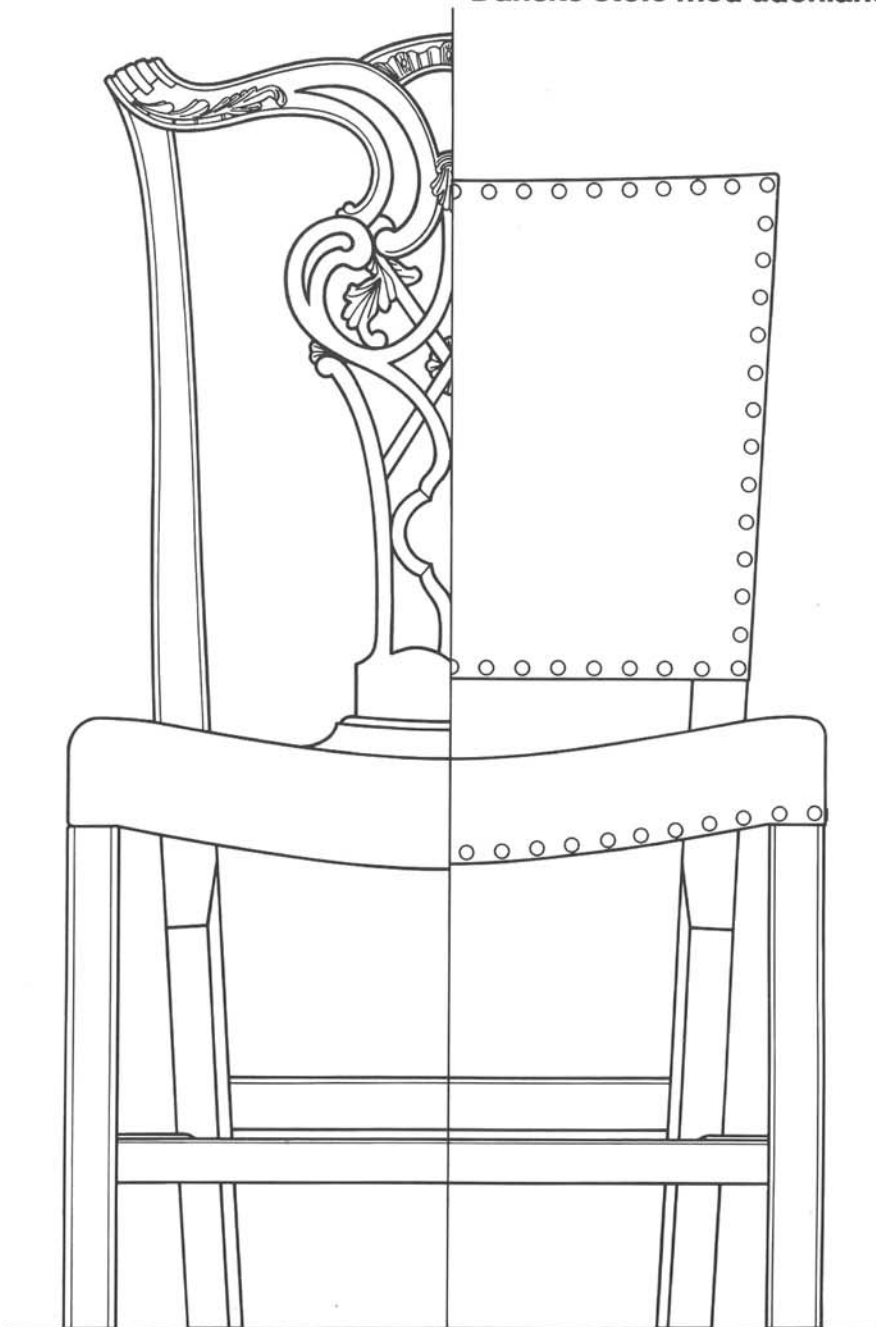


Per Møllerup

Mobilia Press

Offspring

Danish Chairs with Foreign Ancestors
Danske stole med udenlandske aner



1:5

Foreword

Forord

There is something international about Danish furniture. Not only because it is sold in many countries, but also because it comes from everywhere. For more than 100 years, Danish furniture designers have considered it their principal duty to try their strength against well-known and well-worn foreign types of furniture, to take up the already eminent for renewed refinement. This is what Offspring is all about.

Many designers and many producers have been a great help to me by collecting the material reproduced – please accept my thanks. A special vote of thanks goes to Ole Wanscher who has read through the principal text, and who has come forward with valuable criticism: demonstration of errors and clarification of diverging points of view. Errors have been sought, corrected; points of view have in many cases been adjusted. The responsibility for the imperfection of the final result rests exclusively with the author.

Per Møllerup
Snekkersten, 1983

Der er noget internationalt ved danske møbler. Ikke bare fordi de sælges i mange lande, men også fordi de kommer alle vegne fra. I mere end 100 år har danske møbeldesignere set det som en fornem opgave at prøve kræfter med velkendte og veltjente udenlandske møbeltyper, at tage det allerede fremragende op til yderligere raffinering. Herom handler Offspring.

Mange designere, og mange producenter har bistået med hjælp ved indsamling af det fremlagte materiale, de takkes hermed. En særlig tak rettes til professor Ole Wanscher, der har gennemlæst hovedteksten og er fremkommet med værdifuld kritik: påvisning af fejl, og oplysning om divergerende synspunkter. Fejl er søgt rettet, synspunkter i mange tilfælde justeret. Ansvar for det endelige resultat hviler udelukkende hos forfatteren.

Per Møllerup
Snekkersten, 1983

The Functional Tradition

Den funktionelle tradition

Where do all the ideas for new furniture come from? Like all other ideas, they come from everywhere, but never from nothing, and not to anybody. Creative persons – whether the results of their creativity be a chair or a summer revue – do not start from scratch. They build on something already in existence.

In his authoritative work, The Act of Creation, Arthur Koestler gives a detailed description of the pattern behind all creative actions, whether the sphere is called free art, scientific invention, or something entirely different. Koestler calls this pattern bisociative thinking and maintains that it is the essence of creativity to combine elements from the reference frames of in a way never before attempted.

The pattern is extremely conspicuous when the result of creative work is a scientific discovery like H.C. Ørsted's demonstration of the relationship between electricity and magnetism. That the discovery itself happened accidentally or was a coincidence need not give rise to any complaints, for according to Louis Pasteur, who knew what he was talking about, this type of accident always happens to a special kind of person.

The bisociative pattern is also identified – but in other respects, sans comparaison – when Kaare Klint in an often quoted article demonstrates how one may advantageously combine the low frame of one chair with the back of another. (Arkitektens Maanedshæfte, 1930, pp 193-224).

Koestler's interpretation of the essence of creativity leaves ample room for an explanation of why it is not particularly creative just to copy Leonardo's 'Last Supper', however faithful the copy may be. Creativity assumes an element of innovation.

Hvor kommer ideerne til nye møbler fra? De kommer, som andre ideer, alle vegne fra, men aldrig fra ingenting, og ikke til hvem som helst. Kreative personer – lad så resultatet af deres kreativitet være en stol eller en sommerrevy – starter ikke ved nul. De bygger på noget allerede eksisterende.

I sit autoritative værk, The Act of Creation, beskriver Arthur Koestler i detaljer det mønster, der ligger bag enhver kreativ handling, hvad enten området er fri kunst, videnskabelig opdagelse, eller noget helt tredje. Koestler kalder dette mønster bisociativ tænkning og fastslår, at det er kreativitetens væsen at kombinere elementer fra to reference-rammer på en måde, de ikke er blevet det før.

Det mønster er helt iøjenspringende, når resultatet af den kreative indsats er en videnskabelig opdagelse som H. C. Ørstedes påvisning af forbindelsen mellem elektricitet og magnetisme. At selve opdagelsen skete ved et uheld eller tilfælde, bør ikke skabe mislyde, thi den slags uheld sker ifølge Louis Pasteur, der vidste besked, for en bestemt slags mennesker.

Det bisociative mønster genkendes også – iøvrigt sans comparaison – når Kåre Klint i en ofte citeret artikel påviser, hvorledes man med fordel kan kombinere understellet fra én stol med ryggen fra en anden. (Arkitektens Maanedshæfte, 1930, pp 193-224).

Koestlers udlægning af kreativitetens væsen giver rigelig plads for en forklaring af, hvorfor det ikke er særligt kreativt bare at kopiere Leonardos »Nadver«, hvor tilforladelig kopien end måtte være. Kreativitet forudsætter et element af nyskabelse.

Erkendelsen, at intet kommer af intet, og at alle står i gæld, har optaget mange videnskabsmænd, heriblandt Sir Isaac Newton:

The Functional Tradition

The recognition that nothing comes from nothing, and that everyone is indebted to someone else, is a fact which many scientists have become engrossed in, among them Sir Isaac Newton:

If I have been able to see farther than others, it was because I stood on the shoulders of giants.

Furniture designers also stand on the shoulders of each other, and they cannot just like that rid themselves of their knowledge of already existing furniture. Whatever they do, they do it in relation to something which already exists.

Even where the designer works completely analytically seeking the best possible synthesis, and exclusively on the basis of the functional requirements and production possibilities of a thing, his knowledge of existing furniture will play a part – as a kind of mental crash fence which on the one hand protects him against already existing solutions, and on the other hand against non-acceptable solutions.

Kaare Klint, who worked strictly analytically – for example with his case furniture created on the basis of careful measurements and proportional studies – found no good reason for starting from scratch at any price.

If the past had produced a usable type of furniture, which through generations of use had proved its practical worth, there was really no reason to reject it, so why not instead take it up for renewed development. This further development might then consist of a simplification, where Kaare Klint positively distilled functional conditioned elements and rejected superficial stylistic elements.

For Kaare Klint the tradition lay in the functional nucleus of the furniture, and the results of this view have been summed up under the label the functional tradition which does not directly divulge, to how great an extent Kaare Klint took an interest in the aesthetic expression of the function.

The supporters of the functional tradition have naturally had to take a stand on the question, copy or development? When is it a matter of simple copying, and when have so many elements of value been added that one may unblushingly speak of development?

Kaare Klint and other Danish furniture designers operating in the same way were not imitative poets. It is true that they chose

If I have been able to see farther than others, it was because I stood on the shoulders of giants.

Møbeldesignere står også på skuldrene af hinanden og kan ikke uden videre frigøre sig fra deres viden om allerede eksisterende møbler. Hvad de gør, det gør de i relation til noget allerede eksisterende.

Selv hvor designeren arbejder helt analytisk og alene med udgangspunkt i en opgaves funktionsbehov og produktionsmuligheder søger den bedst mulige syntese, vil hans viden om eksisterende møbler spille en rolle, nemlig som en slags mentalt autoværn, der på den ene side værner mod allerede eksisterende løsninger, og på den anden side værner mod ikke-acceptable løsninger.

Kaare Klint, der arbejdede analytisk, for eksempel med sine opbevaringsmøbler skabt på grundlag af opmålinger og proportionsstudier, fandt ingen skellig grund til for enhver pris at starte på bar bund.

Hvis tidligere tider havde frembragt en brugbar møbeltype, der gennem generationers brug havde bevist sit praktiske værd, var der vel ingen grund til at forkaste den, så hellere tage den op til yderligere bearbejdelse. Denne yderligere bearbejdelse kunne så bestå i en forenkling, hvor Kaare Klint formeligt destillerede det funktionelt betingede og kasserede overfladiske stilelementer. For Kaare Klint lå traditionen i møblernes funktionsbestemte kerne, resultaterne af den opfattelse er blevet sammenfattet under etiketten den funktionelle tradition, hvilket ikke umiddelbart afslører, i hvor høj grad Kaare Klint interesserede sig for funktionens æstetiske udtryk.

Den funktionelle traditions tilhængere har naturligt måttet tage stilling til spørgsmålet, kopi eller udvikling? Hvornår er der tale om simpel kopiering, og hvornår er der tilført så meget værdifuldt, at man uden blusel kan tale om videreudvikling?

Kaare Klint, og andre danske møbeldesignere, der arbejdede på samme måde, var ikke epigoner. Vist tog man udgangspunkt i en eksisterende møbeltype, men man tilføjede noget, »tilføjede« taget i dette ords allervideste betydning, for så vidt som det ofte betød »fratrak«, nemlig når designerne forenkledede arketyper.

At Kaare Klints tanker vandt gehør, er der eksempler på i det følgende, hvor der er vist stole-med-udenlandske-aner tegnet af en halv snes af Kaare Klints faglige efterkommere. At designerne virkelig har haft arketyperne under behandling, kan let-

an existing furniture type as their starting point, but they added something, 'added' in the very broadest sense of the word inasmuch as it often implied 'deducted', i.e. when designers have simplified an archetype.

That Kaare Klint's ideas met with sympathy can be illustrated with following examples, where chairs of foreign ancestry, designed by a half score of Kaare Klint's professional descendants, have been shown. That the designers have really worked with the archetypes can best be seen in the fact that although he archetypes come from England, China, Italy/France, Austria and USA, the Danish furniture remains unmistakably Danish. It is functional, it looks functional, it is simple, in almost all cases it appears as a distillation of the idea behind the foreign archetype.

The examples are but examples, they have been selected from a variety of chairs and from many types of furniture. The idea of taking a foreign furniture type up for further treatment – preferably old types of furniture – has left its mark on Danish furniture design during the last fifty years or so.

Kaare Klint did not invent this working method. Furniture designers have always lived on the knowledge they possessed of the work of their predecessors and colleagues, and that knowledge is understandably greater in the communication society of the 20th century than it was in, say, the 18th century.

It was Kaare Klint's merit, however, that at one stage, where Danish furniture production did not compel general admiration, and where the Bauhaus proselytes were ready to burn all their boats, he came forward and called to order, or to tradition, what Gunnar Biilmann Petersen in his speech at the opening of the memorial exhibition for Kaare Klint in 1956 at the Museum of Applied Art called common sense accumulated through a certain period of time.
(Rigmor Andersen, Kaare Klint Møbler, pp 13-14).

test ses ved, at skønt arketyperne kommer fra England, Kina, Italien/Frankrig, Østrig og USA, er de danske møbler umiskendeligt danske. De er funktionelle, de ser funktionelle ud, de er enkle, de fremstår i næsten hvert tilfælde som et destillat af tanken bag den udenlandske arketype.

Eksemplerne er kun eksempler, de er valgt blandt mange stole og blandt mange møbeltyper. Ideen med at tage en – gerne ældre – udenlandsk møbeltype op til yderligere behandling har sat sit præg på det seneste halve århundredes danske møbelkunst.

Kaare Klint har ikke opfundet den arbejdsmetode, møbeldesignere har alle dage levet på den viden, de havde om forgængeres og kollegers arbejde, og den viden er forståeligt nok større i det 20nde århundredes kommunikationssamfund, end den var i for eksempel det 18de århundrede.

Kaare Klints fortjeneste var, at han på et tidspunkt, hvor dansk møbelproduktion ikke aftvang almindelig respekt, og hvor Bauhaus proselytterne var rede til at brænde alt bag sig, stod frem og kaldte til fornuft, eller til tradition, som Gunnar Biilmann Petersen i sin tale ved åbningen af mindeudstillingen for Kaare Klint i 1956 på Kunstindustrimuseet kaldte fornuft opsummeret gennem en vis tid.

(Rigmor Andersen, Kaare Klint Møbler, pp 13-14).

The Chippendale Chair

Chippendale stolen

Thomas Chippendale (1718-1779) was known by his contemporaries as a capable cabinetmaker with a workshop in St. Martin's Lane, London, but today he is remembered primarily for his book, The Gentleman and Cabinet-Maker's Director, first published in 1754 – and for the style named after him via his book.

As mentioned in its title, *The Gentleman and Cabinet-Maker's* Director catered partly to the gentleman, and partly to the cabinetmaker:

as being calculated to assist the one in the choice, and the other in the execution of the designs;

The Gentleman and the Cabinetmaker's Director, p III.

Thomas Chippendale did not present the designs of the book as solutions having the character of an ultimatum, but rather as suggestions which the reader might then take up, combine and process according to his inclinations and means:

The fore feet are all different for your better choice. If you think they are too much ornamented that can be omitted at pleasure.
p 7 *ibid.*

The types of furniture depicted could freely be developed by anybody, also by Thomas Chippendale himself, who at the end of the book's preface recommends himself with these words:

And I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with commands, that every design in the book can be improved, both as to beauty and enrichment, in the execution of it, by
Their Most Obedient Servant
Thomas Chippendale
p VI *ibid.*

Thomas Chippendale (1718-1779) var af sin samtid kendt som en dygtig møbelsnedker med værksted i St. Martin's Lane, London, men huskes i dag først og fremmest for sin bog: The Gentleman and Cabinet-Maker's Director, første gang udsendt 1754, og for den stil han via bogen gav navn til.

The Gentleman and Cabinet-Maker's Director henvendte sig som antydnet i titlen dels til the gentleman og dels til møbelsnedkeren:

as being calculated to assist the one in the choice, and the other in the execution of the designs;

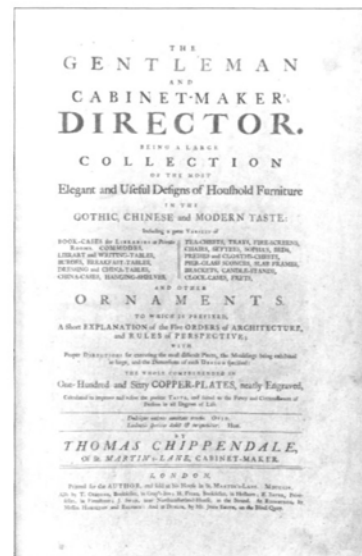
The Gentleman and Cabinetmaker's Director, p III.

Thomas Chippendale fremlagde ikke bogens designs som ultimative løsninger, men snarere som forslag, som læseren så kunne tage op, kombinere og viderebearbejde efter lyst og evne:

The fore feet are all different for your better choice. If you think they are too much ornamented that can be omitted at pleasure.
p 7 *ibid.*

De afbildede møbeltyper kunne frit viderebearbejdes af alle og enhver, også af Thomas Chippendale selv, der i slutningen af bogens forord anbefaler sig:

And I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with commands, that every design in the book can be improved both as to beauty and enrichment, in the execution of it, by
Their Most Obedient Servant
Thomas Chippendale
p VI *ibid.*



The Chippendale Chair

In addition to the furniture types, chairs, tables, cupboards, etc., expressing his personal style, Chippendale's Director contains examples of foreign styles. There are, for instance, plates with French chairs, i.e. upholstered chairs with rococo wood carvings, Gothic chairs, and Chinese chairs. Inspired by the Chinese, many of the chairs have open-work backs, often in elaborate interlacing.

In his book Engelske Møbler – English Furniture (2nd edition 1962), Ole Wanscher highlights one particular type of Chippendale chair:

The most interesting one of the Chippendale chair types are those with legs like posts, smooth or profiled and connected by sturdy stretchers, a downward-curving saddle seat, and in contrast to this, the open-work sculptured back with interlacings which at the top bar turn around and continue down into the back stands, or into the so-called ladder-back, with open-work, finely curved, profiled or carved horizontal rails. This effect, that the back of the chair seems to grow up from a heavy foundation, is clearly a Chinese phenomenon, but a far cry from the superficial imitation of the style of a foreign people.

Ole Wanscher: Engelske Møbler, pp 33-34.

You will however search in vain for several of these features in Chippendale's Director, both in the first edition from 1754 and in the enlarged third edition from 1762. In plate XXV of the first edition (plate XXVIII of the third edition) with Chinese chairs, there are three chairs with post legs connected by stretchers, but the chairs have entirely unarticulated seats, and the backs have no horizontal slats. In Chippendale's Director there is not a single chair with downward-curving seat, and not a single chair with horizontal slats in the back.

The explanation of this apparent inconsistency is found in the fact that the designation «Chippendale» is used generically about a large number of furniture types from that era, of which some have little or no connection at all with Thomas Chippendale and The Gentleman and Cabinet-Maker's director. This applies to the type of chair highlighted by Ole Wanscher, but it also applies to chairs with such an out-and-out Chippendale motif as the claw and ball, the dragon's claw gripping a ball at the base of the chair. This motif is known from Chinese art and from Chinese mythology, the dragon's claw clutching the rediscovered pearl. The lion's claw leg is not found in Chippendale's book, either.

Chippendale's Director indeholder foruden de møbeltyper, stole, borde, skabe og andet, som udtrykker hans personlige stil, også indslag fra fremmede stilarter. Således er der plancher med French chairs, dvs polstrede stole med rokoko-udskæringer i træværket, Gothic chairs, og Chinese chairs. Mange af stolene har efter kinesisk inspiration gennembrudt ryg, ofte i kunstfærdigt slyngværk.

I bogen Engelske møbler (2. udgave 1962) fremhæver Ole Wanscher en bestemt type Chippendale stole:

De interessanteste af Chippendale stoletyperne er stolene med stolpeben, glatte eller profilerede og forbundet med kraftige sprogser, nedadbuget saddelsæde og som kontrast hertil den gennembrudte udskårne ryg med baandslyngningerne, som i kopstykket vendes og fortsætter ned i agterstavene eller i den saakaldte ladder-back, stigeryg, med gennembrudte, fint kurvede, profilerede eller udskårne vandrette sprogser. Denne virkning, at stoleryggen synes at gro op fra et tungt fundament, er et klart kinesisk fænomen, men fjernet fra den udvendige efterligning af et fremmed folks stildragt.

Ole Wanscher: Engelske møbler, pp 33-34.

Flere af disse træk leder man imidlertid forgæves efter i Chippendale's Director, både i førsteudgaven fra 1754 og i den udvidede tredjeudgave fra 1762. Der er i førsteudgavens planche XXV (tredieudgavens planche XXVIII) med Chinese chairs vist tre stole med stolpeben forbundet med sprogser, men stolene har helt uarticulerede sæder, og ryggene har ikke vandrette sprogser. Der er i Chippendale's Director ikke en eneste stol med nedadbuget sæde, og ikke en eneste stol med vandrette sprogser i ryggen.

Forklaringen på denne tilsynladende uoverensstemmelse ligger i, at betegnelsen Chippendale anvendes generisk om en lang række møbeltyper fra perioden, hvoraf nogle har en meget svag eller slet ingen forbindelse med Thomas Chippendale og The Gentleman and the Cabinet-Maker's Director. Dette er tilfældet for den af Ole Wanscher fremhævede stoletype, men det gælder også for stole med et så vigtigt Chippendale motiv som claw-and-ball, dragekloen der fatter om en kugle i stolens fod. Dette motiv er kendt fra kinesisk kunst og fra kinesisk mytologi, dragekloen der griber den fundne perle. Heller ikke løvebenet findes i Chippendale's bog.



Chippendale chair, mahogany.

18th century.

New Oxhide cover: Ivan Schlechter.

Chippendale stol af mahogni.

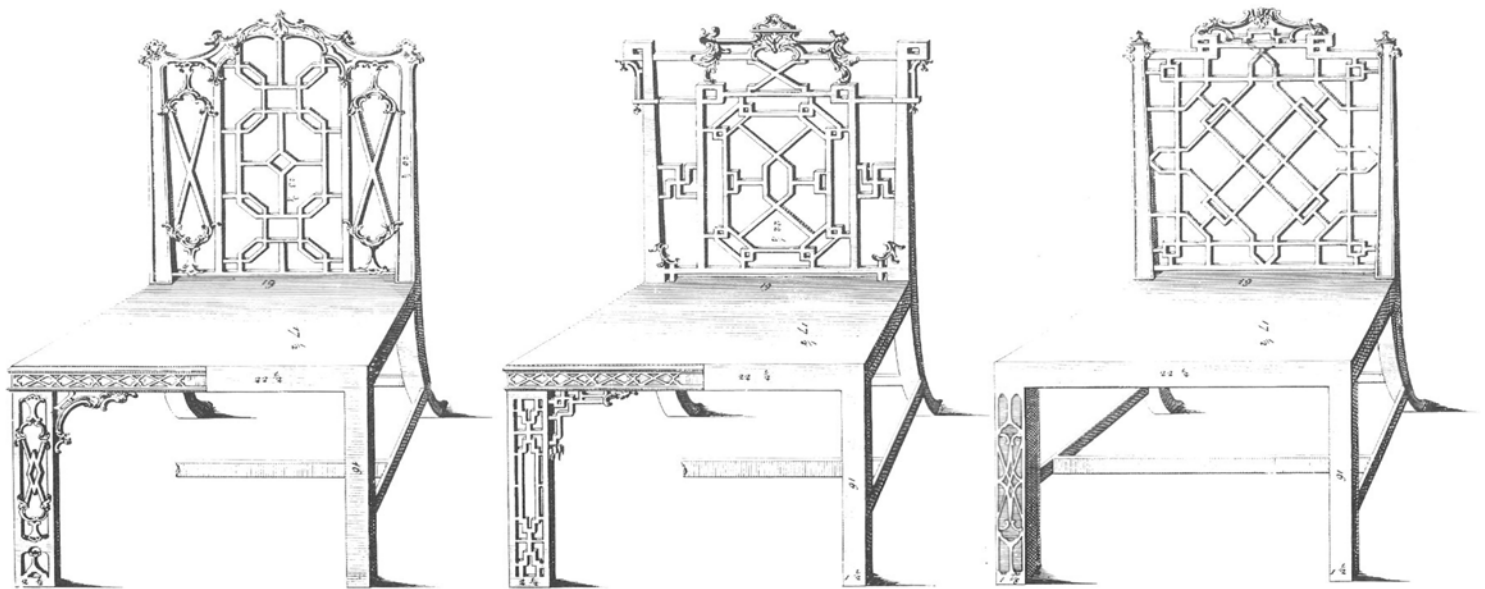
1700-tallet.

Nyt betræk af oksehud: Ivan Schlechter.

Chinese Chairs.
 Thomas Chippendale's
 The Gentleman and Cabinet-Maker's
 Director,
 3rd edition, 1762.

Chinese Chairs.
 Thomas Chippendale's
 The Gentleman and Cabinet-Maker's
 Director,
 3die udgave, 1762.

Chinese Chairs .



T. Chippendale inv. et delin.

Published according to Act of Parliament

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The Chippendale Chair

Kaare Klint

As part of the arrangement for Nicolai Eigtved's Frederiks Hospital for the Danish Museum of Applied Art 1927-29, Kaare Klint in 1927 designed the red chair for the lecture theatre of the museum. At that time the architect Ole Wanscher was an employee of Kaare Klint, and it was on the basis of Ole Wanscher's measuring of a Chippendale chair belonging to Gustav Falck that the red chair was created.

Gustav Falck was the director of the State Art Gallery, and he was the owner of an exquisite collection of English furniture, including six Chippendale chairs like the measured one, with post legs, a downward-curving seat and an open-work back with interlacings. The six chairs today are deposited at the State Art Gallery.

The red chair was given a lower frame which was identical to the lower frame of Gustav Falck's chairs, but it was provided with a leather-covered back. Three years later Kaare Klint in an article named Teaching of Furniture Design at the Academy of Fine Arts described how this working method could advantageously be used by students:

Pupils, who have not designed furniture before, start by measuring an item of furniture, old or new, the principal form of which may be used nowadays.

Arkitektens Maanedshæfte, 1930, p 193.

If the pupil starts from scratch, it would be reasonable to choose objects which not only in their principal form, but also as a whole, can be used in our day and age. The mature pupil knows how to disregard all such details which are of no significance to us now. As an example of this, let me mention the Chippendale chair, where excellent solutions have as a rule been found for all functional features. The height, width, depth of the seat are just right, the back gives support at the proper place etc.

There is splendid material here from which to learn, and if the chair we have chosen is one with straight legs and stretchers, then we can see that the lower frame is excellently designed and shaped, entirely in line with the demands we make this very day. In its ornamental beauty, the back however is inimitable. For decorative reasons it is taller than necessary, and the upper part is not used for support.

We shall now try to find another chair, the back of which is just as simply designed as the lower frame was in the first chair. For

Kaare Klint

Som et led i indretningen af Nicolai Eigtved's Frederiks Hospital til Det danske Kunstindustrimuseum 1927-29 tegnede Kaare Klint i 1927 den røde stol til museets foredragssal. Arkitekt Ole Wanscher var på det tidspunkt medarbejder hos Kaare Klint, og det var på grundlag af Ole Wanscher's opmåling af en Chippendale stol tilhørende Gustav Falck, at den røde stol blev skabt.

Gustav Falck var direktør for Statens Museum for Kunst og havde privat en udsøgt samling af engelske møbler, heriblandt 6 Chippendale stole som den opmålte, med stolpeben, nedadbuget sæde og gennembrudt ryg med båndsløygninger. De 6 stole findes i dag på Statens Museum for Kunst.

Den røde stol fik understel identisk med understellet på Gustav Falck's stole, men blev forsynet med en skindbetrasket ryg. Tre år senere beskrev Kaare Klint i en artikel Undervisningen i Møbeltegning ved Kunstakademiet, hvorledes denne arbejds-metode med fordel kunne anvendes af studerende:

Elever, som ikke tidligere har tegnet Møbler, begynder med Opmåling af et ældre eller nyere Møbel, hvis Hovedform kan anvendes den Dag i Dag.

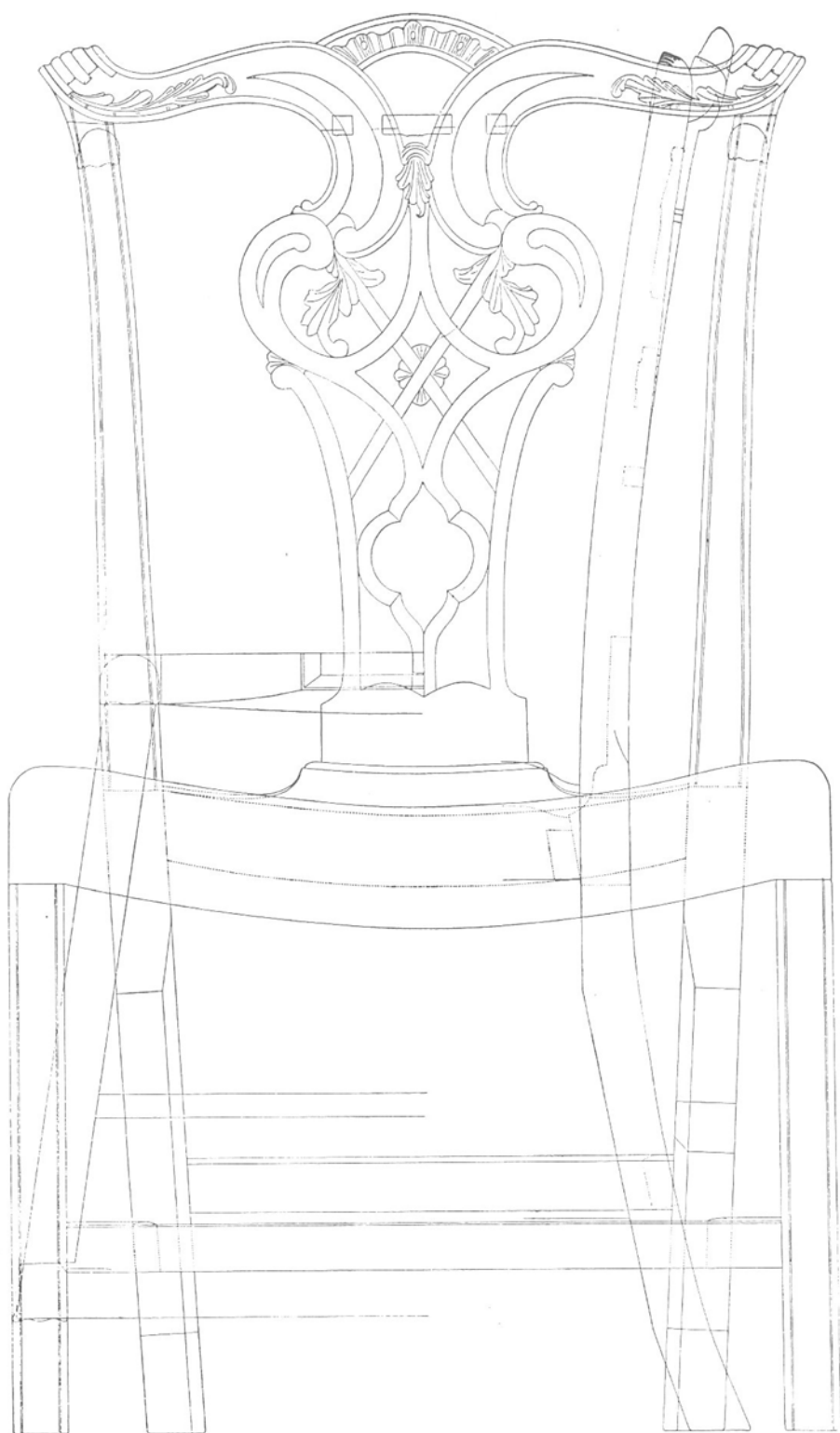
Arkitektens Maanedshæfte, 1930, p 193 ibid.

Staar Eleven ganske paa bar Bund, er det rimeligt at vælge Genstande, der ikke alene i Hovedformen, men ogsaa som helhed kan anvendes nutildags. Den modne Elev kan se bort fra alle Detailler, som nu er os uvedkommende. Som et Eksempel herpaa kan jeg nævne en Chippendale Stol, hvor som Regel alle brugsmæssige Forhold er fortrinligt løste. Sædehøjden, Bred-den, Dybden er som de skal være. Ryggen støtter det rigtige Sted o.s.v. Her er glimrende Stof til at lære af, og er det Eksempel, vi har valgt, en Stol med lige ben og Sprodsler, saa ser vi, at Understellet er fortrinligt konstrueret og formet, sva-rende ganske til de Fordringer, vi stiller den Dag i Dag. Ryglæ-net derimod er i sin ornamentale Skønhed uefterligneligt. Af de-korative Grunde er det højere end nødvendigt, den øverste Del bruges ikke til Støtte.

Vi forsøger nu at finde en anden Stol, hvis Ryglæn er lige saa simpelt udformet, som Understellet var i den første. Ogsaa til denne kan vi finde Forbilleder fra samme Tid. Men medens vi før havde en stol for os med simpelt Understel og fin Ryg, er det omvendte Tilfældet med den sidste, idet det er en Stol med en simpel Skindbetrasket Ryg og fint formede Rokokoben. pp 193-194 ibid.



Kaare Klint (1889-1954)



Chippendale chair, mahogany.
Statens Museum for Kunst.

Chippendale stol af mahogni.
Statens Museum for Kunst.

Measurement by Ole Wanscher
Opmåling ved Ole Wanscher

The Chippendale Chair

Arkitektens Maanedshefte, 1930.



Chippendale-Stol.

Stol med lige Ben og Sprodsler, saa ser vi, at Understellet er fortrinligt konstrueret og formet, svarende ganske til de Fordringer, vi stiller den Dag i Dag. Ryglænet derimod er i sin ornamentale Skønhed uafterligneligt. Af dekorative Grunde er det højere end nødvendigt, den øverste Del bruges ikke til Støtte.

Vi forsøger nu at finde en anden Stol, hvis Ryglæn er lige saa simpelt udformet, som Understellet var i den første. Ogsaa til denne kan vi finde Forbillede fra samme Tid. Men medens vi før havde en Stol for os med simpelt Understel og fin Ryg, er det omvendte Tilfælde med den sidste, idet det er en Stol med simpel skindbetrasket Ryg og fint formede Rococoben.

Disse Modsætninger finder man overalt i engelske Stole. Oprindelig tror jeg ikke, det er en bevidst kunstnerisk Virkning, men derimod, at det simple Understel er udført af økonomiske Grunde. Ryggen kunde der ikke spares paa; det var de fine Ornamentter, der først fangede Øjet. I det andet Tilfælde er den enkle skindbetrakne Ryg udført for at gøre Stolen mageligere; men dog vil man vise, at det er en fornem Stol, derfor udformes Benene fint. I det ene Tilfælde er det Økonomi, i det andet Magelighed parret med honnet Ambition.

Det, vi har Brug for, er netop det billige Understel og den magelige Ryg. Begge Stole maaler vi omhyggeligt igennem for senere at parre dem i Haab om, at der vil komme en Stol til Verden, som svarer til Nutidens Fordringer, og som man dog kan se er af god gammel Familie.

I det foregaaende har jeg forsøgt at give en Fremstilling af de Betragtninger, som fremkommer, medens Opmaalingen udføres. Opmaaling, uden at man klarer sig de Værdier, de Genstande indeholder, som maales, anser jeg kun for Øvelser i Nøjagtighed og Tegnefærdighed. Næste Punkt paa Programmet var en Rede-

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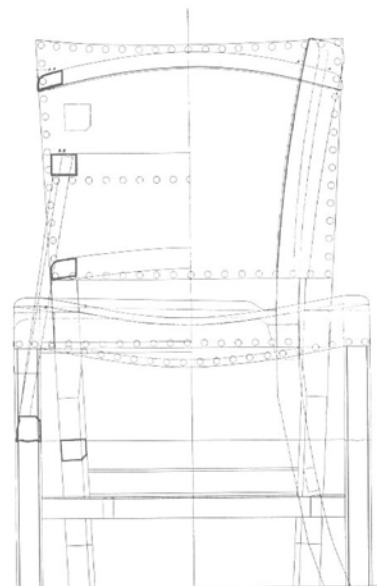
Engelsk Stol fra det 18. Aarhundrede.

gørelse for de almene Forhold, som er bestemmende for Møblers Brug og Størrelser. Først Brugsmaal, som udledes af menneskelig Størrelse og Bevægelse.

Som Begyndelse vil jeg nævne en Serie Højdemaal, fra Gulvet til den Højde, man staaende kan række. Omtrent 8—12 Tom. fra Gulvet ligger Grænsen for, hvad man bekvemt kan naa nedad i siddende Stilling. 16—18 Tom. fra Gulvet findes normal Stolesædehøjde. 22—24 Tom. Sargunderkant af Bord, d. v. s. Knæet frit, siddende og staaende. Samtidig er denne Højde Maksimum for det, man staaende kan række nedad uden at bøje sig. 28—30 Tom. oppe ligger det normale Bordplan, som falder sammen med Pultstolens Højde. 32—36 Tom. findes Højden for den lave Vinduesbrystning eller for Kommoder, Buffeter, Køkkenborde, lav Montrehøjde eller med faa Ord, Planet, man bekvemt kan lægge fra sig paa og overse. Denne Højde vil man ofte træffe som Skellinie mellem Møbler, der er delt i et Over- og Underskab. Derefter ca. 40—42 Tom. fra Gulvet findes Planet, man siddende kan overse — altsaa Maksimalhøjden for Skuffer ud fra samme Forudsætning. I samme Højde findes den lave, moderne Pult. 45—48 Tom. oppe findes Højden for den gammeldags Skrivepult, hvor man staaende har samme Afstand fra Øjet til Pultplanet som fra Øjet til Bordplanet i siddende Stilling. I 54—56 Tom. finder vi den gamle Sekretærs Højde eller Maksimalhøjde for Planet, man staaende kan overse, der svarer til Maksimalhøjden for Skuffeanbringelse ud fra samme Forudsætning. 68—72 Tom. Mandshøjde, er Stedet for Anbringelse af Knager eller Klædeskabets Højde.

Endelig naar vi i en Højde af 80—84 Tom. Maksimum for det, man staaende kan række. Det er selvfølgelig ikke muligt at fastsætte nøjagtige Maal for disse Højder, men under Hensyntagen til smaa og store Mennesker kan man fastslaa, at inden for disse Grænser maa Højderne ligge. Vil man udføre Normalmøbler, maa man

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Kaare Klint:
The red chair,
mahogany, Niger skin, 1927.
Rud. Rasmussens Snedkerier.

Kaare Klint:
Den røde stol,
mahogni, nigerskind, 1927.
Rud. Rasmussens Snedkerier.

The Chippendale Chair

this one, too, we can find a model from the same age. But whereas in the first instance we had a chair before us with a simple lower frame and a fine back, the opposite is the case with the latter, as this is a chair with a plain leather-covered back and finely shaped rococo legs.

pp 193-194 ibid.

The red chair was originally made of Cuban mahogany, and later of other types of mahogany, as well as oak. The cover was originally red Nigerian leather, dyed kidskin from Nigeria – hence the name of the chair, and was later oxhide.

The legs are bevelled on the inside, and the front legs profiled. The back stands were originally covered with skin on the visible part between seat and back, but later they became profiled, like the front legs.

On the original version the leather was fastened to the chair by means of leather-covered nails. Later brass nails were used, and later still the skin was fastened without any nails being visible.

For use outside of the Museum of Applied Art a red chair in a smaller version was designed in 1929, with the assistance of the architect Rigmor Andersen, viz. with the principal dimensions of cabinetmaker Jens Brøttrup's chair from c. 1800 which is found at the Museum of Applied Art. The smaller chair was also designed in a version with canework seat and back.

In 1930 a version was designed with arm rests of the original – large – chair was designed, and in 1933 a red chair of intermediate size was created.

Rud Rasmussens Snedkerier, who have produced the red chair from the beginning, today supply the chair in three versions: large chair with arm rests and intermediate and small chair without arm rests, all of them covered with red oxhide and without visible nails.

Den røde stol blev oprindeligt fremstillet af Cuba mahogni, og senere af andre typer mahogni og af eg. Betrækket var oprindeligt af rødt nigerskind, farvet gedeskind fra Nigeria – heraf stolens navn, og senere af oksehud.

Benene er affasede på indersiden og forbenene profilerede. Agterstavene var på det synlige stykke mellem sæde og ryg oprindeligt skindbetrukne, men blev senere profilerede som forbenene.

Skindet var på den oprindelige udgave fastgjort med skindbetrukne søm. Senere blev der anvendt messingsøm, og endnu senere blev skindet fastholdt uden synlige søm.

Til brug udenfor Kunstinstituttet blev der i 1929 med arkitekt Rigmor Andersen som medarbejder tegnet en rød stol i mindre udgave, nemlig med hovedmålene fra snedkermester Jens Brøttrups stol fra ca. 1800, der står på Kunstinstituttet. Den lille stol blev også tegnet i en version med flettet sæde og ryg.

I 1930 blev der tegnet en version med armlæn af den oprindelige – store – stol, og i 1933 blev der tegnet en rød stol i mellemstørrelse.

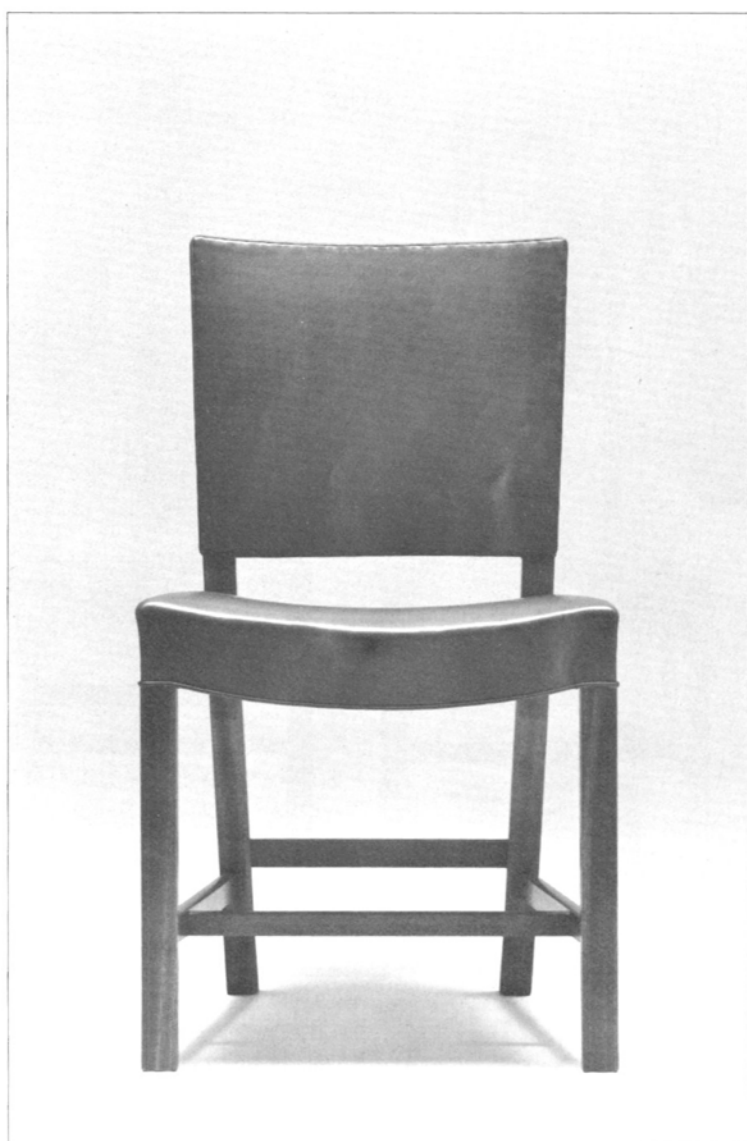
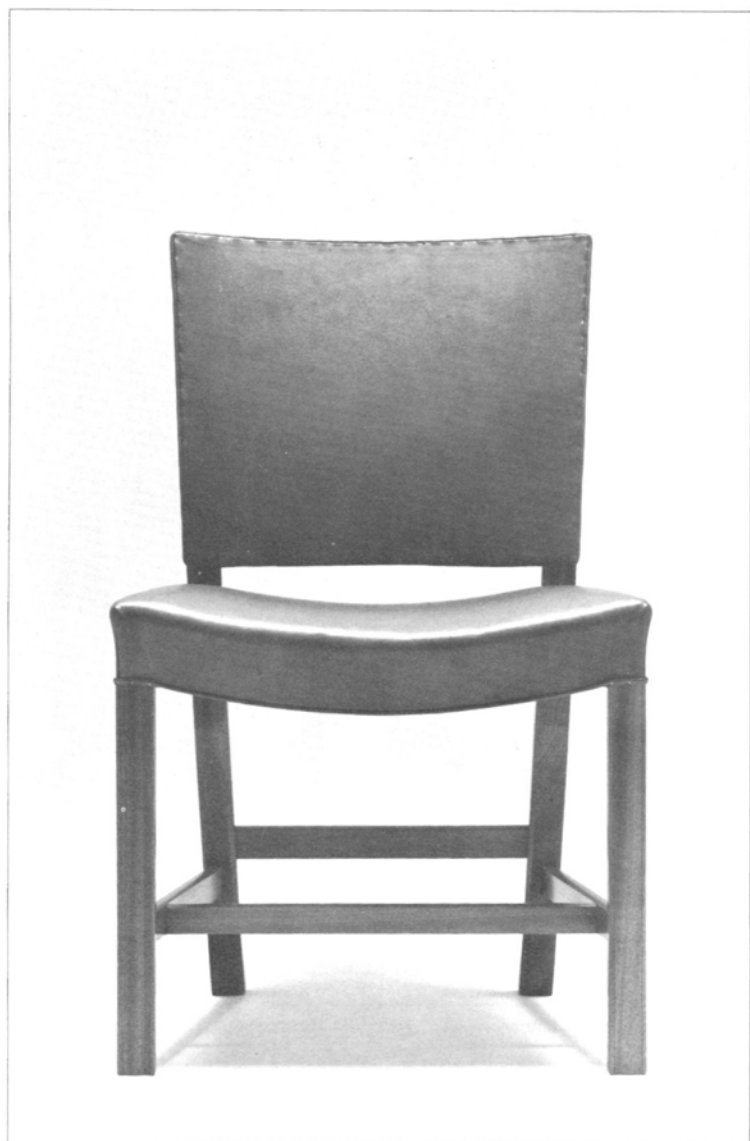
I dag leverer Rud. Rasmussens Snedkerier, der fra begyndelsen har produceret den røde stol, stolen i tre udgaver: stor med armlæn, mellem og lille uden armlæn, alle betrukket med rød oksehud og uden synlige søm.

Kaare Klint:
The red chair,
intermediate size, 1933.
Rud. Rasmussens Snedkerier.

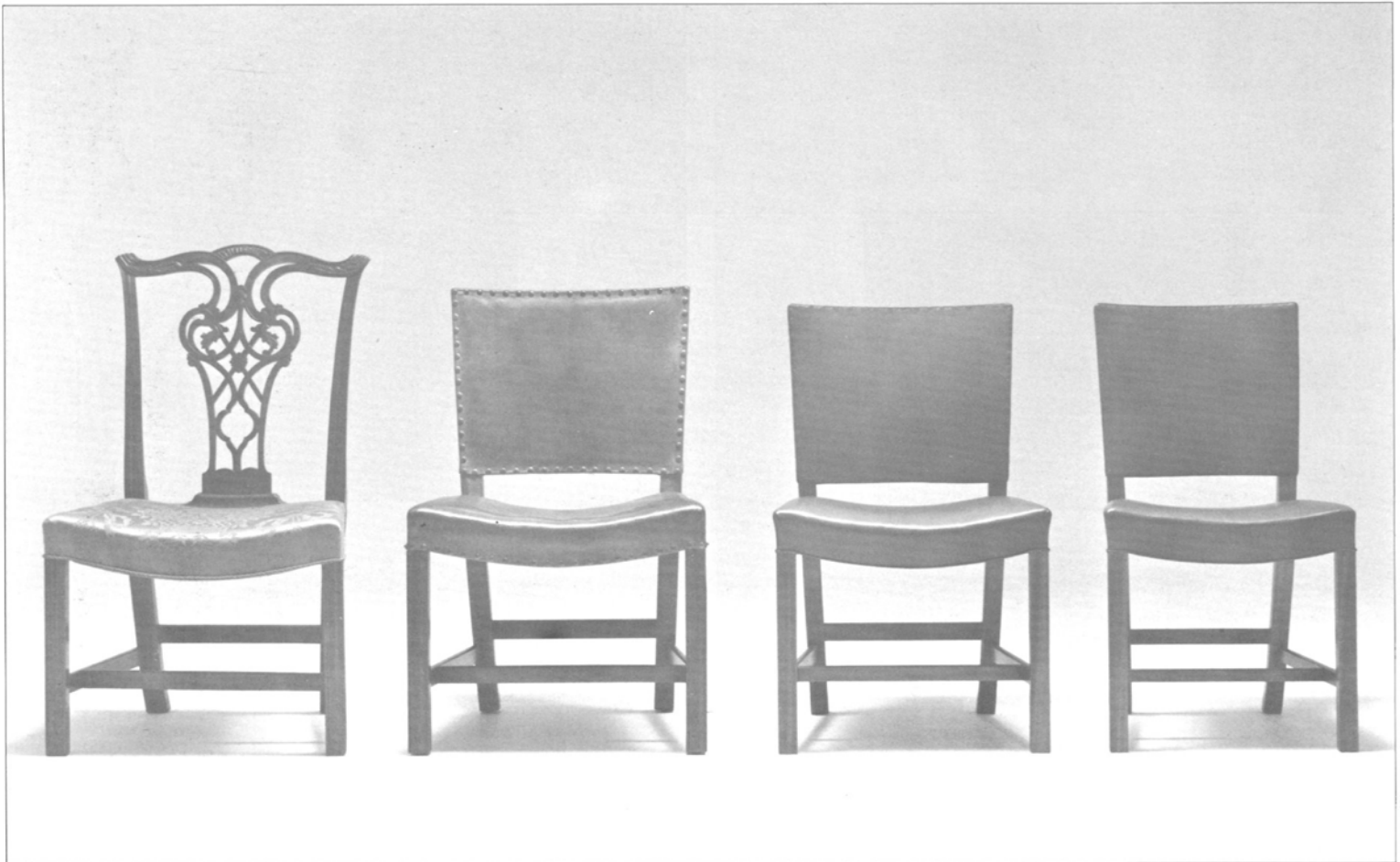
Kaare Klint:
Den røde stol,
mellem størrelse, 1933.
Rud. Rasmussens Snedkerier.

Kaare Klint:
The red chair,
small size, 1929.
Rud. Rasmussens Snedkerier.

Kaare Klint:
Den røde stol,
lille størrelse, 1929.
Rud. Rasmussens Snedkerier.



The Chippendale Chair



Chippendale, 18th century

Kaare Klint, 1927
Rud. Rasmussens Snedkerier
Nørrebrogade 45
DK-2200 København N

Kaare Klint, 1933
Rud. Rasmussens Snedkerier

Kaare Klint, 1929
Rud. Rasmussens Snedkerier

The Vienna Chair

Wiener-stolen

The Vienna chair, the light-weight chair of steam-bent beech, was conceived by its creator, Michael Thonet (1796-1871), as first and foremost a cheap, effective seat. Because it was good, too, it sold in extremely large numbers, mostly to such public premises, as restaurants, cafés and conference rooms. Since the first steam-bent bentwood chair saw the light around 1859 at the Gebrüder Thonet's factory in Koritschan, Moravia, more than 150 million of them have been manufactured, of which model No. 14, der Vierzehner, accounts for one third.

The success of the bentwood chair is based on economy and quality. Economy with regard to the material used, the production process and transport; quality with regard to function and aesthetics.

Michael Thonet's road to steam-bending went via lamination, and the first Vienna chairs, that is chairs possessing the external characteristics which we today connect with steam-bent bentwood chairs, were laminated. This applied to the chair for Café Daum at the Vienna Kohlmarkt (1849), and it applied to the chair for Palais Schwarzenberg in Vienna (1850). Later these models were made by steam-bending, and they were included in Gebrüder Thonet's repertoire as models No. 4 and No. 1, respectively.

The advantages of steam-bending compared to lamination were partly that the process required less work, and partly that the chairs were more durable. With the types of glue available in those days, laminated furniture literally came unstuck when dispatched by ship or used in tropical countries.

When you bend a branch or another piece of wood, a tensile stress is created on the outside of the bent, and a compressive stress on the inside; the fibres are extended and pressed together, respectively. If you bent the branch even more, it breaks because the fibres burst. The fracture starts in the draw

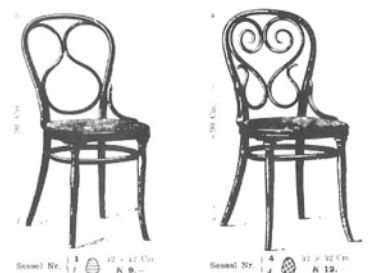
Wienerstolen, den lette stol af dampbøjet bøg, var af dens skaber, Michael Thonet (1796-1871), først og sidst tænkt som et billigt sidderedskab. Fordi den også var god, blev den solgt i særdeles store tal, mest til rum af offentlig karakter, restauranter, caféer, møderum og lignende. Siden den første dampbøjede wienerstol omkring 1859 så dagens lys på Gebrüder Thonet's fabrik i Koritschan i Mähren, er der fremstillet over 150 millioner styk, hvoraf model nr. 14, der Vierzehner, tegner sig for en trediedel.

Wienerstolens succes bygger på økonomi og kvalitet. Økonomi med hensyn til materialeforbrug, produktion og transport. Kvalitet med hensyn til funktion og æstetik.

Michael Thonets vej til dampbøjning gik over laminering, og de første wienerstole, dvs stole der besad de ydre karakteristika, vi i dag forbinder med dampbøjede wienerstole, var laminerede. Det gjaldt stolen til café Daum på Kohlmarkt i Wien (1849), og det gjaldt stolen til Palais Schwarzenberg i Wien (1850). Senere blev disse modeller fremstillet ved dampbøjning og medtaget i Gebrüder Thonets repertoire som henholdsvis model nr. 4 og nr. 1.

Fordele ved dampbøjning sammenholdt med laminering lå dels i en mindre arbejdskrævende proces, og dels i større holdbarhed. Med datidens limtyper gik laminerede møbler bogstaveligt talt op i limningen ved forsendelse med skib eller ved brug i tropiske egne.

Når man bøjer en gren eller et andet stykke træ, opstår der på ydersiden trækspænding og på indersiden trykspænding, fibre-ne bliver henholdsvis strakt og presset. Bøjer man grenen endnu mere, knækker den ved at fibre-ne sprænges. Bruddet begynder i trækzonen, der er kritisk ved bøjning, også selv om træet i forvejen er blødgjort i et trykkammer med 120 grader varm damp.



Sessel Nr. { 14 32 Cm. Durchm. K 6. }
 Sessel Nr. { 14 1/2 37 Cm. Durchm. K 5.60 }
 Sessel Nr. { 14 1/2 P } mit Holzsitz und Holzlehne, perforiert K 6.40

Thonet model 1, 1850, model 4, 1849, and model 14, 1859.

Beech.

Thonet's 1904 catalogue.
 Gebrüder Thonet.

The Vienna Chair

zone which is the critical area during bending, even if the wood has previously been softened in a pressure chamber with hot steam at 120° C.

Michael Thonet's stroke of genius was that he solved this problem. An iron band fastened on the outside of the piece of wood to be bent prevents it from extending more than the iron band, whereby the critical tensile stress on the outside is transformed into a less critical compression stress on the inside.

And now the perfect industrialized production process could go ahead: felling of suitable trees followed by sawing, turning, steam treatment, bending, trimming, surface treatment, and where called for assembly at a nearby factory. The term 'where called for' is justified in that the bentwood chair has been designed for knock down dispatch: it is easy to assemble, it takes up very little room, 36 chairs of model No. 14 fill 36 cubic feet, approximately one cubic metre.

Designwise the bentwood chair is characterized by: 1/ few parts – model No. 14 consists of six wooden parts only – 2/ the varying thickness of the round timber follows the function and imbues the chair with both physical and visual lightness, and 3/ assembly by means of coach screws or bolts and nuts providing an elastic design capable of absorbing all kinds of violent impacts, tilting, public-house brawls, and the like.

Model 9 appeared in 1880 (many authors erroneously state 1870), but was first shown in the 1904 catalogue with the description Schreibtischfauteuil No. 9/6009. This chair, a development of model No. 14 with arm rests, represents an improved design. First of all it has two fewer elements, i.e. the same number as No. 14 without arm rests, and furthermore it is stabler than No. 14 without arm rests on account of the fastening of arm rest/back a long way forward on the sides of the seat ring. From a design points of view, model No. 9 is the best bentwood chair ever.

Visually, No. 9 combines the legendary light weight of model 14, the Vierzehner, with the double-curved arm rests/back's elegant display of steam-bending at two levels.

In the 1904 catalogue model 9 is shown with the Flachintarsia seat, a wooden seat with inlaid veneer pattern, but it was with a canework seat that No. 9 became the preferred model of the architects. It took another 20 years, however, before the architects really became aware of the elegant chair, and it was

Michael Thonet's genistreg var, at han løste dette problem. Et jernbånd fastgjort på ydersiden af emnet, der skal bøjes, forhindrer, at emnet strækker sig mere end jernbåndet, hvorved kritisk trækspænding på ydersiden omsættes til mindre kritisk trykspænding på indersiden.

Herefter lå den perfekte industrialiserede produktionsproces klar: fældning af egnede træer fulgt af opsavning i emner, afdrejning, dampbehandling, bøjning, afpudsning, overfladebehandling og eventuel samling på en nærliggende fabrik. »Eventuel« retfærdiggøres ved, at wienerstolen er skabt til knock down forsendelse: let samling og ringe fylde, 36 stk. model nr. 14 fylder 36 kubikfod, ca. en kubikmeter.

Konstruktivt karakteriseres wienerstolen ved: 1/ få dele – model nr. 14 består af bare 6 trædele – 2/ rundstokkens varierede godstykkelse der følger funktionen og giver stolen dens både fysiske og visuelle lethed, 3/ samlingen med franske skruer eller bolte med motrikker, der giver en elastisk konstruktion til optagning af eventuelle stærke påvirkninger, vipning, restaurant-slagsmål og lignende.

Model nr. 9 kom i 1880 (mange forfattere angiver fejlagtigt 1870), men blev først vist i 1904 kataloget under betegnelsen Schreibtischfauteuil Nr. 9/6009. Stolen er en videreudvikling af model nr. 14 med armlæn, men er en bedre konstruktion. Dels har den to færre elementer, dvs samme antal som nr. 14 uden armlæn, og dels er den sammenlignet med nr. 14 uden armlæn mere stabil på grund af arm/ryglænets fastgørelse langt fremme på sæderingens sider. Model nr. 9 er i konstruktiv henseende den bedste wienerstol overhovedet.

Visuelt kombinerer 9'eren model 14, der Vierzehner's, legendariske lethed med det dobbeltkrumme arm/ryglæns elegante opvisning af dampbøjning i to planer.

I 1904 kataloget er 9'eren vist med Flachintarsia sæde, træ-sæde med finermonster, men det var med sæde af rørflet, 9'eren blev arkitekternes foretrukne model. Dog gik der endnu en snes år, inden arkitekterne rigtigt fik øjnene op for den fortræffelige stol, og det var først da Le Corbusier anvendte 9'eren i Pavillion de l'Esprit Nouveau på Exposition des Arts Decoratifs, Paris 1925, at der kom fart i sagerne.

Vi har introduceret den ydmyge Thonet stol af dampbøjet træ, med sikkerhed både den mest almindelige og den mindst kostbare stol. Og vi tror, at denne stol, hvis millioner af slægtninge bruges i Europa og i Nord- og Syd-Amerika, bærer adelsmærke.



Thonet model 9, copy from the first years. Beech. Gebrüder Thonet.

Thonet model 9, som den så ud de første år. Bøg. Gebrüder Thonet.

Le Corbusier: Pavillon de l'Esprit Nouveau
Paris 1925.



The Vienna Chair

not until Le Corbusier used No. 9 in the Pavillon de l'Esprit Nouveau of the Exposition des Arts Decoratifs exhibition, in Paris 1925, that things started moving.

We have introduced the humble Thonet chair of steam-bent wood, no doubt both the most common and the least costly chair. And we believe that this chair, whose millions of cousins are used in Europe and in North and South America, bears the hallmark of nobility.

Le Corbusier in Almanach d'Architecture Moderne, Paris 1925.

Model 9 chairs were also displayed at the Weissenhof Exhibition in Stuttgart arranged by Mies van der Rohe in 1927. Le Corbusier, Mart Stam and Hans Scharoun all used Thonet's No. 9 chairs in their houses.

In Denmark it was the voice of architect Poul Henningsen that led the ovations to Thonet's No. 9:

This chair serves its purpose in the most perfect way – the light weigh, low-backed armchair, good and comfortable. It weighs 3.5 kg, exactly the same as a new-born baby. The price with canework seat is kr. 16.50.

An architect can make quite a name for himself by making this chair five times as expensive, three times as heavy, half as comfortable, and a quarter as beautiful.

Poul Henningsen, Kritisk Revy No. 4, 1927.



Poul Henningsen, Kritisk Revy, 1927.

Le Corbusier i Almanach d'Architecture Moderne, Paris 1925.

Også på den af Mies van der Rohe iscenesatte Weissenhof-udstilling i Stuttgart 1927 blev der vist 9'ere. Le Corbusier, Mart Stam og Hans Scharoun anvendte alle Thonet's model nr. 9 i deres huse.

I Danmark førte arkitekt Poul Henningsen an i ovationerne til Thonets model nr. 9:

Denne stol løser til fuldkommenhed sin opgave – den lette, lavryggede armstol, tilpas magelig. Den vejer 3,5 kg, nøjagtigt som et nyfødt barn. Prisen er 16 kr. og 50 øre med flettet rørsæde. På at gøre denne stol fem gange så dyr, tre gange så tung, halvt så behagelig, og kvart så smuk kan en arkitekt godt vinde sig et navn.

Poul Henningsen, Kritisk Revy nr. 4, 1927.



Thonet model 9 (209), 1880,
contemporary copy. Beech.
Gebrüder Thonet.

Thonet model 9 (209), 1880, som den ser
ud i dag. Bøg.
Gebrüder Thonet.

The Vienna Chair

Poul Kjærholm

Poul Kjærholm's answer to Thonet's model 9: EKC 15 (EKC = E. Kold Christensen) is simpler in principle, but more difficult in practice. For Poul Kjærholm this paradox of simplicity was not a problem which had to be avoided at all costs, but a condition which craftsmen and other participants of the production process had to learn to live with. The phenomenon is known from other furniture of his: the striking simplicity, the obviously correct solution, have made the most rigorous demands on materials and workmanship.

In the case of the bentwood chair, Poul Kjærholm has simplified the archetype, Thonet's No. 9, in two important respects – and made the production more difficult. Poul Kjærholm's EKC 15 has an arched back and front legs in one piece, whereby Thonet's six parts are reduced to four – plus the small distance piece between the two arches of the back. Moreover, the round timber of EKC 15 only has two thicknesses: the legs are a little sturdier than the arches of the back.

The drawback of this reduction of the number of parts is one single, very long piece of wood, more than two metres in length. In his efforts to achieve good economy of materials and a smooth production process, Thonet went exactly the opposite way. Whereas the longest part of model 14 from 1859 is over 2 metres long, the longest part of model 56 from 1885, with separate top rail and back legs, was only just over 1 metre. In this way the problem of procuring the very long pieces of knotless wood was eliminated, along with the manually taxing steam-bending of the back.

The drawback of Poul Kjærholm's second simplification, the equal thickness of material, is reduced robustness, literally and visually. Where Thonet's chairs both in performance and appearance can take a considerable beating, Poul Kjærholm's chairs are vulnerable.

A critical point in the design of EKC 15 is the abrupt connection between back and front legs, where the radius of the bend is only twice the thickness of the material.

EKC 15 is made of beech, the canework seat ends on the top edge of the frame, in a groove sealed with round pith. The distance piece between the two arches was originally a rectangular block; on a few chairs produced after the death of Poul Kjærholm in 1980, this block has been replaced by a ball.

Poul Kjærholm

Poul Kjærholm's svar på Thonet's 9'er: EKC 15 (EKC for E. Kold Christensen), er enklere i princippet, men sværere at fremstille. For Poul Kjærholm var dette enkelhedens paradoks ikke et problem, der for enhver pris skulle undgås, men et vilkår, som håndværkere og andre deltagere i produktionsprocessen måtte lære at leve med. Forholdet kendes fra andre af hans møbler: den frapperende enkelhed, den indlysende rigtige løsning, har stillet de aller strengeste krav til materialer og udførelse.

I tilfældet wienerstolen har Poul Kjærholm på to væsentlige punkter forenklet – og i produktionsmæssig henseende vanskeliggjort – arketyper, Thonet's 9'er. Poul Kjærholm's EKC 15 har rygbue og forben i ét stykke, hvorved Thonet's 6 emner reduceres til 4 – plus den lille afstandsklods mellem ryggen og buer. Dernæst har rundstokkene i EKC kun to tykkelser: benene er lidt kraftigere end ryggen buer.

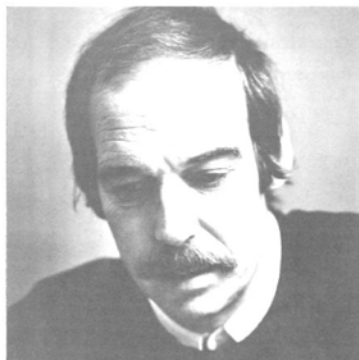
Prisen for reduktionen af antal emner er et enkelt meget langt emne, over to meter. I bestræbelserne på en god materialeøkonomi og en smidig produktionsproces gik Thonet præcist den modsatte vej. Hvor det længste stykke i model 14 fra 1859 er over to meter langt, er det længste stykke i model 56 fra 1885, med adskilt kopstykke og bagben, kun godt en meter. Herved elimineredes problemet med at skaffe de meget lange stykker knastfrit træ samt den manuelt arbejdskrævende dampbøjning af ryggen.

Prisen for Poul Kjærholm's anden forenkling, den egale godstykkelse, er mindre robusthed, bogstaveligt og visuelt. Hvor Thonet's stole både reelt og tilsyneladende kan absorbere mange knubs, er Poul Kjærholm's sårbar.

Et konstruktionsmæssigt kritisk punkt ved EKC 15 er den bratte overgang mellem ryg og forben, hvor bøjningens radius er bare to gange godstykkelsen.

EKC 15 er af bøg, sædet er færdigflettet og ender i sargens overkant i en not lukket med peddigror. Afstandsklods mellem de to rygbuer var oprindeligt en retvinklet klods, på enkelte stole produceret efter Poul Kjærholm's død i 1980, er denne klods erstattet af en kugle.

Poul Kjærholm arbejdede allerede i begyndelsen af 60'erne med tanken om en virkelig billig wienerstol, men måtte dengang opgive tanken på grund af tekniske vanskeligheder omkring



Poul Kjærholm (1929-1980)



Thonet model 56, 1885.
Gebrüder Thonet.



Poul Kjærholm:
EKC 15, 1980. Beech, cane.
Fritz Hansens Eft.

Poul Kjærholm:
EKC 15, 1980. Bøg, rørlet.
Fritz Hansens Eft.

The Vienna Chair

Already in the early sixties, Poul Kjærholm toyed with the idea of a really inexpensive bentwood chair, but he had to give it up owing to technical difficulties related to the steam-bending. Instead he designed the somewhat larger, heavier, and more expensive steel chair, EKC 12.

EKC 12 is available with a seat of either Pomeranian canvas or oxhide, in the oxhide version with or without leather strap wound around the back/arm rest.

In the late seventies Poul Kjærholm reconsidered his earlier idea, and together with the cabinetmaker Ejnar Pedersen, Allerød, who has assisted so many furniture designers with tests, he carried out a great many experiments with steam-bending. They came to the conclusion, however, that Gemla in Sweden possessed greater know-how in this field.

Gemla produced a total of a score EKC 15 chairs for E. Kold Christensen, which company was taken over by Fritz Hansens Eft. in 1982. The chair has never been in regular production.

dampbøjningen. I stedet tegnede han den noget større, tungere, og dyrere stålstol, EKC 12.

EKC 12 leveredes med sæde enten af pommeransk lærred eller oksehud, i oksehudsudgaven med eller uden lædersnøre flettet om ryg-/arm-læn.

Sidst i 70'erne tog Poul Kjærholm temaet op til fornyet behandling og gennemførte sammen med snedkermester Ejnar Pedersen i Allerød, der har bistået så mange møbelarkitekter med forsøg, en række eksperimenter med dampbøjning. De kom dog til den erkendelse, at Gemla i Sverige repræsenterede en større viden på området.

Gemla producerede en snes EKC 15 stole for E. Kold Christensen, der i 1982 blev overtaget af Fritz Hansens Eft. Stolen er aldrig kommet i løbende produktion.



Poul Kjærholm:
EKC 12, 1962. Dull chromium-plated
steel, oxhide.
Fritz Hansens Eft.

Poul Kjærholm:
EKC 12, 1962. Matforchromet stal,
oksehud.
Fritz Hansens Eft.

The Vienna Chair



1880
Gebrüder Thonet
D-3558 Frankenberg

Poul Kjærholm, 1980
Fritz Hansens Eft.
DK-3450 Allerød

Poul Kjærholm, 1962
Fritz Hansens Eft.

The Chinese Chair

Den kinesiske stol

In 1730-32 the Chinaman Cron Printz Christian belonging to the Royal Chartered Danish Asiatic Company accomplished the first Danish expedition to China. In addition to the haul of porcelain, silk, tea and other products, which was the vessel's real commission, Cron Printz Christian took home a number of curiosities, including five ceramic portraits made by Chinese facemakers during the ship's stopover in Canton.

The five facemaker portraits, which are today kept at the Commercial and Maritime Museum at Kronborg, are between 32 and 41 cm tall. They depict the captain of the vessel, Michael Tønder, the supercargoes Peter van Hurk, Peter Mule and Joachim Severin Bonsach, and the senior clerk Hans Christian Ølgod sitting on identical Chinese chairs of wood with curved top rails continuing into curved arm rests, and with straight splats.

1730-32 gennemførte Kinafareren Cron Printz Christian tilhørende Det kongelige oktroierede danske asiatiske Kompagni den første danske Kinafærd. Udover det udbytte af porcelæn, silke, te og andet, der var rejsens egentlige ærinde, hjemførte Cron Printz Christian en række kuriosa, herunder fem keramiske portrætter udført af kinesiske facemakers under skibets ophold i Canton.

De fem facemaker portrætter, der i dag opbevares på Handels- og Søfartsmuseet på Kronborg, er mellem 32 og 41 centimeter høje. De viser skibets kaptajn, Michael Tønder, supercargerne Pieter van Hurk, Peter Mule og Joachim Severin Bonsach, samt overassistenten, Hans Christian Ølgod, siddende på ensartede kinesiske stole af træ med buet skråtstillet kopstykke der fortsætter i svajfede armlæn, og med lige rygbrædt.

Supercargo Peter Mule, senior clerk Hans Christian Ølgod, kaptajn Michael Tønder, supercargo Joachim Severin Bonsach, and supercargo Pieter van Hurk, all from Chinaman Cron Printz Christian, depicted by Chinese facemakers, 1731.

Undercargoen Peter Mule, overassistent Hans Christian Ølgod, kaptajn Michael Tønder, supercargoen Joachim Severin Bonsach, og supercargoen Pieter van Hurk, alle fra Kina-fareren Cron Printz Christian, portrætteret af kinesiske facemakers, 1731.



The Chinese Chair

Supercargo Pieter van Hurk portrayed by
Chinese facemaker, 1731.

Supercargo Pieter van Hurk portrætteret
af kinesisk facemaker, 1731.



By means of depictions on Chinese bronzes, this type of chair can be traced back to the Han period (206 B.C. to 220 A.D.). In preserved state the type is known back to the Kang-Hi period (1662-1723) from which a painted copy with S-shaped splat has been reproduced in Ole Wanscher's book *Møbeltyper* – Furniture Types (1932).

Ole Wanscher:
Møbeltyper, 1932.



Armstol med graveret Lakering.
Kina. Kang-Hi Perioden (1662–1723).
MAURICE DUPONT. LES MEUBLES DE LA CHINE (2. Serie).

spændte Læder. Naar Stolen er udfoldet og laaset, præges Stilen da ikke af det mekaniske. Typen, hvis Hovedform genfindes i mange faste spanske og italienske tronagtige Stole, hører til de mest primitive; Skelettet er raat bygget af Valnød uden Formning af Træet, Agterstavene knækker stift, og de brede Armlæn har ingen yndefuld Bue, men alligevel er Stolen af virkelig Fornemhed i sin Proportionering og ved den halvt barbariske Udsmykning med smaa Volutter og det fint mønsterstukne vatterede Læder, fastholdt af store forgyldte Søm.

Blandt de faste Træstole findes den konstruktive Møbelstil fuldt udviklet allerede i den klassiske ægyptiske Stol S. 8, vist i Opmaaling efter Originalen i *Museo Archeologico*, Firenze — en finere Udgave med blaamalede Loveben og Elfenbensindlægninger i Ryggen, fra Louvre Samlingen, er afbildet paa modstaaende Side. Materialet er i begge Stolene af Cedertre, med Sæde af diagonalt flettede Læderstrimler (?). Systemet i Opbygningen gaar igen selv i de allerfineste Tronstole med gennembrudte Relieffer i Ryggen og Armlæne, og kan, som Tegningen fremstiller den, forekomme paa en Gang grov og elegant som en Tommerkonstruktion. Men der er ikke noget ubehjælp-

Denne stoletype kan gennem afbildninger på kinesiske bronzer føres tilbage til Han-perioden (206 fK - 220 eK). I bevaret stand kendes typen tilbage til Kang-Hi perioden (1662-1723), hvorfra et lakeret eksemplar med S-formet rygbrædt er gengivet i Ole Wanschers *Møbeltyper* (1932).



Klapstol af ulakeret Træ med Brog af emaljerindlagt Sølv.
Kina. Kien-Lang Perioden (1723–1911).
MAURICE DUPONT. LES MEUBLES DE LA CHINE (2. Serie).

somt i Ideen, Virkningen er ikke tilfældig, og der maa ligge megen bevidst Æstetik i dette Møbel. Det er ikke alene fint i sin statiske Beregning med den skraatstillede Ryg, støttet af 3 spinkle Stivere, det buede Overstykke, der samler disse Dele, de smalle rundede Hjørneknægte af groet eller højet Træ, og Rammen, som er tappet sammen over Benene, men ogsaa statisk følt; thi Stiverne, der er en Forlængelse af Agterstavene, er udelukkende af synsmæssige Grunde skaaret ind til samme Tykkelse som Træet i Ryggen, for ikke at virke klodsede, uden at Trekantforbindelsen mister sin Stabilitet. Overstykkets øverste bøjede Kant giver det afsluttende raffinerede Plus. Som Exempel paa den rene konstruktive Møbelstil kan det ikke være klarere.

I Taburetten S. 7, der ligesom den forømtalte med Andehovederne er fundet i Tut-anch-Amóns Grav, er det konstruktive Motiv af samme Styrke, men hele Udarbejdelsen er af mere forfinet Art. Det hængende, udspændte Sæde, baaret af velberegnete spinkle Stivere, er en Efterligning af blødt Stof indlagt med Elfenben og Ibentree, og der er i hele det lette lille Møbel noget af det yndefulde og stærke i en Teltkonstruktion.

The Chinese Chair

Hans J. Wegner

The reproduction of the Chinese chair in Ole Wanscher's book was to be of a certain importance to Hans J. Wegner, who – unlike the circle round Kaare Klint, and others – was not, and is not, a particularly enthusiastic subscriber to the idea of taking up known foreign furniture types for renewed development.

While Hans J. Wegner in 1943 was employed with the architect Arne Jacobsen's design office in Århus, where he designed furniture for the Århus City Hall, among other things, he was approached by Søren Hansen from Fritz Hansens Eft. Søren Hansen asked Wegner to design a chair which could be made with the steam-bending technique.

Hans J. Wegner started thinking in terms of steam-bending, and he both thought of the Chinese chair in Ole Wanscher's book and of a well-known children's chair with round top rail/arm rests. The thoughts were transformed into four sketches, of which at least one shortly materialized into a chair.

Hans J. Wegner's chair from 1943 appears thinner and more detailed than the chair in Wanscher's book. It is made of cherry wood, has steam-bent top rail/arm rests, and moreover lacks the pregnant underframe of the archetype construction. The seat is covered with a loose hide cushion. Fritz Hansens Eft. still produce this chair, in cherry wood and in mahogany, but now with finger-scarfed instead of steam-bent top rail/arm rests.

In 1945 Hans J. Wegner designed a new version of the Chinese chair, this time a far more robust model in stained beechwood, seat of woven sea grass, and legs connected by stretchers. Fritz Hansen produced this type until 1950. After 1977 PP Møbler has manufactured it in a slightly changed version in light ashwood.

In 1950 Hans J. Wegner once more created a Chinese chair, this time for Carl Hansen & Søn, and this time – as earlier – for industrial production. The chair was named the Y-chair on account of the shape of the splat, and became the most sold Wegner chair ever. The Y-chair is supplied in oak and beechwood, with a variety of surface treatments. It has a seat of woven paper yarn.

Although Hans J. Wegner has worked intensively and renewingly with the Chinese chair, it is not his favourite subject. He more or less regards it as a step, albeit an important step,

Hans J. Wegner

Gengivelsen af den kinesiske stol i Ole Wanscher's bog kom til at spille en vis rolle for Hans J. Wegner, der ellers ikke, som for eksempel kredsen omkring Kaare Klint, var eller er nogen særlig entusiastisk abonnent på ideen om at tage kendte udenlandske møbeltyper op til fornyet behandling.

Mens Hans J. Wegner i 1943 var ansat på arkitekterne Arne Jacobsen og Erik Møllers tegnestue i Århus og blandt andet tegnede møbler til Århus Rådhus fik han en henvendelse fra fabrikant Søren Hansen, Fritz Hansens Eft. Søren Hansen opfordrede Wegner til at tegne en stol, der kunne fremstilles i dampbøjningsteknik.

Hans J. Wegner begyndte at tænke på dampbøjning, og tænkte både på den kinesiske stol i Wanscher's bog og på en velkendt barnestol med rundt kopstykke/armlæn. Tankerne blev til fire skitser, hvoraf én hurtigt materialiserede sig i en færdig stol.

Hans J. Wegner's kinesiske stol fra 1943 forekommer spinklere og mere detaljeret end stolen i Ole Wanscher's bog. Den er i kirsebærtræ, har dampbøjet kopstykke/armlæn og savner iøvrigt arketydens konstruktivt prægnante understel. På sædet ligger en løs skindpude. Fritz Hansens Eft. producerer stadig denne stol, i kirsebærtræ, og i mahogni, men nu med fingerskarret i stedet for dampbøjet kopstykke/armlæn.

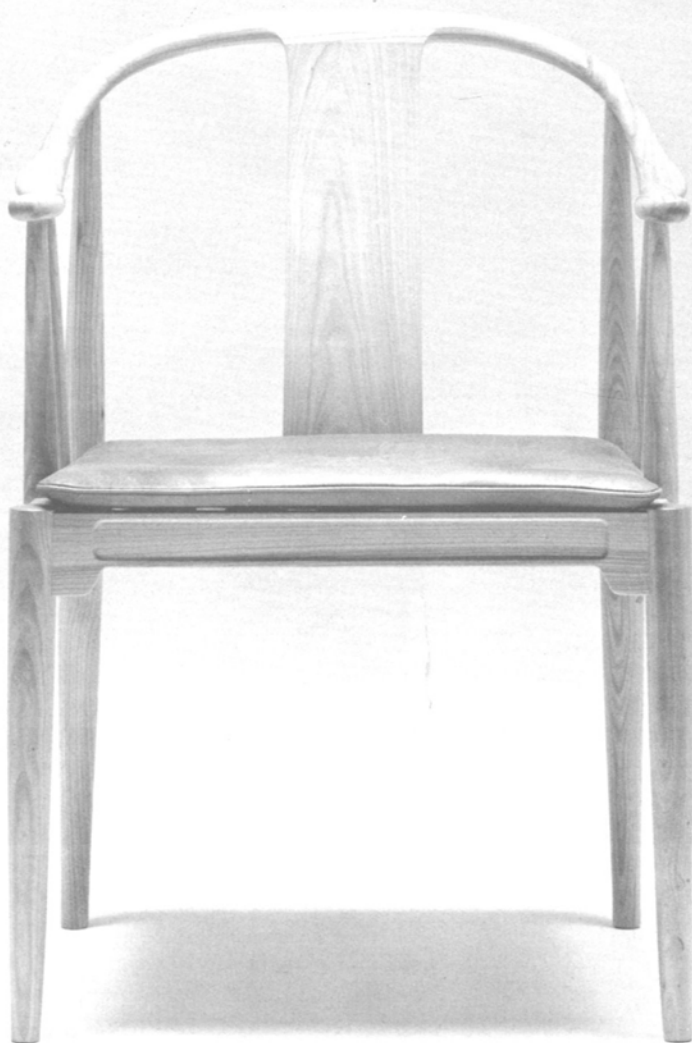
I 1945 tegnede Hans J. Wegner en ny version af den kinesiske stol, denne gang en langt mere robust udgave, i bejdsat bog, med sæde af flettet søgræs, og understel forbundet med sprosser. Fritz Hansen producerede denne type indtil 1950. Siden 1977 har PP Møbler fremstillet den i en let korrigeret udgave i lys ask.

I 1950 tegnede Hans J. Wegner atter en kinesisk stol, denne gang for Carl Hansen & Søn, og som egentlig begge stolene tegnet for Fritz Hansens Eft. en stol beregnet for industriel produktion. Stolen blev kaldt Y-stolen eller rygbrædtets form, og blev den mest solgte Wegner stol overhovedet. Y-stolen leveres i bog og i eg med mange forskellige overfladebehandlinger. Den har sæde af flettet papirgarn.

Selvom Hans J. Wegner har arbejdet intenst og fornyende med den kinesiske stol, er den ikke hans yndlings tema. Han betragter den nærmest som et skridt, omend et vigtigt skridt, på vej til noget andet: stole med kopstykke og armlæn i ét forløb men uden rygbrædt, så den siddende kan bevæge sig mere frit i sæ-



Hans J. Wegner (1914-)



Hans J. Wegner:
Chair of cherrywood, 1943.
Fritz Hansens Eft.

Hans J. Wegner:
Stol i kirsebærtræ, 1943.
Fritz Hansens Eft.

The Chinese Chair

Hans J. Wegner:
Chair of stained beech, 1945.
Fritz Hansens Eft.

Hans J. Wegner:
Stol i bejdset bøg, 1945.
Fritz Hansens Eft.





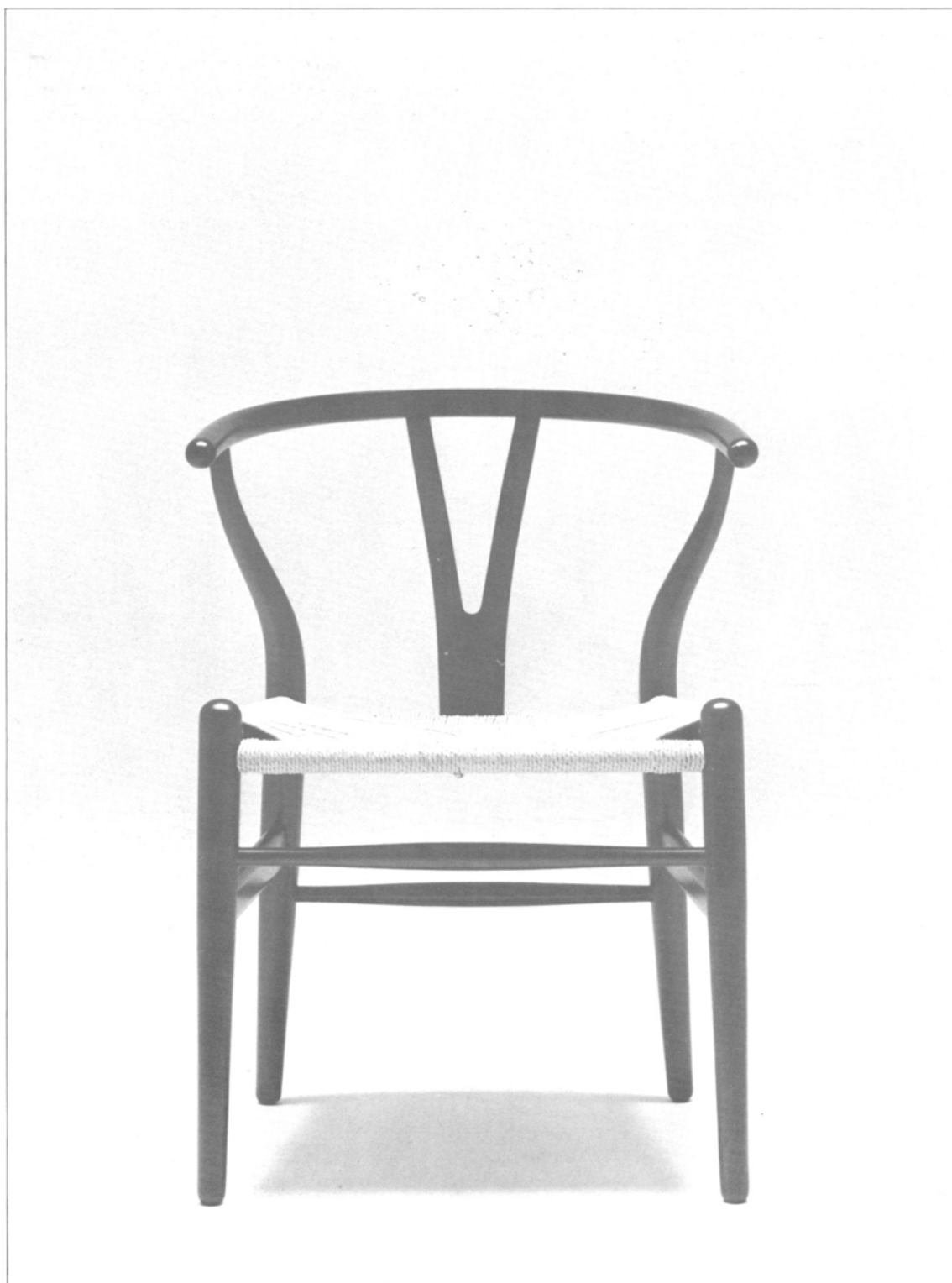
Hans J. Wegner:
Chair of ash, 1977.
PP Mobler.

Hans J. Wegner:
Stol i ask, 1977.
PP Mobler.

The Chinese Chair

Hans J. Wegner:
The Y-chair, lackered beech, 1950.
Carl Hansen & Son.

Hans J. Wegner:
Y-stolen, lakeret bog, 1950.



towards something else: chairs with top rail and arm rests in one continued piece, but without splat, so that the person seated can move more freely. There has to be room for your backside, Wegner says.

Seen in this light, the Chinese chair acquires new significance, it is then the ancestor of a number of Hans J. Wegner's very best chairs, among them the round one from 1949, by Americans sometimes called The Chair.

The top rail/arm rests of the round chair have been made by joining three pieces of wood through finger scarfing. The chair is made in several types of wood, and with woven or upholstery seat. Wegner himself prefers the chair in raw oak with woven seat.

Hans J. Wegner:
The round chair, The Chair, oak, 1949.
Johannes Hansens Møbelsnedkeri.

Hans J. Wegner:
Den runde stol, stolen, eg, 1949.
Johannes Hansens Møbelsnedkeri.

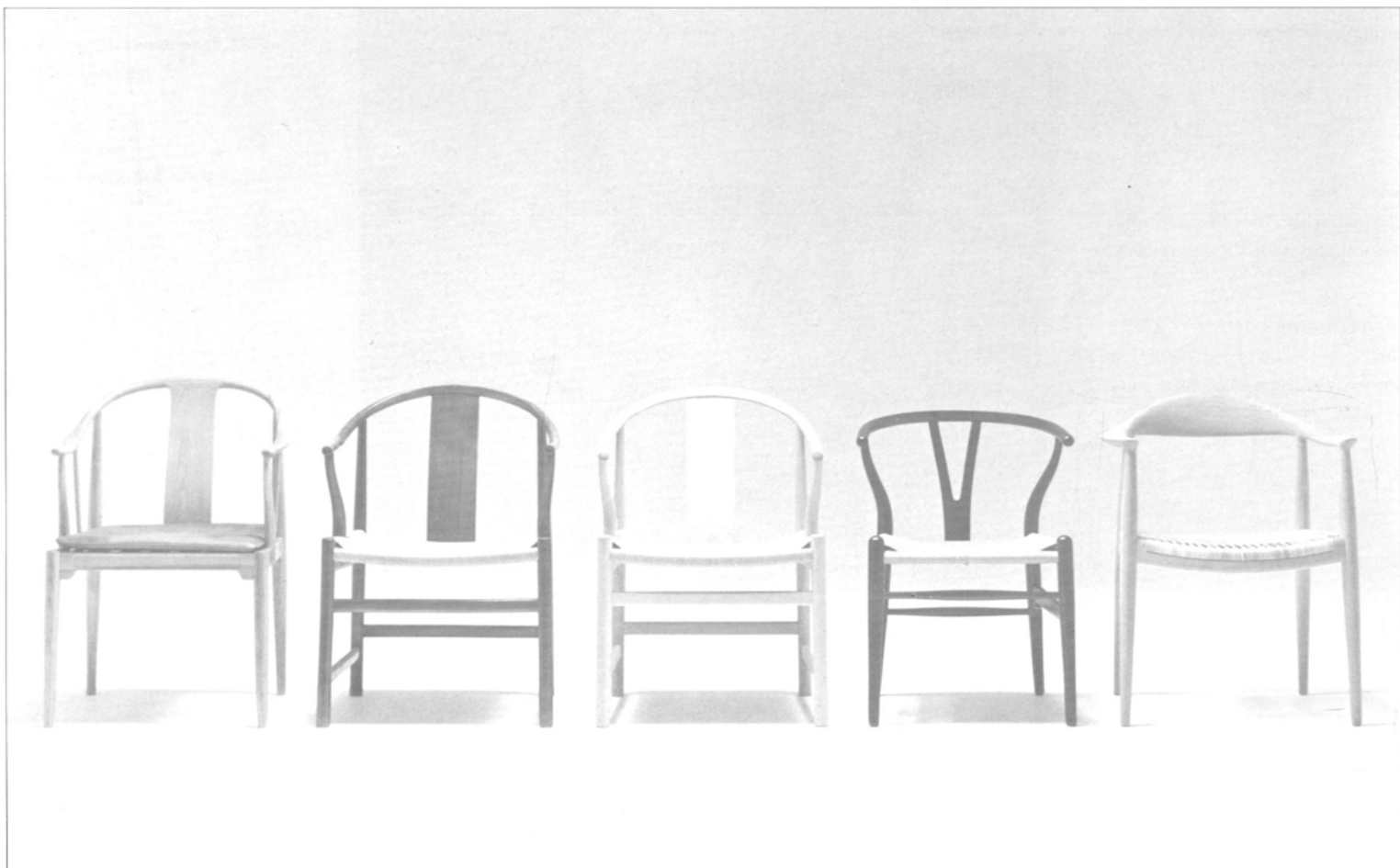
det. Der skal være plads til røven, siger Wegner.

Set i dette lys får den kinesiske stol en ny betydning, så er den stamfader til en række af Hans J. Wegners allerbedste stole, herunder den runde fra 1949, af amerikanere somme tider kaldet The Chair.

Den runde stols kopstykke/armlæn er ved fingerskarring sammensat af tre stykker træ. Stolen fremstilles i flere træsorter, og med flettet eller polstret sæde. Selv foretrækker Wegner stolen i ubehandlet eg med flettet sæde.



The Chinese Chair



Hans J. Wegner, 1943
Fritz Hansens Eft.
DK-3450 Allerød

Hans J. Wegner, 1945
Fritz Hansens Eft.
DK-3450 Allerød

Hans J. Wegner, 1977
PP Mobler
DK-3450 Allerød

Hans J. Wegner, 1950
Carl Hansen & Son
Kochsgade 97
DK-5000 Odense

Hans J. Wegner, 1949
Johannes Hansen Mobelsnedkeri
Gladsaxevej 311
DK-2860 Søborg

The Windsor Chair

Windsor-stolen

The Windsor chair is an Arcadian type of furniture developed in the England of the 18th century, and earlier it was particularly produced in the neighbourhood of the Chiltern beech woods. The origin of the name is not known with certainty, it seems to be mentioned first time around 1730.

The Windsor chair exists in countless variations, but always bears the impress of the spindleback chair, and the massive wooden seat always forms a sharp dividing line between lower part and upper part. In it the legs, stretchers, back and arm rests are mortised. The Windsor chair is characterized by not having any back stands, i.e. rear legs continuing into the back.

The use according to function of different types of wood in one and the same chair is another characteristic, though far from compulsory, feature of the Windsor chair. A good Windsor chair may, for instance, have an elm seat, legs, slats and stretchers of beechwood, and bent parts of ashwood, yew or the wood of fruit trees.

Though manufactured under primitive conditions, the Windsor chair was early the result of a consistently arranged division of wood, where the creation of each chair was divided into a number of sharply defined processes.

The work started in the woods where the bodger sawed logs to suitable lengths, cleft them, and subsequently turned legs and slats on a pole-lathe, a primitive turning lathe operated by a springy trunk of a larch tree. These processes took place while the wood was still fresh, and afterwards the workpieces were stacked for wind-drying. The cleaving meant sturdy workpieces, the bodger's placing on the wood meant minimal transport costs.

Parallel with the bodger worked the pit-sawyer, pit sawyer quite literally, because he worked at a hole dug into the earth, where

Windsor-stolen er en landlig møbeltype udviklet i 1700-tallets England og tidligere især produceret omkring the Chiltern's bøgeskove. Navnets oprindelse kendes ikke med sikkerhed, men synes nævnt første gang omkring 1730.

Windsor-stolen forekommer i et utal af varianter, men har altid pindestolens præg, og det massive træsæde danner altid et skarpt skel mellem underdel og overdel, i det er ben, rygpinde, eventuelt rygbrædt og armstøtter fastgjort. Windsor-stolen karakteriseres ved det den ikke har: agterstave, dvs. bagben der fortsætter i ryggen.

Den funktionsbestemte anvendelse af forskellige træsorter i en og samme stol er et andet karakteristisk, om langt fra ufravigeligt, træk ved Windsor-stolen. En god Windsor-stol kan for eksempel have sæde af elm, ben, sprogter og rygpinde af bog, samt bøjede dele af ask, taks eller frugttræ.

Skønt tilvirket under primitive forhold var Windsor-stolen tidligt resultatet af en konsekvent gennemført arbejdsdeling, hvor hver stols tilblivelse var opdelt i en række skarpt adskilte processer.

Arbejdet begyndte ude i skoven, hvor the bodger oversavede stammer i passende længder, klove dem, og derefter drejede ben og sprogter på en pole-lathe, en primitiv drejebænk drevet af en fjedrende lærketræsstamme. Disse processer foregik, mens træet endnu var frisk, bagefter stabledes emnerne til vindtørring. Kløvningen betød stærke emner, the bodger's placering i skoven betød minimale transportomkostninger.

Parallelt med the bodger arbejdede the pit-sawyer, bogstaveligt: grube-saveren, fordi han arbejdede ved et gravet hul i jorden, hans opgave var at opsave træ til sæder.

Fra skoven transporteredes de groft tilsavede sæder og de dre-



Comb-back Windsor Chair
Comb-back Windsor-stol

The Windsor Chair

Bodgers working in the Chilterns, about 1905.

Bodgers på arbejde i the Chilterns, ca. 1905.



his job consisted in sawing the wood into seats.

From the woods the coarsely sawed seats and the turned items were transported to the workshop of the actual chair maker, where the most important processes consisted in hollowing the seat into saddle shape, carving the back, bending the top rail after softening it in boiling water, and finally assembling the chair.

The two most common types of Windsor chairs, which in turn appear in a large number of variations, are the comb-back and the bow-back chairs, having an oblong rail making the back resemble a comb and a curved rail, respectively, which in case of an arm chair starts at the arm rest, and otherwise right down at the seat.

jede emner til den egentlige stoleproducents værksted, hvor de vigtigste arbejdsprocesser var udhuling af sædet i saddelfacon, udskæring af rygbrædtet, bøjning af rygbue efter blødgøring i kogende vand, og endelig samling af stolen.

De to mest almindelige typer Windsor-stole, der så igen forekommer i en lang række varianter, er the comb-back og the bow-back, der har henholdsvis et aflangt kopstykke, der får ryggen til at ligne en kam, og en rygbue, der hvis det er en armstol, begynder ved armlænet, og ellers er tappet i sædet.



Bow-back Windsor chair
elm, 19th century

Bow-back Windsor-stol
elm, 19. århundrede

The Windsor Chair

Palle Suenson

In connection with the furnishing of Dagmar Grill on H.C. Andersens Boulevard in Copenhagen, professor Palle Suenson, with the assistance of O. Møller-Nielsen, the architect in 1941 designed a bow-back arm chair in beech wood. It was produced by Fritz Hansens Eft., and a mass production of it was also started up. The chair has arm rests made of a curved piece of wood, and curved arm supporters. The seat is saddleshaped but covered by a thin cushion. The stretchers are of the cow horn or crinoline type.

Palle Suenson

I forbindelse med indretningen af restaurant Dagmar Grill på H.C. Andersens Boulevard i København tegnede professor Palle Suenson i 1941 med arkitekt O. Mølgaard-Nielsen som medarbejder en bow-back armstol i bøg, den blev produceret af Fritz Hansens Eft., og nåede også at komme i løbende produktion. Stolen har armlæn af en bue, og krumme armstøtter. Sædet er saddelformet, men dækkes af en tynd skindhynde en skindbetrasket hynde. Sprosserne danner Cow-horn eller Crinoline stretcher.



Palle Suenson (1904-)

Palle Suenson:
Restaurant Coq d'Or, 1942.
Furniture originally designed for
Dagmar Grill.

Palle Suenson:
Restaurant Coq d'Or, 1942.
Møblerne blev hentet fra
Dagmar Grill, da den tyske besættelses-
magt annekterede restauranten som
officerskantine.





Palle Suenson:
Bow-back Windsor-chair, 1941.
Beech, oxhide
Fritz Hansens Eft.

Palle Suenson:
Bow-back Windsor-stol, 1941.
Bøg, oksehud.
Fritz Hansens Eft.

The Windsor Chair

Ole Wanscher

Ole Wanscher, who all his life has taken an interest in historical types of furniture, as a writer, as a teacher, and as a designer, has also taken the Windsor chair up for treatment.

Ole Wanscher designed his Windsor chair for Fritz Hansens Eft. in 1942, a comb-back arm chair with seat of walnut and the rest of beech.

The chair is elegant, with slender dimensions everywhere, the back is supported by two bracing-sticks issuing from a small projection at the back of the seat, and moving right up to the comb. Instead of letting the arm rests form a large curve, in the usual manner, Ole Wanscher has had two separate arm rests fastened to the outermost sticks of the chair, which are mortised in the arms from both sides.

The square seat is hollowed into saddle shape, the stretchers form an H pattern.



Ole Wanscher (1903-)

Ole Wanscher

Ole Wanscher, der sit liv igennem har interesseret sig for historiske møbeltyper, som skribent, som lærer, og som designer, har også taget Windsor-stolen op til behandling.

Ole Wanscher tegnede sin Windsor-stol for Fritz Hansens Eft. i 1942, en comb-back armstol med sæde af valnød og resten af bøg.

Stolen er raffineret og overalt slank dimensioneret, ryggen støttes af to bracing-sticks, der går fra et lille udspring bag på sædet op til the comb. I stedet for som vanligt at lade armlænene danne en stor bue, har Ole Wanscher ladet to adskilte armlæn fastgøre til ryggens yderste pinde, der er tappet ind i armene fra hver side.

Det firkantede sæde er udhulet i saddelfacon, sprosserne danner H-mønster.



Ole Wanscher:
Comb-back Windsor-chair, 1942.
Walnut, beech.
Fritz Hansens Eft.

Ole Wanscher:
Comb-back Windsor-stol, 1942.
Valnød, bøg.
Fritz Hansens Eft.

The Windsor Chair

Børge Mogensen

What Kaare Klint preached, Børge Mogensen practised: as a Kaare Klint employee of long standing, in the design studio and at the Academy, Børge Mogensen became the Klintian who really made the ideas come true. Like Kaare Klint, Børge Mogensen seized inspiration where he found it, for instance in Chinese, English, American, Spanish and Swedish furniture.

Because Børge Mogensen came to the right employer at the right time, viz. to FDB, The Danish Cooperative Movement during the war, he was very soon to produce popular furniture, popular in the most beautiful sense of the word.

Børge Mogensen has several times been inspired by the Windsor chair, first in 1944, when in his capacity as leader of FDB's furniture design office he created four Windsor chairs: a bow-back chair without arm rests, a bow-back chair with continuous arms, i.e. a back continuing into the arm rests, and a comb-back chair both with and without arm rests. The chairs are all of the stick-back type, i.e. without splats. The seats are slightly downward-curving, the stretchers form an H pattern. The chairs are made of beechwood.

In 1972 Børge Mogensen took up the subject again, this time for Fredericia Stolefabrik, designing a version almost identical to the first comb-back arm chair, but this time in oak. Also in 1972 Børge Mogensen created a smoker's bow Windsor chair for Fredericia Stolefabrik, a low-back chair originally developed in USA in the early part of the 19th century. The chair is of beechwood, has a round seat with a depression in the middle, and stretchers forming an H pattern. Fredericia Stolefabrik only produced one series of this model which with its sterling quality had difficulty in competing with cheaper spindleback chairs. In 1980 Soborg Møbelfabrik tried its hand at a single series of Børge Mogensen's smoker's bow chair.



Børge Mogensen (1914-1972)

Børge Mogensen

Som Kaare Klint prægede, sådan gjorde Børge Mogensen, som gammel Kaare Klint medarbejder, på tegnestuen og på Akademiet, blev Børge Mogensen den klintianer, der virkelig kom til at føre ideerne ud i livet. Som Kaare Klint tog Børge Mogensen inspirationen, hvor den var, for eksempel i kinesiske, engelske, amerikanske, spanske og svenske møbeltyper.

Fordi Børge Mogensen på det rigtige tidspunkt kom til den rigtige arbejdsgiver, under krigen til FDB, kom han tidligt til at lave folkelige møbler, folkelige i dette ords smukkeste betydning.

Børge Mogensen blev flere gange inspireret af Windsor-stolen, første gang i 1944, da han som leder af FDB's møbeltegnestue tegnede fire Windsor-stole: en bow-back uden armlæn, en bow-back med continuous arm, rygstykke der fortsætter i armlæn, og en comb-back både med og uden armlæn. Stolene er alle af stick-back typen, dvs. uden rygbrædt. Sæderne er svagt nedadbuede, sprosserne danner H-mønster. Stolene er af bøg.

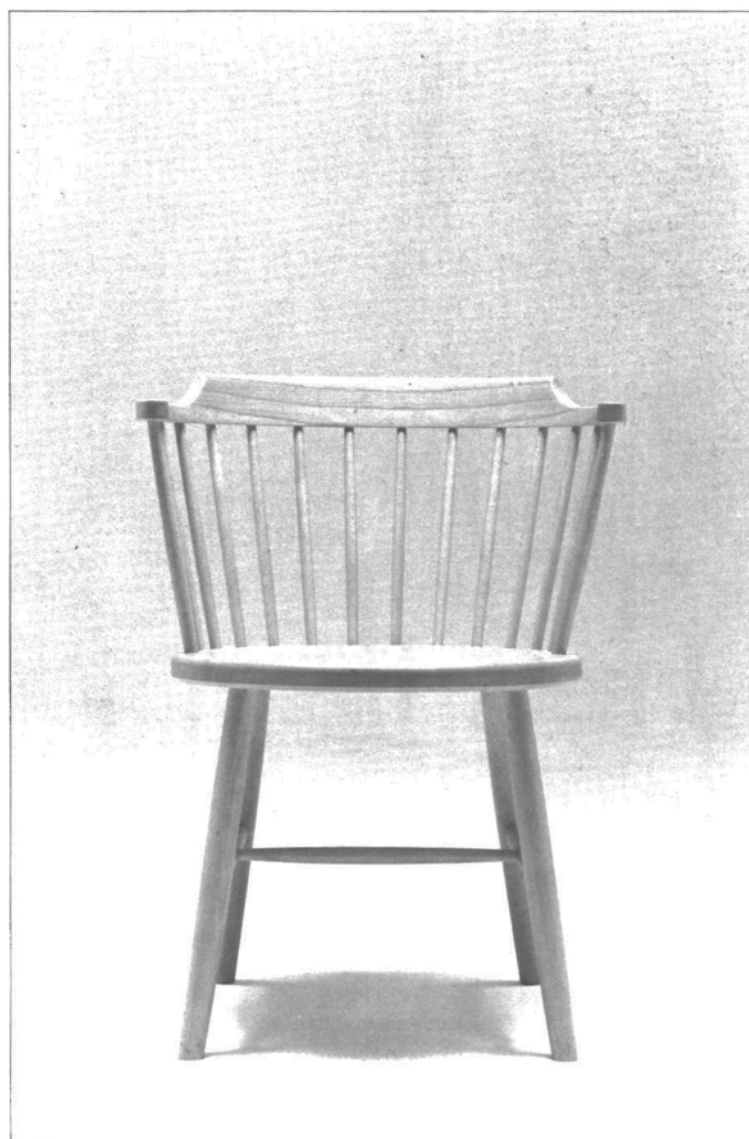
I 1972 tog Børge Mogensen temaet op igen, denne gang for Fredericia Stolefabrik, og tegnede en version næsten identisk med den første comb-back armstol, denne gang i eg. Samme år tegnede Børge Mogensen en smoker's bow Windsor-stol for Fredericia Stolefabrik, en low-back stol oprindeligt udviklet i USA i begyndelsen af 1800-allet. Stolen er af bøg, har rundt sæde med en fordybning, og sprosser der danner H-mønster. Fredericia Stolefabrik lavede kun en enkelt serie af denne model, der i sin gedigne udførelse har svært ved prismæssigt at klare sig med billigere pindestole. I 1980 forsøgte Soborg Møbelfabrik med en enkelt serie af Børge Mogensen's smoker's bow.

Børge Mogensen:
Comb-back Windsor-chair, 1944/72.
Oak.
Fredericia Stolefabrik.

Børge Mogensen:
Comb-back Windsor-stol, 1944/72.
Eg.
Fredericia Stolefabrik.

Børge Mogensen:
Smoker's bow, Windsor-chair, 1972.
Beech.
Søborg Møbelfabrik.

Børge Mogensen:
Smoker's bow, Windsor-stol, 1972.
Bøg.
Søborg Møbelfabrik.



The Windsor Chair



Bow-back Windsor chair
19th century

Ole Wanscher, 1942
Fritz Hansens Eft.
DK-3450 Allerød

Palle Suenson, 1941
Fritz Hansens Eft.

Borge Mogensen, 1944/72
Fredericia Stolefabrik
Treldevej
DK-7000 Fredericia

Borge Mogensen, 1972
Søborg Møbelfabrik
Gladsaxevej 400
DK-2860 Søborg

The Latin Slat Back Chair

Den latinske pindestol

It is not solely the widespread use and practical importance of a type of chair which determine posterity's interest in its origin. Witness to this is borne by the historical twilight enveloping the Latin slat back chair, a primitive type of chair made in very large numbers, and at the same time a generic type, in relation to which many other chairs must be considered as deviations.

The Latin slat back chair with plainly shaped front legs and rear staves, with stretchers in the lower frame and slatted back, and with seat of sea grass or paper yarn is found everywhere in the European countries at the Mediterranean, inside the home and outside them, in churches and in barns. Millions upon millions of this type of chair must have been made, the origin of which is lost in the Middle Ages.

Maybe the chair was invented in several places, maybe it has spread quickly, being a piece of furniture which does not require advanced technology for its reproduction. On the contrary, the design is so simple that any nimble-fingered peasant could himself have been capable of equipping his household, but the use of the chairs in, for instance, churches tells us that there has probably been a proper mass production of them at an earlier stage. This may then have promoted the development of the production method, from crude roughing down to turning of the chair components.

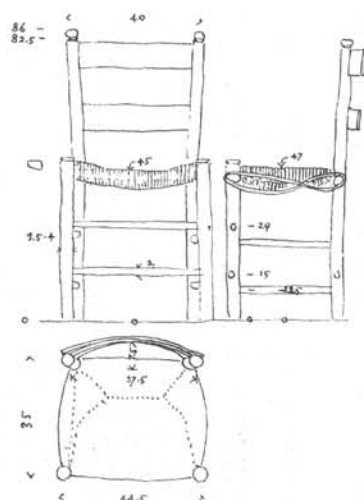
The Frenchman Denis Diderot's encyclopedia which appeared during the second half of the 18th century, and which was to 'assemble the knowledge scattered over the surface of the Earth', illustrates the social standing of the slat back chair. On copper engraved plates, the encyclopedia shows the chair makers' and upholsters' production of ingenious chairs in the styles of their day, but everywhere on the plates of the encyclopedia it is the Latin slat back chair the craftsmen themselves are sitting on, sometimes just a stool which may have been placed on its side so as to provide a lower working height.

Det er ikke udelukkende en stoletypes udbredelse og praktiske betydning, der bestemmer eftertidens interesse for dens herkomst. Herom vidner det historiske tasmørke, der hyller den latinske pindestol, en primitiv stoletype fremstillet i meget store tal, og samtidig en generisk type i forhold til hvilken mange andre stole må betragtes som afvigelse.

Den latinske pindestol med simpelt formede forben og agterstave, med sprogner i understel og i ryg, og med sæde af siv eller papirgarn, ses overalt i de europæiske Middelhavs-lande, i og udenfor hjemmene, i kirker, og på barer. Der må være lavet millioner og atter millioner af denne stoletype, hvis oprindelse fortaber sig i middelalderen.

Måske er stolen opfundet flere steder, måske har den bredt sig hurtigt, det er jo ikke et møbel, der kræver avanceret teknologi for at lade sig reproducere. Konstruktionen er tværtom så enkel, at en fingernem bonde selv har kunnet forsyne husstanden, men anvendelsen i for eksempel kirker siger, at der tidligt har været tale om en egentlig serieproduktion. Det kan så have befordret udviklingen af fremstillingsmetoden, fra grov tilhugning til drejning af stolens dele.

Franskmanden Denis Diderots encyclopædi, der udkom i anden halvdel af 1700-tallet og »skulle samle den viden der var spredt på jordens overflade«, illustrerer pindestolens sociale placering. På kobberstukne plancher viser encyclopædien stolema-geres og tapetsereres produktion af kunstfærdige stole i tidens stilarter, men overalt på encyclopædiens plancher er det den latinske pindestol, som håndværkerne selv sidder på, somme tider bare en taburet, der så kan være lagt om på siden for at give en lavere arbejds højde.



Chair from the church in Palazzo Cancellaria, Rome.
Sketch by Kaj Gottlob, 1922.

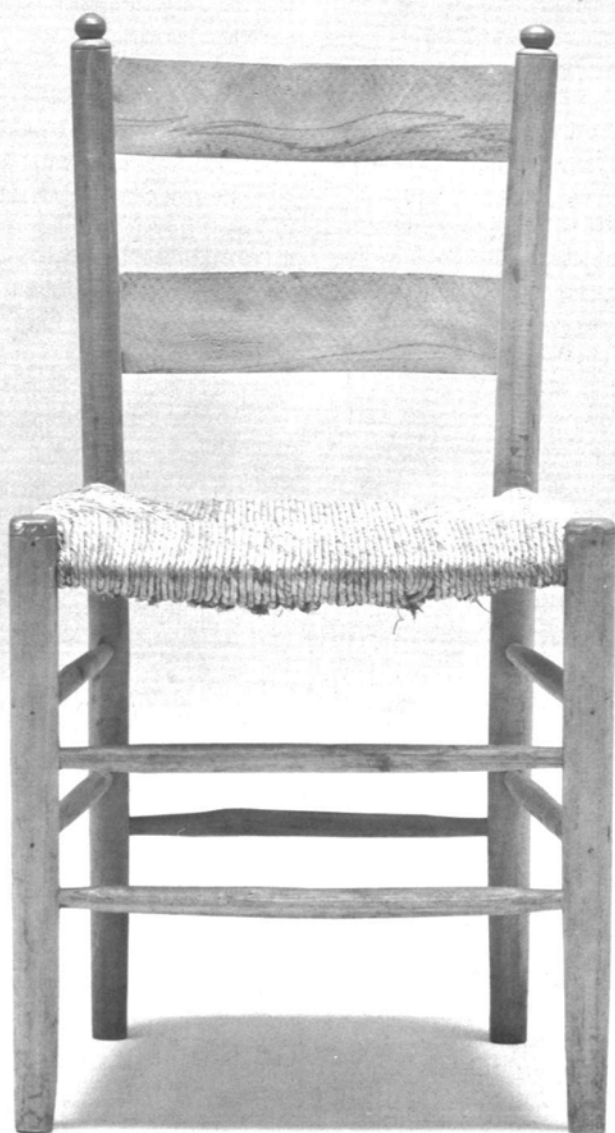
Stol fra kirken i Palazzo Cancellaria, Rom.
Skitse af Kaj Gottlob, 1922.

The Latin Slat Back Chair

Mint. Plate from Denis Diderot:
L'Encyclopédie, ou Dictionnaire Raisonné
des Sciences, des Arts et des Métiers.

Mont. Planche fra: Denis Diderot:
L'Encyclopédie, ou Dictionnaire Raisonné
des Sciences, des Arts et des Métiers.





Latin slat back chair from Italy, bought for the canteen of the Royal Academy in Copenhagen in the 1920ies.
Beech, sea-grass.

Latinsk pindestol, som på professor Kaj Gottlobs anbefaling i 1920erne blev hjem-forskrevet til Kunstakademiets kantine.
Bog, søgræs.

The Latin Slat Back Chair

Kaare Klint

According to Rigmor Andersen's monography Kaare Klint Møbler – Kaare Klint Furniture (1979), Kaare Klint's interest in the church chair, i.e. the Latin slat back chair was first demonstrated in letters from 1927.

Already at that time Kaare Klint must have possessed practical knowledge of the Latin slat back chair, inasmuch as the Academy of Fine Arts already in the early 1920ies, at the instigation of professor Kaj Gottlob, sent for a number of slat back chairs from Italy for use in the canteen.



Kaare Klint (1889-1954)

Kaare Klint in 1936 designed his slat back chair in beech for use in the Bethlehem Church in Copenhagen, of which he was himself the architect. The chair is a thorough development of the primitive archetype. Despite its fairly large dimensions, it appears light and supple with its curved back stands, originally steam-bent, and the curved upper edges of the slats. The legs are connected with spindle-shaped stretchers. The seat is woven, originally of sea grass, later of paper yarn.

For church use the chair was supplied with a shelf below the seat for the hat, and space for the hymn book was provided on the back of the lowermost slat.

For the Bethlehem Church the chair was designed with a maximum width of 17¾ inches. For use in the Grundtvig's Church, designed by Kaare Klint's father, P.V. Jensen-Klint, it was supplied with a maximum width of 19 inches. Since 1939 it has been produced with a maximum width of 22½ inches. In this version it has also been made with arm rests. The chair is manufactured by Fritz Hansens Eft.

Kaare Klint

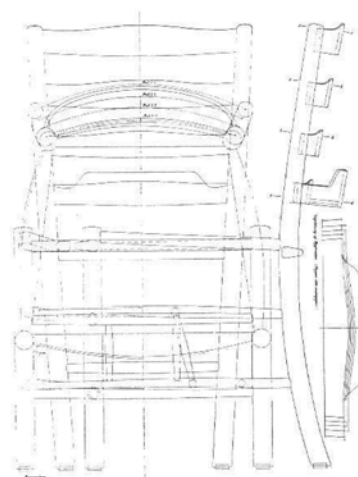
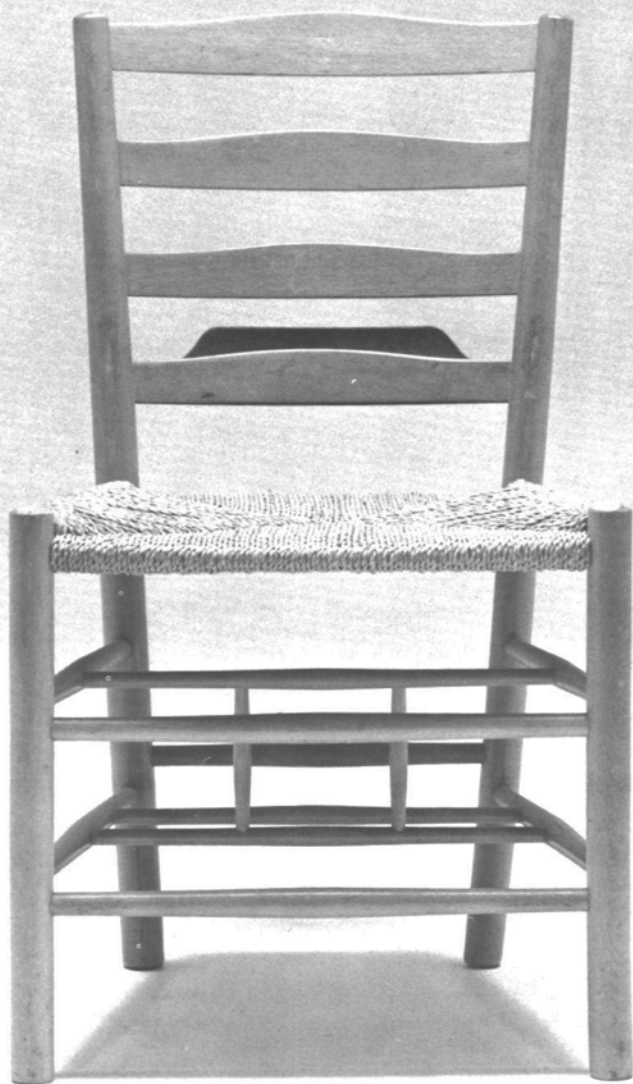
Ifølge Rigmor Andersens monografi Kaare Klint Møbler (1979) er Kaare Klints interesse for kirkestolen, dvs den latinske pindestol, første gang dokumenteret i breve fra 1927.

Kaare Klint må allerede på dette tidspunkt have haft et praktisk kendskab til den latinske pindestol, for så vidt som Kunstakademiet allerede i begyndelsen af tyverne på professor Kaj Gottlobs foranledning hjemforskrev et antal pindestole fra Italien til brug i kantinen.

Kaare Klint tegnede i 1936 sin pindesol i bøg til brug i Bethlehemskirken i København, som han selv var arkitekt for. Stolen er en markant videreudvikling af den primitive arketype. Trods rimeligt kraftige dimensioner virker den let og spændstig med svajede agterstave, oprindeligt dampbøjede, og på overkanten buede rygbrædder. Benene er forbundet med tenformede sprogesser. Sædet er flettet, oprindeligt af søgræs, senere af papirsgarn.

Til kirkebrug leveredes stolen med hylde til hat under sædet, og til salmebog på bagsiden af nederste rygbrædt.

Stolen blev til Bethlehemskirken tegnet med største bredde 17¾ tommer. Samme år blev den til brug i Grundtvigskirken i København, tegnet af Kaare Klints far, P.V. Jensen-Klint, leveret med største bredde 19 tommer. Siden 1939 er den fremstillet med største bredde 22½ tommer. I den udgave er den også lavet med armlæn. Stolen produceres af Fritz Hansens Eft.



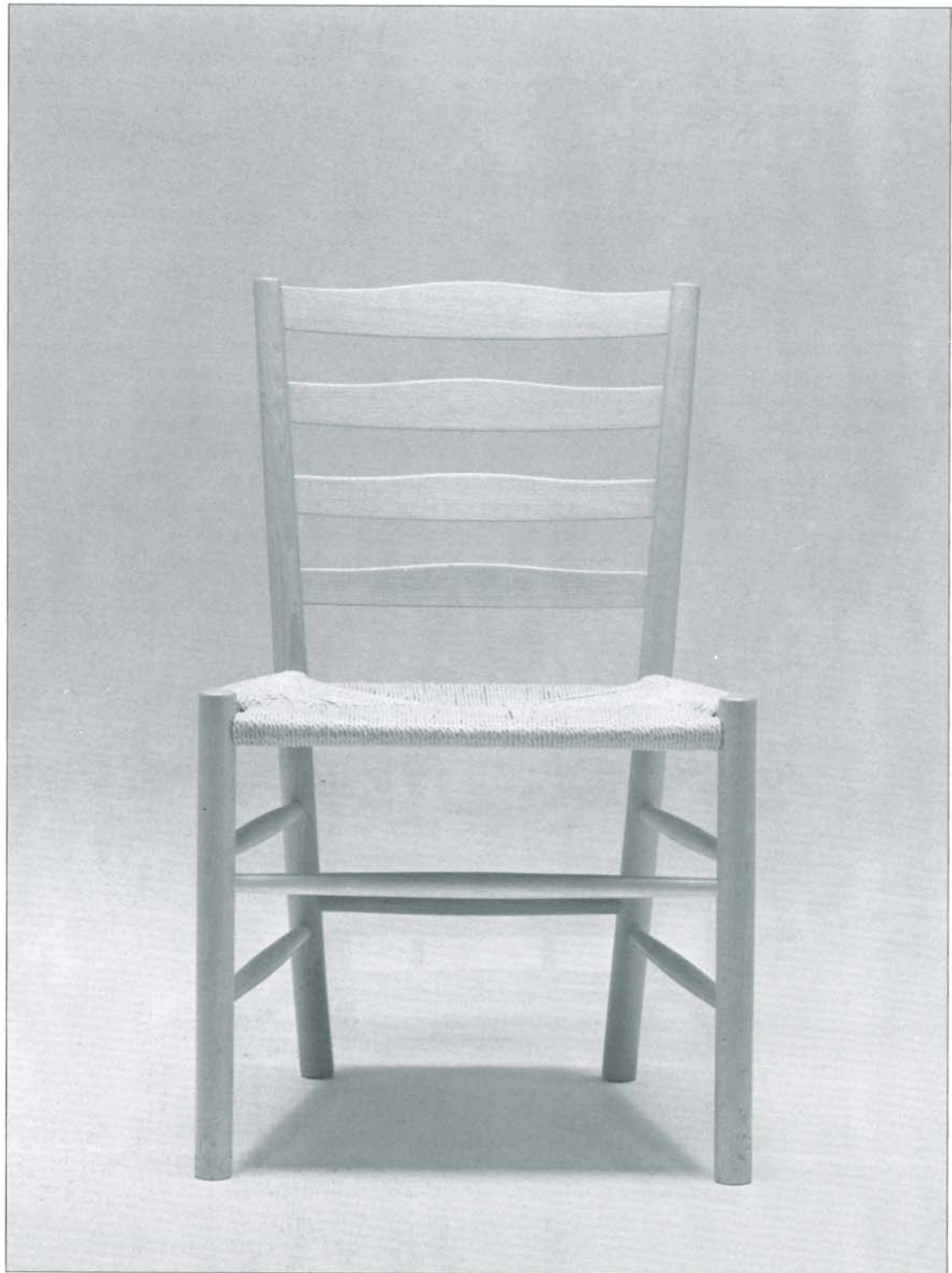
Kaare Klint:
Church chair with shelves for hymn book
and hat, 1936. Beech.
Fritz Hansens Eft.

Kaare Klint:
Kirkestol med hylder til salmebog og hat,
1936. Bøg.
Fritz Hansens Eft.

The Latin Slat Back Chair

Kaare Klint:
Church chair for secular use, i.e. without
shelves for hymn and hat. Large size as
produced since 1939. Oak.
Fritz Hansens Eft.

Kaare Klint:
Kirkestol. Civil udgave uden hylder. Stor
størrelse som produceret siden 1939. Eg.
Fritz Hansens Eft.



Børge Mogensen

Børge Mogensen's 1947 interpretation of the Latin slat back chair was with Kaare Klint's church chair from 1936 in mind, but for another purpose, and with another result. Børge Mogensen's chair came about as one element of the plans for a social furniture programme for the cooperative movement.

Where Kaare Klint's church chair represents an upgrading of the archetype, Børge Mogensen's slat back chair could better be characterized as an updating of it, a modern chair for the people, simplified, and made with the aid of cheap, but reliable technique.

Where Kaare Klint's chair has curved back stands, Mogensen's has straight stands; where Klint's chair has four slats in the back, Mogensen's has but one. To make up for it, the back of Børge Mogensen's chair is larger and curved. There are vestiges of the empire style, which with its partiality to classical motifs has in turn borrowed from the Greek chair, klismos. With this quotation, Børge Mogensen has taken side with Danish furniture designers like Nicolai Abildgaard, Fritz Schlegel, Magnus Stephensen, and Ole Wanscher.

Børge Mogensen

Børge Mogensen's fortolkning fra 1947 af den latinske pindestol er skabt med Kaare Klints kirkestol fra 1936 in mente, men med et andet sigte, og med et andet resultat. Børge Mogensen's stol blev til som et led i tankerne om et socialt møbelpogram for Kooperationen.

Hvor Kaare Klints kirkestol repræsenterer en up-grading af arketyper, kan Børge Mogensen's pindestol snarere karakteriseres som en a jour-føring, en moderne folkestol, forenklet og fremstillet i billig, men troværdig, teknik.

Hvor Klints stol har svajfede agterstave, har Mogensen's lige, hvor Klints stol har fire rygbrædder, har Mogensen's ét. Til gengæld er rygbræddet på Børge Mogensen's stol større og buet. Det bærer mindelser fra empiren, der med sin forkærlighed for klassiske motiver igen har lånt fra den græske stol, klismos. Med dette citat har Børge Mogensen stillet sig bag danske møbelkunstnere som Nicolai Abildgaard, Fritz Schlegel, Magnus Stephensen og Ole Wanscher.



Børge Mogensen (1914-1972)



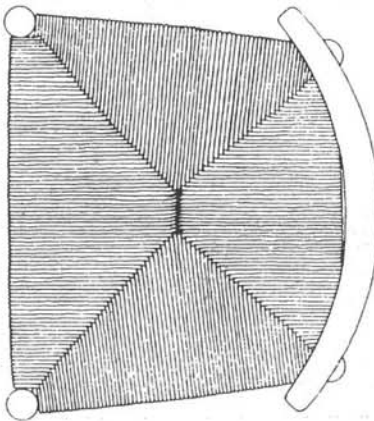
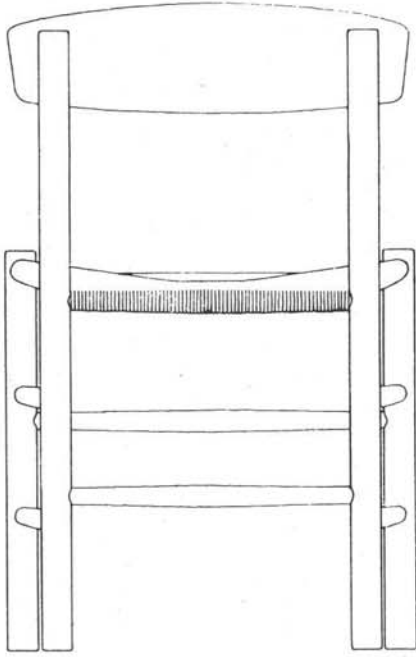
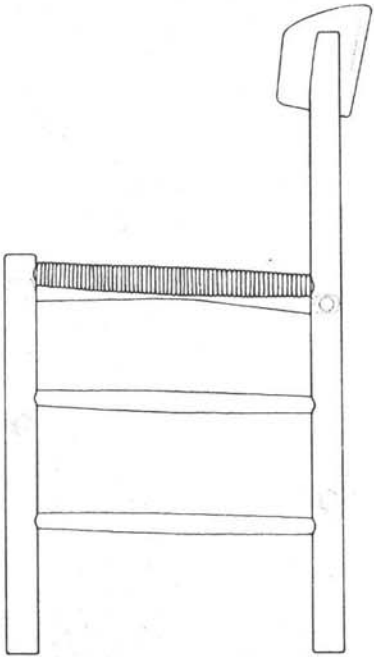
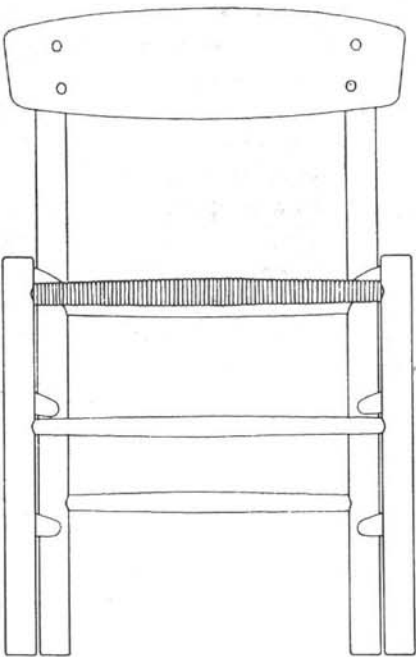
Nicolai Abildgaard:
Chair with klismos-back, about 1780.
Veneer of mahogany.

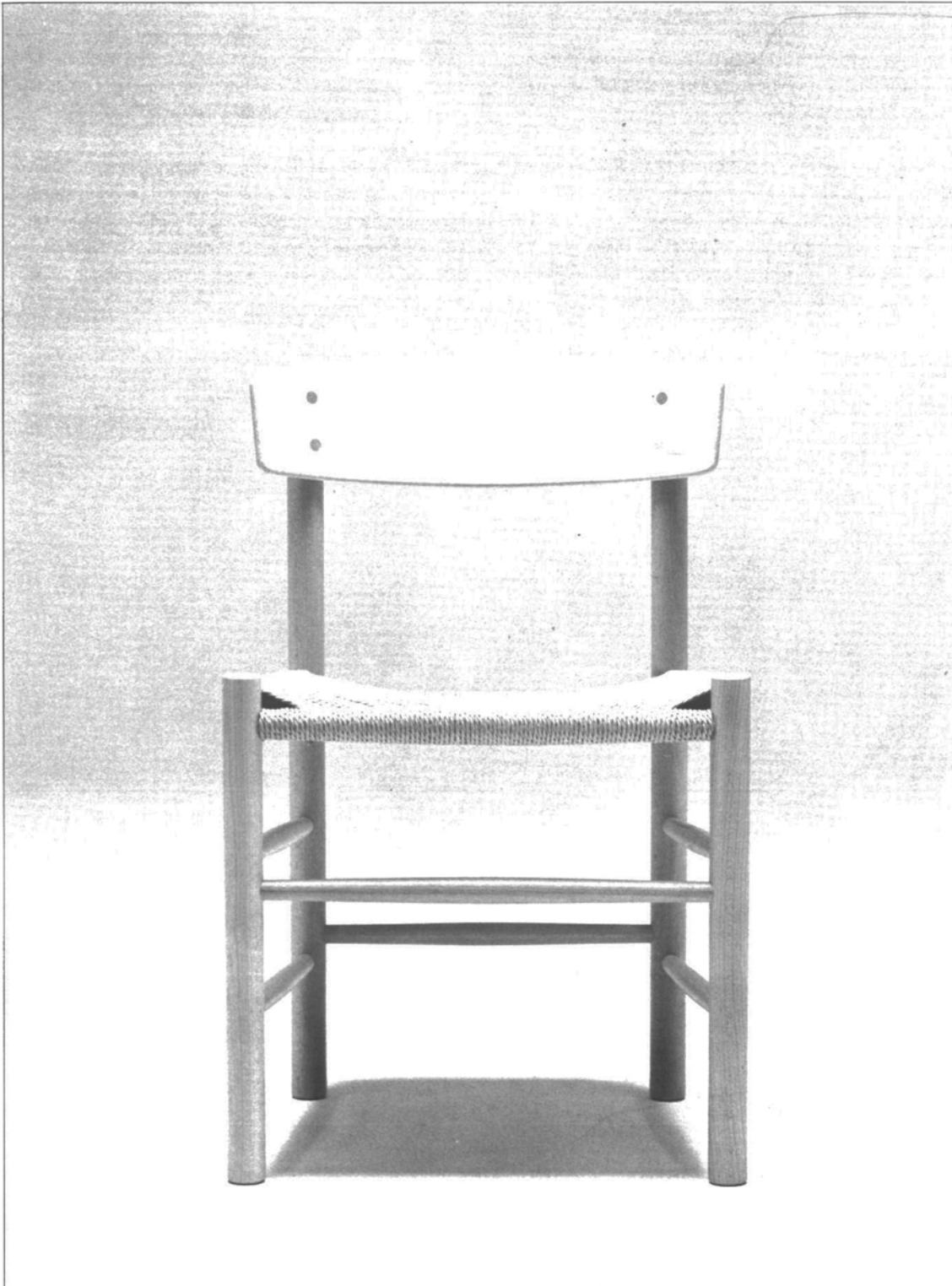
Nicolai Abildgaard:
Stol med klismos-ryg, ca. 1780.
Mahognifiner.

The Latin Slat Back Chair

Børge Mogensen:
Chair no 39, 1947.
Drawing from:
Furniture designed by Børge Mogensen.

Børge Mogensen:
Stol nr 39, 1947.
Tegning fra:
Møbler tegnet af Børge Mogensen.





Børge Mogensen:
Chair no 39, 1947. Beech.
Nordisk Andels Export.

Børge Mogensen:
Stol nr 39, 1947. Bøg.
Nordisk Andels Export.

Mogens Lassen

Even larger is the back of Mogens Lassen's diagonally oriented chair from 1962: in a semi-circular movement it follows two of the square seat's sides.

Diagonally oriented chairs are known from several periods, for example rococo, and often as writing desk chairs. Mogens Lassen's commission was another, however, namely to obtain an overall solution for a square table and four chairs. When not used, the chairs are pushed in halfway under the table, forming another square twice the size of that of the table.

The chair and table were produced by Fritz Hansens Eft.



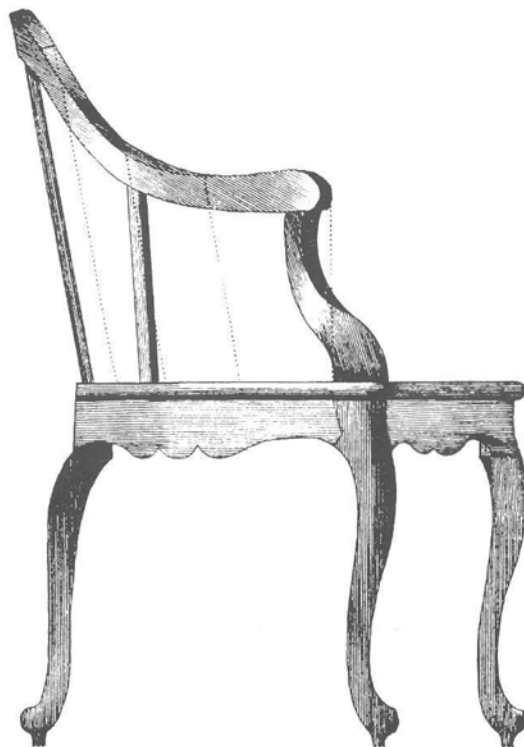
Mogens Lassen (1901-)

Mogens Lassen

Endnu større er rygbrættet på Mogens Lassens diagonalt orienterede pindestol i bøg fra 1962, det følger i et halv-cirkel-slag to af det kvadratiske sædes sider.

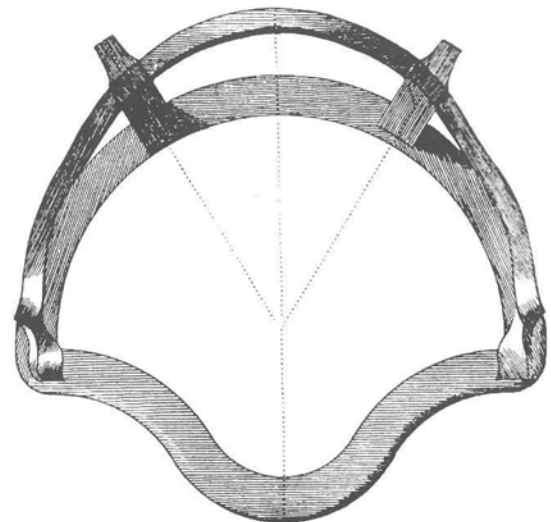
Diagonalt orienterede stole kendes fra flere stilarter, for eksempel rokoko, og ofte som skrive stole. Mogens Lassens ærinde har imidlertid været et andet, nemlig en samlet løsning med et kvadratisk bord og fire stole. I ubenyttet stand skydes stolene halvvejs ind under bordet og danner et nyt kvadrat, dobbelt så stort som bordets.

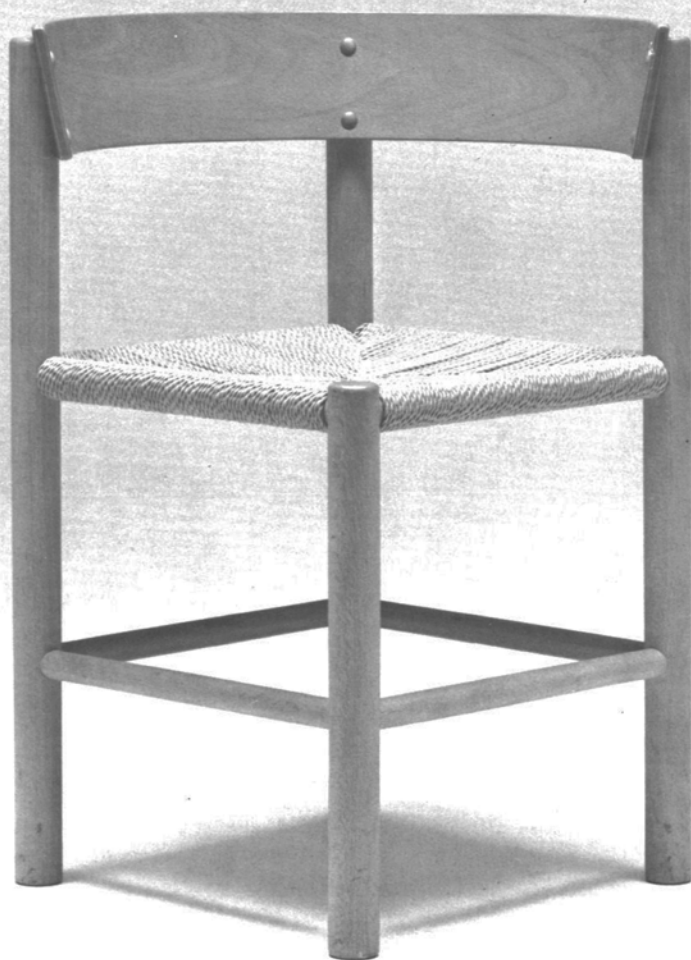
Stolen og bordet blev fremstillet af Fritz Hansens Eft.



Writing chair, France, 18th century.
Louis XV period.
Roubo: Discription des Arts & Métiers.

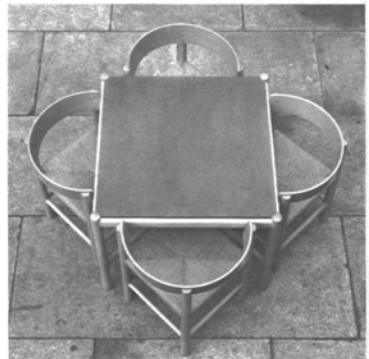
Skrivestol, Frankrig, 18. århundrede.
Louis XV perioden.
Roubo: Discription des Arts & Métiers.



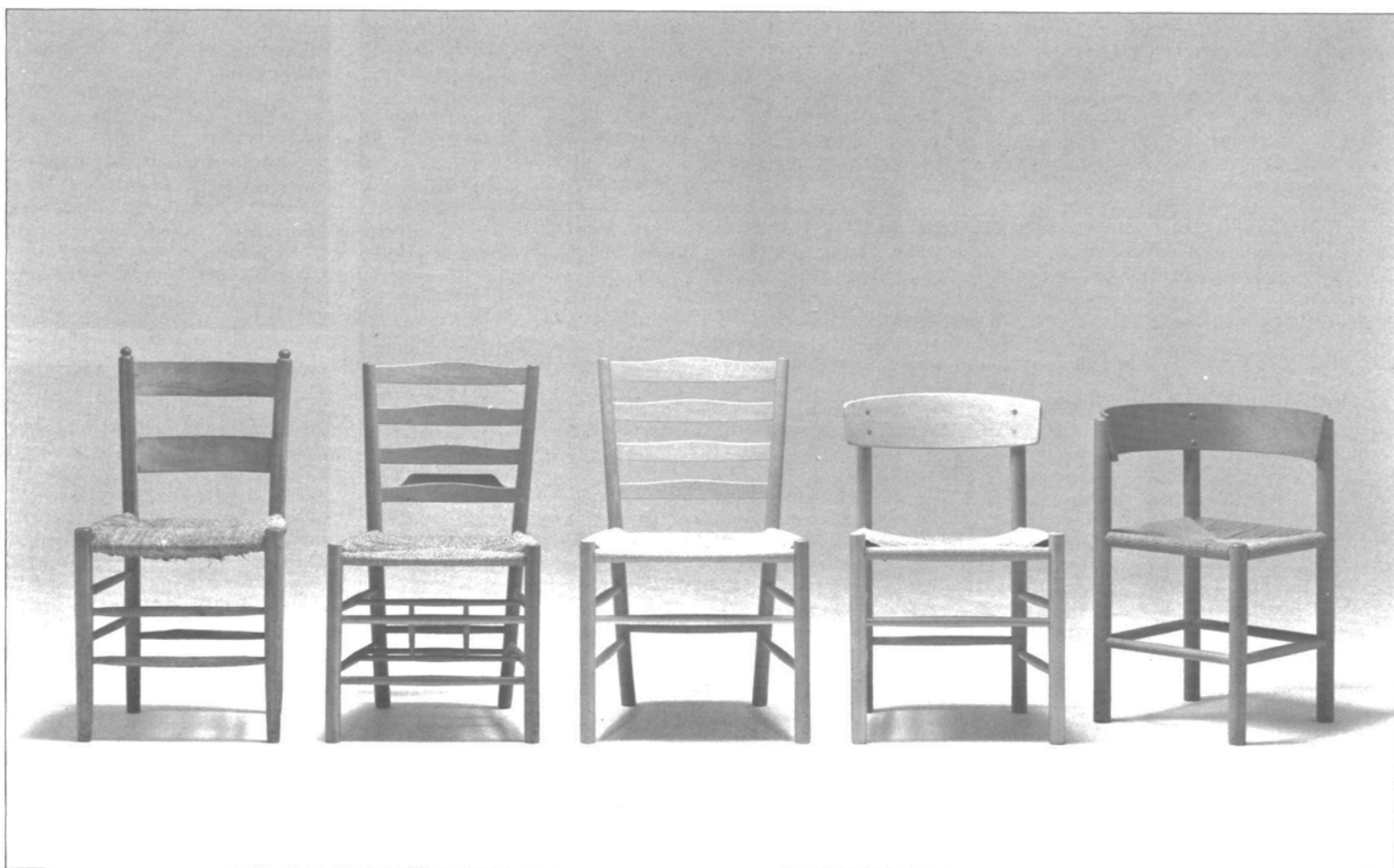


Mogens Lassen:
Diagonally oriented chair, 1962. Beech.
Fritz Hansens Eft.

Mogens Lassen:
Diagonalt orienteret stol, 1962. Bøg.
Fritz Hansens Eft.



The Latin Slat Back Chair



Italian slat back, ca. 1920

Kaare Klint, 1936
Fritz Hansens Eft.
DK-3450 Allerød

Kaare Klint, 1939
Fritz Hansens Eft.

Borge Mogensen, 1947
Nordisk Andels Eksport
Jernbanegade 4
DK-1608 København K

Mogens Lassen, 1962
Fritz Hansens Eft.

The Cantilever Chair

Den fritbærende konstruktion

Designers of chairs, who work with the self-supporting construction, the cantilever chair, do not usually do this in order to solve an urgent furniture problem in the fastest, ergonomically best, or cheapest way, but more likely in order to present you with a conjuring trick: an almost outrageously daring design where the sitting person appears to float.

Since the twenties, when there were several people who independently 'invented' it, this design has fascinated a great many prominent furniture designers, suffice it to mention Marcel Breuer, Mies van Der Rohe, and Alvar Aalto.

When Marcel Breuer, Mart Stam and Ludwig Mies van der Rohe in 1926 worked independently, yet with a certain contact to one another, on cantilever chairs, none of them apparently realized that already three years earlier Gerhard Stüttgen had exhibited an iron pipe cantilever chair at the Cologne Kunstgewerbeschule, and much less that the American Harry E. Noland had taken out a patent for a cantilever chair in 1922.

Marcel Breuer had worked with iron tube furniture at least since 1925, at which time he designed the first version of the Wassily chair, but it was Mart Stam who first produced a cantilever chair in 1926. It was made of water pipe assembled to an S-shape by means of angle sleeves. Not a particularly graceful design. But when the Weissenhof Exhibition was opened in Stuttgart in 1927, Mart Stam appeared with a cantilever chair made of one length of iron pipe. The shape was in principle the same as that of the water pipe chair, except that the top part of the back was bent backwards. Seat and back were made of basketwork girth.

A couple of weeks later Mies van der Rohe appeared at the exhibition with his idea of a cantilever chair. An elegant chair in painted steel pipe with seat/back of cane, where the straight front legs of Mart Stam's chair had been replaced by legs with semicircular side lines. Only the following year, in 1928, did

Stole-designere, der arbejder med den fritbærende konstruktion, cantilever stolen, gør det sædvanligvis ikke for at løse en påtrængende møbleringsopgave hurtigst, ergonomisk bedst, eller billigst, men snarere for at optræde med et illusionsnummer: en næsten ulovligt fræk konstruktion, hvor den siddende synes at svæve.

Konstruktionen har siden 20'erne, hvor der var flere, der uafhængigt af hinanden »opfandt« den, fascineret mange betydende møbeldesignere, må det række at nævne Marcel Breuer, Mies van der Rohe og Alvar Aalto.

Da Marcel Breuer, Mart Stam og Ludwig Mies van der Rohe i 1926 hver for sig men dog med en vis kontakt arbejdede med cantilever stole, vidste tilsyneladende ingen af dem, at Gerhard Stüttgen allerede tre år tidligere havde udstillet en cantilever stol af jernrør på Kölns Kunstgewerbeschule, endstige at amerikaneren Harry E. Noland i 1922 havde udtaget patent på en cantilever hvilestol.

Marcel Breuer havde arbejdet med møbler af stålør i hvert fald siden 1925, hvor han tegnede første udgave af Wassily stolen, men det blev Mart Stam, der kom først med en cantilever stol, nemlig i 1926. Den var lavet af vandør samlet i S-form med vinkelemuffer. Ikke nogen specielt gracios konstruktion. Men ved åbningen af Weissenhof udstillingen i Stuttgart i 1927 mødte Mart Stam op med en cantilever stol gjort af én længde jernrør. Formen var i princippet den samme som vandørsstolens, blot var det øverste stykke af ryglænet bøjet bagud. Sæde og ryg var af flettet gjord.

Et par uger senere mødte Mies van der Rohe op på udstillingen med sit bud på en cantilever stol. En elegant stol i lakerede stålør med sæde/ryg af peddigrør, og hvor Mart Stam stolens lige forben var erstattet af ben med halvcirkulære sidelinier. Først året efter, i 1928, kom Marcel Breuer med sin cantilever

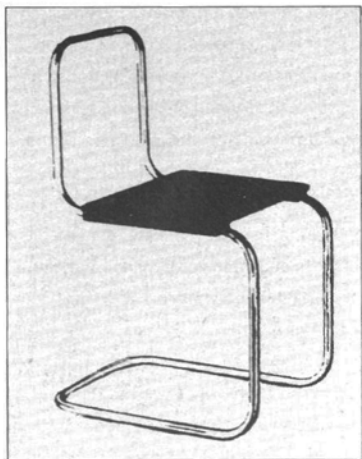
The Cantilever Chair

Marcel Breuer appear with his cantilever chair, the shape of which was pretty much the same as that of Mart Stam, but with seat and back of canework placed in wooden frames.

stol, i formen nærmest som Marts Stams stol, men med sæde og ryg af trærammer med rørflæt.



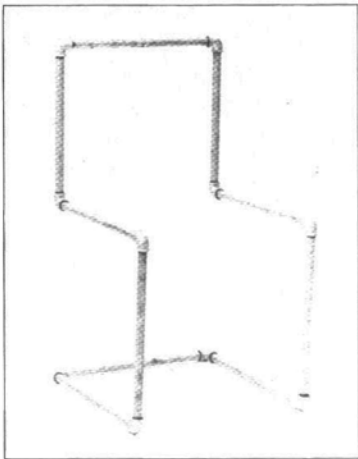
Harry E. Noland, 1922
United States Patent 1.491.918



Gerhard Stüttgen, 1923
Reconstruction



Marcel Breuer, 1925
The Wassily chair



Mart Stam, 1926
Reconstruction



Mart Stam, 1927



Mart Stam, 1927
Current version



Mies van der Rohe, 1927
Current version



Mies van der Rohe, 1927
Current version



Marcel Breuer, 1928
The Cesca chair

The Cantilever Chair

Ludwig Mies van der Rohe

For Hans Tugendhat in Brno, Czechoslovakia, built in 1928-30, Ludwig Mies van der Rohe designed – in addition to the house itself – all the furniture, including a cantilever chair, the Brno chair.

The chair was designed for use at a sectional table accommodating up to 24 persons where Mies van der Rohe's cantilever chair from Weissenhof would be too bulky, in the arm rest version the circular arcs of the frame stick out 25 cm further than the front edge of the seat. The requirements made to the Brno chair was that the arcs front were to be flatter, yet springy. The Brno chair was designed in two versions, in steel tube and in flat-bar steel, respectively.

The frame of the Brno steel tube chair consists of one length of tube, screwed or welded together so that it forms a sturdy frame where the seat/back in one piece is suspended.

In the flat-bar steel version the frame consists of two curved pieces of metal, which on top are fastened to the back of the chair, in front at the front edge of the seat, and at the floor connected by a cross-bar. Compared to the continued flow of the steel pipe chair a less logical design, but this is compensated by the side stability of the flat-bar iron and vertical spring suspension, and add to this the visual lightness of the chair.

Both versions originally had frames of chromium-plated steel, and seat/back in a wooden frame construction assembled by means of iron angles, upholstered and covered with skin or fabric. In the tube version the chair is available with and without upholstered arm rests, in the flat-bar version, with or without flat pads on the arm rests.

In 1960 the architect Philip Johnson specified the flat-bar Brno chair for the restaurant 'Four Seasons' in the Seagram Building on Park Avenue, New York, as designed by himself and Mies van der Rohe. The chairs were made by Knoll International who the same year put this type of chair into current production. In 1977 followed by the steel tube version.

The American Brno chairs are of stainless steel, and compared to the original models the dimensions have been changed a little. It appears moreover that the flat-bar chairs have slightly flatter arcs in front.

Ludwig Mies van der Rohe

Til Haus Tugendhat i Brno, Tjekkioslovakiet, opført 1928-30, tegnede Ludwig Mies van der Rohe udover selve huset samtlige møbler, heriblandt en cantilever stol, Brno-stolen.

Stolen blev tegnet til brug ved et additionsbord med indtil 24 pladser, hvor Mies van der Rohe's cantilever stol fra Weissenhof ville være for pladskrævende, i armversionen går stellet cirkelbuer 25 cm længere frem end sædets forkant. Kravet til Brno-stolen var, at buerne i front skulle være fladere, men dog fjedrende. Brno-stolen blev tegnet i to versioner i henholdsvis stålør og fladstål.

Brno-stolen i stålør har stel af én længde rør, der er skruet eller svejset sammen, så det danner en stabil ramme, hvori sæde/ryg, der går ud i ét, er ophængt.

I fladstålsversionen består stellet af to bøjler, fastgjort foroven ved ryggen og forrest ved sædets forkant, og ved gulvet forbundet med et tværstykke. Sammenlignet med det kontinuerte forløb i stolen af stålør en mindre logisk konstruktion, hvilket dog kompenseres af fladstålets sideværts stabilitet og lodrette fjedring, hvortil kommer stolens visuelle lethed.

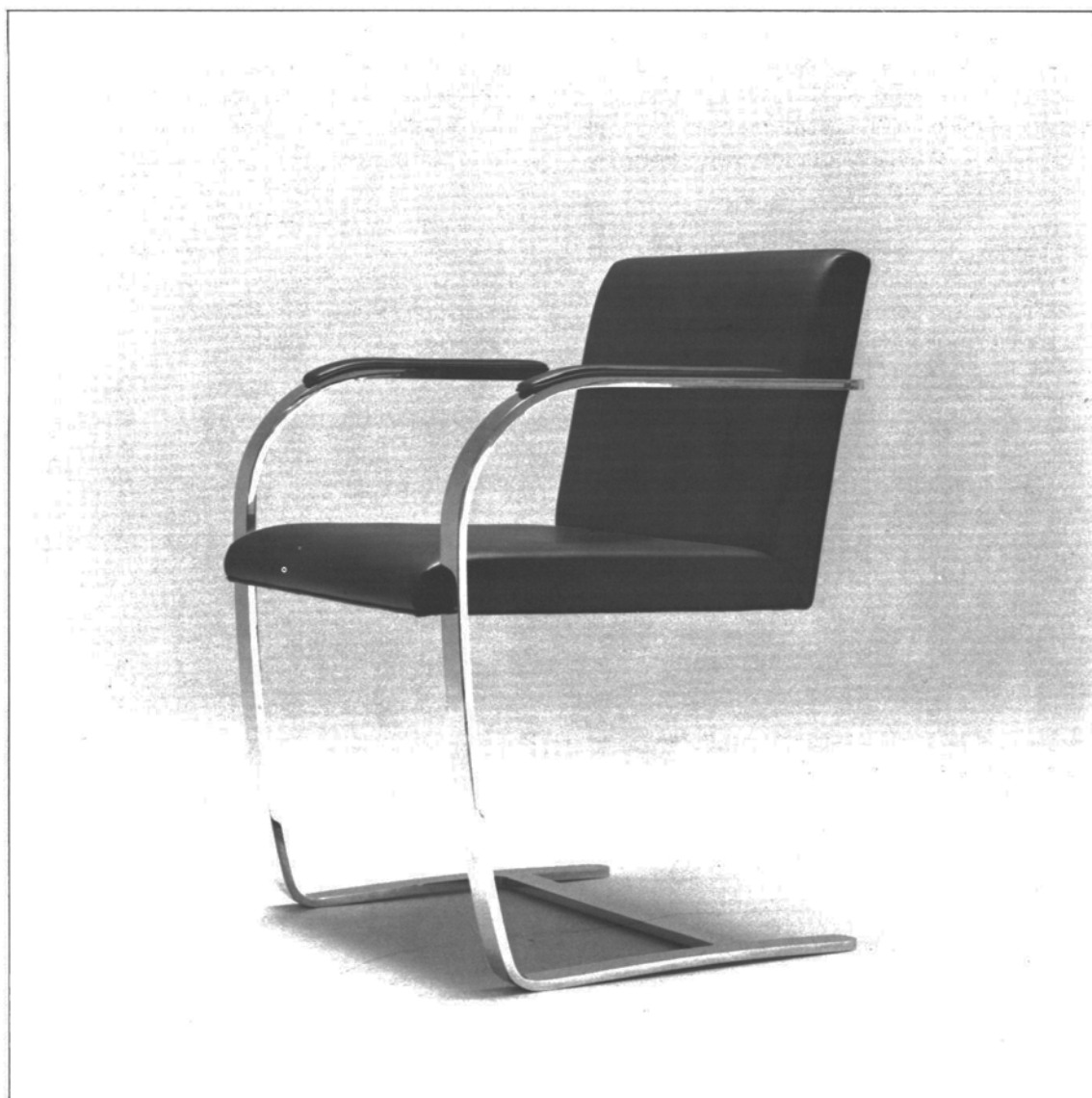
Begge versioner havde oprindeligt stel af forkromet stål, samt sæde/ryg i en træramme konstruktion samlet med jernvinkler, polstret og betrukket med skind eller stof. I rørversionen findes stolen med og uden betrukne armlæn, i fladstålsversionen med eller uden puder på armlænene.

I 1960 specificerede arkitekt Philip Johnson Brno-stolen af fladstål til restaurant Four Seasons i Seagram Building, Park Avenue, New York, tegnet af ham selv og Mies van der Rohe. Stolen blev fremstillet af Knoll International, der samme år satte denne type i løbende produktion. I 1977 fulgte versionen i stålør efter.

De amerikanske Brno-stole er af rustfrit stål og har i forhold til original-udgaverne let ændrede mål. Stolen i fladstål forekommer iøvrigt at have en anelse fladere buer i front.



Ludwig Mies van der Rohe (1886-1969)



Mies van der Rohe:
The Brno-chair, steel tubes, 1930.
Current version, Knoll International.

Mies van der Rohe:
Brno-stolen, stålrør, 1930.
Aktuel version, Knoll International.

Mies van der Rohe:
The Brno-chair, steel bars, 1930.
Current version, Knoll International.

Mies van der Rohe:
Brno-stolen, fladstål, 1930.
Aktuel version, Knoll International.

The Cantilever Chair

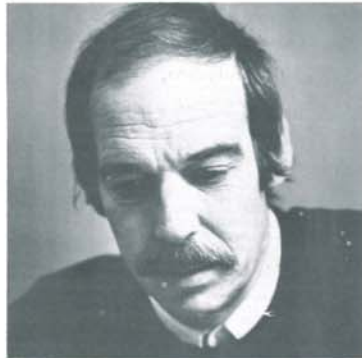
Poul Kjærholm

With his cantilever chair from 1975 Poul Kjærholm has found a new and surprising solution to the quasi illusion of the self-supporting design. Where the seat of the Brno chairs has been fastened namely at the (front) legs of the chair, there is no connection in Kjærholm's chair, the seat and legs only almost make contact. Instead, the seat is suspended in an extension of the chair's arm rests, themselves extensions of the (front) legs.

Kjærholm's suspension of the seat means that a larger part of the chair's frame is springy than the case is with the Brno chair where seat/back lock the upper part of the frame.

On top of this boldness of design there is in Kjærholm's design no other connection between the two runner/leg/arm rest/seat suspension pieces than that made up by the chair's seat/back. The cross-bar, which keeps the flat-bar Brno chair together, is conspicuous here by its absence.

For this conjuring trick Kjærholm has used two steel bars, eight Allen screws, and a seat/back element covered with oxhide. Like the flat bar version of the Brno chair, Kjærholm's cantilever chair is available with or without pads on the arm rests.



Poul Kjærholm (1929-1980)

Poul Kjærholm

Med sin cantilever stol fra 1975 har Poul Kjærholm løst den fritbærende konstruktions illusionsnummer på en ny og overraskende måde. Der hvor Brno-stolens sæde er fastgjort, nemlig til stolens (for-)ben, er der ingen forbindelse på Kjærholms stol, sæde og ben når kun næsten hinanden. Til gengæld hænger sædet i en forlængelse af stolens armlæn, selv en forlængelse af (for-)benene.

Kjærholms ophængning af sædet betyder, at stolens stel fjedrer på et længere stykke end det er tilfældet ved Brno-stolen, hvor sæde/ryg låser stelletts øverste del.

Oveni denne konstruktionsmæssige dristighed er der på Kjærholms stol ingen anden forbindelse mellem de to mede/ben/armlæn/sædeophængs-bøjler end den, der udgøres af stolens sæde/ryg. Det tværstykke, der holder sammen på Brno-stolen i fladstål, glimrer her ved sit fravær.

Til sit illusionsnummer har Kjærholm anvendt 2 bøjler af fjederstål, 8 unbrakoskruer, og et sæde/ryg element betrukket med oksehud. Som Brno-stolen fås Kjærholms cantilever stol med eller uden flade puder på armlænene.



Poul Kjærholm:
EKC 13, 1975.
Chromium-plated spring steel, oxbide.
Fritz Hansens Eft.

Poul Kjærholm:
EKC 13, 1975.
Fjederstål, oksehud.
Fritz Hansens Eft.

The Cantilever Chair

Ludwig Mies van der Rohe, 1930
Knoll International
745 Fifth Avenue
New York, NY 10022

Poul Kjærholm, 1975
Fritz Hansens Eft.
DK-3450 Allerød

