What is quality?

Furniture is a concept, with a will of its own, conveying an expression. It is no doubt difficult to choose when clever operators with glossy catalogues tell you about the most recent trend. You do not have to be particularly intelligent to realize that the latest is succeeded by something else in the next catalogue.

Our ambition is to work with designers and artists who are aware of what quality stands for – accomplishment unaffected by trend. On reflection, it is obvious that quality is just not measured in term of such things as strength of glued joints, etc. The measurable aspect is quantity, whereas quality is a broader concept and can not be measured in the traditional sense. The most important aspect is the visual quality. Good quality means long-term validity.
”It shall stand the wear of the eye”
Sven Lundh
BRUNO
MATS THESELIUS
Easy chair H70 W56 D69 SH40 cm
Steel frame in chrome, copper, black oxide or brass. Moulded seat. Tärnsjö rivet prime leather; natural, black, brown (cognac), darkbrown (cigar) red or green.

Stool H41 W56 D32 cm
Steel frame in chrome, copper, black oxide or brass. Tärnsjö rivet prime leather; natural, black, brown (cognac), darkbrown (cigar) red or green.
INGO

MATS THESELIUS

H77 W60 D64 SH40 cm

Steel frame in chrome, copper, black oxide or brass. Seat in leather with latex foam. Tärnsjö rivet prime leather; natural, black, brown (cognac), darkbrown (cigar) red or green.
AMBASSAD
MATS THESELIUS

H73 W54 D53 SH45 cm

Steel frame in chrome, copper, black oxide or brass. Seat in cold foam. Tärnsjö rivet prime leather; natural, black, brown (cognac), darkbrown (cigarr) red or green.
ALUMINIUM
MATS THESELIUS
H73 W59 D61 SH45 cm
Matt or polished aluminium with Tärnsjö leather. Armrest in beech; natural, stained in walnut or black. Back in foam, seat in foam with Dymetrol. Cast aluminium legs.
POM
MATS THESELIUS

H73 W63 D62 cm

Steel frame in chrome. Moulded frame in ash; natural or stained. Down filled cushions upholstered in Tärnsjö leather.
STAR
MATS THESELIUS
H82 W62 D59 SH44 cm
Seat and back in cold foam. Steel frame in chrome or coppered.
SHERIFF
MATS THESELIUS

H78–88 W53 D50 SH42–52 cm

Steel substructure in black.
Tärnsjö rivet prime leather; natural, black or brown.
Adjustable height and tilt function.
CHESTER
THOMAS SANDELL
PIERRE SINDRE

H75 W76 D74 SH45 cm

Powder coated steel frame.
Shell of formfelt. Seat in coldfoam.
Quilted back.
CHESTER
THOMAS SANDELL
PIERRE SINDRE

H75 W168 D74 SH45 cm

Powder coated steel frame.
Shell of formfelt. Seat in cold foam.
Quilted back.
TRIXIE

ANNA KRAITZ

H92 W56 D60 SH45 cm
Moulded seat and back.
7 buttons. Steel legs in chrome or coppered. Four feet base, four star base with castors or legs in massive oak.
BEATRIX
ANNA KRAITZ
H80 W80 D62 SH43 cm
Moulded seat and back.
8 buttons. Steel legs in chrome or coppered.
BEATRIX

ANNA KRAITZ

H80 W150 D62 SH43 cm

Compress moulded frame. Back in foam and seat in foam with Dymetrol. 10 buttons. Steel legs in chrome or coppered.
MAMA LOOK

ANNA KRAITZ

H78 W182 D69 SH42 cm

Wood frame, back and seat in foam with nosag springs. Steel legs with turned wood parts covered with fabric or leather. Legs in chrome or coppered. Leather belt in natural, black brown or red.
PANDA
MATTI KLENELL

Easy chair H70 W90 D77 SH39 cm
Frame in solid ash; natural or stained. Moulded seat and back.

Stool H39 W63 D38 cm
Frame in solid ash; natural or stained. Moulded seat.
SPECTRA
MATTI KLENELL

H70 W95 D102 SH36 cm
Frame in solid ash; natural or stained.
5 fixed cushions in cold foam,
and 5 loose cushions.
GA-2
GUNNAR ASPLUND
H67 W75 D78 SH40 cm
Wooden framework. Interior coil sprung seat base. Steel frame in chrome or coppered.
NON

KOMPLOT

Chair H77 W44 D39 SH45 cm
Moduled PUR-rubber in black. Stackable and linkable.

Table H72/112 W68x68/Ø64 cm
Moduled PUR-rubber in black.
NON
KOMPLOT
H45 L120 D43 cm
Moduled PUR-rubber in black.
VIENNA
PIERRE SINDRE

H85 W54 D53 SH46 cm

SINDRE

PIERRE SINDRE

H78 W45 D47 SH46 cm

Seat and back in moulded ash; natural, stained or upholstered. Solid square steel frame in matt chrome or powder coated. Stackable, linkable and suspendable.
BROKK
PIERRE SINDRE

H72 W120/140 D45 cm

Table top in moulded ash; natural or stained. Solid square steel frame in matt chrome or powder coated. Stackable and linkable.
COBRA
MATTIAS LJUNGGREN

H89 W42 D52 SH45 cm
Angel steel in chrome. Seat in birch; natural, stained or upholstered. Stackable and linkable.
COBRA
MATTIAS LJUNGGREN

H45 Ø32 cm
Angel steel in chrome. Seat in birch; natural, stained or upholstered. Stackable.
CONCRETE
JONAS BOHLIN
H87 W49 D53 SH45 cm
Solid ash; natural or stained. Untreated, black or coppered steel frame.
CAMILLA
JOHN KANDELL
H83 W25 D35 SH45 cm
Beech; natural or stained.
SVEN
MATS THESELIUS

H40/50 Ø60/80/110 cm

Legs in chrome or coppered. Table top in white laminate or ash; natural or stained.
PUSSEL
GUSTAV PERSON

H45 Ø34 cm
Birch with self locking tripod. Seat natural or stained.
BÄNK
GUSTAV PERSON
H45 L70/120 D40 cm.
Solid ash; natural or stained. Leather seat.
SPÄNNA
GUSTAV PERSON
H72 W215 D87 cm
Birch; white pigmented or stained in black with table top in linoleum. Self exciting undercarriage (without screws).
SPOT
STAFFAN HOLM
H42/52/60 Ø55/85 cm
Table top and legs in ash; natural or stained. Dismountable legs.
HERBARIUM
MATS THESELIUS
H73 W150 D73 cm
Glass desktop. Lacquered steel frame. Extension drawer.
TRIPTYK
JONAS BOHLIN

TABLE I AND II H72 Ø35/60 cm
Black cast iron. Table top in solid ash.

TABLE III H72 W210 D80 cm
Black cast iron. Table top in solid ash.
Babe
Anna Kraitz
H190 Ø61 cm
Steel frame, lacquered or coppered.
Leather belts in natural, black or brown.

"Nobody puts babe in a corner"
I suppose that most of the value judgements I make are based on the usual lessons you learn in life. It’s the unusual lessons that are the important ones. But who can I ask in cases like that? There isn’t anyone. I can get a long way with the usual ingrained value judgements. Most of them will successfully see me through an entire lifetime. The unusual ones, if we can call them such, both irritate and stimulate. They’re like holes in a boat. It’s just a question of how many holes a boat can cope with before it sinks.

John Kandell
PILASTER
JOHN KANDELL
H205 W20 D23 cm
Solid birch or oak. Oiled, soaped or stained.
I lay on the bed trying to quit smoking and started instead to collect National Geographic magazines, loosing myself into other worlds, primeval forests or the surface of the moon, visiting craftsmen in different cultures. It soon became an obsession. In the end I was buying issues I already had. That’s when I made this cabinet. To limit my the size of my collection and put an end to the whole damned nonsense.

Later, when I put the cabinet on display at the Liljewalchs Art Gallery in 1988, this sweet old lady said she wanted to buy it. But she was astonished when she realised the Magazines were included in the price – and said , she wanted another for her own Collection. So I had to measure it all up again in preparation to make a new one. But it was such a chore. I’d already made my cabinet. So I never came to anything.

Mats Theselius later perfected his National Geographic cabinet for Källemo.
ZINK
JONAS BOHLIN

H155 W27 D35 cm
Solid birch; natural or stained. Concrete base.
Limited Edition
In the late 1960s there is a shift in the Nordic architects’ understanding of design, and a leader in the new postmodern era is Jonas Bohlin. He was originally trained as a civil engineer, but made a name for himself as a furniture designer as he graduated in interior design from Konstfackskolan in Stockholm in 1981, where he shocked the entire design world with his “Concrete” chair, which undoubtedly stands as one of the most iconic furniture pieces within the past 40 years in Scandinavia.

The materials are steel and concrete, and the chair is certainly not comfortable to sit in. It functions more as a spatial installation and thereby distances itself from the requirement of functionality, which the art of furniture design has always been a subject to. This was a provoking design at the time, and the chair was therefore a starting point for an international discussion about the boundaries between art and applied art. At a first glance, Bohlin’s furniture stands in stark contrast to the organic idiom of earlier periods, but the design tradition’s simple expression is maintained, and in a statement on his approach to design he practically sums up the entire Nordic design tradition: “I want my furniture to make an impression and be pleasing, communicate with time and space. They must be created with hands and the heart and they must take into account both man and nature”

Jesper Bruun Rasmussen, ”Nordic Design”, Bruun Rasmussen Auctioneers.
INOX
MATS THESELIUS
H73 W60 D61 SH45 cm
High polished stainless steel.
Armrest white soaped oak.
Seat in nubuck.
Limited edition of 199 pcs.
Mats Theselius models are always an expression of something that deeply interests him. His knowledge and fascination about different countries and their specific handicraft, has resulted in some of the most diverse and stimulating contemporary pieces of furniture. Elk skin, aluminium, brass and beech bark easy chairs, the National Geographic bookcase etc.

Collecting and travelling is a great inspiration for Mats Theselius. A journey to Japan inspired him to create the Bamboo King, Texas to the El Ray, and collecting Dieter Rahm’s design for Braun, resulted in the desk Herbarium.

The easy chair "STAR" has it’s background in Mats Theselius passion in, and life with music. An instrument is built in a way to obtain an ultimate sound, grip and joy of playing. And it is always beautiful.

In "STAR”, the drum set with it’s leg construction, drumskin and choice of materials was transformed into a piece of furniture. The aesthetic as well as the demand for a long life is recognisable.

"STAR” with the pearl backrest, leather seat and chrome frame is produced in a limited edition of 360 pieces. Availability is unlimited in the version with fabric or leather.
The name Birdland has several connotations. The jazz saxophonist Charlie Parker was called Bird, and the legendary jazz club in New York where he played is called Birdland. I was thinking mainly of "Birdland" by Weather Report. That track, and Jaco Pastorius’ “Teentown” on the same album, Heavy Weather, are high points in music history, in my opinion.

Mats Theselius
NATIONAL GEOGRAPHIC
MATS THESELIUS

H170 W58 D29 cm
Limited edition of 220 pcs.
LJUS FÄRG
FREDRIK WRETMAN

H25 Ø30 cm
Shining object. Thin sheet metal, blasted glass, compact fluorescent tube.
Limited edition of 360 pcs
My ideas about form and materials are very closely related to my upbringing and background. I was born in a small village in Iceland.

My father is a carpenter with his own little carpentry. It was in these surroundings that I got my first, and may be most important experience with forms and materials.

This is reflected in my aesthetics which I think of as naive. Not far from my childhood home there is a wrecker’s yard with remains of ships and all kinds of materials, corroded by rust and etched by time. The decay reveals the essence of things: You see how parts are put together and how different materials relate to one another.

As a designer you must know your own background, but also know the history, so that you can see the perspective and reflect your own time by use of the history. There is nothing new under the sun but there can always be a new understanding in well known objects. The chair for instance is a good example of this.

The process of designing furniture that can be made without using screws or glue is a very good exercise in exploring the essence of the construction. You must have full control as the harmony between the form and structure must be total. As a consequence I have payed interest in the De Stijl movement and the Russian constructive movement. Both exploring the essence of the structure.

In my work I tend to work in two ways that is with expressive forms and geometrical forms. It is not the purpose of this work to come up with a new style or movement, I simply try to express my own time and place.

I focus on the idea; design is more than just working with forms. You must learn to see and explore. All around us there are hidden ideas and treasures waiting for revelation.

I seek the essential. How material and form unites.

Sigurdur Gustafsson