



CARL HANSEN & SØN

PASSIONATE CRAFTSMANSHIP



HONEST, SUSTAINABLE DESIGN AND PRODUCTION

Dedication to working with the best designers and materials has always been fundamental to Carl Hansen & Søn, as has our commitment to honoring designers' original ideas.

Great design and sustainable production are inseparable. This deeply ingrained belief shapes the work of our designers – and every process in our manufacturing facilities. We work continuously to ensure healthy, safe work conditions for our craftspeople, and use only responsibly sourced, safe materials to protect our customers and the environment.

We purchase wood from sustainably managed forests and responsible sawmills with which we have long-established relationships. We use nearly every bit of wood we source, recycling the little

that remains in district heating plants. Our paper cord, too, comes from renewable forests and is biodegradable, and our leather and other upholstery materials come from tanneries and producers with strict sustainability requirements.

To do our part in protecting the world's natural resources, we continually improve our production techniques, logistics and sales methods to work in ways that are as gentle as possible on our planet.

From investing in the most modern and energy-efficient equipment to setting annual targets for reducing the amount of energy we use in production, we make every effort to minimize our footprint, striving to leave behind nothing but beautiful furniture and a legacy of uncompromising craftsmanship.



CRAFTING MODERN DESIGN FOR OVER A CENTURY

At Carl Hansen & Søn, we believe that iconic design is a combination of simplicity, aesthetics and functionality brought to life through skillful work with the highest quality materials.

For over 100 years, we have specialized in providing the outstanding furniture craftsmanship that brings visionary design concepts to life.

Our story began in 1908 when Danish cabinetmaker Carl Hansen opened a small furniture workshop on the Danish island of Funen. Since then, the company's success has depended on two core ideas: an uncompromising commitment to the finest craftsmanship, and alliances with exceptional designers who continually reinvent and refine the concept of modern design.

Carl Hansen & Søn's evolution has been deeply influenced by our long-term relationship with one of the greatest designers of all time: Hans J. Wegner.

The creative partnership began in 1949, when Carl Hansen's son Holger Hansen took a chance on the then-unknown designer, and Wegner developed a successful furniture series that included the now-iconic Wishbone Chair. This collaboration and the many that followed demonstrated what can be achieved when unprecedented design and uncompromising production come together.

In the 1950s, Wegner emerged as a driving force in the international success of the Danish Modern design movement. He has since become Carl Hansen & Søn's best known and bestselling designer, his works becoming widely recognized as modern classics and treasured collector's items around the world – and his legacy remaining an essential part of the company's DNA. Today, Carl Hansen & Søn continues to work closely with the Hans J. Wegner Studio and is the world's largest producer of Wegner's furniture.



TRADITIONAL VALUES IN TODAY'S CONTEXT

Since Knud Erik Hansen, Carl Hansen's grandson, became the third-generation leader of the family-owned business in 2002, Carl Hansen & Søn has significantly expanded its international presence.

Today, the furniture we manufacture can be found all over the world. Our flagship stores and showrooms span New York, Los Angeles, Tokyo, London, Milan, Oslo and Copenhagen, and we have sales subsidiaries in the USA, Japan and Hong Kong.

Yet with all this change, our century-long commitment to producing world-class design has remained constant. We manufacture our furniture at our modern production facilities in Denmark to ensure the highest quality standards, using a combination of traditional techniques and new technologies to create timeless, modern design that endures for generations. From the start of production to the moment our furniture takes

pride of place in a new interior, we are guided by dedication to honest, sustainable practices that uphold the legacies of our founder and designers.

Today, Carl Hansen & Søn chairs, tables and sofas complete many of the most exciting, beautiful and daring modern spaces. They set the tone at some of the world's best restaurants. They serve in meeting spaces where world leaders make history. They enhance millions of people's travel experiences in hotels and airports. They bring a new dimension to healthcare and wellbeing facilities, elevating the human experience. They regularly appear on the pages of top architecture and design publications showcasing the work of the best architects and interior designers working today.

And they tell the story of Danish Modern in the permanent collections of such seminal museums as the Metropolitan Museum of Art and the Museum of Modern Art in New York.



TOMORROW'S MODERN CLASSICS



Through the years, Carl Hansen & Søn has maintained a strong focus on preserving Danish design classics while continuing to expand our collection to represent influential new designers. Our goal: to gather the best, most iconic modern furniture designs under one roof.

We produce important works by the renowned mid-century Danish masters Hans J. Wegner, Ole Wanscher, Frits Henningsen, Kaare Klint, Mogens Koch and Poul Kjærholm, working closely with their families and studios to ensure absolute adherence to their visions.

We also partner with contemporary designers who uphold the core Danish Modern principles of simplicity, functionality and craftsmanship while breathing new life into modern spaces.

These collaborations are rooted in shared respect for thoughtful design and production, and in perspectives that bring new dimensions to our portfolio. Our partnerships with the design duo Strand + Hvass, the designer Thomas Bo Kastholm, and the multidisciplinary artist Naja Utzon Popov – modern Danish visionaries who have embraced the legacy of the great designers before them to create tomorrow's classics – embody these values.

Carl Hansen & Søn's recent international partnerships with Japanese architect Tadao Ando and the Austrian design trio E00S have expanded our collection with works that reshape their categories and highlight their designers' creative edge, ability to push the latest technologies to new limits, and focus on marrying innovation with sustainability.



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CHAIRS /



CH24 WISHBONE CHAIR

One of the very first models Hans J. Wegner designed especially for Carl Hansen & Søn, the CH24, or Wishbone Chair, has been in continuous production since 1950.

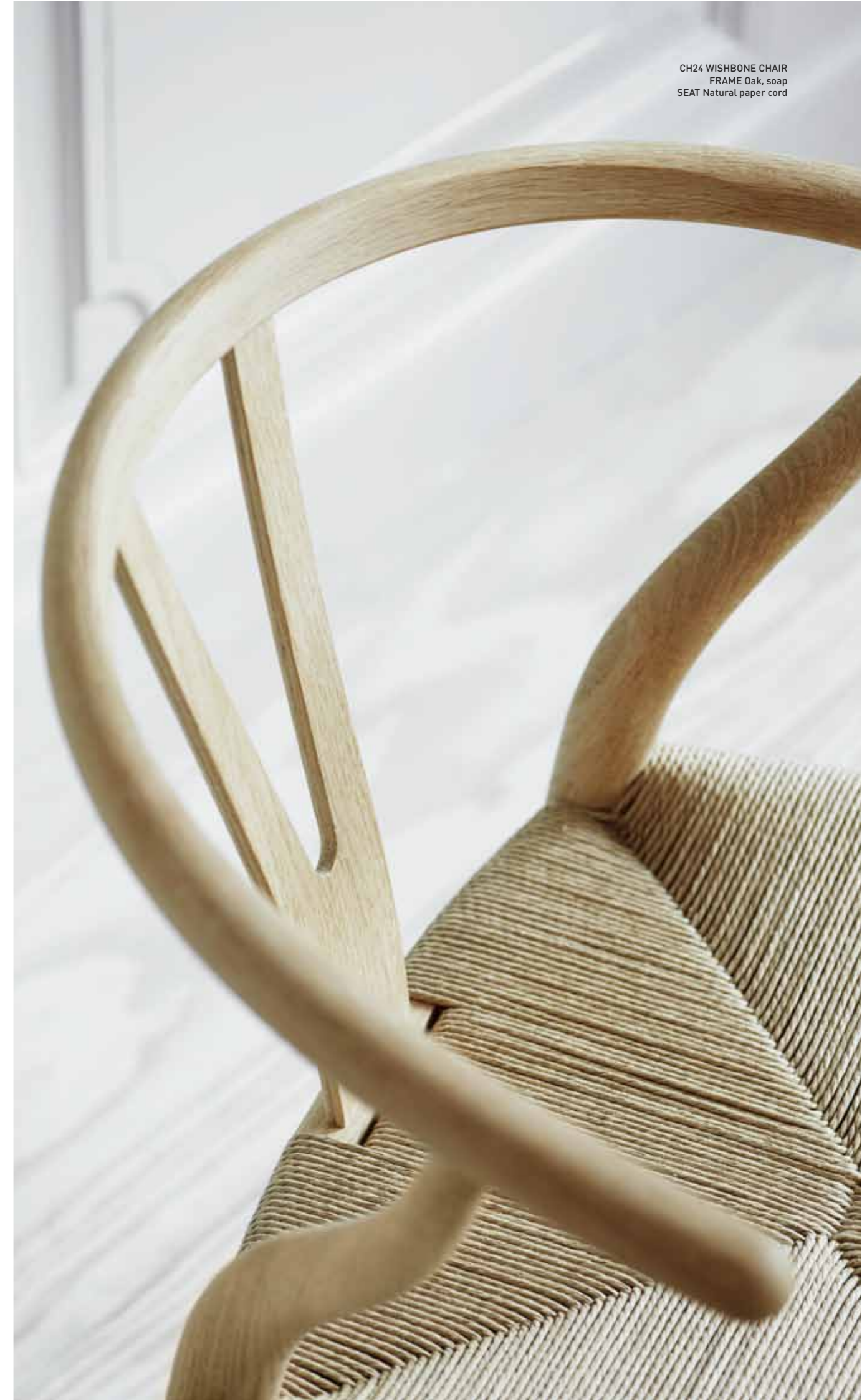
With an unprecedented form that is uniquely its own, the iconic work – inspired by portraits of Danish merchants sitting in Chinese Ming Dynasty chairs – holds a special place in the world of modern design.

Wegner took a giant leap in furniture design with the CH24, combining the top rails and arms into a single piece. To give stability to this steam-bent top and ensure comfortable support, Wegner developed the characteristic Y-shaped back that earned the chair its famous nickname.

Many view the CH24 as an ideal chair as it fulfills functional demands for comfort and stability as well as aesthetic desires for distinctive, beautiful form. In other words: it captures the essence of modern Danish design.

More than 100 operations are required to manufacture each chair, with most carried out by hand. The envelope-woven seat alone takes a skilled craftsman about one hour to create using approximately 120 meters of paper cord, whose impressive durability makes the chair strong and long lasting.

CH24 WISHBONE CHAIR
FRAME Oak, soap
SEAT Natural paper cord



CH327 DINING TABLE
TABLETOP + LEGS Oak, soap

4X CH24 WISHBONE CHAIR

1X FRAME Beech, olive green
SEAT Natural paper cord

2X FRAME Oak, soap
SEAT Natural paper cord

1X FRAME Beech, red brown
SEAT Natural paper cord





After designing his first lounge chair for Carl Hansen & Søn, Hans J. Wegner reimagined its elegant wooden form as a dining chair – but only on paper.

In 1950, as part of his first collaboration with Carl Hansen & Søn, Wegner designed a wooden lounge chair he called the CH22 – the first piece in what would become a legendary series.

Unbeknownst to the world, he also created a blueprint for transforming the lounge chair into a dining chair, yet never manufactured or produced a mockup of the design.

Working closely with the Hans J. Wegner Studio and in exact accordance with Wegner's original, hand-drawn sketches, Carl Hansen & Søn brought the CH26 design to life in 2016, alongside its lounge counterpart.

The dining chair closely resembles the lounge version with its organic shapes, bold back, light-colored wood and woven seat, but features proportions ideal for longer periods of sitting at a dining table or a desk.

CH26



2X CH26 DINING CHAIR
FRAME Oak, oil
SEAT Natural paper cord

1X CH26 DINING CHAIR
FRAME Oak, walnut, oil
SEAT Natural paper cord

CH339 DINING TABLE
TABLETOP Oak, oil
LEGS Oak, oil

NUP003 WOODLINES
RUG White with black lines

CH88

An artful fusion of wood and steel,
Hans J. Wegner's versatile CH88 chair
epitomizes his characteristically playful
approach to working with diverse materials.

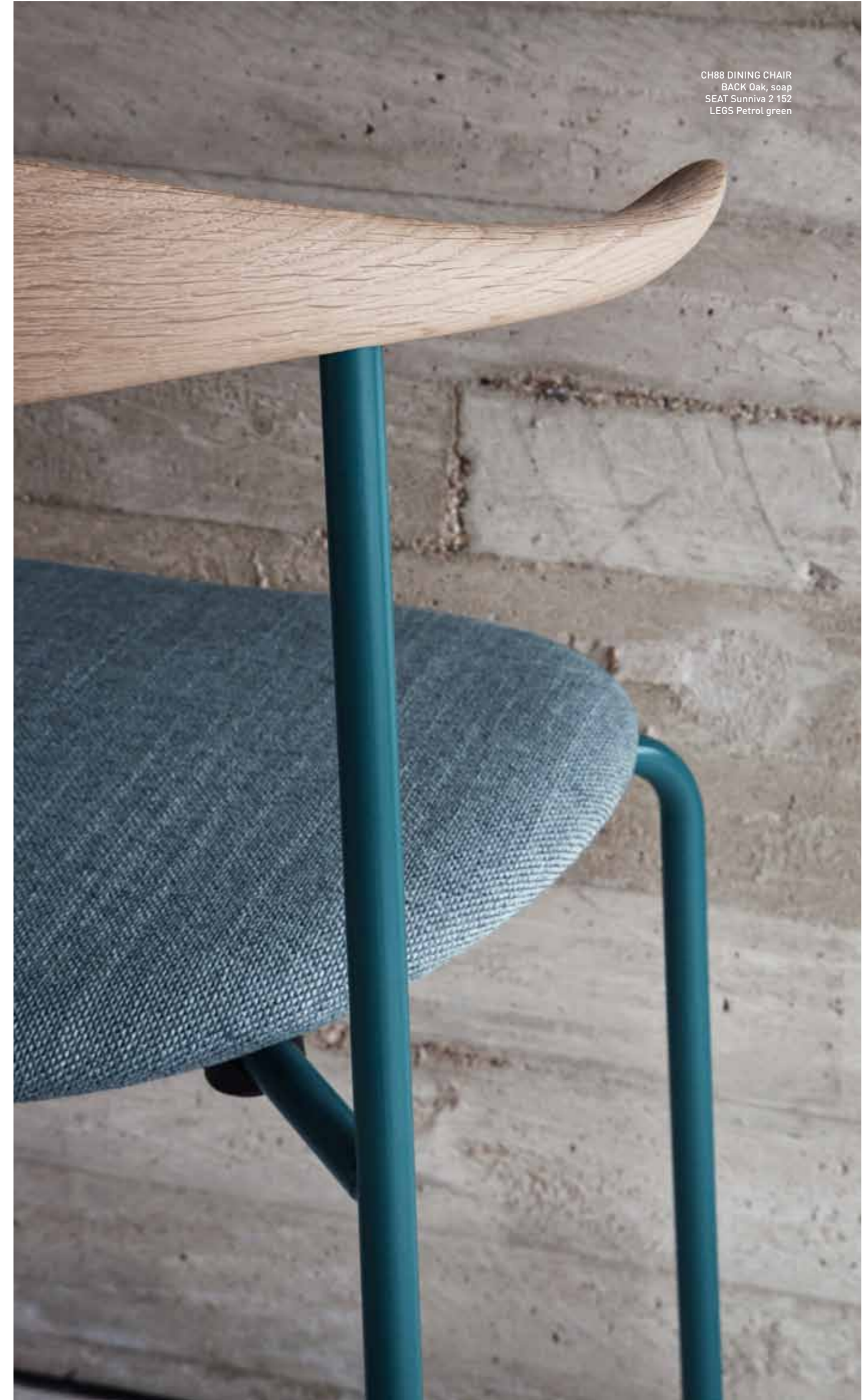
Although primarily known for his work in wood, Wegner regularly experimented with other materials, seeking to understand their potential and compatibility. The CH88 is a testament to his skill in this realm – as well as to his often-overlooked use of color.

Wegner originally developed the CH88 as a prototype with colored legs for the international Helsingborg Exhibition of 1955 in Sweden. Carl Hansen & Søn reintroduced the design in 2014 in celebration of Wegner's centennial.

In 2015, we unveiled new CH88 colors selected from Wegner's original palette.

Versatile and elegant, with a simple, stackable design that seamlessly joins organic wood and industrial steel, the CH88 showcases Wegner's ability to lend softness to minimalist form. The linear steel frame supports a lightly curved, oval wooden seat and a steam-bent wooden backrest whose upturned ends create a natural resting place for the arms.

CH88 DINING CHAIR
BACK Oak, soap
SEAT Sunniva 2 152
LEGS Petrol green



CH327 DINING TABLE
TABLETOP Oak, soap
LEGS Oak, soap

4X CH88 DINING CHAIR

1X BACK + SEAT Beech, black
LEGS Black powder-coated steel

2X BACK Oak, soap
SEAT Sunniva 2 152
LEGS Petrol green

1X BACK + SEAT Beech, petrol green
LEGS Petrol green



4X CH88 DINING CHAIR
2X BACK + SEAT Petrol green
LEGS Stainless steel

1X BACK + SEAT Grass green
LEGS Stainless steel

1X BACK + SEAT Anthracite gray
LEGS Stainless steel



CH36 CH37

Hans J. Wegner's clean, geometric CH36 and CH37 dining chairs are as comfortable to sit in as they are beautiful to behold.

Simple, functional, and thoughtfully made, these 1962 Wegner designs demonstrate the influence of Shaker furniture principles and craftsmanship on Wegner's aesthetic.

Of course, the master of chair design infused the CH36 chair and CH37 armchair with his own subtle touches. The legs taper off slightly toward the floor, creating a light, elegant appearance. The top of the curved back is more rounded than the bottom, enhancing back support. And the frame and beautifully hand-woven paper cord seat, while delicate in appearance, are sturdily constructed to comfortably seat generations.

2X CH36 DINING CHAIR
FRAME Beech, orange red
SEAT Natural paper cord

2X CH37 DINING CHAIR
FRAME Beech, orange red
SEAT Natural paper cord

CH327 DINING TABLE
TABLETOP Oak, white oil
LEGS Oak, white oil



CH20 ELBOW CHAIR

CH20 ELBOW CHAIR
FRAME Oak, oil
SEAT Thor 307 leather



CH20 ELBOW CHAIR
FRAME Oak, oil
SEAT Thor 307 leather

CH338 DINING TABLE
TABLETOP Oak, oil
LEGS Oak, oil

Hans J. Wegner designed the stackable Elbow Chair in 1956. After producing a single prototype, he set the intricate, production-intensive design aside in his archives, where it remained for nearly half a century.

When Carl Hansen & Søn put the Elbow Chair into production for the first time in 2005, the design quickly established its place in the modern world, winning the ICFF Editors' Award in New York the same year.

The Elbow Chair's characteristic steam-bent backrest, crafted from a single piece of solid wood, provides arm and lower back support and enables a

variety of seating positions. The shape of the backrest is mirrored in the uniquely constructed upholstered seat, which is crafted from curved, compression-molded veneer and appears to float above the legs.

The exceptionally stable, easily stackable chair offers hours of seating comfort, making it an equally appealing choice for dining and working.

CH33 DINING CHAIR
FRAME Oak, oil
SEAT Thor 307 leather



Inviting, organic contours and clean lines keep this classic Hans J. Wegner design as relevant and modern as ever.

Designed for Carl Hansen & Søn in 1957, Wegner's CH33 chair was subsequently in production for ten consecutive years. Carl Hansen & Søn reintroduced the design in 2012, adding colors from Wegner's own working palette to the original wood variant.

The chair's light, graceful silhouette exemplifies many elements typical of Wegner's best designs. It epitomizes organic simplicity, with every part

employing gently rounded forms. The tapered legs and crosspieces are thickest where they need to support load-bearing joints and become more slender when the design allows.

With clear references to the clean lines of the 50s and 60s and a beautiful wood construction with a warm, human feel, the CH33 is an ideal fit for contemporary interiors.

CH33



3X CH33 DINING CHAIR
1X FRAME Beech, black
SEAT Beech, black
1X FRAME Beech, petrol green
SEAT Beech, petrol green

1X FRAME Beech, grass green
SEAT Beech, grass green

CH318 DINING TABLE
TABLETOP Oak, soap
LEGS Stainless steel

CH29 SAWBUCK CHAIR

Hans J. Wegner designed the Sawbuck Chair for Carl Hansen & Søn in 1952, inspired by the simple sawbucks traditionally used by carpenters and woodcutters.

The Sawbuck Chair's unique construction resulted in a sturdy design that required fewer parts than traditional chairs – yet enhanced user comfort with a wider seat front and lightly reclined back.

The chair was taken out of production in the 1970s, and relaunched 20 years later at the suggestion of Wegner's daughter Marianne, becoming an immediate success thanks to its simple, comfort-driven structure and unique aesthetic.



CH327 DINING TABLE
TABLETOP Walnut, oil
LEGS Oak, oil

CH29 SAWBUCK CHAIR
FRAME Beech, black
SEAT Thor 301 leather

CH46 CH47

Yet further examples of Hans J. Wegner's Shaker influences, the CH46 and CH47 chairs combine organic materials and shapes into statement minimalist forms.

From entryways to dining rooms, waiting rooms to conference rooms, these elegant 1965 chair designs showcase Wegner's affinity for functional, elegant simplicity.

Both the CH46 armchair and the CH47 chair share a lightly reclined composition that gives the overall form a dynamic expression. This sculptural back design, together with the hand-woven paper cord seats, ensure a comfortable sitting experience.

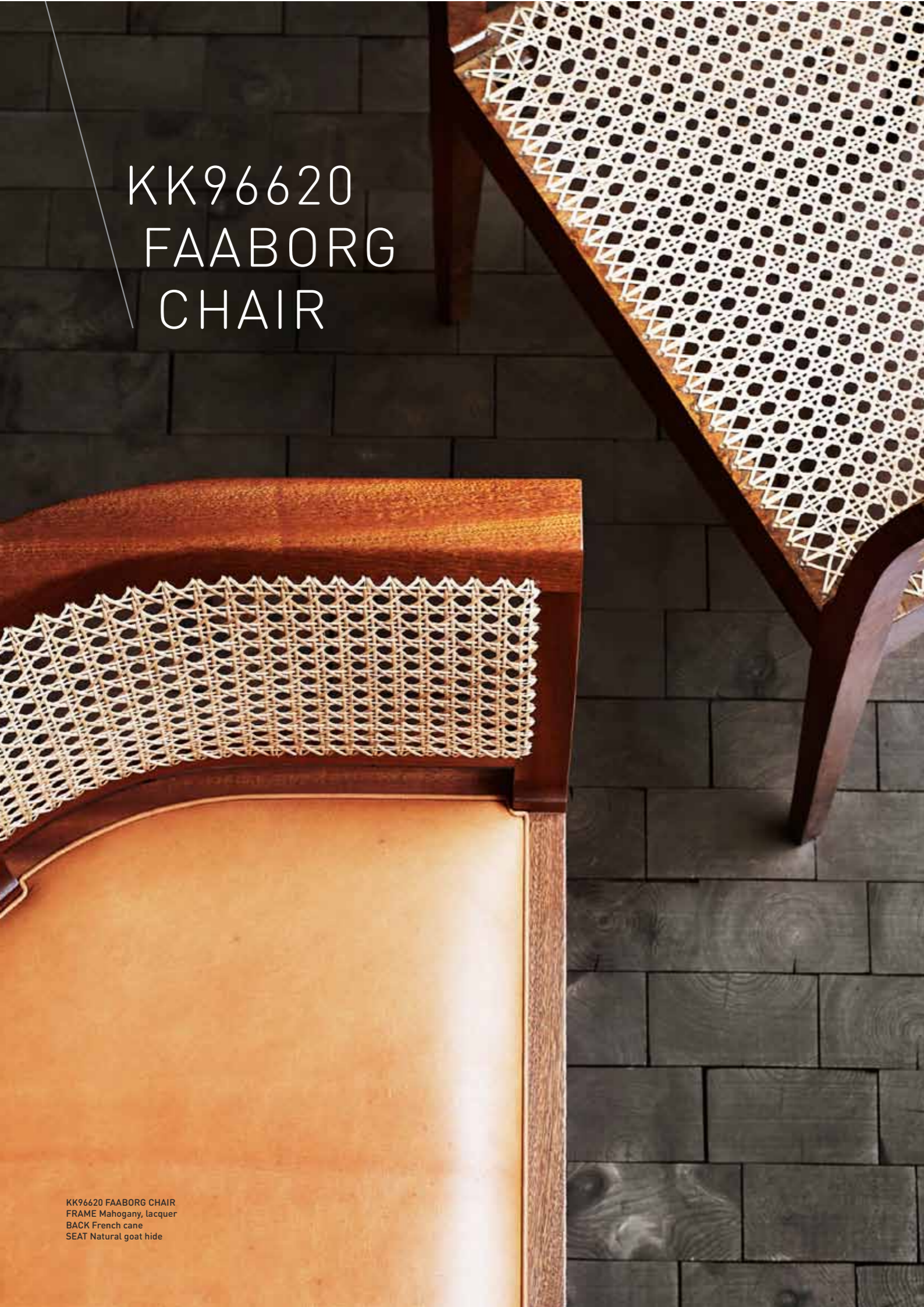


CH47 DINING CHAIR
FRAME Oak, black
SEAT Natural paper cord

CH46 DINING CHAIR
FRAME Oak, black
SEAT Black paper cord

CH46 DINING CHAIR
FRAME Oak, soap
SEAT Natural paper cord

KK96620 FAABORG CHAIR



KK96620 FAABORG CHAIR
FRAME Mahogany, lacquer
BACK French cane
SEAT Natural goat hide



KK96620 FAABORG CHAIR
FRAME Mahogany, lacquer
BACK French cane
SEAT Black goat hide

Kaare Klint created his iconic Faaborg Chair in 1914 and first presented the landmark design to the public at the inauguration of the Danish Faaborg Museum in 1915.

Widely regarded as the first Danish modern design classic, the chair ushered in a new era for Danish design, creating a foundation for the Danish Modern phenomenon that emerged onto the global stage in the 1950s.

The young Klint meticulously considered every aspect of the Faaborg Chair to ensure it fulfilled its intended function, arriving at a light and portable solution that allowed museum visitors to position the chair before artworks they wished to study in greater detail.

The Faaborg Chair's unadorned design and the unity between its structure, materials and function set it apart from its predecessors while showcasing Klint's traditional design values and modern approach.

The elegant form highlights Klint's outstanding sense of space and proportion and his ability to combine architecture and design into a seamless whole.

2X MK99200 FOLDING CHAIR
SEAT + BACK Natural canvas
LEGS Beech, oil

MK98860 FOLDING TABLE
TABLETOP + LEGS Oak, oil



MK99200 FOLDING CHAIR

Mogens Koch's Folding Chair – a tribute to the classic director's chair – made its debut in 1932.

Koch designed the chair for a supplemental church seating contest, reinterpreting the traditional folding stool archetype by pairing easy folding functionality with modern aesthetics.

The forward-thinking concept was deemed too radical in its expression at the time of its inception. In the 1960s, however, the chair began to attract design connoisseurs and gain popularity, and soon went into serial production.

Uniquely self-stabilizing – the act of sitting in the chair gives it stability – the Folding Chair continues to appeal to design aficionados seeking to balance singular form and comfort with space constraints.

The chair offers an elegant alternative to traditional guest seating, and is easy to set up and pack away thanks to Koch's ingeniously simple folding mechanism.

E005 EMBRACE CHAIR



The result of Carl Hansen & Søn's first collaboration with EOOS in 2015 was a dining chair so novel and expressive, it easily functions as a stand-alone, sculptural addition to any interior.

The Embrace Chair unites the Austrian design trio's strong sense of modern aesthetics with Carl Hansen & Søn's century-old tradition of quality craftsmanship and outstanding comfort.

To achieve a precise yet relaxed expression, EOOS paired soft, modern upholstery with a classic, light, solid wood frame. The wooden structure is continuous, with the legs serving as an essential

element of the overall silhouette rather than appendages to the upholstered upper section. The back of the frame, composed of three pieces assembled in classic finger joints, is especially striking.

A soft, three-dimensional cushion functions as seat, back and armrests, embracing the wooden structure and appearing to float within the frame.

4X E005 EMBRACE CHAIR
FRAME Oak, oil
SEAT + BACK Divina MD353
EDGING Natural

SH700 STRAIGHT TABLE
TABLETOP Oak, white oil
BEAM Aluminum
LEGS Oak, white oil

CH56 CH58

Simple and practical, this compact barstool, designed by Hans J. Wegner in 1985, combines solid wood, leather and stainless steel to beautiful effect.

Decades later, it remains an ideal fit for modern kitchens, creating an inviting gathering spot with its soft, organic silhouette and comfortable leather-upholstered seat.

The design is available in two sizes: the taller, bar-height CH56 and the smaller, counter-height CH58.



2X CH56 BARSTOOL
SEAT Sif 92 leather
LEGS Walnut. oil
FOOTREST Stainless steel

2X KK47510 MEDIUM RED CHAIR
LEGS Walnut, lacquer
SEAT + BACK Red goat hide

1X KK37581 LARGE RED ARMCHAIR
FRAME Walnut, lacquer
SEAT + BACK Black goat hide



RED CHAIR SERIES

The chairs Kaare Klint designed between 1927 and 1933 won international acclaim for their prominent roles at two key showcases for the finest in Danish design: the Danish Museum of Art and Design and the Danish Pavilion at the Barcelona International Exposition.

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

The Large Red Chair, the first in the series, was designed for the lecture hall of the new Danish

Museum of Art and Design in central Copenhagen, and shown at the Danish Pavilion at the 1929 Barcelona International Exposition.

Klint then designed the Large Red Chair with armrests for Danish Prime Minister Thorvald Stauning's office at the Christiansborg Palace, and developed the Small Red Chair and the Medium Red Chair to fit various tables.

TABLES



CH318

The elegant CH318 table, designed in 1960, embodies Hans J. Wegner's penchant for simplicity – as well as for dynamic, unexpected pairings of distinct materials.

With his unique understanding of wood in all its possibilities and limitations, Wegner created many designs highlighting the material – each with its own personality yet always in a consistent design language.

The rectangular CH318 exemplifies Wegner's innovative wood and stainless steel combinations. To create a harmonious tabletop surface, Wegner selected hardwood pieces that run the full length of the table. The tabletop is joined to the stainless steel legs via a unique stainless steel frame, resulting in an exceptionally light and stable construction.

A modern classic, the CH318 table is available in two lengths, works well as a dining, work, or conference table, and pairs beautifully with Wegner's many chair designs.

CH318 DINING TABLE
TABLETOP Oak, soap
LEGS Stainless steel

3X CH33 DINING CHAIR

1X FRAME Beech, petrol green
SEAT Beech, petrol green

1X FRAME Beech, black
SEAT Beech, black

1X FRAME Beech, grass green
SEAT Beech, grass green

CH322

The CH322 dining table, designed in 1960, is one of the fortuitous results of Hans J. Wegner's experimentation with combinations of wood and stainless steel.

Underscoring Wegner's deep understanding of his materials and their possibilities, as well as his ability to balance form and function, the CH322 table serves as a sculptural and versatile addition to any contemporary interior.

CH322 DINING TABLE
TABLETOP Oak, oil
LEGS Stainless steel

2X CH88 DINING CHAIR
BACKREST Oak, oil
SEAT Thor 301 leather
LEGS Stainless steel





CH334 CH335 CH336

In 1962, Hans J. Wegner created a number of iconic tables that have stood the test of time. This bold series exemplifies design that satisfies the perennial desire for flexibility and crisp, modern aesthetics.

The design showcases Wegner's experimentation with diverse materials and his emphasis on creating functional objects that serve multiple needs.

The elliptical tabletop comes in either laminate or solid wood with a sleek finish, the legs anchoring the design with industrial yet elegant stainless steel.

Available in three different lengths and with expansion leaves, the table is as well suited to family breakfasts as to celebratory soirées. Like all Wegner dining tables, it can also serve as a conference table.

CH335 DINING TABLE
TABLETOP White laminate
LEGS Stainless steel

2X CH24 WISHBONE CHAIR
FRAME Beech, black
SEAT Natural paper cord

CH327

Hans J. Wegner's 1962 table exemplifies how dedication to craftsmanship can fulfill the inherent promise of a great designer's work.

The solid wood tabletop is made from hardwood staves that run the entire length of the table, resulting in a harmonious surface.

The tabletop appears to float above the frame thanks to its tapered edges, making the design appear very lightweight. An alluring dining table, the CH327 can also serve as a beautiful desk or conference table.

CH327 DINING TABLE
TABLETOP Walnut, oil
LEGS Walnut, oil

2X CH26 DINING CHAIR
FRAME Walnut, oil
SEAT Natural paper cord

CH22 LOUNGE CHAIR
BACK + ARMREST Walnut, oil
FRAME Oak, oil
SEAT Natural paper cord



CH002 DINING TABLE
TABLETOP + LEGS Oak, oil

CH88 DINING CHAIR
BACK + SEAT Beech, grass green
LEGS Black powder-coated steel



CH002 CH006

Designed in 1982, this series of minimalist, versatile dining tables typifies Hans J. Wegner's visionary approach, excelling in contemporary urban spaces that require flexible solutions.

Highlighting Wegner's attention to detail and focus on function, the clean, intelligent design offers numerous options for creating the optimal size and look for any interior.

The two tables – the CH002 for smaller environments, the CH006 for more spacious settings – come equipped with generous hinged leaves at both ends that easily lift up to accommodate guests.

The solid wood design pairs beautifully with Wegner's dining chairs, taking on a different persona depending on the chosen chair style and finish.

SH700 SH705 STRAIGHT TABLE

The Danish design duo Strand + Hvass designed this modern-day classic with industrial edge in 1998.

In creating the Straight Table, Strand + Hvass sought to infuse the modern Danish furniture tradition of simplicity with a bold new expression. The duo's exploration of the interplay of geometric forms and contrasting materials led to the creation of a minimalist, visually unique work with a compelling presence.

The precision of the craftsmanship is visible throughout, from the angular wood tabletop and legs to the light aluminum beams accentuated with a series of holes. The tabletop appears to float atop the beams, playfully concealing an exceptionally strong and stable construction.

The Straight Table is available in two sizes.



SH700 STRAIGHT TABLE
TABLETOP + LEGS Oak, soap
BEAM Aluminum

2X KK87830 PROPELLER STOOL
LEGS Ash, oil
SEAT Natural canvas

SH900 EXTEND TABLE
TABLETOP + LEGS Oak, oil
LEAVES Black, honeycomb

2X E005 EMBRACE CHAIR
FRAME Oak, black
BACK + SEAT Steelcut trio 733
EDGING Natural

SH900 EXTEND TABLE

In 2007, Strand + Hvass set out to design a table that would pay tribute to previous masters while exploring new forms and structural directions.

The resulting Extend Table represents a new era of modern Danish design with its minimalist, visually engaging composition and integration of new structural possibilities. Featuring strong, clean lines, the table offers a perfect pairing of style and stability.

Perhaps most importantly, the Extend Table simplifies table extension to an unprecedented degree, with a cleverly hidden foldout system providing easy access to built-in extensions leaves in a bold, modern black finish.

CH388

Hans J. Wegner's 1960 CH388 dining table offers another beautiful example of the visionary experimentation that characterized much of the designer's work in the 1960s.

In this pared-down, dynamic design, Wegner paired a solid wood tabletop with elegant stainless steel legs and a unique steel frame, the industrial lower half visually anchoring the tabletop. The resulting minimalist, visually engaging composition continues to feel quintessentially modern half a century later.

The round tabletop is available in either oak or white laminate, either as a single piece or a split tabletop that opens in the middle to accommodate insert leaves, making it easy to adjust to any need.



CH388 DINING TABLE
TABLETOP Oak, oil
FRAME Stainless steel

3X CH24 WISHBONE CHAIR
FRAME Beech, steel blue
SEAT Natural paper cord



CH337 CH338 CH339

Hans J. Wegner designed this beautiful solid wood table concept in 1962.

Ideal both for everyday use and for entertaining, the tables – which come in three different sizes and are available with extension leaves – fit most spaces and easily adjust to any occasion.

The core design, characterized by a seamless fusion of organic, geometric forms and impeccable detailing, features an elliptical tabletop and rounded legs that elegantly taper toward the floor.

The natural variations in the solid wood tabletop add depth and personality and make each table unique.

CH337 DINING TABLE
TABLETOP Walnut, oil
LEGS Walnut, oil

2X CH33 DINING CHAIR
BACK + SEAT Walnut, oil
FRAME Oak, oil

LOUNGE CHAIRS





CH07 SHELL CHAIR

Today considered one of Hans J. Wegner's most iconic, groundbreaking works, the Shell Chair patiently waited for the spotlight for several decades.

When Wegner unveiled the design in 1963, some critics loved the avant-garde look, but the general public was reluctant to accept its bold expression. The mixed reviews of the 1960s resulted in very limited production. When Carl Hansen & Søn reintroduced the Shell Chair in 1998, however, it immediately won broad public admiration.

The design's floating lightness is achieved through its wing-like lines and the arches of its tapered, laminated legs. The curved shells of the

chair's signature seat and back are crafted from compression-molded veneer and upholstered, cradling the user in generous comfort. The front legs are crafted from one piece of veneer and the back leg from another, resulting in a uniquely stable and beautiful form.

In short, the Shell Chair is an ideal embodiment of Wegner's belief that a chair should have no rear view, but rather be beautiful from all angles.



2X CH07 SHELL CHAIR
FRAME Smoked oak
BACK + SEAT Hallingdal 596
LEGS Oak, oil



Hans J. Wegner's Wing Chair takes us on a fascinating journey through the talented designer's skills and aesthetics.

Wegner built the fully upholstered easy chair upon a solid beech frame that rests on hand-finished stainless steel legs.

The composition showcased his superb understanding of material and structural dynamics and resulted in a dramatic, sculptural silhouette with instant visual appeal.

The true beauty of this sophisticated work, however, lies beneath the surface. Hidden out of view is a seat and backrest design that enables a variety

of positions, always providing superb support for the back, shoulders, neck and head. The thin legs, slightly higher in front than in back, give the chair an ideal pitch.

Designed in 1960, the Wing Chair was originally produced in very limited numbers, and relaunched in 2006 based on Wegner's original design.

The Wing Chair is available with the optional matching CH446 footstool for added comfort.

CH445 WING CHAIR



CH445 WING CHAIR
BODY Canvas 794
LEGS Stainless steel

CH446 FOOTSTOOL
SEAT Canvas 794
LEGS Stainless steel



1X CH445 WING CHAIR
BODY Canvas 794
LEGS Stainless steel

2X CH445 WING CHAIR
BODY Divina melange 180
LEGS Stainless steel



CH22

CH22 LOUNGE CHAIR
FRAME Oak, oil
SEAT Natural paper cord

CH417 TRAY TABLE
TABLETOP Smoked oak
RIM Oak, oil
BASE Stainless steel

NUP003 WOODLINES
RUG Charcoal with black lines

The CH22 was the first model in Wegner's debut collection created exclusively for Carl Hansen & Søn in 1950 – a series that also included such iconic designs as the Wishbone Chair and the CH25 lounge chair.

After several decades, Carl Hansen & Søn brought the intricately detailed CH22 back into production in 2016, manufacturing the design to Wegner's exacting original specifications.

The lounge chair features Wegner's characteristically shaped armrests, an envelope-woven paper cord seat, and a distinctive back shell in form-pressed veneer with striking oblong cover caps. The chair's refined joinery is evident in the

finger-joined corners of the seat frame, with the forelegs locking into wooden wedges in a color contrasting that of the frame.

Today, while parts of the production process have been modernized, the CH22 is still manufactured as it was when Wegner oversaw initial production at the Hansen family facilities in 1950: with expert hand craftsmanship from assembly through surface treatment and seat weaving.



CH44

With the heart of a cabinetmaker and the mind of a modern functionalist, Hans J. Wegner continually worked to simplify form and perfect functionality.

He found a kindred design approach in American Shaker furniture, which inspired his 1965 CH44 design, as well as the closely related CH46 and CH47.

The CH44 features Wegner's characteristic, visible joints between the front legs and armrests, with the armrests widening to provide strength to the joints that connect to the back legs.

The chair is crafted from solid wood and features a durable paper cord seat. It is available with optional seat and back cushions and the optional matching CH53 footstool for added comfort.

CH44 LOUNGE CHAIR
FRAME Oak, black
SEAT Black paper cord

CH53 FOOTSTOOL
FRAME Oak, black
SEAT Black paper cord



CH468 OCULUS CHAIR

Designed in 1960, Hans J. Wegner's stunning Oculus Chair went into production half a century later.

In examining the vast archives of the Hans J. Wegner Studio, Carl Hansen & Søn came across a clay model of a previously unknown lounge chair, along with photos of an early prototype.

A later discovery of Wegner's drawings of the chair enabled us to begin producing it in 2010 in accordance with the designer's original vision.

"Oculus," Latin for eye, refers to the eye-like shape in the upholstery of the chair's back. The pairing of an unusual design with a supremely comfortable,

supportive structure made the Oculus Chair an instant favorite.

The chair's curved, oversized backrest and large, sloping armrests create an inviting nook for relaxation and provide a dramatic contrast to the lightweight stainless steel legs. The bold silhouette can serve as the centerpiece of any room on its own, and functions well in groups.

The Oculus Chair is available with the optional matching CH446 footstool for added comfort.



CH468 OCULUS CHAIR
BODY Clara 544
LEGS Stainless steel

CH417 TRAY TABLE
TABLETOP White laminate
RIM Oak, oil
BASE Stainless steel

E015 EMBRACE LOUNGE CHAIR
FRAME Oak, oil
SEAT + BACK Basel 189
EDGING Black

E016 EMBRACE FOOTSTOOL
SEAT Basel 189
LEGS Oak, oil
EDGING Black

E015 EMBRACE LOUNGE CHAIR

Having changed the dining chair conversation with the uniquely enveloping Embrace Chair in 2015, E00S translated the design into the lounge category in 2016, continuing Carl Hansen & Søn's evolution while keeping strong ties to our DNA.

The resulting Embrace Lounge Chair and matching footstool continue the Embrace story, but with key revisions to create the ultimate relaxation experience.

In both designs, the wooden structure is continuous, with the legs serving as an essential element of the overall silhouette, and the striking back featuring three pieces assembled in classic finger joints. The seat, back and armrests are crafted from a single soft, three-dimensional

cushion, its upholstery embracing the wooden structure and appearing to float within the frame.

The Embrace Lounge Chair's proportions, however, differ significantly from its dining chair counterpart, influencing the chair's entire geometry. The lounge chair's more padded cushions achieve an even more enveloping feel, and create greater visual contrast between the soft upholstery and the simple wood frame.

FH419 HERITAGE CHAIR

The mounting interest in Henningsen's work in recent years points to the timelessness of his aesthetic values and design approach.

Characterized by soft, elegant lines and high quality down to the smallest detail, the Heritage Chair bears testimony to Henningsen's constant pursuit of perfection.

With this 1930 design, Henningsen drew on inspiration from earlier style epochs, particularly French imperial and 17th-century British styles, to create a classic so comfortable and inviting that it easily becomes the favorite chair in any space.

The fully upholstered easy chair is built upon a meticulously crafted, solid beech frame. It is available with the optional matching FH420 footstool for added comfort.



FH419 HERITAGE CHAIR
BODY Canvas 614
BUTTONS Canvas 614
LEGS Walnut, oil

FH420 HERITAGE FOOTSTOOL
SEAT Canvas 614
LEGS Walnut, oil

FH429 SIGNATURE CHAIR

As the last piece of furniture Frits Henningsen designed and produced, the Signature Chair crowned his life's work and consummated his legacy as one of Denmark's greatest furniture designers.

A cabinetmaker who held his profession to very high standards, Henningsen always manufactured his own designs. He often began the process by creating a small model – in this case, using modeling clay and toothpicks. The frame was then manufactured in his Copenhagen workshop, undergoing months of testing and adjustments before Henningsen was content with the result.

After the chair was completed in 1954, fewer than 20 pieces were produced. Carl Hansen & Søn reintroduced the design in 2015.

Over the course of his career, Henningsen's work evolved towards increasing simplicity, with the Signature Chair becoming his purest, most pared-down design.

His interest in achieving comfort and elegance through the use of graceful, curved lines is apparent in this final project. Its soft, inviting shapes and floating armrests create a simple, organic form that calls for quiet contemplation.



FH429 SIGNATURE CHAIR
FRAME Walnut, oil
BODY Sif 95 leather

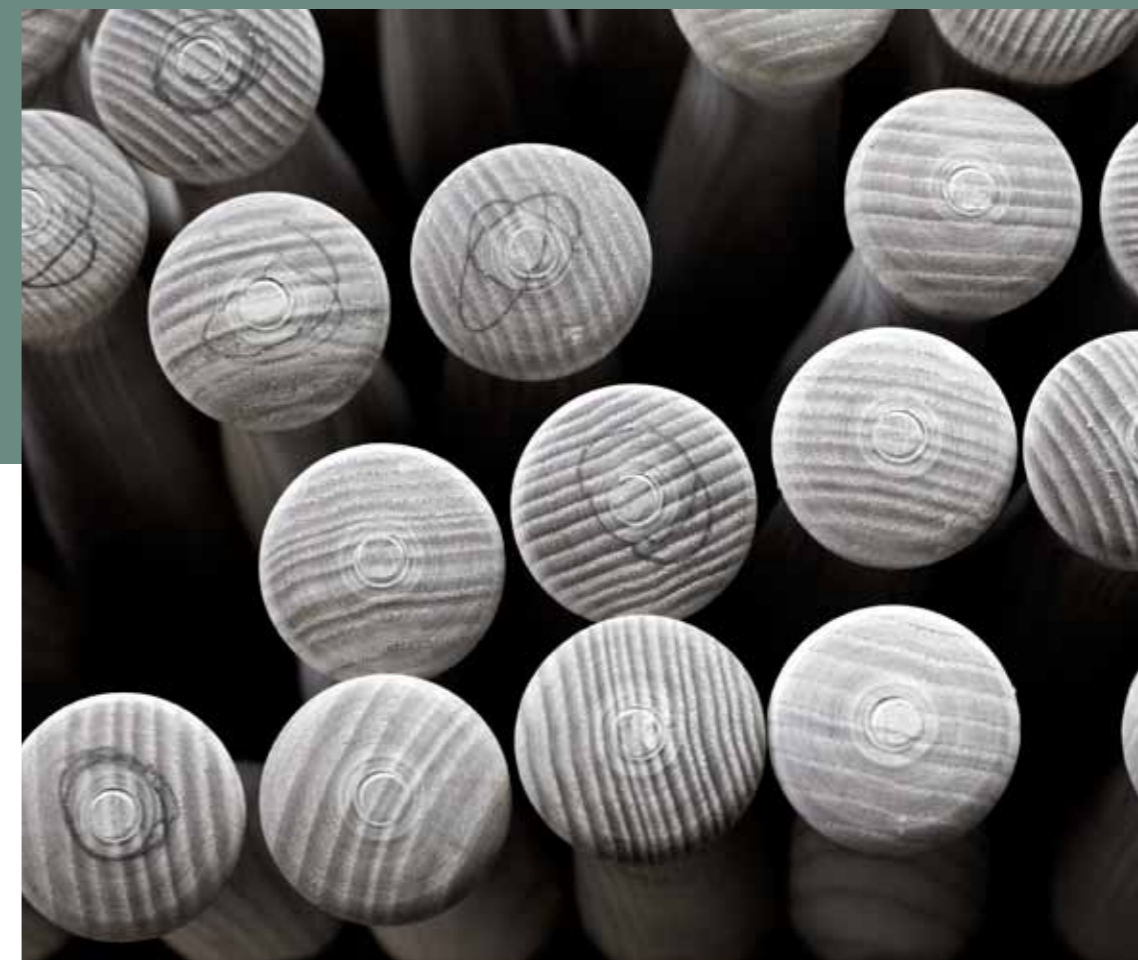
KK47000 SAFARI CHAIR



2X KK47000 SAFARI CHAIR
1X FRAME Ash, oil
SEAT + BACK Natural canvas

1X FRAME Smoked ash, oil
SEAT + BACK Sif 92 leather

KK97170 SAFARI FOOTSTOOL
FRAME Ash, oil
SEAT Natural canvas



Captivated by the chairs an American cinematographer and his wife had used on their African safari, Kaare Klint set out to transform the portable knockdown archetype into an elegant design for modern interiors.

The safari chairs in the couple's photos were likely based on Indian Roorkee Chairs used by the British military – possibly the first examples of self-assembled furniture.

The archetype featured glueless joints, tool-free assembly, and an intelligent construction that caused the joints to tighten when the chair was occupied, enhancing strength and stability.

Klint delved into simplifying, clarifying and refining the chair's composition, exhibiting his final Safari Chair design in 1933 at the Copenhagen Cabinetmakers' Guild Exhibition.

While inspired by its British predecessor, Klint's sophisticated, lightweight chair is defined by his signature systematic approach, fine craftsmanship, well-conceived proportions, and remarkable material effects.

KK53130 EASY CHAIR

The Copenhagen Saddlemakers' and Upholsterers' Guild's 475th anniversary in 1935 offered Kaare Klint an opportunity to showcase his excellent upholstery skills.

Klint submitted four distinct designs to the Guild's celebratory competition under the title "Christmas 1934": the Red Chair with armrests; a sofa bed upholstered with Greek fabric; a sectional sofa; and the elegant, upholstered Easy Chair featuring a loose, down-filled seat cushion.

Lauded as a very modern contribution due to its precise, tight lines and composition, the Easy Chair was produced for the 1937 Copenhagen Cabinetmakers' Guild Exhibition.

KK53130 EASY CHAIR
BODY Sunniva 1180
LEGS Oak, oil



2X KK43960 MIX CHAIR
BODY Red goat hide
LEGS Oak, oil

KK43960 MIX CHAIR

Kaare Klint's Mix Chair has earned iconic status among collectors since its unveiling in 1930, admired as much for its elegant, flowing form as its intricate construction concept.

The culmination of a sophisticated geometric exercise, the design features a series of convex and concave curves that repeat and mirror one another to form the main frame and armrests. By contrast, the solid wood legs are kept square, with just the back legs gently sloping back to support the chair's slightly reclined profile.

The armchair embodies Klint's signature systematic design approach, using geometry and mathematics to achieve ideal shapes, proportions, and overall balance.

The loose, firm cushions offer exceptional comfort while reiterating the design's gentle curves and helping to maintain the intended form.

KK87830 PROPELLER STOOL

An exercise in mathematical construction, the Propeller Stool expressed Klint's vision of the ideal fold, with the two intersecting, propeller-shaped legs forming a perfectly round rod when folded flat.

Although initially too complex to put into production, the 1930 design quickly attracted attention and was featured as a concept in several design books. A prototype was created in 1956 for the major memorial exhibition for Kaare Klint at the Danish Museum of Art and Design, and the design went into production in 1962, eight years after Klint's death. In 1964, the Propeller Stool was presented at the Copenhagen Cabinetmakers' Guild Exhibition, organized by Kaare Klint's son, Naur Klint.

The idea of a folding stool was certainly not new; the concept existed as early as the Bronze Age. Klint, however, refined and optimized it, adding the innovative propeller element.

The stool is produced using wood with long, strong fibers that help support the slim, sophisticated construction. An optional tray transforms the stool into a low table.

2X KK87830 PROPELLER STOOL
FRAME Ash, oil
SEAT Natural canvas



LM92 METROPOLITAN CHAIR

The Metropolitan Chair, designed by Ejner Larsen and Aksel Bender Madsen, was first presented at the Copenhagen Cabinetmakers' Guild Exhibition in 1949 and went into production the following year. A decade later, the design rose to international fame – and earned its moniker.

The chair's big breakthrough came in 1960 at the Metropolitan Museum of Art in New York, where the most prominent symbols of Danish design and culture were showcased in an exhibition titled "The Arts of Denmark." The design consequently earned the great honor of being called the "Metropolitan Chair."

The result of many late-night work sessions, the Metropolitan Chair is distinguished by a tensioned back- and armrest crafted from a single piece of veneer.

The chair is available in two variants: one fully upholstered in luxurious saddle leather, the other combining a leather-upholstered seat with an exposed veneer back.

Known for its excellent seating comfort, the Metropolitan Chair can be used as a conference, dining or desk chair.

LM92T METROPOLITAN CHAIR
FRAME Walnut, oil
SEAT Sif 98 leather

LM92 METROPOLITAN CHAIR
FRAME Walnut, oil
SEAT Black saddle leather



CH25

The CH25, one of the first four chairs Hans J. Wegner designed especially for Carl Hansen & Søn in his first three weeks with the company in 1950, was somewhat of a revolution.

Like the Wishbone Chair, it is ambitious and bold in its sculptural shape. But it also caused a stir with its materials. Wegner's choice of woven paper cord – a wartime substitution material – for the seat and back was unheard of at the time. But Wegner liked the look and durability of the material, and so have generations of his fans.

The lounge chair has remained tremendously popular and in continuous production ever since: a testament to Wegner's visionary approach.

It takes a skilled craftsman 10 hours to complete the seat and back by hand, using about 400 meters of paper cord and a double weaving technique that creates the unique pattern.



CH25 LOUNGE CHAIR
FRAME Oak, soap
SEAT + BACK Natural paper cord

CH417 TRAY TABLE
TABLETOP Smoked oak
RIM Oak, oil
BASE Stainless steel

CH28 LOUNGE CHAIR
FRAME Oak, oil
BACK + ARMREST Walnut, oil



CH28

Functional and sculptural, with an exceptional finish, Hans J. Wegner's 1952 CH28 lounge chair design features many of the master's signature elements.

Though angular and precise in its expression, the CH28 – closely related to Wegner's famous Sawbuck Chair – showcases Wegner's dedication to finding the optimal balance of function and visually pleasing form. The design also achieves excellent comfort.

Noteworthy details include rounded armrests, wooden seat buttons that contrast with the wood grain of the seat and back, and the intriguing dynamic between the thin, bent seat and back and the more robust legs.

MG501 CUBA CHAIR

Designed by Morten Gøttler in 1997, the Cuba Chair exemplifies contemporary design with its ideal balance of form and function, and nods to previous masters who experimented with elevating the folding chair concept.

Taking extra seating to a new level, the Cuba Chair features a solid oak frame, with the cotton girths around the frame forming a comfortable seat and back and providing excellent support as they gently follow the body's contours.

Ideal as an extra or a permanent fixture, the light and flexible folding lounge chair can easily be hung on a wall or placed on an optional floor stand for convenient storage.

2X MG501 CUBA CHAIR
FRAME Oak, white oil
SEAT + BACK Cotton webbing, natural

FRAME Oak, white oil
SEAT + BACK Cotton webbing, black



OW149 COLONIAL CHAIR
FRAME Walnut, oil
CUSHIONS Sif 95 leather

OW149F COLONIAL FOOTSTOOL
FRAME Walnut, oil
CUSHION Sif 95 leather

NUP003 WOODLINES
RUG White with black lines

OW150 DAYBED
FRAME Oak, oil
CUSHION Sif 95 leather

OW449 COLONIAL COFFEE TABLE
TABLETOP + LEGS Oak, oil

OW149 COLONIAL CHAIR

In 1949, Ole Wanscher introduced his Colonial Chair – a modern design with historical roots that remains his most famous furniture work.

Known as a minimalist and functionalist, Wanscher also had a predilection for the slim and refined. Yet despite its slender dimensions, the Colonial Chair is very stable, its strength lying in the carefully designed bracing.

The design's sophisticated, slightly curved armrests rise to a point before taking a turn downward – a trademark Wanscher feature. The front and back legs are made of roundwood timber, with the back legs curving gently outward for added stability and a more refined silhouette.

Fifteen years later, Wanscher would design the matching Colonial Sofa and Colonial Coffee Table, creating the Colonial Series.

The Colonial Chair is available with the optional matching OW149F footstool for added comfort.

TA001 DREAM CHAIR

In 2013, the acclaimed Japanese architect Tadao Ando designed the Dream Chair for Carl Hansen & Søn as a tribute to Hans J. Wegner, seeking to capture the sculptural minimalism that defined Wegner's work.

Residing at the intersection of art and design, the Dream Chair merges beauty and comfort as it invites relaxed reflection. True to Wegner's mantra, the chair is designed to be enjoyed from all angles, its form as captivating when viewed from the front as from the sides and back.

To create the necessary characteristics of a chair from the fewest possible parts, Ando and the cabinetmakers at Carl Hansen & Søn used three-dimensional veneer that can be curved along two axes during the molding process. Pushing the size and curvature of the veneer sheet beyond what was thought possible, Ando succeeded in creating a form that is dreamlike both in its construction and its soothing effect.

2X TA001 DREAM CHAIR
FRAME Oak, oil
CHAIR Sif 93 leather
NECK REST Sif 93 leather



FEATURED
SPACES



VINEYARD IN ITALY



PROJECT: Podernuovo Srl Società Agricola Vineyard
BY: Alvisi Kirimoto + Partners
LOCATION: Siena, Italy
PHOTOS: Fernando Guerra | FG+SG fotografia de arquitectura

NOVI RESTAURANT LONDON



PROJECT: Restaurant Novi
BY: House of Grey
LOCATION: London, UK
PHOTOS: Jake Curtis

CASA NO GERÊS, PORTUGAL



PROJECT: Casa No Gerês
BY: Correia/Ragazzi Architectos
LOCATION: Caniçada, Vieira do Minho, Portugal
PHOTOS: Luis Ferreira Alves

APARTMENT IN BARCELONA



PROJECT: Apartment in Eixample
BY: Studio Vilablanch
LOCATION: Barcelona, Spain
PHOTOS: Shaulin/Kerstin Rose



HOTEL SP34 DENMARK



PROJECT: Hotel SP34
BY: Morten Hedegaard
LOCATION: Copenhagen, Denmark
PHOTOS: Mikkel Adsbøl

AUDIO-TECHNICA CORPORATION, JAPAN

PROJECT: Audio-Technica Corporation
BY: Waseda University Akasaka Yoshiaki Laboratory
CONSTRUCTION AND WORKPLACE: Takenaka Corporation
LOCATION: Tokyo, Japan
PHOTOS: Kenta Hasegawa



TAKI SEED KANTO BRANCH, JAPAN



PROJECT: Takii Seed Kanto Branch (Restaurant)
BY: r-session inc., Mr Masayoshi Setogawa, Mr Toyohito Hirai
LOCATION: Tsukuba-shi Ibaragi, Japan
PHOTOS: Kenta Hasegawa

HUDSON WOODS, USA



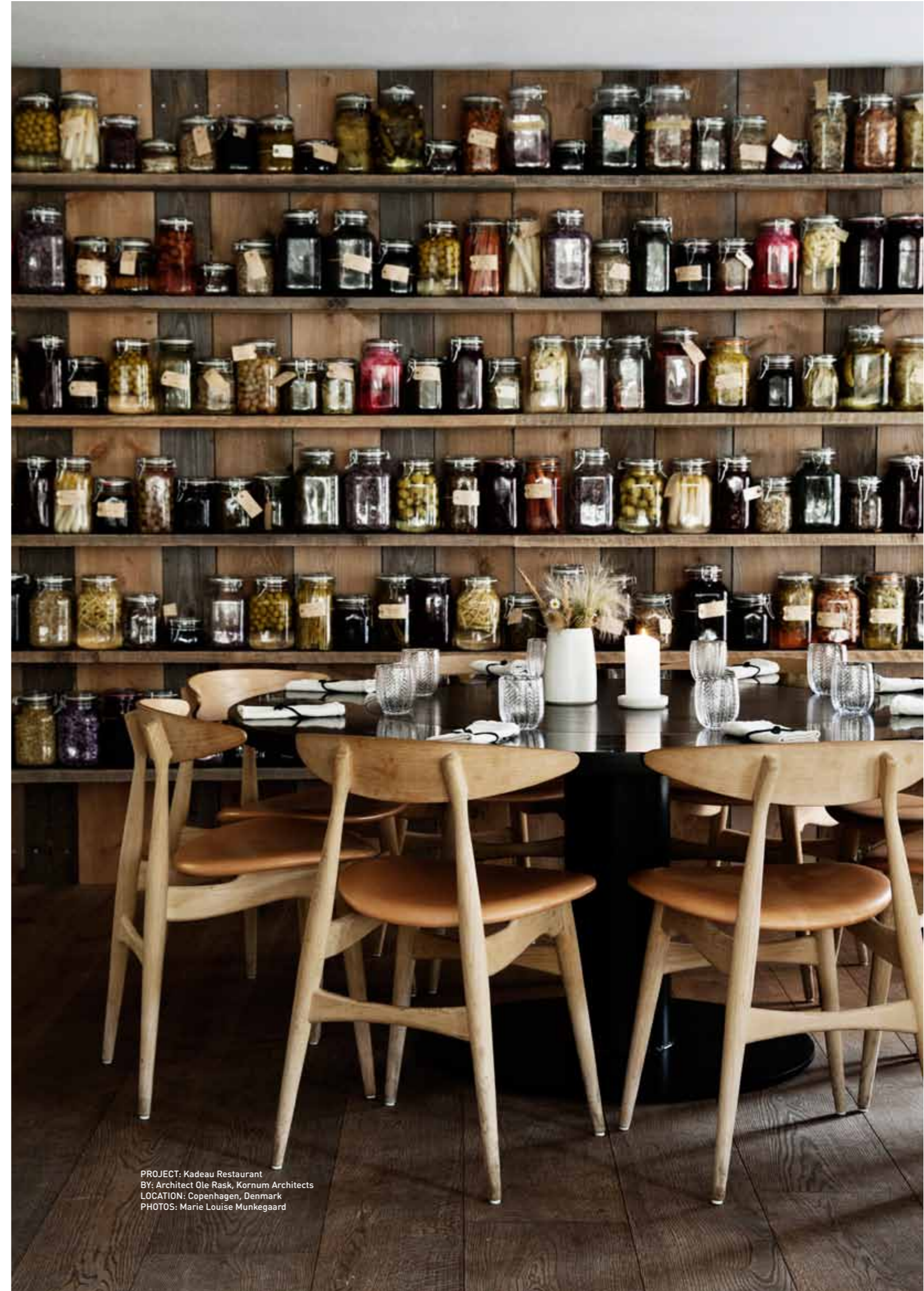
PROJECT: Hudson Woods
BY: Lang Architecture
LOCATION: Kerhonkson, USA
PHOTOS: Deborah DeGraffenreid Photography

HOUSE HOLMAN, SYDNEY



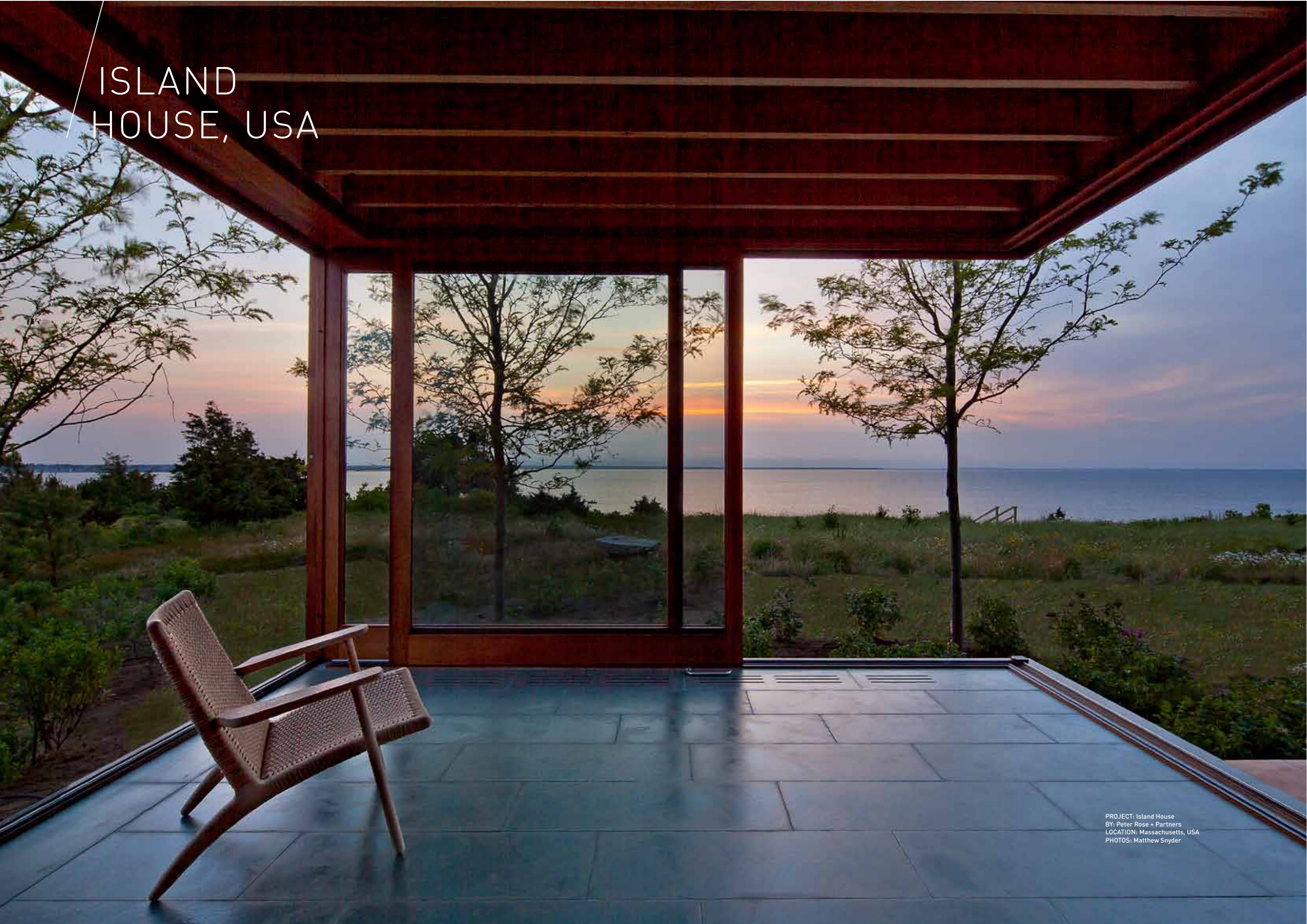
PROJECT: House Holman
BY: Durbach Block Jaggars Architects
LOCATION: Sydney, Australia
PHOTOS: Peter Bennetts

RESTAURANT KADEAU, DENMARK



PROJECT: Kadeau Restaurant
BY: Architect Ole Rask, Kornum Architects
LOCATION: Copenhagen, Denmark
PHOTOS: Marie Louise Munkegaard

ISLAND HOUSE, USA



PROJECT: Island House
BY: Peter Rose + Partners
LOCATION: Massachusetts, USA
PHOTOS: Matthew Snyder

SOFAS



CH101-CH104 CH100 SERIES

Designed by Hans J. Wegner in 1970, this series was relaunched in 2008 in celebration of Carl Hansen & Søn's 100th anniversary.

Comprising the CH101 lounge chair and three sofas, CH102-104, Wegner's CH100 Series represents some of the finest steel work of his career. The highly geometric design, which visually unifies natural and industrial elements, remains relevant decades later.

Every CH100 Series design is handcrafted on a solid wood interior frame to enable the finest upholstery methods. For the visible part of the frame, Wegner selected hand-polished stainless steel whose inherently industrial feel is offset by its elegant form.

The reversible cushions are made from a combination of small foam pieces and down around a layer of foam, making them exceptionally comfortable.



CH103 SOFA
FRAME Stainless steel
SEAT + BACK Sif 92 leather

CH101 LOUNGE CHAIR
FRAME Stainless steel
SEAT + BACK Sif 92 leather

CH106 COFFEE TABLE
TABLETOP Clear glass
FRAME Stainless steel

3X KK48650 ADDITION SOFA
SEAT + BACK Natural goat hide
LEGS Walnut, oil

KK48650 KK48651 ADDITION SOFA

Designed in 1933, Kaare Klint's Addition Sofa is composed of two modules – one with and one without a back – that can be combined to create the ideal seating arrangement for any space.

Inspired by a French rococo sofa, Klint designed a versatile, modern sectional. The first variant was created in the early 1930s for the prestigious New Carlsberg Foundation offices in Copenhagen. Klint then continued to refine the design, presenting the final Addition Sofa at the 1933 Copenhagen Cabinetmakers' Guild Exhibition.

The Addition Sofa is trimmed with piping to ensure beautiful, clean seams around the seat and back. The leather pleats create rhomboid panels that are held in place with leather-covered buttons and open up when pressure is applied to the sofa to keep the leather from overstretching.

The sofa quickly earned accolades for its simple construction and sophisticated upholstery, including an award at the Copenhagen Saddlemakers' and Upholsterers' Guild's 475th anniversary competition in 1935. Today, the modular design remains a coveted choice for contemporary interiors.

CH401-CH404 KASTRUP SERIES

Hans J. Wegner designed this sofa series in 1958 for Copenhagen Airport, where it continues to set an inviting, relaxed tone to this day.

The minimalist Kastrup Series lounge seats, notable for their stainless steel legs and gently curved lines, are available as a single chair and as two-, three- and four-seat sofas.

All pieces are handcrafted using a solid wood interior frame to enable the finest upholstery methods. This construction also provides excellent durability, making the chair and sofas well-suited for generations of use in public areas or private homes.

Wegner's pairing of cool steel and warm, organic shapes and upholstery creates a balanced expression and lends the pieces exceptional versatility.



CH403 KASTRUP SERIES
FRAME Stainless steel
SEAT + BACK Sif 95 leather

MK10040 MK10041

Mogens Koch designed the low, elegant Easy Chair 51 and Model 52 sofa for the 1936 Copenhagen Cabinetmakers' Guild Exhibition as a set of fireside furniture.

Koch developed a striking construction for the pair of designs, loosely placing the upholstered section on a visible, solid wood frame, with the top row holding the seat securely in place.

A believer in honest design, Koch disliked legs that seemingly appeared out of nowhere, seeing this as cheating. He similarly disapproved of using upholstery to hide cheap wood and felt that every

design's construction should be of high quality throughout.

The exposed frame structure exemplifies the Danish functionalists' idiom of separating the bearing and borne parts – or the frame from the seat – to highlight the beauty of the natural materials and make the construction a design feature in and of itself.



MK10041 SOFA
SEAT + BACK Sif 90 leather
FRAME Walnut, oil

OW603 SOFA
SEAT + BACK Thor 359 leather
LEGS Oak, soap

OW449 COLONIAL COFFEE TABLE
TABLETOP + LEGS Oak, oil

NUP003 WOODLINES
RUG Black with white lines

OW602 OW603

Ole Wanscher originally designed the two-seater OW602 and three-seater OW603 sofas in 1960 as part of a complete living room set. They have since become treasured classics.

As with many of his other works, Wanscher found the inspiration for this series beyond the borders of his native Denmark, merging elements of classic English and Oriental furniture to create a new expression.

Comfortable and elegant, with a clean and dynamic design, the sofas combine linear and organic forms to great modern effect. They continue to be crafted by hand over solid wood frames, carrying on Wanscher's legacy of exacting craftsmanship.

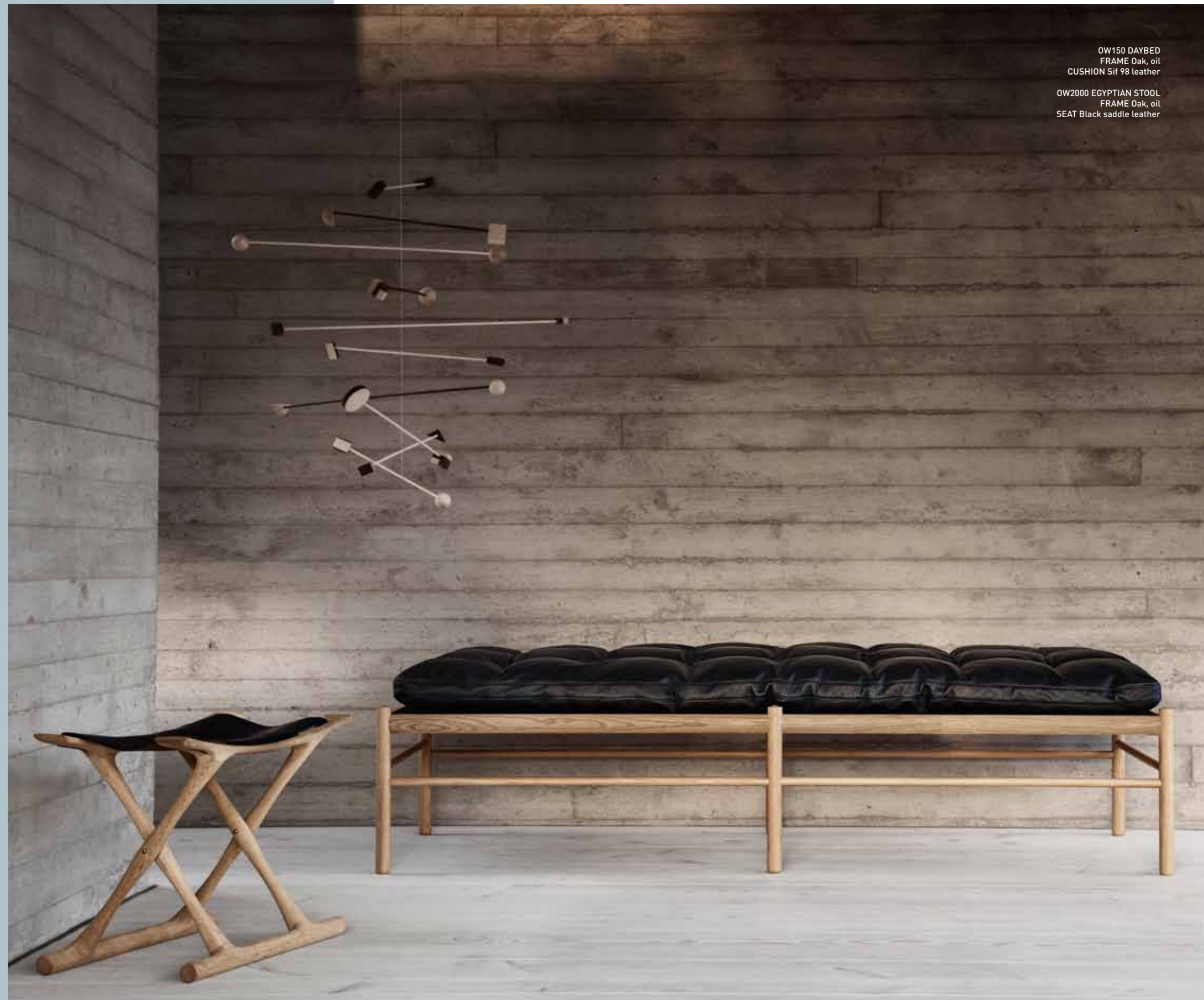
OW150 OW2000

Many of Ole Wanscher's designs have become collector's items by virtue of their timeless simplicity and beautiful finishes. His distinctive daybed and folding stool exemplify his creative vision and masterful touch.

Intrigued and inspired by classic furniture, Wanscher studied it wherever he went, incorporating the styles and elements he felt best merged functionality and aesthetics into his own work.

The clean, classic 1949 daybed features a single long cushion that appears to float above an angular, solid oak frame, but is in fact supported by a delicate yet strong cotton webbing. Hand-sewn buttons create a simple square pattern that accentuates the daybed's geometric form, while an optional bolster pillow enhances user comfort.

In Wanscher's Egyptian Stool, we see the influence of his travel outside of Denmark. While in Egypt, Wanscher became fascinated with old seats of power, and in 1957 designed the elegant, lightweight Egyptian Stool with Temple of Thebes furniture in mind. The design eloquently nods to his source of inspiration, yet is distinctly modern in its expression and construction. The seat, crafted from saddle leather, easily collapses into the chair when folded.



OW150 DAYBED
FRAME Oak, oil
CUSHION Sif 98 leather

OW2000 EGYPTIAN STOOL
FRAME Oak, oil
SEAT Black saddle leather

CH162 CH163

When Hans J. Wegner designed this sofa in 1965, he merged new ideas for comfort with his signature emphasis on making the structural elements visible – to impeccable results.

Carl Hansen & Søn discovered the design in Wegner's vast archives – and relaunched it in 2013.

Wegner's unparalleled attention to detail is visible throughout, as is his ability to transform functionally necessary elements into unique, essential aspects of the design.

The sofa is built upon a solid wood frame, its vertical and horizontal lines softened by upholstered cushions. Using down in sofas – a brand new idea at the time – enabled Wegner to infuse exceptional comfort into a fairly geometric form.

The enlarged wooden plugs in the armrests artfully conceal screws that simplify reupholstering, while bringing attention to the elegant frame construction.

The sofa is available as the two-seater CH162 and three-seater CH163.



CH163 SOFA
FRAME Walnut, oil
SEAT + BACK Sif 90 leather

CH008 COFFEE TABLE
TABLETOP + LEGS Walnut, oil

NUP003 WOODLINES
RUG Black with black lines

OW149-2 COLONIAL SOFA

In 1964, Ole Wanscher reimaged his popular 1949 Colonial Chair as a two-seater sofa. Produced in very small quantities, the design was virtually unknown until Carl Hansen & Søn launched the entire Colonial Series, including a coffee table, in 2015.

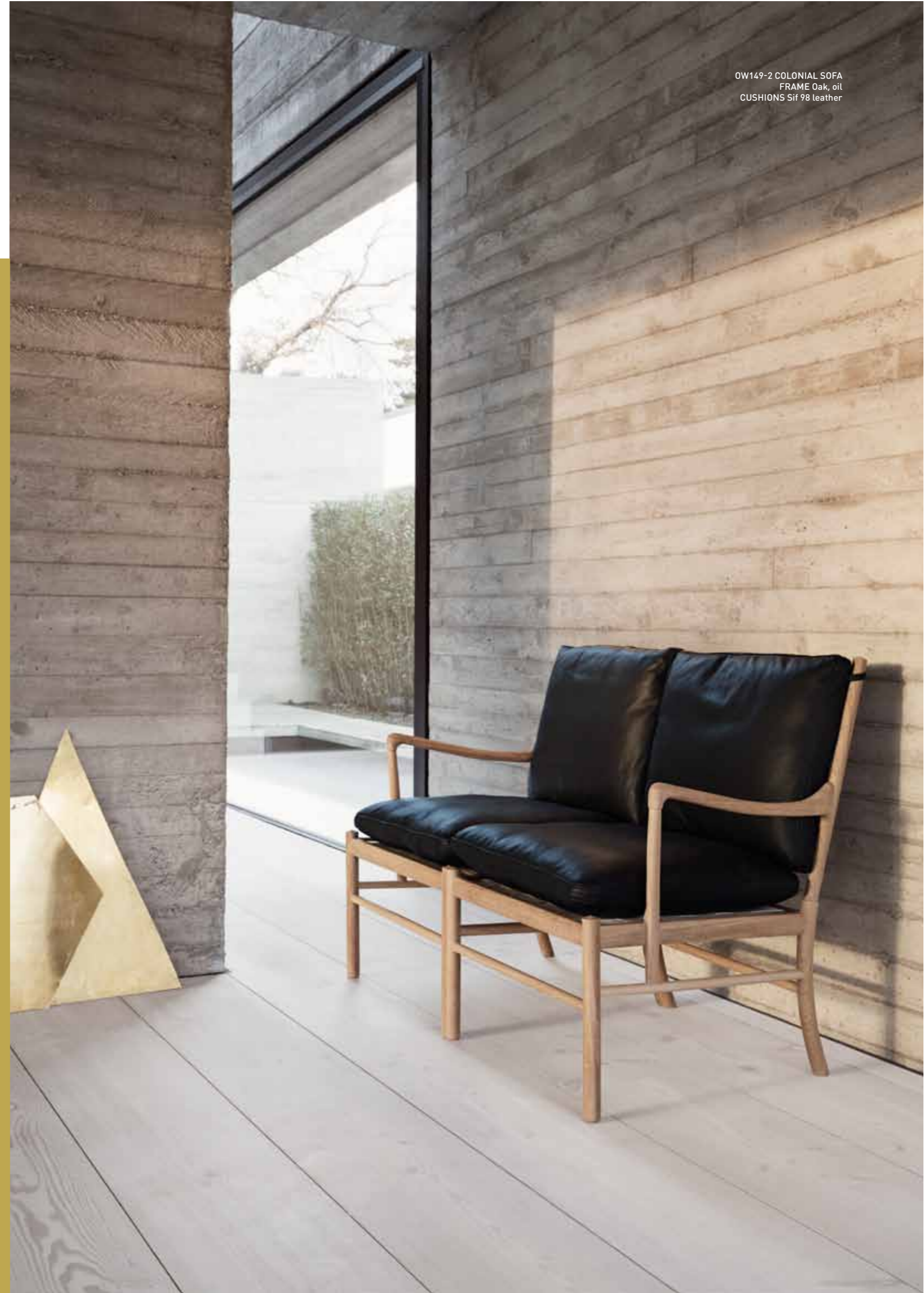
The Colonial Series' name and styling reflect Wanscher's fascination with 18th century English furniture design, which was often inspired by styles and materials used in the colonies.

Based on the same core design as the armchair, the Colonial Sofa communicates Wanscher's fondness for refined detailing. The sofa features a relatively simple lattice construction, its elements supporting one another. The slender dimensions

are kept minimal, the design's strength achieved instead through a well-conceived structure that includes double center legs for necessary strength.

Wanscher's trademark interpretation of classic shapes according to modern needs for functionality is evident in the Colonial Sofa's combination of a timeless expression and a modern approach to materials and construction.

OW149-2 COLONIAL SOFA
FRAME Oak, oil
CUSHIONS Sif 98 leather



TK8 DAYBED
FRAME Oak, oil
CUSHION Sif 98 leather
LEGS Chromed steel



TK8

Designed in 2009 to enhance any lounge setting, Thomas Bo Kastholm's TK8 daybed became an instant classic.

With its sleek and straightforward appearance and seamless combination of leather, wood and stainless steel, the TK8 has a powerful presence that fits as neatly into living rooms as into public spaces like the modern Copenhagen Airport.

The frame, produced without welding, is easy to assemble using just a few bolts. The daybed is available in two sizes with an optional pillow for added comfort.

COFFEE TABLES /



ML10097 EGYPTIAN TABLE

Mogens Lassen first exhibited this round coffee table, inspired by folding stands found in Tutankhamen's tomb in 1922, at the Copenhagen Cabinetmakers' Guild Exhibition in 1940.

The elegant table easily collapses for storage with the release of a small brass sliding latch beneath the tabletop – a flexible design that exemplifies the functionalism inherent in classic furniture types.

For Lassen and his contemporaries, function was paramount. Their approach – strongly influenced by Kaare Klint – often began with the careful study and refinement of long-existing archetypes such as safari-style knockdown chairs, British Windsor and Chippendale chairs, and flexible, practical tables like the Egyptian Table.

These clear, proven furniture types appealed to mid-century design and architecture visionaries, upholding their core belief that intelligent, purposeful design never goes out of style.

ML10097 EGYPTIAN TABLE
TABLETOP + FRAME Oak, oil



MK98860 FOLDING TABLE

Light, clean, and intelligently constructed, Mogens Koch's 1960 Folding Table offers a stable, elegant extra surface.

A testament to Koch's dedication to systematic design with ideal proportions, honed during his years with Kaare Klint, the table has an ideal surface width and width-to-depth ratio, making it easy and comfortable to carry.

The design adjust to two heights to match varying needs. To ensure that it would remain decorative even when folded, Koch added a saddle leather strap that makes it easy to hang flat on a wall.



MK98860 FOLDING TABLE
TABLETOP + FRAME Oak, oil

LM92 METROPOLITAN CHAIR
FRAME Oak, oil
SEAT + BACK Cognac saddle leather

CH417 TRAY TABLE

Hans J. Wegner's 1970 reversible Tray Table stands out as a quintessential example of his mindful approach to creating versatile, unique, and above all functional design.

The CH417 Tray Table combines two parts – a reversible round tray and a collapsible base – into a smart, easy-to-store solution that is at once light and sturdy; practical and elegant.

A natural oak rim contains the thin, laminate tray, which is available with Wegner's original black and white sides or with light oak veneer and smoked oak veneer sides.

A single cutout along the tray's edge creates a convenient handle, making it comfortable to carry when serving refreshments or hors d'oeuvres.

The rim is held together by a narrow piece of smoked oak wedged into its center: a classic example of the refined, clever design details for which Wegner was well known.



CH417 TRAY TABLE
TABLETOP Smoked oak
RIM Oak, oil
BASE Stainless steel



OW449 COLONIAL COFFEE TABLE

Ole Wanscher designed this classic table in 1964 – the same year he developed a two-seater version of his Colonial Chair – creating a harmonious focal point for the entire Colonial Series.

The Colonial Coffee Table communicates Wanscher's desire to lend modern style and utility to classic objects.

Featuring a square veneer tabletop and framing that mirrors that of the Colonial Chair and Colonial Sofa in its precise detailing, raised corners, and geometric aesthetic, the table enhances contemporary settings with its understated, thoroughly thought-through form.

OW449 COLONIAL COFFEE TABLE
TABLETOP + FRAME Oak, oil

OW150 DAYBED
FRAME Oak, oil

CH011 COFFEE TABLE
TABLETOP + LEGS Oak, black



CH011

The CH011 coffee table, designed by Hans J. Wegner in 1954, deftly combines utility with a contemporary, stylish form that naturally complements its surroundings.

Crafted from solid wood, with tapered legs that lend lightness and gently curved elements throughout, this versatile rectangular table lends warmth to any space and pairs well with most Wegner chairs.

Wegner's generous tabletop offers an ideal spot for everything from books and laptops to cocktails and snacks.

CH008

Designed in 1954,
Hans J. Wegner's three-legged
coffee table has since
become one of his most iconic.

Wegner spared nothing in his pursuit of perfection
– an approach thoroughly exemplified by the
CH008 table.

Finding it as important to emphasize more hidden
structural parts as the key visible elements,
Wegner devoted the same amount of time and
effort to designing the tabletop as the frame that
connects it to the three legs.

The table works beautifully with groups of other
Wegner icons, particularly his lounge chairs, and is
available in three different sizes.



CH415

One of Hans J. Wegner's later designs, created in 1990, this coffee table shows Wegner at his minimalist best.

Elegant yet fun, lightweight yet sturdy, the CH415 coffee table pairs a solid wood tabletop with slim stainless steel legs, underscoring Wegner's career-long interest in working with and pairing different materials.

Like all Wegner tables, the CH415 can serve multiple functions. When positioned and used as a coffee or side table, it works particularly well alongside Wegner's iconic upholstered lounge chairs.



CH468 OCULUS CHAIR
BODY Sunniva 1079
FRAME Stainless steel

CH415 COFFEE TABLE
TABLETOP Oak, oil
LEGS Stainless steel

BOOKCASES /
CABINETS



MK BOOKCASE SYSTEM

Seeking to develop a straightforward, universal solution to the challenge of everyday storage, Mogens Koch designed a bookcase system ingenious in its versatility, strength and elegant simplicity.

Koch envisioned a concept so clear in its form and function that it could become quintessential: *the* Bookcase System for modern homes.

Begun in 1928 and completed in 1932, Koch's solution remains in demand many decades later and has spawned countless reproductions far beyond Denmark's borders – a testament to the timelessness of his thoughtful vision.

The exceptionally flexible system of square bookcases features an extensive range of modular elements. The basic, six-section unit, which can be set up so that the sections are either wide or tall depending on the dimensions of their contents, is a brilliant construction in its own right.

Beautiful dovetail and rabbet joints lend the individual units strength and stability.



2X MK88360
CABINET Oak, black

2X MK98400
BOOKCASE Oak, black

KK87830 PROPELLER STOOL
LEGS Ash, oil
SEAT Natural canvas

NUP004 WOODLINES
RUG White with black lines



MK BOOKCASE SYSTEM

CH825 CREDENZA
BODY Oak, oil
FRAME Stainless steel

CH825

Though its stylish exterior exudes modern simplicity, a closer look at Hans J. Wegner's 1959 credenza reveals multiple sophisticated features.

Originally one of a series of three credenzas, the CH825 became a coveted item at auctions, valued for its style and functionality. In 2014, Carl Hansen & Søn relaunched the design based on Wegner's original drawings to commemorate the 100th anniversary of Wegner's birth.

The credenza offers an ideal surface for artistically arranging favorite objects, with plenty of additional storage space behind the elegant roller shutter doors. The interior features adjustable shelves and pullout drawers and is designed to enable simple installation of additional drawers.

The credenza can be mounted on round legs in solid wood or on steel loops, which are also used in Wegner's CH100 series. The various options allow the CH825 to be matched to a wide range of design styles and settings.



RUGS
WORKSPACE
CHILDREN'S
FURNITURE

NUP004 WOODLINES
RUG White with black lines

MG501 CUBA CHAIR
FRAME Oak, black
SEAT + BACK Cotton webbing, black



NUP002-NUP004 WOODLINES

Danish multidisciplinary artist Naja Utzon Popov developed the Woodlines rug collection for Carl Hansen & Søn in 2015, drawing from the intrinsic poetry of natural materials.

The collaboration represented a common passion for craftsmanship, a mutual love of nature, and the shared belief that design should not be an object of fashion, but rather a timeless statement with quality at its core.

The outcome – a familiar wood pattern reinterpreted in a very different medium – offered a new expression while maintaining a strong connection to Carl Hansen & Søn's DNA.

To create the rugs' unique patterns, Utzon Popov zoomed in on countless lengths of wood, magnifying their unique characteristics, then distilling them to develop the wood grain abstractions that traverse the rugs' surfaces.

The hand-knotted wool rugs feature long pile with a soft, luxurious feel. A tight weave makes them easy to clean and ensures that the pile remains upright and the pattern intact, even with heavy use.

CH110

Hans J. Wegner's CH110 desk was, aesthetically speaking, a significant departure from the master's usual style.

In 1970, Wegner came up with an exclusive office concept consisting of a desk, an accompanying chair, and an easy chair. The series represented some of Wegner's finest – and most distinctive – steel-framed furniture.

The desk in particular introduced a new and unexpected balance between the slender industrial legs and the sizeable wood tabletop that lightly rests upon them. Merging function and form with his trademark detail-oriented approach, Wegner equipped the desk with long, sleek drawers finished with dovetail joints and small yet bold stainless steel handles. The drawers are, of course, thoughtfully designed with flexible interior compartments.

A part of Wegner's CH100 Series, whose relaunch began in 2008 in celebration of Carl Hansen & Søn's 100th anniversary, the CH110 desk was put back into production in 2011.

CH110 WRITING DESK
TABLETOP Oak, oil
FRAME Stainless steel

CH111 CHAIR
SEAT + BACK Thor 301 leather
FRAME Stainless steel



PK52 PK52A PROFESSOR + STUDENT DESKS

The Professor Desk and the Student Desk, designed in 1955 for the Royal Danish Academy of Fine Arts, changed the course of Poul Kjærholm's career.

The desks lay the groundwork for Kjærholm's pioneering role in Danish functionalism – and his reputation as one of the world's leading furniture designers.

Kjærholm drew on his experience in cabinetmaking and furniture design to develop a structure that showcased both his deep mastery of steel and wood and the seamless synthesis of traditional craftsmanship and industrial design that became his hallmark.

The new, open structure, in which Kjærholm used metal ferrules to artfully separate the steel and wood, stood out with its light feel and dynamic composition.

At once neutral and modern, the tables are highly versatile, serving as desks, dining tables, or attractive worktables in a studio or office.

PK52 PROFESSOR DESK
TABLETOP + DRAWER Oak, black
FRAME Black-lacquered steel

2X MK40880
BOOKCASE Oak, black



2X CH410 PETER'S CHAIR
Beech, untreated

CH411 PETER'S TABLE
Beech, untreated

CH410 CH411 PETER'S CHAIR+TABLE

Designed as the perfect gift decades ago, this furniture set continues to offer children the ultimate combination of usefulness and fun.

Procuring quality gifts in wartime Europe was no easy feat. So when Hans J. Wegner failed to find a suitable christening gift for Peter, the son of his friend and fellow furniture designer Børge Mogensen, he took matters into his own hands.

An accomplished cabinetmaker, Wegner conceived and built a simple yet ingenious table and chair set that would serve as both a functional object and an engaging toy. Designed as a life-size 3D puzzle, the chair and table are easily assembled without the use of tools. There are no sharp edges. And all pieces are crafted from untreated beech, making them completely safe for children of all ages.

Since going into production in 1944, Peter's Chair and Table set has remained a cherished classic.

MK99190 GRANDCHILD CHAIR

Nearly three decades after the unveiling of his iconic Folding Chair, Mogens Koch created a children's version of the director chair-inspired design.

Like its adult-size counterpart, the smaller 1960 version offers exceptional stability. Indeed, part of what drew Koch to the director chair concept was the fact that sitting in the chair gives it stability – an especially important safety and comfort feature for children.

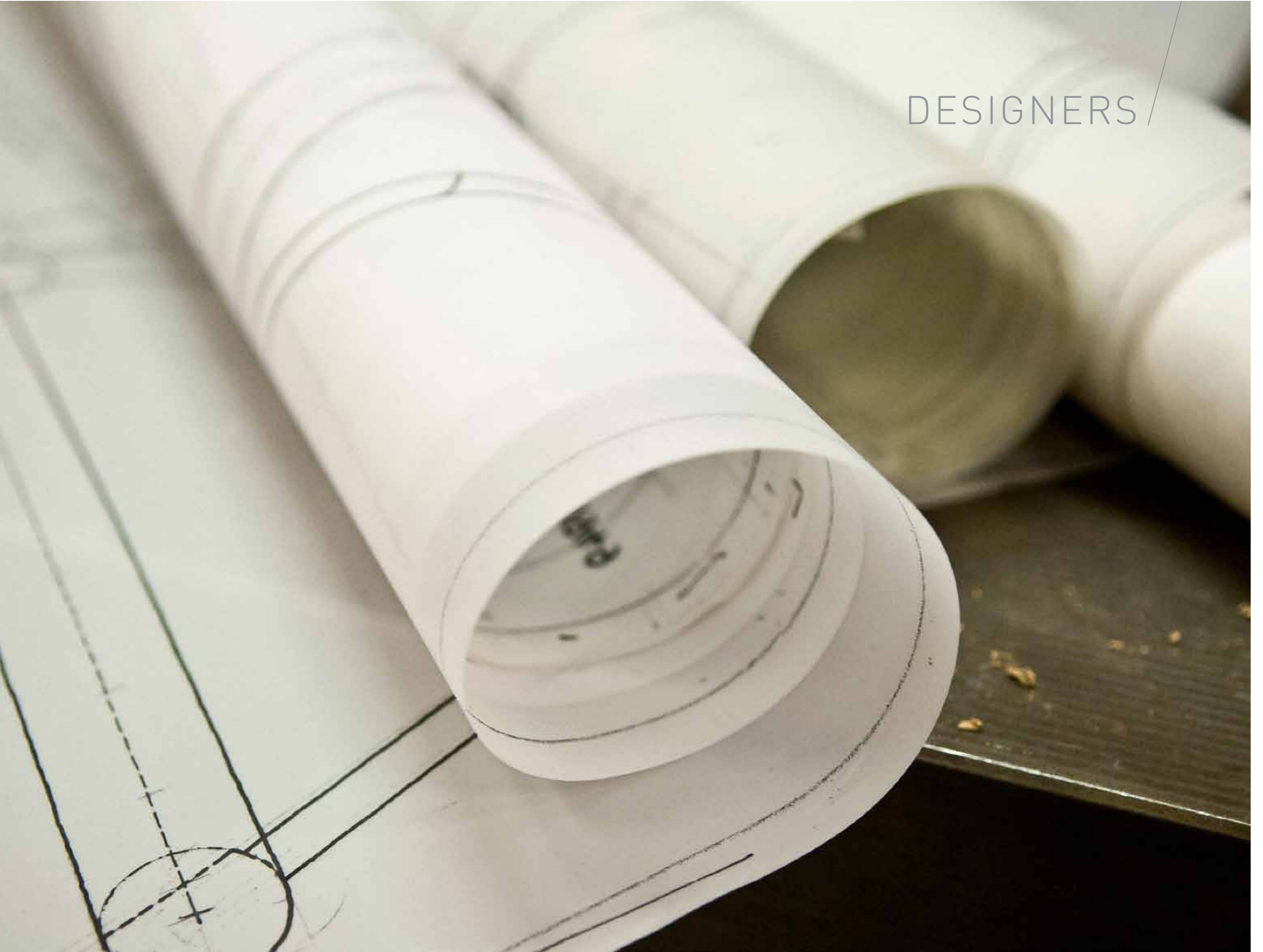
Thanks to the smart folding mechanism with sliding brass rings, the chair is easy to fold up for storage. And like its parent design, the timeless Grandchild Chair lasts for generations, its exquisite materials growing even more beautiful over time.



MK99190 GRANDCHILD CHAIR
SEAT + BACK Natural canvas
FRAME Beech, oil

MK99200 FOLDING CHAIR
SEAT + BACK Natural canvas
FRAME Beech, oil

DESIGNERS /



HANS J. WEGNER 1914-2007

Among Danish furniture designers, Hans J. Wegner is considered one of the most creative, innovative and prolific. Often referred to as the master of the chair, he designed more than 500 – many of them considered masterpieces.

Wegner was part of the spectacular generation that created the first wave of Danish Modern design. “Many foreigners have asked me how we made the Danish style,” Wegner once said. “And I’ve answered that it was rather a continuous process of purification, and for me of simplification, to cut down to the simplest possible elements of four legs, a seat, and combined top rail and armrest.”

The core of Wegner’s legacy is his focus on bringing the inner workings – the soul – of the furniture to the exterior, where the simplicity and functionality can be appreciated.

The son of a cobbler, Wegner was born in 1914 in Tønder, a town in southern Denmark. He began his apprenticeship with Danish master cabinetmaker H.F. Stahlberg when he was just 14 years old. After three years of studying the trade and working on his own design experiments, he moved to Copenhagen and attended the School of Arts and Crafts from 1936 to 1938 before setting out as a designer.

In 1940, Wegner joined architects and designers Arne Jacobsen and Erik Møller in Århus, working on furniture design for the new Århus City Hall. The same year, Wegner began collaborating with master cabinetmaker Johannes Hansen, who was a driving force in bringing new furniture design to the Danish public.

Wegner’s background as a cabinetmaker gave him a deep understanding of how to integrate exacting joinery techniques with exquisite form. His aesthetics were also based on a deep respect for wood and its characteristics, and on an abiding curiosity about other natural materials that enabled him to bring an organic, natural softness to formalist minimalism.

Wegner established his own design office in 1943, and designed his first chair for Carl Hansen & Søn in 1949. His CH24 chair, or the Wishbone Chair, became an immediate success and has been in production at Carl Hansen & Søn ever since.

Over the course of his career, Wegner received almost all major recognitions awarded to designers, including the Lunning Prize, the Grand Prix of the Milan Triennale, Sweden’s Prince Eugen Medal, and the Royal Danish Academy of Fine Arts’ Eckersberg Medal.

Wegner was also named Honorary Doctor of the Royal College of Art and Honorary Royal Designer for Industry of the Royal Society of Arts in London.

Almost all of the world’s major design museums, from the Museum of Modern Art in New York to Die Neue Sammlung in Munich, include his furniture in their collections.

KAARE KLINT 1888-1954

Widely regarded as the father of modern Danish design, Kaare Klint made a name for himself as both a furniture designer and a leading educator and visionary.

Klint was responsible for such design icons as the 1914 Faaborg Chair and the world-renowned 1933 Safari Chair, and for the overall design of the Danish Pavilion at the 1929 Barcelona International Exposition.

The son of architect Peder Vilhelm Jensen-Klint, Kaare Klint was immersed in architecture from an early age, but it was primarily as a furniture designer that he made his mark on Danish design history. In 1924, Klint helped establish the Department of Furniture Design at the Royal Danish Academy of Fine Arts, and the following year was appointed associate professor and later professor.

Both as a teacher and a designer, he inspired and influenced a generation of some of the greatest Danish furniture designers and architects – including Hans J. Wegner, Mogens Koch, Arne Jacobsen, Børge Mogensen and Poul Kjærholm – who would continue shaping the Golden Age of Danish design from the early 1940s.

Today, Klint is regarded as a reformer whose approach to architecture and design broke radically with the period- and style-focused academic teaching of the day, emphasizing instead the practical study of architecture and furniture design principles. As one of the first movers toward functionalism, Klint emphasized in-depth analysis of an object’s uses over its form, and renewed Danish furniture design by refining tradition and developing objects to perfection in relation to their primary purpose. Throughout his work, he insisted on clear, logical design, clean lines, the best materials, and superb craftsmanship.

Klint possessed an outstanding sense of proportion and space. He believed that furniture should conform to its user and based his classic designs on careful study of the human body, earning a reputation for creating “human furniture.” At the furniture school, Klint and his students pioneered the study of dimensions of household objects by measuring and relating them to societal norms and actual demands for functionality. They then based their designs on their findings.

Klint’s work was characterized not only by the harmonious balance between form and materials, but also by his designs’ relationship to their environment: Klint insisted that his pieces should never dominate a given space. His were works of timeless utility that united form and function to create a greater whole.

Klint earned many accolades over the course of his career, including the Eckersberg Medal in 1928 and the C.F. Hansen Medal in 1954, and was named an Honorary Royal Designer for Industry in London in 1949.

OLE WANSCHER 1903-1985

Ole Wanscher was closely linked with Kaare Klint and the core aesthetic and functional ideas of modern Danish design.

Wanscher studied under Klint at the Royal Danish Academy of Fine Arts and later worked at Klint’s design studio before becoming an independent furniture designer. He helped shape Danish furniture design both as an active designer and as an educator when he took over for Klint as professor at the Academy.

In 1958, the Danish newspaper Politiken wrote: “Owning a Wanscher chair is an adventure every day, and will be so even several hundred years from now, for this is how long it lasts.”

Wanscher’s ability to be simultaneously classic and contemporary made his designs popular in his day. Today, his modern classics continue to be revered for the rarely seen degree of detail and deep respect for materials Wanscher instilled in them.

Wanscher studied furniture design while travelling through Egypt and Europe, finding inspiration in varied visual expressions that he incorporated into his own unique design aesthetic. He viewed furniture design as a branch of architecture and emphasized slim dimensions and resilient forms – a quest exemplified in many of his works, particularly the Colonial Chair and Colonial Sofa. Here, the dimensions of the wood are as slim as possible, the strength lying in the carefully designed bracing.

Wanscher created his best-known designs primarily between the late 1940s and early 1960s, in the post-war era when the “design for everyone” philosophy permeated the industry. In Denmark, some of the biggest names in design focused on creating functional and affordable furniture for the Danish people and the small spaces they lived in. Wanscher took great interest in industrially produced yet high-quality furniture, designing several pieces with this approach in mind.

Over the course of his career, Wanscher authored several books on furniture design. His own design work earned him numerous accolades, including the Copenhagen Carpenters’ Guild Annual Award and the gold medal at the Milan Triennale in 1960 – two honors that underscored Wanscher’s esteemed reputation both in Denmark and internationally.

FRITS HENNINGSEN 1889-1965

Renowned as an uncompromising designer, Frits Henningsen viewed quality craftsmanship as the most important element of his work.

Unlike most cabinetmakers, Henningsen always designed his own furniture pieces – although his greatest desire was to be recognized as a cabinetmaker.

In 1911, at age 22, Henningsen completed his cabinetmaker apprenticeship with one of the most recognized cabinetmakers of his day, I.P. Mørck. Like many of his contemporaries in the creative elite, Henningsen then traveled around Europe to gather experience and inspiration, working in Germany, France and Great Britain before returning to Copenhagen in 1915. He then opened his own furniture shop, drawing inspiration from conversations with customers to better understand demand and improve production processes.

As a member of the Copenhagen Cabinetmakers’ Guild, Henningsen became a major driver of the furniture exhibitions of the period. He quickly gained recognition for his uncompromising focus on quality and perfectionist style, as well as for his vibrant personality.

Henningsen’s designs captured traditional expressions from other style periods, reinterpreting them with a modern and organic flavor. Much like Kaare Klint, he drew inspiration from earlier styles such as French Empire, rococo, and British 17th-century furniture. Henningsen’s encounter with Klint, one of his teachers at technical college, had a major influence on Henningsen’s development as a cabinetmaker, while the competition that arose between the two men led to a constant renewal and reinterpretation of furniture craftsmanship on both sides.

For Henningsen, it was the furniture item – not its creator – that deserved center stage. Despite the great respect he earned among his customers and colleagues, this was one of the main reasons his designs never achieved the same popularity as those of some of his contemporaries.

Henningsen’s design style developed from historically inspired to simpler, more functional, timeless work that remains relevant today. Like the work of Kaare Klint and Ole Wanscher, Henningsen’s oeuvre is rooted in classic craftsmanship traditions while also achieving a design expression with broad appeal – a combination embodied in his Heritage Chair and his final design, the Signature Chair.

Henningsen was very discerning about his collaborations, so Carl Hansen was very proud when the designer chose to form a partnership with the newly founded furniture company.

MOGENS KOCH 1898-1992

Mogens Koch’s furniture design reveals some of the most elegant and important solutions to the requirements of function, comfort and aesthetics.

His works – which included homes, monuments, building extensions, graphic design, and objects for the home ranging from silverware to textiles and of course furniture – stand out as original examples of universal utility.

From 1925 to 1932, Koch worked in a number of design studios – including Kaare Klint’s, where he gained hands-on experience in the principles and traditions behind Danish functionalism. Driven by an analytical mind and creative spirit, Koch embraced the functional demands of his assignments, understood the simplicity of form, and respected and built on the experience of previous generations.

Koch’s furniture always arose from a given assignment and was created for a particular purpose. His approach was characterized by patient study of a given task’s functional requirements, and emphasis on finding the simplest, clearest solution. Mathematics, which he saw as the ultimate tool for solving design challenges, played a crucial role in this process. With a focus on the essential structural components, there was little room left over for traditional ornamentation. Decoration for its own sake was not part of Koch’s vernacular; it was an object’s purpose that led the way.

Driven by this desire for meaning and mathematical order, Koch developed the modular concept for one of his major design successes: his Bookcase System, whose dimensions he based on the most common book heights. His Folding Series, another essential concept in the Carl Hansen & Søn portfolio, is similarly renowned for its versatility, attention to detail, and functionality that is based on real, everyday needs and the space constraints of modern living.

The Bookcase System design – which Koch initially developed for his own home – was a direct response to the challenge of finding highly flexible, practical storage solutions. In 1928, he drew the first sketches for the core square module that offered a minimalist aesthetic and provided intelligent, varied storage. True to the ideologies of the Klint school, Koch’s Bookcase System strived – and for over 80 years has successfully managed – to bring everyday home objects into graphic order.

Koch was an influential professor at the Royal Danish Academy of Fine Arts in Copenhagen for almost two decades, from 1950 until 1968. He received numerous awards over the course of his career, including the Eckersberg Medal in 1938, the C.F. Hansen Medal in 1963, and the ID Prize in 1992.

POUL KJÆRHOLM 1929-1980

Through his influential work as an architect and a teacher, Poul Kjærholm became a central figure on the international design stage as one of the finest representatives of modernism.

Kjærholm combined his strict, modern idiom with an uncompromising approach to quality and materials deeply rooted in the Danish craftsmanship tradition. Although his career as a furniture designer was relatively short, Kjærholm’s exquisite craftsmanship and simple, clear expression resulted in timeless, world-renowned design whose influence extended well beyond his own lifetime.

Kjærholm made a name for himself primarily with his functionalist steel, leather and glass furniture. After completing his cabinetmaker training, he studied furniture design at the Danish School of Arts and Crafts (now the Royal Danish Academy of Fine Arts, School of Design) in Copenhagen, graduating in 1952.

Kjærholm soon returned and became a lecturer at the Royal Danish Academy of Fine Arts in 1955, later succeeding Ole Wanscher as professor in 1976. He remained at the Academy until his death in 1980, exerting formidable influence through his work and teaching both within and outside the Academy. Building on the principles and methods set forth by Kaare Klint, Kjærholm sought to remove superfluous ornamentation to make way for clearer furniture types developed according to their function.

Function and clarity became Kjærholm’s hallmarks in his work as both educator and designer. He did not see himself as someone who designed objects, but rather as someone who created spaces, often designing furniture with particular places in mind. He strived to express each material’s own language while avoiding easy solutions and shifting fads.

The influences of international pioneers such as Gerrit Rietveld, Mies van der Rohe, and Kjærholm’s friend Charles Eames found clear expression in Kjærholm’s linear aesthetic. In the post-war years, Kjærholm distanced himself from contemporary Danish design, which had grown dominated by rounded, organic shapes.

While Kjærholm’s international colleagues embraced industrialization in their furniture design, Kjærholm felt that Denmark could only accept full industrial production if its products were technically superior to their traditionally crafted counterparts. But he did not reject mechanical production, rather finding new ways to unite tradition and innovation.

Kjærholm’s furniture is represented in a number of international museums, including the Museum of Modern Art in New York. His work earned him numerous awards, including the Lunning Award in 1958, the Eckersberg Medal in 1960, and multiple ID Prizes.

EJNER LARSEN 1917-1987 AKSEL BENDER MADSEN 1916-2000

Ejner Larsen and Aksel Bender Madsen, trained as furniture upholsterer and cabinetmaker, respectively, met while studying under leading Danish designer Kaare Klint at the Royal Danish Academy of Fine Arts.

Their acquaintance developed into a lifelong friendship, and in 1947 the two began designing together in their spare time. They jointly exhibited furniture every year thereafter at the Copenhagen Cabinetmakers’ Guild Exhibition.

While the chair was the duo’s favorite furniture piece, they also designed complete lounge sets, bedroom suites, bookshelves, dining tables and office furniture. The resulting work was always simple and timeless. Together, Larsen and Bender Madsen designed approximately 300 works, of which the Metropolitan Chair is considered the most significant.

The duo’s work has been exhibited within Denmark and internationally, including at La Triennale in Milan, Italy, at the “Design in Scandinavia” and “The Arts of Denmark” exhibits in the USA, and at the Gewerbemuseum (Museum of Applied Arts and Design) in Bern, Switzerland.

Several of their works have also been purchased by museums around the world, including the Louisiana Museum of Modern Art in Denmark, the Metropolitan Museum of Art in New York, the Busch-Reisinger Museum of the Harvard Art Museums in Boston, and several museums in Japan.

Larsen and Bender Madsen were awarded the Copenhagen Cabinetmakers’ Guild annual prizes in 1956 and 1961, as well as several other awards in furniture and art competitions.

MOGENS LASSEN 1901-1987

The work of architect Mogens Lassen, one of the pioneers of functionalism in Denmark, was rooted in cubist architectural ideals deeply inspired and influenced by Le Corbusier.

Although Lassen’s primarily focus was architecture – he designed villas, high-rise buildings, sports complexes and shop interiors – he also made a significant contribution with his furniture and home accessory designs.

After training as a bricklayer from 1919 to 1923, Lassen was admitted to the Royal Danish Academy of Fine Arts’ School of Architecture. He also trained at a number of drawing offices, including that of Danish architect Tyge Hvass from 1925 to 1934.

Lassen’s sojourn in Paris from 1927 to 1928 sparked the architect’s interest in Le Corbusier’s ideas about rethinking home interiors, for instance by adding mezzanine floors in high-ceilinged rooms. Applying a similar, experimental approach, Lassen designed homes whose rooms were shaped by both function and the daylight flooding in through the windows, and where outdoor spaces were just as carefully designed as the interiors.

Like his architecture, Lassen’s furniture designs showcased his interest in diverse materials and his ability to express his ideas through both natural and man-made materials. His simple, functional wooden furniture, like the folding Egyptian Table, have gone on to become furniture classics, while his 1930s works in steel continue to serve as original examples of the innovations of international modernism.

As an exhibition architect for the “Permanent Exhibition of Danish Applied Arts and Industrial Design” in Copenhagen from 1939 to 1967, Lassen was behind a number of exhibitions whose style of presentation helped Danish applied art win international recognition.

In 1971, the Royal Danish Academy of Fine Arts awarded Lassen the C.F. Hansen Medal for his outstanding contribution to architecture.

STRAND + HVASS

CHRISTINA STRAND

B. 1968

NIELS HVASS

B. 1958

The Strand + Hvass duo is part of a new breed of Danish designers whose work continues in a direct line from their celebrated predecessors.

Industrial designer Christina Strand and architect Niels Hvass founded their Copenhagen-based design firm in 1998 to unlock the potential of two minds working together to create truly innovative, purposeful solutions to universal design challenges.

Their mutual design philosophy is user-centered, deeply rooted in Scandinavian culture, and based on research and a strong emphasis on function. This has resulted in simple and comprehensible furniture that conveys a deep understanding of the potential of various materials.

Strand + Hvass focus on simplicity, superior quality, and the combination of uniqueness and industrial production to create the modern classics of tomorrow.

With their Extend Table and Straight Table designs, Strand + Hvass infused the modern Danish furniture tradition with a bold new expression.

MORTEN GØTTLER

B. 1944

Born in Copenhagen and originally trained in shipping, Morten Gøttler became a self-taught designer and architect recognized for his exceptional understanding of wood.

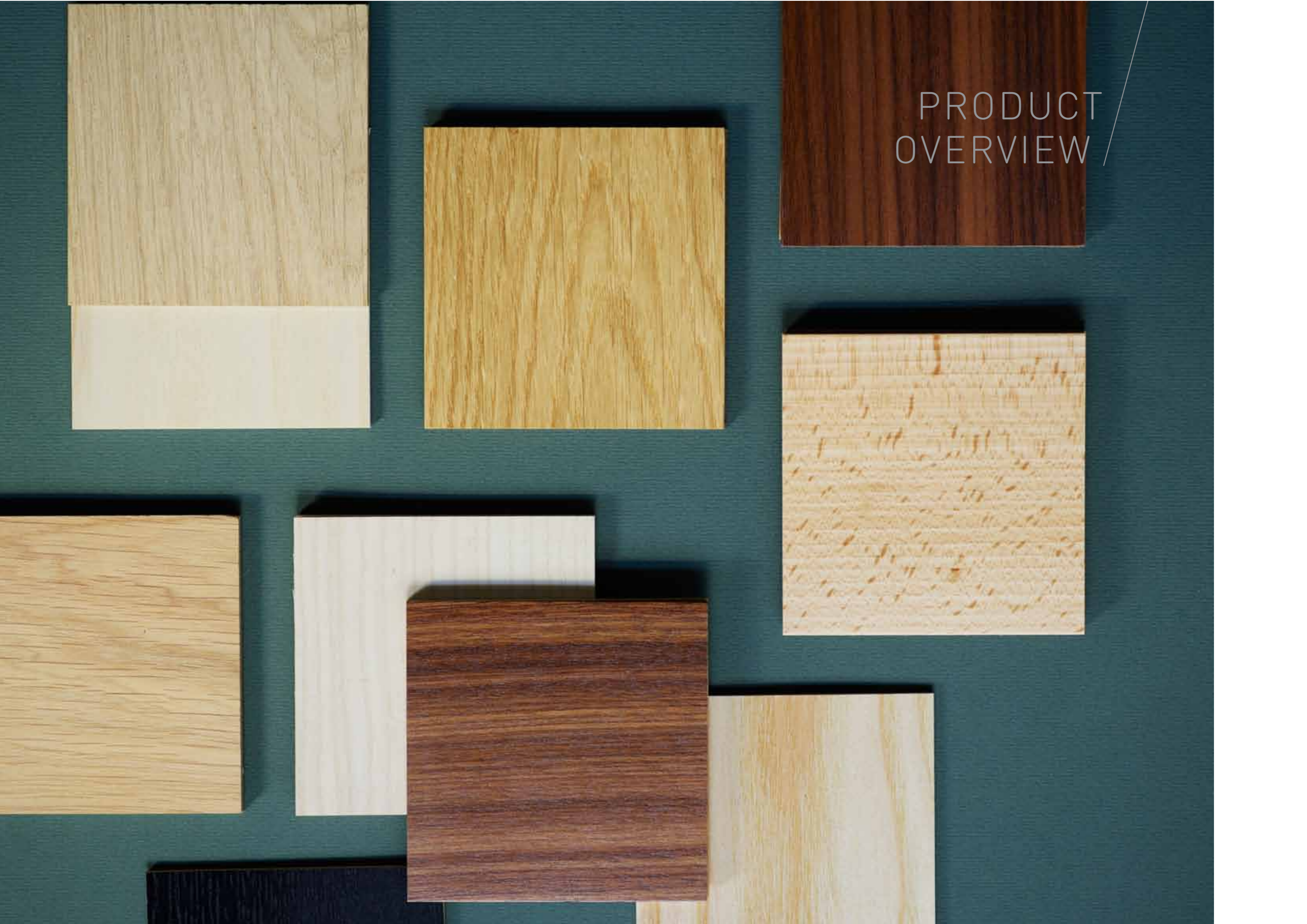
After working with product development and design for a number of companies, Gøttler opened his own design studio in 1972. He has since worked in a wide range of genres, including domestic art, packaging, toys, graphics and lighting for Danish and international companies.

In 1984, Gøttler decided to focus primarily on furniture design, using an approach rooted in the modern Scandinavian design tradition and the firm belief that innovation is the foundation for successful design.

Gøttler's clean, easy aesthetic is characterized by well-thought-out form, exquisite comfort, and close attention to detail – all brought to life using high-quality materials.

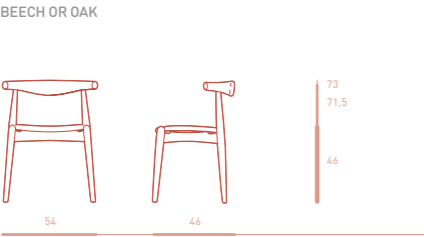


PRODUCT OVERVIEW

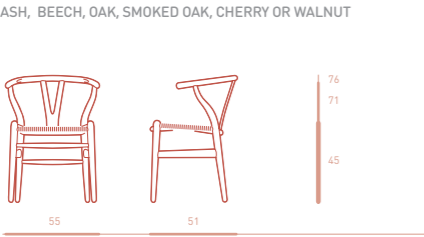


CHAIRS

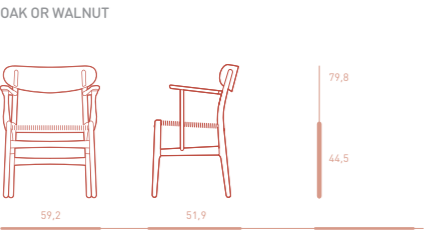
CH20 ELBOW CHAIR HANS J. WEGNER 1956



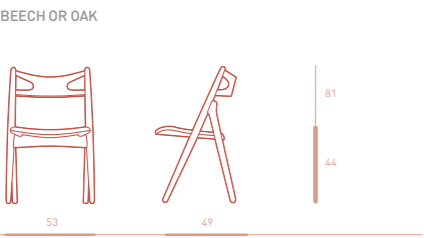
CH24 WISHBONE CHAIR HANS J. WEGNER 1950



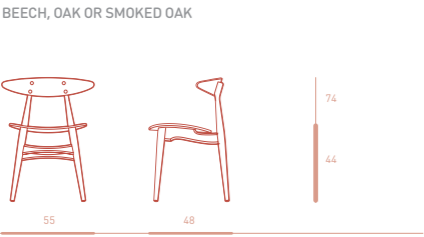
CH26 HANS J. WEGNER 1950



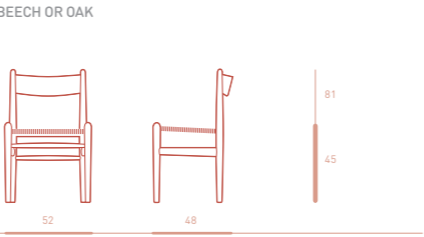
CH29 HANS J. WEGNER 1952



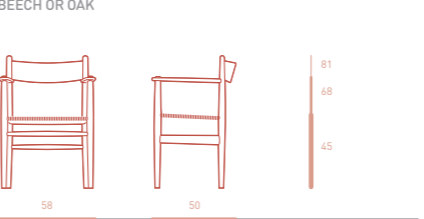
CH33 HANS J. WEGNER 1957



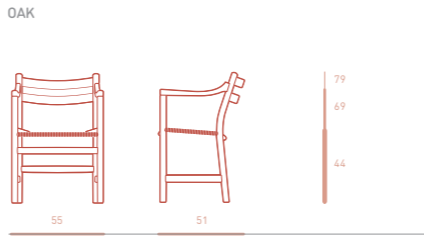
CH36 HANS J. WEGNER 1962



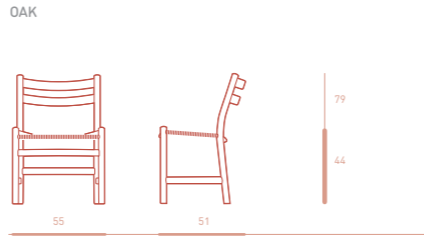
CH37 HANS J. WEGNER 1962



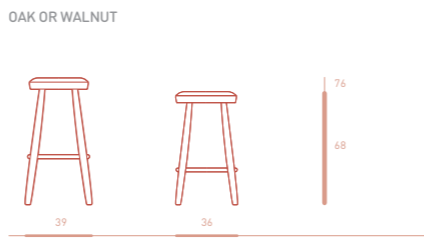
CH46 HANS J. WEGNER 1965



CH47 HANS J. WEGNER 1965



CH56, CH58 HANS J. WEGNER 1985

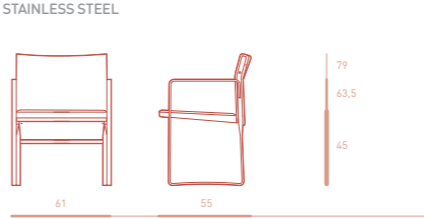


CHAIRS

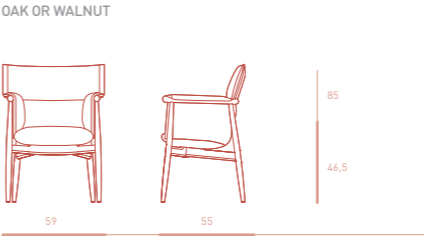
CH88 HANS J. WEGNER 1955



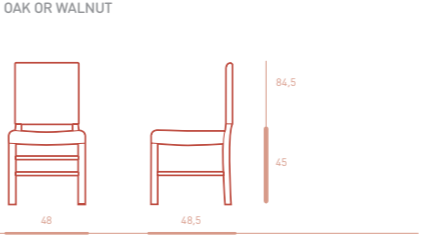
CH111 HANS J. WEGNER 1970



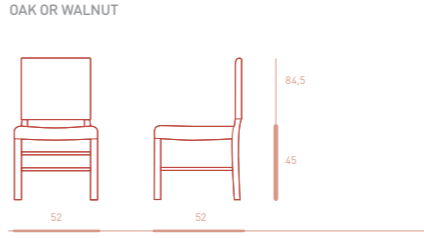
E005 EMBRACE CHAIR E005 2015



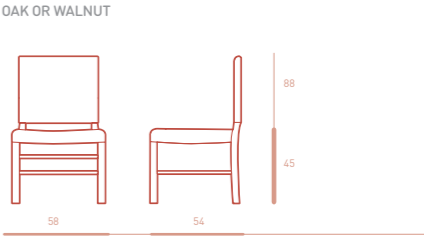
KK39490 RED CHAIR (SMALL) KAARE KLINT 1928



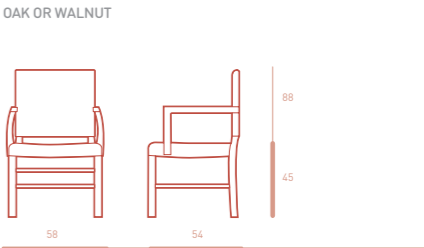
KK47510 RED CHAIR (MEDIUM) KAARE KLINT 1933



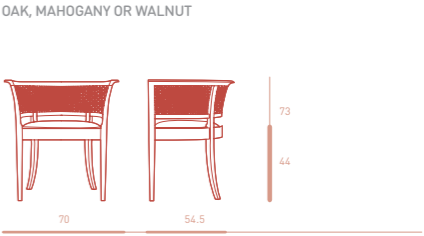
KK37580 RED CHAIR (LARGE) KAARE KLINT 1927



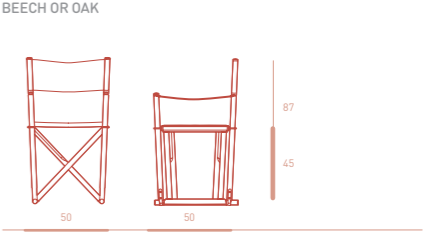
KK37581 RED ARMCHAIR (LARGE) KAARE KLINT 1930



KK96620 FAABORG CHAIR KAARE KLINT 1914



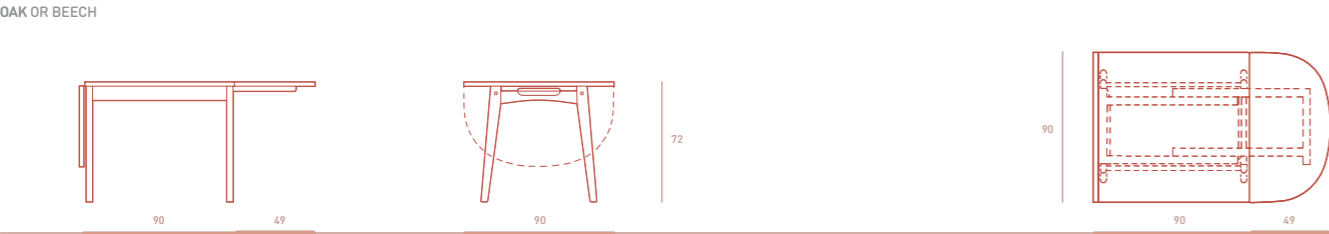
MK99200 FOLDING CHAIR MOGENS KOCH 1932



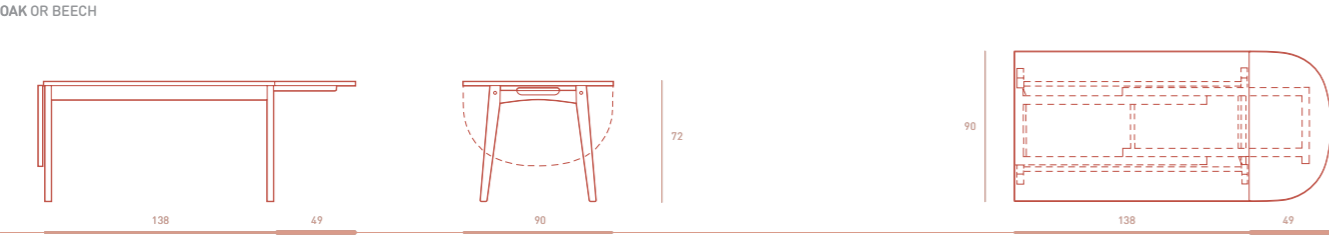
ALL DIMENSIONS IN CENTIMETERS

TABLES

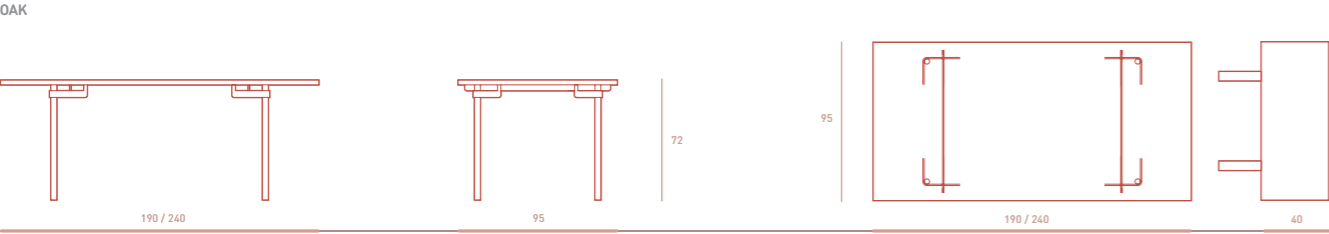
CH002 HANS J. WEGNER 1982



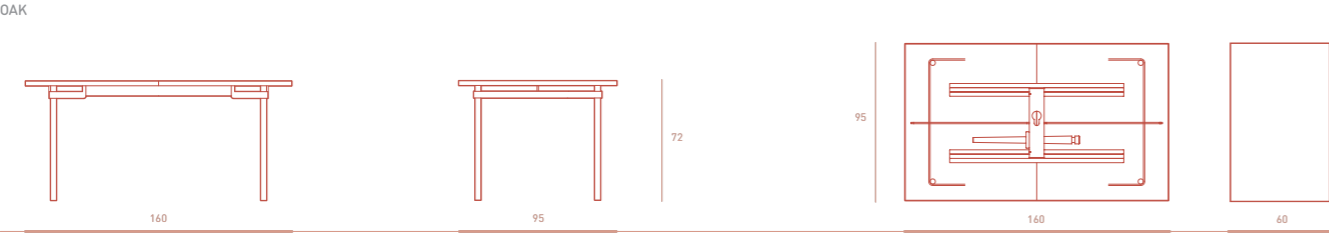
CH006 HANS J. WEGNER 1982



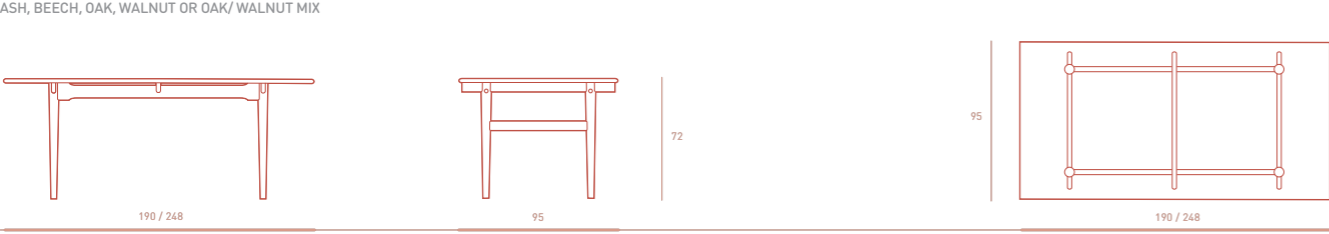
CH318 HANS J. WEGNER 1960



CH322 HANS J. WEGNER 1960



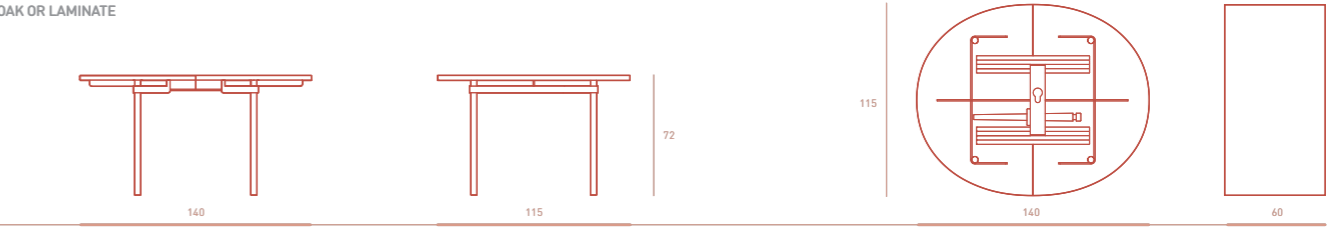
CH327 HANS J. WEGNER 1962



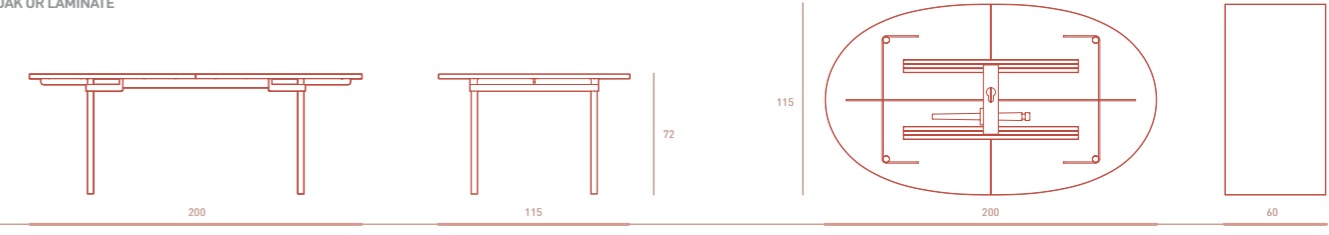
ALL DIMENSIONS IN CENTIMETERS

TABLES

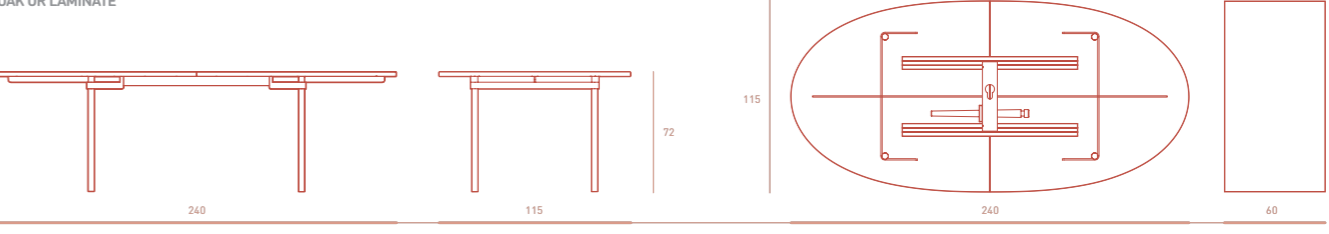
CH334 HANS J. WEGNER 1962



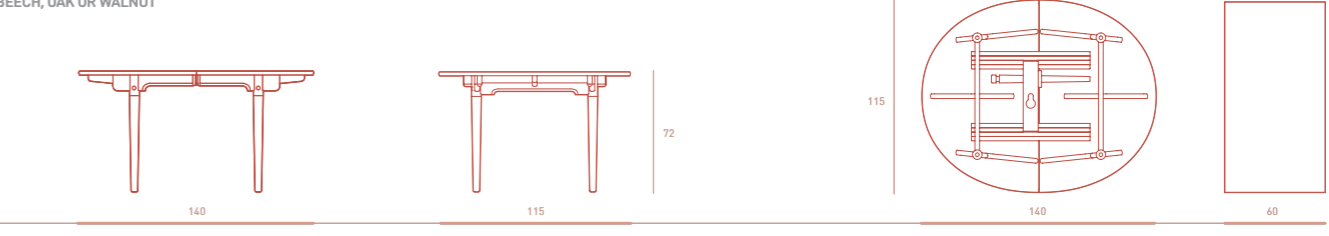
CH335 HANS J. WEGNER 1962



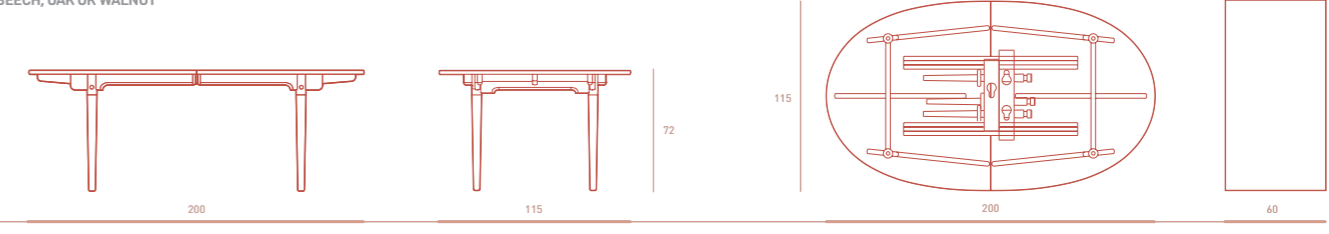
CH336 HANS J. WEGNER 1962



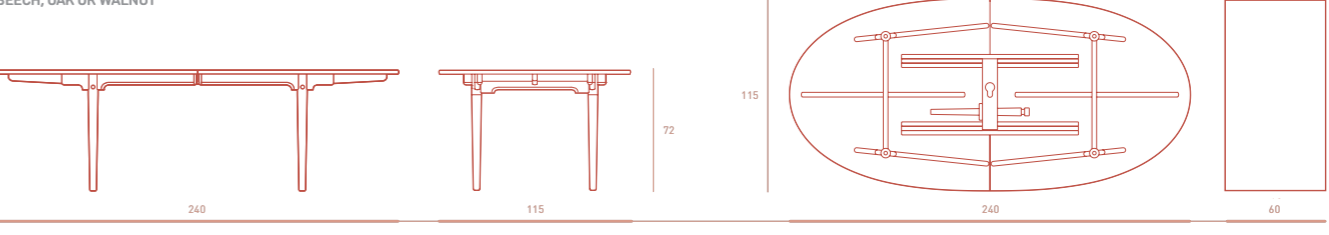
CH337 HANS J. WEGNER 1962



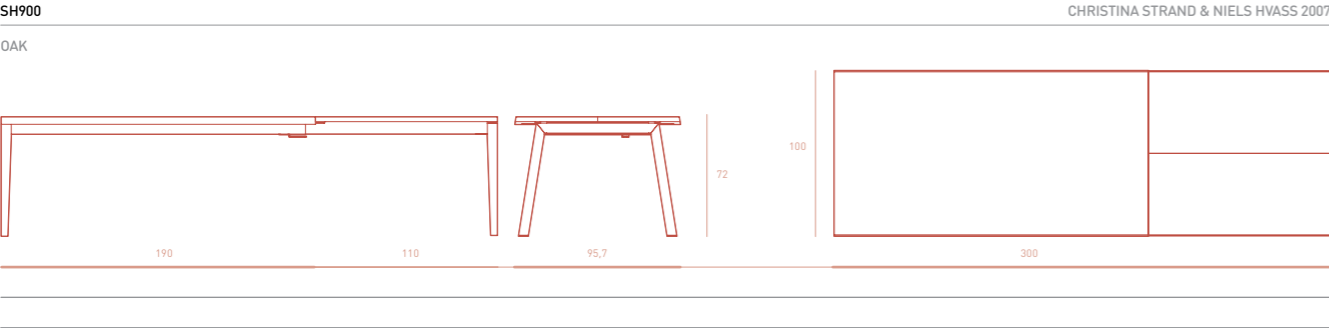
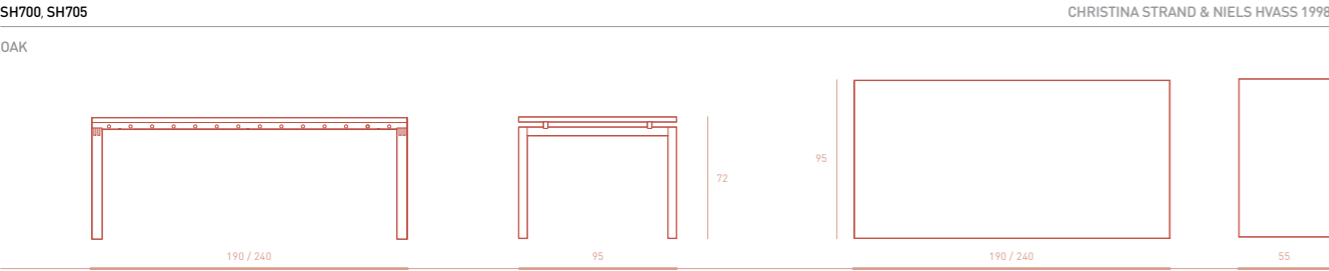
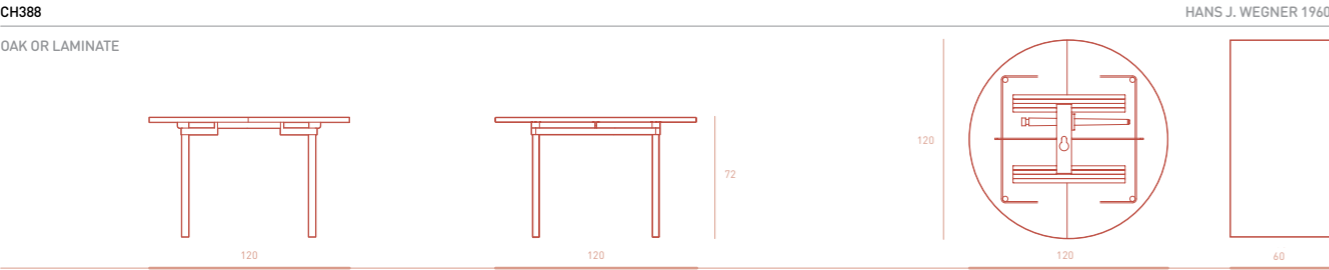
CH338 HANS J. WEGNER 1962



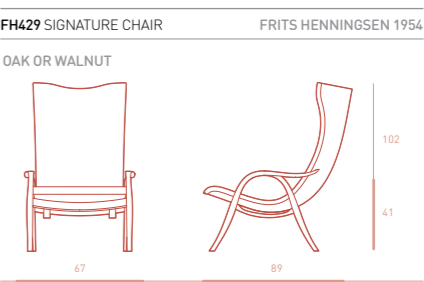
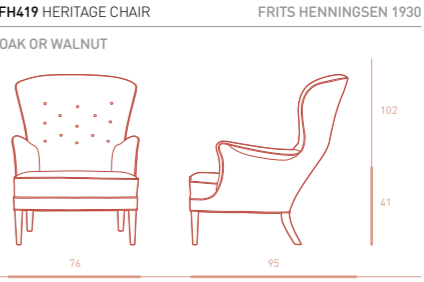
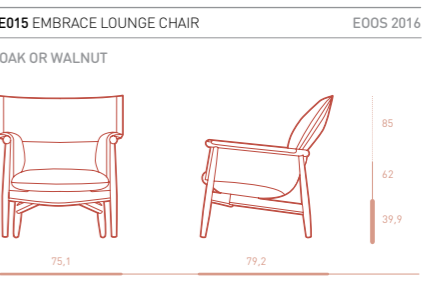
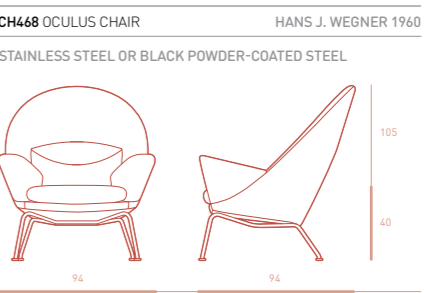
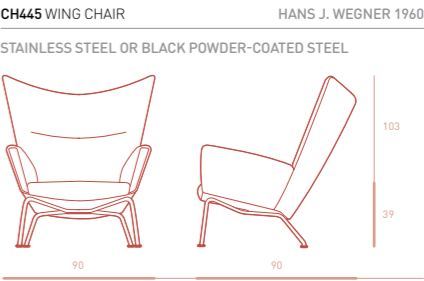
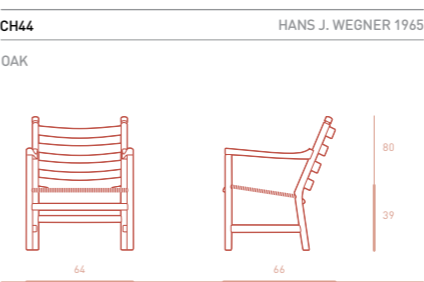
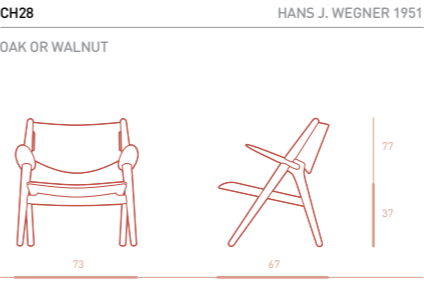
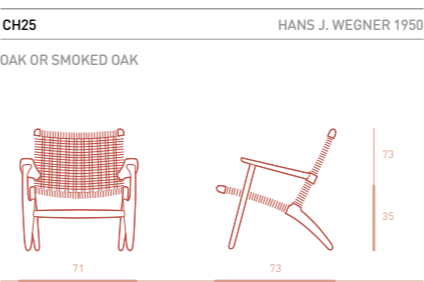
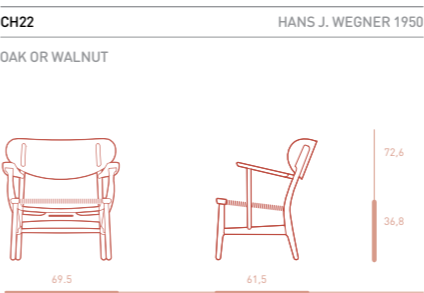
CH339 HANS J. WEGNER 1962



TABLES



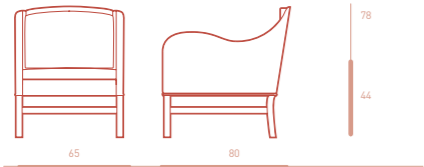
LOUNGE CHAIRS



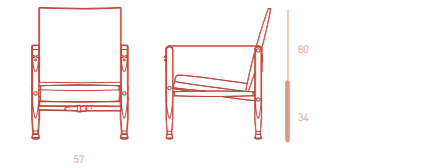
ALL DIMENSIONS IN CENTIMETERS

LOUNGE CHAIRS

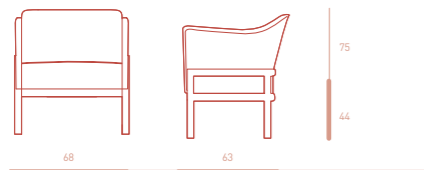
KK43960 MIX CHAIR
KAARE KLINT 1931
OAK OR WALNUT



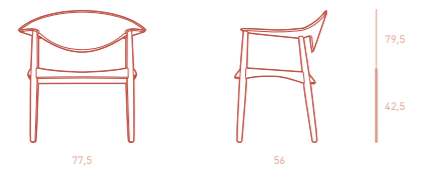
KK47000 SAFARI CHAIR
KAARE KLINT 1933
ASH OR SMOKED ASH



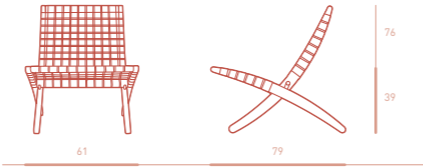
KK53130 EASY CHAIR
KAARE KLINT 1936
BEECH, OAK OR WALNUT



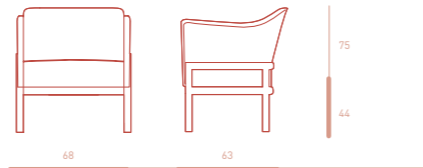
LM92 METROPOLITAN CHAIR
LARSEN & BENDER MADSEN 1950
OAK OR WALNUT



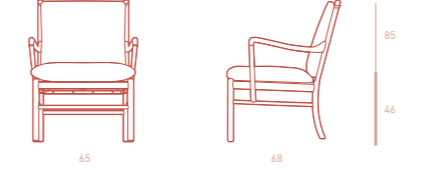
MG501 CUBA CHAIR
MORTEN GÖTTLER 1997
OAK



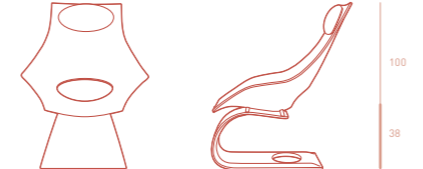
MK10040 EASY CHAIR 51
MOGENS KOCH 1966
OAK OR WALNUT



OW149 COLONIAL CHAIR
OLE WANSCHER 1949
OAK OR WALNUT

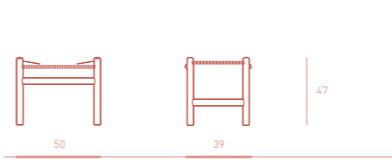


TA001 DREAM CHAIR
TADAO ANDO 2013
OAK OR WALNUT

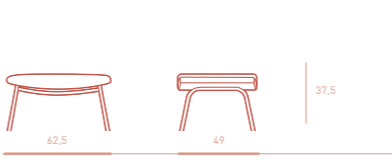


FOOTSTOOLS

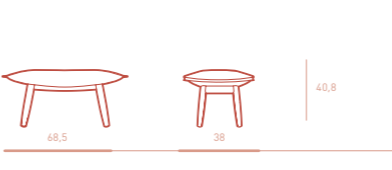
CH53
HANS J. WEGNER 1966
BEECH OR OAK



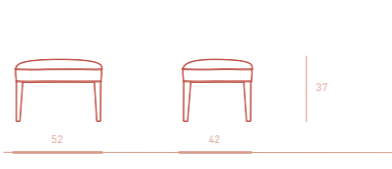
CH446
HANS J. WEGNER 1960
STAINLESS STEEL OR BLACK POWDER-COATED STEEL



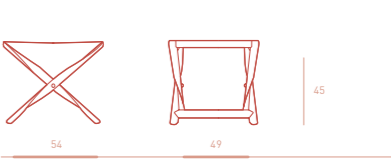
E016 EMBRACE FOOTSTOOL
EOOS 2016
OAK OR WALNUT



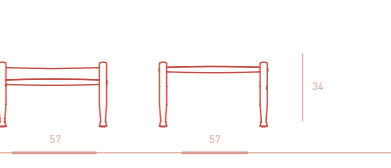
FH420 HERITAGE FOOTSTOOL
FRITS HENNINGSEN 1930
OAK OR WALNUT



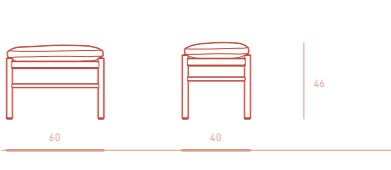
KK87830 PROPELLER STOOL
KAARE KLINT 1930
ASH OR SMOKED ASH



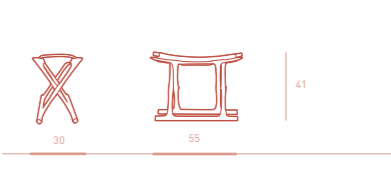
KK97170 SAFARI FOOTSTOOL
KAARE KLINT 1933
ASH OR SMOKED ASH



OW149F COLONIAL FOOTSTOOL
OLE WANSCHER 1949
OAK OR WALNUT



OW2000 EGYPTIAN STOOL
OLE WANSCHER 1957
OAK



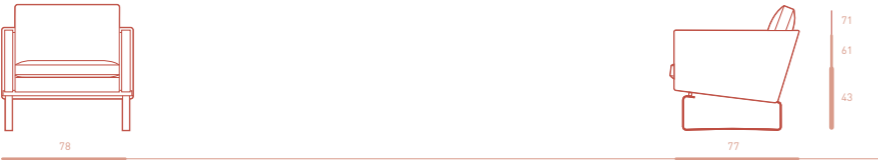
ALL DIMENSIONS IN CENTIMETERS

SOFAS

CH101

HANS J. WEGNER 1970

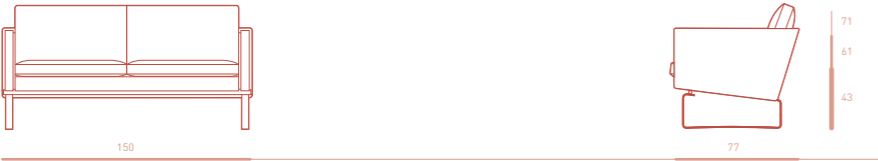
STAINLESS STEEL



CH102

HANS J. WEGNER 1970

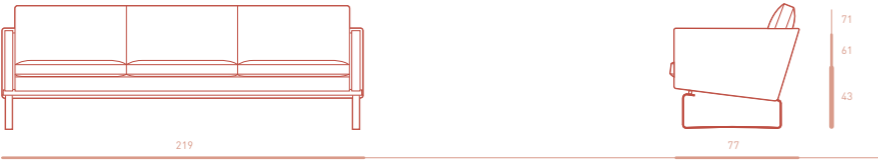
STAINLESS STEEL



CH103

HANS J. WEGNER 1970

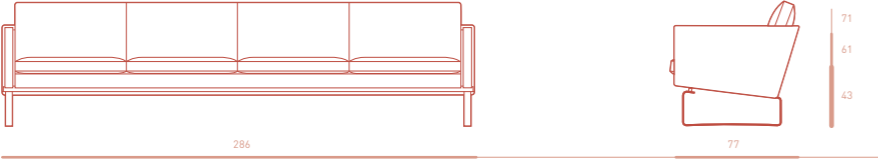
STAINLESS STEEL



CH104

HANS J. WEGNER 1970

STAINLESS STEEL



CH162

HANS J. WEGNER 1965

OAK, SMOKED OAK OR WALNUT



CH163

HANS J. WEGNER 1965

OAK, SMOKED OAK OR WALNUT



ALL DIMENSIONS IN CENTIMETERS

SOFAS

CH401

HANS J. WEGNER 1958

STAINLESS STEEL



CH402

HANS J. WEGNER 1958

STAINLESS STEEL



CH403

HANS J. WEGNER 1958

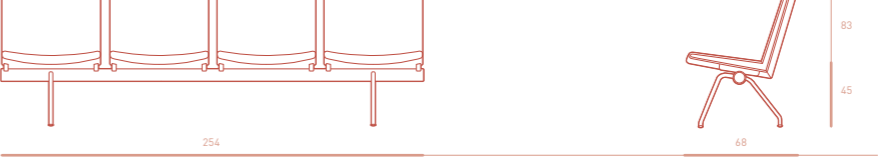
STAINLESS STEEL



CH404

HANS J. WEGNER 1958

STAINLESS STEEL



KK48650 ADDITION SOFA

KAARE KLINT 1933

OAK OR WALNUT



KK48651 ADDITION SOFA

HANS J. WEGNER 1958

OAK OR WALNUT



SOFAS

MK10041 MODEL 52MOGENS KOCH 1936

OAK OR WALNUT



OW602OLE WANSCHER 1960

OAK



OW603OLE WANSCHER 1960

OAK



OW149-2OLE WANSCHER 1964

OAK OR WALNUT



OW150OLE WANSCHER 1949

OAK



TK8THOMAS BO KASTHOLM 2009

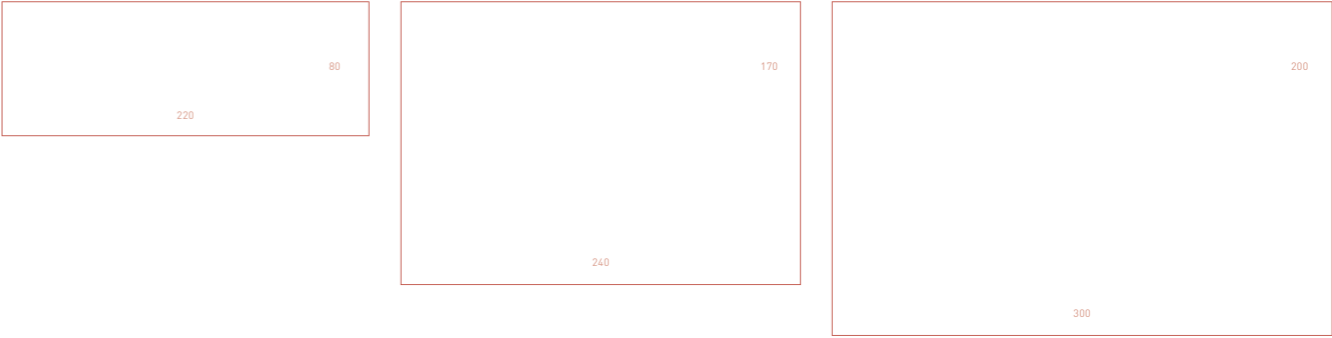
CHROME STEEL



ALL DIMENSIONS IN CENTIMETERS

RUGS

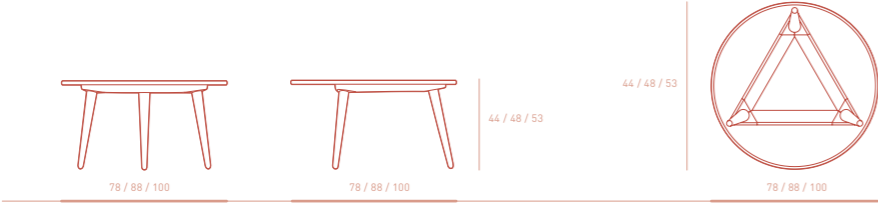
WOODLINES NUP002WOODLINES NUP003WOODLINES NUP004NAJA UTZON POPOV 2015



COFFEE TABLES

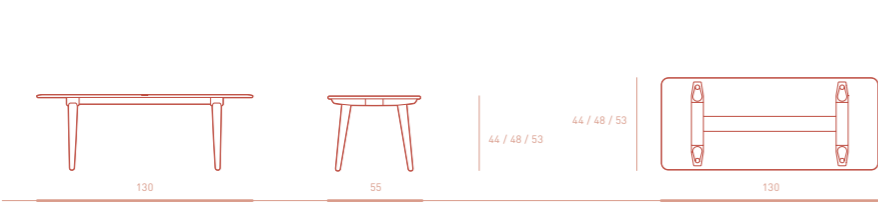
CH008 HANS J. WEGNER 1954

BEECH, OAK OR WALNUT



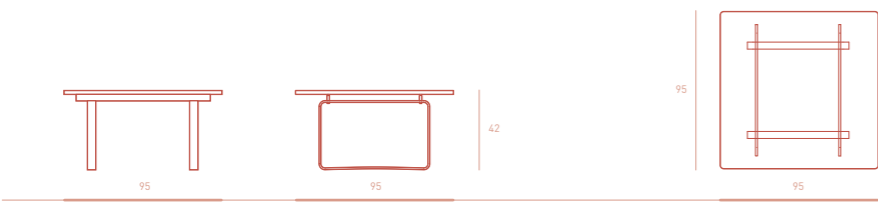
CH011 HANS J. WEGNER 1954

OAK



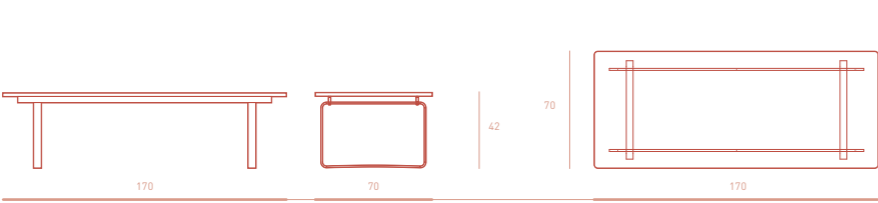
CH106 HANS J. WEGNER 1970

STAINLESS STEEL



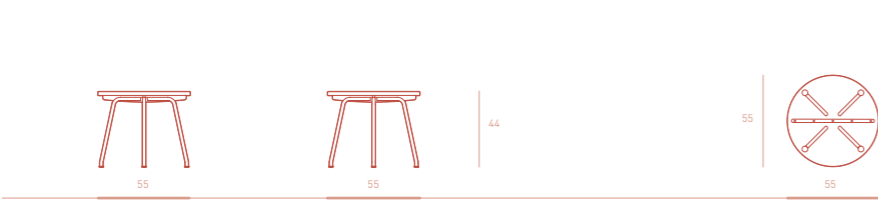
CH108 HANS J. WEGNER 1970

STAINLESS STEEL



CH415 HANS J. WEGNER 1990

OAK OR WALNUT

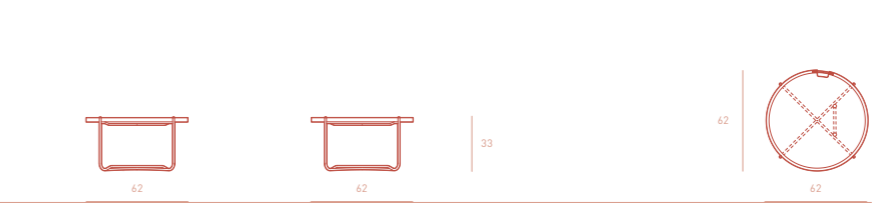


ALL DIMENSIONS IN CENTIMETERS

COFFEE TABLES

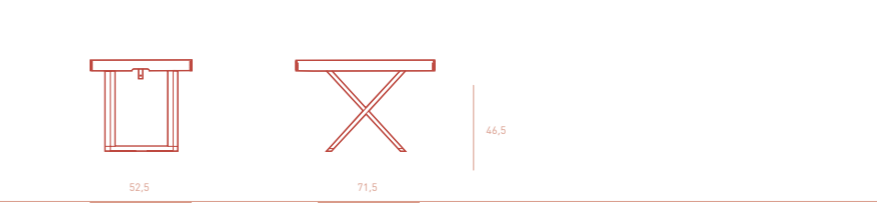
CH417 TRAY TABLE HANS J. WEGNER 1970

WHITE LAMINATE/BLACK LAMINATE OR OAK/SMOKED OAK



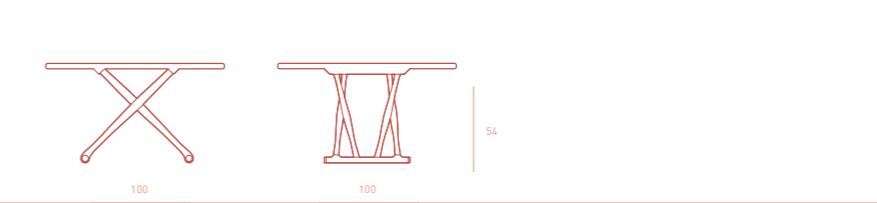
MK98860 FOLDING TABLE MOGENS KOCH 1960

OAK OR WALNUT



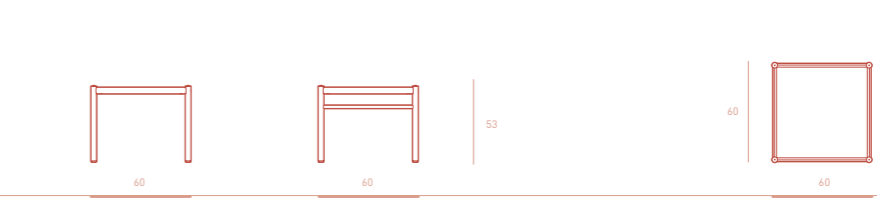
ML10097 EGYPTIAN TABLE MOGENS LASSEN 1940

OAK OR WALNUT



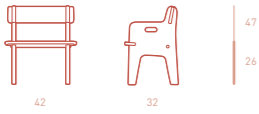
OW449 COLONIAL COFFEE TABLE OLE WANSCHER 1964

OAK OR WALNUT



CHILDREN’S FURNITURE

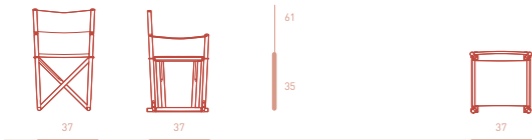
CH410 HANS J. WEGNER 1944
BEECH



CH411 HANS J. WEGNER 1944
BEECH



MK99190 GRANDCHILD CHAIR MOGENS KOCH 1960
BEECH



ALL DIMENSIONS IN CENTIMETERS

WORKSPACE

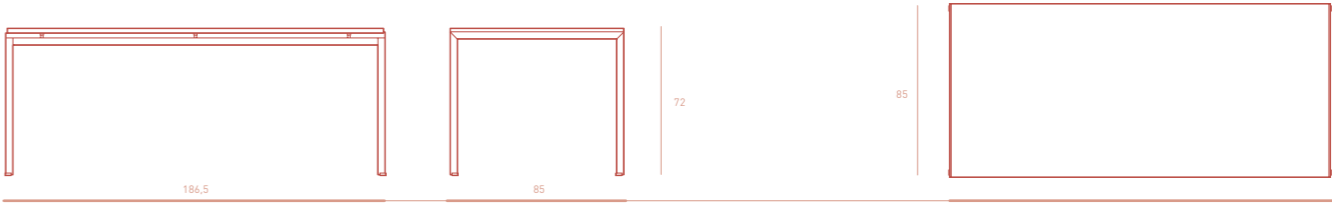
CH110 HANS J. WEGNER 1970
OAK, SMOKED OAK OR WALNUT



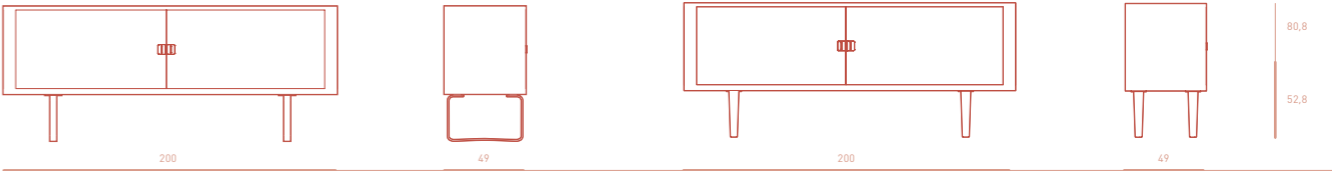
PK52A STUDENT DESK POUL KJÆRHOLM 1955
OAK OR OREGON PINE



PK52 PROFESSOR DESK POUL KJÆRHOLM 1955
OAK OR OREGON PINE



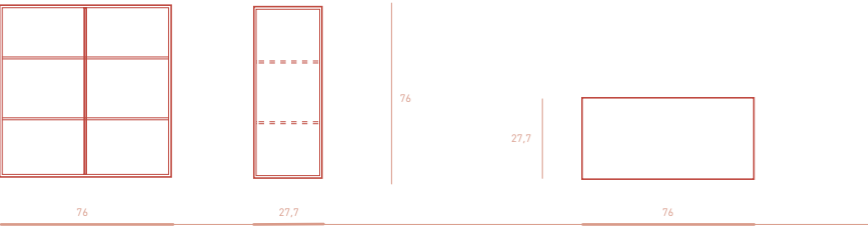
CH825 HANS J. WEGNER 1959
OAK OR WALNUT



BOOKCASES + CABINETS

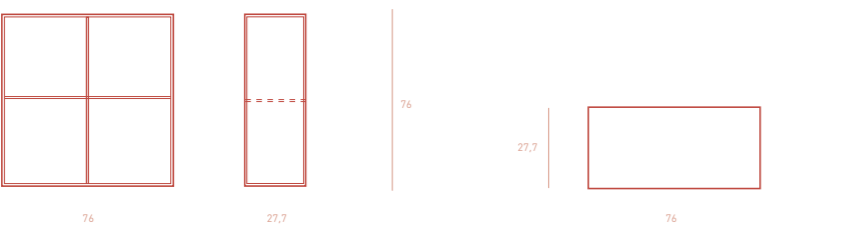
MK40880 27,7 CM DEEP MOGENS KOCH 1928

OAK OR WALNUT



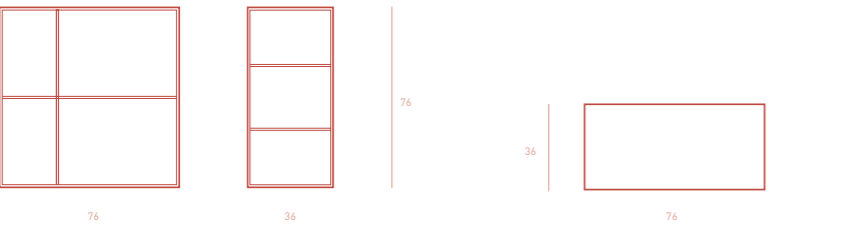
MK95800 27,7 CM DEEP MOGENS KOCH 1928

OAK OR WALNUT



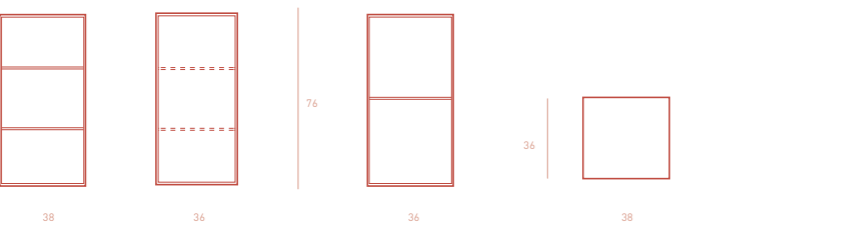
MK98400 36 CM DEEP MOGENS KOCH 1928

OAK OR WALNUT



MK74182 + MK74181 36 CM DEEP MOGENS KOCH 1928

OAK OR WALNUT

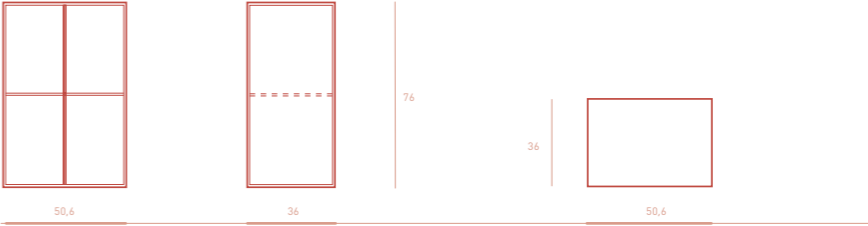


ALL DIMENSIONS IN CENTIMETERS

BOOKCASES + CABINETS

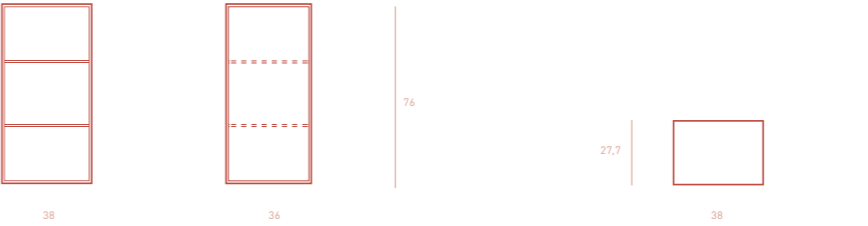
MK95801 36 CM DEEP MOGENS KOCH 1928

OAK OR WALNUT



MK74180 36 CM DEEP MOGENS KOCH 1928

OAK OR WALNUT



MK88360 36 CM DEEP MOGENS KOCH 1928

OAK OR WALNUT

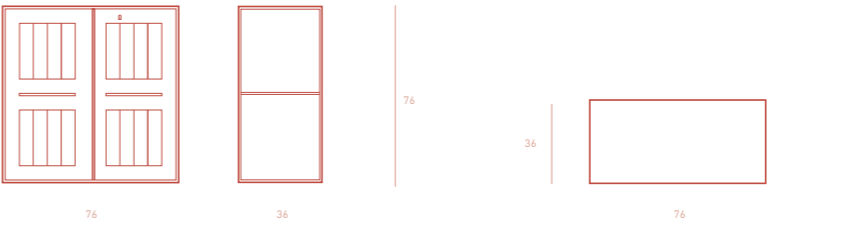
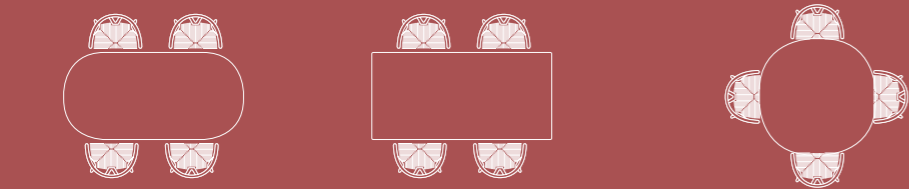


TABLE + SEAT OVERVIEW

2 SEATS		3 SEATS	
CH002	0	CH002	1



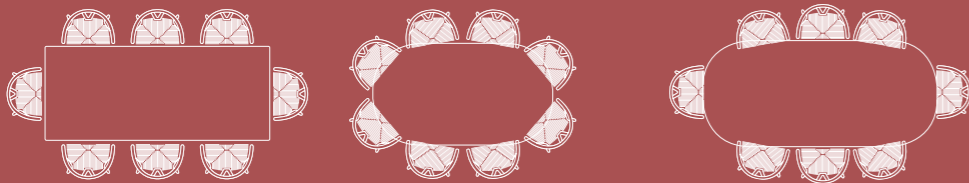
4 SEATS			
CH002	2	CH006	0
		PK52A	0
		CH334	0
		CH337	0
		CH388	0



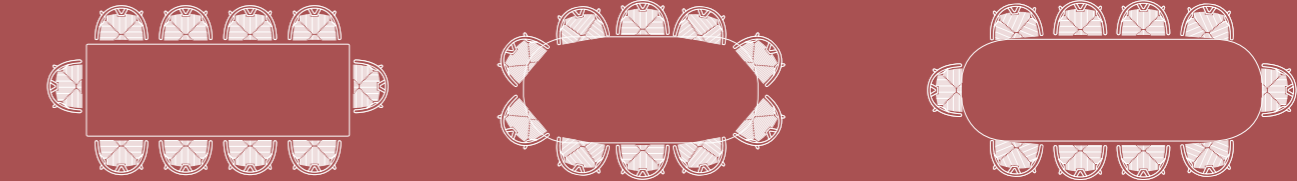
6 SEATS			
CH318/190	0	CH334	1
CH322	0	CH335	0
		CH388	1
		CH006	2
		CH327/190	0
		PK52	0
		CH337	1
		CH338	0



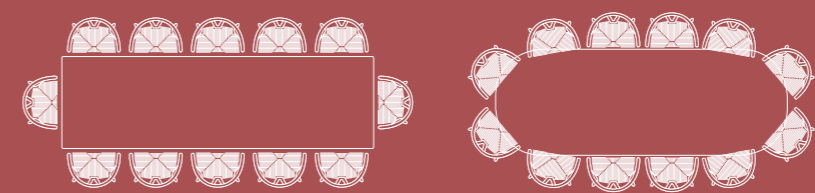
8 SEATS			
CH318/190	1	CH327/248	0
CH318/240	0	SH700	0
CH322	1	SH900	0
CH327/190	1	CH336	0
		CH337	2
		CH338	1
		CH388	2
		CH339	0



10 SEATS			
CH318/190	2	CH327/190	2
CH318/240	1	CH327/248	1
CH322	2	SH700	1
		SH705	0
		CH336	1
		CH339	1
		CH335	2
		CH338	2



12 SEATS			
CH318/240	2	SH700	2
CH322	3	SH705	1
CH327/248	2	SH900	1
		CH336	2
		CH339	2



14 SEATS			
CH322	4	CH336	3
SH705	2	CH339	3
		CH336	4
		CH339	4



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