

**KK47510 | THE RED CHAIR - Design:
Kaare Klint**



DESCRIPTION

First in the series was the Red Chair in a Large edition (1927), created especially for the lecture hall of the new Danish Museum of Art and Design, and shown at the Danish Pavilion at the 1929 Barcelona International Exposition.

Klint believed that long-existing archetypes could and should inform contemporary design. In developing his Red Chair Series, he studied several English chair designs, including the Chippendale, combining elements to create a new construction with a modern expression and excellent support.

Klint continued to work on the series adding two narrower versions - The Red Chair Small (1928) and The Red Chair Medium (1933) to comfortably fit various dining tables, making The Red Chair available in three different sizes. The series also features a variant with armrests (1930).

The chair is made of solid wood and features leather seat and back.

THE DESIGNER

Kaare Klint (1888-1954), the man behind classics such as **the Safari Chair** (<http://www.youtube.com/embed/NSMc94KxefI?rel=0>) and the Faaborg Chair, is considered the father of Danish furniture design. For Kaare Klint, the son of architect Peder Vilhelm Jensen-Klint, exposure to architecture was a natural part of his early development. However, it was primarily as a furniture designer that Kaare Klint made his mark on Danish architecture.

Kaare Klint was born in 1888 in Frederiksberg and designed his first furniture in 1914, for the Faaborg Museum. From the beginning, Klint's furniture was characterized by harmony between his choice of form and materials, often inspired by earlier styles or other cultures.

Klint helped found the Royal Academy of Fine Arts Furniture School in 1923, and was appointed professor there in 1924. In this role, he inspired and taught a number of prominent Danish furniture designers, who went on to

pave the way for the golden age of Danish design, from 1945 to 1975.

Kaare Klint also founded the Furniture and Spatial Design Department at the Royal Academy of Fine Arts, where he employed a teaching method considered radical in his day. He asked students to construct furniture items from the inside out, based on thorough pre-analysis. The outward style was less significant; instead, the focus was on function analysis, choice of materials, and material processing.

Klint's influence led to a comprehensive renewal of Danish furniture design. He demanded clear and logical structures, with nothing superficial - only honest, pure lines, the best materials, and genuine craftsmanship.

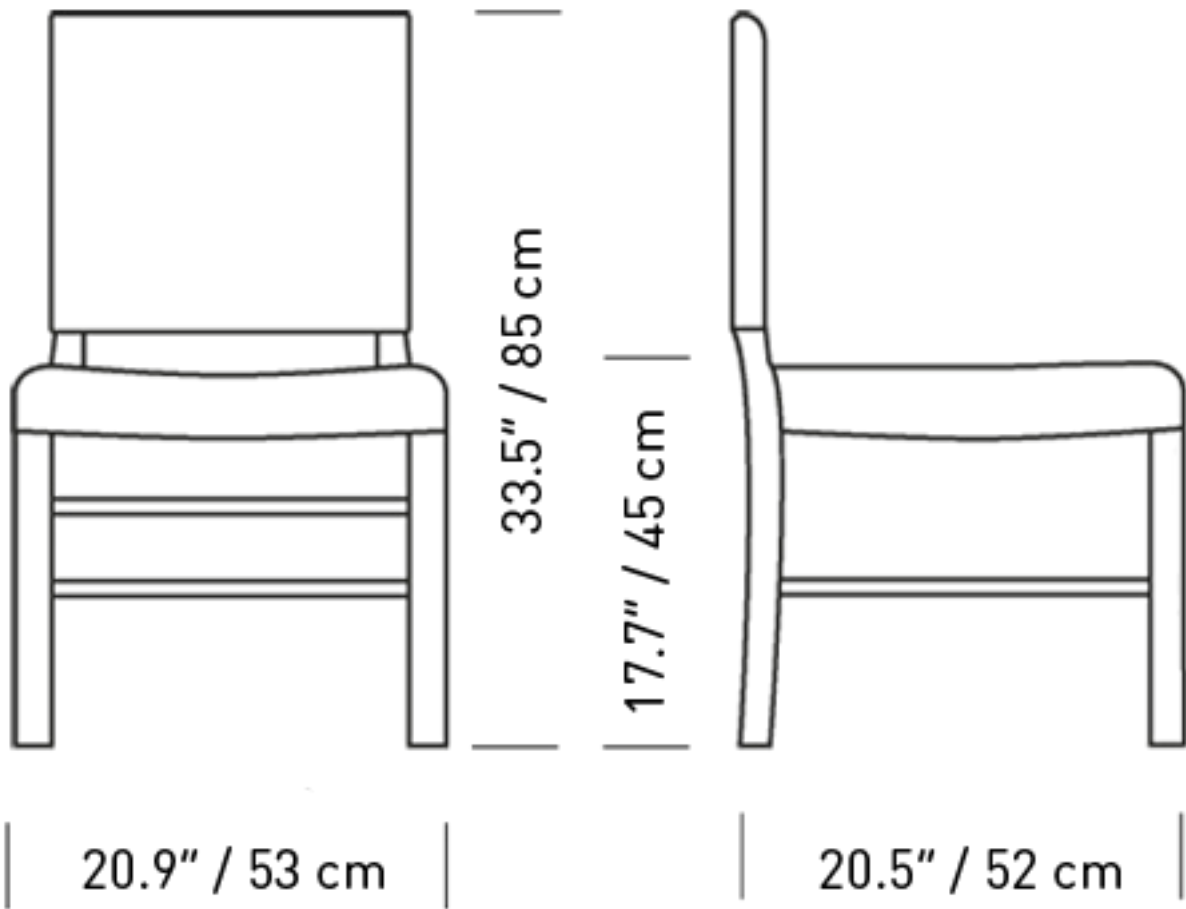
Experience Kaare Klint's classic - The 1933 Safari Chair

[\(https://www.carlhansen.com/products/lounge-chairs/kk47000/\)](https://www.carlhansen.com/products/lounge-chairs/kk47000/)

Watch the making of the Safari Chair

[\(https://www.youtube.com/embed/NSMc94Kxefl?rel=0\)](https://www.youtube.com/embed/NSMc94Kxefl?rel=0)

VARIANTS CHOICES AND DIMENSIONS



MATERIAL MATRIX

	Soap	Lacquer	Oil	White oil	Black paint
Oak	●	●	●	●	●
Walnut		●	●		

ENVIRONMENTAL INFORMATION

Carl Hansen & Søn and sustainability

People's fascination of the combination of good design and wood, as well as other natural materials, is something that transcends time and fashion. At Carl Hansen & Søn, we believe that this fascination helps to explain the great interest in our furniture, and we take very seriously concerns about the sustainability of the natural resources upon which we depend for our products. That is why we strive every day to improve our production methods, logistics and sales efforts in respect of scarce natural resources.

We buy wood only from sustainably managed forests. All sourced wood meets EUTR 2013 regulations, Danish Forest Legislation and current international certifications. Oak, beech and ash come primarily from Danish forests which are managed according to the principles described in Denmark's National Forest Programme; some of these wood types are also sourced from other similarly managed European forests, or, in the case of walnut and cherry, North American forests.

We use every possible bit of these fine hardwoods in our furniture production. Inevitably, however, there are some scraps, which are then used to produce other products or recycled in district heating plants.

TESTS AND CERTIFICATIONS

All tests and certificates are available on request.

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