



CARL HANSEN & SØN

PASSIONATE CRAFTSMANSHIP

Timeless beauty, comfort, craftsmanship,
and sustainability are so deeply ingrained
in all our furniture works that only sight
and touch are required to understand and
fall in love with them.


Knud Erik Hansen
CEO and owner



EVERY PIECE COMES WITH A STORY

When you choose a Carl Hansen & Søn product, you gain more than just a piece of furniture. You become part of a proud tradition of distinctive and beautiful craftsmanship, where nothing has been left to chance. Where all furniture is manufactured with great love for design and the history of the crafting process. Where each piece passes through numerous expert hands before taking pride of place in your chosen space, recounting a story of masterful design in quality wood from sustainable forests. We hope you enjoy these stories and find iconic design favorites to complete your space.





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 skilful 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.

PASSIONATE CRAFTSMANSHIP

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 + Hvas, the designer Thomas Bo Kasholm, 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.

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.





HONEST & SUSTAINABLE

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.

CASES

MODERN ORIGINALS

Carl Hansen & Søn create
furniture for everyone who shares our passion
for lasting quality around the world



Today, Carl Hansen & Søn furniture completes many of the most exciting, beautiful and daring modern spaces. Carl Hansen & Søn pieces set the tone in 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 add to the allure of exotic holiday homes and new creative and cultural centers. 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 and are documented by expert writers and photographers around the world.

STORIES



Nobis Hotel
A HOTEL IN COPENHAGEN



Six Gallery
A DESIGN GALLERY IN MILAN



Neuendorf House
A VACATION HOME IN MALLORCA

Explore a variety of diverse and appealing locations around the world where Carl Hansen & Søn furniture forms a unique relationship with the surrounding spaces, embracing the architecture, colors, textures and light to create an inviting atmosphere and an inspiring sensory experience.



A HOTEL IN COPENHAGEN

Nobis Hotel

The former Royal Danish Conservatory of Music has been delicately and respectfully transformed into an elegant hotel by renowned architect Gert Wingårdh.

Photography by SOLK Photography

The landmark building from 1903 in the heart of Copenhagen is now a haven for guests from all corners of the world. The developer responsible for the project, Ralf Thalén, stresses that the Nobis Hospitality Group wants every hotel they create to have its own expression and atmosphere that is unique and memorable. For Thalén it is key that each hotel starts with a great location, an intriguing story and has at least one outstanding feature, be it a view of the ocean, a nearby attraction or an inspiring architectural feature. In the case of Nobis Hotel Copenhagen, the location is perfect. Right in the city center, just off Hans Christian Andersen Boulevard and next to the Glyptoteket Art Museum – a sculptural oasis with a lush winter garden. It is the hotel's breathtaking entrance stairway, however, that completely convinced Thalén and his business partners. He says that when they first visited the site and saw it, they said: 'We have to do this!'

NOBIS HOSPITALITY GROUP BUSINESS
DEVELOPMENT MANAGER

Ralf Thalén



Ralf Thalén began his career in the travel business in Ibiza, then started a restaurant with his wife in his native Sweden and, for the last 15 years, he has been Business Developer for the Nobis Hospitality Group. Nobis Hotel Copenhagen is his seventh hotel. Hospitality has been the focus of his entire working life. For him, the story and design of a hotel are crucial, together with the cornerstones of service and personality. Without these, he says, everything else is irrelevant.

The design influences in the hotel are global and diverse. The magical i-RAIN light cascading down from the third-floor ceiling is French; the lounge area has Italian influences; the antique lamps in the hallways are from Finland and Norway. Thalén stresses, however, that he likes interiors to represent the country you are in, welcoming visitors not only to Copenhagen, but also the beauty and clean expression of Danish design history.

In light of this, hotel guests are greeted by luxurious constellations of Carl Hansen & Son's Embrace Chairs in

the impressive new Restaurant Niels. Other furnishings have been specially designed to complement these supremely comfortable chairs. Rooms invite distant daydreams in sunlit CH25 Wegner lounge chairs and the largest, luxury suite in the hotel has its very own Wegner CH338 dining table surrounded by CH20 Elbow Chairs in natural oak.

Many pieces have been custom-made especially for the hotel: rugs, desks, lamps, and there are a bounty of beautiful anecdotes and details that may escape the casual viewer.

From the 'stucco' that have been painstakingly re-created to blend in perfectly with the historic feel of the hotel to the basement stairway railing beautifully hand-crafted by a local blacksmith on site to perfectly match the original.

Throughout the 77-room hotel, the design team has chosen mostly wood, marble and leather as key components of the design as they are not only beautiful and natural materials, but also extremely durable and age with dignity. This aging is what Thalén calls "the last five percent" of any space. It is what gives true atmosphere, charm and character.



Nobis Hotel Copenhagen has a contemporary and inviting feel. The quality, natural materials used throughout this 5500m² hotel give a feeling of warmth and timelessness. An experience for the senses.





A DESIGN GALLERY IN MILAN

Six Gallery

An inspiring Gallery and design space in Milan dedicated to new ideas, constant flux and the aspirations of young, contemporary designers.

Photography by Alberto Strada

Milan is a city experiencing a creative renewal. Spaces where eager young designers pave new paths are on the rise. Six Gallery, created by entrepreneur Mauro Orlandelli, curated by Fanny Bauer Grung and David Lopez Quincoces and opened in the autumn of 2017, is a shining example of this. The Gallery is housed in a 500m² abandoned 16th century monastery in the Darsena district. Together with Bistrot Sixieme, architectural firm Quincoces-dragò & Partners and a florist, it now gives new life as a design laboratory, tropical plant haven and cultural experiment. The building itself is situated between the traditional area of Sant. Ambrogio and the more bohemian, Ticinese. It's near a park where families play while others enjoy their last drink at sunrise. This kind of polarity is the perfect fit for Six Gallery's purpose. Its beauty lies in its playful impermanence. What you see so carefully arranged one day may be completely different the next – as pieces sell, they're replaced and the space transforms into something new.

ARCHITECTS AT QUINCOCES-DRAGÒ & PARTNERS
AND CURATORS AT SIX GALLERY

Fanny Bauer Grung and David Lopez Quincoces

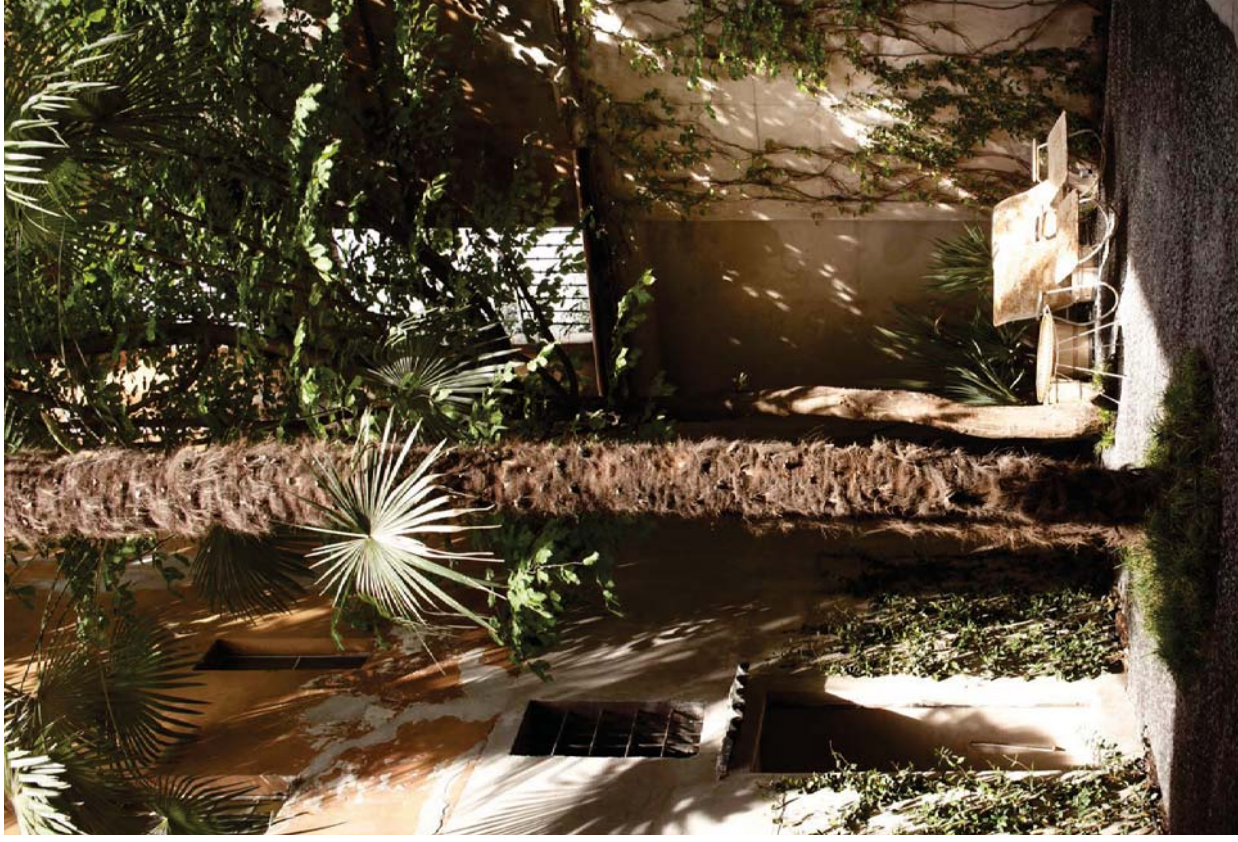


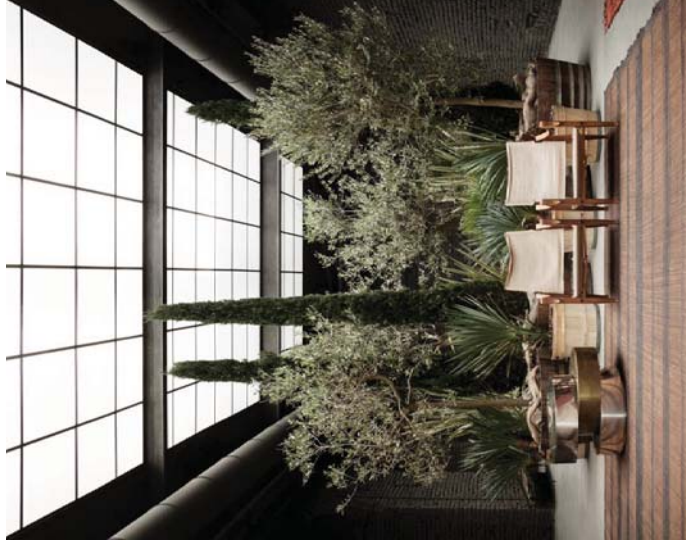
Fanny Bauer Grung and David Lopez Quincoces are a couple in work and in life. Fanny is Norwegian, but has lived in Italy her whole life. Her Scandinavian roots mean she has always been close to design. David has lived in Milan for 15 years, but originally comes from Spain – he is the son of an artist and an engineer. So, just like the space they curate and work in, this couple are an eclectic blend.

The idea behind the Gallery is a space in flux, where new and older pieces combine and varying styles and influences mix. The couple are clear, however, that their design choices are not purely whimsical. History and research are what give them real freedom to play and explore. For Fanny, it is important that everything ultimately has coherence, that things come together and make sense as a whole – “These days things change so quickly and there are so many trends. We still feel, however, that you should recognize one vision in all the work”.

The couple’s architectural office looks down onto the Gallery courtyard where an open archway frames two Kaare Klint Safari Chairs, placed neatly next to one another. The chairs are surrounded by lush palms, unknown pieces and diverse items. The couple like it this way as they feel this encourages the pieces to “talk to one another”. Fanny also feels that the tradition and heritage of the Carl Hansen & Søn furniture lends strength to the other pieces.

Plants feature prominently in the space as does the natural light beaming in from the roof skylight. But the plentiful foliage is not only decorative. Fanny and David use plants to divide rooms and create spaces. They believe that plants offer elasticity and bring life to a space. They remove the need for walls and are a different way of delineating, of seeing things from a fresh perspective. It is this perspective that makes Six Gallery so appealing – an inspiring and evolving space worth revisiting.





Six Gallery is an exciting and vibrant new space that embraces change and variety. Modernity and tradition combine effortlessly in this beautifully-restored 16th century monastery enriched with natural elements and bold design choices.



A VACATION HOME IN MALLORCA

Neuendorf House

Surrounded by sea and mountains, this tranquil, four-bedroom vacation home on the island of Mallorca is a welcome retreat from urban life.

Photography by Richard Bryant and Mari Luz Vidal

Neuendorf House, the vacation home of a German art dealer, was designed between 1987 and 1989 and completed the following year by renowned architect, John Pawson. Pawson is known for harnessing nature's raw beauty and innate potential, and Neuendorf House is a perfect example of this. It was created using the strong reddish orange pigments from the soil to tint the render. The result is as powerful as it is beautiful. The earth's raw color is translated into the graphic refinement of the building's forms, from the sun-drenched clay surface of the sunken tennis court to the building's smooth terracotta surfaces. It is light, however, that is the key material for Pawson. He considers light as one of the fundamental building blocks of architecture, citing Le Corbusier's vision that "architecture is masses brought together in light." Color and texture, while also important, play quieter roles in enriching the sensory experience for the eye, as well as the hand.

THE ARCHITECT
OF NEUENDORF HOUSE

John Pawson



Known as the Master of minimalism, John Pawson's life journey became clear at just 18-years of age whilst reading the Danish journal for art and design called *Mobilia* – "It was amazingly purist and had everything I liked in it".

Neuendorf House was the first full architectural project Pawson worked on, together with Claudio Silvestrin. At the time, it was a potentially career-defining chance to express their ideas, so they lavished a great deal of time and energy on getting every detail right. The character of the site and their strong ideas about atmosphere were key focal points in the architectural approach.

One of the key characteristics of Neuendorf House is the way it removes conventional divisions between inside and outside space, aiming to achieve a quality of proportion in outside space more usually associated with interiors. Furniture plays a major role in this fusion.

Pawson kept pieces to a minimum, allowing them to transcend these categories with equal freedom, reading and functioning comfortably, regardless of where they're placed.

The CH24 Wishbone Chairs, for example, are placed both inside and scattered around semi-enclosed living areas looking out on the 30m swimming pool. For Pawson, it is all about furniture choices right from the very beginning of the design process, choosing pieces that neither disappear in a space, nor distract the eye.

Pawson is also eternally curious about the materials he chooses. He likes to explore limitations, asking questions such as: "What is the widest wooden board or the thinnest slice of a particular stone I can specify?" He enjoys expeditions to quarries, forests and timber mills and uses only the most skilled craftspeople who really understand the possibilities and limits of a particular material.

Nature's limits seem endless at Neuendorf House as the divide between the visible surface and what lies beneath disappear. The interplay with light and shadow create a unique experience to be enjoyed with every Mediterranean sunrise and sunset.





Architecture, furniture and nature become one as the beauty of the earth's colors, textures and raw materials blur boundaries between inside and outside space in Neuendorf House.



CHAIRS

Imagining in Chairs
PAGE 34

TABLES

Sharing at Tables
PAGE 76

LOUNGE CHAIRS

Dancing in Lounge Chairs
PAGE 96

SOFAS & DAYBEDS

Relaxing in Sofas
PAGE 138

COFFEE TABLES

Connecting at Coffee Tables
PAGE 158

BOOKCASES & CABINETS

Creating in Bookcases
PAGE 174

DESKS

CHILDREN'S FURNITURE

RUGS

PAGE 182

OUR DESIGNERS

PAGE 196

ILLUSTRATED GUIDE

PAGE 207



Imagining in Chairs

Clarisse Demory likes to follow her intuition. She feels she has unconsciously memorized billions of interiors and pictures and shapes and colors, and somehow resurrects these when working. She respects the past and likes to recycle what is already there instead of rebuilding, even if this poses challenges. Clarisse says that this limitation pushes her to work with shapes, colors and materials she would not necessarily have chosen. It gives a soul and some charm she would not be able to create herself – “I believe that the past can teach us modernity. Pieces with history are an infinite library that should make us humble as designers and artists”. Clarisse has a lively imagination when it comes to furniture. For her, a chair can be many things. Each one has its own personality and use. Her favorite is her kitchen chair where she enjoys her morning routine of coffee, mail, radio, iPhone and brioche or, as she puts it, “Being greedy with life – when I open my eyes, the first thing I visualize is that chair waiting for me in the kitchen”.



Chairs are my ‘four-legged companions’ that I collect and find a use for – to me, a chair can also be a table or bookstand or a display area or clotheshorse.

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.

CH24 WISHBONE CHAIR

This chair's lightness and sculptural shape capture the very essence of modern Danish design, timelessness and universal appeal.

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.



CH327 DINING TABLE TABLETOP + LEGS Oak, soap
CH24 WISHBONE CHAIR 1X FRAME Beech, olive green SEAT Natural paper cord
 1X FRAME Beech, red brown SEAT Natural paper cord
 2X FRAME Oak, soap SEAT Natural paper cord

CH24 WISHBONE CHAIR FRAME Walnut, oil SEAT Natural paper cord
CH327 DINING TABLE TABLETOP Walnut, oil LEGS Oak, oil

CH24 WISHBONE CHAIR FRAME Beech, black SEAT Natural paper cord



First introduced in 1950, the CH23 dining chair features clean, organic contours and refined styling, demonstrating young Hans J. Wegner's unique design approach and insightful craftsmanship.

CH23

The reassuring feel of natural materials and the loving touch of expert hands are evident in this chair. A closer look reveals many crafted details.

Although it may appear uncomplicated at first glance, the CH23 incorporates many fine, sophisticated details, among them the elegant cruciform cover caps in the backrest, a double-woven seat, and arched rear legs that ensure optimal stability.

The CH23 was one of the first chairs Wegner designed exclusively for Carl Hansen & Søn in 1950, alongside the CH22 lounge chair, the CH24 Wishbone Chair, the

CH25 lounge chair, and the CH26 chair. The pieces were not only unique, but also set new standards for modern furniture design with their artistic expression and ergonomic form.

Carl Hansen & Søn reintroduced the CH23 in 2017, once again making the first masterpieces part of its collection. As always, the design remains true to Wegner's original, hand-drawn sketches, with all aesthetic and structural components intact.



CH23 DINING CHAIR 2X FRAME Oak, oil BACK Walnut, oak, oil SEAT Natural paper cord
1X FRAME Oak, soap SEAT Natural paper cord
CH23 DINING TABLE TABLETOP Oak, oil LEGS Oak, oil



CH23 DINING CHAIR 1X FRAME Walnut, oil SEAT Natural paper cord
1X FRAME Oak, oil BACK Walnut, oak, oil SEAT Natural paper cord



CH23 DINING CHAIR FRAME Oak, oil SEAT Natural paper cord



CH26 DINING CHAIR
 1X FRAME Oak, oil BACK Walnut, oil SEAT Natural paper cord
 1X FRAME Oak, oil SEAT Natural paper cord
 1X FRAME Walnut, oil SEAT Natural paper cord
 1X FRAME Oak, black SEAT Black 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.

CH26

An elegant chair that is made to last with curved, organic shapes, natural materials and exceptional craftsmanship.

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 mock-up 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 DINING CHAIR FRAME Oak, black SEAT Black paper cord

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

CH88

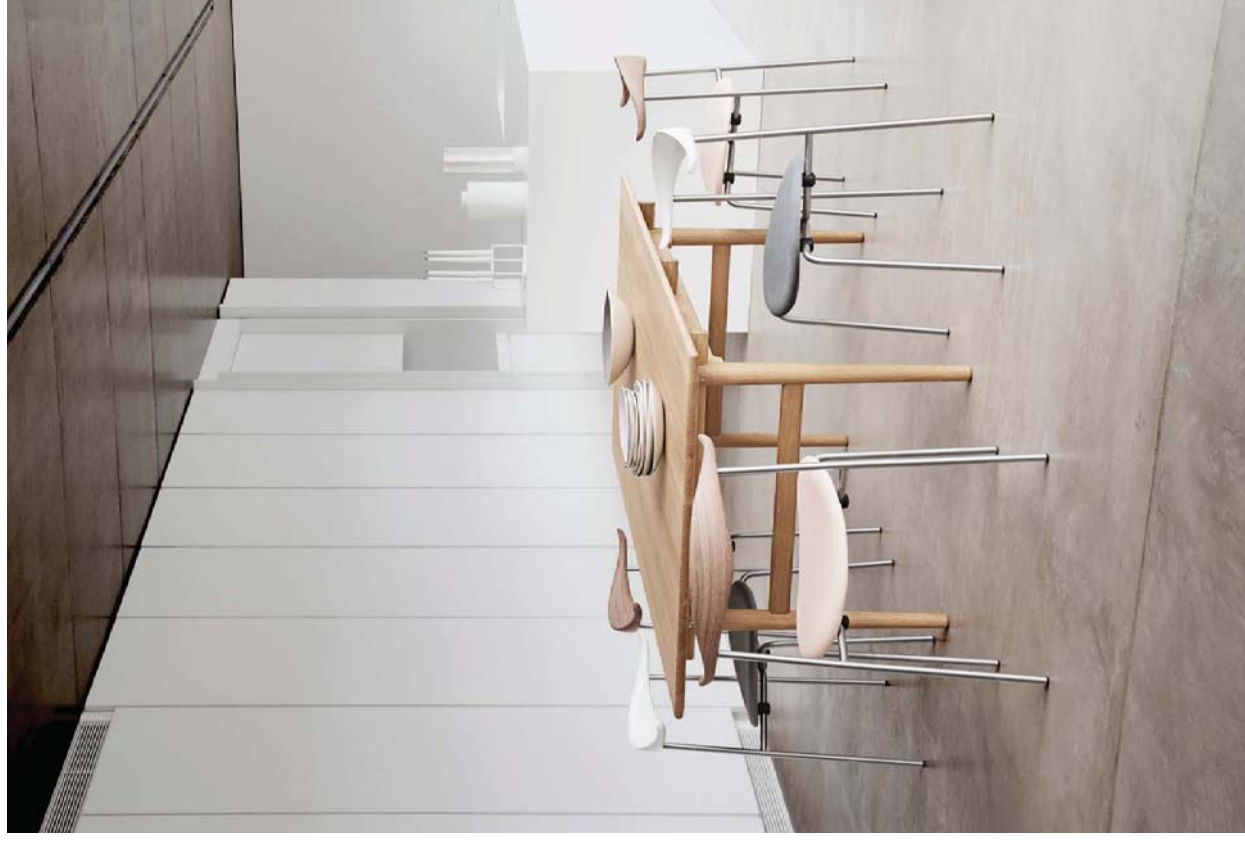
A mix of materials meet for the first time in an array of colors sourced from Wegner's original color palette.

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 & Son reintroduced the design in 2014 in celebration of Wegner's centennial.

In 2015, we unveiled new colors for the CH88 seat and backrest 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

3X BACK Oak, oil SEAT Sif 90 leather LEGS Stainless steel

2X BACK Beech, white SEAT Canvas 124 LEGS Stainless steel

CH327 DINING TABLE

TABLETOP Oak, oil LEGS Oak, oil



CH338 DINING TABLE
 2X BACK Oak, oil SEAT Fjord 821 LEGS White powder-coated steel
 CH88 DINING CHAIR
 1X BACK Beech, black SEAT Clara 188 LEGS Black powder-coated steel



PK1 DINING CHAIR
PK52 PROFESSOR TABLE

3X FRAME Black powder-coated steel SEAT • BACK Black flag halyard
TABLETOP Oak, oil FRAME Black-lacquered steel



The light and elegant PK1 – Poul Kjærholm's first dining chair – was designed in 1955 and marked the beginning of an impressive career.

PK1

Kjærholm's endless exploration of lightness and form are beautifully captured in every detail of this comfortable chair.

With function and clarity as his hallmarks, Kjærholm became known as one of the most uncompromising furniture designers of his generation, as well as one of the finest representatives of modernism.

The PK1 serves as an outstanding example of Kjærholm's unique ability to realize the full potential of his chosen materials, and demonstrates his search for authenticity and perfection in form, function, and execution.

A complex design with a straightforward, minimalist expression, the PK1 is brought to life through highly skilled craftsmanship, including the precise weaving of 55 meters of flag halyard. The pairing of the organic flag halyard with a dynamic steel frame results in exceptional comfort and visual lightness, making the stackable chair an ideal fit for both classic and modern interiors.

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.

CH20 ELBOW CHAIR

Frozen in time for almost half a century, this classic design proudly greets the light of day, for work or relaxation.

When Carl Hansen & Son 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.



CH20 ELBOW CHAIR FRAME Oak, oil SEAT Thor 307 leather
CH335 DINING TABLE TABLE TOP Oak, oil LEGS Oak, oil



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 LE65 Stainless steel

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

CH33

Less becomes more as superior comfort and elegant lines elevate shared moments into truly memorable experiences.

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.

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

CH36 / CH37

Pure craftsmanship and careful consideration for every detail are clear to see in these beautifully-designed chairs.

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.



CH36 DINING CHAIR 2X FRAME Oak, white oil SEAT Natural paper cord
CH37 DINING CHAIR 1X FRAME Oak, black SEAT Black paper cord

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

CH29 SAWBUCK CHAIR

The 'Sawbuck' craftsmen tool is the functional origin of this classic chair, yet its form is the very essence of lightness and style.

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

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

CH46 / CH47

The superbly-crafted, graceful curves of these classic Wegner chairs allow for great comfort and hours of sitting pleasure.

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
CH46 DINING CHAIR

1X FRAME Oak, black SEAT Natural paper cord
1X FRAME Oak, black SEAT Black paper cord
1X FRAME Oak, soap SEAT Natural paper cord

The result of Carl Hansen & Søn's first collaboration with E005 in 2015 was a dining chair so novel and expressive, it easily functions as a stand-alone, sculptural addition to any interior.

E005 EMBRACE CHAIR

Enjoy superior comfort with this modern and inviting blend of skillfully-sculpted organic and soft materials.

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, E005 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.



E005 EMBRACE CHAIR FRAME Oak, oil SEAT + BACK Remix 123 EDGING Natural
E015 LOUNGE CHAIR FRAME Oak, oil SEAT + BACK Clara 983 EDGING Black



E005 EMBRACE CHAIR
PKS2 PROFESSOR DESK
2X FRAME Oak, black SEAT + BACK Hallingdal 126 EDGING Black
1X FRAME Oak, black SEAT + BACK Flord 981 EDGING Black
TABLETOP Oak, oil LEGS Black-lacquered steel

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.

KK96620 FAABORG CHAIR

Contemplate a significant piece of artwork, in an artwork. This iconic design is one of life's rare pleasures, designed for everyone who appreciates beauty.

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.



KK96620 FAABORG CHAIR

FRAME Mahogany, lacquer BACK French cane SEAT Black goat hide

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

MK99200 FOLDING CHAIR

There when needed, swiftly folded away when not. Feel supported by the elegant simplicity of this highly-functional folding chair.

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.



SEAT • BACK Natural Canvas LEGS Beech, oil
TABLETOP • LEGS Oak, oil

MK99200 FOLDING CHAIR
MK98860 FOLDING TABLE

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.

RED CHAIR SERIES

A classic series designed for a higher purpose – to withstand the test of time in support of Prime Ministers and politicians.

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.



KK47510 MEDIUM RED CHAIR
KK37581 LARGE RED ARMCHAIR

LEGS Walnut, lacquer SEAT + BACK Red goat hide
FRAME Walnut, lacquer SEAT + BACK Black goat hide



CH56 BARSTOOL

SEAT S1192 leather LEGS Walnut, oil FOOTREST Stainless steel

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

CH56 / CH58

A functional, minimalist bar stool combining modern expression with effortless movement and versatility.

Decades later, it remains an ideal fit for modern kitchens, creating an inviting and stylish gathering spot with its soft, organic silhouette and comfortable leather-upholstered seat. The design is available in two sizes to suit various functions and interiors: the taller, bar-height CH56 and the smaller, counter-height CH58.

The CH56 and CH58 bar stools are light and easy to move around a room. The metal ring ensures both stability and comfort for resting your feet. Simply choose the height best suited to your needs.

Sharing at Tables

Fredrik Berselius feels that the most beautiful design can often be found in things you do not necessarily notice. A perfect butter knife. A room that lets you walk through without much diversion. Or lighting that ensures you only pay attention to the object it illuminates. His Scandinavian roots nourish his love of design, whether relating to buildings, fonts, magazines, plates or tables – “Design is about utility and beauty, but it can also serve to tell a story. It can add nuance to our experiences to make us more present, more at ease, simply because the atmosphere invites that.” Many of his guests at Aska are experiencing ingredients, tastes and flavors for the first time, and everything is orchestrated to enhance their experience. Growing up in Sweden inspired Fredrik’s vision on bringing people together through food. Scandinavians are known for making environments inviting and Fredrik believes that every element in his restaurant can have a meaning, purpose, or story to share.



There is a warmth in the simple act of sitting around a table and eating a meal. You pass the bread, you taste the flavors of the season, you share that moment in time.

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

CH337 / CH338 / CH339

The eye of a Master has created effortless variety and choice for a range of dining needs in all kinds of spaces.

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.

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 its seamless fusion of organic, geometric forms and impeccable



CH339 DINING TABLE TABLETOP + LEGS Oak, oil
CH24 WISHBONE CHAIR FRAME Beech, black SEAT
NUP004 WOODLINES RUG White with black lines

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

CH327

Experience Wegner's delicate, yet confident, touch with elegant edges and a sharp eye for each intricate detail.

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 + LEGS Oak, white oil
CH36 DINING CHAIR FRAME Oak, white oil SEAT Natural paper cord

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.

CH002 / CH006

A table series that adapts effortlessly to any environment with grace and ease.
The perfect balance of form and function.

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.

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 such as kitchens, the CH006 for more



CH002 DINING TABLE
CH88 DINING CHAIR
TABLETOP + LEGS Beech, oil
1X BACK Beech, black SEAT Clara 188 LEGS Black powder-coated steel
1X BACK Beech, white SEAT Remix 682 LEGS Stainless steel



In 1955, Poul Kjærholm developed a table concept for the Royal Danish Academy of Fine Arts that would change the course of his career.

PK52

Designed to inspire with strong, striking lines and exceptional details.
This table encourages endless creation and enjoyment.

Drawing on his cabinetmaking experience, Kjærholm developed a new table structure that showcased his mastery of steel and wood – and highlighted his signature ability to unite traditional craftsmanship and industrial design.

This design laid the groundwork for Kjærholm's pioneering role in Danish functionalism – and established his reputation

as one of the world's leading furniture designers. The modern, highly versatile PK52 table is ideal for dining, seating larger groups and serving as an inviting focal point for social gatherings. The PK52's unique, reversible tabletop comes in Oregon pine, oak veneer, or a laminate version with black and gray sides for easy décor changes. The PK52 also makes an excellent desk or worktable in a studio or office.



PK52A STUDENT DESK
PK1 DINING CHAIR

TABLETOP Gray laminate FRAME Black-lacquered steel
FRAME Stainless steel SEAT + BACK Natural flag halyard

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.

CH388

For everyone passionate about design and quality, this carefully-constructed piece will make a clear statement in any contemporary space.

The round tabletop is available in solid oak, 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.

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 top. The resulting minimalist, visually engaging composition continues to feel quintessentially modern half a century later.



CH388 DINING TABLE TABLETOP Oak, oil FRAME Stainless steel
CH24 WISBONE CHAIR FRAME Beech, steel blue SEAT Natural paper cord

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.

CH318

Clear-cut lines and beautiful wood from end to end create an inviting and calm natural surface for all occasions.

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
CH33 DINING CHAIR

TABLETOP Oak, soap LEGS Stainless steel
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 DINING TABLE TABLETOP Oak, soap LEGS Stainless steel
CH88 DINING CHAIR BACKREST Oak, oil SEAT Thor 301 leather LEGS Stainless steel

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.

CH322

Feel the strength of well-crafted, natural materials supporting and expanding for a variety of needs and spaces.

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.

The CH322 can be extended with up to four extension leaves with the natural wood grain running lengthwise. This feature ensures long, beautiful lines that add elegance to the overall design aesthetic.

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

CH334 / CH335 / CH336

This flexible table series fits perfectly in almost any space and stretches the imagination with endless possibilities.

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 variety of finishes, the legs anchor 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.



CH334 DINING TABLE TABLETOP Oak, oil LEGS Stainless steel

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

SH900 EXTEND TABLE

A bold table that blends new and known materials to create a novel take on functionalism. A true feast for the eyes.

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.

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,



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

Dancing in Lounge Chairs

Elena Heatherwick believes that light, color and texture are always doing a kind of vibrant dance together as they bounce differently off a dark or a light wall, off objects, textures and colors. For her, all these elements come into play in her work whether she is photographing a meal on a table or a person in a chair in their living room. Elena is not interested in showing a graphic, over-saturated version of reality. More than anything, she wants to capture an atmosphere and feeling in her photographs in order to tell a story. To achieve this, she looks at what is around and behind a person, the way a room is painted, the angle of the light. And, if a location is difficult, she will pick up a chair and walk around with it, trying out different spots until she eventually finds somewhere suitable. A place where the chair makes the space, makes the photograph. Or, in her words: "The chair creates the setting for the photograph".



I have never bought a chair just because I needed one or to fill a space. I only buy a piece of furniture if I feel it is something special that will stay with me for the rest of my life.



CH07 SHELL CHAIR FRAME Smoked oak, oak oil BACK • SEAT Hallingdal 6001 LEGS Oak, oil

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

CH07 SHELL CHAIR

Wegner's architectural expertise and absolute determination create the ultimate sense of proportion and balance.

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 back side, but rather be beautiful from all angles.



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

CH445 WING CHAIR

Distinctive to the eye and complex beneath the surface.
This unique design gives a bold statement as well as supreme comfort.

Wegner built the fully upholstered easy chair upon a solid beech frame that rests on hand-finished stainless steel legs. The composition showcased his excellent 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 matching CH4446 footstool for added comfort.



CH445 WING CHAIR
CH446 FOOTSTOOL

BODY Canvas 794, LEGS Stainless steel
SEAT Canvas 794, LEGS Stainless steel

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

CH468 OCULUS CHAIR

A mystery for many years, this chair is now an iconic and irresistible invitation for luxurious relaxation and enjoyment.

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 production to begin 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 matching CH44.6 footstool for added comfort.



BODY Clara 2793 LEGS Stainless steel
TABLETOP Oak, oil LEGS Stainless steel
RUG Jade green, gray

CH468 OCULUS CHAIR
CH415 COFFEE TABLE
NUP007 OCEANIA SEABED

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

OW149 COLONIAL CHAIR

Refined and luxurious all at once with contrasting forms and materials.
This stylish chair is a true pleasure to experience.

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 matching OW149F footstool for added comfort.



OW149 COLONIAL CHAIR
OW149 COLONIAL FOOTSTOOL
NUP003 WOODLINES
OW150 DAYBED
OW449 COLONIAL COFFEE TABLE

FRAME Walnut, oil CUSHIONS Sif 95 leather
FRAME Walnut, oil CUSHIONS Sif 95 leather
RUG White with black lines
FRAME Oak, oil CUSHION Sif 95 leather
TABLETOP • LEGS Oak, oil



OW124 BEAK CHAIR
FRAME Oak, oil SEAT + BACK Sif 95 leather
TABLETOP + FRAME Oak, oil

Ole Wanscher possessed a unique ability to add sculptural dimension to his furniture, and his Beak Chair is no exception.

OW124 BEAK CHAIR

Classic methods, Mother Nature and an adventurous mind inspired this elegant chair. Decades later, it is still eye-catching and inviting.

feature demands carefully selected materials and exemplary craftsmanship, as do the upholstered seat and back.

Reflecting Wanscher's predilection for slender dimensions and resilient shapes, the design features slim, gently undulating elements that seamlessly unite in an organic flow. Only the armrest cover caps remain visible: a functional and decorative detail reminiscent of a bird's eye.

Wanscher presented the Beak Chair, or OW124, at the Copenhagen Cabinetmakers' Guild Furniture Exhibition in 1951. An elegant example of Wanscher's refined design and bold pushing of boundaries, the chair was also a testament to his masterful grasp of furniture-making.

The Beak Chair's distinctive appearance is thanks in part to the beak-like armrests that inspired its name. This unique design

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.

CH22

An early design that displays Wegner's natural flair for honest craftsmanship and passion for subtle intricacies in materials and techniques.

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 to surface treatment and seat weaving.



CH22 LOUNGE CHAIR
1X FRAME Walnut, oil SEAT Natural paper cord
CH417 TRAY TABLE
NUP003 WOODLINES
TABLETOP Smoked oak RIM Oak, oil BASE Stainless steel
RUG Charcoal with black lines



CH25 LOUNGE CHAIR FRAME Oak, soap SEAT + BACK Natural paper cord
CH417 TRAY TABLE TABLETOP Smoked oak RIM Oak, oil BASE Stainless steel

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.

CH25

Wegner's uncompromising choice of materials and many hours of skill and care have gone into creating this revered design icon.

Like the Wishbone Chair, the CH25 lounge chair 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.

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

CH28

Sharp and shapely lines contrast beautifully in this highly-appealing chair.
Ease back in comfort with rounded edges and delicate touches.

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 round legs.



CH28 LOUNGE CHAIR

FRAME Oak, oil SEAT + BACK Walnut, oil

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

CH44

Simplicity perfected. This honest construction allows for complete rest and contemplation in outstanding comfort.



CH44 LOUNGE CHAIR FRAME Oak, black SEAT Black paper cord
CH53 FOOTSTOOL FRAME Oak, black SEAT Black paper cord

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 chairs.

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 matching CH53 footstool for added comfort.

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

FH419 HERITAGE CHAIR

Drawing from global inspiration, this early design with its matching footstool embodies relaxed sophistication.

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 matching FH420 footstool for added comfort.



FH419 HERITAGE CHAIR
FH420 HERITAGE FOOTSTOOL

BODY Canvas 124 BUTTONS Canvas 124 LEGS Oak, oil
SEAT Canvas 124 LEGS Oak, oil



FH429 SIGNATURE CHAIR

FRAME Walnut, oil BODY Sfr 95 Leather

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.

FH429 SIGNATURE CHAIR

Capturing a lifetime of work, this completely unique, exceptionally pure and superbly-crafted lounge chair is as easy on the eye as it is to relax in.

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.

The Signature Chair is available with the matching FH430 footstool for added comfort.

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 the original DNA.

E015 EMBRACE LOUNGE CHAIR

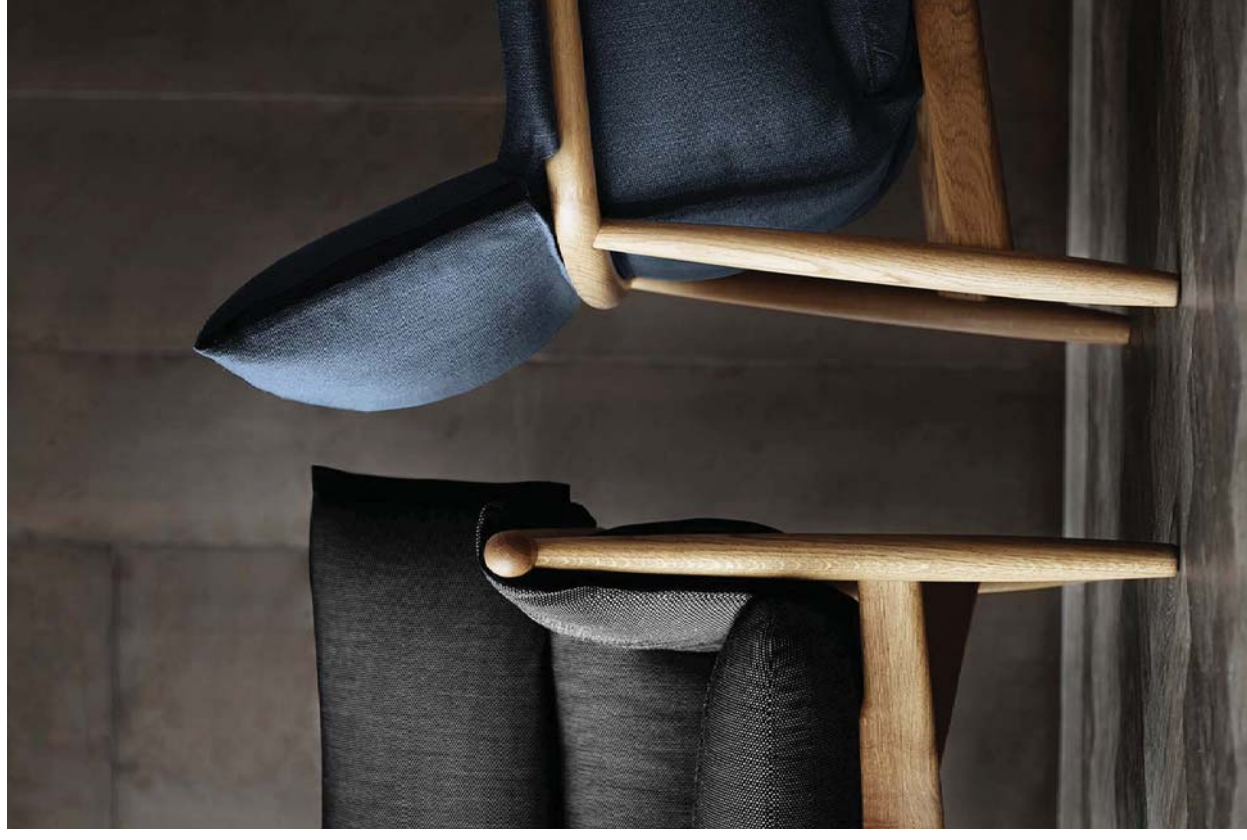
This modern blend of organic and soft materials is skillfully sculpted to surround with supreme comfort.

The resulting Embrace Lounge Chair continues 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.

The Embrace Lounge Chair is available with the matching E016 footstool for added comfort.



E015 EMBRACE LOUNGE CHAIR

1X FRAME Oak, oil SEAT - BACK Clara 2 188

1X FRAME Oak, oil SEAT - BACK Clara 2 983



AB001 ROCKING NEST CHAIR FRAME Walnut, oil, stainless steel SEAT + BACK Sit 95 leather

The result of Carl Hansen & Søn's collaboration with the designer Anker Bak, the Rocking Nest Chair fully reimagines an age-old concept for modern living and unwinding.

AB001 ROCKING NEST CHAIR

Meditative movement, considered design and practical construction make the Rocking Nest Chair a sanctuary of peace and harmony.

Like his other imaginative, innovative work, Bak's Rocking Nest Chair was borne out of a real human need. Bak conceived the design when his sister needed a comfortable place to relax with her newborn baby, creating a one-of-a-kind form with unprecedented functionality.

Dynamic in its expression and clear in its construction, the seemingly floating Rocking Nest Chair unites a light steel and wood frame, a seat with a canvas back and a canvas or leather front, and a soft leather cushion into a welcoming, organic silhouette. For Bak, who is fond of nomadic living

and fascinated by society's ever-changing needs, the chair also needed to be flexible and meet the constraints of urban spaces. To this end, the Rocking Nest Chair incorporates a mechanism that makes it easy to fold the chair flat with just a few steps.

Representing minimalism and craftsmanship at their best, the Rocking Nest Chair reinterprets the Danish design heritage for modern interiors – while highlighting the potential of Bak's chosen materials.



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.

KK47000 SAFARI CHAIR

From the wild plains of Africa to living rooms and hotels, this iconic design has come a long way.
Imagine great adventures in its simple yet sturdy construction.

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

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.

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.

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.



KK47000 SAFARI CHAIR
KK97770 SAFARI FOOTSTOOL

1X FRAME Ash, oil SEAT + BACK Natural Canvas
1X FRAME Smoked ash, oil SEAT + BACK Silf 92 leather
FRAME Ash, oil SEAT Natural canvas

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

KK53130 EASY CHAIR

Soft to the touch and pleasing to the eye, this Klint chair with its perfect construction and balanced proportions is easy to fall in love with.

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 Stif 95 leather LEGS Walnut, oil

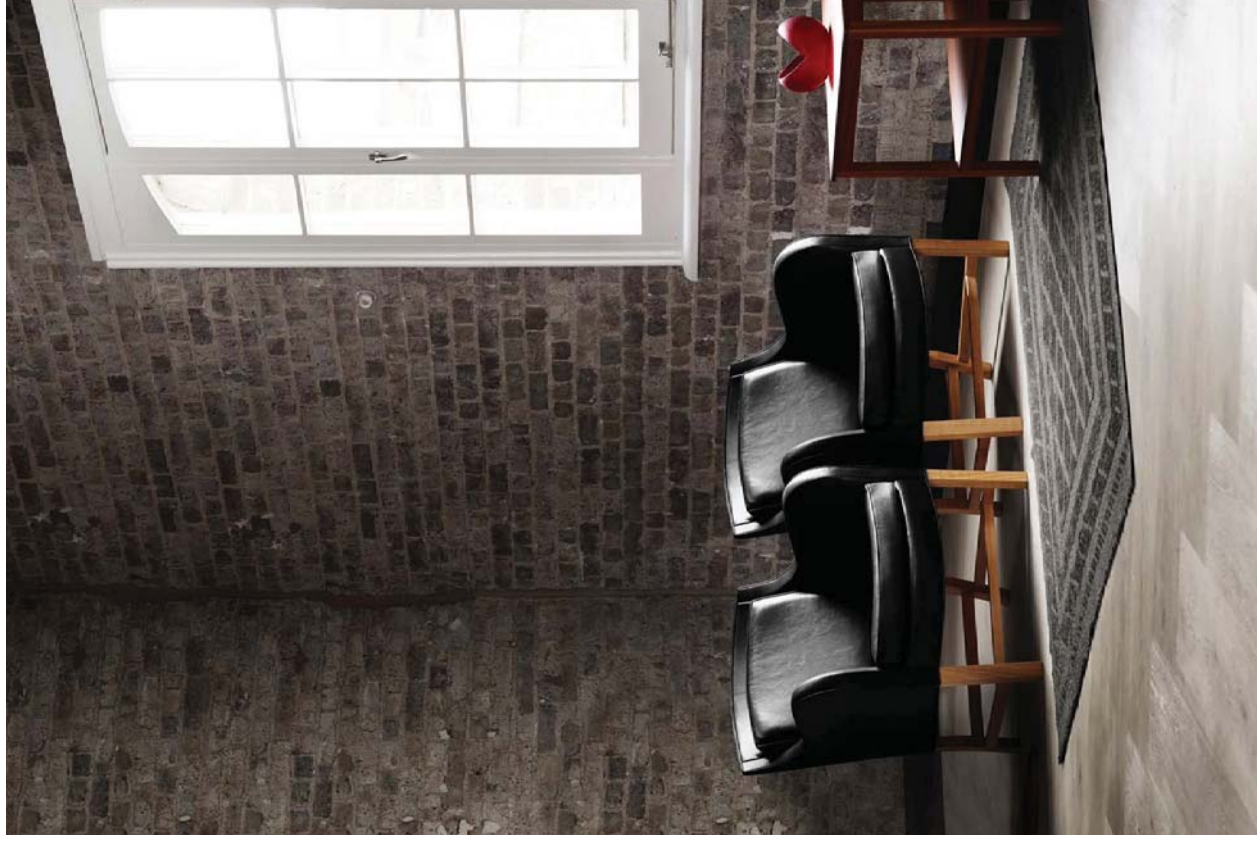
Kaare Klint's Mix Chair has earned iconic status among collectors since its unveiling in 1930, admired as much for its elegant, flowing form as its intricate construction concept.

KK43960 MIX CHAIR

Recline with grace in this Klint masterpiece. It is curvaceously shaped for the human form and destined to complement any space.

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.



KK43960 MIX CHAIR BODY 511 98 leather LEG 5 Oak, oil

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

KK87830 PROPELLER STOOL

An impressive design made with ingenious multi-functionality and a highly-appealing and compact form.

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 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 Cabinetmaker's Guild Exhibition, organized by 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 manufactured using wood with long, strong fibers that help support the slim, sophisticated construction. An optional tray transforms the stool into a low table.



FRAME Ash, oil SEAT Natural canvas

KK87830 PROPELLER STOOL



The Metropolitan Chair, designed by Ejner Larsen and Akxel 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.

LM92 METROPOLITAN CHAIR

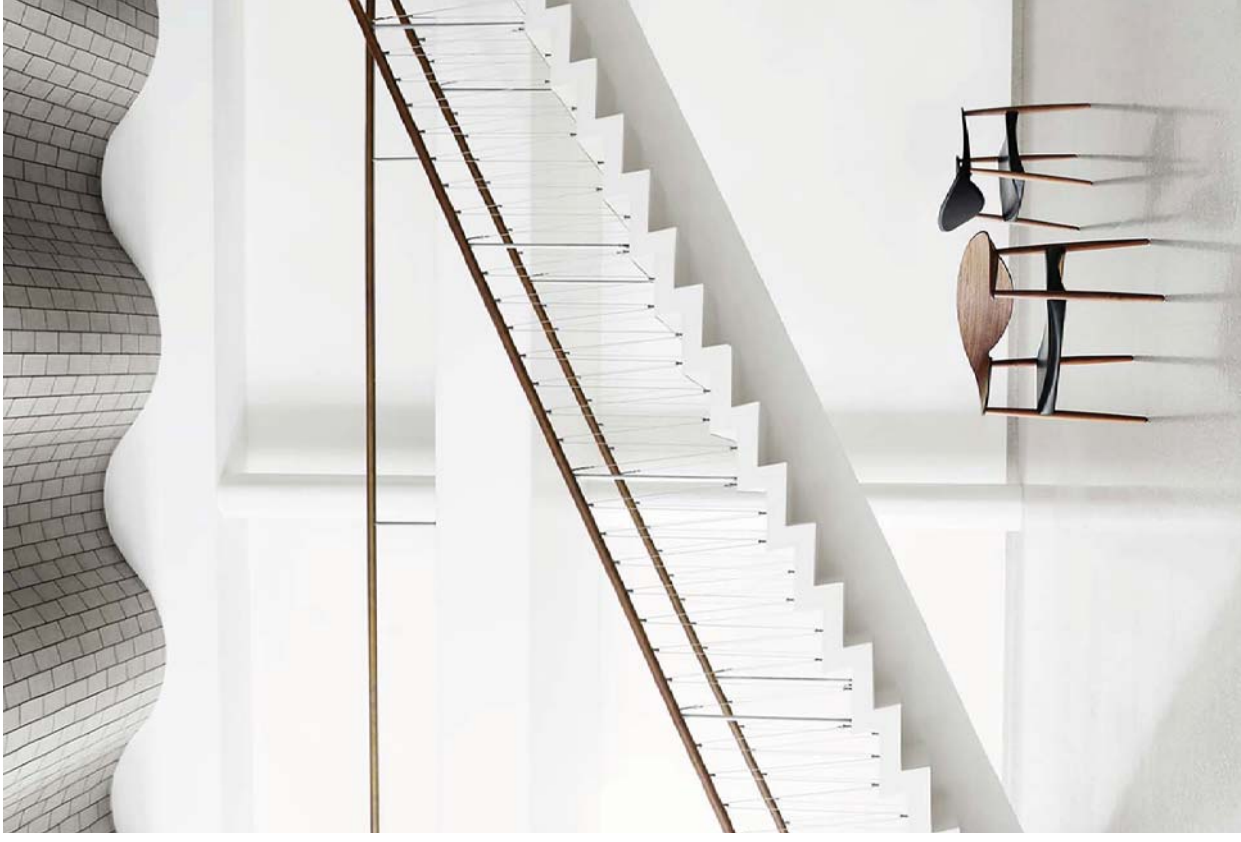
Art and design meet in this elegant and desirable chair.
Every detail has been carefully thought out.

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.



LM92 METROPOLITAN CHAIR FRAME Walnut, oil SEAT Sif 98 leather
LM92 METROPOLITAN CHAIR FRAME Walnut, oil SEAT - BACK Black saddle leather



MG501 CUBA CHAIR

FRAME Oak, soap SEAT + BACK Cotton webbing, natural

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.

MG501 CUBA CHAIR

This stylish lounge chair displays exquisite textures and natural materials. Expert functionalism also make folding it away an absolute pleasure.

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 a floor stand for convenient storage.

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.

TA001 DREAM CHAIR

This chair's sculptural appeal is captivating and comforting all at once
– the perfect place to dream away the hours.

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.



TA001 DREAM CHAIR FRAME Oak, oil NECK REST Thor 325 leather

Relaxing in Sofas

Yosuke Aizawa finds the materials and textures he works with and is surrounded by extremely meaningful. In his workspace, he does not want to look at a desk or chair unless it stimulates inspiration. His workshop atelier is a space only for him and is based on the color black for concentration power. In his home, however, he uses completely different materials and colors, these help him relax. He emphasizes the elimination of black and likes to feel the warmth of trees and nature. Yosuke spends much of his home time relaxing on the sofa, enjoying a drink with his wife, watching a movie or playing with his kids – “We have an old leather sofa, from before our marriage. It has marks, scratches and some drawings on it, which for me are proof of time well spent with our children. I think that it is a very loving thing”.



At home, I spend most of my time relaxing on the sofa with my family. I believe that furniture can show that time, space and memories equal a life together.

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

CH101 – CH104 CH100 SERIES

A highly-geometric design that visually unifies natural and industrial elements to remain relevant and inspiring decades later.

Comprising the CH101 lounge chair and three sofas, CH102-104, Wegner's CH100 Series represents some of the finest steel work of his career.

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
CH104 COFFEE TABLE
TABLETOP Clear glass FRAME Stainless steel

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.

CH162 / CH163

This classic design with strong lines and visible construction offers plenty of natural support and luxurious comfort.

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
CH008 COFFEE TABLE
NUP003 WOODLINES

FRAME Walnut, oil SEAT + BACK Sif 90 leather
TABLETOP + LEGS Walnut, oil
RUG Black with black lines

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

CH401 – CH404 KASTRUP SERIES

Thoughts fly away in this beautifully-designed series with balanced, clean lines and bold material combinations.

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.



FRAME Stainless steel SEAT + BACK Sit 95 leather

KASTRUP SERIES



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

MK10040 / MK10041

Enjoy the honest craftsmanship in this series with its sculpted curves and visible materials revealing Koch's intelligent design philosophy.

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 feature in and of itself.

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.



MK10040 LOUNGE CHAIR
MK10041 SOFA
NUP007 BOTANICA KIRI

SEAT + BACK Sif 90 leather FRAME Walnut, oil
SEAT + BACK Sif 90 leather FRAME Walnut, oil
RUG Green, gray

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.

KK48650 / KK48651 ADDITION SOFA

A testament to simplification and purpose. This series can be enjoyed for generations with crafted details that capture the essence of classic design.

KK48650 ADDITION SOFA
NUP03

SEAT + BACK Natural goat hide LEGS Walnut, oil
RUG Black with black stripes

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 Upholsters' Guild's 475th anniversary competition in 1935. Today, the modular design remains a coveted choice for contemporary interiors.

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.

OW602 / OW603

Experience a blend of influences from near and far in the superior craftsmanship and comfort of these classic sofas.

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.



OW603 SOFA
OW449 COLONIAL COFFEE TABLE
NUP003 WOODLINES
SEAT + BACK Thor 359 leather LEGS Oak, soap
TABLETOP + LEGS Oak, oil
RUG Black with white lines

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

OW149-2 COLONIAL SOFA

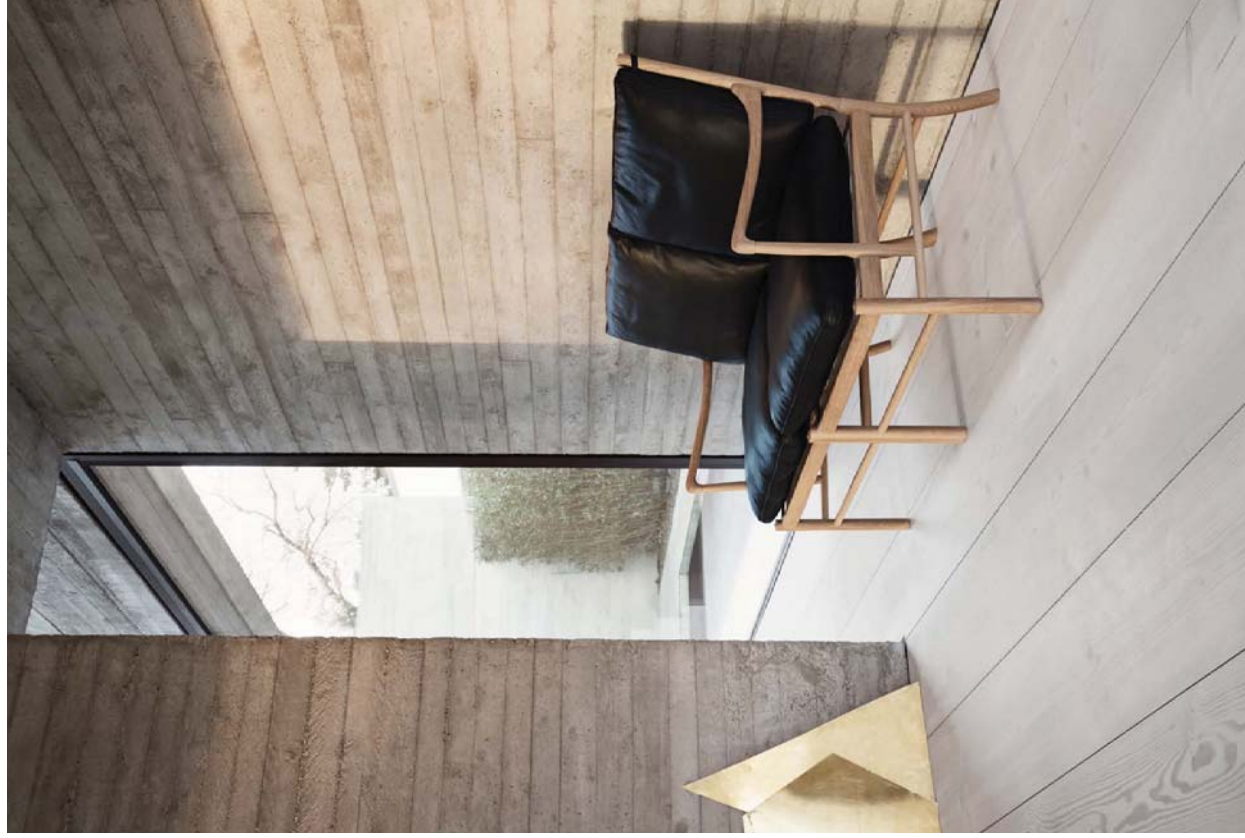
Appreciate the intriguing contrast of slender wooden details and comforting, upholstered cushions in this elegant sofa.

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

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.

OW150 DAYBED OW2000 EGYPTIAN STOOL

Create a new dynamic in any room with these iconic pieces, crafted from natural materials that express a passion for exploration and original thought.

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.



FRAME Oak, soap CUSHION Halingdal 65 694
SEAT Black saddle leather LEGS Oak, soap

OW150 DAYBED
OW2000 EGYPTIAN CHAIR

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

TK8

Distinctive, simple and confident. This refined design made with great passion and quality materials is a true modern masterpiece.

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.

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.



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

Connecting at Coffee Tables

Henrietta Thompson is greatly inspired by the abundance of designs she writes about. In her own space, however, she uses mostly natural materials, like wood. She enjoys 'pops' of color which is why wood works so well. It goes with any color. Craftsmanship is also vital. "A well-crafted piece just feels different. You experience all the love and care that has gone into the making. You can feel the soul of a piece and can build a kind of relationship as it wears over time, knowing it was once a living thing that will just get more beautiful with age". As a magazine writer, Henrietta has a soft spot for coffee tables, the perfect place to display her favorite publications, like the colorful design magazine, Cabana. She also appreciates the human contact a shared cup of coffee brings – "I do much of my work over email and skype, but there really is nothing better than actually connecting with someone face to face over a coffee".

HENRIETTA THOMPSON
Architecture and Design Writer
LONDON



Even though a coffee table is by no means the biggest piece of furniture, it can anchor a room – together with a rug, a coffee table can create a kind of island, a place to connect.

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.

ML10097 EGYPTIAN TABLE

The beauty and organic lines of this functional coffee table do justice to its complex origin of intricate study and foreign lands.

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

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

MK98860 FOLDING TABLE

Every possible functionality has been thought of with this carefully-constructed coffee table – simply enjoy its elegance and ease.

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 adjusts 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
LM92 METROPOLITAN CHAIR

TABLETOP + FRAME Oak, oil
FRAME Oak, oil SEAT + BACK Cognac saddle leather



CH008 COFFEE TABLE
CH25 LOUNGE CHAIR
TABLETOP + LEGS Walnut, oil
FRAME Oak, black-SEAT + BACK Natural paper cord



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

CH008

Graceful and useful, this coffee table series effortlessly complements its surroundings with crafted details and a smooth, natural finish.

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

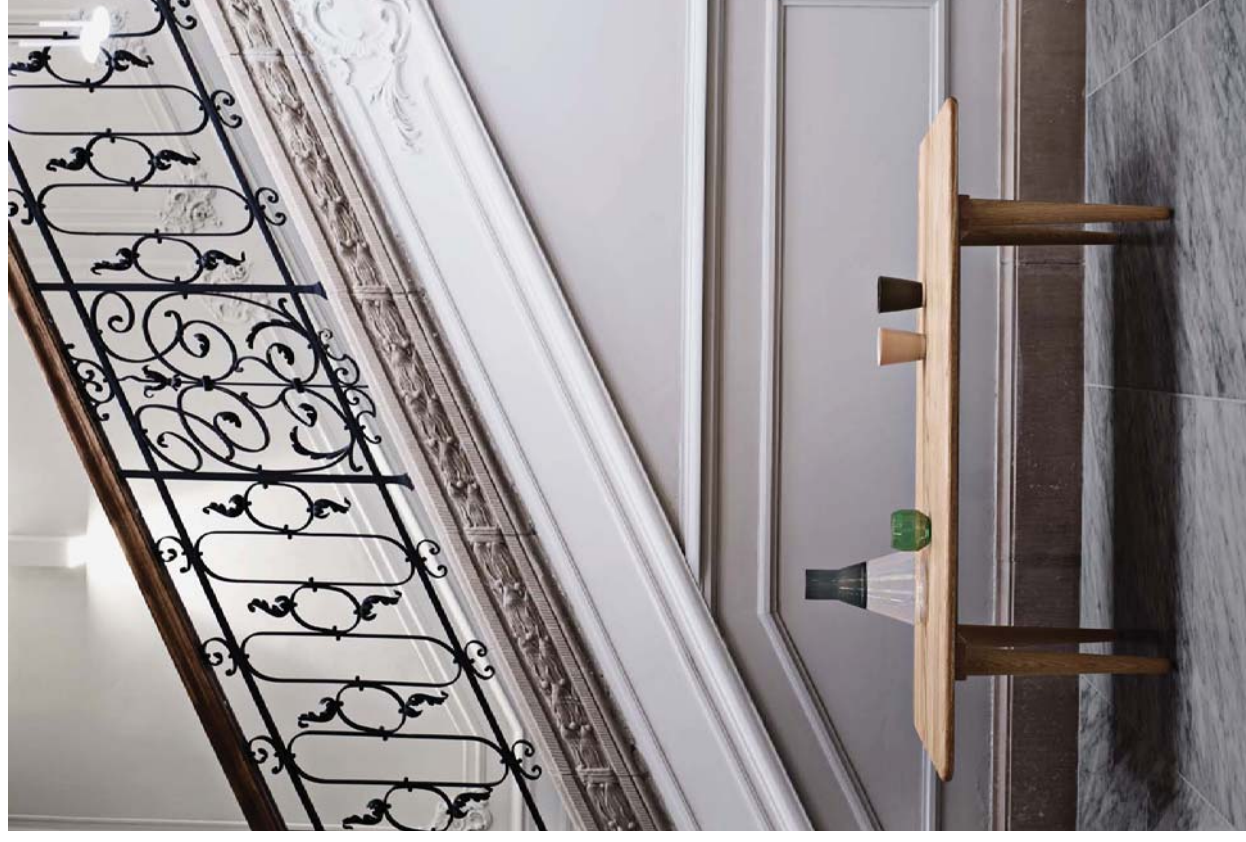
The CH011 coffee table, designed by Hans J. Wegner in 1954, deftly combines utility with a contemporary, stylish form that naturally complements its surroundings.

CH011

A spacious coffee table with a sturdy construction and natural surface for exploring different functionalities and displays.

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 canapés.



CH011 COFFEE TABLE TABLETOP + LEGS Oak, oil



CH417 TRAY TABLE TABLETOP Smoked oak RIM Oak, oil BASE Stainless steel
CH22 LOUNGE CHAIR FRAME Oak, walnut, oil SEAT Natural paper cord



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.

CH417 TRAY TABLE

Whether for guests or for displaying beautiful objects, the incredibly flexible and light Tray Table delivers in style.

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.

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

CH415

Small and lightweight, yet extremely sturdy – let this elegant design gem find its perfect home in any space.

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.



CH415 COFFEE TABLE
CH448 OCULUS CHAIR
NUP007 OCEANIA SEABED

TABLETOP Oak, oil LEGS Stainless steel
BODY Clara 2 793 LEGS Stainless steel
RUG Jade green, gray

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.

OW449 COLONIAL COFFEE TABLE

As an integral part of the Colonial furniture series, this coffee table stands proud with elegant lines and an appealing aesthetic.

The Colonial Coffee Table communicates Wanscher's desire to lend modern style and utility to classic objects. detailing, raised corners, and geometric aesthetic, the table enhances contemporary settings with its understated, thoroughly thought-through form.

Featuring a square veneer tabletop and framing that mirrors that of the Colonial Chair and Colonial Sofa in its precise



OW449 COLONIAL COFFEE TABLE
OW150 DAYBED
TABLETOP + FRAME Oak, oil
FRAME Oak, oil

Creating in Bookcases

Vibeke Rohland feels that working on a lot of different projects simultaneously and being alone in her space necessitates some kind of order. Yet, she still likes to move things around from time to time as she feels this makes her space come alive again. Visibility is also important to her and the layout of her studio reflects this. All kinds of objects, from paints and ornaments to customized, co-created Adidas sneakers are on display. As a very tactile artist, she likes to have easy access to all her things, her gems, her archives that come in all sizes. For her, shelves and bookcases are not just a way of ordering a space, they are changing tableaux that show her cultural stance and passion. The items they display act as constant reminders to keep her on track, or as she puts it: "They are small scenes and stories from my life – and to display them makes them more accessible – like an open book".

VIBEKE ROHLAND
Textile Artist and Designer
COPENHAGEN



Books are knowledge, memories, enlightenment and wisdom
– a sort of cultural backbone – magazines are too, in their own right.
They are the 'fast kick' that keeps your outlook updated.

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.

MK BOOKCASE SYSTEM

The simple square is elevated to an art form in this visionary bookcase system.
Find peace and calm knowing that there is a place for everything.

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

Begun in 1928 and completed in 1932, the MK Bookcase System was the first modular system of its kind and remains in demand many decades later, its functional design and outstanding quality a testament to the timelessness of Koch's thoughtful vision.

The exceptionally flexible system of square bookcases features an extensive range of modular elements. Its classic 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.

Minimalist and thought-through in every detail, the individual units feature beautiful dovetail and rabbit joints that lend them strength and stability.



MK88360
MK98400
KK87830 PROPELLER STOOL
NUP004 WOODLINES

CABINET Oak, black
BOOKCASE Oak, black
LEGS Ash, oil SEAT Natural canvas
RUG White with black lines

CABINET Oak oil
BOOKCASE Oak, oil
BOOKCASE Oak, oil

MK88360
MK40880
MK95800



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

CH825

A range of materials combined with sophisticated construction and considered functionality make this credenza an appealing focal point in any room.

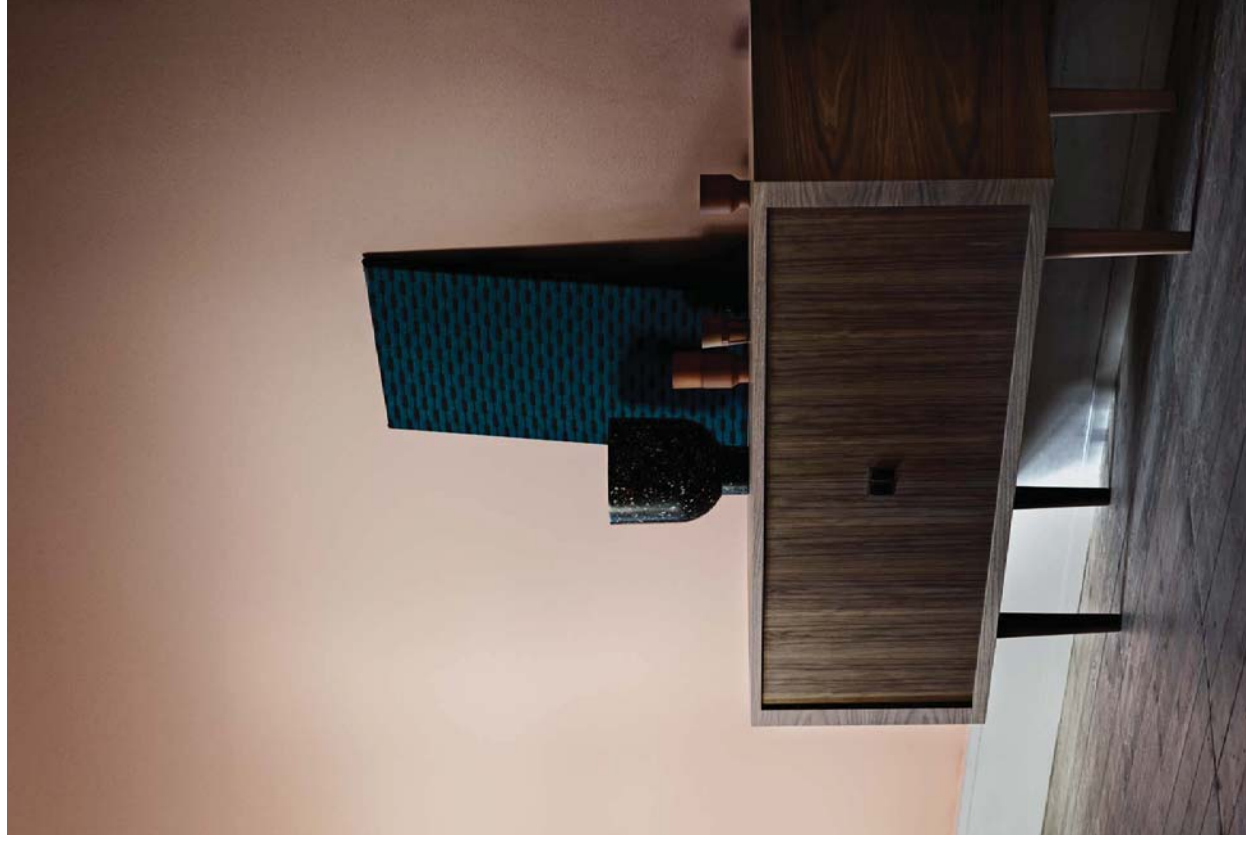
Originally one of a series of three credenzas, the CH825 became a coveted item at auctions, valued for its style and functionality. In 2014, Carl Hansen & Søn relaunched the design based on Wegner's original drawings to commemorate the 100th anniversary of Wegner's birth.

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.



CH825 CREDENZA

BODY Walnut, oil FRAME Walnut, oil

Desks, Children's Furniture & Rugs

DESKS

PK52 / PK52A PROFESSOR & STUDENT DESKS

The PK52 Professor Desk, together with the smaller PK52A Student Desk, designed for the Royal Danish Academy of Fine Arts, established Poul Kjærholm's reputation for uniting the best of traditional craftsmanship and industrial design.

The Academy needed a number of tables for lecturers and students, and Kjærholm, who had recently joined the academic staff, designed a pair of bespoke tables for the occasion: the larger Professor Desk and more compact Student Desk.

Drawing on his cabinetmaking experience, Kjærholm developed a new table structure that showcased his mastery of steel and wood. Metal ferrules separate the steel and wood to lend these desks a dynamic, light appearance and highlight his signature ability to unite traditional craftsmanship and industrial design.

Both desks offer reversible tabletops, allowing the user to work on both sides – or use one side for work and the other for meals.

They embody the lightness and simple, geometric elegance for which the designer became renowned and established Kjærholm's pioneering role in Danish functionalism. They also confirmed his position as one of the world's leading furniture designers.

An optional drawer in both desks offers elegant storage space, and both can easily double as dining tables.



PK52 PROFESSOR DESK
PK52A STUDENT DESK

TABLETOP Oak, oil DRAWER Oak, black FRAME Black-lacquered steel
TABLETOP Oak, black FRAME Gray-lacquered steel



CH110 WRITING DESK TABLETOP Oak, oil FRAME Stainless steel
CH111 CHAIR SEAT + BACK Thor 301 leather FRAME Stainless steel

DESKS

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 & Son's 100th anniversary, the CH110 desk was put back into production in 2011.

CHILDREN'S FURNITURE

CH410 / CH411 PETER'S CHAIR & TABLE

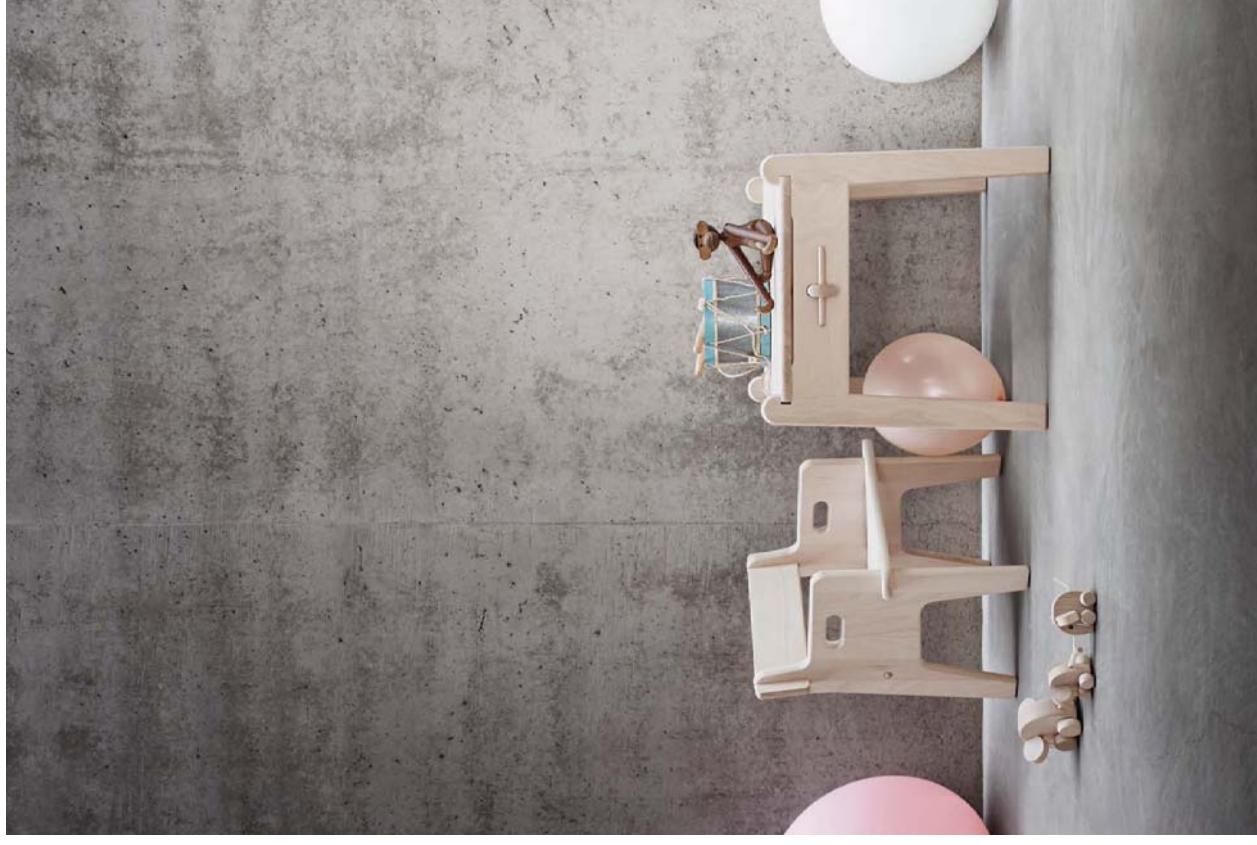
Designed as the perfect gift decades ago,
this furniture set continues to offer children the
ultimate combination of usefulness and fun.

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 function

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.



CH410 PETER'S CHAIR Beech, untreated
CH411 PETER'S TABLE Beech, untreated



MK99190 GRANDCHILD CHAIR SEAT • BACK Natural Canvas FRAME Beech, oil

CHILDREN'S FURNITURE

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.



NUP004. WOODLINES
MK1004/L LOUNGE CHAIR
MK1004/T SOFA

RUG Black with white stripes
SEAT + BACK SIF 98 leather FRAME Oak, oil
SEAT + BACK SIF 98 leather FRAME Oak, oil

NAJA UTZON POPOV RUGS

NUP003 / NUP004 WOODLINES BOTANICA / OCEANIA

Since Carl Hansen & Son joined hands with Naja Utzon Popov in 2015, the multidisciplinary artist has brought new dimensions to the collection with nature-inspired rugs that unite compelling visuals and luxurious textures.

WOODLINES

Based on reflective study of the intrinsic poetry of natural materials, the WOODLINES collection zooms in on wood grain to explore its graphic composition. The characteristic linear pattern emerges as a symbol of the simple, beautiful essence of a material central to the Carl Hansen & Son story. The soft, tightly hand-knotted wool rugs are available in several combinations of black, white, and charcoal gray.

BOTANICA

Naja Utzon Popov found inspiration for the Midori and Kiri rugs of her BOTANICA collection in the peaceful, natural environments of Japanese Zen gardens and Danish forests, as well as in the swaying movements of the traditional

Chinese dragon dance. Rendered in a palette of gray, brown, beige, and green, with hints of lilac or pink, the soft, luxurious rugs are hand-tufted from wool and sustainable Tencel® derived from beech tree fibers.

OCEANIA

In the OCEANIA collection, Utzon Popov ushers us toward the open sea. Both the Coral and Seabed variants reference the vibrant, mysterious underwater universe, with the soft, tactile materials and subdued color palettes evoking a meditative mood and a sense of connection to the earth. OCEANIA rugs are hand-tufted from wool and sustainable Tencel® derived from beech tree fibers, resulting in a silky finish.



NUP008 OCEANIA CORAL
CH327 DINING TABLE
CH23 DINING CHAIR

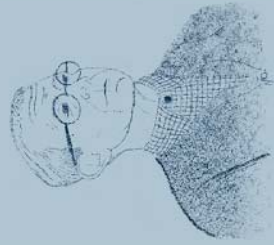
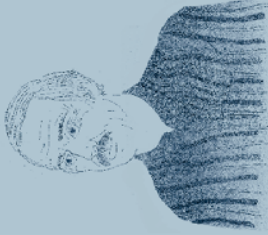
RUG Jade green, gray
TABLETOP + LEGS Oak, oil
FRAME Oak, oil BACK Walnut, oil SEAT Natural paper cord



NUP007 BOTANICA KIRI
CH25 LOUNGE CHAIR

RUG Green, gray

FRAME Oak, soap SEAT + BACK Natural paper cord



INTRODUCING

OUR DESIGNERS

A Story of Creativity and Collaboration

Spanning over 100 years, Carl Hansen & Søn's collection of iconic design is a testament to timeless values and aesthetics – and the power of innovative thinking to enhance our lives and the spaces we inhabit.

Illustrations by Anna Topuriya

Our story began in 1908 with a clear purpose: to create meaningful design rooted in deep respect for natural materials and uncompromising craftsmanship. That tradition has since grown through the work of pioneering designers with a passion for pushing the boundaries of form and elevating function.

Today, the Carl Hansen & Søn collection covers the entire Golden Age of Danish Design, which began with the first modern Danish design classic: the 1914 Faaborg Chair designed by Kaare Klint, the father of modern Danish furniture design. Representing the entire evolution of Danish Modern, our collection of icons then extends into the present day, to new designs created by contemporary visionaries.

The work of Hans J. Wegner, a student of Klint's and one of the greatest and most prolific designers of all time, has played an integral role in the Carl Hansen & Søn story. Virtually unknown when he entered into his first partnership with Carl Hansen & Søn in 1949, Wegner developed an exclusive collection of masterpieces for the company – including the now-iconic Wishbone Chair, which we have manufactured continuously ever since. We also represent

the epoch-defining masters Ole Wanscher, Mogens Koch, Poul Kjærholm, Frits Henningsen, Mogens Lassen, and the Axel Bender Madsen and Ejner Larsen duo, whose work continues to inspire contemporary architects, furniture designers and cabinetmakers. Their legacies live on through such modern-day masters as the internationally acclaimed architect Tadao Ando, who created the sculptural Dream Chair, and the Austrian design trio E005, who conceived the irresistible Embrace Series.

Multidisciplinary Danish artist Naja Ulzon Popov adds new dimensions to our collection with luxurious rugs. Danish designer Anker Bak solves real-life challenges with an intuitive grasp of materials and craftsmanship, and Strand + Hvass, Thomas Kastholm and Morten Gettler add bold new chapters to a tradition of thoughtful simplicity and comfort.

Our vision of becoming the ultimate destination for the most iconic modern furniture is attainable only through close collaboration with exceptional creative minds who celebrate true craftsmanship. This philosophy has defined Carl Hansen & Søn for generations, and will continue to guide us as we work together to create tomorrow's classics.



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. Three years later 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 Aarhus, working on furniture design for the new Aarhus City Hall. That 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 formalistic 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

Recognized as the father of modern Danish design, Kaare Klint made a name for himself as a furniture designer, educator and visionary. He designed icons such as the 1914 Faaborg Chair and the 1933 Safari Chair, as well as the design for the Danish Pavilion at the 1929 Barcelona International Exposition.

As the son of architect, Peder Vilhelm Jensen-Klint, Kaare Klint was immersed in architecture from an early age, but made his mark on Danish design history as a furniture designer. In 1924, he helped establish the Department of Furniture Design at the Royal Danish Academy of Fine Arts. As associate professor and later professor, he inspired some of the greatest Danish furniture designers and architects – including Hans J. Wegner, Mogens Koch, Arne Jacobsen and Poul Kjærholm – who would continue shaping the Golden Age of Danish design from the early 1940s.

Today, Klint is regarded as a reformer. As one of the first designers to put functionalism and the practical study of architecture and furniture design principles above style, he redefined a period otherwise characterized by style-focused academic teaching. Klint had an outstanding sense of space and proportion, and created “human furniture” based on studies of the human body. He studied an object’s uses over its form, and renewed Danish furniture design by refining tradition and developing objects perfectly in relation to their primary purpose. Klint was also aware of designs’ relationship to its environment, insisting his pieces never dominate a space, but unite form and function for a greater whole.

In all his work, he insisted on clear, logical design, clean lines, the best materials, and superb craftsmanship. Klint earned many accolades, including the Eckersberg Medal in 1928 and the C.F. Hansen Medal in 1954. In 1949, he became an Honorary Royal Designer for Industry in London.



OLE WANSCHER

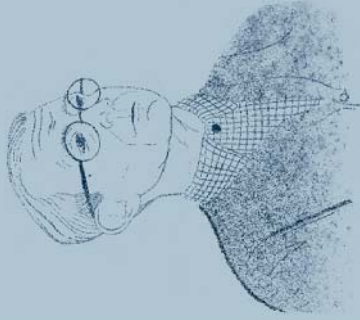
1903 — 1985

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 as a designer and as an educator when he took over Klint’s professorship at the Academy.

Wanscher’s classic and contemporary designs made him popular. 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.” Today, his modern classics are still revered for their detail and his deep respect for materials.

While traveling through Egypt and Europe, Wanscher studied furniture design, 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. 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 emerged. In Denmark, some of design’s biggest names created 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 successful pieces.

Wanscher’s design earned him numerous accolades, including the Copenhagen Carpenters’ Guild Annual Award and the gold medal at the Milan Triennale in 1960 – 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 essential, and unlike most cabinetmakers, always designed his own furniture pieces.

In 1911, at age 22, Henningsen completed his cabinetmaker apprenticeship with one of the most recognized cabinetmakers of his day, I.P. Mørck. He then traveled around Europe to gather experience and inspiration, working in Germany, France and Great Britain before returning to Copenhagen in 1915. He opened his own furniture shop, drawing on customer input 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, gaining recognition for his perfectionist style and vibrant personality. His designs reinterpreted traditional expressions from other style periods with a modern and organic flavor. He drew inspiration from the French Empire, rococo, and British 17th-century furniture. Henningsen was greatly influenced by Kaare Klint, one of his teachers at technical college. The competition that arose between them 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. This was one of the main reasons his designs never achieved the same popularity as those of some of his contemporaries. Henningsen's more functional design style developed from historically inspired to simpler, timeless work that remains relevant today. Like the work of Kaare Klint and Ole Wanscher, Henningsen's oeuvre is rooted in classic craftsmanship with a design expression that has broad appeal – a combination embodied in his Heritage Chair and his final design, the Signature Chair.

200



MOGENS KOCH

1898 — 1992

Mogens Koch's designs reveal 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 and, of course, furniture – stand out as original examples of universal utility.

From 1925 to 1932, Koch experienced the principles of Danish functionalism in a number of design studios – including Kaare Klint's. Koch's patient study, analytical mind and creative spirit resulted in functional solutions, showing a clear simplicity of form that respected and built on the work of previous generations. A focus on essential structural components and mathematics also played key roles in Koch's process. Traditional ornamentation and decoration for its own sake were not part of Koch's vernacular – an object's purpose led the way.

In his search for meaning and mathematical order, Koch developed the modular concept for one of his major design successes: his Bookcase System, with dimensions based on the most common book heights. His Folding Series is similarly renowned for its versatility, detail, and functionality based on everyday needs and the space constraints of modern living. The Bookcase System design – initially developed for Koch's own home – offered a highly flexible, practical storage solution.

In 1928, he drew the first sketches for the core square module, offering a minimalist aesthetic and intelligent, varied storage. Following Klint's ideologies, Koch's Bookcase System has succeeded in bringing everyday home objects into graphic order for over 80 years. Koch was an influential professor at the Royal Danish Academy of Fine Arts in Copenhagen from 1950 until 1968. His numerous awards include 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 an international design figure and key representative of modernism. He combined his strict, modern idiom with an uncompromising approach to quality and materials rooted in Danish craftsmanship traditions. Despite his short career as a furniture designer, Kjærholm's exquisite craftsmanship and clear expression resulted in timeless designs whose influence extended globally and well beyond his own lifetime.

Kjærholm became known for his functionalist steel, leather and glass furniture. After training as a cabinetmaker, he studied furniture design at the Royal Danish Academy of Fine Arts in Copenhagen, graduating in 1952. He returned as a lecturer in 1955, succeeding Ole Wanscher as professor in 1976. He stayed at the Academy until his death in 1980, influencing through his work and teaching both within and outside the Academy.

Just like Kaare Klint, Kjærholm removed superfluous ornamentation in favor of clarity and function – the hallmarks in his work as both an educator and a designer. He avoided easy solutions and fads in his search for each material's own language. Kjærholm's linear aesthetic and expression were influenced by global pioneers such as Gerrit Rietveld, Mies van der Rohe and Charles Eames.

In the post-war, industrial years, Kjærholm distanced himself from the rounded, organic shapes of contemporary Danish design. He felt that Denmark could only industrialize production if its products were technically superior to their traditionally crafted counterparts – he sought new ways to unite tradition and innovation. Kjærholm's furniture is represented in many international museums, including the Museum of Modern Art in New York. His awards include 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 they 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. Bender Madsen and Larsen were awarded the Copenhagen Cabinetmakers' Guild annual prizes in 1956 and 1961, as well as several other awards in furniture and art competitions.

201



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 primary focus was architecture – he designed villas, high-rise buildings, sports complexes and shop interiors – he also created significant furniture and home accessory designs.

After training as a bricklayer from 1919 to 1923, Lassen attended 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 Hvas 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 1947, 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.

202



TADAO ANDO

Born 1941

Acclaimed Japanese architect Tadao Ando bases his work on a strong personal design philosophy that joins Japanese design traditions with modern Western expression. Born in Osaka, Japan, Ando's interest in design began early on as an apprentice with a local carpenter at the age of 10. He learned to explore wood's many possibilities by building model airplanes and ships. His approach to learning was unusual in that he preferred to work independently, without input from his employers.

Ando's interest in architecture began at the age of 15 when he purchased a book of sketches by design pioneer, Le Corbusier. Today, Ando is still inspired by him and often evaluates his own projects in relation to Le Corbusier's approach. Ando is also strongly inspired by Danish design culture and the Scandinavian design philosophy – his style is minimalist and innovative, with a focus on functionality. His work embodies the Japanese tradition of living simply and in harmony with nature – a cornerstone of the Scandinavian lifestyle.

The architect has great respect for Hans J. Wegner and has frequently used his furniture in his architecture projects. Ando produced his Wegner-inspired Dream Chair in collaboration with Carl Hansen & Søn, relying on century-long tradition of craftsmanship to fulfil his demands for perfection.

Ando has been responsible for over 150 construction projects of various sizes in Japan and internationally, including the Azuma building in Osaka, Chichu Art Museum in Naoshima, the Pulitzer Foundation for the Arts in St. Louis, and the Teatro Armani in Milan. His original works have earned him a number of prestigious awards, including the Carlsberg Prize in 1992, the Pritzker Architecture Prize in 1995, the Premium Imperiale Award in 1996, and the Royal Institute of British Architects Gold Medal in 1997.



E.O.O.S.

Martin Bergmann — Born 1963

Gernot Bohmann — Born 1968

Harald Gründl — Born 1967

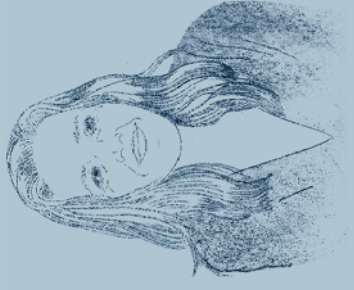
E.O.O.S, an Austrian design collaborative established in 1995 in Vienna by Martin Bergmann, Gernot Bohmann, and Harald Gründl, consider design a poetic discipline whose end result should always accommodate the user's changing needs and desires.

The trio founded E.O.O.S after graduating from the University of Applied Arts in Vienna. Today, the internationally renowned collaborative approaches complex furniture, product and shop design challenges by examining past roots in a contemporary context. Termed Poetical Analysis®, E.O.O.S's unique process focuses on myths, rituals and intuitive expressions, creating connections that extend beyond initial perceptions.

Carl Hansen & Søn's collaboration with E.O.O.S evolved from a mutual respect for craftsmanship, quality and design. E.O.O.S's progressive design approach enabled Carl Hansen & Søn to further develop and explore its own design DNA and introduce a new aesthetic to its range.

E.O.O.S's writing on style and design includes "The Death of Fashion" and "The Cooked Kitchen: A Poetical Analysis". In 2015, the Austrian Museum of Applied Arts/Contemporary Art celebrated E.O.O.S's work with their first major solo exhibition.

E.O.O.S designs for many of the world's best-known brands. The trio has published books on design, holds over 15 technical patents, and has won over 130 international awards, including a red dot award, a Compasso d'Oro, the German Design Award, an iF Award, and a Wallpaper* Design Award.



NAJA UTZON POPOV

Born 1973

Sculptor, textile designer and ceramicist Naja Utzon Popov was born in Copenhagen, Denmark, into a family of artists.

She inherited her creative genes from her grandfather, Jørn Utzon, a Danish architect known for designing the iconic Sydney Opera House in Australia; her mother, the esteemed Danish artist Lin Utzon; and her father, the acclaimed Australian architect Alex Popov.

Utzon Popov's childhood years in Denmark have always been an important source of inspiration for her work, as have the years she spent studying drawing, painting and etching at the Julian Ashton Art School in Australia.

After moving to England, Utzon Popov continued her formal artistic training at the University of Westminster School of Media Arts and Design. Today, she is back in her native Denmark, where she works out of her studio in Copenhagen.

Utzon Popov's life-long exposure to contemporary design finds expression in her work, where she translates her encounters with nature into textiles, glassware, ceramics and sculptures.

The approach has been highly successful. Utzon Popov's designs were well received at the International Contemporary Furniture Fair in New York, and her large-scale clay installation for the event was acquired by the iconic SAKS Fifth Avenue department store.

Utzon Popov's glass and ceramic designs can be seen around the world, including in the Feng Sushi restaurant chain in London and the Galeria Kunstmann in Mallorca.

203



ANKER BAK

Born 1983

Drawing on his unconventional background and personal design approach, Anker Bak pushes conceptual and physical boundaries via quality materials, sublime craftsmanship and ingenious functionality. He creates design that makes a difference in people's lives and meets real needs.

Bak's creative path began as a child when he started carpentry lessons as an artistic outlet to help him focus in school. In his grandfather's workshop in Sweden, his ability to work with his hands and wood became apparent. He was later educated at a boatyard, producing specialty fittings for yachts. He qualified as a cabinetmaker, winning a silver medal. After his apprenticeship, Bak went traveling to pursue his passion for alpine climbing. He began to study production technology, working with different designers and within different industries. Ultimately though, it was woodwork and cabinetmaking that won Bak over. After six months in a carpentry workshop in Hawaii, he returned to Denmark, and got a Bachelor's degree in furniture design from VIA University College in Denmark.

The unorthodox designer gained attention after revitalizing the concept of a standard crutch. He created a form-pressed wooden crutch when his 91-year-old grandmother needed some support when out socializing. Bak later developed the Rocking Nest Chair in collaboration with Carl Hansen & Søn when his sister needed a comfortable place to relax with her newborn baby. This design with its distinct, minimalist, folding form demonstrates Bak's understanding of materials, function and aesthetics, as well as society's changing needs. Bak was named the Danish Champion in cabinetmaking in 2002. He won the Danish Design Talent title in 2014, and is the winner of Next Project in 2015. He has also received grants from The National Bank of Denmark's Anniversary Foundation, the Danish Trade Council's Foundation, and the Danish Arts Foundation, among others.

204



THOMAS BO KASTHOLM

Born 1963

Following in the footsteps of his father, designer Jørgen Kastholm, Kastholm studied interior design at the Danish Design School, graduating in 1989. After completing his studies, Kastholm launched his own career, working for studios in Denmark and Germany.

His collaboration with Carl Hansen & Søn began in 2009 with the design of the TK8 Daybed. For this piece, he started with the materials he knows and loves best: steel and leather. "I wanted to create a bench with simple, honest lines", Kastholm explained. "The materials should speak for themselves and this happens best when the design is clear and straightforward".

The TK8 Daybed, with its close ties to the core principles of classic, modern Danish design, achieved the simplicity and clarity Kastholm strived for and became an instant success.



STRAND + HVASS

Christina Strand — Born 1968

Niels Hvass — Born 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 the Extend Table design, Strand + Hvass infused the modern Danish furniture tradition with a bold new expression.



MORTEN GØTTLER

Born 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 characterized by carefully considered form, exquisite comfort, and close attention to detail – all brought to life using high-quality materials.

205

PRODUCTS

ILLUSTRATED GUIDE

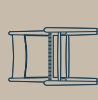
A complete overview and useful reference for every piece of Carl Hansen & Søn furniture. Explore every detail, find every measurement and choose the perfect materials to create the right look, proportion and atmosphere in any space.

CHAIRS

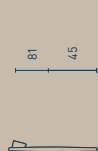
CH20 Elbow Chair
Beech or oak



CH36
Beech or oak



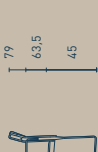
Hans J. Wegner 1962
p. 59 / 81



CH111
Stainless steel



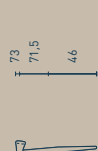
Hans J. Wegner 1970
p. 186



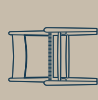
KK37581 Red Armchair / large
Oak or walnut



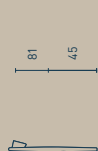
Hans J. Wegner 1950
p. 55



CH37
Beech or oak



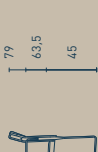
Hans J. Wegner 1962
p. 59



E005 Embrace Chair
Oak or walnut



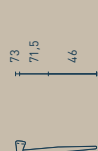
E005 2015
p. 64 / 66



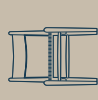
KK96620 Faaborg Chair
Oak, mahogany or walnut



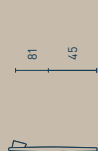
Hans J. Wegner 1950
p. 41 / 42 / 43 / 194



CH44
Oak



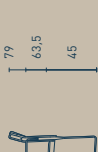
Hans J. Wegner 1965
p. 63



KK39490 Red Chair / small
Oak or walnut



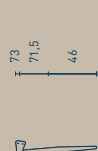
Kaare Klint 1928



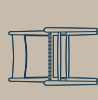
KK99200 Folding Chair
Beech or oak



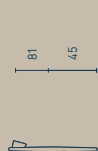
Hans J. Wegner 1950
p. 44 / 47



CH47
Oak



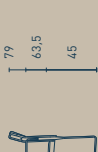
Hans J. Wegner 1965
p. 63



KK39490 Red Chair / medium
Oak or walnut



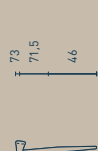
Kaare Klint 1933
p. 73



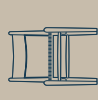
PK1
Stainless steel



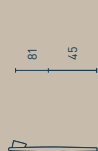
Hans J. Wegner 1952
p. 60



CH56, CH58
Oak or walnut



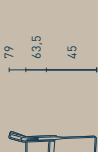
Hans J. Wegner 1985
p. 74



KK39490 Red Chair / large
Oak or walnut



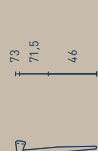
Kaare Klint 1927



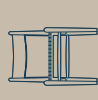
KK37581 Red Armchair / large
Oak or walnut



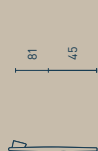
Hans J. Wegner 1957
p. 56 / 89



CH88
Beech, oak or smoked oak



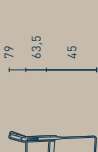
Hans J. Wegner 1955
p. 49 / 50 / 51 / 82 / 90



CH23
Oak or walnut



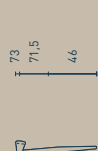
CH29
Beech or oak



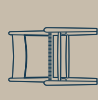
CH29
Beech or oak



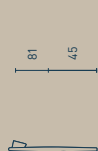
Hans J. Wegner 1957
p. 56 / 89



CH33
Beech, oak or smoked oak



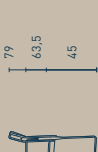
Hans J. Wegner 1955
p. 49 / 50 / 51 / 82 / 90



CH29
Beech or oak



CH29
Beech or oak



CH29
Beech or oak



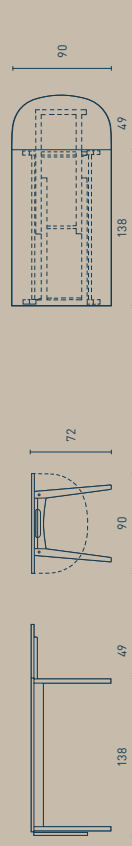
All measurements in cm.

TABLES

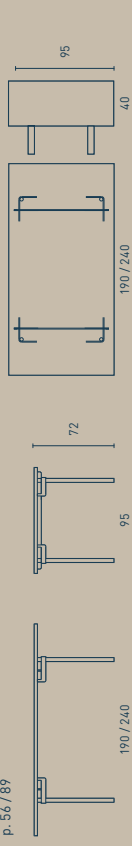
CH002
Beech or oak
p. 82



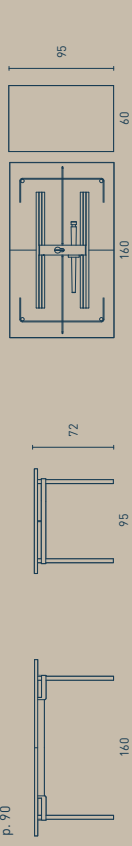
CH006
Beech or oak



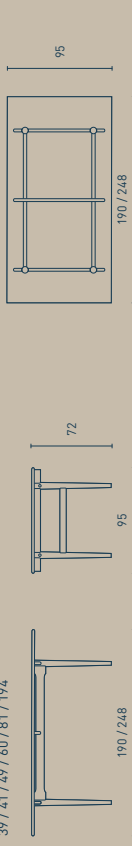
CH318
Oak
p. 56 / 89



CH322
Oak
p. 90



CH327
Ash, beech, oak, walnut or oak
39 / 41 / 49 / 60 / 81 / 194



TABLES

CH334
Oak
p. 93



CH335
Oak



CH336
Oak



CH337
Beech, oak or walnut



CH338
Beech, oak or walnut
p. 50 / 55



CH339
Beech, oak or walnut
p. 78



All measurements in cm.

TABLES

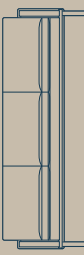
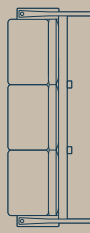
CH388 Oak p. 86 120	Hans J. Wegner 1960 120 60
SH900 Oak p. 94 120 72	Christina Strand and Niels Hvass 1998 120 60
PK52 Professor Desk Oak, oregon pine or laminate p. 52 / 66 / 85 / 185 120 72	Poul Kjærholm 1955 120 60

LOUNGE CHAIRS

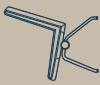
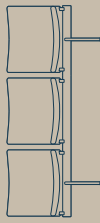
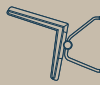
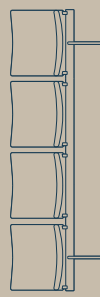
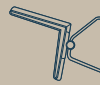
AB001 Rocking Nest Chair Oak or walnut 78	Anker Bak 2017 p. 122 62 81 45
CH07 Shell Chair Beech, oak, smoked oak, or walnut 92	Hans J. Wegner 1963 p. 98 83 74 35
CH22 Oak or walnut 69,5	Hans J. Wegner 1950 p. 109 / 168 61,5 72,6 36,8
CH25 Oak, smoked oak or walnut 71	Hans J. Wegner 1950 p. 110 / 164 / 195 73 73 35
CH28 Oak or walnut 73	Hans J. Wegner 1951 p. 113 67 77 37
CH44 Oak 64	Hans J. Wegner 1965 p. 114 66 80 39
CH445 Wing Chair Stainless or black powder-coated steel 90	Hans J. Wegner 1960 p. 101 90 103 39
CH448 Oculus Chair Stainless or black powder-coated steel 94	Hans J. Wegner 1960 p. 102 / 171 94 105 40
E015 Embrace Lounge Chair Oak or walnut 75,1	E005 2016 p. 64 / 121 79,2 85 62 39,9
FH419 Heritage Chair Oak or walnut 76	Frits Henningsen 1930 p. 117 95 102 41

All measurements in cm.

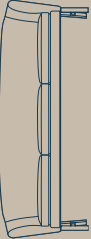
SOFAS & DAYBEDS

CH101 Stainless steel		78
Hans J. Wegner 1970 p. 140		77 71 61 43
CH102 Stainless steel		150
Hans J. Wegner 1970		77 71 61 43
CH103 Stainless steel		219
Hans J. Wegner 1970 p. 140		77 71 61 43
CH104 Stainless steel		286
Hans J. Wegner 1970		77 71 61 43
CH162 Oak, smoked oak or walnut		137
Hans J. Wegner 1965		80 76 68 41
CH163 Oak, smoked oak or walnut		195
Hans J. Wegner 1965 p. 143		80 76 68 41

SOFAS & DAYBEDS

CH401 Stainless steel		60
Hans J. Wegner 1958		68 76 40
CH402 Stainless steel		124
Hans J. Wegner 1958		68 83 45
CH403 Stainless steel		189
Hans J. Wegner 1958 p. 144		68 83 45
CH404 Stainless steel		254
Hans J. Wegner 1958		68 83 45
KK48650 Addition Sofa Oak or walnut		92
Kaara Klint 1933 p. 148		70 79 37
HK10041 Model 52 Oak or walnut		128
Mogens Koch 1936 p. 147 / 192		64,5 75 44

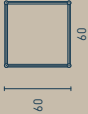
SOFAS & DAYBEDS

OW602 Oak			Ole Wanscher 1960 p. 151
	154	76 80 45	
OW603 Oak			Ole Wanscher 1960 p. 151
	214	76 80 45	
OW149-2 Oak or walnut			Ole Wanscher 1964 p. 152
	124	69 85 46	
OW150 Oak			Ole Wanscher 1949 p. 105 / 155 / 172
	180	70 46	
TK8 Chrome steel			Thomas Bo Kashtolm 2009 p. 156
	190	90 36	

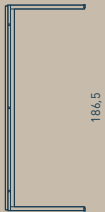
COFFEE TABLES

CH008 Beech, oak or walnut			Hans J. Wegner 1954 p. 143 / 164
	78 / 88 / 100	44 / 48 / 53 78 / 88 / 100	
CH011 Oak			Hans J. Wegner 1955 p. 167
	130	44 / 48 / 53 55 44 / 48 / 53 130	
CH106 Stainless steel			Hans J. Wegner 1970 p. 140
	95	42 95 95	
CH108 Stainless steel			Hans J. Wegner 1970
	170	70 42 70 170	
CH415 Oak or walnut			Hans J. Wegner 1990 p. 102 / 171
	55	55 44 55 55	

COFFEE TABLES

CH417 Tray Table White laminate / black laminate or oak / smoked oak  62 62 33	Hans J. Wegner 1970 p. 109 / 110 / 168  62 62
MK98860 Folding Table Oak or walnut  52.5 71.5 46.5	Mogens Koch 1960 p. 70 / 163  52.5 71.5 46.5
ML10097 Egyptian Table Oak or walnut  85 / 100 85 / 100 54	Mogens Lassen 1940 p. 160  85 / 100 85 / 100 54
OW449 Colonial Coffee Table Oak or walnut  60 60 53	Ole Wanscher 1964 p. 105 / 106 / 151 / 172  60 60 53

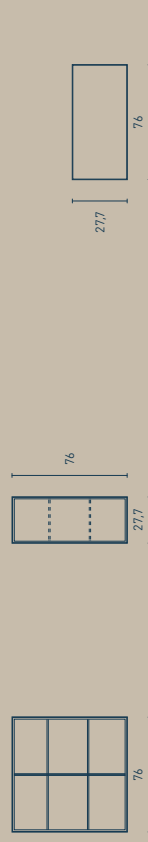
DESKS

CH110 Oak, smoked oak or walnut  190 95 72	Hans J. Wegner 1970 p. 186  190 95 72
PK52A Student Desk Oak, oregon pine or laminate  141.5 85 72	Poul Kjærholm 1955 p. 185  141.5 85 72
PK52 Professor Desk Oak, oregon pine or laminate  186.5 85 72	Poul Kjærholm 1955 p. 52 / 66 / 85 / 185  186.5 85 72

BOOKCASES & CABINETS

MK40880
Oak or walnut
27,7 cm deep

Mogens Koch 1928



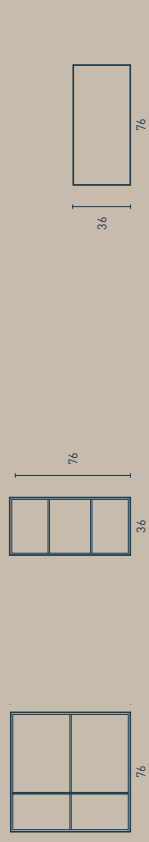
MK95800
Oak or walnut
27,7 cm deep

Mogens Koch 1928



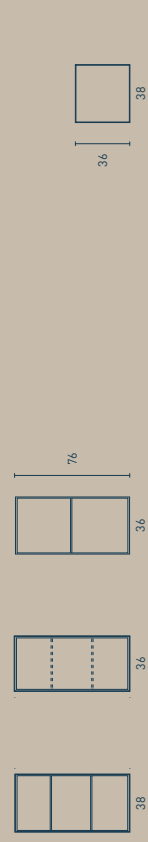
MK98400
Oak or walnut
36 cm deep

Mogens Koch 1928
p. 176



MK74182 + MK74181
Oak or walnut
36 cm deep

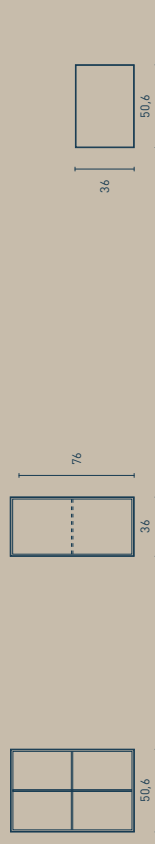
Mogens Koch 1928



BOOKCASES & CABINETS

MK95801
Oak or walnut
36 cm deep

Mogens Koch 1928



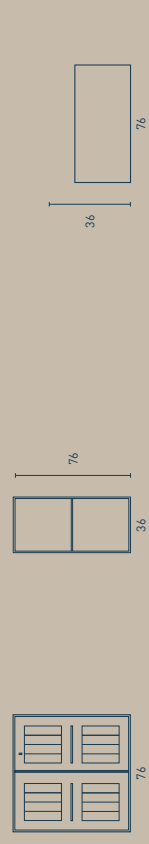
MK74180
Oak or walnut
36 cm deep

Mogens Koch 1928



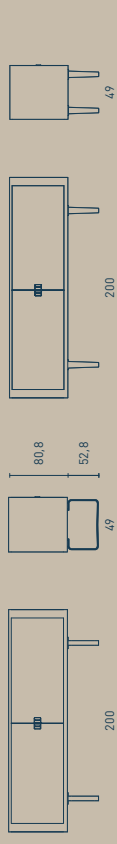
MK88360
Oak or walnut
36 cm deep

Mogens Koch 1928
p. 176



CH825
Oak or walnut

Hans J. Wegner 1959
p. 181

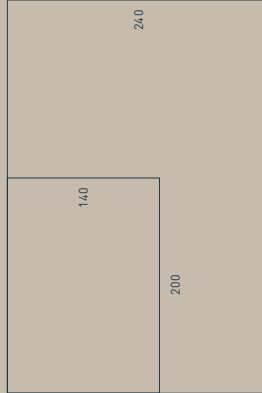
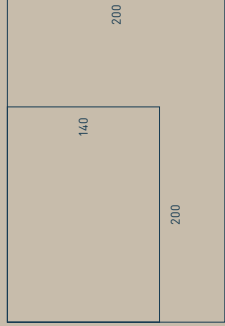
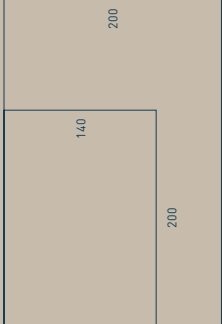
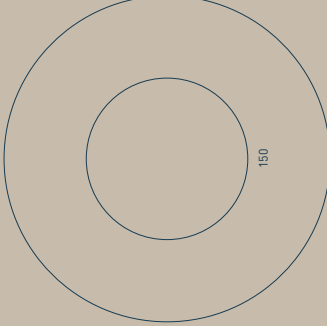
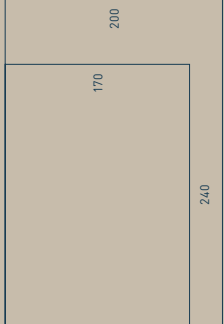


All measurements in cm.

CHILDREN'S FURNITURE

CH410 Beech	Hans J. Wegner 1944 p. 189
	
CH411 Beech	Hans J. Wegner 1944 p. 189
	
MK99190 Grandchild Chair Beech	Mogens Koch 1960 p. 190
	
	

RUGS

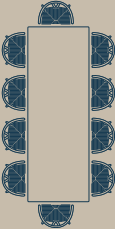
Botanica Midori NUP005	Botanica Kiri NUP006	Naja Utzon Popov 2017 p. 147 / 195
		
Oceania Seabed NUP007	Oceania Coral NUP008	Naja Utzon Popov 2017 p. 194
		
Woodlines NUP003 / NUP004	Naja Utzon Popov 2015 p. 78 / 105 / 109 / 122 / 143 / 151 / 172 / 174 / 192	
		

All measurements in cm.

TABLE AND SEAT OVERVIEW

2 seats CH002	0	3 seats CH002	1				
4 seats CH002	0	CH006 OK52A	0 0	CH334 CH337 CH338	0 0 0		
6 seats CH318 / 190 CH322	0 0	CH334 CH335 CH388	1 0 1	CH337 CH338	1 0 0		

TABLE AND SEAT OVERVIEW

8 seats CH318/190 CH318/240 CH322	1 0 1	CH327/190 CH327/248 SH900	1 0 0	CH336 CH337 CH338 CH339	0 2 1 0		CH334 CH335 CH388	2 1 2	
10 seats CH318/190 CH318/240 CH322	2 1 2	CH327/190 CH327/248	2 1 2	CH336 CH339	1 1		CH335 CH338	2 2	
12 seats CH318/240 CH322	2 3	CH327/248 SH900	2 1	CH336 CH339	2 2		CH336 CH339	2 2	



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FOR EXCELLENCE
IN EXPORT

**The good chair is a task one is never
completely done with.**

Hans J. Wegner

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