



EVERY PIECE COMES
WITH A STORY

»A well
thought-out
construction
can be its own
decoration.«

Hans J. Wegner







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CARL HANSEN & SØN HISTORY



75.

J.P. Hansen
Glasværk
TK 954

P. MADSEN
TELEFON 1368

P. Madsens Skotøjsforretning

Carl Hansen.

Tel. 1404

BRINGING DANISH DESIGN FORWARD

THE STORY AND SUCCESS OF DANISH MODERN ARE BUILT ON TWO EQUALLY IMPORTANT FACTORS: WELL THOUGHT-OUT, SIMPLE, FUNCTIONAL AND TIMELESS DESIGN – AND OUTSTANDING CRAFTSMANSHIP AND QUALITY. TWO FACTORS WHICH ENSURE THE LONGEVITY OF EACH INDIVIDUAL PIECE OF FURNITURE. IT'S A LIVING IDEA AND CARL HANSEN & SØN IS NOT ONLY AN IMPORTANT PART OF THE HISTORY OF DANISH MODERN DESIGN BUT ALSO OF ITS FUTURE.

Great pride in wood craftsmanship has always been the core of our business and the collaboration and commissioning of work from designers is the key to our success. That's why we can proudly say that Carl Hansen & Søn has been an integral part of Danish Modern right from the beginning, as a manufacturer of quality furniture.

After WWII there was a lack of materials for upholstery so simpler, wooden furniture took centre stage. Carl Hansen & Søn was already

enjoying great success in producing this type of wooden chairs. As a family business of carpenters, we were striving to maintain the essence of handmade craftsmanship while producing furniture on a larger scale. So we began to look to some of the young designers who took an interesting and democratic approach to furniture making. They wanted good design to be functional and affordable for a larger part of the working population.



» I feel details as much as I see them. People touch the furniture; they see with their hands. «

Hans J. Wegner



In 1949, architect Hans J. Wegner was one of the new, up-and-coming designers. As a trained cabinetmaker, he recognised our dedication to quality based on skilled craftsmanship and a deeply ingrained understanding of wood. This union between the visionary designer and Carl Hansen & Søn was to become a very fruitful marriage. Over the years, Wegner designed the larger part of our successful collection. And it was then that Holger Hansen, CEO and son of our founder, brought Wegner's designs to America where the term Danish Modern was born.

RESPECT THE DETAIL

In the 1950's, it was still common to produce whole sets of furniture for living rooms or bedrooms. But we recognised that the new Danish designers wanted to free buyers from this old way of thinking. Instead they created a design

philosophy that made it possible to mix pieces while maintaining a unified look. Their focus was on functionality and many of them had been through an apprenticeship in carpentry so they had intimate, hands-on knowledge of working with wood. None more so than Wegner who would go into the workshop and make a piece himself, if he was unsure of the details of his design.

His knowledge of wood joinery was unsurpassed among furniture designers. And while his designs may look simple on the surface, they are in fact characterized by very specific and complicated details. Some of his earlier designs pushed our production methods to the limits of what was possible. But our highly skilled, handpicked craftsmen always saw it as a challenge and a privilege to make the designs come alive and to manufacture large quantities viable without compromising on quality.

Wegner's furniture is meant for daily use and not to be set upon a pedestal. To live up to this goal, every piece must be made with care and intelligence. Today our craftsmen continue to live up to his ideals with the very highest production standards at every level. To this day, many of the processes are still done by hand at our production facilities in Denmark. The Wishbone chair that Wegner designed for us in 1949 is a great example. It takes more than 100 manual operations to manufacture each chair and each seat takes a skilled craftsman about one hour to weave.

THE LONG LIFE OF TIME-LESS DESIGN

The strength of this strong union of design and quality that became Danish Modern has proven itself over time. Many of our models have been in production for more than 50 years and Wegner's designs still appeal to young and old and to minimalists and traditionalists. Pieces of furniture we produced in the 1950's and 1960's have been passed down through generations and still look modern even though they have been used every day. The Wishbone Chair is still being commissioned in large quantities for completely new buildings.

In the 1990's, there was a surge of Danish Modern in

auction houses around the world and the demand for the classic, timeless look quickly grew. At Carl Hansen & Søn, we saw this as our cue to reintroduce some of the Wegner designs that had gone out of production. Some, like CH07, The Shell Chair, CH29 and The Sawbuck Chair, became instant successes and won international accolades.

Recently we have included pieces by other design icons like Mogens Koch, Ole Wanscher and Kaare Klint. Masters who like us share the same dedication to craftsmanship and design. Wegner, Klint, Koch and Wanscher's designs complement each other in the simple, modern way they aimed for when they were young designers. We look forward to seeing what the joined legacies of these design icons can bring to the future.

RESPECT FOR NATURAL RESOURCES

There is nothing "throw away" about our furniture. Sustainability of design and products is an inherent core value for us. We take concerns about the sustainability of the world's natural resources very seriously. Not just because we depend on natural materials for our products but also because we believe it is a common responsibility.





Every day we strive to improve our production methods, logistics and sales efforts to work in ways that are as gentle as possible on the environment. We only buy wood from sustainably managed forests. Oak, beech and ash come primarily from Danish forests which are managed according to the principles described in Denmark's National Forest Programme. Some of these wood types are also sourced from other similarly managed European forests or in the case of walnut and cherry, from North American forests.

We use every possible bit of these fine hardwoods in our furniture production in Denmark. Leftover bits and pieces of wood are used to produce

other products or recycled in district heating plants. We are consistently investing in the most modern and energy-efficient equipment and set annual targets for reducing the amount of energy used to produce the average piece of furniture. Shipping cartons are also made using as few materials as possible and air-freight is kept to a minimum.

TOMORROW'S CLASSICS

We are still the largest producers of Wegner's furniture today. Danish Modern is the combination of timeless design focused on functionality and quality production. That's why Danish Modern isn't something from the past - but a concept that's very alive

today. Our collection include pieces from young designers like Strand+Hvass and Thomas Kastholm who have embraced the legacy of the great designers before them and are taking this legacy into the future by creating tomorrow's classics.

Behind every piece of furniture there lies vision, careful thought and skilled craftsmanship. That's why we say that:

EVERY PIECE COMES WITH A STORY.

AND WE HOPE YOU'LL ENJOY MAKING IT A PART OF YOURS.

DINING

CHAIRS

CH24 – WISHBONE CHAIR

The Wishbone chair or the Y-Chair from 1949 was one of the very first models Hans J. Wegner designed especially for Carl Hansen & Søn. It has been continuously in production since 1950.

It was originally the last part of a series inspired by portraits of Danish merchants sitting in Chinese Ming chairs. Wegner took a giant leap in furniture design with this series by creating chairs with top rail and arms in a single piece but without a board forming the back. Instead it's

the characteristic “Y”, which provides comfortable back support and offers the user a variety of seating positions while giving stability to the steam-bent top.

The Wishbone Chair is uniquely its own and holds a special position in the world of chairs. Many perceive it as being a very “sound” chair, because it fulfils the functional demands of comfort and stability while having a distinct look. In other words: it exemplifies the essence of modern Danish Design.



CH24
HANS J. WEGNER



»We must take care that everything doesn't get so dreadfully serious. We must play – but we must play seriously.«

Hans J. Wegner

It takes a skilled craftsman about 1 hour to weave the seat with approximately 120 m of papercord. The impressive durability of papercord makes the chair strong and long lasting. It takes more than 100 manual operations to manufacture each chair.



CH20 – THE ELBOW CHAIR

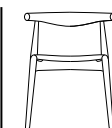


INCREASED COMFORT

Simple, versatile yet so intricate to produce that it took 49 years for it to come into production.

When Hans J. Wegner designed the CH20 in 1956 it was so complicated to make with given manufacturing techniques at the time that only a “single prototype” was made. It was produced again for the first time in 2005 and awarded the ICFF Editors’ Award in New York the same year.

The characteristic rounded backrest is steam bent and crafted from a single piece of solid wood. It enables a variety of seating positions and provides support for the arms, which increases the comfort and the ability to sit in the chair for a long time. The unique seat base, which seems to float above the legs, is made from 11-ply laminate and provides exceptional stability. The horizontal seat and lower back support also make the CH20 a great desk chair.



CH20
HANS J. WEGNER

CH33

Hans J. Wegner designed the CH33 for Carl Hansen & Søn in 1957. It was produced for 10 consecutive years before being taken out of production until it was reintroduced 2012.

The CH33 exemplifies many typical aspects of Hans J. Wegner's best designs. It is the epitome of simplicity in which every part employs rounded, organic forms making it a very light, graceful chair. The tapered legs and cross pieces are thickest where they need to support load-bearing joints and become more slender when the design allows.



CH33
HANS J. WEGNER



CH29 – SAWBUCK CHAIR

The CH29 is also called The Sawbuck Chair because the shape of the legs are reminiscent of the simple sawbucks or saw horses traditionally used by carpenters and woodcutters. It was originally designed for Carl Hansen & Søn by Hans J. Wegner in 1952

but was taken out of production in the 1970's. It was Wegner's daughter Marianne who suggested it be reintroduced 20 years later. It became an immediate success due to its simple construction, which provides great comfort while still being visually unique.



CH29
HANS J. WEGNER



CH56



»The thing is to make something simple and straightforward that does the job. And this form of simplicity is hard to achieve.«

Hans J. Wegner



CH56
HANS J. WEGNER

MK95200 – FOLDING CHAIR

SIMPLE AND ELEGANT FUNCTIONALISM

Mogens Koch originally designed the Folding Chair in 1932. The design combines simple and strict functionalism with playful and elegant aesthetics and a stylish form. The Folding Chair can, as its name suggests, be effortlessly folded thanks to the

four brass rings that slide backwards and forwards. This structure means that the chair is self-stabilising when sat upon. It is a well thought-out design both in terms of form and function.



EVERY PIECE COMES WITH A STORY



MK95200
MOGENS KOCH

TABLES

DINING



CH327

DESIGNED FOR CONTEMPORARY LIVING

This table is another example of how dedication to craftsmanship brings rewards in terms of fulfilling the inherent promise of a good designer's work. The tabletop is made from uninterrupted sections of solid wood running the entire length of the table. Compared to full-width table-

tops, this solution results in a more harmonious surface and is considerably more difficult to produce. The table seems so light because the tabletop appears to float above the frame thanks to the tapered edges of the legs. It was designed by Hans J. Wegner in 1962.



CH327
HANS J. WEGNER

CH002, CH006

Wegner first designed this series of elegant dining tables in 1982.

Typical of his visionary foresight, these tables are ideal

for contemporary city living: they excel in small spaces that require flexible design solutions.

The tables come equipped

with generous, hinged flaps at both ends that easily rise to the occasion should extra dinner guests arrive.



CH002
HANS J. WEGNER

CH006
HANS J. WEGNER

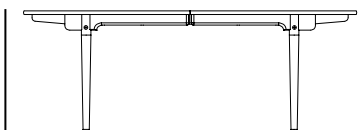


CH338

The CH338 is a spacious all-wooden table designed by Hans J. Wegner in 1962, but first launched by Carl Hansen & Søn in 2011. It resembles the CH337 table but is a large table and well

suited for both big dining areas and conference rooms. It is made of solid hardwood with the option of up to four insert leaves. When dealing with organic materials, it is important to take nature into

consideration. Therefore it is always advisable to order the extra leaves together with the table in order to avoid variation in the colour of the wood.



CH338
HANS J. WEGNER

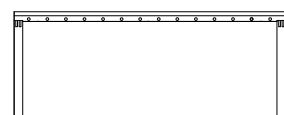


SH700 - STRAIGHT TABLE

NEW CLASSICS WITH A TWIST

A new classic designed with a twist by Strand + Hvass in 1998. The tabletop rests on a light aluminium beam with a series of holes giving the ta-

ble a stable construction and floating appearance. Extension leaves for both ends are available separately.



SH700
STRAND + HVASS

SH900 – EXTEND TABLE

Featuring strong, simple lines this table signals both stability and elegance. It also has built-in extension leaves and a unique fold-out

system hidden inside; just pull on the table end to reveal seating for four extra guests. Designed by Strand + Hvass in 2007.



SH900
STRAND + HVASS

LOUNGE

LOUNGECHAIRS

CH07 - SHELL CHAIR

This chair has such a powerful presence that it wasn't an instant success when Hans J. Wegner designed it in 1963. While some critics loved the avant-garde design, the general public was reluctant to accept the chair's bold and different design and it was only produced in limited quantities during the 1960's.

But when the Shell Chair was reintroduced in 1998 it immediately won several design awards - as well as broad public appeal.

The floating lightness is achieved through the wing-like lines and the arching curves of the tapered, laminated legs. The three-legged construction provides great stability and the upholstered, slightly bent shells offer generous comfort. The seat and back are made from the highest quality form-pressed hardwood laminates. The front legs are made of one piece of continuous laminated wood, the back leg from another.



»A chair should have no rear view. It should be beautiful from all sides and angles.«

Hans J. Wegner



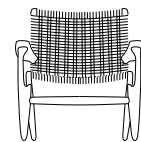
CH07
HANS J. WEGNER



CH25

A HANDMADE REVOLUTION

This chair was a bit of a revolution when Wegner designed it in 1950. Like the Wishbone Chair, it is ambitious and bold in its sculptural shape. Wegner's choice of woven paper cord for the seat and back was unheard of at the time. Paper cord was actually a substitution material used during the war. But Wegner liked the look and durability of the paper and Carl Hansen & Søn has since been one of the biggest users of this Danish niche product. It takes a skilled craftsman 8-10 hours to weave the seat and back of this chair using approx. 400 m of cord.



CH25
HANS J. WEGNER







CH28

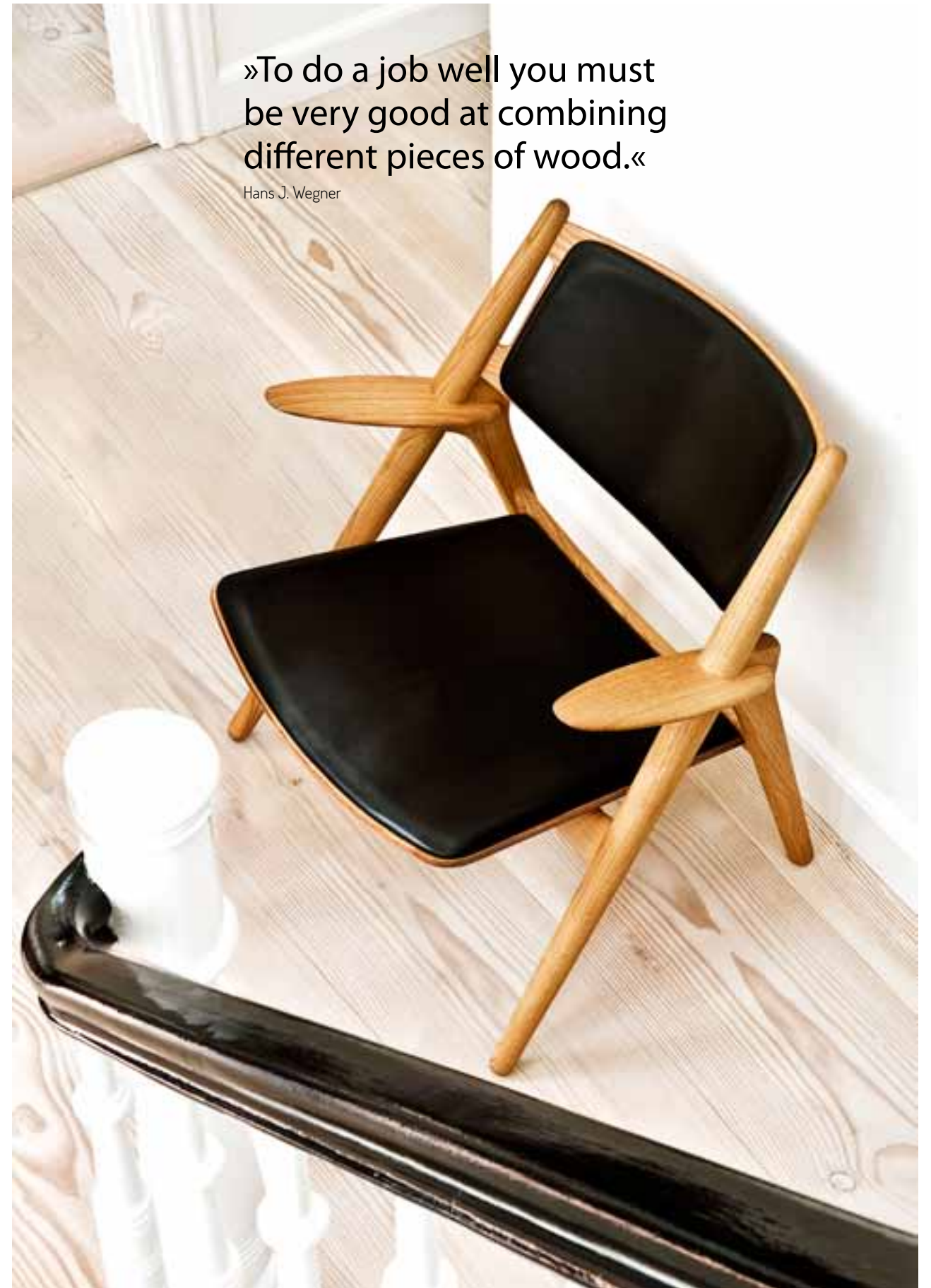
When Wegner designed the CH28 in 1951 for Carl Hansen & Søn, he created a version in a combination of oak and teak. Today it's not possible to obtain sustainable teak so instead it is produced in a similar combination of oak/walnut or in pure oak. The sawbuck design is stringent, but true to Wegner's dedication to function, the chair is very comfortable. The chair's interesting details include the rounded armrest, the wooden buttons on the seat, as well as the contrast between the thin bent seat and back and the round solid legs.



CH28
HANS J. WEGNER

»To do a job well you must be very good at combining different pieces of wood.«

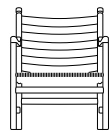
Hans J. Wegner





CH44

Hans J. Wegner had the heart of a carpenter and the mind of a modern functionalist and was constantly working to simplify form and to perfect functionality. He found a kindred design philosophy in the American Shaker furniture, which became an inspiration for the CH44 he designed in 1965. The chair has the characteristic visible joints between the front leg and armrest and the armrest widens to provide strength to the joint that connects to the back legs. The chair is made from solid hardwood and durable paper cord and comes with optional seat and back cushions.



CH44
HANS J. WEGNER





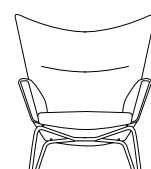
CH445 – WING CHAIR

The Wing Chair is an interesting example of Hans J. Wegner's skills and design aesthetics. The easy chair is fully upholstered and built upon a solid beech frame that rests on hand-finished stainless steel legs. It's a very sculptural piece of furniture to look at but its true beauty lies beneath the surface.

What you don't see is how the design of the backrest and the seat enables a variety of positions, always providing excellent support for the back, shoulders, neck and head. At the same time, the

thin legs give the chair an ideal pitch because the front legs are slightly higher than the back legs.

It was designed in 1960 and originally produced in very limited numbers. Carl Hansen & Søn re-launched the chair in 2006 based on Hans J. Wegner's original 1:1 drawings.



CH445
HANS J. WEGNER





CH468 – OCULUS CHAIR

EMBRACING COMFORT



CH468 was designed by Hans J. Wegner in 1960 but not put into production until Carl Hansen & Søn launched the chair in 2010 based on

Hans J. Wegner's original design. The chair embraces the sitter and the sloping armrests provide great comfort for reading or relaxing.



CH468
HANS J. WEGNER

»A chair is only finished when someone sits in it.«

Hans J. Wegner



KK47000 – SAFARI CHAIR

FROM THE SAVANNAH TO THE LIVING ROOM

Nowhere is simplicity appreciated as much as in a safari camp. Kaare Klint took the idea and added comfort to create an enduring classic.

In 1933, Kaare Klint wanted to design a light, transportable easy chair and was inspired by a foldable chair he spotted in a picture from a safari camp in Africa. The chair is made up of about 20 individual pieces that can be assembled without the use of tools. It can be rolled up and shipped overseas and may well be the world's first chair kit. Klint's fellow architects quickly caught on to the uniqueness and comfort of the Safari Chair and Arne Jacobsen was actually the first to order the seat cushion, which is now a universal option.



KK47000
KAARE KLINT

OW149 – COLONIAL CHAIR

MODERN WITH HISTORICAL ROOTS

Ole Wanscher designed the Colonial Chair in 1949 and it remains his most famous piece of furniture design today. The name relates to his fascination with 17th century English furniture design, which was often inspired by styles and materials used in the colonies. Wanscher had a predilection for the slim

and the refined. Despite the slender dimensions, the chair is very stable. Its strength lies in the carefully designed bracing. Note the beautiful detailing of the joints and of the tops of the front legs and back posts that end in a finely turned profile.



OW149
OLE WANSCHER



OW149-F
OLE WANSCHER



OW2000 - EGYPTIAN FOLDING CHAIR

Ole Wanscher was very interested in historical furniture and studied it wherever he went. In Egypt he became

fascinated with the old seats of power and designed the Egyptian Folding Chair in 1957 with this in mind. The inspira-

tion can be clearly seen while the chair remains modern and functional.



OW2000
OLE WANSCHER

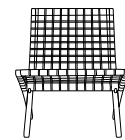


MG501 - CUBA CHAIR

THE PERFECT EXTRA CHAIR

The Cuba Chair is a light, flexible folding chair that can easily be stored either by hanging it on the wall or placing it in a stand on the floor. It is the perfect extra chair when more seating is suddenly required. The chair

is built upon a wood frame of solid oak wood with girths woven around the frame. Morten Gøttler designed it in 1997 and it's truly a great example of contemporary design with strong links to previous masters.



MG501
MORTEN GØTTLER



SOFAS

CH162, CH163

ATTENTION TO DETAILS

When Hans J. Wegner designed this sofa in 1965, he merged innovative comfort with his characteristic trait of making the structural elements visible. While the sofa is built upon a solid beech frame, the upholstered cushions are made of a foam core surrounded by European down and cold foam. The use of down for sofas was a brand new idea and the plug in the armrest conceals a screw while highlighting the construction.



CH162
HANS J. WEGNER



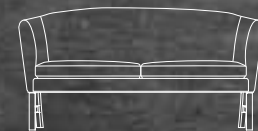
CH163
HANS J. WEGNER



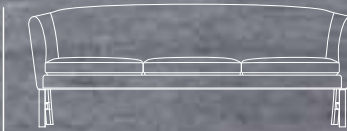
OW602, OW603

Ole Wanscher, who designed this sofa in 1960, often found his inspiration beyond the borders of Denmark. The OW602 and OW603 was originally designed in 1960 as part

of a complete living room set and has become a classic with its visual reminiscence of English and Oriental furniture art.



OW602
OLE WANSCHER



OW603
OLE WANSCHER

OW150

Many of Ole Wanscher's designs have become collector's items due to their timelessness and beautiful finish. This daybed is no exception. The mattress almost floats on the straight legs and the delicate but strong frame holding the cotton webbing.



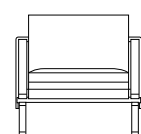
OW150
OLE WANSCHER



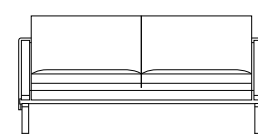
CH101, CH102, CH103, CH104

This series of sofas were originally designed by Hans J. Wegner in 1970 but re-launched in connection with Carl Hansen & Søn's 100th anniversary. They were chosen because the straightforward, cubistic design has retained its contemporary look throughout the years and the comfort remains timeless.

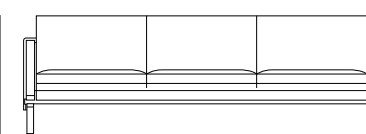
The sofas are all handmade on a solid beech inner frame to enable use of the finest upholstery methods. The characteristic design employs hand-polished, stainless steel for the visible frame which also constitutes the legs of the chair.



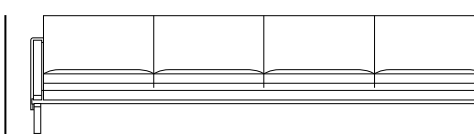
CH101
HANS J. WEGNER



CH102
HANS J. WEGNER



CH103
HANS J. WEGNER



CH104
HANS J. WEGNER

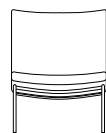


CH401, CH402, CH403, CH404 – KASTRUP SOFA

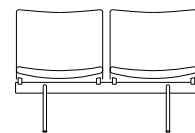
DESIGNED FOR TAKE-OFF

This sofa was designed by Hans J. Wegner for Copenhagen's Kastrup Airport where it is still in use today. This series of beam sofas are available in 1-, 2-, 3- and 4-person versions and as a single chair. This series of sofas are all handmade

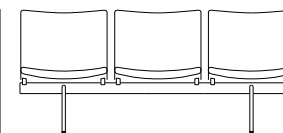
on a solid beech inner frame to enable use of the finest upholstery methods. This method also provides great durability making the sofas ideal for usage in public areas as well as in generations of private homes.



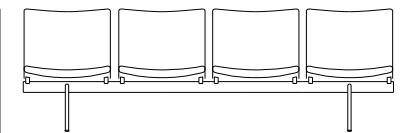
CH401
HANS J. WEGNER



CH402
HANS J. WEGNER



CH403
HANS J. WEGNER



CH404
HANS J. WEGNER



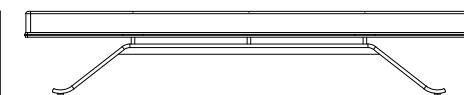
TK8

FOR ALL KINDS OF LOUNGES

The TK8 daybed by Thomas Kastholm from 2009 has become an instant classic with its sleek and straightforward appearance combining leather, wood and stainless steel.

The design is so strong that it bridges the gap between private and public spaces and feels equally at home in Copenhagen Airport and in the family living room. The frame

is produced without welding and can be assembled with just a few bolts. It is available in two sizes with an optional pillow.

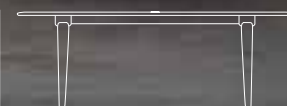


TK8
THOMAS BO KASTHOLM

COFFEETABLES

CH011

When balancing the layout of a room, sometimes pieces of furniture are needed that fulfil a function and add a warm but undemanding presence. Pieces that are there in their own right but which also underline and support the other designs around them. The CH011 coffee table is a good example of this because it works well with almost any sofa or easy chair. It is made out of solid wood and was designed by Hans J. Wegner in 1954.

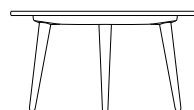


CH011
HANS J. WEGNER

CH008

The CH008 is one of the most iconic Hans J. Wegner coffee tables and his philosophy of never designing furniture with a backside is clearly visible in this construction. An equal amount of effort went

into making the solid wood tabletop and solid wood frame connecting the three round legs to the tabletop. The table is available in three different heights.



CH008
HANS J. WEGNER



»The aim is to express something in wood that is natural in wood, to find what is most natural in terms of carpentry.«

Hans J. Wegner

SH650 – FULL HOUSE COFFEE TABLE

FLEXIBLE SIMPLICITY

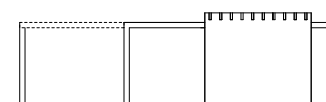
This small table was designed by Strand + Hvass in 2000.

An important part of Danish Modern was to create flexible furniture like nesting tables

for small spaces. This new table picks up the idea and is made from two interlocking parts of solid hardwood.

When sliding the lower part

in or out of the upper part the table's surface area is extended.



SH650
STRAND + HVASS

CH415

An elegant and lightweight yet sturdy coffee table works perfectly with both the Wing-chair CH445 and the Oculus chair CH468. The round table is available in diameters: 55 cm. Designed by Hans J. Wegner in 1958.



CH415
HANS J. WEGNER



MK – MOGENS KOCH BOOKCASE SYSTEM

CLEAN-CUT FUNCTIONALISM

Mogens Koch's bookcases and Wegner's furniture complement each other perfectly because they grew out of the same idea: Simple, elegant lines in beautiful wood built with attention to detail and true craftsmanship.

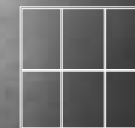
The solid wood storage system, which has been in production since 1932, is a true Danish design classic found in many homes and design studios. Mogens Koch designed it in 1928 and became the first architect in Denmark to make a flexible bookcase system for storage. At the time, this kind of flexibility was truly revolutionary.

The standard unit is a square bookcase in two different depths that can be stacked

on bases or hung on the wall. The standard unit is divided into sections and can be turned two ways with the slender partitions either lying horizontally or standing vertically. Based on this basic unit, Mogens Koch designed doors, shelves, drawers, and smaller modules. By combining different pieces and accessories any storage need can be met and no space goes to waste.

The most important feature is the craftsmanship required to

produce the bookcase system, which is made to order and comes in different types of wood. All fixed partitions and shelves are rabbeted and the units have English dovetail joints in the corners. The units seem very light and fragile but the ingenious construction is so strong, it can effortlessly carry a full load of heavy books or ring binders.



MK 40880
MOGENS KOCH



MK 95800
MOGENS KOCH



MK 74180
MOGENS KOCH



MK 88360
MOGENS KOCH



WORK SPACE

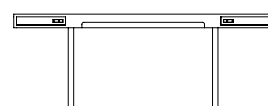


CH110

EXCLUSIVE QUALITY WITH HIDDEN CHARMS

This desk was designed by Hans J. Wegner in 1970 and is one of his more unique designs with hand-polished, stainless steel legs and a wide wooden desktop in oak or walnut. The desk has many beautiful details, some visible

some hidden, such as the long, sleek drawers finished with dovetail joints, the flexible compartments inside the drawers, and the stainless steel handles. Lock and key are included.



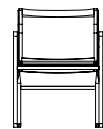
CH110
HANS J. WEGNER

CH111

BOLD COMFORT AND SUBTLE DETAILS

This chair was based on the same straightforward, cubistic design as the desk CH110. It was originally designed as a desk chair but is also commonly used for seating in conference rooms. The fully upholstered seat and back

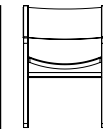
provide great comfort. The back legs gently twist from the otherwise flat steel frame embracing the back of the chair - a classic example of Hans J. Wegner's attention to detail while merging form and function.



CH111
HANS J. WEGNER

CH113

This elegant chair slots right in to any office environment. The seat and back are made of saddle leather. Available with or without armrests. Designed by Hans J. Wegner in 1970.



CH113
HANS J. WEGNER

CHILDREN

CH410 – CH411

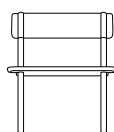
DESIGNED AS THE PERFECT GIFT

Toward the end of WWII, Hans J. Wegner was looking for an appropriate christening gift for Peter, the son of his friend and fellow furniture designer Børge Mogensen. Unfortunately wartime conditions made it impossible to find a suitable present, but being an accomplished carpenter himself he decided to design and make one himself.

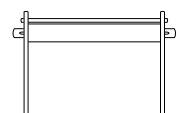
Since the table and chair set came into production, it has become a classic, not least because it's a fun and practical furniture set for young children. It is easy to assemble without the use of any tools. There are no sharp edges and it is made from untreated maple and beech hardwood to be completely safe for children of all ages.

EVERY PIECE COMES WITH A STORY





CH410
HANS J. WEGNER



CH411
HANS J. WEGNER



DESIGNERS



HANS J. WEGNER

HANS J. WEGNER
(1914 – 2007)

Among Danish furniture designers, Hans J. Wegner is considered one of the most creative and productive. He is often referred to as the master of the chair – having designed more than 500. Many of these are considered masterpieces and continue to be collector's items around the world.

He was part of the spectacular generation who created the wave of Danish Modern Design: "Many foreigners have asked me how we made

the Danish style. 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 arm rest."

The core of his legacy is this focus on bringing the inner workings – the soul – of the furniture to the outside, where the simplicity and functionality can be seen in all its beauty. And it's the reason why so many of his designs are not only revered as museums pieces but used and enjoyed every day and passed down through generations.

Wegner was born in 1914 in Tønder, southern Denmark, the son of a cobbler. He began his apprenticeship as a cabinetmaker when he was 14 years old. After three years of learning the craft and working on his own first design experiments, he moved to Copenhagen and attended the School of Arts and Crafts from 1936 – 1938 before starting work as an architect.

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

His background as a cabinet-maker meant that he carried with him a deep understanding of how to integrate exacting joinery techniques with exquisite form. Wegner's aesthetic view was also based on a deep respect for wood and its characteristics – and an abiding curiosity about other natural materials that made it possible for him to bring an organic, natural softness to formalistic minimalism. He established his own design office in 1943. Wegner made his first chair for Carl Hansen & Søn in 1950. The chair CH24 also called the "Wishbone Chair" was inspired by his previous work with the China Chairs and became an immediate success. It has been in production by Carl Hansen & Søn ever since and are still today one of the most popular of all Wegner chairs.

During his lifetime, Wegner received almost all major recognitions given to designers including the Lunning prize, the grand prix of the Milan Triennale, Sweden's Prince Eugen medal, Honorary Doctor of the Royal college of Art and the Danish Eckersberg medal. Wegner was an 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.



MOGENSKOCH

MOGENS KOCH
(1898 – 1993)

Like many designers of his generation, Mogens Koch had a background in architecture. He worked in many areas including house design, monuments, building extensions as well as with the interior design such as furniture design, textiles, silverware and graphic design.

From 1925-32 he worked in different design studios including Kaare Klint's where he gained hands-on experience in the principles and tradition behind Danish functionality. There he learned respect for the functional demands of an assignment, an understanding of the simplicity of form, respect for the experience of previous generations, and not least to work with module-based units that were often determined by the material. Especially the idea of modules became important as the basis for his two major successes: the bookcase system and the folding programme.

Koch's furniture always arose from a given assignment and was created for a particular purpose. His bookcase was

first designed for his own private home and reflected the small rooms in most people's houses that required a flexible bookcase or cabinet. In 1928 he drew the first sketches for the square bookcase, in which the relatively small module of 76 cm x 76 cm, provided great and varied functional usage.

His works include only few objects but they are all essential, original and sometimes courageous or daring. His furniture designs are some of the most elegant and important solutions in terms of meeting the requirements to comfort, function and aesthetics and have been central to Rud. Rasmussen's production since 1932.

Koch was also an influential professor at Royal Academy of Fine Arts in Copenhagen for almost two decades (1950-68). In addition, he received numerous honourable awards – amongst them, the Eckersberg Medal (1938), the C. F. Hansen Medal (1963), and the ID Prize (1992).





KAARE KLINT

KAARE KLINT
(1888 – 1954)

Kaare Klint is known as the godfather of modern Danish design. As a member of the older generation, he was an influential founder and teacher at the furniture school of the Royal Academy (1924). There he helped create the fundamental approach and shape the views of some of most of renowned designers of the Danish Style such as Poul Kjærholm, Børge Mogensen and Ole Wanscher.

He was son of the artistically visionary architect Peder Vilhelm Jensen-Klint, who

passed away in 1930. After that Klint spent a good part of his life completing his father's work. The most notable of these is the world-famous Grundtvig Church in Copenhagen and also the Bethlehem Church based on his father's drawings.

His first step towards becoming a designer was taken when he began his apprenticeship as a furniture maker at the tender age of 14. His father then taught him the architectural trade. Klint attended classes at a technical school and studied at the independent art school (Kunstnernes Frie Studieskoler) under the influential furniture maker Johan Rohde.

Klint was one of the first movers towards functionalism, focusing on the inner and not the outer qualities of furniture. He took an interest in proportions and in the movement and demands of the human body in an attempt to discover standardised dimensions and then work them into both furniture design and the room layout. At the furniture school, he and his students pioneered the study of dimensions of household

objects by measuring and then relating them to society's norms and the actual demands for functionality. Afterwards they based their designs on these scientific studies. This work was closely linked to the idea of creating furniture on a larger scale as opposed to the individual made-to-order-pieces of his mentor Rohde.

Throughout his life, Klint worked in architecture and furniture design and also designed textiles lamps and organs. He started working with Rud. Rasmussen in 1924 always insisting on clear, logical design, clean lines, the best materials and superb craftsmanship. His first chair to come into production was the Faaborg chair in 1914 for Faaborg Museum and his most famous is probably the Safari Chair from 1933. In the 1940's, he was part of the groundbreaking group of designers which included Hans J. Wegner and Mogens Koch among others. The group worked under the leadership of Børge Mogensen, who was under assignment for FDB and designed good and affordable furniture for everyday life in small apartments.



Architect Morten Gøttler was originally trained in shipping but became a self-taught designer with an astounding and true feeling for wood. Since he opened his design studio in 1972, he has worked with a wide range of designs from packaging to toys and lighting for Danish and international companies. From 1984 he decided to mainly focus on furniture.

His style has its roots in the modern Scandinavian design tradition. The focus is on a simple and easy look that at the same time can be characterized by exquisite comfort, a close attention to detail, and a very high quality of materials.

MORTEN GØTTLER

MORTEN GØTTLER
(1944)



Ole Wanscher was another designer closely linked with Kaare Klint and the core aesthetic and functional ideas of modern Danish design. He studied under Klint at the Royal Danish Academy of Fine Arts and later worked at his design studio before becoming an independent architect specializing in furniture design. He helped shape Danish furniture design, both as an active designer and as a master teacher when he took over as professor at the Academy after Klint.

Wanscher treated furniture design as if it were a branch of architecture and a characteristic of his design was the quest for slim dimensions and resilient forms. His chairs often employ slender and slightly curved armrests, which rise in an elegant tip before continuing directly to the floor. A brilliant example is his 'Colonial Chair', where the dimensions of the wood are as small as possible and the strength lies in the carefully designed bracing.

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." It is this specific ability to be classic and yet singularly modern at the same time that made the designs popular in their time and something we not only revere today but still enjoy as modern and fresh.

He created his most well-known designs primarily in the period between the late 1940's and early 1960's. He took a great interest in industrially produced but high-quality furniture and designed several pieces with this particular aspect in mind. It was the philosophy of 'design for everyone' that permeated the industry after war

where some of the biggest names designed functional and affordable furniture for the Danish public and the small spaces they lived in.

Wanscher also studied furniture design while travelling through Egypt and Europe. He was inspired by different impressions and brought to them his very own sensibility. This resulted in a very unique design aesthetic. He worked closely with Rud. Rasmussen and also authored several books.

OLE WANSCHER

OLE WANSCHER
(1903-1985)

THOMASBKASTHOLM



Thomas Bo Kastholm was born into a family that lived for furniture design. He followed in his father Jørgen Kastholm's footsteps, when he began studying interior design at the Danish Design School, graduating in 1989.

Since then he has worked for studios in both Denmark and Germany. Kastholm began cooperating with Carl Hansen & Søn in 2009 with the introduction of the TK8 Daybed. For this design, he

started with the materials he knows and loves best: steel and leather. "I wanted to create a bench with simple, honest lines. The materials should speak for themselves and this happens best when the design is straightforward and clear."

TK8 does exactly that and became an instant success not least due to its close ties to the principles of classic modern Danish design.

THOMAS BO KASTHOLM
(b. 1963)



The design duo Strand + Hvass are part of a new breed of Danish designers whose work continues in a direct line from the famous designers who came before them. The focus is on simplicity, functionality, superior quality, and the exceptional combination of uniqueness and industrial production.

Their design firm is based in Copenhagen and was founded in 1998 by industrial designer Christina Strand and architect Niels Hvass. They initially joined forces to unlock the synergy between them and double the potential inherent in two minds working on the same solution. Their

mutual design philosophy is user-centred, deeply rooted in Scandinavian culture, and based on research and an understanding of function. All this has resulted in simple and comprehensible furniture with a strong understanding of the possibilities of various types of materials.

With the Straight range, Strand + Hvass continue the modern Danish furniture tradition of simplicity but with a new boldness. They have followed the old principle of slot joints and of separating the bearing construction from that which is borne. In the Straight table, they convincingly use a combination of

metal and oak to create an illusion of lightness. The precision of the craftsmanship can be seen in the visible details of the structure.

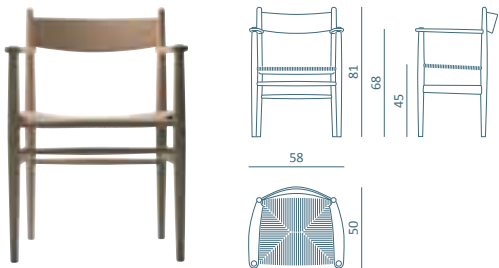
They are, in other words, creating the classics of tomorrow.

Strand + Hvass began working for Carl Hansen & Søn (then via Tranekær Furniture) in 1999 and have created a number of pieces for the company.

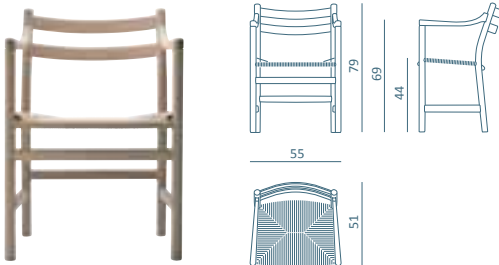
STRAND + HVASS

CHRISTINA STRAND
(b. 1968)

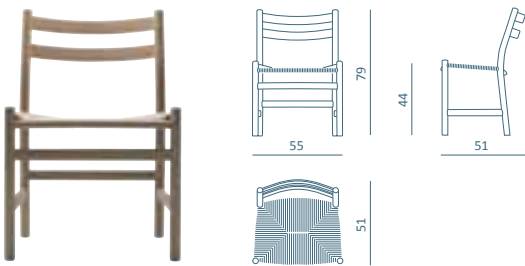
NIELS HVASS
(b. 1958)



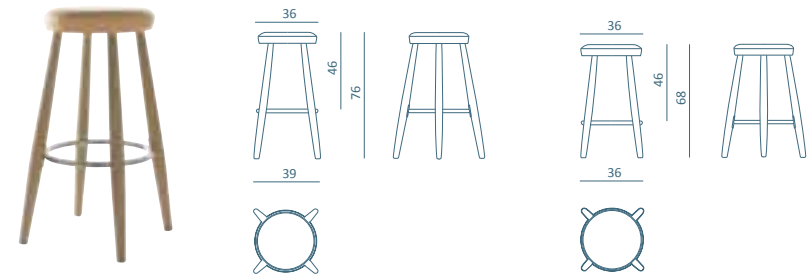
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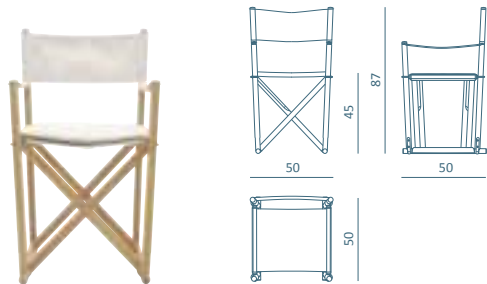
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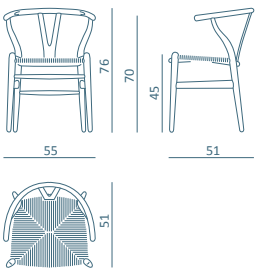
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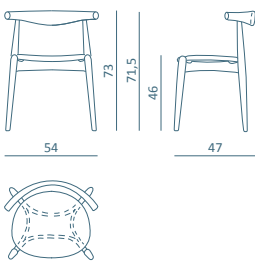
CH56 & CH58
HANS J. WEGNER



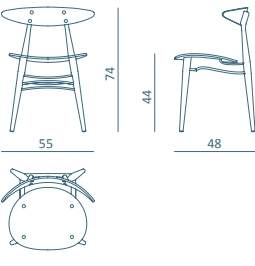
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MOGENS KOCH



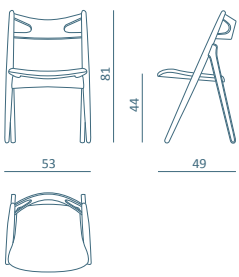
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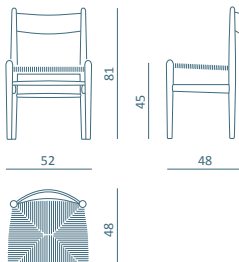
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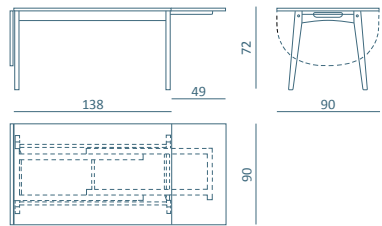


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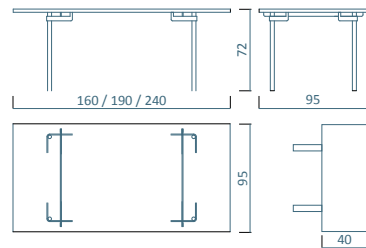


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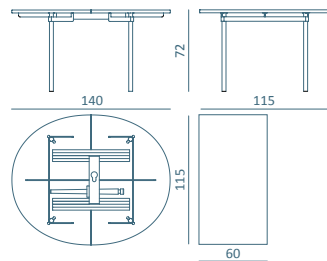
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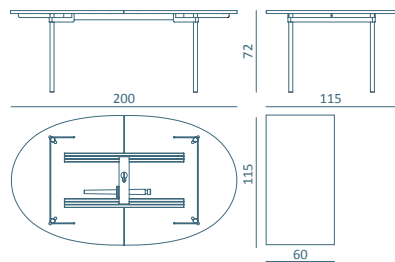
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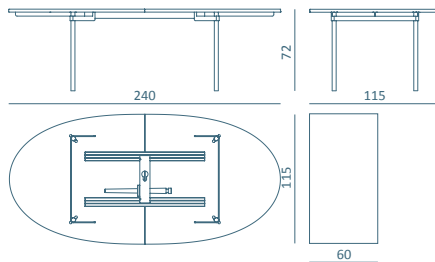
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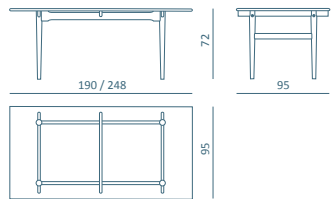
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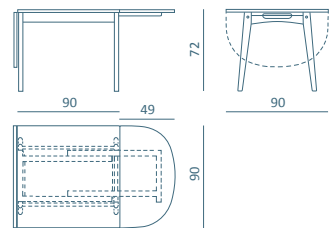
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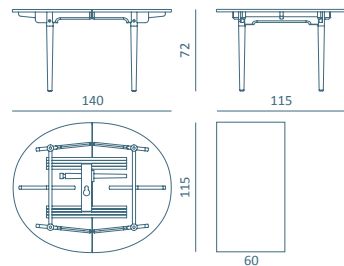
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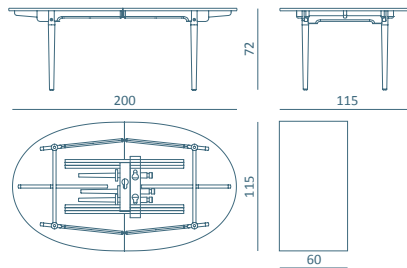
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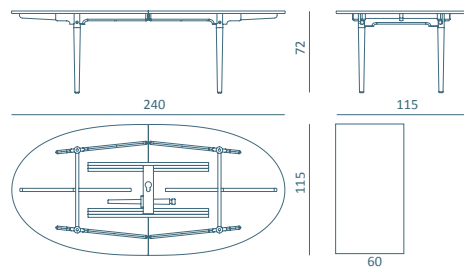
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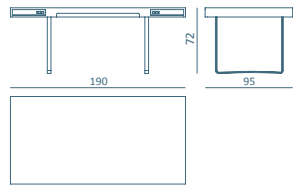


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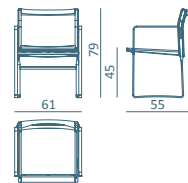


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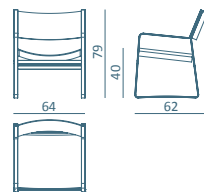
TABLES



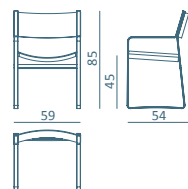
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CH11
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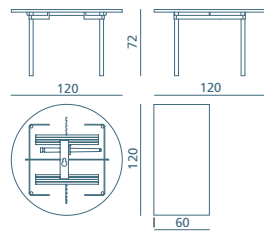


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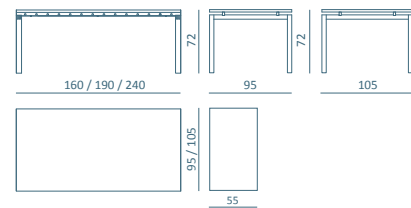


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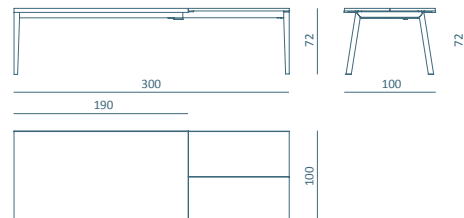
WORK SPACE



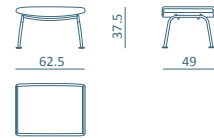
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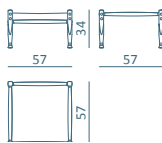
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STRAND + HVASS



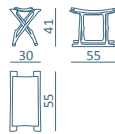
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STRAND + HVASS



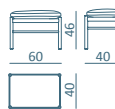
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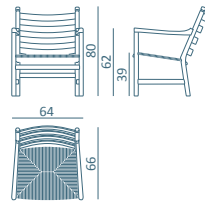
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KAARE KLINT



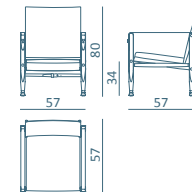
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OLE WANSCHER



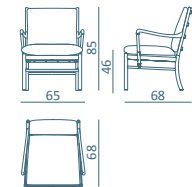
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OLE WANSCHER



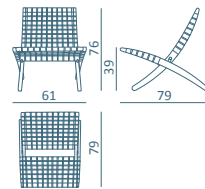
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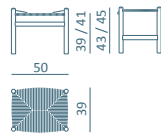
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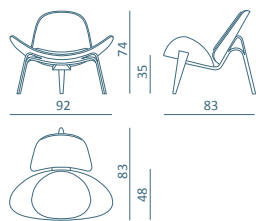
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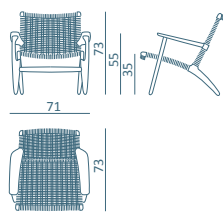
MG501
MORTEN GØTTLLER



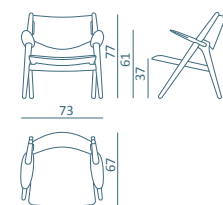
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HANS J. WEGNER



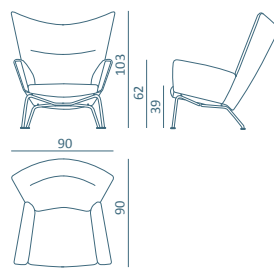
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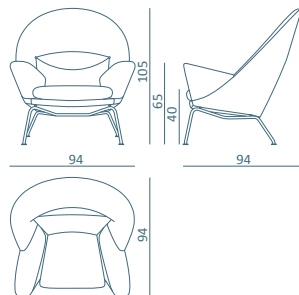
CH25
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CH28
HANS J. WEGNER

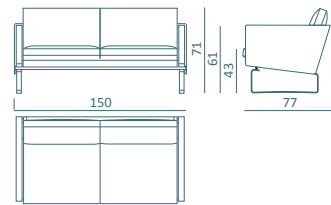


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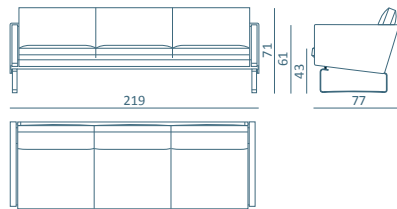


CH468
HANS J. WEGNER

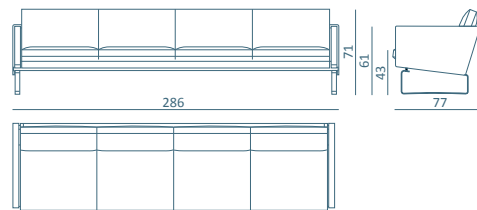
LOUNGE CHAIRS



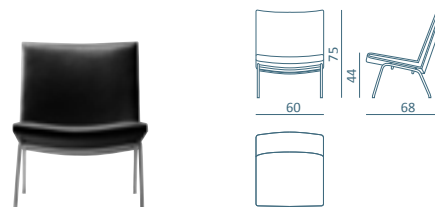
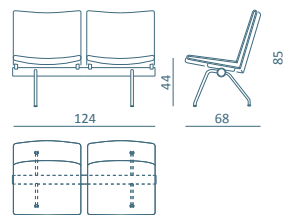
CH102
HANS J. WEGNER



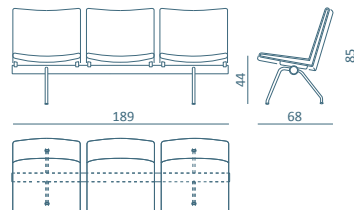
CH103
HANS J. WEGNER



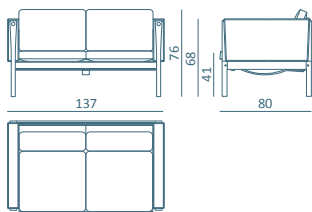
CH104
HANS J. WEGNER



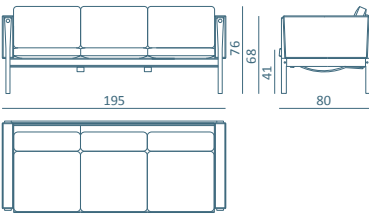
CH401 & CH402
HANS J. WEGNER



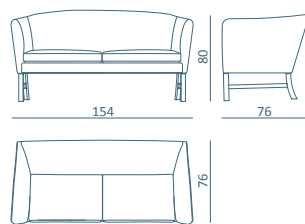
CH403
HANS J. WEGNER



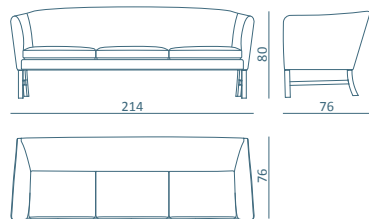
CH162
HANS J. WEGNER



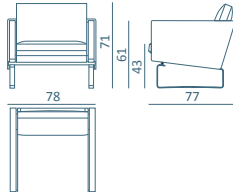
CH163
HANS J. WEGNER



OW602
OLE WANSCHER

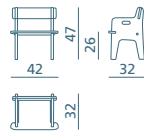


OW603
OLE WANSCHER

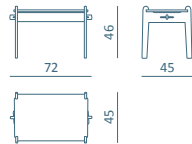


CH101
HANS J. WEGNER

SOFAS

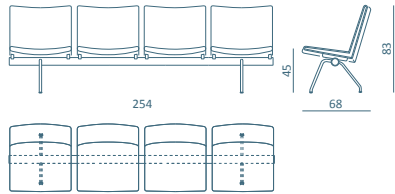


CH410
HANS J. WEGNER

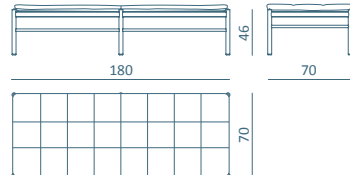


CH411
HANS J. WEGNER

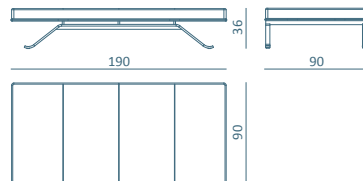
CHILDREN



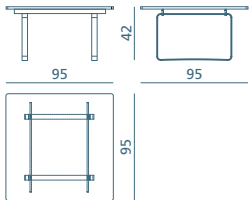
CH404
HANS J. WEGNER



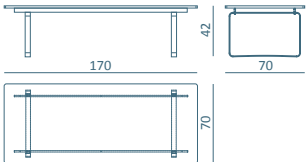
OW150
OLE WANSCHER



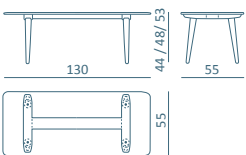
TK8
THOMAS BO KASTHOLM



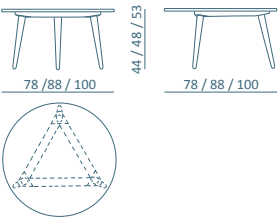
CH106
HANS J. WEGNER



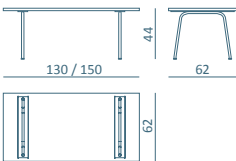
CH108
HANS J. WEGNER



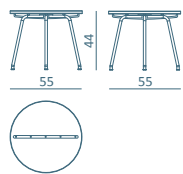
CH011
HANS J. WEGNER



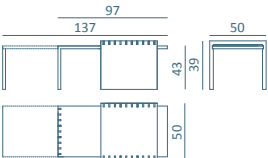
CH008
HANS J. WEGNER



CH413
HANS J. WEGNER




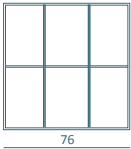

CH415
HANS J. WEGNER




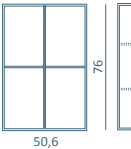

SH650
STRAND & HVASS

COFFEE TABLES


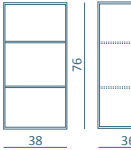

NARROW



MK40880
MOGENS KOCH


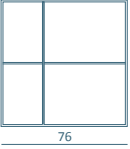



MK95800
MOGENS KOCH


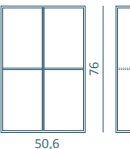



MK74180
MOGENS KOCH


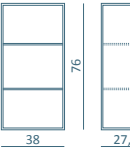

DEEP




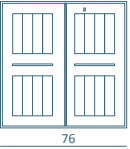

MK88360
MOGENS KOCH




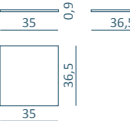
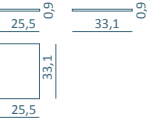
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MOGENS KOCH




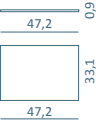

MK74182
MOGENS KOCH



MK88360
MOGENS KOCH



MK SHELVES
MOGENS KOCH



MK SHELVES
MOGENS KOCH

BOOKCASES

TABLE AND SEAT OVERVIEW

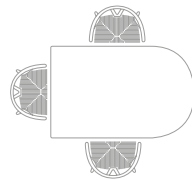
2

CH002 0



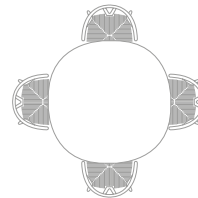
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CH002 1

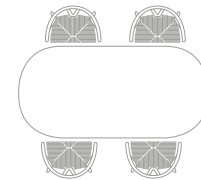


4

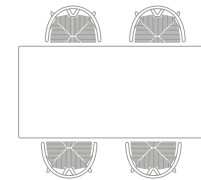
CH334 0
CH337 0
CH388 0



CH002 2

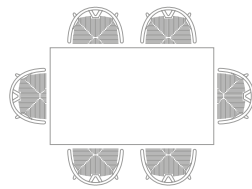


CH006 0

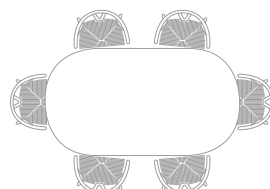


6

CH318/190 0
CH322 0



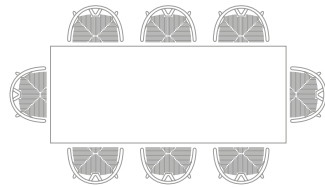
CH334 1
CH335 0
CH388 1



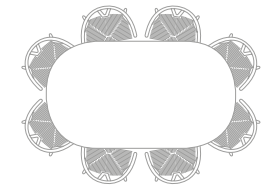
8

CH318/190 1
CH318/240 0
CH322 1
CH327/190 1

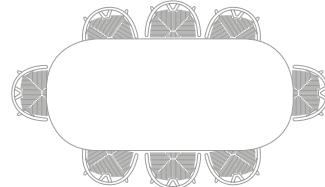
CH327/248 0
SH700 0
SH710 1
SH900 0



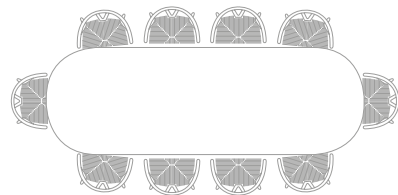
CH336 0
CH337 2
CH338 1
CH339 0



CH334 2
CH335 1
CH388 2



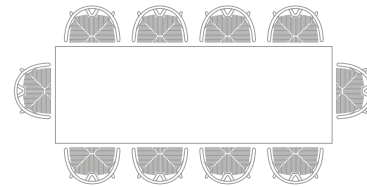
CH335 2
CH338 2



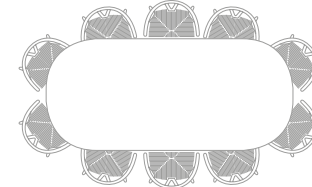
10

CH318/190 2
CH318/240 1
CH322 2
CH327/190 2

CH327/248 1
SH700 1
SH705 0
SH710 2



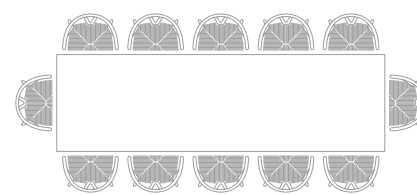
CH336 1
CH339 1



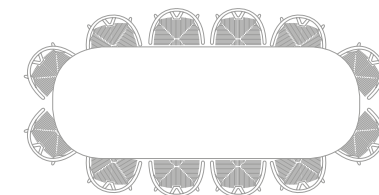
12

CH318/240 2
CH322 3
CH327/248 2

SH700 2
SH705 1
SH900 1

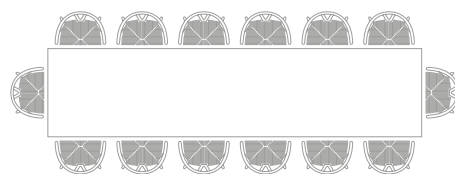


CH336 2
CH339 2

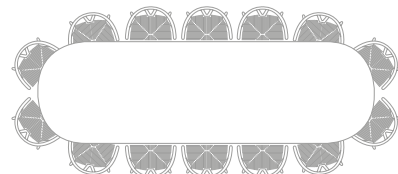


14

CH322 4
SH705 2

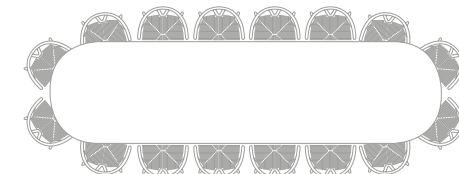


CH336 3
CH339 3



16

CH336 4
CH339 4



HEADQUARTER/EUMEA

Carl Hansen & Søn A/S
Holmevænget 8
DK-5560 Aarup
Denmark

Tel: +45 66 12 14 04
Fax: +45 65 91 60 04
Mail: info@carlhansen.com

Rud. Rasmussen
Nørrebrogade 45
2200 Copenhagen N
Denmark

ASIA/PACIFIC

Carl Hansen & Son Japan K.K.
10F 4-4-7 Kojimachi Chiyoda-ku
Tokyo 102-0083
Japan

Tel: +81 03 3265 4626
Fax: +81 03 3265 4627
Mail: info@carlhansen.jp

NORTH AMERICA

Carl Hansen & Son Corp
304 Hudson Street
3rd Floor
New York, NY 10013
USA

Tel: +1 212 242 6736
Fax: +1 (416) 572-4073
Mail: northamerica@carlhansen.com

Carl Hansen & Son Inc.
462 Wellington St., West
Suite 505
Toronto, ON M5V 1E3
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