

fox

MAKING IT POSSIBLE



brunner ::

fox

MAKING IT POSSIBLE

INDIVIDUALITY IN SERIES: FOX.

Captivatingly convertible.

You can't design a good chair just by sitting at your desk. You need real life experience. And consideration of the needs of the people who will use it.

"We can't reinvent the art of sitting, but we can change what we sit on", said Rolf Brunner.

The chair should have a succinct, memorable name, and be suitable for a multitude of purposes. The fox makes it possible: an item of furniture that can always adapt to what the customer needs, but still retains its independent character and design. In an on-going process of change, this chair shows just how unique and adaptable a series chair can be.



fox

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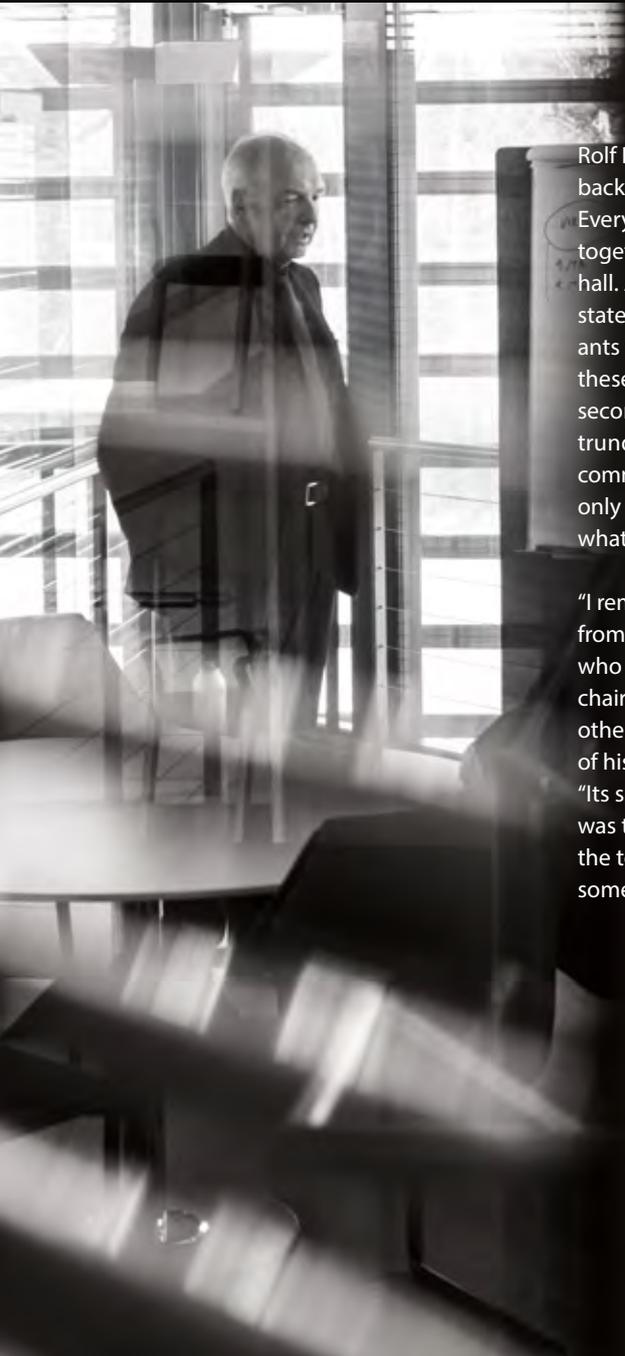
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THE CREATOR: ROLF BRUNNER / A CONVERSATION WITH MR. FOX

We haven't reinvented the art of sitting – but the benefit.



Rolf Brunner remembers it well. “It was back in the days of municipal incorporation. Every time a group of communities joined together, the authorities built a community hall. A new hall was a more recognisable statement of the changes for the inhabitants than a new bridge or a new street,” and these halls needed furniture. And so, in his second-hand VW Camper van, Rolf Brunner trundled from meeting to meeting, from committee to committee. He discovered not only that chairs were being used, but also what they had to be able to cope with.

“I remember Manfred Fetscher, the architect, from Lake Constance. He was a real rebel, who was determined not to have the same chairs that were already being used in 50 other halls.” So, he brought along a sketch of his design and gave it to Rolf Brunner: “Its special feature wasn't the design, it was the use it was designed for. And at the top of the back, the seat had a notch: somewhere to hang your bag.”

Rolf Brunner is on a mission to discover use and benefits.

“We then looked at the frame and wondered: can we make a difference there?” Yes, we can. Rolf Brunner allows two frames to fall against each other, they interlock with each other perfectly. “This is what we call forced stacking.”

He invented the stacking groove himself. As well as another useful feature of the fox. “In a break in one of the meetings, a mayor's representative complained that it was all too easy to get your fingers trapped in the chairs we were using when sitting at the table. As a result, I designed a new “jam-free” type of frame.”

According to Mr. Brunner, you can't design a good chair just by sitting at your desk. You need real life experience. And consideration of the needs of the people who will use it. “We can't reinvent the art of sitting, but we can change what we sit on”, said Rolf Brunner.



The history of the fox is the history of the Brunner company. Because everything started with the fox.

WELL THOUGHT-THROUGH DETAILS:
the fox comes in a multiplicity of shapes and variants.



ROLF AND PHILIP BRUNNER talk about the origins of the fox.

The father of the fox.

A chair designed for use in large rooms, and its father – both of them obviously liked a challenge.

Another event that Rolf Brunner has a vivid memory of: “The Düsseldorf Trade Fair needed furniture. And we had chair that everyone up there liked. Unfortunately, this chair didn’t have a row linking device” as was required by the event organiser’s regulations. “But adding a linking element to this elegant chair was almost unthinkable.” But not impossible for Brunner.

“So, I drove home and invited my brother over for dinner. I said to him: Mannes, you have exactly one week in which to create a row linking device that is all but invisible.” Mannes (who is actually called Manfred), is a trained engineer, “a really practical person, who is still one of our most important design engineers”, said Rolf Brunner.

If you’ve ever seen Mannes in his ideas workshop, you’d have absolutely no doubt about this. He’s surrounded by innovative designs and creations that are full of really clever functions. A removable writing tablet for the University of Saudi Arabia. A chair for a church in Holland, with an integrated holder for hymn books. Everything here has its purpose, its function, and its use.



PHILIP, ROLF UND MANFRED “MANNES” BRUNNER.

“But adding a linking element to this elegant chair was almost unthinkable.” But not impossible for Brunner.

It was also Rolf and Manfred who created the original fox. “We developed it without really involving a designer”, recounts the older of the Brunner brothers. 41 years lie between the very first fox and its latest reincarnation. “Although, the very latest frame is still pretty much the same as its original design.”

Back then, Rolf Brunner hauled another little company into independence to make the frame. “These were three metalworking experts, with a huge amount of expertise but a thin order book.” A family-run company, just like Brunner. And fox’s success brought with it an increase in orders. “Today, this company is one of our most important suppliers.” The frames still have the same unmistakable shape as they had way back then.



“I love all the foxes.”

The fox is now available in 16 different shapes – and an estimated 2.5 million of them are currently in use.

Rolf Brunner uses his pocket calculator on his otherwise computer-free desk to calculate this figure. So how do you feel when you go into a room and see your own name is already there, on your own product? “We see our products almost every week, in one or other of the television news programmes”. In Parliament, at conferences, in Federal State Parliaments. “Everyone’s sitting on Brunner chairs. Of course, that makes us very proud.”

And Rolf Brunner has sat down on a fox at least 10,000 times somewhere in the world. The fox isn’t just a best-seller, it’s also a globe-trotter. “In Christchurch, on New Zealand’s South Island, we furnished a church with the fox.” With the special feature that the support frame is black instead of shining chrome.

The fox can transform and reconfigure itself. With new radii, new shapes, more contemporary lines and currently with a facelift. Nevertheless, function and the focus on usability remain the same. This is essential for Rolf Brunner: “Over the years, I’ve also said “No” to many, many designs. They’re in here,” he smiled and pointed to the waste-paper bin next to his desk.

“A bend too many here, and an angled stacking groove there – that was no longer my fox.” His fox. “Yes. The fox is my baby. After all, we founded the company with it.” And would he create it in the same way again today? “One hundred percent sure I would. And in exactly the same way.”

But nowadays, other people are responsible for ensuring that the fox continues to develop, people such as designer Roland Schmidt from Kassel, who seems to have been working with Brunner since the dawn of time. “However, we always have the last word”, said Rolf Brunner. Or, rather: the penultimate word. Because the very final decision is made by the quality check. “Not a single chair, table or new development is accepted into series production without being thoroughly tested in our test machines.” A testing process much more stringent than any TÜV (German Quality Standard) test: from the tipping stability test to being loaded down with a sand bag. The test laboratory in the new Brunner company building is notable for its glass construction. “We wanted our customers to be able to see, and track everything”, stated Rolf Brunner.

But the question still remains, does he have a personal favourite amongst all the different models and variants? Not so. Rolf Brunner doesn’t have a favourite fox: “I love all the foxes. All of them.”



THE TIPPING STABILITY TEST in use.



Not a single chair, table or new development is accepted into series production without being thoroughly tested in our test machines.





Good things take time. Or oak. Or beech.

**They call this the mother of the forest.
There's no better way of expressing how
vital beech is for people and nature alike.**



**WHERE TECHNICAL PRECISION
meets craftsmanship.**



In these parts, beech is the most important tree species. Germany is a land of beech trees. And these beech forests are home to more than 7,000 species of creatures. These include woodpeckers, wildcats, little owls, bats – and, of course, foxes. A visit to the largest continuous area of beech forest in the world. This is where the raw material for the fox's wooden shell comes from.

Beech is so popular and well-loved because it has the best physical properties for bending, and retains the essential springiness of the wood. No-one really wants to sit on a hard board.

Beech trees can grow up to 45 meters tall, and live for up to 300 years. You need to wait for far more than one hundred years before you can harvest the wood from the forest. Beech trees can only be felled after they are 120 years old.



It takes great care and attention to turn a tree into a fox: Stored beech logs are constantly sprinkled with water to ensure they retain their quality, before being steamed to smooth them out, to create the shell of the chair. The paring blade slides through the wood like butter to create delicate strips of veneer.

These are then dried and sorted before being coated with adhesive and stacked in packages. The packages are then subjected to extreme heat and pressure to create the blank shells. The fox has its own special tool for this process. A tool that can press three shells at a time in one procedure. All to ensure that no fox fan has to wait too long to get their favourite model.

The fox actually emerges from the CNC machine: this is where the shell takes on its distinctive shape, gets its grip holes, and has its edges are curved with millimetre accuracy.

At the end, it reaches the eagle eyes and experienced hands of the experts. In the finishing stage, the surface undergoes a fingertip inspection, and every edge is inspected with utmost care. If necessary, a final polish is completed by hand.

The journey from forest to fox.



Back in the forest. Back in the Forested Republic of Germany. Where stock levels are replenished by nature itself. In other words, beech trees do not have to be planted deliberately: their populations renew themselves, by themselves. In the forest, sustainability isn't just a marketing ploy, it's the law. And that's how it's been for the last 300 years.

We have a man of true vision and foresight to thank for this. Back in 1713, Hans Carl von Carlowitz formulated the principle we have to thank for the forestry in Germany today. In his book "Sylvicultura oeconomica", he detailed the ideas behind "sustainable use".

The underlying concept was, and still is: The quantity of timber that can be harvested is limited to what will grow again to replace it.

To produce moulded wood shapes, you would, for preference, purchase quality class L1 logs of timber that can be cut into veneer, of strength class 3b and above. In plain English, this means: only really good wood can be made into furniture. Only three or four trees in every 30 might be suitable. All the rest are destined to become industrial timber, or be cut up or burnt. Only the very best quality wood is used for sitting on, and for fox in particular.

FRESHLY CUT BEECH VENEER
waits for further processing.



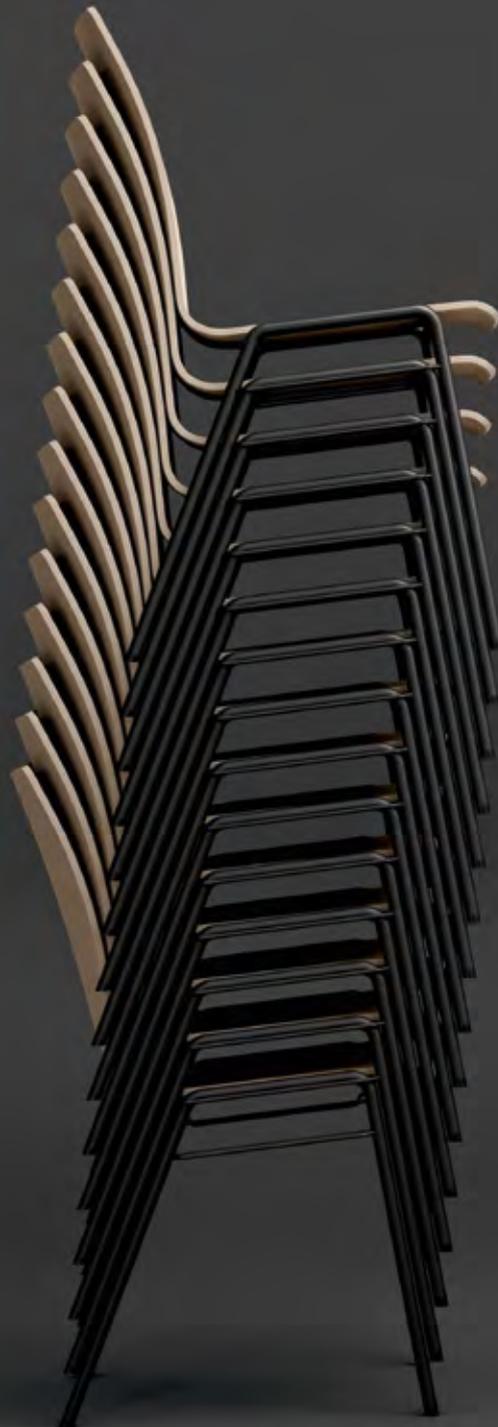
For series addicts.





1015

Brunner Design Team



**Stacks high –
and keeps its
promises.**

fox 1015 can be stacked
up to 20 high.



Raw shells with a structured core.

The model 1015 seat shell can be supplied in white, light grey, slate grey and graphite grey, laminated with HPL.



Its bright and colourful outfit makes the new 1015 an immediate eye-catcher. This main star, which also looks quite natural in a plastic shell, manages to impress without being a diva.

1014 . 1030

Brunner Design Team

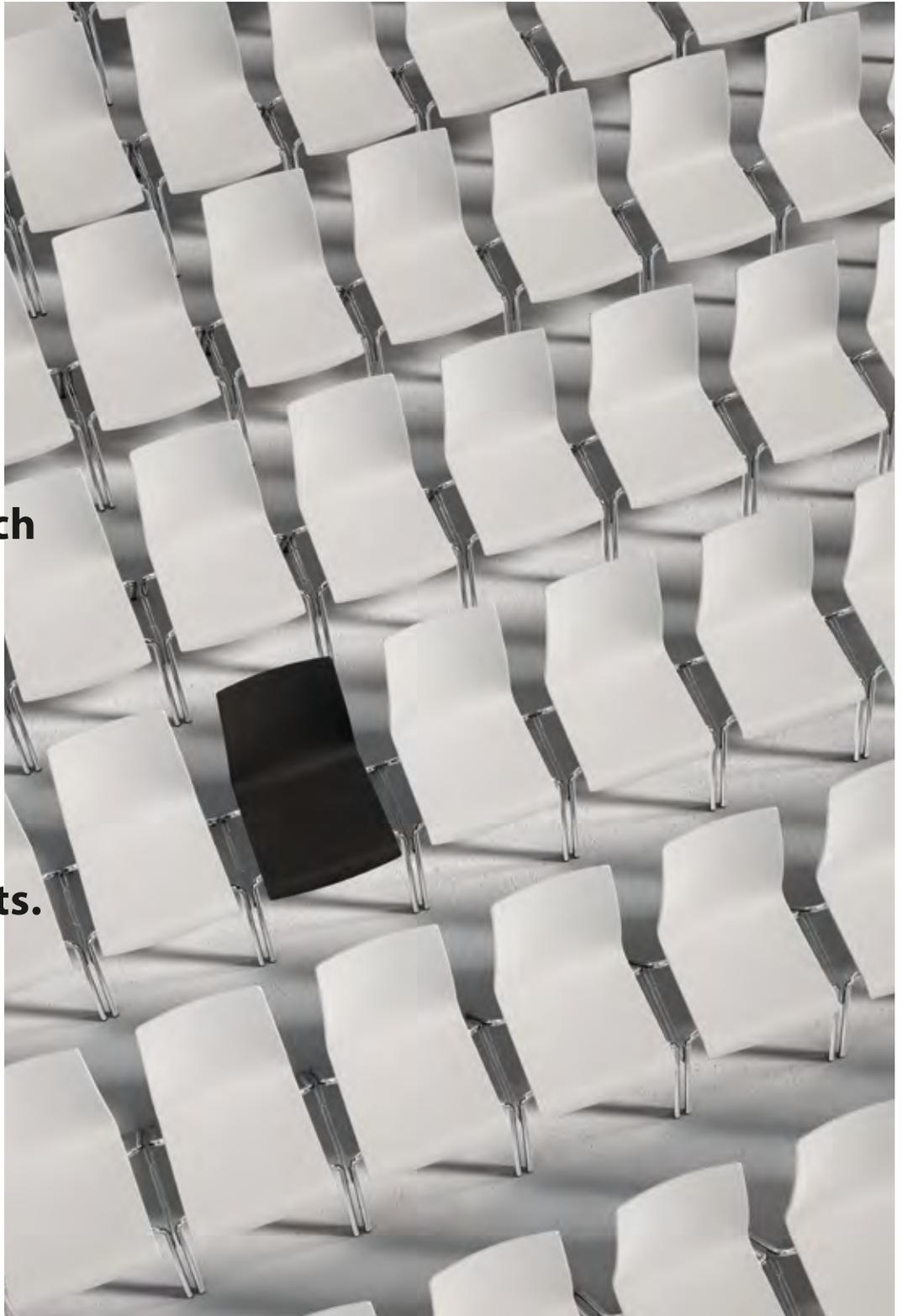
1014 left . 1030 right



Although modest in design, this chair is surprisingly adaptable and versatile. By stacking vertically, this design can handle every challenge an event can throw at it.

Designed specially for that purpose, the fox 1014 and 1030 are available with seven different types of seat shell.

A real crowd pleaser, which makes an impressive design statement, especially in spacious environments.



1360 . 1370

Roland Schmidt, LSS designer

A photograph of a modern lecture hall. The room features white tables and chairs arranged in rows. A prominent blue accent wall runs along the right side of the room, extending to the ceiling. The floor is also blue. In the background, there is a green chalkboard. The overall design is clean and minimalist.

The choice fell on the timeless, yet modern, design of the fox when the auditorium of the Ruprecht-Karls University of Heidelberg was redesigned to celebrate its 625th anniversary in 2011.

With their range of different varnishes, the bonded laminated beech wood seat shells set brightly hued variants – clearly showing that thought and learning should be full of life and colour, not dreary black and white.



1370 left . 1360 right

Despite its cool and minimalist appearance this chair, specially designed for use in large spaces, simply loves being in the limelight.



It can adapt to any role, change to suit the situation, and always cuts a dash, either alone or in an ensemble.

Thanks to its integrated row linking groove the fox 1370 never steps out of line. A natural talent which you simply have to applaud.

1022 . 1024

Roland Schmidt Design

1022/A left . 1024 right



Ergonomics that set an example.

By being both slender and robust, these sled-base chairs offer ergonomic yet flexible seating options. Thanks to its refined contours, this lightweight in its class not only looks elegant, but is also exceptionally easy to handle and to clean. Marks out of 10? 10, of course.



No matter which model you choose: fox 1022 in moulded beech or fox 1024 in high quality plastic can both be used anywhere and are ideal for seminars.



1019

Roland Schmidt Design



**Bringing work and life into balance –
fox 1019. This elegant cantilever chair,
with or without armrests, is the
perfect candidate for any meeting.**



It turns every business discussion into a win-win situation, for you and your everyday life at work.

Sit down and relax on this new, stackable design, with its invisibly attached shell.

1023 . 1026

Brunner Design Team



The listed baroque buildings of the Robert Bosch College in Freiburg have been comprehensively restored and extended by the addition of a glass-faced auditorium and dining hall. And all this in less than three years.

A demanding challenge for the furniture? How to create a link between the venerable and ancient walls and the modern world? Nothing could be simpler for fox: the classic cantilever chair moves easily between the two, making every teaching room into a visual highlight.

Top C:
Thanks to their practical, specially shaped frame, the fox 1023 and 1026 can be hung on the edge of almost any table.



Get good vibrations from the seven different shell types in different colour, shape and material variants. The invisibly attached seat shell is optional for the fox 1026 – but comes as standard for the fox 1023.

You will also be impressed by the practicality of this stackable C cantilever chair, which is ideal for any canteen, cafeteria or seminar room.



1026 left . 1023 right

192

Roland Schmidt Design



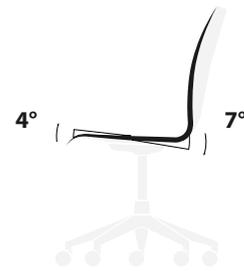
The 360° business model.

Here, everything revolves around technology. With its ergonomically moulded seat shell, the fox 192 turns work into pleasure.

Thanks to its built-in gas pressure spring, this swivel chair, with its "springiness in depth", can be adjusted to any height to make sure you're always sitting comfortably at work.

The fox 192's tilting mechanism means the chair adjusts smoothly and automatically as you change your sitting posture.

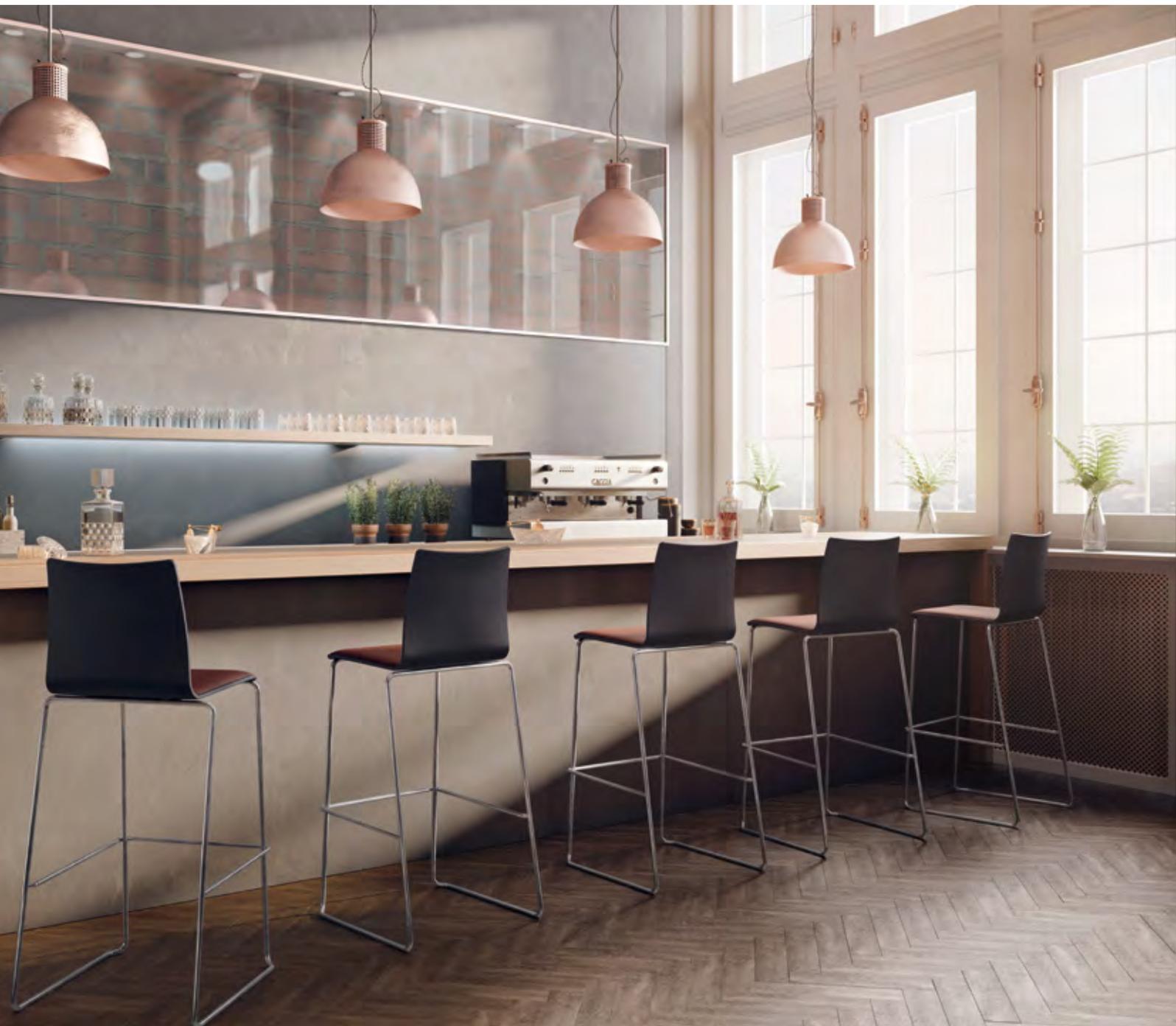
And even more comfort: by not forcing your hip joints into a sharp angle, this design improves circulation to your legs and removes the stress on your back. All of this helps you to relax.



1011 . 1013

Roland Schmidt Design

The 1013 model is hot stuff. With its distinctive, eye-catching design and HPL lamination, this stool stands out as the focal point in any bar.





A bar stool with grand designs.

1011 left . 1013 right

The fox 1011 and 1013 stack easily and quickly together, up to 5 high.



1300

Brunner Design Team



No tyres on this four-seater, just plenty of drive. As standard.

Only the fox transverse can do this. Available as a two- or three-seater – it's your choice. We also provide suitable attachments to ensure its stability, no matter what the floor surface, and a spacer to keep it away from the walls.

1029

Brunner Design Team

**The universal talent
for University.
Or the workshop.
Or the office.**



The 1029 stool is a real space-saver: available either upholstered or just as it is, it fits neatly underneath the desk, and always provides exceptional comfort.

Universally individual.



Works equally well for left- and right-handers alike: Designed especially for the learning environment, our models can also be fitted with writing tablets.

Take a seat... that's now easier and more comfortable than ever before: the four-legged model is also available with a fully upholstered shell or with a seat and back liner.





RN4



numera plus



RV4 with SN14

A number just for you – no matter which variant you choose: The seat and row numbers can be displayed digitally or in traditional analogue format.

Puts together things that belong together. This extendable row linking device keeps every row stable.



Moving made easy: the storage trolley for fox 1024 can hold up to 40 chairs at once.



1014 | 1030 | 1015 **STACKABLE ROW CHAIR**

BRUNNER DESIGN TEAM | bright chrome support frame (1014, 1030) or bright chrome support frame with stacking groove, without row linking device (1015) | seat shells made of ergonomically shaped moulded beech plywood, clear lacquered or plastic shell (1015), ergonomically shaped, single colour, colours listed in current Colour Collection | plastic gliders



Model	1014	1030	1015
Dimensions in cm (total width/depth/height/seat height)	50,5/54*/45	53/54*/45	50/56*/45
Weight in kg	4,8	5,0	4,8
Stacking height	15	20	20
Shells	2N 16N 19N 31 35 135 136		40 40-HPL 50-plastic 140
Grip hole*	GL1 GL2 GL3		GL1
Design cut out*		DA20 DA28	
Writing tablet (requires a fixture on the chair)	ST20 ST 30		ST 30

*depends on shell type

1360 | A | 1370 | A **FOUR-LEGGED CHAIR**

ROLAND SCHMIDT, LSS DESIGNER | bright chrome support frame | moulded beech plywood or plastic seat shells, ergonomically shaped, clear lacquered or plastic, single colours listed in the current Colour Collection | black plastic armrests | plastic gliders



Model	1360	1360/A	1370	1370/A
Dimensions in cm (total width/depth/height/seat height)	48,5/55*/45	55/55*/45	53/55*/45	55/55*/45
Weight in kg	5,5	6,5	5,5	6,5
Stacking height	8	6	8	6
Shells	50-plastic 16N 35 35-HPL 37 38 135 136			
Grip hole*	GL2 GL3			
Writing tablet (requires a fixture on the chair)	ST 30			

* depends on shell type

1019 | A

CANTILEVER CHAIR

ROLAND SCHMIDT DESIGN | bright chrome cantilever frame, can be stacked | seat shells made of moulded beech plywood, ergonomically shaped, clear lacquered | invisible screw attachment | armrests in black plastic | without gliders for carpeted floors



Model	1019	1019/A
Dimensions in cm (total width/depth/height/seat height)	46/54/86/45	53/54/86/45
Weight in kg	8,0	9,2
Stacking height	4	4
Shells	41 141	

1023 | 1026

CANTILEVER CHAIR

BRUNNER DESIGN TEAM | C cantilever chair, bright chrome, can be stacked | seat shells made of moulded beech plywood or plastic, ergonomically shaped, clear lacquered (1026) or plastic (1023), single colours listed in the current Colour Collection | plastic gliders



Model	1023	1026
Dimensions in cm (total width/depth/height/seat height)	50/53/*/45	
Weight in kg	5,3	5,5
Stacking height	6	
Shells	50-plastic	2N 16N 19N 35 135 136

*depends on shell type

1022 | A | 1024

SLED-BASE CHAIR

ROLAND SCHMIDT DESIGN | sled-base frame can be stacked, bright chrome | moulded beech plywood or plastic seat shells, ergonomically shaped, clear lacquered or plastic (1024), single colours listed in the current Colour Collection | black plastic armrests | without gliders



Model	1022	1022/A	1024
Dimensions in cm (total width/depth/height/seat height)	50/56/85/45	57/56/85/45	50,5/55/87/46
Weight in kg	7,0	9,0	5,8
Stacking height	8	8	10
Shells	40 40-HPL 140		50-plastic

192 | A

SWIVEL CHAIR

ROLAND SCHMIDT DESIGN | seat shells made of moulded beech plywood or plastic, ergonomically shaped, clear lacquered or plastic, single colours listed in the current Colour Collection | polished die-cast aluminium five-star base, gas pressure spring with "springiness in depth" | infinite height adjustment, with tilting mechanism | armrests made of chromed steel tube, with black plastic surface layer | universal plastic rollers, load-sensitive braked



Model	192	192/A
Dimensions in cm (total width/depth/height/seat height)	64/64/82-94/41-53	
Weight in kg	11,0	13,0
Shells	50-plastic 41 141	

1011 | 1013

BAR STOOL

ROLAND SCHMIDT DESIGN

four-legged model | in steel tube, chromed, can be stacked | shells made of moulded beech plywood, clear lacquered | invisible screw attachment | plastic gliders

sled-base model | in steel tube, chromed, can be stacked | shells made of moulded beech plywood, clear lacquered | invisible screw attachment | without gliders



Model

1011

1013

Dimensions in cm (total width/depth/height/seat height)

49/50/110/78

Weight in kg

7,0

8,0

Stacking height

5

Shells

90 | 90-HPL | 190

1300

BEAM SEATING SYSTEMS

BRUNNER DESIGN TEAM | support frame die-cast aluminium/steel combination, support tube and bar, black coated, foot extension, polished aluminium | seat shells made of moulded beech plywood, clear lacquered | multiplex tablet 20 mm thick, surface beech veneer, clear lacquered, rounded corners | steel armrests with plywood top layer, clear lacquered



Model

T1300

1303

1304

Dimensions in cm (total width/depth/height/seat height)

100/56/85/45

155/56/85/45

210/56/85/45

Weight in kg

14,5–14,7

18,1–18,3

21,7–21,9

Shells

16N | 19N | 35

Design cut out*

DA28 | DA20

*depends on shell type

1029

STOOL

BRUNNER DESIGN TEAM | bright chrome support frame | seat with invisible screw attachment | clear lacquered seat | plastic gliders

**Model****1029**

Dimensions in cm (total width/depth/height/seat height)

36/36/45

Weight in kg

3,0

Stacking height

8

The examples detailed above are the base variant in each case. You will find numerous other options and a multitude of accessories at www.brunner-group.com.

SHELL OVERVIEW

	192	192/A	1022	1022/A	1024	1019	1019/A	1023	1026	1015	1014	1030	1360	1360/A	1370	1370/A	1011	1013	T1300	1303	1304	
 2N									x		x	x										
 16N									x		x	x	x	x	x	x			x	x	x	
 19N									x		x	x							x	x	x	
 31											x	x										
 35									x		x	x	x	x	x	x			x	x	x	
 35-HPL													x	x	x	x						
 37													x	x	x	x						
 38													x	x	x	x						
 40			x	x						x												
 40-HPL			x	x						x												
 41	x	x					x	x														
 50*	x	x			x			x		x			x	x	x	x						
 90																	x	x				
 90-HPL																	x	x				
 135									x		x	x	x	x	x	x						
 136									x		x	x	x	x	x	x						
 140			x	x						x												
 141	x	x					x	x														
 190																	x	x				

* plastic, available in Colour Collection colours.

GRIP HOLES

The type of grip hole depends on the selected shell type. These are our recommendations for combinations with the frame variant.

	192	192/A	1022	1022/A	1024	1019	1019/A	1023	1026	1015	1014	1030	1360	1360/A	1370	1370/A	1011	1013	T1300	1303	1304	
 GL1										x	x	x										
 GL2											x	x	x	x	x	x						
 GL3											x	x	x	x	x	x						

GL1: Shell type 19N, 40, 41 GL2: Shell type 2N, 16N GL3: Shell type 31, 35, 135

DESIGN CUT OUTS

Design cut outs are only possible for shells 19N and 40. Here is an overview by frame variant.

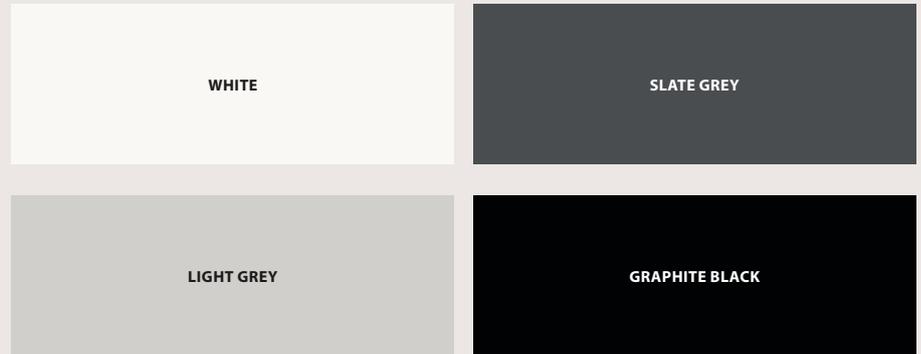
	192	192/A	1022	1022/A	1024	1019	1019/A	1023	1026	1015*	1014**	1030**	1360	1360/A	1370	1370/A	1011	1013	T1300**	1303**	1304**
 DA20										x	x	x							x	x	x
 DA28										x	x	x							x	x	x

* for shell 40 ** for shells 19N

Colours

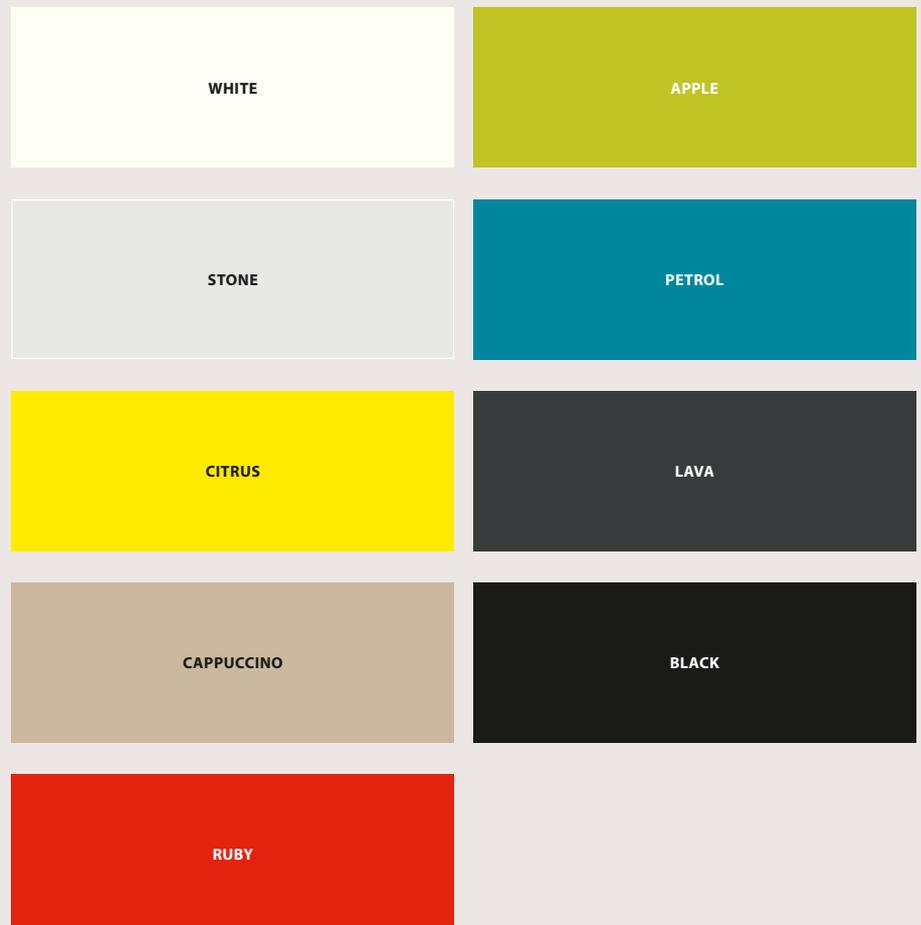
HPL

Shells with HPL lamination, with structured surface in White, Light grey, Slate grey, Graphite black. Natural edge.



COLOUR COLLECTION

Our Colour collection adds even more options to our extensive range of colours by including modern, on-trend colour tones. Always new, always that little bit different. Make your selection from the Colour collection to create your own unique design and colour concept.



Any colour deviations are due to the printing process.

Company headquarters . Germany
Brunner GmbH

Im Salmenkopf 10
D-77866 Rheinau Germany

Tel. +49 7844 402 0
Fax +49 7844 402 800
info@brunner-group.com

Managing Directors:
Helena Brunner, Rolf Brunner,
Dr. Marc Brunner

Sales subsidiary . Switzerland
Brunner AG

Gewerbestrasse 10
CH-3322 Schönbühl

Tel. +41 319 32 22 32
Fax +41 319 32 22 64
info.ch@brunner-group.com

Sales subsidiary . Great Britain
Brunner UK Limited,

62-68 Rosebery Avenue,
London EC1R 4RR, UK

Tel. +44 20 7309 6400
Fax +44 20 7309 6401
sales@brunner-uk.com

Sales subsidiary . France
Brunner SAS

Siège social . 16, rue du Ried
F-67720 Weyersheim

Tel. +33 38 86 81 314
Fax +33 38 86 81 056
france@brunner-group.com

brunner-group.com