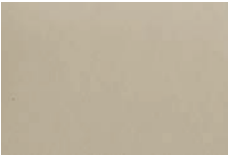
grigio



naturale



nero



nocciola



rosso bulgaro



sabbia



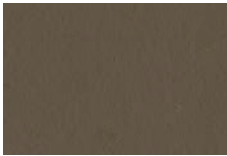
tabacco



testa di moro



tortora



verde fango

Technical specifications

Settebello

Lorenza Bozzoli

Structure

Base in plywood panel and polyurethane rubber of different densities.

Cushions

Back cushions in high grammage wadding with internal rubber insert.

Seat cushions in polyurethane rubber of different densities.

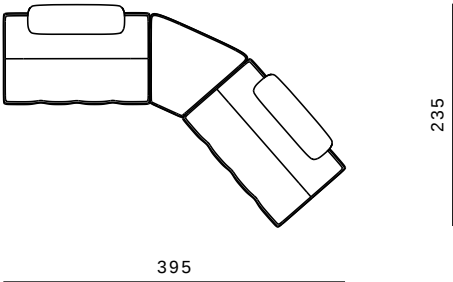
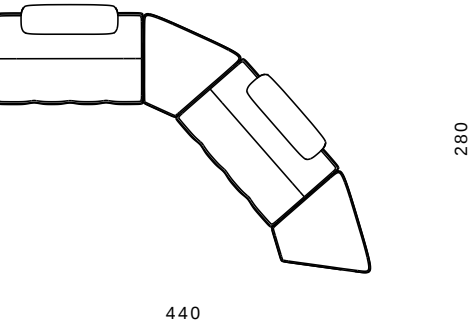
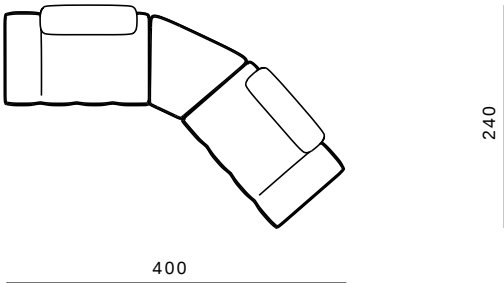
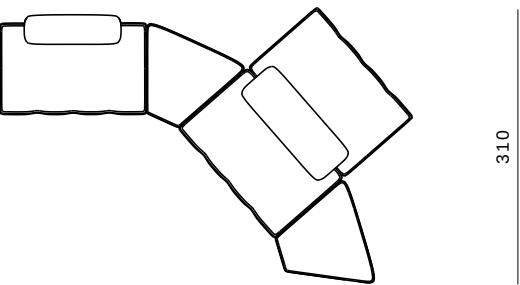
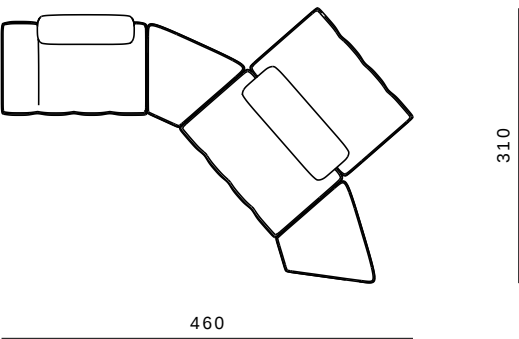
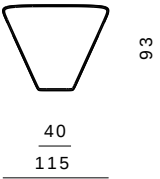
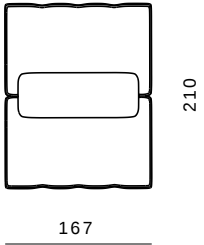
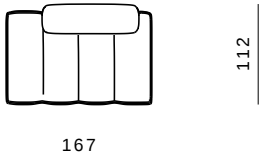
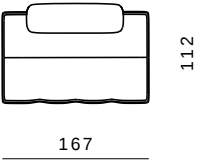
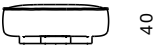
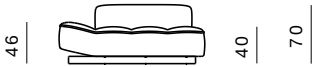
Cover

Fabric covers are removable.

Leather covers are not removable.

Base

Base are made of Italian aluminum, machined in-house at Ghidini1961.

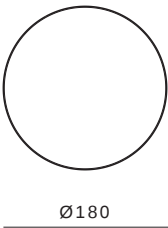
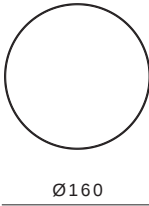
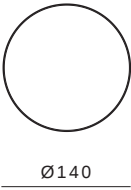


Lancillotto

Paolo Rizzatto

Structure
Solid marble base. Aluminum element worked and finished in house at Ghidini1961.

Top Finishes
20mm marble

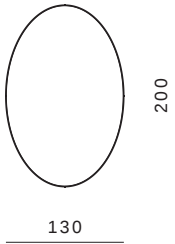


Arnold

Paolo Rizzatto

Structure
Base and table top in marble or wood.
Central element made of a conic aluminum column.

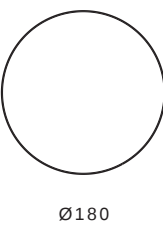
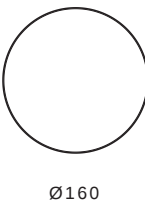
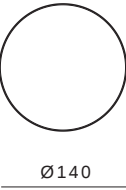
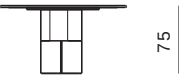
Top Finishes
20mm marble, 20mm wood.



Tria

Lorenza Bozzoli

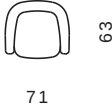
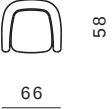
Structure
Leg in solid marble, sustaining structure in aluminum with casted decorative elements.
Top in marble.



Katana

Paolo Rizzatto

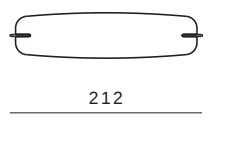
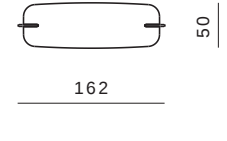
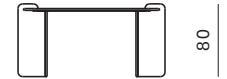
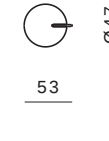
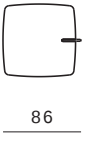
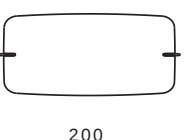
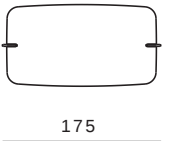
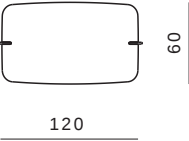
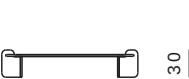
Structure
Family of seaters with casted aluminum legs, and polyurethane seats and casted backrests.



Cards

Lorenza Bozzoli

Structure
Solid oak or solid marble with metal insert.



Cono

Paolo Rizzato

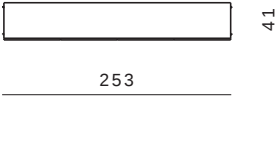
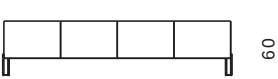
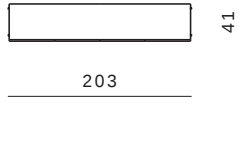
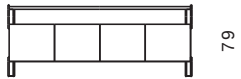
Structure
Table top in marble or mirrored glass.
Base and supporting structure in spun aluminum.



Flexor

Robert Stadler

Structure
Extruded aluminum for the supporting.
Wood veneered container.

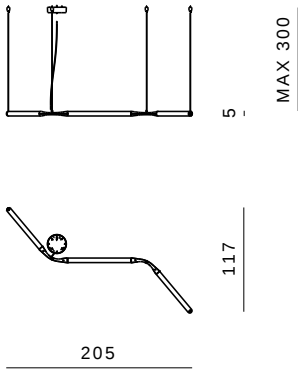
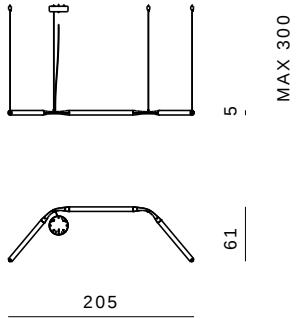


Ypsilon

LorenzaBozzoli

Structure

Casted aluminum worked in house and handmade finish.
LED source housed in a transparent glass rounded element.

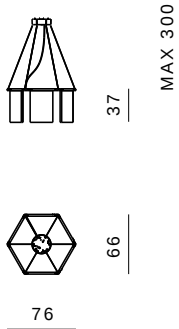


Dash

Johanna Grawunder

Structure

Aluminum worked in house and finished in various handmade and galvanized finishes, housing a LED source.
Casted plexi in various color variations

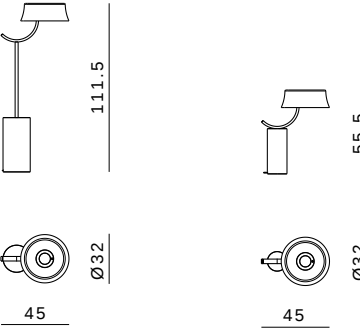


Unduetre

PaoloRizzatto

Structure

Base in solid marble, casted aluminum worked in house and handmade finish.
Lampshade in casted glass, and LED source



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Ghidini Giuseppe Bosco spa

via Gabriele D’Annunzio 27
25069 Villa Carcina (BS) Italy
T +39 030 8980521
F +39 030 8981588
info@ghidini1961.com

Press office
press@ghidini1961.com

Sales office
sales@ghidini1961.com

www.ghidini1961.com

