



Dining set Oxford designed by Arne Jacobsen.
Denmark. 1962-1964.

Rosewood.

Extremely rare set of four high-backed chairs and matching table designed by Arne Jacobsen for St Catherine's College Oxford between 1962-1964. These rosewood pieces were reserved for the professors' areas at the university.

This set of four high-backed chairs and matching table is extremely rare, made of rosewood and reserved for the professors' areas at the university. The same model was seen in the dining hall of St. Catherine's College; but as this was mainly used by students, they differed slightly in that they were made from oak rather than rosewood.

Rosewood is a rarity and a luxury even more so now than ever before, and at the time of this distinguished project, the opulence of rosewood was more than fitting for the exclusivity of the professor's areas of the college.

Read more about the significance of this piece here.

Literature:

Frederik Sieck, *Contemporary Danish Furniture Design*, Copenhagen, 1990, p. 125

Poul Hvidberg-Hansen, *Fritz Hansen 1872-1997: Danish Furniture Design Through 125 Years*, Kolding, 1997, p. 32

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, pp. 146, 182-83, 490, 523

Arne Karlsen, *Danish Furniture Design: in the 20th*

simple aesthetic continually serving as a benchmark for contemporary designers across the globe. The timelessness, almost transcendence of his designs and craftsmanship have withstood already decades in technological advancement. Jacobsen's creative process revolved around his strict consideration of detail. He brought his visions to life for patrons and builders with scrupulous, hand-painted watercolours. Jacobsen would produce in one year what most others could not do in five. His designs came into existence as brief sketches and were then modelled in plaster or cardboard in full size. He kept on working until his revolutionary ideas for new furniture had been realized at the utmost perfection. Many of Arne Jacobsen's furniture designs were such an astounding success that they inherently became a necessity across the world. His pieces were designed for mass-production, and their popularity is still seen today, though having evolved a little to incorporate endless upholstery variations and aluminium legs and arms. Particularly of note was his 'Series 7' stackable, lightweight, and incredibly versatile chair design, it has been said that there were in fact more 'Series 7' chairs in Denmark than Danes at one time. Not to mention his 'Swan' design and unmistakable 'Egg' chairs - two of which we also have here at Modernity.

