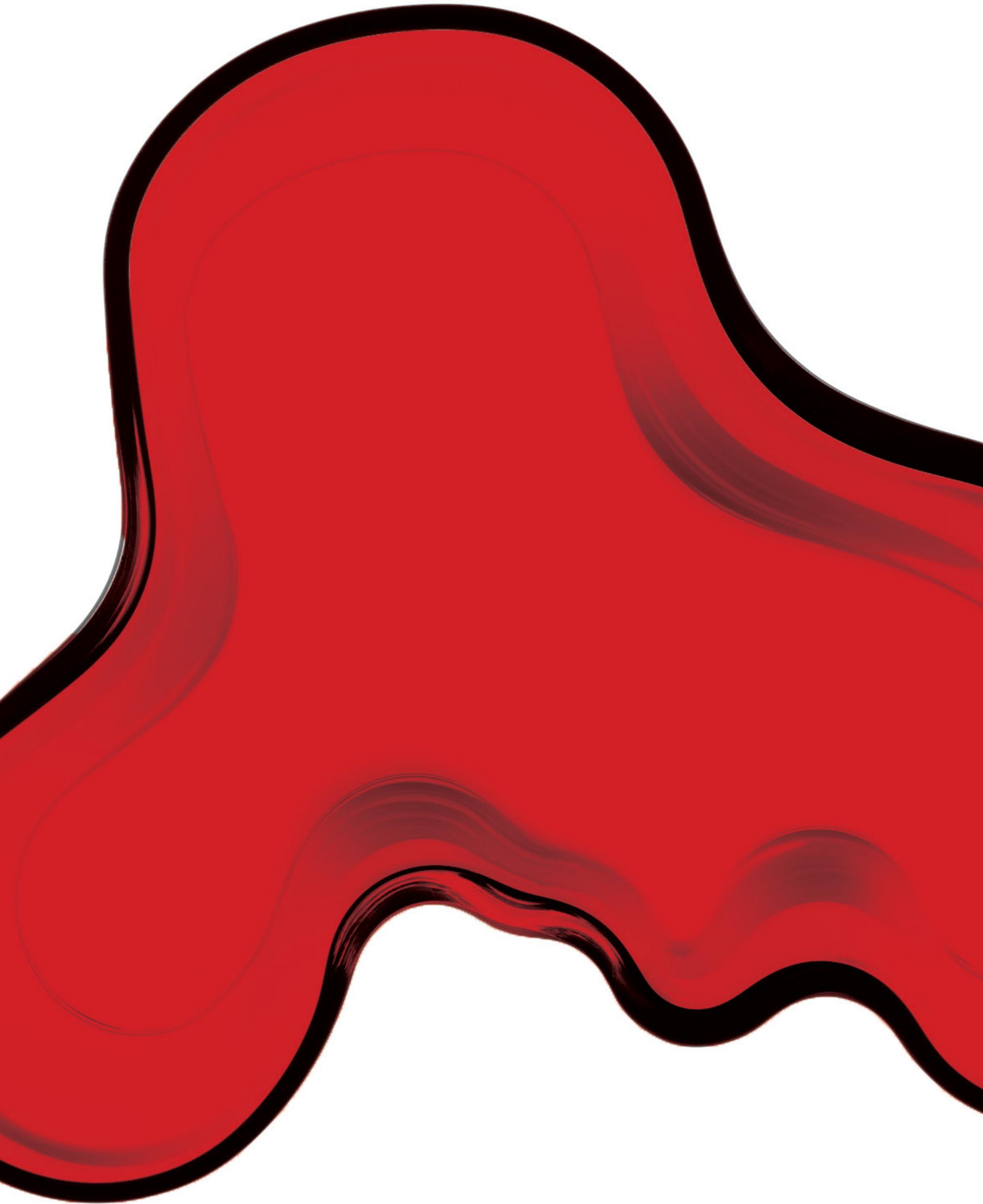


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THE MAIDSTONE



GOOD DESIGN IS A BASIC HUMAN RIGHT

That was the essential message of Swedish writer, critic, educator, feminist and humanist Ellen Key's 1899 iconoclastic text *Skönhet för alla* (Beauty in the Home). Key believed that it was essential to our well-being to live in a functional, bright, and uncluttered environment, and that this could be accomplished anywhere, regardless of location or economic circumstance. In 1919, Swedish art historian Gregor Paulsson expanded on Key's ideas in his pamphlet *Vackrare Vardagsvara* (Better Things for Everyday Life). In it, he called for a modern design language reflecting new materials and methods and for good design to be available to all.

These two thinkers helped transform how we design our homes and workplaces and laid the foundation for what would become "Scandinavian design." The ideas have evolved over the last 100 years as techniques advanced and people added their own touches. Jenny Ljungberg, owner of c/o The Maidstone, describes the decor of her hotel as "Scandinavian cozy—warm, rich, and filled with heritage pieces alongside new, bold design."

Whatever your interpretation of Scandinavian design is, the timelessness of the core values that Paulsson and Key introduced are still there: good quality design equals a better quality of life. The recipe calls for equal parts innovation, accessibility, functionality and beauty.

A MAGAZINE YOU CAN WALK INTO

AUSTERE is a new kind of showroom for Scandinavian design and innovation. We set out to evolve the retail experience because we believe that there is a better way to experience design. When we opened our first location—a 5,000-square-foot space in downtown Los Angeles in May, 2014, it was described as a "magazine you can walk into." We like that description, if we are talking about a lifestyle magazine focusing on design, where you can purchase the things you read about.

In the spirit of Scandinavian design, we look to surround ourselves with fewer, better things. Things that are functional and do the job, while also being beautiful or interesting to look at. Every day we aspire to post a little dose of inspiration or to shine a spotlight on something we feel deserves a moment in the light. We publish this on Austere.co, send it to our newsletter subscribers and let you experience it at a growing number of "magazines you can walk into" across the country.

Like Ellen Key, we believe that good design makes us happier. Just take a look around this hotel. It makes you feel good to be here, doesn't it? We want you to be able to take this feeling with you when you leave. So on the following pages, and all around this building, we have assembled some of our favorites pieces to share with you. We hope you will discover (or re-discover) some things to make your life even more functional and beautiful.

THE AUSTERE TEAM

AUSTERE C/O THE MAIDSTONE, 207 MAIN STREET, EAST HAMPTON, NY 11937
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BEAUTY IN THE HOME AND BETTER THINGS FOR EVERYDAY LIFE WERE TRANSLATED AND RE-PUBLISHED BY MOMA IN 2008 AND ARE AVAILABLE FOR PURCHASE AT AUSTERE C/O THE MAIDSTONE AND WWW.AUSTERE.CO.

“WE HONOR GREAT DESIGNERS AND WE HONOR GREAT DESIGN. THAT IS WHAT WE DO, THAT IS WHAT AUSTERE IS ABOUT.”

— Fredrik Carlström, Austere founder

ALVAR AALTO & ARTEK

MODERN WITH A FINNISH TOUCH



When Alvar Aalto finished the prototype for Stool 60 in 1933, he tested its strength by repeatedly throwing it onto the floor and shouting, "We're going to sell thousands of these one day!" Indeed, there was much to be excited about. Aalto had spent years developing the wood-bending techniques that allowed him to shape the stool's curved legs from plywood rather than steel—an impressive breakthrough for the time, and one that led to many more bentwood designs and even a new company through which to sell them. Born in Kuortane, Finland, in 1896, Aalto was one of the greatest architects of the 20th century, though most people outside his native country know him for design. His iconic glass vases are beloved Scandinavian classics, and his supple, gracefully curved furniture—much of it originally designed for his architecture—has inspired everyone from the Eameses to Ikea. Aalto's dream was to fill the homes of everyday Finns with simple, affordable goods, but goods that were also well made and long lasting. And by using natural materials like local birch wood and pairing

innovative production methods with craft techniques, he gave his designs a warm, distinctly Finnish flavor.

In 1935, Aalto and his wife and collaborator Aino joined forces with two like-minded idealists, Nils-Hal Gustav and Maire Gullichsen, and drew up a manifesto for a new venture called Artek. Their plan was to sell Aalto's experimental furniture while also serving as a platform for new art and design. Over the past eighty years, the company has remained true to those goals: Partnerships with creative visionaries like Tom Dixon and Shigeru Ban keep Artek on the frontlines of contemporary culture, while the core of its product range still consists of Aalto's timeless classics, all made at the same Finnish factory to his original specifications. And that little stool? As it turns out, Aalto was off by a few zeroes. One of Artek's most popular designs, it has sold in the millions.

ARTEK
ARMCHAIR 400
DESIGNED BY ALVAR AALTO, 1936
\$5,240 - \$6,305

SUPPORTED BY BIRCH-WOOD CANTILEVER LEGS, ALVAR AALTO'S ARMCHAIR 400 SHOWCASES HIS PIONEERING METHODS FOR SCULPTING PLYWOOD. THE DESIGN HAD ZEBRA-PRINT CUSHIONS WHEN IT DEBUTED AT THE 1936 MILAN TRIENNALE, THOUGH SEVERAL "TAMER" UPHOLSTERY OPTIONS ARE NOW AVAILABLE. ITS LOW-SLUNG SLED BASE (WHICH FLEXES FOR COMFORT) EARNED THE CHAIR THE NICKNAME OF THE "TANK."



ARTEK
TEA TROLLEY 901
DESIGNED BY ALVAR AALTO, 1936
\$2,295

THE STREAMLINED TEA TROLLEY 901 IS BASED ON A SERVING CART ALVAR AALTO CREATED FOR THE PAIMIO TUBERCULOSIS SANATORIUM. IT FEATURES HIS SIGNATURE CLOSED-LOOP BIRCH FRAME AND LARGE WOODEN WHEELS BANDED WITH RUBBER (FOR QUIET WHEELING ACROSS HOSPITAL FLOORS). A TEA LOVER, AALTO DESIGNED THE 901 FOR HOME USE. IT'S ALSO AN IDEAL BAR CART OR SIDE TABLE.

ARTEK
STOOL 60
DESIGNED BY ALVAR AALTO, 1936
\$270 - \$390

IS AN ARTEK CLASSIC. LIKE MOST OF AALTO'S FURNITURE, THE PIECE WAS ORIGINALLY DESIGNED FOR AN ARCHITECTURAL PROJECT (IN THIS CASE, THE VIIPURI LIBRARY), AND ITS CURVED L-SHAPED LEGS TOOK YEARS TO DEVELOP. EACH STOOL IS MADE FROM PREMIUM, HAND-SELECTED FINNISH BIRCH WOOD.





FJORD FIESTA
KROBO BENCH
DESIGNED BY TORBJØRN AFDAL, 1960
\$1,359

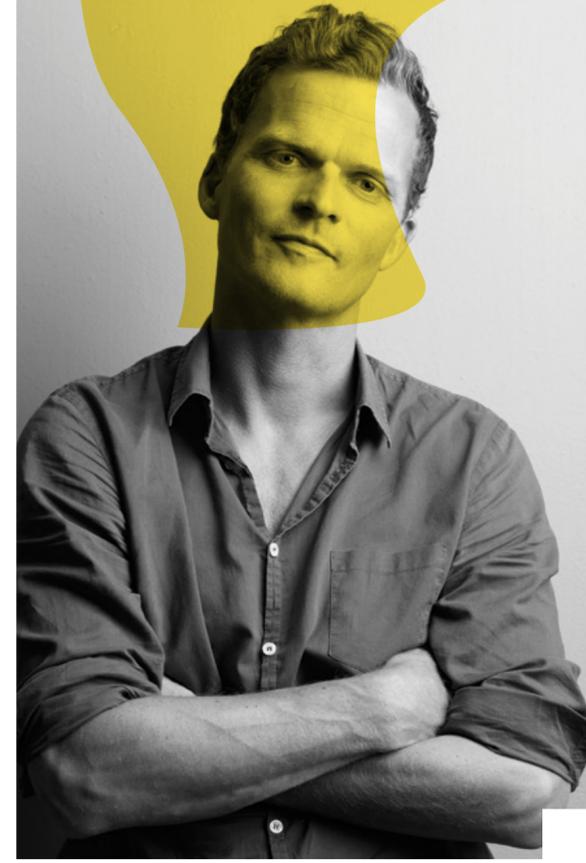
FOR MANY DECADES, THE MULTI-PURPOSE BENCH KROBO HAS BEEN A FIXTURE IN NORWEGIAN HOMES. ITS FLEXIBLE DESIGN ALLOWS IT TO BE USED AS A STORAGE UNIT, A DISPLAY AREA OR JUST A PLACE TO TAKE A LOAD OFF. TORBJØRN AFDAL CONSIDERED AS ONE OF NORWAY'S MOST INFLUENTIAL DESIGNERS. HIS FURNITURE WAS FEATURED IN THE COLLECTIONS OF THE WHITE HOUSE AND THE JAPANESE EMPEROR.

FJORD FIESTA
SCANDIA JUNIOR CHAIR
DESIGNED BY HANS BRATTRUD, 1957
\$749

FJORD FIESTA LAUNCHED IN 2001 WITH A MISSION TO PUT NORWEGIAN DESIGN BACK ON THE MAP BY RE-ISSUING CLASSICS AND INTRODUCING NEW INNOVATIONS. FIRST OUT WAS A RE-LAUNCH OF THE SCANDIA COLLECTION, A MID-CENTURY RANGE OF CHAIRS DESIGNED BY HANS BRATTRUD. THE STACKABLE SCANDIA HIGH-BACK CHAIR IS COMPOSED OF GRACEFULLY CURVED WOODEN SLATS IN LAMINATED OAK OR WALNUT THAT REST ON A SLENDER CHROME STEEL BOLT BASE.

SLEEPING BEAUTY

THE RE-AWAKENING OF NORWEGIAN DESIGN



One of the first things that hits you when you look at mid-century Norwegian design is how relevant and modern it seems. The second thing: How come I have never seen this stuff before?

Unlike its Scandinavian cousins, Norway is not known as a design leader. But that was not always the case. "Post-WWII, Norway had a strong and diverse furniture and home goods manufacturing industry, just like Sweden, Denmark and Finland," says Andreas Engesvik, one of the country's most influential contemporary designers. "But that changed when we found oil in the 1960s. The growth of the oil industry was so tremendous that it sucked up all the labor, which meant that pretty much every furniture and home goods production facility closed." The entire interior design industry fell into oblivion and creative young Norwegians turned to art or architecture instead.

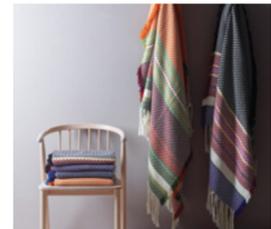
However, in the early 2000s, design students Torbjørn Anderssen, Espen Voll and Andreas Engesvik managed to turn Norway's contemporary design scene into a hotbed for young, exciting talent again. The trio launched a company with the assertive name "Norway Says" and started showing their work in international fairs, pursuing foreign companies to produce their collection. Their model worked. Today, the country is teeming with designers who are based in Norway but produce their goods abroad. "We proved that it was possible to find a way to succeed," says Engesvik.

As new Norwegian design is garnering more and more acclaim, the past is starting to catch up as well. A few surviving heritage manufacturers have released new collections in collaboration with contemporary makers. One such effort is the line of Bunad blankets that Andreas Engesvik made for Mandal Veveri. These vibrant textiles are inspired by bunader, the beautiful regional folk dress that Norwegians don on national holidays. "There's a strong sense of national pride," says Engesvik. "Norway has only been independent from Sweden and Denmark for a little more than a century, so it's important for us to have an identity." And little by little, that identity is becoming synonymous with great design.



MANDALS VEVERI
BUNAD BLANKETS
DESIGNED BY
ANDREAS ENGESVIK, 2012
\$399

THE NORWEGIAN WEAVING MILL MANDALS VEVERI IS ONE OF NORWAY'S LEADING PRODUCERS OF ARTISANAL WOOL TEXTILES. THE 100-YEAR-OLD COMPANY'S PRODUCTS RANGE FROM HERITAGE CRAFT, LIKE BUNADER, THE COLORFUL NORWEGIAN FOLK COSTUMES, TO CONTEMPORARY COLLABORATIONS, SUCH AS THE BUNAD BLANKETS, DESIGNED BY ANDREAS ENGESVIK. THE BLANKETS' VIBRANT PATTERNS ARE ABSTRACT INTERPRETATIONS OF THE RAINBOW EFFECT THAT OCCURS WHEN MULTIPLE PEOPLE WEAR THE COLORFUL BUNAD COSTUMES.



RØROS TWEED
TIVOLI WOOL BLANKET
DESIGNED BY
ANDERSSSEN & VOLL
\$375

RØROS TWEED'S EXCEPTIONALLY BEAUTIFUL TROWS AND BLANKETS ARE 100% MADE IN NORWAY IN COLLABORATION WITH SOME OF SCANDINAVIA'S TOP DESIGNERS AND TEXTILE ARTISTS. ALL OF THE WOOL IS SOURCED FROM LOCAL SHEEP WHO GRAZE ON CLEAN, FRESH MOUNTAIN PASTURES. RØROS TWEED WAS FOUNDED IN 1940 AS THE RETAIL COMPONENT OF A CHARITABLE FOUNDATION, SET UP BY THE INDUSTRIAL MAGNATE PEDER HIORT.



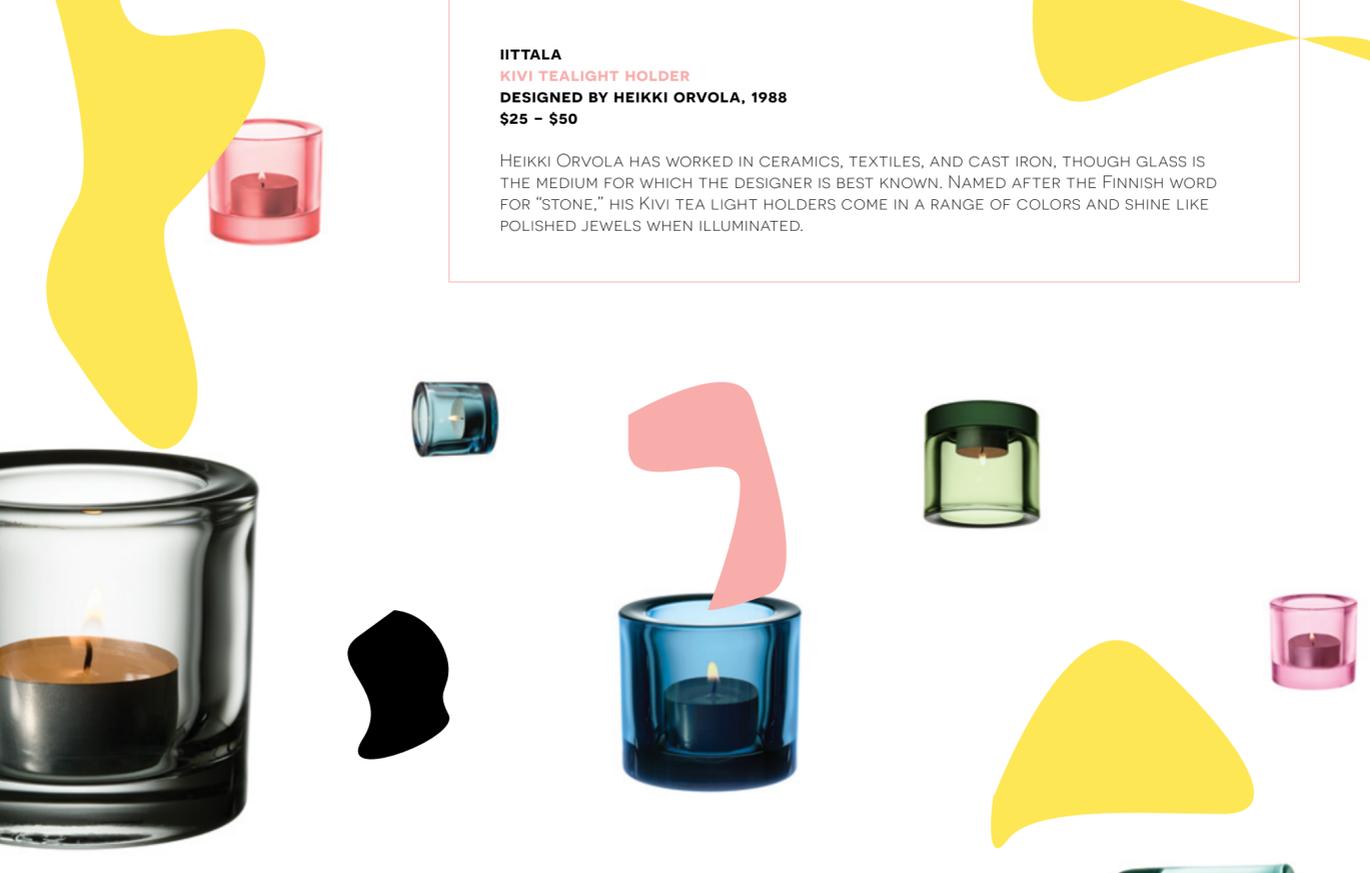
NORTHERN LIGHTING
BIRDY TABLE & FLOOR LAMP
DESIGNED BY
BIRGER DAHL, 1952
\$350 - \$420

THE ELEGANTLY PLAYFUL BIRDY LIGHT WAS DESIGNED BY RENOWNED ARCHITECT BIRGER DAHL IN 1952. TWO YEARS LATER, BIRDY WAS AWARDED THE HIGHLY ESTEEMED GOLDEN MEDAL AT THE MILAN TRIENNALE. IN 2013, NORTHERN LIGHTING RE-LAUNCHED THIS MODERNIST CLASSIC, WHICH HAD BEEN OUT OF PRODUCTION FOR DECADES.



IITTALA
KIVI TEALIGHT HOLDER
 DESIGNED BY HEIKKI ORVOLA, 1988
 \$25 - \$50

HEIKKI ORVOLA HAS WORKED IN CERAMICS, TEXTILES, AND CAST IRON, THOUGH GLASS IS THE MEDIUM FOR WHICH THE DESIGNER IS BEST KNOWN. NAMED AFTER THE FINNISH WORD FOR "STONE," HIS KIVI TEA LIGHT HOLDERS COME IN A RANGE OF COLORS AND SHINE LIKE POLISHED JEWELS WHEN ILLUMINATED.



BEST IN GLASS

FINNISH DESIGN CLASSICS FROM IITTALA

Finland has always occupied a place on the fringe of Scandinavia—it's wilder and more unkempt, it took longer to modernize, its language is unintelligible to its Viking neighbors, and its thoughtful, quietly reserved people are often mistaken for "cold." But in spite of its outsider status (or perhaps even because of it), Finland has made a serious contribution to Scandinavian design. Its output during the mid-century years was bolder, more daring, and in some ways more influential than that of the other Nordic countries, which makes sense, considering that the underdog nation always has more to prove.

Nowhere is this more evident than in Finnish glass design, and, in particular, the progressive art glass and everyday glasswares produced by the Finnish company Iittala. Founded as a small glass factory in 1881, its reputation soared during the 20th century through collaborations with some of Finland's best designers, whose cutting-edge creations earned worldwide recognition and scores of international awards.

Today, some of Iittala's most popular designs are those produced from the 1930s to the '60s, and they are as fresh now as they were when they first debuted.

By providing designers with the freedom to experiment and collaborate with its craftsmen, Iittala made it possible for them to create something entirely new—pieces that were unprecedented for their day, yet still timeless, functional, and designed to be thoroughly used. Alvar Aalto's iconic undulating vases, Kaj Franck's sublimely minimal drinkware, and Tapio Wirkkala's crusty-surfaced bowls, inspired by melting Lapland ice, all show how Finnish designers pushed the limits of production, both technically and aesthetically.

And yet while Finnish designers created the most of modern expressions, they also borrowed heavily from the past, drawing inspiration from the shapes and textures of their formidable landscape and from their heritage of resourcefulness and craft. Like many mid-century Finnish manufacturers, Iittala pinned its future on its new wave of modern, mass-produced goods, but the company and its designers never lost sight of the qualities that make the Finns uniquely Finnish. And, in the process, the sense of "belonging and not belonging" created a place for innovation to happen where it usually does: on the fringe.



IITTALA
ESSENCE WINE GLASSES & TUMBLER
 DESIGNED BY ALFREDO HÄBERLI, 2001
 \$40 - \$115

WITH HIS ESSENCE SERIES, DESIGNER ALFREDO HÄBERLI SOUGHT TO FIND A BALANCE BETWEEN TRADITION AND MODERNITY, CELEBRATION AND EVERYDAY USE. THE STEM HEIGHT AND BASE ARE THE SAME FOR EACH WINE GLASS, WHILE THE BOWL IS SHAPED TO ENHANCE THE CHARACTERISTICS OF ITS INTENDED WINE. THE 12-OUNCE TUMBLER IS DESIGNED TO BE VERSATILE, AS A VESSEL FOR WATER, SPIRITS OR TABLE WINE. MADE OF NON-LEADED CRYSTAL.



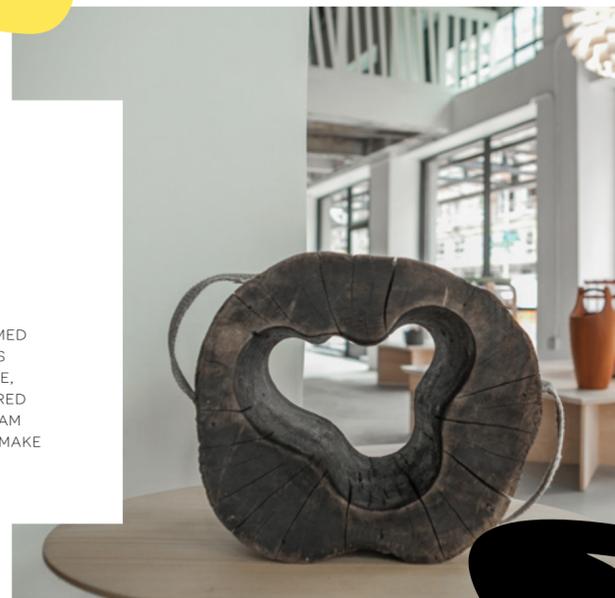
IITTALA
TEEMA CERAMICS
 DESIGNED BY KAJ FRANCK, 1952
 \$12 - \$80

WHILE KAJ FRANCK CREATED THE TEEMA COLLECTION TO BE FUNCTIONAL, DURABLE AND USED EVERY DAY, IT IS ALSO A REFINED AND SOPHISTICATED OPTION FOR SPECIAL OCCASIONS. EACH PIECE IS BASED ON THREE BASIC FORMS: A CIRCLE, A RECTANGLE, AND A SQUARE.



IITTALA
ALVAR AALTO VASE
 DESIGNED BY ALVAR AALTO, 1936
 \$75 - \$325

THE AALTO VASE IS AN ICON OF SCANDINAVIAN DESIGN AND ONE OF THE DESIGNER'S MOST FAMOUS OBJECTS. FORMED FROM MOUTH-BLOWN GLASS, ITS SINUOUS SHAPE RECALLS THE SHORELINE OF A LAKE, THOUGH IT'S SAID THAT AALTO WAS INSPIRED BY A SAMI WOMAN'S DRESS. IT TAKES A TEAM OF SEVEN CRAFTSMAN THIRTY HOURS TO MAKE A SINGLE VASE.





LOUIS POULSEN
PH ARTICHOKE PENDANT
DESIGNED BY
POUL HENNINGSEN, 1958
\$10,126

A MODERN DESIGN ICON, THE PH ARTICHOKE IS MADE OF 72 LEAVES, POSITIONED TO PROVIDE COMPLETELY GLARE-FREE LIGHT FROM ANY ANGLE. MOST OF THE PRODUCTION PROCESS IS CARRIED OUT BY HAND IN DENMARK TO ENSURE THE HIGHEST LEVEL OF QUALITY POSSIBLE.

A GLOW
IN DENMARK

LOUIS POULSEN'S LIGHTS FANTASTIC

For a land that spends months of the year shrouded in darkness, it's no surprise that Scandinavia lays claim to some of the best modern lighting in the world. Clean lines, clever forms and practical functionality prevail, but so does an emphasis on warmth and comfort. The Danish lighting manufacturer Louis Poulsen has been at the center of this tradition since the very beginning, thanks in large part to the innovative lamps that Poul Henningsen designed for the company starting in the 1920s.

One of the first designers to study light from a scientific perspective, Henningsen was obsessed with developing lamps that set the right mood. "It doesn't cost money to light a room correctly," he famously said, "but it does require culture." His theories centered around the idea that light should not be too glaring or bright, but rather soft, warm and welcoming. Even in the depths of the Scandinavian winter, Henningsen thought interior lightning didn't need to be any stronger than the golden tones of sunset or the gentle gleam of the kerosene lamps

he grew up with. His radically shaped fixtures are revered not only for their novel forms but for the quality of light they deliver. Each graduated tier and petal-like layer is carefully calibrated to obscure the blinding glare of the bulb while diffusing its light in the most naturally pleasing way.

In Danish there is a word called "hygge," which roughly translates to cozy but means so much more—like being snuggled up indoors on a cold winter's night, surrounded by friends and the ambient glow of a fire. It's a cultural sense that permeates much of Scandinavian design, and it's a feeling that Henningsen was after in his quest to produce lamps that "make the evening restful and relaxing." Over the years, as Louis Poulsen went on to partner with more great Danish designers, from Arne Jacobsen and Verner Panton to contemporaries like Louise Campbell and Ross Lovegrove, it never lost focus of this desire to create a beautiful and inviting home.



LOUIS POULSEN
PH 5 PENDANT
DESIGNED BY
POUL HENNINGSEN, 1958
\$1,028

HENNINGSEN DEVELOPED PH 5, NAMED AFTER THE DIAMETER OF ITS TOP SHADE, WHICH IS 5 DECIMETERS, TO WORK WITH ANY SIZE OR SHAPE BULB. NO MATTER WHAT TYPE OF LIGHT SOURCE IS USED, PH 5 IS COMPLETELY GLARE FREE. ITS THREE REFLECTING SHADES ILLUMINATE THE LAMP DOWNWARD AND LATTERLY, CREATING A SOFT AND WARM GLOW.

LOUIS POULSEN
AJ FLOOR & TABLE LAMP
DESIGNED BY **ARNE JACOBSEN,**
1960
FLOOR: \$1,208
TABLE: \$1,048

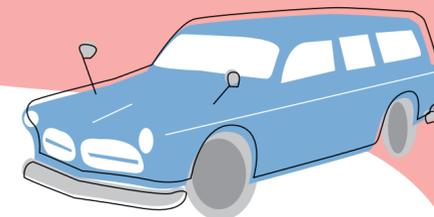
THE AJ LAMP IS ONE OF SEVERAL ICONIC PIECES THAT ARNE JACOBSEN PRODUCED IN 1960 FOR THE SAS ROYAL HOTEL IN COPENHAGEN. THE DANISH ARCHITECT DESIGNED EVERY ELEMENT OF THE BUILDING, FROM ITS TOWERING STRUCTURE DOWN TO THE SILVERWARE. TO OPTIMIZE THE LAMP'S FUNCTIONALITY AS A READING LIGHT, JACOBSEN CREATED AN ADJUSTABLE SHADE THAT CHANNELS THE LIGHT UP OR DOWN.



TO ORDER THESE ITEMS AND VIEW MORE GREAT DESIGN, VISIT MAIDSTONE.AUSTERE.CO.

FDY 613

A LOVE STORY



THERE

are certain words that instantly take you back to a nostalgic place of comfort and well being. For me, one of those words is Volvo. I grew up with a powder blue 1967 Volvo Amazon

Kombi with the registration number FDY 613. He was known as Storen (which can be loosely translated into Biggie) and it's without exaggeration that I say that he was a cherished family member, ranking slightly higher than the neglected Newfoundland. And, yes, in spite of the feminine model name, Storen was, for some reason, regarded as male.

I loved him. I felt safe and cozy in his roomy back seat, where I would lie on a blanket and read. (This was before mandatory seat belts.) Once upon a time, Storen had been a fancy car, before a patina of rust, mud splatter and dog hair aged him and his gently curved chassis made him seem antique. I was very proud of his heritage. Whenever anyone would comment on our car, I would emphasize his longevity and boast about how much hardship he'd been through. He needed a little extra TLC sometimes, which was my job. During the deep freezes of Swedish winter, poor Storen, who was often carelessly parked outside, would have trouble igniting his engine. My mother, who has always had a spiritual connection with inanimate objects, urged me to speak to him affectionately and pet the dashboard to put him in a good mood. It worked every time.

The Grandmothers were not impressed. "This is NOT a doctor's car," my paternal grandmother would say, in a rare display of classism. My maternal grandmother was more openly snobby and resented being transported by Storen with every fiber of her being. Unfortunately for her, Storen made a trek every summer from Örebro, Sweden, down to Nantes in France where her favorite son and grandchildren lived.

Those rides were accompanied by a soundtrack of Mormor's grumblings and loud yelps every time she bumped her head on the ceiling (she also resented seat belts and bounced up and down a lot, which was Storen's fault, obviously). Storen must have gotten sick of her attitude, because one time he decided to break down just as we were getting off the ferry between Germany and Denmark. We had no choice but to roll him down the harbor to a five-star hotel, which had a pool and extra fluffy pillows. I decided then and there that I would always stay in five-star hotels.

My other grandma, Farmor, was a gentle and forgiving soul, but she had a tendency to get obsessive. Towards the end of her life, she became haunted by the idea that Storen would kill her son in a car crash. My father, who inherited her quiet sense of determination, resisted her pleas for a new car for decades. Until one day, in the mid-90s, when he finally broke down and bought a new, nameless Volvo. It was more compact than Storen, but it was absolutely pristine and its red lacquer gleamed in the sun on the hospital parking lot where my dad had rolled Farmor out in a wheelchair. "It's beautiful," she said. She died shortly after.

As for Storen, he met his demise when I talked my mother into selling him to my loser boyfriend at the time. She regretted it almost immediately afterwards. It only took the loser six months to drive Storen to the ground. By then, of course, he was no longer my boyfriend, and my mother and I grieved for our old friend, whom we had forsaken and lost. I sometimes dream about finding him again.

— Johanna Lenander



THE STORY OF PP MØBLER BEGAN IN 1953, WHEN BROTHERS AND HIGHLY SKILLED CRAFTSMEN EJNAR AND LARS PEDER PEDERSEN FOUNDED THEIR WOODWORKING WORKSHOP. ONE DAY, ONE OF THEIR CLIENTS PAID THEM A VISIT.

"WITHIN THE FIRST YEAR THAT PP MØBLER WAS FOUNDED, HANS WEGNER VISITED THE WORKSHOP. THE BROTHERS WERE WORKING ON A PROTOTYPE FOR THE PAPA BEAR CHAIR, ONE OF WEGNER'S MOST EXCLUSIVE CLASSICS, AND WEGNER WAS CURIOUS TO SEE HOW THEY WERE DOING. SURPRISINGLY, WEGNER FOUND THAT THE QUALITY OF WORK EXCEEDED HIS EXPECTATIONS. HE SUGGESTED TO EJNAR THAT THEY SHOULD BE LESS FASTIDIOUS ABOUT THE FINISH OF THE FRAMES, AS THEY WOULD BE HIDDEN UNDERNEATH UPHOLSTERY ANYWAY. EJNAR REPLIED THAT IT WAS THEIR BUSINESS TO SET THE QUALITY STANDARDS. THE CONVERSATION TRIGGERED A FRIENDSHIP AND MUTUALLY RESPECTFUL COLLABORATION THAT LASTED THROUGHOUT WEGNER'S LIFE."

– KASPER HOLT PEDERSEN, THIRD GENERATION PP MØBLER MASTER CRAFTSMAN

WEGNER STARTED TO DEVELOP FURNITURE SPECIFICALLY FOR PP MØBLER IN THE 1960S, AND BY 1990, HE HAD MOVED PRODUCTION AND SALES OF MOST OF HIS FINEST WORKS THERE. THE COMPANY STILL LAUNCHES HIDDEN GEMS FROM THE WEGNER DESIGN ARCHIVES, SUCH AS THE VISIONARY TUB CHAIR SEEN HERE. UNTIL NOW, ONLY EXTREMELY RARE VINTAGE TUB CHAIRS HAVE EXISTED, BUT THEY ARE NOW FINALLY AVAILABLE TO ORDER.

SCANDINAVIAN LIVING

What is Scandinavian living, and is there really such a thing? We would argue that, yes, there is. And its definition could be summed up something like this: high quality, close to nature, functionality over status. These are values that are ingrained in the national soul, and even though Scandinavians tend to travel a lot and move around in the world, we always bring them with us. Here, we have put together a sample of some of our favorite things. It's an eclectic mix of evergreen classics and modern innovations, with design that ranges from restrained and serious to experimental and playful. But it all comes from the same pragmatic point of view: quality, functionality and love of natural materials. For simplicity's sake we have divided the goods into separate sections: things you wear, things you do and things for your home. It's Scandinavian living without the long, dark winters. You could call it the best of both worlds.

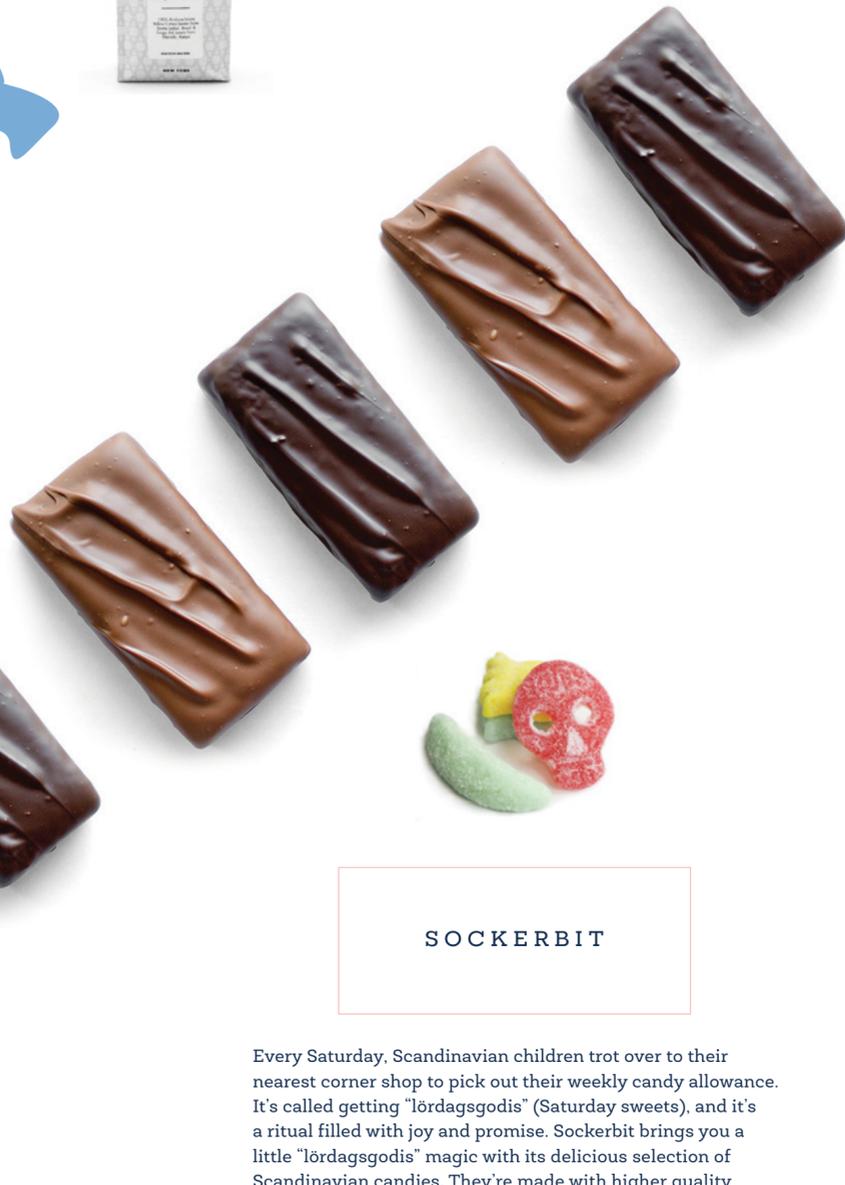
ALL OF THE ITEMS ARE AVAILABLE FOR PURCHASE RIGHT HERE AT THE HOTEL OR FOR EASY DELIVERY TO YOUR HOUSE OR OFFICE. IF YOU HAVE QUESTIONS, ASK ONE OF THE HOTEL STAFF, EMAIL HELLO@AUSTERE.CO OR CALL 1-844-AUSTERE (287-8373).

EAT

FIKA



One of the most important Swedish words for a foreigner to learn is "Fika." It means the communal activity of taking a break and imbibing coffee together, preferably with a cookie or two ("fikabröd"). Fika occurs at least twice daily in Swedish homes and workplaces, usually in the late morning and afternoon. The New York-based Fika introduces Manhattanites to Swedish coffee habits in its cozy cafés that serve baked goods, its own 100% Arabica coffee bean roast and handcrafted chocolate by master chocolatier Håkan Mårtensson. **A 12-OUNCE BAG OF REGULAR, DECAF OR ESPRESSO BEANS IS \$12.**



SOCKERBIT

Every Saturday, Scandinavian children trot over to their nearest corner shop to pick out their weekly candy allowance. It's called getting "lördagsgodis" (Saturday sweets), and it's a ritual filled with joy and promise. Sockerbit brings you a little "lördagsgodis" magic with its delicious selection of Scandinavian candies. They're made with higher quality ingredients than most U.S. candy and are free of trans fats, artificial colors and genetically modified ingredients (GMOs). And, true to form, they look pretty, too.

DO

AUSTERE BOOKSHOP



A rotating collection of new and old books and magazines on art, design, fashion and food that we hope you will enjoy, whether it's in the lounge on a rainy day or on the beach in the late summer sun. We also host readings and other events, so be sure to **SIGN UP FOR OUR NEWSLETTER AT AUSTERE.CO/NEWSLETTER.**



TEENAGE ENGINEERING

Based out of a garage in Stockholm, the seven-year-old startup Teenage Engineering has made a name for itself with innovative music hardware, including its best-known design, the portable, **ALL-IN-ONE SYNTHESIZER OP-1 (\$849)**. Fans of the futuristic music workstation include Beck, Swedish House Mafia and Pharrell Williams, along with amateur music makers looking to have a little fun. The newly released **OD-11 CLOUD SPEAKER (\$899)** was designed in collaboration with the Stig Carlsson Foundation.

POC



POC earned international recognition in 2006 when US alpine ski racer Julia Mancuso won the gold medal in the Giant Slalom wearing one of its helmets. Since then, the Swedish company has also started making bike helmets, like the **OCTAL (\$270)**, which are developed with the same rigid focus on performance, safety and innovation. Its product development team includes world-class engineers, designers, material specialists, neurologists and athletes.

BIKEID



BikeID's founders hail from a little city in the north of Sweden, where, like most Scandinavian cities, cycling has been the preferred mode of transportation for over 100 years. Now headquartered in Stockholm, the company makes **PREMIUM CITY BIKES (\$690 - \$790)** that are inspired by classic designs from the '50s and '60s, yet full of innovative components and modern details that make them ideal for contemporary riders. **WE HAVE BIKES FOR LOAN, JUST ASK THE FRONT DESK.**



POINT 65° KAYAKS

With its endless archipelagos and long stretches of coastline, Sweden is a kayaker's paradise. Point 65°, which takes its name from an idyllic kayaking spot located on the 65th parallel in northern Sweden, has been manufacturing excellent kayaks in the country for close to twenty years. Founded by brothers Tomas and Richard Öhman, the company is built around cutting-edge marine designers, legendary paddling experts and people who love waking up every day, getting in a kayak and seeing where it will take them. **ASK THE FRONT DESK IF YOU'D LIKE TO TAKE ONE OUT FOR A TEST.**



DO



PLAYSAM

The Swedish company Playsam makes toys that kids love (and that parents may love even more). Its fanciful and functional wooden designs—including the Streamliner CLASSIC WOODEN TOY CAR (\$45), the ROCKET OR THE AIRLINER (BOTH \$60)—are rooted in the principles of traditional Scandinavian design and make delightful gifts for young and old alike.

FISKARS

Fiskars got its start in 1649 when a Dutch merchant named Peter Thorwöste set up a small blast furnace and forging operation in the tiny village of Fiskars, Finland. Today, the Helsinki-headquartered corporation is best known for its scissors, gardening tools and high-quality knives like the SUPER PRUNER FOR \$35.



WEAR



SCHNAYDERMAN'S

Shirts are everywhere. But really great shirts? They're not so easy to find. And that's why Schnayderman's exists. The Swedish company opened in 2011 with the goal of doing one thing really well: making expertly tailored, handcrafted shirts from the finest fabrics. Its three lines—Formal, Leisure and Oxford—are all based on the same cut, so customers can easily replenish with new styles once they find their fit. SHIRTS FROM \$195.



STUTTERHEIM

Alexander Stutterheim was rifling through an abandoned barn one day when he discovered his granddad's old raincoat from the 1960s. "Both stunningly cool and very practical," he brought it home and made a replica. From that design, which he named Arholma, grew his new company Stutterheim and an entire line of handcrafted raincoats and weather accessories that mirror the sensible, utilitarian durability of his granddad's original. LEFT: STOCKHOLM RAINCOAT, FROM \$368.

The Swedish skincare line Recipe for Men was founded in 2005 by four guys with a love of skiing and all things outdoorsy. Though its grooming products were originally designed to combat the harsh effects of Sweden's winter climate, they're also ideal for year-round, everyday use. Each formula is developed around high concentrations of active ingredients, smooth textures and subtle fragrances. One particular favorite are the UNDER EYE PATCHES, \$36 FOR THREE PAIRS.



RECIPE FOR MEN

BJORK AND BERRIES

High-quality, hand-picked ingredients are at the heart of everything Björk & Berries makes. Steeped in Sweden's 100-year-old traditions of perfume and skincare manufacturing, the company sources raw components such as birch leaves and bark, which have been used in Sweden for both medicinal and beauty purposes for years, and meticulously refines them into natural, organic products for the face, body and home.



STUTTERHEIM

SCHNAYDERMAN'S

WEAR

CAROLINE VILLARD



Stockholm-based designer Caroline Villard dreamt of becoming Walt Disney when she grew up, which makes sense the minute you set eyes on her work. Designs like her top-hat eggcups, guillotine garlic chopper and rifle-inspired umbrella (made in Sweden's last surviving umbrella factory) are all clever and playful with a hint mischievous whimsy. Almost comically simple, her **ROPE AND BRASS NECKLACE (\$300)**, is a chic and stunning design made from the most basic of materials.



LIVE

GRYTHYTAN STÅLMÖBLER

Grythyttan was founded in 1895 in the rural Swedish village Grythyttan, where the family-owned company still operates and manufactures its expertly crafted steel and wood outdoor furniture. Designed by Artur Lindqvist, the **A2 CHAIR (\$379 AND UP)**, found in our garden, has been a best-selling classic since its launch in 1930 and it looks just as modern today.



SANDQVIST



The Swedish brand Sandqvist was founded in 2004 by Anton Sandqvist, an outdoor enthusiast with a background in civil engineering. He sewed his first bag in his basement, and a few years later left his desk job to run his new bag-making company full time. Sandqvist's durably constructed backpacks, totes and duffels carry a nostalgic appeal inspired by the Nordic countryside and a modern, urban sensibility.



ANKI GNEIB



Stockholm-based designer Anki Gneib's playful and innovative work ranges from interior design for public and commercial spaces to furniture and product design. Her monumentally sized **HOLY CANDLESTICKS (NATURAL FROM \$250, PAINTED FROM \$275)** are a celebratory interpretation of the pillar candles that are lit in churches. Based on traditional Swedish candleholders, each model has its own shape and expression, which is meant to interact with and complement its mates. They are turned from a single piece of wood, with a natural finish or painted with traditional Swedish colors.

FALSTERBOTOFFELN CLOG

Wooden clogs with leather uppers have been the summertime footwear of choice for Scandinavians for the past century or so. The region that is most closely associated with clogs is the southern part of Sweden called Skåne, where people often decorated the leather part of their clogs with hand-painted flowers and other folklore motifs. Falsterbotoffeln, which is located on the country's southern coast, brings this tradition to modern feet.

LIVE

HÄSTENS BEDS



Did you sleep well last night? If you spent the night at c/o The Maidstone, you probably did. That extraordinarily comfy bed you lay in was crafted by hand in the small Swedish town of Köping and is made of only natural materials like pure flax, cotton and wool, top-quality Swedish pine and, the key component, genuine, hypoallergenic horsehair. (This explains the name and logo, as "Hästens" means "the horse's.") Hästens has been making beds since 1885, so they've had some time to perfect their concept. We're pretty sure you know what we're talking about. **FOR MORE INFORMATION EMAIL HELLO@AUSTERE.CO.**



MENU



Menu prides itself on making innovative designs that are rooted in Scandinavian tradition. Founded in 1976, the Danish brand partners with leading designers and design firms from around the world to create clean, minimal wares for the kitchen and home. Products like its **FIRE BASKET (\$199.95)** and the **GLASS TEAPOT AND HEATER (\$65 AND \$40)**, both designed by Norm Architects, highlight its focus on functionality, ambiance and effortless style.



SKARGAARDEN



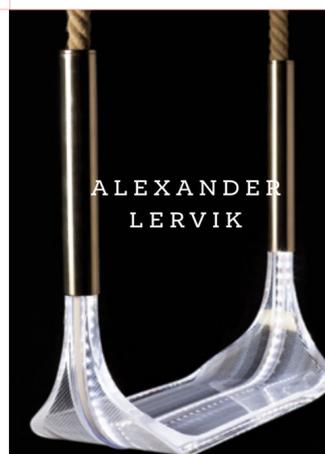
Relaxation is taken seriously at Skaargarden. The Swedish manufacturer creates luxury furniture for outdoor lounging, dining and reclining that offers maximum comfort and clean silhouettes that blend in with the natural surroundings they're meant to be part of. The tightly curated collection includes classics like **BJÖRN HULTÉN'S MID-CENTURY RECLINER H55 (\$705)** and **FALSTERBO, A SERIES OF ARM CHAIRS, LOUNGERS AND SOFAS (FROM \$2,656)** designed by Carl Jägnefelt och Joacim Wahlström.

TANGENT GC

The Swedish company Tangent Garment Care believes in high quality garments. As in, the kind that last a lifetime. However, longevity requires maintenance. That's why Tangent GC's products are designed to gently clean and nourish your clothing. The **TGC041 FINE WASH (\$20)** is specifically developed for the cell structure of natural fabrics such as wool, silk, mohair, down and cashmere. It's ideal for hand-washing, and is basically like taking your sweater to the spa.



ALEXANDER LERVIK



Swedish designer Alexander Lervik uses light as a source of play and interaction as well as illumination. The **SENSE LIGHT SWING (\$2,450)** was made in collaboration with techie Finnish lighting company Saas Instruments. Its seat is made of transparent acrylic that contains a strip of high-powered LEDs. It's best enjoyed during dark summer nights, when its glowing back-and-forth motion creates a spectacular light show. He is also the designer behind the illuminated **TWILIGHT BIRD FEEDER (\$120)** you see in our garden and the **TINGEST COLLECTION OF CANDLE STICKS (FROM \$153)**.

SVENSKT TENN

WINDOWS LINEN FABRIC
DESIGNED BY JOSEF FRANK, 1941-1946



The Austrian-born artist, architect and designer Josef Frank was one of the most influential forces in mid-century Scandinavian design. He was a front figure in Vienna's Modernism movement, but moved to Sweden in 1934 to escape Nazism. There, he started collaborating with Estrid Ericsson, who had opened her design shop Svenskt Tenn decade earlier. Together, Frank and Ericsson would redefine the concept of Scandinavian Modern with an innovative, organic and colorful interior design philosophy that is still on the cutting edge of style. **FOR MORE INFORMATION EMAIL HELLO@AUSTERE.CO.**

HASSELBLAD LUNAR CAMERA
\$7,695



HASSELBLAD STELLAR CAMERA
\$2,195



HASSELBLAD

We could tell you all about Hasselblad's greatness by getting into technical details about its incomparable cameras. But that would be boring. Because a camera is not as interesting for what it is as for what it does. Hence, we rounded up a few of our favorite Hasselblad users, who have all done great things. Their work helped evolve the medium of photography, as well as our understanding of the world it depicts.



VICTOR HASSELBLAD - THE INVENTOR

Victor Hasselblad (1906 - 1978) was the wayward son who transformed his family's business, F.W. Hasselblad & Co., from a successful local camera trading company to the world's most renowned camera manufacturer. His first major invention occurred in 1940, after he had broken off from the Hasselblad business and opened his own company, Victor Foto. With WWII raging on and Germany on the verge of invading Sweden, the Swedish government approached thirty-four-year-old Victor and asked him if he could produce a replica of a recovered German aerial surveillance camera. Legend has it that Victor responded "No, but I can make a better one." That year, Victor began reverse engineering the German camera and designed what would be the first Hasselblad camera, the HK 7. In the next few decades he went on to create the groundbreaking Hasselblad system, which featured top-quality consumer cameras that were built on the principles of modularity, versatility, reliability and, last but not least, beautiful design.

WEEGEE (USHER FELLIG) - THE STORYTELLER

Many artists express themselves by interpreting the world from their own point of view, but Weegee was obsessed with documenting candid moments. The emotional meaning of his pictures is directly transmitted from the subjects themselves, who are captured in raw moments of truth. The legendary photo journalist was born Usher Fellig in Austria in 1899, but emigrated to the U.S. at an early age, where he lived and worked until his death in 1968. Weegee started as a self-taught newspaper reporter, and he continued his relentless beat of covering murders, crime, brawls and fires throughout his life. Though many of

Weegee's most powerful photos portray people in the midst of pain and brutality, his lighter images of lovers, celebrations, and the end of the war have the same sense of authenticity and human connection.

LEE FRIEDLANDER - THE VOYEUR

The mostly self-taught photographer Lee Friedlander (born 1934) is known for taking evocative and poignantly composed pictures that document the beauty and sadness of modern life. His images are often shot from a detached and somewhat voyeuristic point of view—they often feature his own reflection and shadow—but each of his subjects is portrayed with humanity and dignity. Working mostly with a medium-format Hasselblad camera, Friedlander moves around the world to capture fleeting moments on the street or views from a car window. But he also takes quiet studies of landscapes and naked bodies. His most famous nudes are of a young, fresh-faced Madonna, taken in 1979 when she was an unknown dance student. The unflinchingly candid images reveal the young artist's unadulterated beauty, and are possibly the sexiest pictures ever taken of her.

NEIL ARMSTRONG - THE ASTRONAUT

What would we think of space if we had never seen pictures taken from it? Would we even be able to comprehend its existence? We'll never know, because on July 20, 1969, Neil Armstrong took a two-hour-and-36-minute moonwalk accompanied by a Hasselblad 500EL camera. The result was a series of surreal and stunning photographs of a starkly beautiful lunar landscape set against



the Milky Way and the endless darkness beyond. As the bulky figure of Buzz Aldrin bounces around on the craggy surface in movements that are simultaneously awkward and triumphant, this photo session did something even larger than documenting a realm that exists outside our planet: It captured man's never-ending determination to conquer and modify nature.

ANSEL ADAMS - THE REFORMER

Few artists have been more enduringly adored than Ansel Adams (1902 - 1984), and few championed their favorite cause more effectively than he did. The master landscape photographer reinvented the way the camera was used by taking lush, dramatic images of panoramic vistas that were closer to paintings than photos. But he also changed the way we looked at nature by elevating the magnificence and beauty of America's National Parks in his images. Adams was an ardent advocate for wilderness preservation, and his work played a seminal role in launching the first broad-based citizen environmental movement. His passion, optimism and passion for nature lives on in his photographs, which have become American classics.



BÖLE TANNERY
TANNING APRON (SMALL/KIDS',
MEDIUM, LARGE)
\$350 - \$620

THIS APRON IS A SLIGHTLY REFINED VERSION OF THE CLASSIC TANNING APRON THAT HAS BEEN WORN BY BÖLE'S MASTER TANNERS SINCE 1899. IT FEATURES ROBUST LEATHER STRAPS THAT ARE REINFORCED WITH HAND-HAMMERED COPPER RIVETS. THE APRON CAN BE CUSTOMIZED WITH YOUR INITIALS STAMPED ON AN ELEGANT PIECE OF OVAL LEATHER.



BÖLE TANNERY



BÖLE TANNERY
CLASSIC TOTE BAG
\$1,300

CUT FROM ONE SINGLE PIECE OF NATURALLY COLORED VEGETABLE-TANNED SWEDISH CATTLE LEATHER, THE BÖLE TOTE BAG IS THE EPITOME OF LUXURIOUS SIMPLICITY. IT FEATURES EXTERIOR STITCHING THAT PROVIDES LONG-LASTING DURABILITY AND A HANDY INSIDE POCKET. CARRY IT BY HAND OR SHOULDER WITH THE DETACHABLE SHOULDER STRAP.



If you want to make fashionable luxury leather goods, all you have to do is to do it really, really well for a long, long time. Hermès was founded in 1837. Böle Tannery was established in 1899. Both companies make handcrafted products that are meant to last a lifetime and both create custom goods for royalty. But the similarities pretty much end there. Böle Tannery will never sell ties in airports or take out double-page ads in Vogue. Because by stubbornly sticking to what they know, they have managed to make customers come to them—to a tiny Swedish village along the banks of the Pite river just south of the Arctic Circle.

Böle's secret weapon is spruce bark tanning, a 1,000-year-old technique that consists of soaking reindeer cattle hides in open vats of clear river water that's mixed with spruce bark. It's probably the last place in world that tans leather this way, thanks to the stubbornness of four generations of the Sandlund family who have been running Böle since the start. When every other tannery switched to industrial and chemical processes in the middle of the 20th century, the proprietor at the time, Assar Sandlund, steadfastly refused to compromise the quality of his leather and stuck to his old-fashioned ways. And, slowly but surely, old-fashioned became the height of fashion.

Today, Böle is known as one of the finest tannery in the world and its stunning hand-stitched backpacks, briefcases, aprons and tote bags are coveted among discerning trendsetters (and Royalty) all over Europe who visit Böle's beautiful Stockholm store. Now Austere bring these treasures to you. You're welcome.



MAY YOUR
FEET NEVER
TOUCH THE
GROUND.

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