

NORDIC COOL MODERNIST DESIGN

Artwork labels

Please note, these labels are ordered according to approach from the north balcony (entered via the 18th century galleries). If you have entered the corridor from the south balcony (entered via the 19th and early 20th century galleries) you will need to work backwards through this document.

Nordic Cool: Modernist Design

For many, the streamlined aesthetic of Nordic design, with its functional but humanist qualities, epitomises twentieth-century modernism. Yet the spectrum of production is diverse and contradictory, reflecting the richness and variety of craft traditions that inform so much of twentieth-century Scandinavian design. It may, for instance, be characterised by a sophisticated grace and unmannered charm; by socially determined philosophies and a celebration of visual beauty; by its innovative boldness and its conservative traditions. Despite such diversity there are a number of principles that encapsulate Scandinavian design, including craftsmanship, quality, humanity, restraint, respect for natural materials and a concern for their appropriate use.

Drawn from the Gallery's rich holdings of decorative arts, *Nordic Cool: Modernist Design* celebrates Scandinavian design in all its diversity. The exhibition ranges from the 1920s to the 1960s, but focuses on the period from the late 1940s to the 1960s when Scandinavian design came into its own and arguably defined a modern aesthetic. The works set a standard of simplicity, quality and truth to their purpose that is difficult to surpass, even today. *Nordic Cool* includes many works that were acquired by the Felton Bequest in 1952. They represent the first group of contemporary objects acquired by the Bequest.

JOHANNES HANSEN, Copenhagen

manufacturer

Denmark 1949–92

Hans J. WEGNER designer

1914–2007

Round chair, model no. JH 501

1949 designed

Teak, leather, other materials

Felton Bequest, 1952

1249-D4

The finest qualities of Danish design – craftsmanship, subtle exploitation of materials and concern for comfort – are conspicuous in furniture made by Hans Wegner, who expressed his functional ideas in sculptural form. By the 1950s he had become one of the leading exponents of Scandinavian design and was internationally celebrated for his exquisitely balanced and beautifully crafted chairs, generally constructed of solid wood. The *Round chair*, with its embracing back support, subtly curved seat and soft contours, so successfully fulfils the most stringent requirements of function and aesthetics that it has become known simply as ‘The Chair’.

RUD RASMUSSENS SNEDKERIER,
Copenhagen manufacturer
Denmark est. c. 1933

Kaare KLINT designer
Denmark 1888–1954

Safari armchair
1933 designed
Beech, leather, canvas, other materials

Gift of Mr M. Oberman, 1974

D100-1974

Kaare Klint's research of the furniture of other eras and cultures provided him with many design ideas based on models that had passed the test of time. One of the traditional furniture forms analysed and adapted by Klint was the collapsible safari chair used by nineteenth-century explorers. The design proved highly appropriate to modern demands: it was light, easily stored, comfortable and inexpensive. It became the first chair produced in Europe to be sold as a flat pack for ease of shipping.

KERAVAN PUUTEOLLISUUS OY, Kerava
manufacturer
Finland active 1940s

Annikki TAPIOVAARA designer
Finland 1910–72

Ilmari TAPIOVAARA designer
Finland 1914–99

Finn chair

1947 designed, 1949 manufactured
wood, plywood, metal

Gift of Mr John S. Crow, 1980

D366-1980

This highly functional design by Tapiovaara, also known as the *Domus* chair, is constructed of simple parts that were easily mass-produced. The innovative use of moulded, laminated plywood for the seat recalls Charles and Ray Eames's landmark *LCW* chair of the previous year.

FRITZ HANSEN, Alerød manufacturer

Denmark est. 1872

Arne JACOBSEN designer

Denmark 1902–71

Swan chair

1958 designed, c. 1968 manufactured
wool, aluminium, rubber, other materials

Presented by Design 250, 1969

D121-1969

In 1958 Jacobsen began one of his most famous architectural commissions, the SAS Royal Hotel in Copenhagen, for which he designed all the interior furnishings and fittings, including his *Swan* and *Egg* chairs. Both chairs have been in continual production ever since. The seductive and inviting grace of the *Swan* chair clearly manifests comfort in repose as well as stability. At the same time, its form, line and detailing make a striking sculptural statement. It is now regarded as an icon of mid-century Scandinavian modernism.

FRANCE & SØN A/S, Hillerød

manufacturer

Denmark 1948–67

Orla MÖLGAARD NIELSEN designer

Denmark 1907–93

Peter HVIDT designer

Denmark 1916–86

Sectional table, model no. 523

c. 1955

wood, Beech, brass, steel, plastic

Felton Bequest, 1955

1540.a-c-D4

BRUKSBO, Oslo manufacturer

Norway est. 1941

Torbjørn AFDAL designer

Norway 1917–99

Armchair

c. 1960

Teak, wool, rubber, other materials

Purchased, 1961

320-D5

Torbjørn Afdal was one of Norway's leading mid-century furniture designers. He worked for a number of different companies, but is best known for his designs for Bruksbo, where he was artistic director for many years. His work is heavily influenced by Danish design and he is often mistaken as a Danish designer. Afdal worked mainly in teak and rosewood and his designs are characterised by clean lines, solid construction and subtle detailing.

ARTEK, Helsinki manufacturer

Finland est. 1935

Alvar AALTO designer

Finland 1898–1976

Armchair 41

1930 designed, early 1970s manufactured
laminated Birch, painted plywood

Purchased, 1975

D136-1975

Throughout the 1920s Aalto conducted experiments into the bending of wood and wood lamination. He is credited with adapting the lamination process for mass production and his experiments led to his revolutionary chair designs of the 1930s, including *Armchair 41*, designed to furnish the Paimio Sanatorium. Its design is closely allied to the cantilevered chairs of Marcel Breuer and Mies van der Rohe, although *Armchair 41* is made entirely out of wood. The chair heralded a new direction in materials, plywood and laminated woods being firmly embraced by other Scandinavian designers, not to mention Charles and Ray Eames in America.

Marimekko

In 1951 the textile firm Marimekko was established by Armi Ratia, an enterprising young woman who pioneered a bold, new approach to pattern design, fashion and the home environment. Ratia was part of a fresh generation of designers that entered the arena of Finnish industrial arts following the Second World War. Her interest was in producing innovative designs for the home, but in order to develop the business's profile it became necessary to introduce clothing design. From the beginning, Ratia employed talented designers and was careful to give them opportunities to develop their own particular styles.

During the 1950s Ratia's fashion philosophy of simplicity and modernity developed rapidly through her close collaboration with the designer Vuokko Nurmesniemi. Their mission was to produce practical fashion for every person. Dress styles were simple and not intended to emphasise the female form, but rather to reveal a wearer's individuality through their bold choice of pattern. In 1963 Ratia stated, 'I don't sell clothes, I sell a way of living. They are designs, not fashions ... The cut is as simple as possible. [Marimekko's garments] are for the woman who wants to forget her dress ... I sell an idea rather than dresses'.

MARIMEKKO, Helsinki manufacturer

Finland est. 1951

Maija ISOLA designer

Finland 1927–2001

Well, curtain

Kaivo

1964

cotton

National Gallery of Victoria, Melbourne

Maija Isola was the first full-time designer employed by Marimekko and worked for the company until 1987. From the mid 1960s onwards she began to simplify her patterns and *Well (Kaivo)*, based on large areas of flat colour, represents one of her more graphic patterns. Isola got the idea for the design when she accidentally dropped a bucket into a well and was mesmerised by the rings that formed on the water's surface. *Kaivo* has been in continuous production since first introduced in 1964.

MARIMEKKO, Helsinki manufacturer

Finland est. 1951

Annika RIMALA designer

Finland 1936–

Great wave, mini dress

Iso laine

1965

screenprinted cotton

Gift of Roslyn Marshall, 1996

1996.595

In 1960 Annika Rimala became Marimekko's chief fashion designer. She presented her first fashion show the following year, including fabrics designed by Oiva Toikka (see his glass designs at the other end of this exhibition). The colours and forms of Rimala's 1960s designs were inspired by the era's youth culture. Her designs were notable for their use of large-scale patterns, which she varied depending on the dress style: the shorter the dress the larger the pattern. Rimala tested her patterns in black and white and only added colour when certain that the pattern and style were compatible.

LOUIS POULSEN & CO., Copenhagen
manufacturer
Denmark est. 1911

Poul HENNINGSEN designer
Denmark 1894–1967

PH 4/3, table lamp

1927 designed, 1927–28 manufactured
patinated-bronze, painted copper, electrical cord,
porcelain
Purchased with funds donated by Peter and Ivanka
Canet, 2015

Poul Henningsen is regarded as the leading lighting designer of the twentieth century. In 1924 he designed his first multi-shade lamp, the first of what later became known as the *PH lamp*. It had three lightweight nested shades in metal or moulded glass, all with mathematically determined curvatures that dispersed dazzle-free light. The principles of this lamp formed the basis of more than forty different lighting designs by Henningsen. The *PH 4/3* design is an early illustration of a Bauhaus-influenced functionalist aesthetic. It has been in continuous production, with minor modifications, since first introduced in 1927.

HANS HANSEN SØLVSMEDIE, **Copenhagen**

Denmark est. 1906

Hans J. WEGNER designer

Denmark 1914–2007

Valet chair, model no. PP 250

1953 designed, 1960s manufactured

Teak, oak, leather, brass

Collection of Dean Angelucci and Lisa Gorman,
Melbourne

Hans J. Wegner came up with the idea for the *Valet chair* in 1951 following discussions about the problems of folding clothes in the most practical manner at the end of the day. Wegner initially designed a four-legged version but was dissatisfied with it, and continued working on the design for two years, finally arriving at the three-legged version. The back works as a hanger for a jacket and the seat is hinged in order to tilt upright for trousers to be neatly hung on it. Underneath the seat is a leather-lined box for keys, cufflinks, wallet and other small objects.

Rörstrand: Carl-Harry Stålhane and Gunnar Nylund – subliminal aesthetics

The Swedish manufactory Rörstrand was established in Stockholm in 1726 as a porcelain and faience manufacturer. From the late nineteenth century, under the influence of the Art Nouveau and Jugendstil movements in other parts of Europe, the firm began producing highly sophisticated decorative stonewares, in a move that reflected the broader emergence of the studio pottery tradition.

In 1931 Gunnar Nylund was appointed Artistic Director at Rörstrand and in collaboration with Carl-Harry Stålhane began designing sleek, organic forms that would characterise Rörstrand's stoneware output throughout the 1940s and 1950s. Nevertheless, despite the success of the thousands of pieces produced by the factory, Rörstrand never established a separate studio entity.

Carl-Harry Stålhane worked at the factory until 1973, when he left to establish his own workshop. Specialising in stoneware, Stålhane is known for the sculptural quality of his work and the beautiful subtlety that he achieved with his glazes. Stålhane and Nylund's vessels contribute an understated yet graceful modernism to Swedish studio ceramics of the 1940s and 1950s. Their restrained aesthetic was no doubt inspired by Chinese and Japanese wares that had been highly influential on late nineteenth and early twentieth-century design in England and Europe.

RÖRSTRAND PORSLINFABRIK,
Lidköping manufacturer
Sweden est. 1726

Carl-Harry STÅLHANE designer
Sweden 1920–90

Vase
c. 1950
stoneware

Felton Bequest, 1952

1217-D4

RÖRSTRAND PORSLINFABRIK,
Lidköping manufacturer
Sweden est. 1726

Carl-Harry STÅLHANE designer
Sweden 1920–90

Lava, vase
c. 1950
stoneware

Felton Bequest, 1952

1219-D4

RÖRSTRAND PORSLINFABRIK,
Lidköping manufacturer
Sweden est. 1726

Carl-Harry STÅLHANE designer
Sweden 1920–90

Vase
c. 1950
stoneware

Felton Bequest, 1952

1220-D4

RÖRSTRAND PORSLINFABRIK,
Lidköping manufacturer
Sweden est. 1726

Carl-Harry STÅLHANE designer
Sweden 1920–90

Bowl
c. 1950
stoneware

Felton Bequest, 1952

1221-D4

RÖRSTRAND PORSLINFABRIK,
Lidköping manufacturer
Sweden est. 1726

Carl-Harry STÅLHANE designer
Sweden 1920–90

Vase
c. 1950
stoneware

Felton Bequest, 1952

1218-D4

RÖRSTRAND PORSLINFABRIK,
Lidköping manufacturer
Sweden est. 1726

Gunnar NYLUND designer
Sweden 1904–89

Bowl
c. 1950
porcelain, gilt

Felton Bequest, 1952

1222-D4

Born in Paris to the Finnish artist and sculptor Felix Nylund, Gunnar Nylund brought a wide range of styles and influences to his long and remarkable career in ceramics. He trained in Denmark as an architect and then as a ceramicist before joining the Danish ceramic firm Bing and Grøndahl in 1926. He later ran an independent ceramic studio with Nathalie Krebs before moving back to Sweden in 1931 to assume the artistic directorship of Rörstrand, where he remained until 1958. In 1959 Nylund returned to Denmark to direct the small factory Nymolle.

Henning Koppel: sculptor in silver

Henning Koppel trained in drawing, watercolour and sculpture. At twenty-seven he began designing jewellery and tablewares for Georg Jensen, producing strikingly original designs that reflected the influence of contemporary sculpture and his own training. Koppel was a master of abstraction who emphasised the sculptural qualities rather than surface ornament of a piece. His designs paid the utmost respect to the handcraft tradition; each form was carefully raised, planished and polished to achieve a lustre that fully complemented its sleek, curvilinear volumes. Ultimately, Koppel's works represent pure sculptural statements despite masquerading as tablewares.

His most important works remain his *Eel* and *Cod Fish* dishes, about which he wrote passionately: 'Things should be worth looking at. I am sick to death of all this talk of functionalism. Practicality is not the primary goal when you make a serving dish like this. My serving dish is a work of art, and it should be a delight to see. You display it, look at it, enjoy it every single day. It is not supposed to be put away in some cupboard. In my opinion beauty is the first thing to strive for in everything'.

GEORG JENSEN SØLVSMEDIE,
Copenhagen manufacturer
Denmark est. 1904

Henning KOPPEL designer
Denmark 1918–81

Fish dish, model no. 853
1956 designed, c. 1980 manufactured
silver

Purchased with the assistance of Georg Jensen Silversmiths Ltd to mark the
centenary of Georges Australia Ltd, 1980 D433.a-b-1980

Orrefors

Today Orrefors is one of the best known art glass manufacturers in the world and is considered to be an international symbol of Swedish quality and design. In 1915, in an effort to modernise and expand production, Orrefors introduced its first line of art glass. The factory continued to experiment with manufacturing and decorative techniques and in 1916 employed the designer Simon Gate, and the following year the painter Edward Hald. Both were new to the glass industry but brought fresh ideas that translated well into glass.

At the beginning of the 1930s the factory undertook a severe revision of its design style, at the impetus of the 1930 Stockholm Exhibition and its overriding theme of functionalism. Luxuriant, engraved decoration was now gone and forms became streamlined and simplified. From this point onwards the factory continued on the path of modernism, incorporating decorative aspects into objects' manufacture rather than in their surface engraving. Orrefors has since become famous for its highly sophisticated decorative techniques developed by successive designers. The mid-century years, in particular, may be defined by the versatility and creativeness of Sven Palmqvist who introduced a number of notable techniques that defined the Orrefors style of the 1950s.

ORREFORS GLASBRUK, Orrefors

manufacturer

Sweden est. 1898

Edward HALD designer

Sweden 1883–1980

Bowl

1950

glass (graal)

Felton Bequest, 1952

1197-D4

Together with Simon Gate, Edward Hald pioneered the graal technique at Orrefors. The technique may be described as coloured glass with decoration between the layers. One or more layers of colour are drawn over a 'stock' of clear glass. After cooling, the glass is worked to give the desired decoration, in this case a spiralling effect. The piece then received an outer sleeve of clear glass and was reheated and shaped into its final form.

ORREFORS GLASBRUK, Orrefors

manufacturer

Sweden est. 1898

Edvin ÖHRSTRÖM designer

Sweden 1906–94

Vase

1952

glass (ariel)

Felton Bequest, 1952

1195-D4

Within a year of Öhrström's arrival at Orrefors he introduced the ariel technique, a variant on the graal technique. It involved the application of a pattern to a blank form through sandblasting. When the form was cased in a thin layer of glass, air was trapped in the sandblasted pattern, forming bubbles. Further layers of glass could then be added and the object was blown into its final shape. The ruby-red profile bust of a young girl surrounded by air bubbles and streaks within a mass of clear and refractive glass is typical of Öhrström's production of the 1950s.

ORREFORS GLASBRUK, Orrefors

manufacturer

Sweden est. 1898

Ingeborg LUNDIN designer

Sweden 1921–92

Expo, bowl

c. 1949

glass (graal or ariel)

Felton Bequest, 1952

1198-D4

Ingeborg Lundin joined Orrefors in 1947, the youngest of the firm's second generation of designers and its first woman. She explained her fresh and spirited style as follows: 'You can only express certain feelings in glass. You can't express sad feelings, for instance, because the entire process of making glass is exuberant. I have never seen a sad glass'.

ORREFORS GLASBRUK, Orrefors

manufacturer

Sweden est. 1898

Sven PALMQVIST designer

Sweden 1906–84

Bowl

1951

glass (ravenna)

Felton Bequest, 1952

1199-D4

Sven Palmqvist began his work at Orrefors in 1936. Not only did he expand the range of designs for art glass, but also introduced new manufacturing techniques. Inspired during a trip to Italy by the Renaissance mosaics and windows he saw in Ravenna, Palmqvist set out on his return to Orrefors to recreate the effect in blown glass. Fundamentally similar in technique to ariel, the technique was introduced in 1948. Orrefors's ravenna works capture the rich glowing tones, particularly in cobalt blue, that dominated seventeenth-century Ravenna stained glass.

Danish hollowware

The rise of twentieth-century Danish hollowware owes much to the principles of the English Arts and Crafts Movement of the second half of the nineteenth century. These principles, as espoused by William Morris, included elevating the role of the craftsman, celebrating the handmade, truth to materials and producing good design that was affordable to all. All these principles may be clearly observed in the production of Denmark's leading silversmiths of the early to mid twentieth century.

The silversmith Georg Jensen was one of the most talented, original and influential silversmiths of the twentieth century. His firm was established in 1904, and today is recognised as one of the leading names in Danish silverware. Like other Scandinavian firms, Georg Jensen developed its reputation as a result of its skilled designers, which it actively promoted and encouraged. It was this collaboration with innovative designers, such as Johan Rohde, Harald Nielsen, Sigvard Bernadotte and Henning Koppel, combined with consistently fine craftsmanship that has been the key to the firm's continued success throughout the twentieth century.

GEORG JENSEN SØLVSMEDIE,
Copenhagen manufacturer
Denmark est. 1904

Johan ROHDE designer
Denmark 1856–1935

Pitcher, model no. 432
1925 designed
silver

Felton Bequest, 1952

1159-D4

Johan Rhode's silver designs of the early twentieth century are famed for their restraint, rejecting ornamentation in favour of simple forms that rely upon the material and the object's function to dictate their design. Rohde began working for Jensen in 1906 and even in these early years his pared-back minimalist forms foreshadowed the rise of functionalism in the 1930s.

FRANTZ HINGELBERG, Aarhus

manufacturer

Denmark est. 1897

Svend WEIHRAUCH designer

Denmark 1899–1962

Ewer

1948

silver, ivory

Felton Bequest, 1952

1140-D4

The firm of Frantz Hingelberg was founded in 1897 as a retail business, with associated workshops for gold, silver and jewellery. In 1919 Vilhelm Hingelberg succeeded his father and expanded the business considerably. He collaborated frequently with the designer Svend Weihrauch, and in the 1920s and 1930s their collaboration resulted in more than 4500 draft sketches, most of which were implemented. From around 1935 onwards, the strict Constructivist aesthetic of Weihrauch's designs gave way to shapes that were increasingly organic in inspiration. Nevertheless, even though the individual elements now flowed into each other, their geometric origin is always discernible.

HANS HANSEN SØLVSMEDIE,
Copenhagen manufacturer
Denmark est. 1906

Bent Gabrielsen PEDERSEN designer
Denmark 1928–

Lidded jug, model no. HH 472
1954
silver

Purchased, 1969

D16-1969

GEORG JENSEN SØLVSMEDIE,
Copenhagen manufacturer
Denmark est. 1904

Henning KOPPEL designer
Denmark 1918–81

Teapot, model no. 1017
1952 designed, c. 1980 manufactured
sterling silver, Guaiacum

Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012 2012.86

Henning Koppel trained as a sculptor and began designing for Georg Jensen in 1946. His designs of expansive and beautiful shapes broke new ground at the manufactory. They are composed of clean lines and exude a warmth and friendliness. Koppel's designs are remarkable in the way they temper the strict rules of functionalism with organic, lifelike shapes. His aim was to make everyday objects beautiful as well as practical. His *Teapot 1017* was awarded the Gold Medal at the 1954 Milan Triennale.

HANS HANSEN SØLVSMEDIE,
Copenhagen manufacturer
Denmark est. 1906

Karl Gustav HANSEN designer
Denmark 1914–2002

Teapot, model no. HH 418
1950
silver, cane

Felton Bequest, 1952

1151-D4

At the age of twenty-two Hans Hansen opened his business and workshop in Kolding. Initially the business produced cutlery, but following his son Karl Gustav Hansen's succession the firm began producing beautiful, functionalist tablewares. The workshop was unique in that it did not use machinery and all its pieces were produced by hand. Karl Gustav's hollowware designs were very geometric but maintained a strong organic element. This teapot is an example of the distinctive design which characterises Hansen's work. Hans Hansen remained a prominent Danish company until its absorption into Royal Copenhagen in 1991.

Royal Copenhagen: Thorkild Olsen and the natural world

Thorkild Olsen was a Danish painter and ceramist who is known for his work in both earthenware and porcelain. He studied at Royal Copenhagen's stoneware studio under Arnold Krog and was later employed as a designer and modeller for the firm, becoming a key figure in the establishment of Royal Copenhagen's stoneware studio. Unusually, as well as designing Olsen also produced and decorated his own work. He experimented with the use of over- and underglaze decoration and participated in the studio's development of a range of glazes. His interest in the decorative use of abstract, organic forms is a signature aspect of his work. Evident in his early works of the 1920s, this interest later developed into a fully abstract interpretation of natural forms, as seen on the freely painted decoration on these three vessels.

**ROYAL COPENHAGEN PORCELAIN
MANUFACTORY, Copenhagen**

manufacturer

Denmark est. 1775

Thorkild OLSEN designer

Denmark 1890–1973

Vase

c. 1950

porcelain

Felton Bequest, 1952

1225-D4

**ROYAL COPENHAGEN PORCELAIN
MANUFACTORY, Copenhagen**

manufacturer

Denmark est. 1775

Thorkild OLSEN designer

Denmark 1890–1973

Bowl

c. 1950

porcelain

Felton Bequest, 1952

1226-D4

**ROYAL COPENHAGEN PORCELAIN
MANUFACTORY, Copenhagen**

manufacturer

Denmark est. 1775

Thorkild OLSEN designer

Denmark 1890–1973

Bowl

c. 1950

earthenware

Felton Bequest, 1952

1223-D4

Gustavsberg: Stig Lindberg – a folk aesthetic

Stig Lindberg was one of Sweden's most versatile and prolific designers, producing bold, clean shapes with colourful designs. In his ceramic designs, Lindberg combined a variety of unexpected motifs and patterns with bright colours which he applied to contrasting, quirky forms. Many of Lindberg's designs display a childlike charm that suggests inspiration from central European folk imagery. In this sense his whimsical floral designs bring to mind the decorative textile patterns of the Viennese designer Josef Frank.

Frank trained under the principles of early twentieth-century modernism, but by the early 1920s was questioning emerging functionalist ideas, as espoused by Le Corbusier. He developed his own type of modernism informed by values such as comfort, homeliness and the use of colour. Frank included nature's colours and forms in his interior design and advocated the calming impact of patterns, as opposed to monochromatic blocks of colour. In the early 1930s he moved to Sweden and began working for the design firm Svenskt Tenn. His floral textile designs undoubtedly take their source of inspiration from central European folk art, and it is likely that they were also a source of inspiration for Lindberg's flora patterned ceramics.

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Stig LINDBERG designer

Sweden 1916–82

Covered bowl

c. 1950

earthenware

Felton Bequest, 1952

1186.a-b-D4

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Stig LINDBERG designer

Sweden 1916–82

Vase

c. 1950

earthenware

Felton Bequest, 1952

1184-D4

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Stig LINDBERG designer

Sweden 1916–82

Bowl

c. 1950

earthenware

Felton Bequest, 1952

1187-D4

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Stig LINDBERG designer

Sweden 1916–82

Spectrum leaf, vase

c. 1947

earthenware

Felton Bequest, 1952

1188-D4

The Spectrum leaf pattern was employed in a range of colourways on several different forms.

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Stig LINDBERG designer

Sweden 1916–82

Dish

c. 1950

earthenware

Felton Bequest, 1952

1185-D4

Danish flatware

Cutlery, or 'flatware', as it is known, has received a great deal of attention from designers throughout Scandinavia, particularly given its central role in households. During the mid-century years many designers restricted the use of surface ornament in order to realise a more pure, functional set of domestic implements that expressed a new aesthetic of simplicity and suitability of purpose.

A. MICHELSEN, Copenhagen

manufacturer

Denmark est. 1841

Ole HAGEN designer

Denmark 1913–84

**Classic, cutlery service: soup spoon,
dessert spoon, dessert knife, dessert
fork, butter spreader, potato spoon**

1946

silver, stainless steel

Felton Bequest, 1952

1141-D4 – 1146-D4

Ole Hagen was one of several architects who designed for the manufacturer A. Michelsen. His *Classic* tableware service, his first flatware design for the firm, reveals the clear influence of Neoclassicism.

GEORG JENSEN SØLVSMEDIE,
Copenhagen manufacturer
Denmark est. 1904

Sigvard BERNADOTTE designer
Sweden 1907–2002

**Bernadotte, cutlery service: dinner
spoon, dinner fork, dinner knife, soup
spoon, grapefruit spoon, cream ladle**
1939 designed, 1945–51 manufactured
silver, stainless steel

Felton Bequest, 1952

1166-D4 –1171-D4

Jensen began producing its flatware designs during the first decade of the twentieth century when Denmark was enjoying an economic boom. Sterling silver cutlery was considered a luxury item and the company was well positioned to respond to the growing demand for it. Sigvard Bernadotte, son of King Gustavus VI Adolphus of Sweden, began his career as a designer with Georg Jensen in 1930. His functionalist designs are of notable grace. The ribbed handles of this service not only provide a visual contrast to the smooth, uninterrupted functional elements of each piece, but also ensure a firm grip.

CARL M. COHR, Fredericia manufacturer
Denmark est. 1860

Hjørdis HAUGAARD designer
Denmark 1931–2012

**Trinita, cutlery service: soup spoon,
dinner knife, dessert spoon, dinner fork,
dinner spoon, dessert fork, mustard
spoon, oyster fork**
1960
silver, stainless steel

Purchased, 1969

D12.1-8-1969

The Trinita Pattern was designed in 1960 in celebration of Cohr's 100-year anniversary. By the beginning of the 1950s Carl M. Cohr had grown to become one of Denmark's leading silversmiths, employing more than 400 people.

Alvar Aalto: liquid logic

Alvar Aalto is today regarded as one of the most seminal architect-designers of the twentieth century. He was a leading proponent of the Organic Design movement during the early twentieth century, which espoused a more human-centred modernism. Rather than being led by technical factors, Aalto looked to nature and the surrounding environment as inspiration for his organic forms, natural materials and use of space. He was not against the use of technology but saw it as a tool for promoting cultural values, believing that design should be humanising, and he rejected the use of man-made materials, considering them unsatisfactory to the human condition.

Aalto's *Savoy* vase was named after the luxury Helsinki restaurant for which he and his wife designed the interior furnishings. The vase's famous organic form has been variously interpreted, from being an Eskimo woman's leather pants to reflecting the characteristic shape of the Finnish landscape with its myriad of lakes. Recent research has made it clear, however, that much of the inspiration behind Aalto's organic aesthetic came from his close dialogue with numerous avant-garde artists, including László Moholy-Nagy, Jean Arp, Alexander Calder and Fernand Léger. The *Savoy* vase has become an icon of Finnish design.

IITTALA, Iittala manufacturer

Finland est. 1881

Alvar AALTO designer

Finland 1898–1976

Savoy, vase

1936 designed, c. 1972 manufactured
glass

Presented by His Excellency the Ambassador for Finland,
Mr Tuure Mentula, 1973

D29-1973

Swedish stonewares: Stig Lindberg and Berndt Friberg

The majority of Swedish art pottery was produced by the country's two largest factories, Gustavsberg and Rörstrand. However, it was not until the turn of the twentieth century that Gustavsberg began producing a line of decorative stonewares. Encouraged by the strong competition with Rörstrand, following the Paris 1900 International Exhibition, Gustavsberg immediately established a separate stoneware studio in addition to its production stoneware facilities. In the 1930s Wilhelm Kåge assumed the artistic directorship and under him the studio flourished, establishing an extremely talented pool of designers that culminated in the divergent but equally striking work of Stig Lindberg and Berndt Friberg. Both were highly skilled at designing production lines, tablewares and bespoke studio pottery, and between them they designed most of Gustavsberg's output during the postwar period.

Friberg concentrated on making unique stoneware vessels of exceptionally refined form, using lusciously beautiful glazes that referenced the richness and subtlety of Chinese ceramics. He was known for his experiments with glazes, having mixed Kåge's glazes since 1934. Lindberg was one of Sweden's most prolific and versatile designers, and his studio wares are distinguished by their simple, clean shapes and sophisticated, decorative glazes.

RÖRSTRAND PORSLINFABRIK,
Lidköping manufacturer
Sweden est. 1726

Gunnar NYLUND designer
Sweden 1904–89

Jug
c. 1940
stoneware

Felton Bequest, 1952

1216-D4

GUSTAVSBERG, Gustavsberg
manufacturer
Sweden est. 1825

Berndt FRIBERG designer
Sweden 1899–1981

Vase
c. 1950
stoneware

Felton Bequest, 1952

1190-D4

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Berndt FRIBERG designer

Sweden 1899–1981

Vase

c. 1952

stoneware

Felton Bequest, 1952

1192-D4

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Berndt FRIBERG designer

Sweden 1899–1981

Vase

c. 1950

stoneware

Felton Bequest, 1952

1191-D4

GUSTAVSBERG, Gustavsberg

manufacturer

Sweden est. 1825

Stig LINDBERG designer

Sweden 1916–82

Vase

c. 1945–49

stoneware

Felton Bequest, 1952

1189-D4

Finnish glass: Iittala and Nuutajärvi

Finland's long history of Swedish and Russian rule had a profound impact on its art and culture. Despite the long periods of foreign domination, the Finns endeavoured to maintain a cultural independence and this strong sense of identity came to the fore in a rising national movement that saw the country finally gain independence from Russia in 1917. All of the arts were mobilised in this intense struggle and following independence, when the young republic embarked on a vigorous program of modernisation, this focus continued with major financial support invested in the industrial arts.

The leading glass manufacturers Iittala and Nuutajärvi were central to this program of modernisation.

Numerous competitions were organised to encourage the design of clean-lined, functional wares in keeping with the times. Like ceramics, Finnish art glass came entirely from within the factory context and was focused on the major glassworks. The Second World War interrupted Finland's push towards modernisation, but from the early 1950s Finnish design emerged on the international scene with spectacular success as a result of national determination and an outward-looking perspective. Today, Iittala is a household name and Finnish glass is recognised world over for its design and quality.

IITTALA, Iittala manufacturer

Finland est. 1881

Tapio WIRKKALA designer

Finland 1915–85

Vase

c. 1946 designed
glass (wheel-engraved)

Felton Bequest, 1952

1206-D4

Tapio Wirkkala arrived at Iittala in 1946 and served as an artist in residence until his death in 1985. During the 1950s Wirkkala created some of the most supremely elegant and sophisticated designs in glass. From the beginning he concentrated on art glass and his designs made the significant leap from useful object to pure art form. He exhibited at the Milan Triennales of 1951 and 1954 and won numerous awards for his work. Through this international success, Wirkkala established the Iittala factory as a leading producer of art glass on the world stage.

IITTALA, Iittala manufacturer
Finland est. 1881

Tapio WIRKKALA designer
Finland 1915–85

Foal's foot, vase

Varsanjalka

c. 1946 designed
glass (wheel-engraved)

Felton Bequest, 1952

1207-D4

IITTALA, Iittala manufacturer

Finland est. 1881

Tapio WIRKKALA designer

Finland 1915–85

Kantarelli, vase

Chanterelle

1946 designed, 1946–51 manufactured
glass (wheel-engraved)

Felton Bequest, 1952

1209-D4

Wirkkala's designs often reflect natural forms, translated into pure and elegant contours. The *Kantarelli* vases, based on the simple form of a chanterelle mushroom, were among the most popular designs introduced by Wirkkala and remained in production from 1946 until 1960. They have become icons of Finnish art glass of the 1950s. Wirkkala won a Grand Prix with this design at the 1951 Milan Triennale.

NUUTAJÄRVI GLASSWORKS,
Nuutajärvi, Notsjö manufacturer
Finland est. 1793

Gunnel NYMAN designer
Finland 1909–48

Vase
c. 1946
glass

Felton Bequest, 1952

1204-D4

Gunnel Nyman joined the Nuutajärvi Glassworks in 1946 and in the two years before her untimely death produced more than sixty designs for both household wares and art glass. Nyman often worked with the potential of refraction and reflection in her glass, the quality of light being of major interest to her. She also played with the use of trapped bubbles in glass, to create pattern and texture. Her works are characterised by dynamic forms and a sculptural boldness. Despite Nyman's brief career she was one of the most influential designers in the modern glass movement in Finland.

IITTALA, Iittala manufacturer
Finland est. 1881

Tapio WIRKKALA designer
Finland 1915–85

Lichen, vase
Jäkälä
1950 designed
glass

Felton Bequest, 1952

1210-D4

NUUTAJÄRVI GLASSWORKS,
Nuutajärvi, Notsjö manufacturer
Finland est. 1793

Kaj FRANCK designer
Finland 1911–89

Vase
1960
glass

Presented by Incorporated Agencies Pty Ltd, 1963

565-D5

Kaj Franck was a major influence on the Finnish ceramic and glass industry, providing designs for a number of manufacturers, including Arabia, Iittala and Nuutajärvi. Most of his designs were for useful wares in the spirit of pure functionalism, for which he is best known.

**NUUTAJÄRVI GLASSWORKS,
Nuutajärvi, Notsjö manufacturer**

Finland est. 1793

Kaj FRANCK designer

Finland 1911–89

Bowl

1962

glass

Presented by Incorporated Agencies Pty Ltd, 1963

566-D5

The Danish stoneware tradition

Throughout the nineteenth century Neoclassicism prevailed as the established taste at Royal Copenhagen and other Danish factories. However, by the 1880s the factory was looking for new directions and was particularly aware of the prevailing European taste for oriental ceramics, as well as a concurrent trend towards 'art pottery' manufacture. Artists and designers visited Paris and London to see exhibitions and to study the glazes and manufacturing techniques of Chinese and Japanese ceramics. The French studio potter Ernest Chaplet exhibited works in Copenhagen, and Arnold Krog, Royal Copenhagen's artistic director, visited the noted collections of Parisian Art Nouveau dealer Siegfried (Samuel) Bing.

In 1895 Krog established an experimental stoneware studio in order to develop the factory's 'art ware' production. Its designs were enthusiastically received at subsequent international exhibitions, and as Danish modernism developed the production of stoneware arose consciously out of Denmark's craft traditions with their sympathy for warm, rich textures and colours. For the Danes, good design came from a respect for and enjoyment of natural materials and practical considerations of comfort, pleasure in use and visual satisfaction – all principles that are equally evident in their furniture and metalwork production.

**ROYAL COPENHAGEN PORCELAIN
MANUFACTORY, Copenhagen**

manufacturer

Denmark est. 1775

Johannes HEDEGAARD designer

Denmark 1915–99

Bottle

c. 1950

stoneware

Purchased, 1955

1543-D4

ROYAL COPENHAGEN PORCELAIN MANUFACTORY, Copenhagen

manufacturer

Denmark est. 1775

Axel SALTO designer

Denmark 1889–1961

Budding, vase

c. 1950

stoneware

Felton Bequest, 1952

1232-D4

Axel Salto joined Royal Copenhagen in 1933 and became one of the factory's most skilled modellers. He developed three overtly organic series of vessels – titled *Fluted*, *Budding* and *Sprouting* – and also worked in the manufacturer's studio, producing a number of original works. Salto was known for the formal, decorative quality of his stonewares. The rich glaze on this piece was developed in the 1930s under the direction of Royal Copenhagen's chemical engineer Hans A. Madslund. Named 'solfatara' for its metallic oxide, the glaze could turn bright yellow or black, or mottled variations in between, depending upon the kiln conditions.

ROYAL COPENHAGEN PORCELAIN MANUFACTORY, Copenhagen

manufacturer

Denmark est. 1775

Knud KYHN designer

Denmark 1880–1969

Monkey, figure group

c. 1930

stoneware

Felton Bequest, 1952

1229-D4

Trained as a sculptor, Knud Khyn began working for Royal Copenhagen in 1903 and continued there until 1923, before returning in 1925. Like many other Danish ceramicists, he worked interchangeably with Bing and Grøndahl, the other leading Danish ceramic factory, for whom he first provided designs in 1913. In 1925, while employed by Royal Copenhagen, Khyn established his own successful studio and ran it for several years. He remained at Royal Copenhagen until his death in 1969. Throughout his career, Kyhn modelled a number of popular and successful animal figures that he produced in this particular solfatara stoneware glaze.

ROYAL COPENHAGEN PORCELAIN MANUFACTORY, Copenhagen

manufacturer

Denmark est. 1775

Nils THORSSON designer

Sweden/Denmark 1898–1975

Vase

c. 1950

stoneware

Felton Bequest, 1952

1230-D4

Nils Thorsson was Royal Copenhagen's most prolific designer. He joined the factory as an apprentice in 1912 and worked there for more than sixty years, producing at least three major production lines. His exquisite studio ceramics, many in high-fired or celadon glazes, are much lesser known.

**ROYAL COPENHAGEN PORCELAIN
MANUFACTORY, Copenhagen**

manufacturer

Denmark est. 1775

Thorkild OLSEN designer

Denmark 1890–1973

Covered jar

1948

stoneware

Felton Bequest, 1952

1231.a-b-D4

Functionalism

In 1919 the theorist Gregor Paulson published an article titled 'More beautiful things for everyday use'. The paper was a rallying call to designers, many of whom were already attempting to put this philosophy into practice. In 1931 Sweden held the *Stockholm Exhibition*, a design exhibition intended to establish the country as a leading force in modern design. Works on display were seen to be coming to terms with a more severe modernism arising from principles espoused by the Bauhaus school in Germany. The exhibition stimulated much debate and evoked a variety of responses in the Nordic countries.

The broader aim of this functionalist movement of the 1930s was to bring design into line with social and technical advances. However, by releasing design from formal styles of the past, it was necessary for designers to set new parameters based upon industrial development. In the Scandinavian countries, despite the severe aesthetic of machine-inspired forms, steel tubes and unadorned surfaces, there remained sensitivity for natural materials and this informed the functionalism of mid-century Scandinavian design. Handcraft traditions, which underpin so much of Scandinavian modernism, were successfully translated to a more industrialised production. In this sense, the development of modernism in the Nordic countries may be described as an evolution, rather than a revolution.

STELTON, Copenhagen manufacturer

Denmark est. 1960

Arne JACOBSEN designer

Denmark 1902–71

Cylinda-line, tea and coffee set

c. 1965

stainless steel, opaque synthetic polymer resin

Presented by Incorporated Agencies Pty Ltd, 1972

D63.a-h-1972

Trained as an architect, Arne Jacobsen designed tablewares entirely devoid of ornament, choosing instead to focus on clarity of form and refinement of detail. The sleek volumes of the *Cylinda-line* service suggest their purpose with minimal reference to traditional forms. Jacobsen's commitment to functionalism is epitomised in this service that combines sculptural, organic forms with traditional attributes of Scandinavian design – material and functional integrity. The brushed satin surfaces of the stainless steel stand in marked contrast to the shiny silver tablewares of other leading manufacturers of the day. Stelton, in particular, made its name in the production of high-quality stainless-steel tablewares.

Finnish glass: Kaj Franck and Oiva Toikka

Kaj Franck was a major influence on Finnish glass and ceramic design and is best known for his post-war table and useful wares. He began working at Iittala, before moving to Arabia and in 1951 becoming artistic director at Nuutajärvi, a year after Arabia took over the business. Alongside his focus on practical wares, Franck experimented with art glass forms and produced a number of designs that reveal a freedom of expression and sensitivity towards colour and natural beauty.

In 1963 Toikka became artistic director at Nuutajärvi and, like Franck, his art glass from this period is marked by a sense of freedom and experimentation. In 1966 Toikka introduced his series of *Bambu* vases, a form that developed out of his first exhibition in 1963. His candlestick design developed out of his *Lollipop* stemmed-glass sculptures made out of various colours set in clear glass. Oiva Toikka's designs belong to a world somewhere between folklore and the broader international art scene. His later work arguably sits apart from a strictly Nordic sensibility, but the freshness and clean lines of his 1960s productions clearly align them with the pure visual beauty of mid-century Scandinavian design. They represent some of the most expressive and creative designs of his career.

NUUTAJÄRVI GLASSWORKS,
Nuutajärvi, Notsjö manufacturer
Finland est. 1793

Oiva TOIKKA designer
Finland 1931–

Bambu, vase
c. 1966
glass

Presented by Incorporated Agencies Pty Ltd, 1972

D64-1972

NUUTAJÄRVI GLASSWORKS,
Nuutajärvi, Notsjö manufacturer
Finland est. 1793

Oiva TOIKKA designer
Finland 1931–

Candlestick, model no. 477
1968 designed, 1968–1969 manufactured
glass

Presented by Incorporated Agencies Pty Ltd, 1972

D65-1972

NUUTAJÄRVI GLASSWORKS,
Nuutajärvi, Notsjö manufacturer
Finland est. 1793

Kaj FRANCK designer
Finland 1911–89

Platter
c. 1966
glass

Presented by Incorporated Agencies Pty Ltd, 1972

D66-1972

Poul Henningsen: lighting architect

Poul Henningsen was a Danish designer, artist, architect and critic who gained international fame with his *PH lamp* in the mid 1920s. He is often referred to as the world's first lighting architect and theorist. His *PH 4/3 lamp*, on display in the case at the other end of the corridor, is one of the earliest versions of his famous multiple-shade lighting concept now regarded as a classic of Danish industrial design. The design was based on scientific analysis of a lamp shade's function: the size, shape and position of the shades determine the distribution of the light and the amount of glare. Henningsen went on to develop more than forty variants of his famous *PH lamp*, including his iconic *Artichoke lamp*, shown here.

He wrote: 'It has always been the idea that the *PH lamp* should be the lamp for the home. Due to its qualities and its modern appearance it had to be accepted first in offices and public buildings, but it is constructed with the most difficult and noble task in mind: lighting in the home. The aim is to beautify the home and those who live there, to make the evening restful and relaxing'.

Simo RISTA photographer
Finland 1933–

Marisauna interior

1968

gelatin silver photograph

Image courtesy of The Museum of Finnish Architecture, Helsinki

This photograph was taken from the interior of the *Marisauna*, a prefabricated sauna building designed by Aarno Ruusuvuori for the clothing company Marimekko. Armi Ratia, founder of Marimekko, was interested in creating a modern design culture that included her own vision of contemporary architecture. In 1967 she described Marimekko as ‘a view of life and a philosophy. It looks for solutions to people’s problems’. Ratia employed the architect Aarno Ruusuvuori to design social housing projects as well as the Marisauna, a prefabricated sauna that could be packaged up and sold to rich Americans.

LOUIS POULSEN & CO., Copenhagen
manufacturer
Denmark est. 1911

Poul HENNINGSEN designer
Denmark 1894–1967

Artichoke, pendant lamp

1958 designed, 1960 manufactured
painted copper, steel, chromed metal, plastic, electrical
cord, (other materials)
Purchased with funds donated by Peter and Ivanka
Canet, 2015

The Artichoke lamp was originally commissioned by the architects Eva and Nils Koppel for their new Copenhagen restaurant, the Langelinie Pavilion. The lights still hang there today. Henningsen created a large, opulent pendant light, his intention being to combine the festive and the functional. Yet the design has retained the quality and principles of his associated *PH* family of lamps. The lamp's construction is based on the multiple-shade principle, enabling the shades to spread an indirect light, illuminating the room and its contents without glare or exposing the light globe to view.

FRITZ HANSEN, Alerød manufacturer

Denmark est. 1872

Orla MÖLGAARD NIELSEN designer

Denmark 1907–93

Peter HVIDT designer

Denmark 1916–86

Ax armchair

1950 designed

laminated Beech, Walnut, canvas, wool, leather, metal, plastic

Felton Bequest, 1952

1248-D4

Peter Hvidt and Orla Mølgaard-Nielsen trained as cabinetmakers and established their design partnership in 1944. They produced a range of seat furniture, including the *Ax armchair*, notable for its new production methods. Here one sheet of laminated wood is used for the seat frame and arms, with the arm sections bent forwards from the frame. The legs are fabricated separately with a solid section of walnut to create strength and visual contrast. Yet, like the highest quality Danish furniture, the legs are beautifully integrated into the seat structure to present a seamless, uninterrupted line. The seat covering slides in on tracks and is removable.

FRANCE & SØN A/S, Hillerød

manufacturer

Denmark 1948–67

Finn JUHL designer

Denmark 1912–89

Bwana armchair and footstool

1962

Teak, leather, other materials

Presented by Design 250, 1969

D122A-B-1969

Finn Juhl was a Danish architect and interior designer but is best known for his furniture design. He was one of the leading proponents of Danish design in the 1940s and is credited with introducing the Danish modern style in America. In 1937 Juhl began designing furniture, interested in creating modern designs that spoke to new directions in architecture. During the 1940s and 1950s his seat designs gained recognition, although he never attained the same profile as Hans Wegner, whose designs were less radical. Juhl's *Bwana* armchairs are a reflection of his deep interest in tribal art.

KNOLL INTERNATIONAL, New York

licensee

United States est. 1938

WILLIAM LATCHFORD & SONS PTY LTD, North Melbourne and Box Hill

manufacturer

Australia 1953–86

Eero SAARINEN designer

Finland/United States 1910–61

Tulip armchair

1955–56 designed, 1960s manufactured
aluminium, fibreglass, wool, Velcro, zip, foam

Presented by William Latchford & Sons Pty Ltd, 1968

1973.a-b-D5

Much like his compatriot Alvar Aalto, Eero Saarinen was interested in pursuing a fluid, organic approach to design, although unlike Aalto, Saarinen wholly embraced the new synthetic materials emerging rapidly in the 1950s. In his revolutionary design for the *Pedestal Group* of chairs and tables, Saarinen's intention was to produce the chairs from a single moulding process; however, the technology for plastics was not sufficiently advanced to allow this. Saarinen's use of the pedestal base was the first of its kind in chair design. In achieving a visually unified design, Saarinen's aim was to clean up the 'slum of legs'.

A/S MOGENS KOLD, Denmark
manufacturer
Denmark active mid 20th century

A. HOVMAND-OLSEN designer
Denmark active mid 20th century

Chair

1959 designed
Teak, Oak, Mahogany, plastic, metal

Gift of Nicholas Bovell, 1999

1999.266

FRITZ HANSEN, Alerød manufacturer
Denmark est. 1872

Orla MÖLGAARD NIELSEN designer
Denmark 1907–93

Peter HVIDT designer
Denmark 1916–86

Armchair

1950 designed

Beech, Teak, wool, rubber, steel, metal, other materials

Felton Bequest, 1955

1539-D4

HERMAN MILLER, Michigan

manufacturer

United States est. 1923

Verner PANTON designer

Denmark 1926–98

Panton chair

1960 designed, 1971 manufactured
plastic

Purchased, 1973

D233-1973

Verner Panton trained as an architect but is best known for his innovative seating, lighting, textile and interior design. Unlike other Danish designers, Panton took a bold, contemporary approach, producing highly innovative designs that embraced cutting-edge technologies and new materials. In 1955, with the co-operation of Thonet, Panton produced the first single-form, cantilevered plywood S-chair. In 1960 he succeeded in translating this design into plastic, creating the *Panton chair*, the first single-form, materially unified chair in plastic. The *Panton chair* has become a classic of mid-century modernism, being light, strong, comfortable, easy to store, affordable and suitable for mass-production.

FRANCE & DAVERKOSEN, Ørholm

manufacturer

active 1950s –60s

Sigvard BERNADOTTE designer

Sweden 1907–2002

Armchair, model no. 132

1953

Beech, gilt-metal, wool, other materials

Felton Bequest, 1955

1538-D4

Count Sigvard Bernadotte of Wisborg was the second son of King Gustav VI Adolf of Sweden. He was originally known as Prince Sigvard, Duke of Uppland, but lost his royal title in 1934 when he chose to marry a commoner. He became a well-known industrial designer, working for a number of Danish firms including Georg Jensen, for whom he designed many classic tablewares. The Jensen cutlery service on display in the exhibition was designed by Bernadotte and was named after him.

EJVIND KOLD CHRISTENSEN,

Copenhagen manufacturer

Denmark active 1950s –80s

Poul KJAERHOLM designer

Denmark 1929–80

Hammock chair 24

1965

cane, stainless steel, leather, other materials

Purchased, 1974

D38.a-f-1974

Whereas most twentieth-century Danish furniture celebrates the beauty of wood, Poul Kjaerholm's innovative designs in steel and cane represent an important departure from this tradition. The use of strong tempered steel makes the pared-down structure of the *Hammock chair* possible. The caning, together with the leather headrest, soften the otherwise hard-edged, industrial aesthetic, providing a firm, resilient support while also accentuating the linear quality of the chair's silhouette. Kjaerholm is known for his modern, functionalist furniture characterised by an understated, refined elegance.