

Reclining chair Centenary Tom Dixon

Tom Dixon has paid tribute to Day by covering the chair in Skandiloc sheepskin.

As Dixon notes, "It seems as though everyone knows Robin Day's cosmopolitan life in design. But perhaps fewer heard him speak of his passion for nature, rock climbing and skiing. I always remember him saying that he wouldn't eat meat - unless he had shot it himself!

So this choice of an animal pelt is a small nod to a more primordial Robin, a quality so rare in the modern designer."



Reclining chair Centenary Jasper Morrison

Of his choice of fabric, Jasper Morrison says: "Steel Cut Trio No. 915 will be perfect for the Reclining chair. It's a nice green with a slight hint of brown and interesting depth and technical look, far away from the woolly textiles of the chairs' time. I think it could look



Reclining chair Centenary Kenneth Grange

Kenneth Grange comments: "Lucienne and Robin were close friends for decades. We never worked together but holidayed regularly. On a skiing holiday, I agreed to go along with Robin and his friend Alan Blackshaw - on the strict condition that there would be none of his loony climbing, ropes and axes...

A few hours later we were on a ridge at the top of the world and Robin said, 'Maybe we should rope up. Do you know what to do if one of us should fall over the edge?' 'No,' I answered. He replied, 'It's important that you jump off the other side!'



Reclining chair Centenary Margaret Howell

Margaret Howell says: "It felt right to me to use a Mourne weave for Robin Day's Reclining chair - it's textural, yet restrained in colour and design. Now, aware of his earlier collaboration with Gerd Hay-Edie, the woman who created these beautiful fabrics, I'm happy to know they both thought it was right too."

Margaret Howell's fabric of choice is Blazer, designed in the 1950s by Gerd Hay-Edie for Hille, following a meeting with Robin Day and Lesley Julius. The design is now produced by Mourne using traditional looms and techniques in the family studios overlooking the Mourne Mountains in Ireland.



Reclining chair Centenary Martino Gamper

Of his choice of textile, Martino Gamper comments: "A British wool, a British weaver, a great British designer's chair - and a little bit of Italian thrown into the mix."

Martino Gamper has chosen to cover the Reclining chair in White Noise, a fabric hand-woven in London by self-taught Weaver Daniel Harris of the London Cloth Company. The London Cloth



Reclining chair Centenary Matthew Hilton

Matthew Hilton recalls, "I first met Robin at his very elegant house in Cheyne walk. One of the first things he did when we got there, at about 5 pm, was to offer us a very large whisky. He then told us he was feeling sad about not being able to take part in his annual trek across the Norwegian ice and snow in midwinter because his hip was giving him jip. He was just past his 78th birthday!

He was a true bon vivant and had great energy. I remember another memorable evening in Bar Basso at midnight, where the only thing holding us up was the crush of people. The Reclining chair is lovely, and the Eleanor Pritchard fabric very suitable, I think."

Matthew Hilton pays tribute to Day by covering the chair in Tolley, designed by Eleanor Pritchard and woven in Scotland on the Isle of Bute. The fabric is named after the Tolley transmitter on Emley Moor in West Yorkshire. The design has two faces and is typical of Pritchard's pared-back geometric motifs.



Reclining chair Centenary Michael Marriot

Michael Marriot recalls: "I met Robin only a handful of times, once over a dinner in Milan where he told stories of the development and production of the polyprop chair shell, which highlighted the changes he had witnessed within the industry and indeed the world. You could not help but have enormous respect for him, so it feels a privilege to be invited to make some small intervention with one of his pieces.

My approach was to find something that - while contemporary - was totally at home with the feel of Robin's chair and that had a similarly distinguished character and poise, like the man himself!"

Michael Marriot has opted to cover the Reclining chair in Balder 3 by Kvadrat, originally conceived by Fanny Aronsen and refined into its current form by Raf Simmons. The textile is woven from several different tones to create an apparently irregular weave with subtle depth of colour across the surface of the fabric.



Reclining chair Centenary Ilse Crawford

Ilse Crawford comments: "It's a challenge and an honour to be tasked with a new edition of such an iconic design as Robin Day's Reclining chair. We wanted to stay true to Robin's design principles but also to add a new dimension, a humility, a warmth.

We investigated a number of materials but chose the long-haired Icelandic sheepskin for its natural tactility and the messy, slightly wild appearance of the hair which softens the straight lines and angular structure (and Day did love the wilderness, from rock climbing to Nordic skiing). This gives a more animated personality that conveys the comfort of this iconic design."

