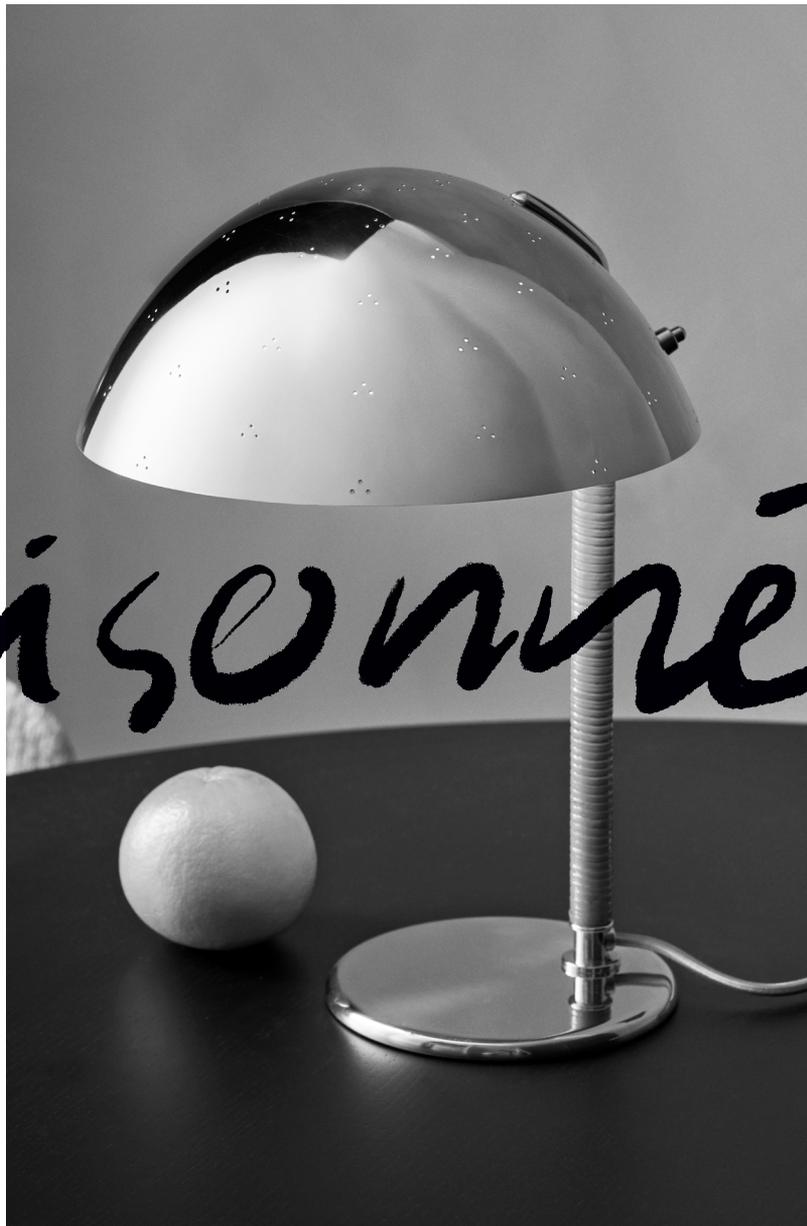


GUBI

Raisonné 03





PAAVO

TYNELL

Combining the mind of an engineer with the soul of an artist, Paavo Tynell was one of the greatest lighting designers and metal craftsmen of the 20th century. The extraordinary body of work he produced over his six-decade career still resonates today.





Sisu

— Strength of will, courage, and resilience in the face of adversity, regarded as qualities and attributes of the Finnish people.

“THE FINNS HAVE A *favorite word*. THEY WILL TELL YOU IT IS THE MOST WONDERFUL OF ALL THEIR WORDS. IT IS NOT EASILY TRANSLATED, BECAUSE NO OTHER LANGUAGE HAS ITS PRECISE EQUIVALENT. EVEN THE FINNS HAVE DIFFICULTY IN DEFINING IT, FOR, LIKE SO MUCH OF FINLAND WHICH ELUDES DEFINITION, IT IS A THING FELT, LIKE *religion or love*. THE WORD IS SISU...”

– THE NEW YORK TIMES,
JANUARY 14, 1940

9205 Table Lamp, Bamboo Shade, Paavo Tynell
9209 Table Lamp, Paavo Tynell
9206 Table Lamp, Canvas Shade, Paavo Tynell



TABLE OF CONTENTS



5321 Table Lamp, Paavo Tynell, 1941

The Genius of Paavo Tynell **12**

Tynell in Helsinki **20**

Tynell Overseas **52**

Tynell Collectors **64**

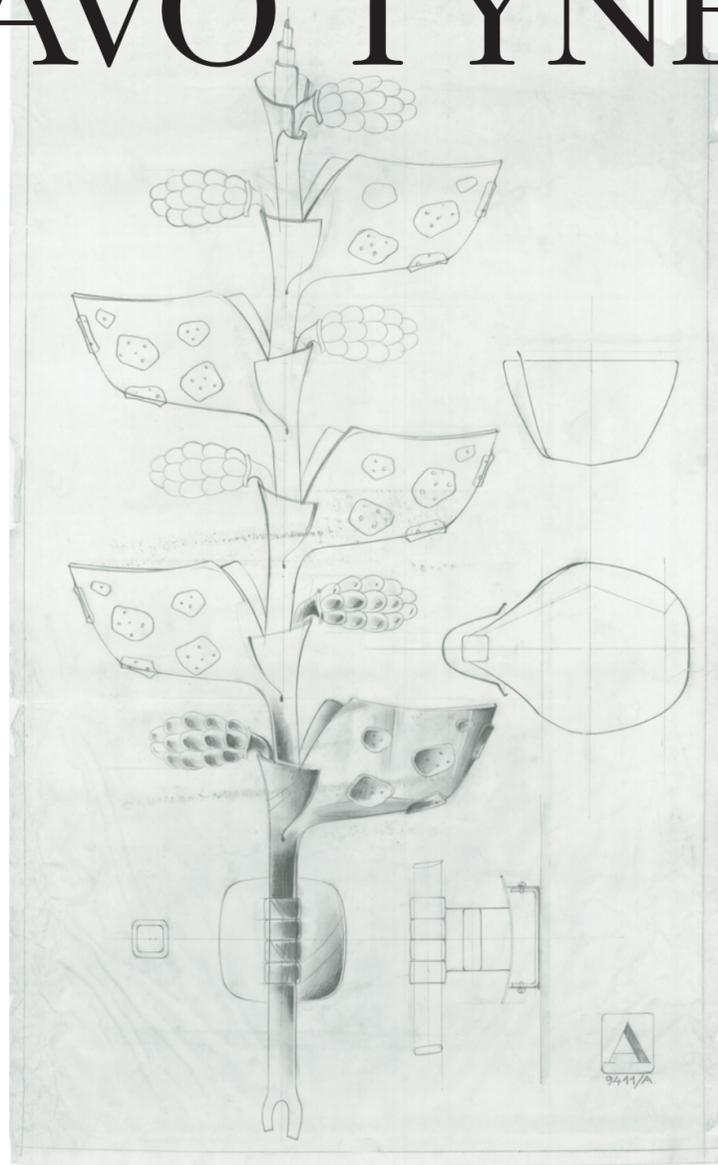
Inhabiting the Spaces of Today **84**

A Celebration of Tynell's Legacy **90**

“IT IS WONDERFUL THAT OUR FATHER’S
DESIGNS ARE RETURNING TO PRODUCTION
AFTER SO MANY DECADES. HE HAD SUCH A
tremendous impact ON THE DESIGN STORY
OF FINLAND AND ON LIGHTING AROUND
THE GLOBE. ALL OF US IN THE TYNELL
FAMILY ARE *so proud* TO SEE THAT HIS
DESIGNS STILL RESONATE *so powerfully*
WITH PEOPLE ALL OVER THE WORLD.”

— Leena Helenius, Markku Tynell, and Pekka Tynell

THE GENIUS *of* PAAVO TYNELL



Paavo Tynell (1890–1973) was born in Helsinki 12 years after the invention of the domestic lightbulb – a time when Finland, like most of northern Europe, was yet to be electrified. Tynell came into the world at precisely the right time to become one of the pioneers of modern lighting; as the electric light spread across the world, so too did Tynell's design visions. By the time he died in 1973, Tynell was known, fondly, as 'the man who illuminated Finland'.





MASTERING METAL

One of the key figures in the birth of modern lighting, Paavo Tynell left behind a legacy as one of the biggest influences on early electric lighting design both in Finland and beyond.

Paavo Tynell was born the seventh of nine children in a working-class family. His parents could not afford an education for their son beyond elementary school, so at the age of 16, he went straight into an apprenticeship at G.M. Sohlberg's metalsmith workshop. Tynell spent six years as a sheet-metal worker before taking on another year's training as a blacksmith at Koru Oy, a metal workshop set up by the architect Eino Schroderus that specialized in electric light fixtures. Tynell's final project of the year was a light fixture in brass – the material he became renowned for.

Tynell supplemented his practical experience at Koru with evening classes at Helsinki's Central School of Applied Arts (now part of Aalto University). In 1916 he left Koru and continued his studies in metal embossing at the Central School as a day student. Here, he was taught by the polymath artist and designer Eric O.W. Ehrström, and within a year, Tynell's skills had so impressed the faculty that he was invited to take up a post as a metalwork teacher, which he held from 1917 to 1928.

In 1918, Tynell joined his former teacher Ehrström, metalsmith Frans Nykänen, sculptor Emil Wickström, and industrialist Gösta Serlachius to found the company Taito Oy (named after the Finnish word for 'skill'). As managing director, Tynell oversaw the production of a range of light fittings, functional metal objects and sculptures, as well as large-scale custom designs, from the company's foundry.

Tynell served as Taito's principal designer throughout the 1920s, supported by a roster of other designers, artists, and sculptors, including Alvar Aalto, Henry Ericsson, and Ville Vallgren. By the 1930s, Taito was exclusively a lighting company, having leaned into the growing electrification of a newly independent Finland. During the interwar years, the company earned the reputation as *the* trendsetter in the Finnish lighting industry. Tynell's own international reputation grew in parallel, largely thanks to high-profile lighting projects such as Parliament House in Helsinki, designed by architect Johan Sigfrid Sirén, and collaborations with leading modernist architects, notably Alvar Aalto.

Taito, and Tynell in particular, became known among architects and across the country as the premier designer of light for public spaces. His talent for creating indirect light was especially sought after in spaces such as restaurants and movie theaters, where softer, more atmospheric lighting is highly prized.

The '30s and '40s were largely a time of experimentation for Tynell, who evolved his style from the functionalist and art deco designs of his earlier career to more decorative and elegant expressions. He served as chairman of Ornamo, Finland's association of industrial designers, from 1926 to 1929 and 1936 to 1945.

Through Taito, Tynell provided training and support for young designers, enlisting them as drafting assistants, and training them in the skills needed to kickstart their own careers. One such assistant, the glass designer Helena Turpeinen, married Tynell in 1947, working alongside him at Taito until 1953.

After World War II ended, Tynell returned to one of his earliest materials, creating a series of highly individual lamps that used perforated and polished brass to imbue traditional aesthetics with a modern sensibility.

Marked by delicacy and softness, Tynell's most famous lamps of this time echo the structures of nature – sculptural shapes reminiscent of tree branches, swirling snowflakes, and seashells.

From the '30s and throughout the '50s, Tynell was considered Finland's premier lighting designer, called on to illuminate public spaces across the country. In Helsinki in particular, Tynell's lighting is part of the fabric of the city. Many of his grand installations survive today, in buildings ranging from train stations and churches to hotels and educational institutions. His influence spread abroad, too, with Tynell becoming especially successful in the U.S., where he acquired near-celebrity status as a designer.

The merger of Taito with the lighting factory Idman Oy in 1953 prompted Tynell's retirement as managing director of the company, but he continued designing for Taito and other lighting brands in Finland and abroad. Most notably, he designed for the respected brand Lightolier in the U.S., enjoying a productive partnership until 1966.

Tynell's distinctive style, coupled with his understanding of light's role in shaping an atmosphere, proved to have a timeless appeal. His lamps remained in demand among collectors and in-the-know design fans long after his death in 1973.



MARRASKUU • 1951

Valitut P

koonnu
Readers D

Rullatuolimatkani Kreika
Poikaviikarit pahanteossa
Sirkustohtori
Miten neroneimaukset sy
"Äiti, mistä minä olen t
Kirurgi tarttuu veitseen
Sitä ihmistä en unohda
Uusi maitotiiviste
Isännästä vieraaksi
Mies, joka pelasti laivasto
Maantiedon tietokilpailu
Afrikan maatalousaposto
Kotiläksyt pois
Yksikin ryyppy heikentä
Pääkallon tarina
Asiakaspalvelu paremma
"Kunnes kuolema meidä
En viitsi kävellä
Sellaista sattuu
Sidotuin silmin
Naisen viehättävät heik
Helikopteri Korean sod
Maailman suurin aikaka

— KUUKAUDE
Kun Japanin portit

Suurin tai

MAAILMAN LUETUIN AIKA
KUUKAUSITTAIN YLI 15,5 MI
ILMESTYY 11 ER

Taito Oy factory workers pictured in Reader's Digest, 1951

“MODERNIST IN THEIR *simplicity*,
BUT WITH DECORATIVE FLOURISHES,
PAAVO TYNNELL’S DESIGNS HAVE
major influence ON THE
ATMOSPHERE OF EVERY INTERIOR IN
HELSINKI IN WHICH THEY REMAIN.”

—Juhana Lahti, Senior Researcher,
Finnish Heritage Agency

TYNELELL



INHELSINKI

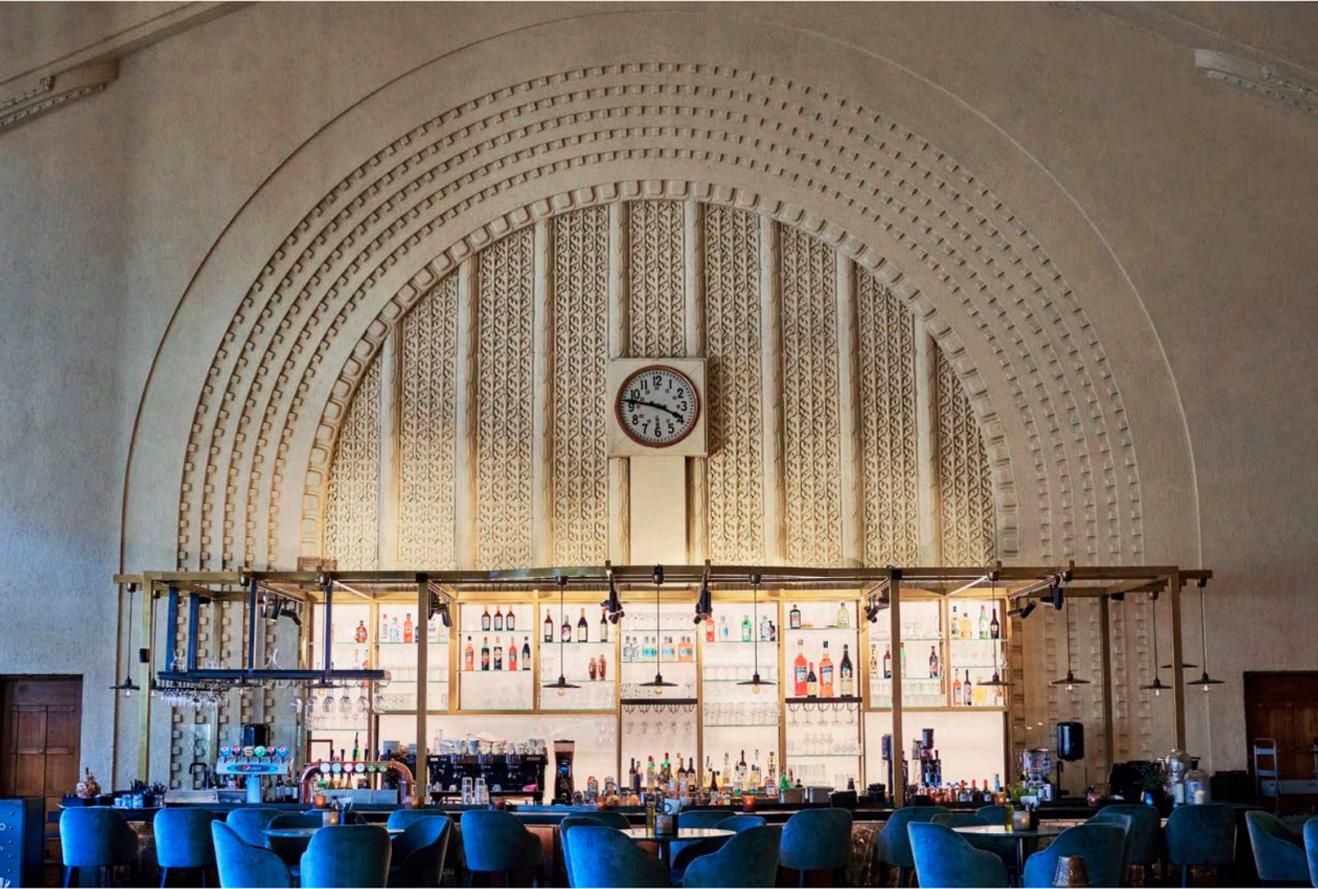
HELSINKI *central* STATION



Arriving in Helsinki, or departing from it, travelers are met by design masterworks from some of the greatest figures in 20th-century Finnish design. Completed in 1919, Helsinki Central Station features art nouveau architecture by Eliel Saarinen, sculpture by Emil Wikström, and lighting by Paavo Tynell.

LAITURILLE
TII PLATTFORMEN





Although the station has gone through many changes over the years, Eliel Saarinen's landmark architecture has been meticulously preserved. What was once the ticket hall is today a thriving restaurant, with the old ticket office's clock now keeping time at the bar.

Frequently cited as one of the world's most beautiful railway terminals, Helsinki Central Station is distinguished externally by Wikström's four towering statues, the Lyhdynkantajat ('lantern bearers'), and internally by Tynell's grand chandeliers that hang in the main hall. This was not the only project that brought Tynell and Wikström together – both were co-founders of Taito Oy, the company which manufactured the lights.

Tynell's neoclassical chandeliers are instantly recognizable to those familiar with the station, representing homecoming

to many Finns. They have hung in the main hall since the 1950s, when they were installed to replace earlier, more ornate designs that were destroyed in a fire that broke out in one of the restaurants on June 14, 1950.

Comprising rings of frosted glass shades clutched like paper scrolls in a polished brass frame, the magnificent chandeliers have cast their warm, welcoming glow over the comings and goings of Helsinki for over 70 years.



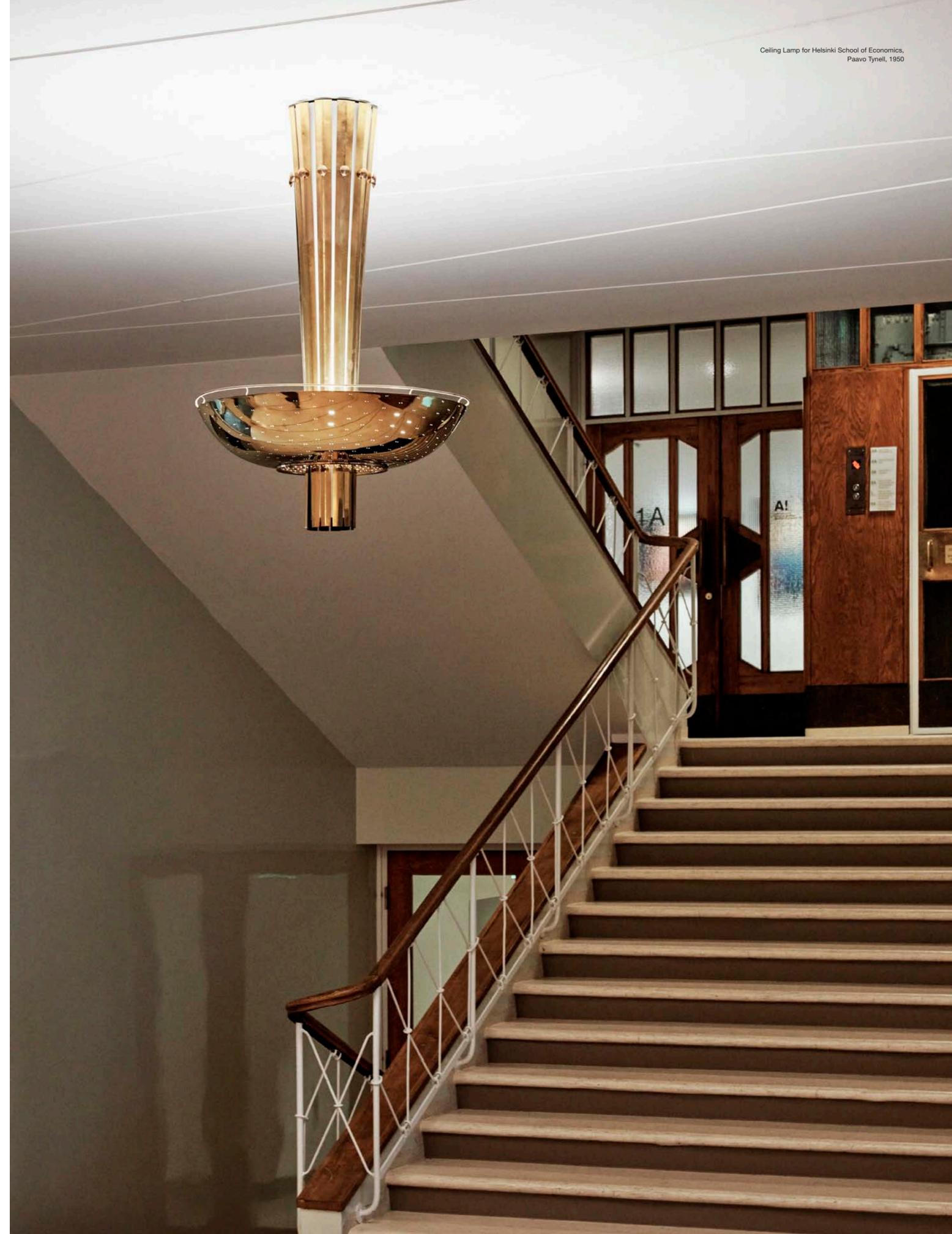
HELSINKI *SCHOOL* *of* ECONOMICS



Built as the Helsinki School of Economics in 1950, and reborn as the home of Aalto University Executive Education in 2020, this striking building in central Helsinki has educated Finland's economic elite for over 70 years. A landmark example of 1950s modernist architecture, it was designed by architects Hugo Harmia and Woldemar Baeckman, with Paavo Tynell commissioned to design lighting for the interiors.



Sineiti
Seal





Tynell in Helsinki

Whereas the brick-built façade is striking for its impressive relief by sculptor Michael Schilkin, the school's interiors are notable for their extraordinary materiality. Pine-paneled walls have patinated beautifully over time, creating the perfect backdrop to Tynell's wall lamps, pendants, and recessed ceiling lamps in warm-toned brass.

Tynell designed lighting for numerous spaces throughout the building. For the meeting rooms, he developed ceiling lamps in perforated copper. For the grand arched ballroom – arguably the space in which it is most important to get the atmosphere right – he devised wall lamps that delicately filtered the light through their perforated brass base, enriched with elaborate decorative features crafted from brass wire.



Wall Lamp for Helsinki School of Economics, Paavo Tynell, 1950

The restoration of the building in 2020 saw its most important public spaces returned to their former glory, while other areas were adapted to meet the needs of the new business school. More than 500 Tynell lamps were preserved in place, meticulously cleaned and polished to look as resplendent as the day they were first installed.



From the outside, the most striking feature is the detailed stone relief by Russian-born sculptor Michael Schillkin. It depicts merchants and the activities of commerce – reflecting the building's role since it was first constructed.



Ceiling Lamp for Helsinki School of Economics, Paavo Tynell, 1950
'Moon Eclipse' Wall Lamps, Paavo Tynell, 1950s
1982 Pendant, Paavo Tynell, 1940s



ORIGINAL *sokos* *hotel* VAAKUNA



The largest hotel in the Nordics when it opened in 1952, Hotel Vaakuna and its famous restaurant occupy the top five floors of the Sokos department store building in central Helsinki. The work of architect Erkki Huttunen, the building's functionalist façade is tempered on the inside with ornamental touches of the romantic. This, in part, is thanks to Paavo Tynell, who custom-designed numerous light fixtures for the property, including the rooms, lobby, and restaurant.



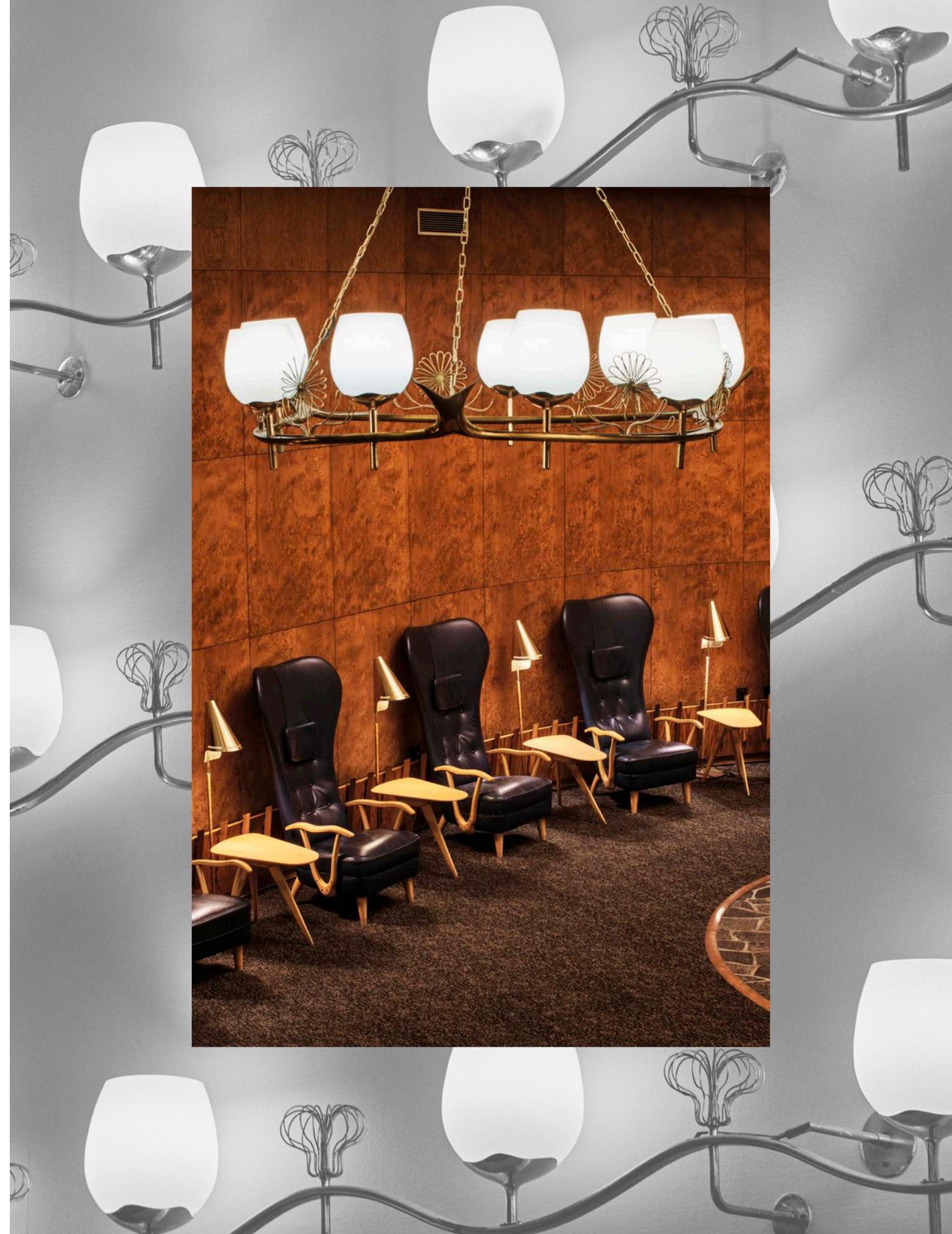
Housing one of the most extensive collections of Tynell designs that survives today, Hotel Vaakuna showcases the breadth of his distinctive style. Golden sconces made from curved sheets of brass, hand-perforated to create a beautiful play of light, are fixed on the walls. More than 20 conical brass reading lamps line the wood-paneled circular lobby, alongside high-backed armchairs by Runar Engblom – the former teacher of Helena Tynell, and the man

who encouraged her to join Taito as an apprentice, thereby bringing husband and wife together.

Several styles of chandelier adorn the space, from delicate glass-lantern cascades to clusters of golden brass bells. Natural motifs abound, including snowflake-shaped canopies and exquisite flower details crafted from brass wire.



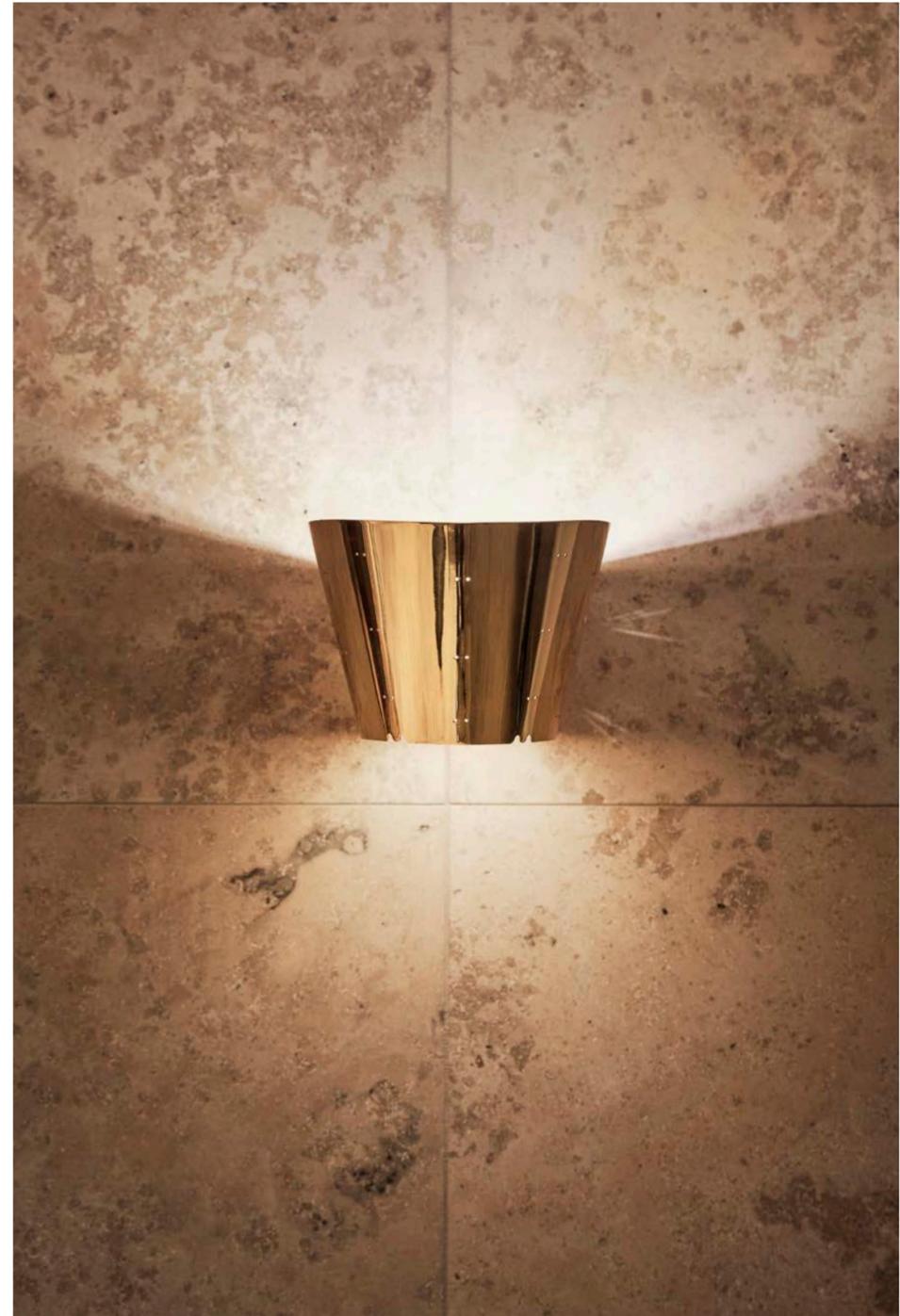
Left: Glass Suspension for Hotel Vaakuna, Paavo Tynell, 1952
Right: Floor Lamps for Hotel Vaakuna, Paavo Tynell, 1952
High-back armchairs, Runar Engblom, 1940s





Chandelier, Paavo Tynell, 1968
9902 Floor Lamp, Cansas Studio, Paavo Tynell
Star Lounge Chair, Søren Copenhagen

Tynell in Helsinki



9464 Wall Lamp, Paavo Tynell



5321 Table Lamp, Paavo Tynell

Tynell's shell-like 5321 Table Lamp greets guests entering the 10th-floor restaurant hall, sharing the space with another Tynell icon, the 9602 Floor Lamp.

Tynell isn't the only master craftsman whose work appears in Hotel Vaakuna. In the restaurant lobby, glinting in the light of his perforated brass chandelier, the small tables engraved with animal designs is the work of his wife, Helena Tynell.



Sokos Hotel Vaakuna was originally intended to open in time for the 1940 Olympics, but the outbreak of World War II delayed completion for 12 years – just in time for the 1952 edition of the games.

Left: Chandelier, Paavo Tynell, 1950s
Coffee Table, Helena and Paavo Tynell, 1952
Stay Lounge Chairs, Space Copenhagen



MEILAHTI CHURCH



Designed by architect Markus Tavio and completed in 1954, the brick-built Meilahti Church is one of the most remarkable mid-century churches in Helsinki. It is home to spectacular organ, crafted to resemble an abstract vision of an angel, by the Danish firm Marcussen & Son. In front, hanging above the pews, the six chandeliers rank among the most extraordinary works of Paavo Tynell's career.



THE CHURCH'S *STRIKING MODERNIST* INTERIORS INCORPORATE A DRAMATIC *CURVED CEILING*.



Chandeliers for Meilahti Church, Paavo Tynell, 1954



Consciously designed to evoke the crown of thorns worn by Christ on the cross, the asymmetric brass chandeliers are beautiful, but also rich with meaning. Unlike the lights in most churches, they are dimmable, which allows the Meilahti clergy to adjust light level over the course of the day and season, and to create specific atmospheres for services, concerts, and celebrations.

In the context of a church, light acquires a special symbolic resonance that is absent from other settings. For Christians, light is inextricably interlinked with holiness. When designing for Meilahti Church, Tynell brought not only an aesthetic and functional knowledge of light, but also a spiritual understanding of its importance.



As well as the main light fixtures, Tynell also designed a number of wall lamps and chandeliers for Meilahti Church, as well as the font and the candelabra beside the altar.

“PAAVO TYNELL IS ONE OF THE GREAT FINNISH DESIGNERS, EVEN IF HIS SOMETIMES *rather romantic* DESIGNS DO NOT ALWAYS FIT TO THE PRAGMATIC DESIGN CULTURE FOR WHICH FINLAND IS MOSTLY KNOWN. HIS DECORATIVE FORMS AND *sometimes luxurious* MATERIALS SPOKE TO AN INTERNATIONAL AUDIENCE, WHO WOULD NEVER BE INTERESTED IN TRADITIONAL FINNISH DESIGN.”

— Harry Kivilinna, Curator, Design Museum Helsinki



TYNELL

“We came from small Finland – It was like jumping into another reality. And of course, it was. Neither Taito’s partners in Finland nor others could understand this, that Paavo Tynell and Taito had seized a small but significant opportunity to enter this other, larger reality.”

– Helena Tynell

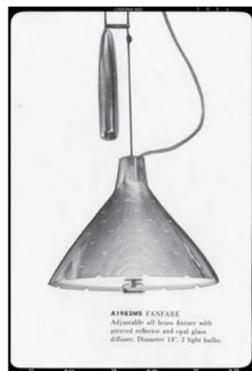
OVERSEAS

COMING TO AMERICA

Tynell and Finland House



9205 Table Lamp, Paavo Tynell, 1948



A1982MS Pendant with counterweight, Paavo Tynell, 1950s

One day in 1948, at one o'clock in the morning, Paavo Tynell arrived in New York, hours behind schedule, speaking no English, and with no money in his pocket except a check for \$1,000 issued by the Bank of Finland. Encouraged by Taito Oy's board chairman Einar Ahlstrom, Tynell was there to oversee the installation of Taito's latest lighting models at Finland House – the Finnish-American Trading Corporation's great hope for the transatlantic triumph of Finnish design.

With interiors by architect Aarne Ervi and encompassing a Finnish restaurant, shop and the offices of the Finnish-American Trading Corporation, Finland House opened at 39–41 East 50th Street, Manhattan, with a collection of textiles, furniture, glassware, ceramics, and hand-crafted jewelry – but it was Tynell's lighting that stole the show. Table lamps including the shell-like 5321 and elegant 9205 were photographed in the New York Times the day after opening, triggering a surge of interest in Finland House and this extraordinary designer from across the sea.

"A collection of modern lamps and lighting quite different from anything that has been available here was perhaps the most spectacular attraction at the Finnish Art Shop which opened officially yesterday at 39 East Fiftieth Street [...] Polished brass is the predominant material in the lamps, which are designed by Paavo Tynell. But the metal is handled in such a fashion as to make it seem strangely refined."

— The New York Times,
April 17, 1948



Finland House showroom
New York, 1950s

The Finnish-American Trading Corporation quickly realized that Tynell would be key to the success of their venture, while Tynell himself was excited at the prospect of building his career in a new territory. In the spring of 1950, Finland House gave Tynell his first dedicated lighting exhibition in America, and another in 1952, the opening of which he and Helena attended. To accommodate U.S. electrical regulations, which prohibited ceiling lamps from being suspended from power cords, Tynell designed a fixture with a counterweight – a feature which went on to become one of his design hallmarks.

The exhibition elevated Tynell to near-celebrity status in the U.S. Interviews with him were published in the national press and, at one point on a TV talk show, with Helena as his interpreter, and canine movie star Lassie as his fellow guest.

In 1954 the Finland House brand was acquired by the American lighting company Litecraft, which continued working closely with Tynell until 1958, hosting further exhibitions in 1955 and 1956, until the premises were sold on for demolition to make way for a skyscraper, and the story of Finland House came to an end.

"Paavo Tynell... distinguished craftsman, celebrated artist, and foremost lighting designer of our time. Tynell has been honored with many coveted design awards for his apparently limitless imagination, and his unparalleled ability to create designs of enduring beauty. [...] This collection of original designs is the culmination of Paavo Tynell's lifelong effort to blend the harmony of lighting with the harmony of living."

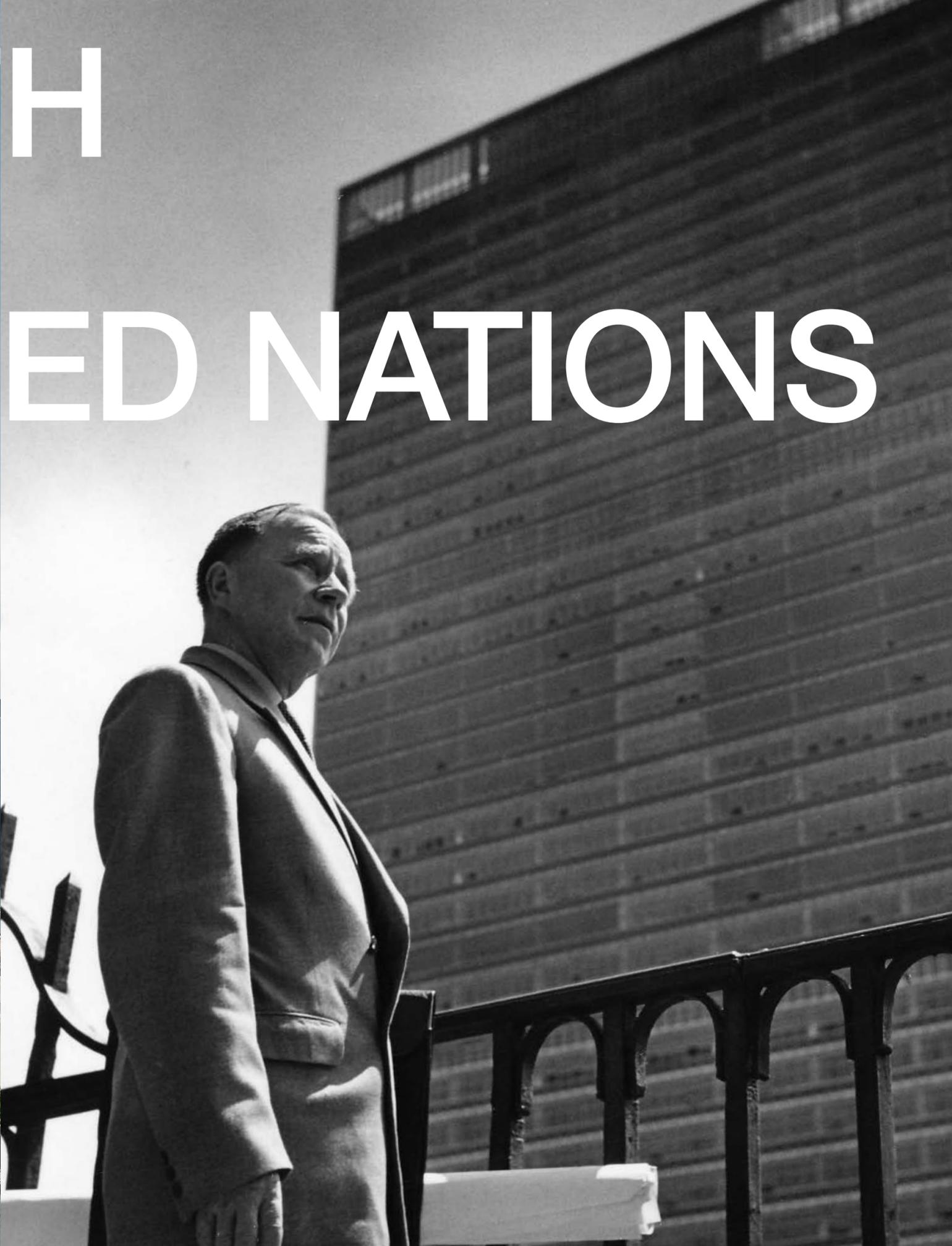
— Finland House Lighting Catalog, 1950

finland
in the heart
of new york

You are cordially invited
to visit our new showroom
on the third floor of
Finland House where a collection of
new and exciting designs by
Paavo Tynell will be displayed.
We are centrally located at
41 East 50th Street,
New York 22, between
Rockefeller Center and
the Waldorf Astoria.

finland house

AT THE BIRTH OF THE UNITED NATIONS



Taito Oy workers preparing transatlantic shipment, 1950s



Tynell's early successes with Finland House ensured that, throughout the early 1950s, he received a steady stream of invitations to tender, and Taito was flooded with commissions. Architects turned to him for support in a great variety of high-profile projects, including restaurants and private houses in the U.S., as well as other parts of the American continents. Tynell fulfilled a number of orders for clients in locations such as Cuba and oil-rich Venezuela.

From Havana, for example, Tynell received an order for bespoke large-scale lighting fixtures, with an integrated lift mechanism, for a casino. The cost of transporting the meter-wide lamps by air came to around \$3,000 – an extraordinary sum for the time, but one client was all too happy to pay to acquire a Tynell original.

“In the beginning of the 1950s, Taito flourished. There was growing building activity in Finland, and export to U.S.A. and elsewhere was growing rapidly. Paavo Tynell made successful design work for many of the finest architects of U.S.A., sending sketches and drawings of special lighting fixtures, based on architectural plans sent to him by architects. In the majority of cases, orders did follow, and the lighting fixtures were made at Taito, to be shipped to their buildings or homes of destiny.”

— Helena Tynell

One of his most notable commissions of this period came from the United Nations. Invited to design lighting for the office of the UN's first Secretary General, Trygve Lie, at the soon-to-be-finished UN Building in New York, Tynell created the Model 9060, a beautiful, bowl-like lamp in pattern-perforated brass, attached to its canopy with a rigid brass fork. The building's architects, Harrison & Abramovitz, would have liked to have featured Tynell's lights throughout the building – including the session hall. However, because Finland was not a member of the UN at the time and could not contribute to the project's costs, Tynell's involvement was limited to Lie's office and a few smaller spaces.

Tynell's small contribution made a large impact, however. The design was awarded first prize at the American Institute of Interior Decorators' annual competition, announced at the Waldorf Astoria. This recognition won him many more new customers in the U.S., and cemented Tynell's reputation as a visionary creative force in global design.



9060 Ceiling Lamp, Paavo Tynell, 1950
Office of Secretary General of the United Nations, New York

SNOWFLAKE LAMP, PAAVO TYNELL, 1950s
FEATURED IN THE BRIDE'S MAGAZINE



WINTER 1953
50 CENTS
IN U.S. AND CANADA
\$1.00 ALL OTHER COUNTRIES

10201 PENDANT, PAAVO TYNELL, 1950s
FEATURED IN ADVERTISEMENT FOR OFFICES FOR LIVING



Offices for Living

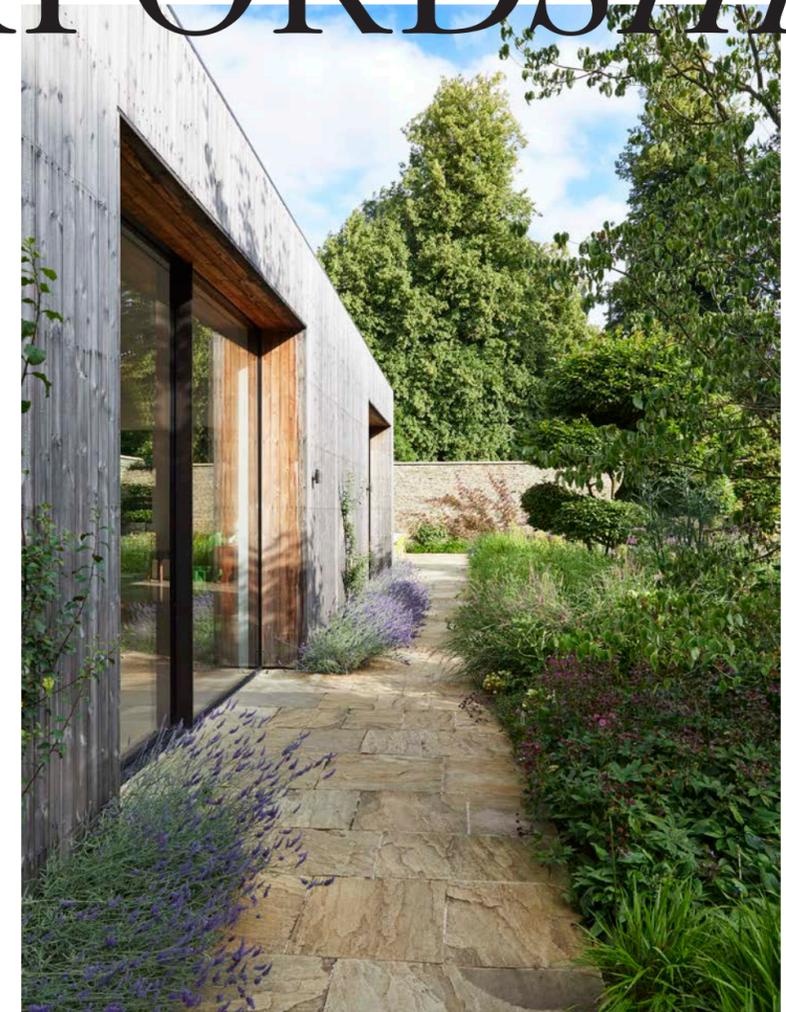
START WITH FURNITURE BY STANDARD

For the man others follow -

Picture yourself behind the desk. Your modular Continental Executive Furniture grouping gives you a rare combination of good taste, efficiency and comfort. Report files and communication equipment are at your fingertips. The broad, overhanging desk top provides work and knee space for staff meetings. The handsome Office for Living is a setting in which you will be proud to welcome the most important callers. To picture your office in this or a similar color-coordinated Office for Living, look up your Standard dealer in the Yellow Pages — or write direct for his name and the free sketchbook offered below. The Standard Furniture Company, Herkimer, New York.

ALL GREAT DESIGNERS HAVE THEIR COLLECTORS. A SINGLE PIECE OF DESIGN IS A SNAPSHOT OF A SPECIFIC *moment in time*. A DESIGN COLLECTION, BY CONTRAST, REPRESENTS AN ENTIRE STORY. ALL OVER THE WORLD, COLLECTORS ARE TELLING TYNELL'S. HIS MATERIAL INGENUITY AND HIS *love of nature* MAKE FOR A DISTINCTIVE AESTHETIC THAT SIMPLY COULD NOT BELONG TO ANYONE ELSE. WHEREVER YOU ARE, YOU CAN ALWAYS RECOGNIZE THE WORK OF PAAVO TYNELL.

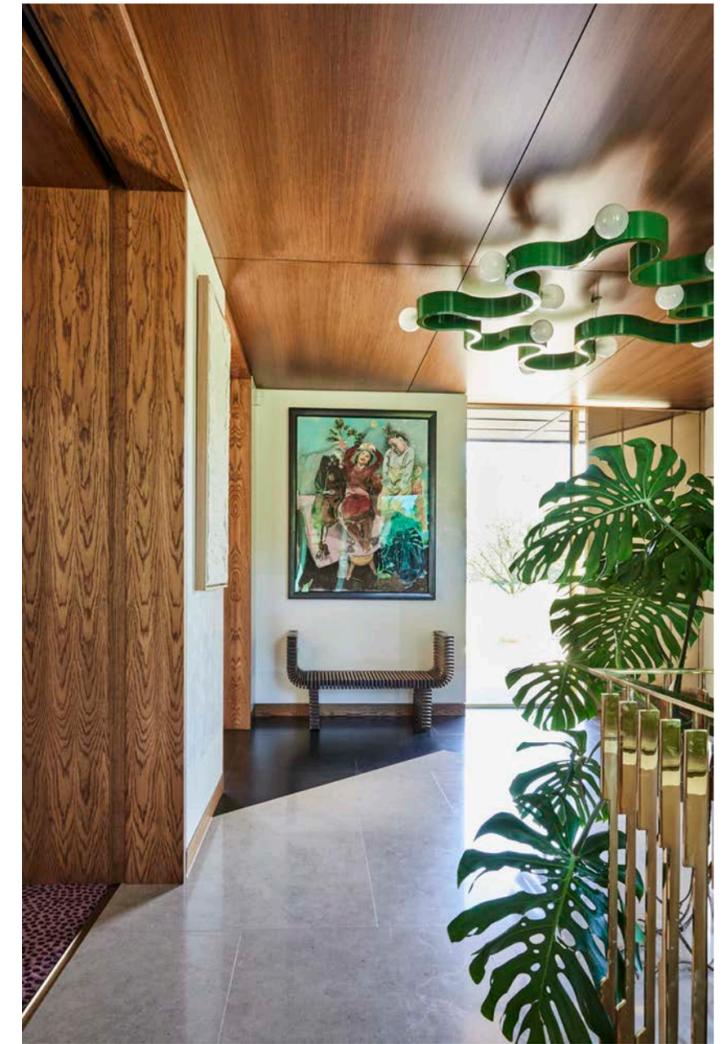
at HOME WITH TYNELL *in*
OXFORDSHIRE



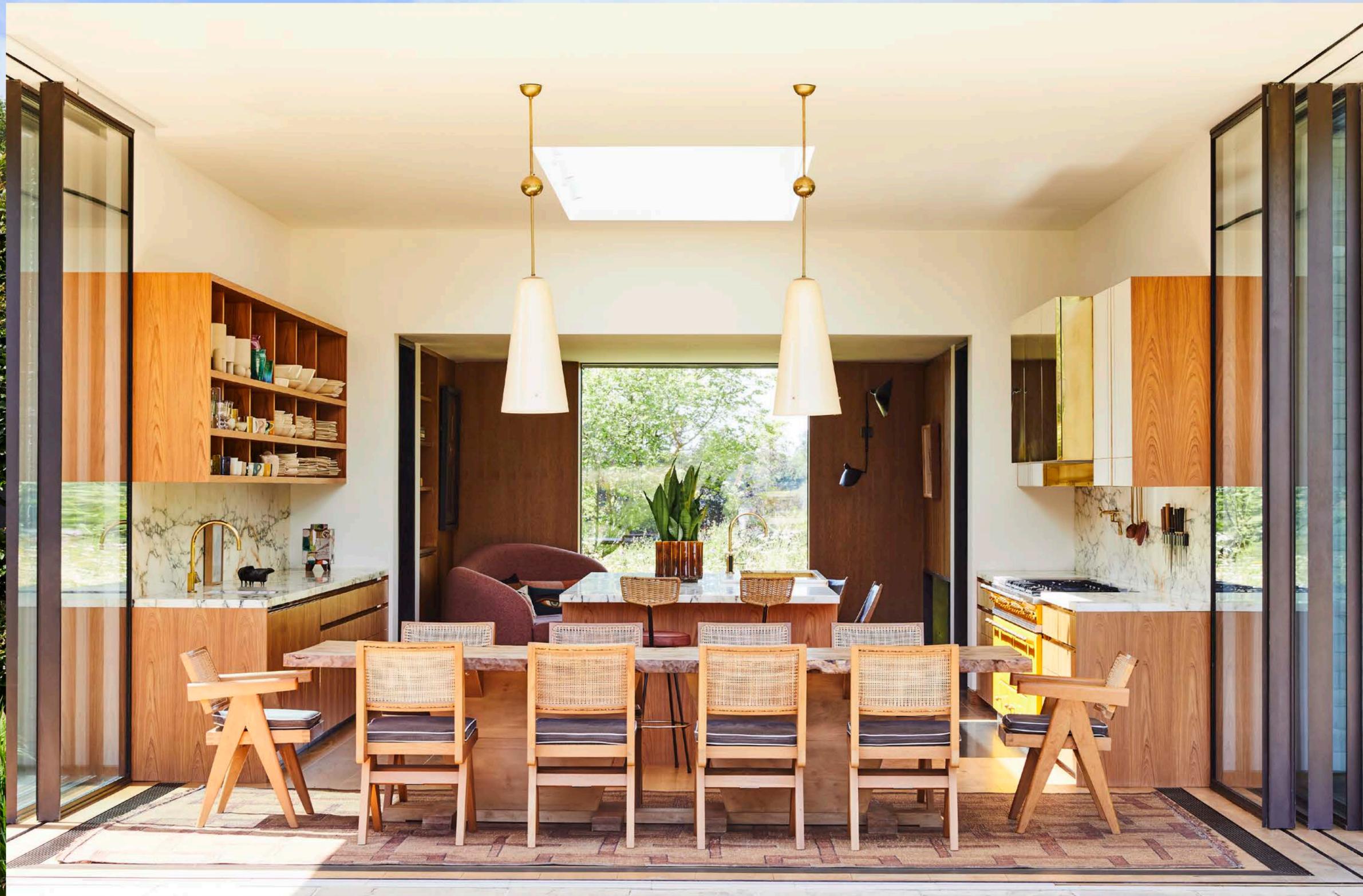
At the heart of a 170-acre English countryside estate in Oxfordshire stands the maximalist-meets-mid-century retreat of interior designer Peter Mikic. Infused with greenery, touches of 1970s style and warm, natural materials, it makes the perfect home for many of Paavo Tynell's pendants and table lamps.



Left: Ceiling Lamps, Paavo Tynell, 1940s



BUILT BY MIKIC AND HIS PARTNER, THE 11,000 SQ FT HOUSE IS DESIGNED TO BLEND INTO THE SURROUNDING LANDSCAPE, WORKING IN HARMONY WITH THE *natural splendor* OF THE SETTING. INTERIORS TAKE THEIR CUES FROM THE VIEWS, RESERVING BOLDER COLORS FOR INNER ROOMS THAT ARE FURTHER FROM THE GLORIOUS VISTAS.





Left: 9802 Floor Lamp, Canvas Shade, Paolo Tynell, 1958
Right: 9209 Table Lamps, Paolo Tynell, 1950





9068 'Starry Sky' Ceiling Lamp, Paavo Tynell, 1965

As a designer himself, Mikic understands the seamlessness with which Tynell's designs fit into almost any style of modern interior, catching the eye without dominating the space.

Mikic's Tynell collection spans three decades of the designer's career, chronicling the evolution of his craftsmanship from the iconic 9602 Floor Lamp of the late 1930s, to 1945's 9209 'Helmet' Table Lamp, and the square, painted-brass grid of the 9068 'Starry Sky' ceiling lamp of 1965.

Brass, linen, rattan, glass – Tynell's natural material choices slot gracefully into the house's wood-and textile-led textural palette, contributing to the atmosphere of organic warmth throughout.

at HOME WITH TYNELL in
HELSINKI

On a forested island shore, a boat ride across the bay from the Finnish capital, lies a serene waterfront villa whose white walls encompass one of the largest Tynell private collections in Finland. A hybrid of 1930s Finnish functionalism and 1950s summer-house style, the villa provides the perfect blend of rustic solitude and city accessibility for the academic and curator who make their home here.



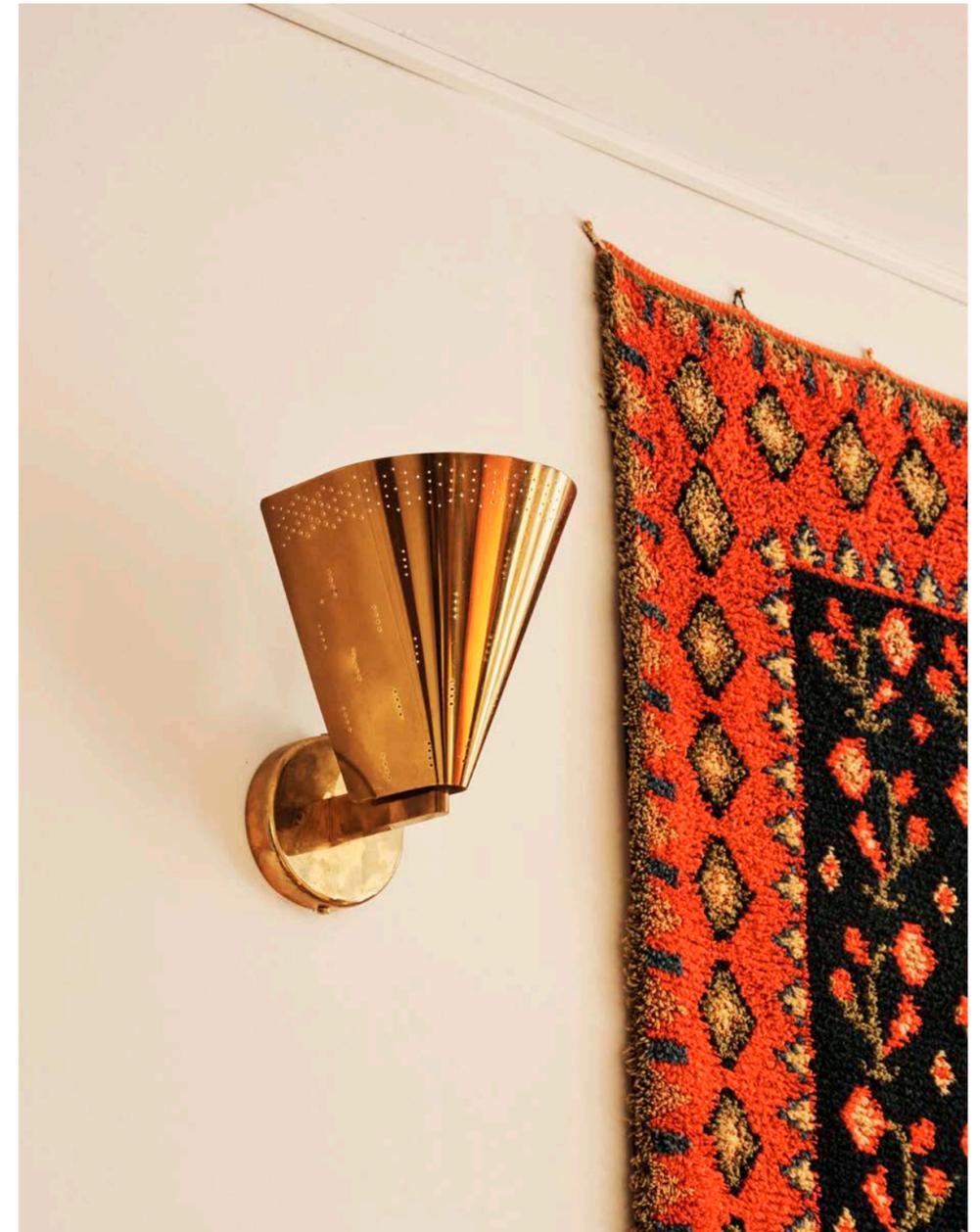


9209 Table Lamp, Paavo Tynell, 1940
Painting, Kalevo Palisa, 1972
Armchair, Carl Gustaf Hjort, 1950s

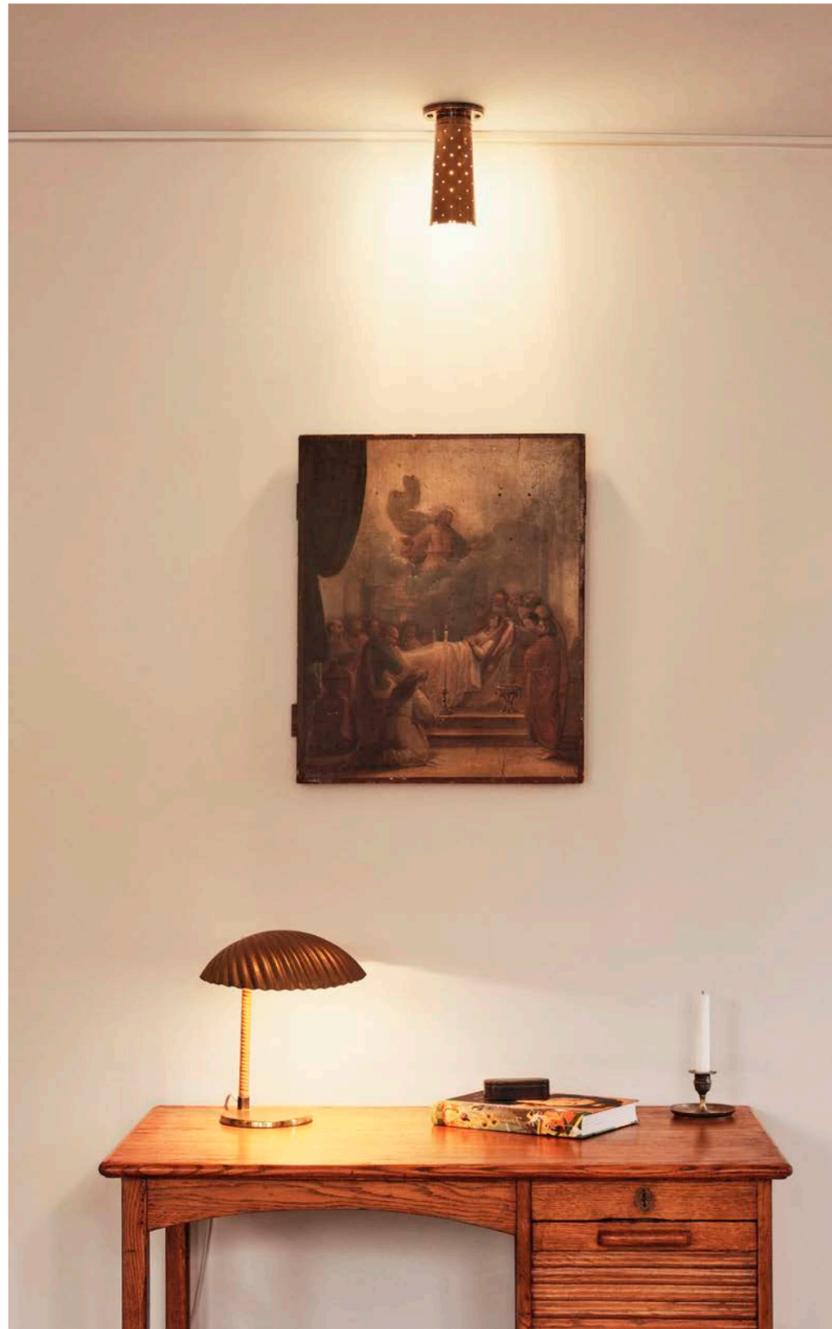
Since beginning his collection at the turn of the century, the owner has acquired 23 Tynell pieces through auctions and personal connections in the antiques industry. His pieces range from commercial designs for Finland House to custom designs that Tynell created for specific commissions such as cinemas and theatres.

The collection exclusively comprises Tynell designs in brass, with no glass shades in evidence – a practical concession to raising three football-loving boys. “These lamps can withstand a football match,” the collector assures.

AMONG THE MOST *notable pieces* ARE A PAIR OF STANDING FLOOR LAMPS – TWO OF JUST 36 EVER PUT INTO PRODUCTION. ORIGINALLY CREATED FOR HELSINKI'S DOMUS ACADEMICA STUDENT RESIDENCE COMPLEX IN 1952, THE CURVE-NECKED FLOOR LAMPS MAKE THE *ideal companions* TO A WALL-MOUNTED TRADITIONAL FINNISH RUG, WOVEN WITH A TULIP PATTERN IN 1836.



Left: 'Domus' Floor Lamp, Paavo Tynell, 1947
Right: K8-11 Wall Lamps, Paavo Tynell, 1950s
Traditional Finnish Woven Rug, 1846



5321 Table Lamp, Paavo Tynell, 1941
 Ceiling Lamp, Paavo Tynell, 1950s
 Desk, Billnäs Möbler, 1920

Finns use the term 'kaamos' to describe the winter months, when hours of natural sunlight are few and far between. The collector believes that Tynell's lighting is ideal for bringing atmospheric light and warmth back to the house during the kaamos. In the summer, when the sun seems to shine all day, the lamps still bring joy as decorative objects.

'Domus' Floor Lamp, Paavo Tynell, 1947
 Karuselli Lounge Chair, Yrjö Kukkapuro, 1964



133 'Festival' Ceiling Lamp, Paavo Tynell, 1950s



5061 Table Lamp, Paavo Tynell, 1950s



10313 Wall Lamp, Paavo Tynell, 1950s

“TODAY, THE DESIGNS OF PAAVO TYNELL ARE AS WIDELY *beloved* AS WHEN THEY WERE CONCEIVED NEARLY A CENTURY AGO. NOW THAT THE IMPACT OF SOCIAL MEDIA HAS BROUGHT TYNELL’S DISTINCTIVE VISION TO A NEW AUDIENCE OF AESTHETES AND COLLECTORS, GUBI IS PRIVILEGED TO BE WRITING A *new chapter* IN TYNELL’S STORY.”

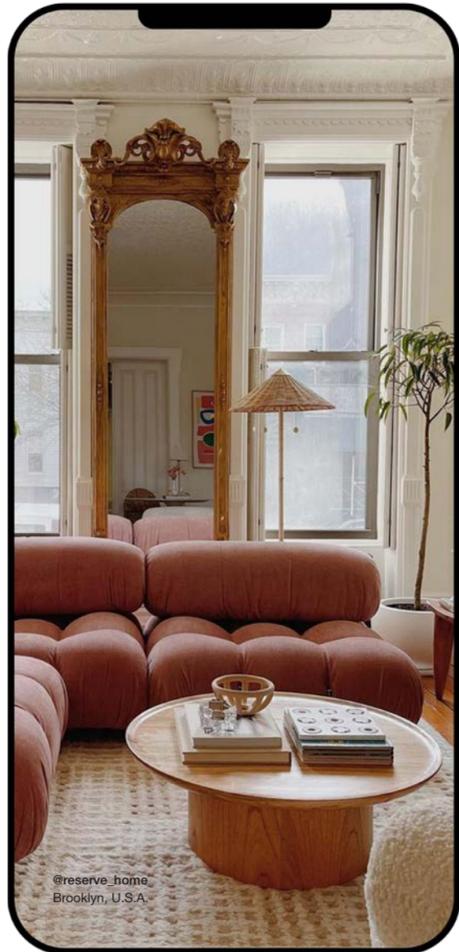
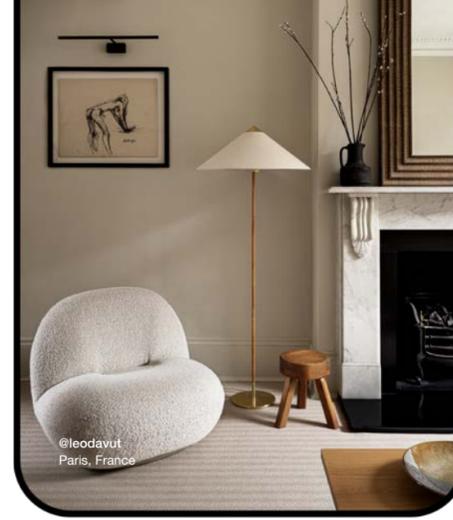
— Marie Kristine Schmidt, Chief Brand Officer, GUBI

the LIGHT FANTASTIC

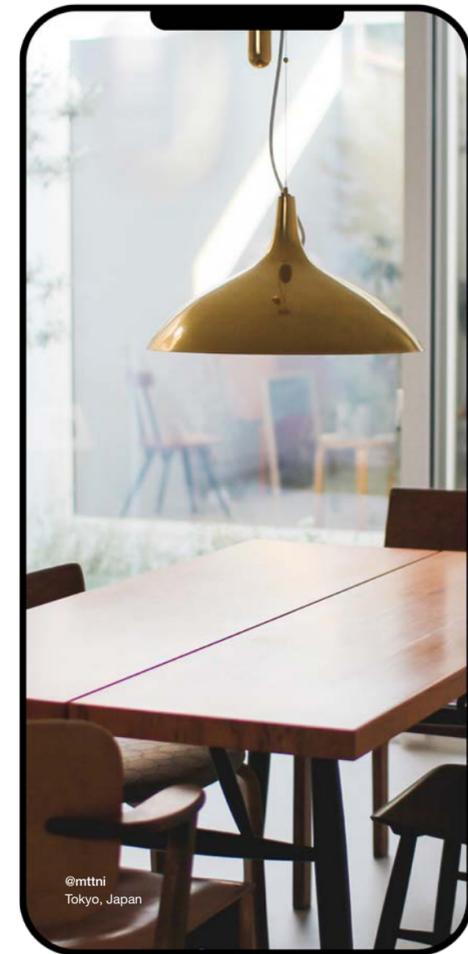
Paavo Tynell defined the dawn of the electric light in Finland and beyond. Thanks to the timelessness of their aesthetic and the quality of their craftsmanship, the lamps he created early in the 20th century – both for public spaces or private homes – have just as much impact and resonance today in the 21st.

A Tynell lamp has a remarkable power to transform the atmosphere of a room – whether it is switched on or off. Works of sculpture as much as functional objects, Tynell's designs continue to enchant modern audiences. In a world saturated with design, they still frequently take on starring roles in interiors-oriented Instagram feeds, enriching and illuminating private homes and public spaces all over the world.

TYNELL



SPACES



OF TODAY

WORKING CLOSELY WITH PAAVO TYNELL'S FAMILY, GUBI HAS EMBARKED UPON A JOURNEY OF *design archaeology*. TO RECREATE TYNELL'S DESIGN GUBI HAS COMBINED DETAILED STUDY OF ORIGINAL EXAMPLES AND AN EXTENSIVE PROCESS OF *experimentation* WITH EQUIPMENT AND MATERIALS.

a CELEBRATION *of* TYNELL'S LEGACY



Delving into the Tynell archive, meticulously unpicking the details of every piece, GUBI has rediscovered and remastered the metalwork skills and manual craft techniques required to bring several original designs back to life.



One of the iconic pieces launched during Tynell's tenure at Taito, the 9209 Table Lamp of 1940 has a distinctively shaped shade in spun brass, earning it the nickname 'Kypäri' – Finnish for 'helmet'.



A beautifully detailed fusion of crafted precision, classic proportions, and natural material from 1950, the 9205 Table Lamp exemplifies the attention to decorative detail and the delight in fine craftsmanship that Tynell brought to even the most simple-seeming forms.



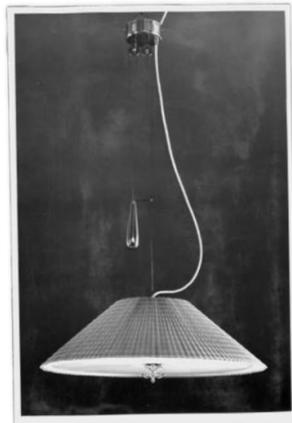


Elegantly capturing Paavo Tynell's affinity with beautiful material combinations in its juxtaposition of rattan and polished brass, the 9602 Floor Lamp of 1935 is one of the designer's most loved lamp designs.





The 1972 Pendant expands on a design language Tynell originally developed in 1948, and which he applied to a number of designs over the decade.



A1972 Pendant, Paavo Tynell, 1948

In a sustainable update to Tynell's original aspen material, GUBI introduces a range of lampshades crafted from bamboo. Hand sewn into a pleated mat and fastened by hand to the wire frame, the bamboo slats create a diffuse glow around the shade as they are penetrated by the light.





In many of his lampshades, Paavo Tynell used fabrics such as canvas and linen to imbue the light with warmth and softness. In this special edition of the 9602 Floor Lamp, a specially selected patterned fabric by Maison Pierre Frey adds a touch of the fantastical to one of Tynell's most celebrated creations.



9634 Floor Lamp, Paavo Tynell, 1940s

Index





1965 Pendant



'Moon Eclipse' Wall Lamp



A1965 Pendant



K8-11 Wall Lamp



9205 Table Lamp
Bamboo Shade



1967 Pendant



A1967 Pendant



9068 'Starry Sky'
Ceiling Lamp



5321 Table Lamp



10333 Wall Lamp



9602 Floor Lamp
Canvas Shade



9602 Floor Lamp
Wicker Willow Shade



'Snowflake'
Ceiling Lamp



A1972 Pendant



1982 Pendant



1972 Pendant
Large



9602 Floor Lamp
Bamboo Shade



9209 Table Lamp



UN 218 Ceiling Lamp



9205 Table Lamp
Canvas Shade



1972 Pendant



9464 Wall Lamp



9602 Floor Lamp
Pierre Frey Special Edition



5061 Table Lamp

