



CARL HANSEN & SØN
PASSIONATE CRAFTSMANSHIP



A WELL
THOUGHT-OUT
CONSTRUCTION
**CAN BE ITS OWN
DECORATION**

HANS J. WEGNER



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SHAPING MODERN DESIGN FOR OVER A CENTURY



WHAT IS ICONIC DESIGN?

At Carl Hansen & Søn, we believe it is a combination of simplicity, aesthetics and functionality brought to life through skillful work with high-quality materials. For over 100 years, we have taken great pride in working with visionaries who have repeatedly reinvented and refined the concept of modern design. Our specialty is providing the outstanding craftsmanship that transforms visionary concepts into reality.

Since our modest beginnings in a small furniture workshop on the Danish island of Funen, Carl Hansen & Søn's success has depended on two core ideas: an uncompromising commitment to the finest wood craftsmanship, and collaborations with exceptional designers.

Our company's story has to a great extent been shaped by our long-term collaboration with one of the greatest designers of all time: Hans J. Wegner. It was a relationship that demonstrated what can happen when unprecedented design and high-quality craftsmanship collide – and it remains an essential part of Carl Hansen & Søn's DNA.

After Wegner designed the larger part of our first successful collection, Holger Hansen, our founder's son and the company's then-CEO, brought Wegner's designs to America. It was at this time, in the 1950s, that Wegner and his contemporaries put Danish design on the world map and became associated with the minimalist furniture style known as 'Danish Modern'.

As the world has changed, so has our company. Since Knud Erik Hansen became CEO, representing the third generation of the family-owned business, Carl Hansen & Søn has significantly expanded its international outreach. Today, the furniture we produce can be found around the world, and our list of designers has expanded to include international innovators who, like us, believe in

craftsmanship and thoughtful production. Today as in Wegner's day, we are focused on using a combination of traditional techniques and modern technologies to create timeless, modern design that endures for generations.

CARL HANSEN & SØN AND HANS J. WEGNER

In 1949, Carl Hansen & Søn became one of the playgrounds Wegner would frequent time and time again over the course of his illustrious career. At the time, Wegner was an up-and-coming design figure. A trained cabinetmaker, he recognized Carl Hansen & Søn's dedication to skilled craftsmanship and deep understanding of wood and its potential.

After WWII, a lack of upholstery materials led to the production of simpler, wooden furniture. The movement reflected Carl Hansen & Søn's belief in more democratic and attainable yet high-quality design, and the company seized the opportunity to work with young designers who likewise felt that good design should be functional and affordable for a larger part of the working population.

In the 1950s, it was still common to produce complete furniture sets for living spaces. But a new wave of designers sought to free consumers from this way of thinking, focusing instead on creating varied pieces that could be mixed to create a unified look. They emphasized functionality and, as many of them had studied cabinetmaking, had intimate knowledge of working with wood. None more so than Wegner, who had a habit of going into the workshop to make pieces himself if he was unsure of the details of his design.

Wegner's knowledge of wood joinery was unsurpassed among furniture designers. While appearing simple on the surface, his work is in fact characterized by complex constructions and details. Some of his earlier designs pushed Carl Hansen & Søn's production methods to the limits of what was possible. But our highly skilled craftsmen always saw it as a challenge and a privilege to bring the designs to life and to manufacture large quantities without compromising on quality.

The creative partnership between Wegner and Carl Hansen & Søn produced a series of furniture items that have become widely recognized as modern classics and treasured collector's items around the world. When it came to designing chairs in particular, Wegner was the unsurpassed master, serving as a tremendous source of inspiration for his contemporaries and modern-day designers alike.

Wegner's furniture is meant for daily use – not to be set upon a pedestal. To live up to this goal, every piece must be made with intelligence and care. Today, our craftsmen continue to live up to his ideals with the very highest production standards at every level. Many of the processes are still completed by hand at our production facilities in Denmark.



The Wishbone Chair that Wegner designed for Carl Hansen & Søn in 1950 is a perfect example: it takes more than 100 steps – many of them carried out by hand – to manufacture each chair, and each seat takes a skilled craftsman about one hour to weave.

Today, many of Wegner's pieces occupy the upper echelons of Danish furniture design. Although conceived decades ago, they continue to remain highly contemporary.

TOMORROW'S MODERN CLASSICS

The strength of the union of design and quality that became Danish Modern has proven itself over time. Many of Carl Hansen & Søn's pieces have been in production for over 50 years and still appeal to minimalists and traditionalists young and old. 1960s designs that have been passed down through generations still look modern even though they have been used every day. Wegner's Wishbone Chair is still being commissioned in large quantities for completely new buildings.

In the 1990s, 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 the CH07 Shell Chair and CH29 Sawbuck Chair, became instant successes, winning international accolades.

While Carl Hansen & Søn remains the world's largest manufacturer of Wegner's furniture, our portfolio also includes many design classics by Danish masters, such as Ole Wanscher and Frits Henningsen, who shared Carl Hansen & Søn's dedication to

craftsmanship and design and whose diverse works never lose their ability to complement one another and breathe new life into modern spaces.

Through the years, we have continued to expand our collection to represent influential new designers such as Strand + Hvass and Thomas Bo Kastholm – modern visionaries who have embraced the legacy of the great designers before them to create tomorrow's classics.

When we seek out new collaborations, we look for a shared respect for craftsmanship, quality and design and a perspective that brings a new dimension to our portfolio. Our recent partnerships with Japanese architect Tadao Ando, Austrian design trio E00S, and Danish multidisciplinary artist Naja Utzon Popov have enriched our collection with pieces that vary greatly in their expressions yet create a unified modern universe when combined.

In 2011, Carl Hansen & Søn renewed its vows to fine craftsmanship with the acquisition of the renowned furniture maker Rud. Rasmussen – Denmark's oldest cabinetmaking workshop, founded in 1869. Rud. Rasmussen's collection of world-renowned classics includes works by Kaare Klint, who is heralded as the father of modern Danish design, as well as by Mogens Koch and Poul Kjærholm. Joining hands with Rud. Rasmussen has allowed us to gather many furniture icons under one roof – and preserve classic Danish designs.

RESPECT FOR NATURAL RESOURCES

Staying true to designers' original ideas has been a core Carl Hansen & Søn value since our company was founded in 1908. Another integral part of our story is our focus on sustainability of design and manufacturing.

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 the environment.

Our wood is sourced exclusively from sustainably managed forests and responsible sawmills with which we have long-established relationships. Our oak, beech and ash come primarily from Danish forests managed according to the Danish Forest Act. 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.

Many of the chairs designed by Hans J. Wegner are made with paper cord, which we produce using paper from sustainable Swedish forests. All paper cord is biodegradable and can be incinerated after use.

For our soap-treated wood furniture, we use 100% natural, soap-based or pure vegetable oils. Our oil-treated wood furniture is treated with plant-based oils. These materials do not emit gases of any kind after they are applied.

There is nothing disposable about any of our furniture. We use every last bit of hardwood in our production in Denmark, and left-over bits of wood are used to produce other products or recycled in district heating plants. We regularly invest in the most modern and energy-efficient equipment and set annual targets for reducing the amount of energy we use in production. Our shipping cartons are also made using as few materials as possible and airfreight is kept to a minimum.

EVERY PIECE COMES WITH A STORY

When you choose a Carl Hansen & Søn product, you get 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 bring into your living spaces.



CARL HANSEN & SØN
PASSIONATE CRAFTSMANSHIP

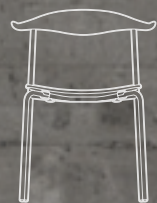
BEHIND EVERY PIECE OF FURNITURE
LIES VISION, CAREFUL THOUGHT AND
SKILLED CRAFTSMANSHIP

**EVERY PIECE COMES
WITH A STORY**
WE HOPE YOU ENJOY
MAKING IT A PART
OF YOURS



DINING CHAIRS

CH88



Hans J. Wegner's CH88 chair is an artful fusion of wood and steel. Although primarily known for his work with wood, Wegner regularly explored and worked with other materials. The CH88 chair perfectly encapsulates the designer's commitment to understanding the potential and compatibility of various materials – and highlights Wegner's often-overlooked interest in using color in his designs.



5X CH88 DINING CHAIR
SEAT AND BACK Beech, petrol green
LEGS Petrol green powdercoated steel

SEAT AND BACK Beech, orange red
LEGS Orange red powdercoated steel



SEAT AND BACK Beech, natural white
LEGS White powdercoated steel

SEAT AND BACK Beech, black
LEGS Black powdercoated steel

CH88

Hans J. Wegner's versatile CH88 chair epitomizes the designer's characteristically playful approach to diverse materials and presents a surprising fusion of wood and steel.

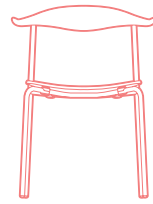
Wegner's CH88 chair was originally developed for the 1955 international H55 exhibition in Helsingborg, Sweden as a prototype with colored legs.

The elegant combination of organic wood and industrial steel produces a versatile chair suited to a range of styles and settings. Wegner's desire to lend softness to minimalist form is evident in the CH88's blend of materials and simple construction, which forges a light, organic, industrial expression.

The chair's characteristic upper structure features a steam-bent wooden backrest for back support, with slight curvatures at the ends providing a natural resting place for the arms. The linear steel frame supports a lightly curved, oval-shaped wooden seat. A special feature of the chair is that it is stackable.

Carl Hansen & Søn reintroduced the design in 2014 in celebration of Wegner's centennial, and in 2015 unveiled the new CH88 colors, selected from Wegner's original palette. The colors comprise two distinct visual schemes: one bold and rich, the other more classic and timeless. The many variants make it easy to express your personal style, from a natural look in wood and steel to a statement choice with color on one or more of the chair's components.

Simple, functional and versatile, the CH88 is a modern classic with global appeal.



CH88 DINING CHAIR
SEAT Remix2 163
BACK Oak, oil



4X CH88 DINING CHAIR
2X SEAT Remix2 163
BACK Oak, oil

SEAT AND BACK Beech, petrol green
LEGS Black powdercoated steel

SEAT AND BACK Beech, olive green
LEGS Black powdercoated steel

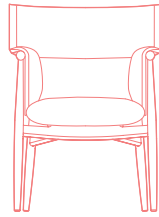
E005 EMBRACE CHAIR

The result of Carl Hansen & Søn's 2015 dining chair collaboration with renowned Austrian design trio E00S is a form so expressive, it functions just as comfortably as a stand-alone, sculptural piece.

A recent addition to Carl Hansen & Søn's portfolio, the Embrace Chair unites E00S's strong sense of modern aesthetics with our century-old tradition of quality craftsmanship and outstanding comfort. Pairing a light, wood frame in Carl Hansen & Søn's characteristic style with soft upholstery, the design creates a simultaneously precise and relaxed expression.

The chair's 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, the upholstery embracing the wooden structure and appearing to float within the frame.

Originally conceived for dining, the Embrace Chair's multifunctional design makes it a welcoming addition to any living space, hotel lobby, waiting area or conference room.



E005 EMBRACE CHAIR
FRAME Oak, oil
SEAT AND BACK SIF 95 leather
EDGING STRIP Natural



E005 EMBRACE CHAIR
FRAME Oak, oil
SEAT AND BACK Divina MD 353
EDGING STRIP Natural

SH700 DINING TABLE
TABLE Oak, white oil
BEAM Aluminium



CH24 WISHBONE CHAIR

The Wishbone Chair was one of the very first models Hans J. Wegner designed especially for Carl Hansen & Søn and has been in continuous production since 1950.



4X CH24 WISHBONE CHAIR

FRAME Beech, orange red
SEAT Natural paper cord

FRAME Beech, light blue
SEAT Natural paper cord

FRAME Beech, natural white
SEAT Natural paper cord

FRAME Beech, dark blue
SEAT Natural paper cord

CH327 DINING TABLE

TABLETOP Oak, white oil
LEGS Oak, white oil

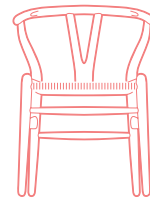
CH24 WISHBONE CHAIR

With a design that is uniquely its own, the Wishbone Chair holds a special position in the world of modern design.

This iconic design was the last part of a Wegner series inspired by portraits of Danish merchants sitting in Chinese Ming Dynasty chairs. Wegner took a giant leap in furniture design with the series, combining the top rails and arms into a single piece. The characteristic Y-shaped back provides comfortable support while giving stability to the steam-bent top.

Many view the CH24 as an ideal chair as it fulfills the functional demands for comfort and stability while having a distinct look. In other words: it captures the essence of modern Danish design.

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



CH24 WISHBONE CHAIR
FRAME Oak, oil
SEAT Natural paper cord



3X CH24 WISHBONE CHAIR
FRAME Beech, natural white
SEAT Natural paper cord

FRAME Beech, orange red
SEAT Natural paper cord

FRAME Beech, black
SEAT Natural paper cord

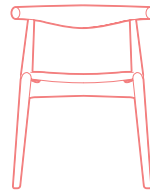
CH20 ELBOW CHAIR

This simple and versatile design demands such intricate manufacturing techniques that it took 49 years to come into production.

When Hans J. Wegner designed the CH20 in 1956, it was so complicated to manufacture using the techniques of the day that only a single prototype came into being. The chair was produced again for the first time in 2005 – and won 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 uniquely constructed seat is made from curved, compression-molded veneer and appears to float above the legs. The overall design makes for an exceptionally stable chair one can comfortably sit in for long periods of time, and makes the CH20 equally appealing as a dining or desk chair.

The chair is stackable.



2X CH20 ELBOW CHAIR
FRAME Oak, soap
SEAT SIF 90 leather



CH20 ELBOW CHAIR
FRAME Oak, oil
SEAT Thor 307 leather

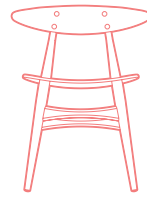
CH33

Inviting, organic contours and clean lines make this classic design as relevant and modern as ever.

Designed for Carl Hansen & Søn in 1957, Hans J. 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 palette to the original 1950s design in pure wood.

The chair's light, graceful silhouette exemplifies many aspects typical of Hans J. Wegner's best designs. It is the epitome of simplicity, with every part employing rounded, organic 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 simple yet beautiful wood construction that signals warmth and sensuality, the CH33 is a perfect fit for contemporary interiors.



CH33 DINING CHAIR
FRAME OAK, White oil
SEAT Thor 301 leather



2X CH33 DINING CHAIR
FRAME Beech, black
SEAT Thor 301 leather



FRAME Beech, orange red
SEAT Beech, orange red

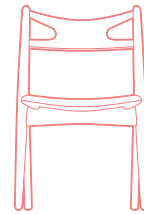
CH29 SAWBUCK CHAIR

The CH29 was inspired by the simple sawbucks or saw horses traditionally used by carpenters and woodcutters.

Hans J. Wegner originally designed the Sawbuck Chair for Carl Hansen & Søn in 1952. Its unique construction resulted in a very sturdy chair that required fewer parts than its traditional counterparts – 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. It became an immediate success thanks to its simple structure, great comfort, and unique aesthetic.

The seat is available upholstered in fabric or leather.



CH29 SAWBUCK CHAIR
FRAME Oak, oil
SEAT + BACK Walnut, oil



CH29 SAWBUCK CHAIR
FRAME Beech, soap
SEAT Thor 301 leather

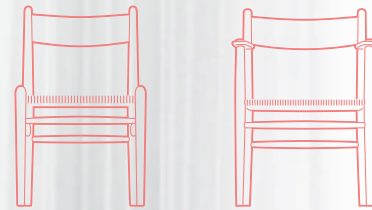
CH36, CH37

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

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

Of course, the master of chair design infused the CH36 (without armrests) and CH37 (with armrests) 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 appearing delicate, are sturdily constructed to comfortably seat generations.

The CH36 and CH37 are frequently used for public meeting areas, restaurants, and private homes.



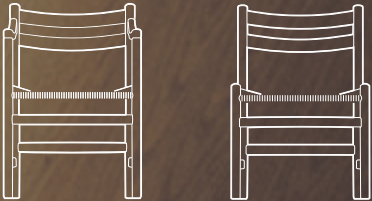
2X CH36 DINING CHAIR
FRAME Beech, orange red
SEAT Natural paper cord

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

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

CH46, CH47

Yet further examples of Hans J. Wegner’s Shaker influences, these designs combine organic materials and shapes into versatile, minimalist forms.



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

The CH46 features armrests, while the CH47 does not. The seats, hand-woven in high-quality paper cord, come in natural or black.

2X CH46 DINING CHAIR
FRAME Oak, black
SEAT Black paper cord

FRAME Oak, soap
SEAT Natural paper cord

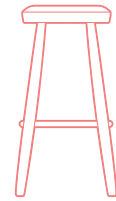
CH47 DINING CHAIR
FRAME Oak, black
SEAT Natural paper cord

CH56, CH58

Simple and practical, this compact barstool combines solid wood, leather and stainless steel to beautiful effect.

Hans J. Wegner designed this barstool in 1985. Decades later, it is still an ideal fit for modern kitchens, creating an inviting gathering spot with its soft, organic silhouette and comfortable leather-upholstered seat.

The design is available in two sizes – a taller, bar-height version (CH56) and a smaller, counter-height one (CH58) – and comes in oak or walnut with a variety of finish and leather options.



CH58 BARSTOOL
SEAT SIF 90 leather, natural
LEGS Oak, soap
FOOTREST Stainless steel



CH58 BARSTOOL
SEAT SIF 98 leather, black
LEGS Oak, black
FOOTREST Stainless steel

DINING TABLES

CH327

Elegant dining spaces designed for contemporary living.

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



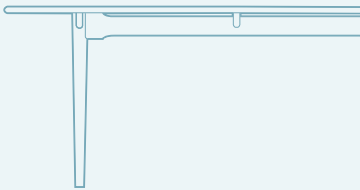
CH327 DINING TABLE
TABLETOP Oak, oil
LEGS Oak, oil

6X CH20 ELBOW CHAIR
FRAME Oak, oil
SEAT Thor 307 leather

CH327

The solid wood tabletop is made from hardwood staves that run the entire length of the table. Compared to full-width tabletops, these are considerably more difficult to produce – but result in a more harmonious surface.

The tabletop seems to float above the frame thanks to the tapered edges of the legs, making the design appear very lightweight. An inviting dining table, the CH327 can also serve as a beautiful desk or conference table. It is available in two sizes and with extension leaves.



CH327 DINING TABLE
TABLETOP + LEGS Oak, oil
LEAVES Black honeycomb,
in lightweight interior

CH88 DINING CHAIR
SEAT + BACK Beech, black
LEGS Black powdercoated steel

CH29 SAWBUCK CHAIR
FRAME Oak, black
SEAT Thor 301 leather

CH322

Hans J. Wegner was intrigued by experiments combining wood and stainless steel, and this elegant dining table is one of the fortuitous results.

Our longest table, the CH322 can be expanded with up to four insert leaves to provide seating for large groups.

Designed in 1960, the table has also proven an excellent choice for conference rooms.



CH322 DINING TABLE
TABLETOP Oak, oil
LEGS Stainless steel

3X CH88 DINING CHAIR
SEAT Thor 301 leather
BACK Oak, oil
LEGS Stainless steel

CH002, CH006

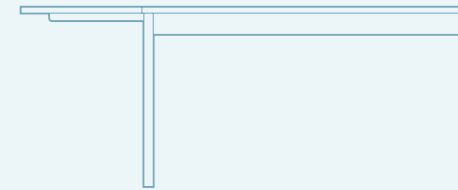
Hans J. Wegner first designed this series of elegant, flexible dining tables in 1982.

Typical of his visionary approach, the tables are ideal for contemporary city living, excelling in spaces that require flexible solutions.

The simple, clean and intelligent design offers plenty of options for creating the optimal size and look for any space.

The tables – one ideal for smaller spaces such as kitchens or apartments (CH002), the other for more spacious settings (CH006) – come equipped with generous hinged leaves at both ends that easily lift up to accommodate guests. The CH002's features rounded leaves, while the CH006 is available with both rounded and rectangular options. The tabletop itself is available with straight or rounded edges.

The solid hardwood table comes in beech or oak and pairs beautifully with Wegner's dining chairs, taking on a different persona depending on the chosen chair style and finish.



CH006 DINING TABLE
TABLETOP + LEGS Oak, oil

CH88 DINING CHAIR
SEAT + BACK Beech, olive green
LEGS Black powdercoated steel

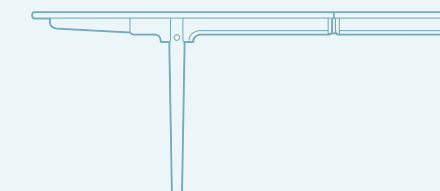
CH337, CH338, CH339

Hans J. Wegner designed this simple and beautiful, not to mention versatile, solid-wood table concept in 1962.

A table that is easily altered to suit any need, the versatile CH337 is not just an everyday joy but also well suited to entertaining.

The smart design, which features an elliptical tabletop and rounded legs that elegantly taper toward the floor, is available in three different sizes with optional extension leaves.

When purchasing furniture crafted from organic materials, it is important to take nature into consideration. We recommend ordering any extra leaves together with the table to avoid variations in wood color.



CH337 DINING TABLE
TABLETOP Walnut, oil
FRAME Walnut, oil

3X CH33 DINING CHAIR
FRAME Beech, orange red
SEAT Beech, orange red

SEAT + BACK Walnut, oil
FRAME Oak, oil

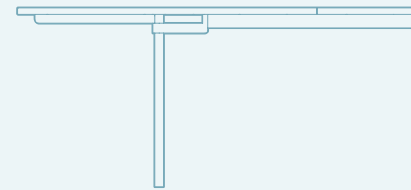
CH334, CH335, CH336

1962 was a great year for Hans J. Wegner tables, and here is another beautiful, versatile example.

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

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

Available in three different lengths with optional extension leaves, the unobtrusive modern design expands and contracts as needed and is as well suited to family breakfasts and homework hours as to big dinner parties. Like all Wegner dining tables, it can also serve as a conference table.



CH335 DINING TABLE
TABLETOP White laminate
FRAME Stainless steel

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

FRAME Beech, orange red
SEAT Natural paper cord

CH445 WING CHAIR
CHAIR Divina Melange 813
FRAME Stainless steel

SH700, SH705 STRAIGHT TABLE

A classic with modern-day, industrial edge designed by Strand + Hvass in 1998.

The aptly named Straight Table explores the interplay of geometric forms and contrasting materials. Its wood tabletop rests on light aluminum beams that are accentuated with a series of holes and create a floating appearance while ensuring a stable construction.

The table is available in two sizes. Extension leaves are sold separately.



SH700 DINING TABLE
TABLE Oak, white oil
BEAM Aluminium

KK8783 PROPELLER STOOL FROM RUD. RASMUSSEN
FRAME Ash, oil
SEAT Black leather

OW2000 EGYPTIAN STOOL
FRAME Oak, white oil
SEAT Saddle leather black



SH700 DINING TABLE
TABLE Oak, white oil
BEAM Aluminium

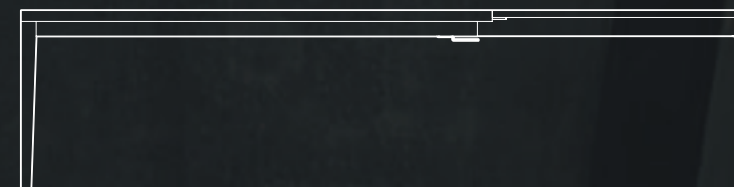
SH900 EXTEND TABLE

Featuring strong, clean lines, this minimalist table signals elegance and strength.

A relatively new design that pays tribute to previous masters while exploring new forms and structural choices, the simple, visually engaging Extend Table represents a new era of modern Danish design.

Built-in extension leaves in a bold and modern black finish are accessed through a hidden foldout system: just pull on the table end to reveal seating for extra guests.

Designed by Strand + Hvass in 2007.



SH900 DINING TABLE

TABLE Oak, oil
LEAVES Black honeycomb,
in lightweight interior

52

3X MK99200 FOLDING CHAIR FROM RUD. RASMUSSEN

FRAME Beech, oil
SEAT + BACK Natural canvas
ARMREST Saddle leather, natural

LOUNGE CHAIRS

FH429 SIGNATURE CHAIR

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

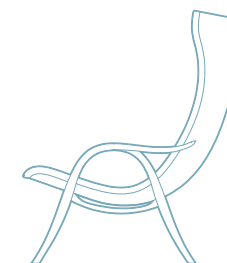


3X FH429 SIGNATURE CHAIR
FRAME Oak, white oil
CHAIR SIF 98 leather

FRAME Oak, white oil
CHAIR Orange, Sunniva 2 532

FRAME Walnut, oil
CHAIR Blue, Sunniva2 172

FH429 SIGNATURE CHAIR



Through its elegant simplicity, the Signature Chair tells the story of a cabinetmaker who sought to achieve perfection in his designs, from the choice of materials to the execution.

An undisputed classic, this final exploration of simple, functional forms cements Frits Henningsen's key place in the history of Danish furniture design.

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.

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 the Signature Chair. Its soft, inviting shapes and floating armrests create a simple, organic form that calls for quiet contemplation and lends a feeling of comfort and security.

FH429 SIGNATURE CHAIR
FRAME Walnut, oil
CHAIR SIF 95 leather

CH07 SHELL CHAIR



When Hans J. Wegner unveiled his Shell Chair in 1963, some critics loved the avant-garde design; but the general public was reluctant to accept the chair's bold and different look.

The mixed reviews of the 1960s meant that only a limited quantity of CH07s was produced.

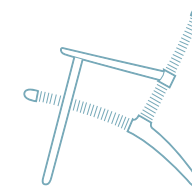
What a difference a few decades make. When the Shell Chair was reintroduced in 1998, it immediately won several design awards – and broad public admiration.

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. A three-legged construction – with the front legs formed out of one piece of veneer and the back leg from another – provides great stability.

Wegner believed that a chair should have no backside, but rather be beautiful from all angles. His Shell Chair beautifully embodies this philosophy.

CH07 SHELL CHAIR
FRAME Oak, oil
SEAT + BACK Loke 7150 leather, black

CH25



The CH25 was one of the first four chairs Hans J. Wegner created especially for Carl Hansen & Søn in his first three weeks with the company.

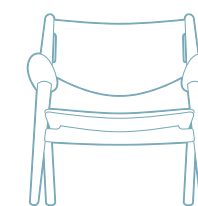
The 1950 design was somewhat of a revolution.

Like the Wishbone Chair, it is ambitious and bold in its sculptural shape. But it also caused a stir with its materials: Wegner's choice of woven paper cord – a wartime substitution material – for the seat and back was unheard of at the time. But Wegner liked the look and durability of the paper 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 hand-weave the seat and back of this chair in a unique pattern using approximately 400 meters of paper cord, available in natural or black.

CH25 LOUNGE CHAIR
FRAME Oak, black
SEAT + BACK Black paper cord

CH28



Functional and sculptural with an exceptional finish, the CH28 lounge chair embodies many classic Wegner elements.

Though angular and precise in its expression, the CH28 – closely related to Wegner's famous Sawbuck dining chair – is a very comfortable chair that showcases Wegner's dedication to finding the optimal balance of function and visually pleasing form.

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

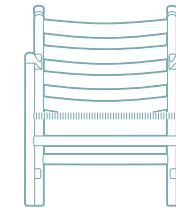
The chair is available in a combination of oak and walnut or in pure oak.



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

CH28 LOUNGE CHAIR
FRAME Oak, oil
SEAT SIF 98 leather black

CH44



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

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

The CH44 features Wegner's characteristic visible joints between the front legs and armrests, and the armrests widen to provide strength to the joints that connect to the back legs. The chair is crafted from solid hardwood and durable paper cord and is available with optional seat and back cushions.

The matching CH53 footstool is sold separately.

CH44 LOUNGE CHAIR
FRAME Oak, black
SEAT Black paper cord

CH53 FOOTSTOOL
FRAME Oak, black
SEAT Black paper cord

NUP003 RUG
RUG White with white lines

CH445 WING CHAIR



The Wing Chair is an interesting example of Hans J. Wegner's skills and design aesthetics.

This fully upholstered easy chair is built upon a solid beech frame that rests on hand-finished stainless steel legs. A sculptural and alluring piece of furniture, its true beauty lies beneath the surface.

Hidden out of view is a seat and backrest design that enables a variety of positions, always providing excellent 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. Carl Hansen & Søn relaunched the chair in 2006 based on Wegner's original design.

The Wing Chair is available upholstered in leather or fabric. The matching CH446 footstool is sold separately.

CH445 WING CHAIR
CHAIR Divina Melange color 120
FRAME Stainless steel

CH446 FOOTSTOOL
CHAIR Divina Melange color 120
FRAME Stainless steel

CH825 CREDENZA
CORPUS Oak, oil
FRAME Stainless steel

NUP003 RUG
RUG Dark charcoal grey
with black lines

CH468 OCULUS CHAIR



Although Hans J. Wegner designed it in 1960, the Oculus Chair was not put into production until 2010, when Carl Hansen & Søn launched it based on Wegner's original design.

'Oculus,' Latin for eye, refers to the eye-like shape in the upholstery of the chair's back.

The curved, oversized backrest and large, sloping armrests create a comfortable nook for relaxation and provide a visual and sensory contrast to the lightweight stainless steel legs. The bold design can serve as the centerpiece of any living room on its own, but also functions well in groups.

The Oculus Chair is available upholstered in leather or fabric. The matching CH446 footstool is sold separately.

CH468 OCULUS CHAIR
CHAIR Clara 2 884
FRAME Stainless steel

CH108 COFFEE TABLE
TABLETOP Clear glass
FRAME Stainless steel

NUP003 RUG
RUG Black with white lines

FH419 HERITAGE CHAIR



The Heritage Chair's warm, elegant lines bear testimony to Frits Henningsen's constant pursuit of perfection.

The mounting interest in Henningsen's work in recent years is not surprising. Each of his pieces is, after all, characterized by soft, elegant lines and high quality down to the smallest detail – and the Heritage Chair is no exception.

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

The Heritage Chair is available in fabric or leather with legs in oak or walnut. The matching FH420 footstool is available separately for added comfort.

FH420 HERITAGE FOOTSTOOL

SEAT Byron 14101
LEGS Walnut, oil

FH419 HERITAGE CHAIR

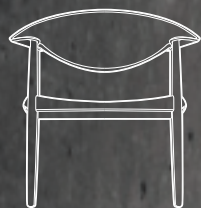
CHAIR Byron 14101
BUTTONS Byron 14101
LEGS Walnut, oil

NUP003 RUG

RUG Black with black lines

OW449 COLONIAL COFFEE TABLE

TABLE Walnut



MK98860 FOLDING TABLE FROM RUD. RASMUSSEN
TABLE Walnut, oil

LM92 METROPOLITAN CHAIR
FRAME Walnut, oil
SEAT + BACK Saddle leather, black

LM92 METROPOLITAN CHAIR

The Metropolitan Chair, designed by Ejner Larsen and Aksel Bender Madsen, was first presented at the Copenhagen Cabinetmakers' Guild Furniture Exhibition in 1949 and went into production the following year.

The chair's big breakthrough, however, 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 chair was consequently named the Metropolitan Chair – probably one of the greatest honors a chair can earn.

The Metropolitan Chair features a tensioned veneer backrest and is distinguished by flawless saddle leather upholstery and excellent seating comfort.

Originally intended for conference rooms but since used in countless settings, the chair is the result of many intense hours during which Larsen and Bender Madsen designed and developed late into the night.



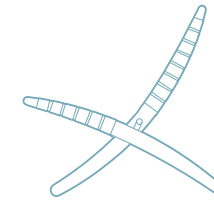
LM92 METROPOLITAN CHAIR
FRAME Oak, oil
SEAT + BACK Saddle leather, cognac



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

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

MG501 CUBA CHAIR



The perfect extra seat, the Cuba Chair offers a light, flexible folding design that can easily be hung on the wall or placed in a stand on the floor for storage.

The chair is built upon a solid oak frame, with the girths woven around the frame forming a comfortable seat and back and providing excellent support as they gently follow the body's contours.

Designed by Morten Gøttler in 1997, the chair exemplifies contemporary design and displays strong links to previous masters.



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

TA001 DREAM CHAIR

Acclaimed Japanese architect Tadao Ando designed the Dream Chair especially for Carl Hansen & Søn as a tribute to Hans J. Wegner.

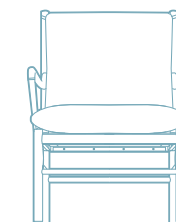
Beautiful and comfortable, the Dream Chair was conceived in 2013 to facilitate relaxation and reflection.

The chair is made of three-dimensional veneer, which allowed Tadao Ando and the cabinetmakers at Carl Hansen & Søn to push the size and curvature of the veneer sheet to achieve the necessary characteristics of a chair, attaining a result beyond what was thought possible.



2X TA001 DREAM CHAIR
FRAME Oak, oil
CHAIR SIF 93 leather
NECKREST SIF 93 leather

OW149 COLONIAL CHAIR



A modern design with historical roots, Ole Wanscher's 1949 Colonial Chair remains his most famous piece of furniture.

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

Wanscher 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 chair's sophisticated, slightly curved armrests rise to a point before taking a vertical turn downward – a well-known feature of Wanscher's design. 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.

The Colonial Chair is available with a matching footstool, OW149F, sold separately.

OW149F COLONIAL FOOTSTOOL
FRAME Walnut, oil
CUSHION SIF 98 leather, black

OW149 COLONIAL CHAIR
FRAME Walnut oil
CUSHION SIF 98 leather black

LOUNGE
SOFAS

OW149-2 COLONIAL SOFA

Ole Wanscher's signature design – the sophisticated Colonial Chair – was in fact part of a complete furniture series with a unified visual expression.

Carl Hansen & Søn has reintroduced Wanscher's Colonial Sofa and Colonial Coffee Table, restoring the entire series and paying tribute to Wanscher's minimalist, functional approach.



OW149F COLONIAL FOOTSTOOL
FRAME Walnut, oil
CUSHION SIF 90 leather

OW149-2 COLONIAL SOFA
FRAME Oak, oil
CUSHION SIF 98 leather

2X OW449 COLONIAL COFFEE TABLE
FRAME Oak, black
FRAME Walnut, oil

OW149 COLONIAL CHAIR
FRAME Walnut, oil
CUSHION SIF 90 leather

OW149-2 COLONIAL SOFA

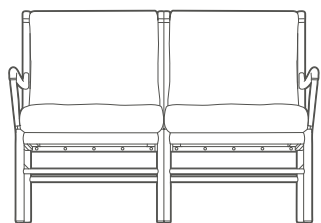
In 1964, Ole Wanscher reimagined his popular 1949 Colonial Chair as a two-seater sofa. Produced in very small quantities, the design was virtually unknown until Carl Hansen & Søn launched the entire Colonial Series in 2015 to honor Wanscher's vision.

Based on the same core design as the armchair, the sofa communicates Wanscher's fondness for the delicate and refined and for furniture design from 18th century England and bygone colonial times.

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. The loose cushions move freely on the base, made of cotton webbing.

Wanscher wished to create furniture that paid tribute to classic, conservative trends but also stood the test of time. The designer's trademark – interpreting classic shapes according to modern needs for functionality – is evident in the Colonial Sofa's combination of a timeless, elegant expression and a modern approach to materials and construction.

Like the Colonial Chair, the sofa is available in mahogany, cherry, walnut and oak with either fabric or leather cushions.



OW149-2 COLONIAL SOFA

OW149-2 COLONIAL SOFA
FRAME Oak, oil
CUSHION SIF 98 leather

OW150

Many of Ole Wanscher's designs have become collector's items due to their timelessness and beautiful finish, and this 1949 daybed shows us why.

Classic and clean, the design features a single long cushion that appears to float above an angular, solid oak frame. The cushion is, in fact, supported by a delicate yet surprisingly strong cotton webbing. It is available with fabric or leather upholstery.

OW2000
EGYPTIAN 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 elegant, lightweight Egyptian Stool in 1957 with Temple of Thebes furniture in mind. The source of inspiration is clear, all while the chair remains modern and functional.

The seat is made of black, cognac, or natural saddle leather and easily collapses into the chair when it is folded. The frame is available in oak or mahogany.



OW150 DAYBED
FRAME Oak, oil
CUSHION SIF 98 leather black

OW2000 EGYPTIAN STOOL
FRAME Oak, oil
CUSHION Saddle leather, black

OW602, OW603

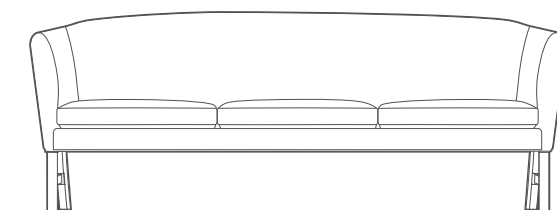
Ole Wanscher, who designed this sofa in 1960, often found his inspiration beyond the borders of his native Denmark.

Reminiscent of English and Oriental furniture, the OW602 (two-seater) and OW603 (three-seater) were originally designed in 1960 as part of a complete living room set and have since become classics.

Comfortable, clean, and elegant, the sofas combine linear and organic elements to great modern effect. They are handmade over solid beech frames and upholstered in either fabric or leather.



OW602 SOFA
 FRAME Oak, white oil
 SEAT + BACK SIF 92 leather



TK8 DAYBED

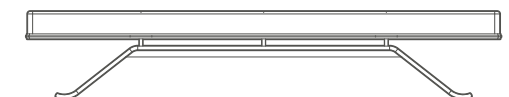
Ideal for any lounge setting, Thomas Bo Kastholm's 2009 TK8 daybed has become an instant classic.

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

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



TK8 DAYBED
FRAME Oak, oil
CUSHION SIF 98 leather, black
LEGS Steel, chrome



CH401 – CH404 KASTRUP SERIES

Hans J. Wegner designed this sofa series in 1958 for Copenhagen's Kastrup Airport, where it is still in use today.

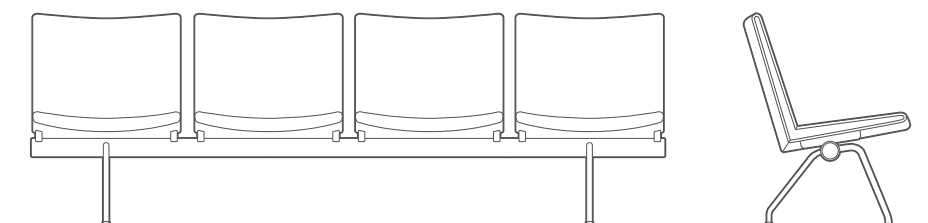
The minimalist Kastrup Series lounge seats, notable for their stainless steel legs and inviting boomerang shape, are available as a single chair and as two-, three- and four-seat sofas.

All pieces are handmade using a solid beech inner frame to enable the finest upholstery methods. This construction also provides great durability, making the sofas ideal 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 gives the pieces exceptional versatility.



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



CH162, CH163

When Hans J. Wegner designed this sofa in 1965, he merged innovative comfort with his characteristic emphasis on making the structural elements visible – to flawless results.

Carl Hansen & Søn discovered this sofa design, which Wegner created for the modern living rooms of his day, in the designer's vast archives – and relaunched it in 2013.

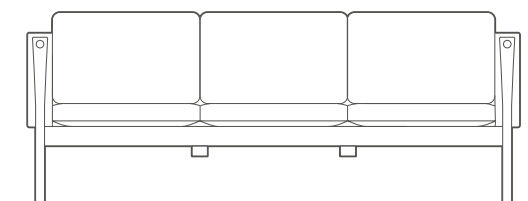
Wegner's unparalleled attention to detail is visible throughout, as is his ability to transform functionally necessary elements into unique details.

The sofa is built upon a solid beech frame whose vertical and horizontal lines are softened by upholstered cushions made of a foam core surrounded by European down and cold foam. Using down in sofa construction was a brand new idea at the time and enabled Wegner to infuse exceptional comfort into a fairly geometric form.

The enlarged wooden plugs in the armrests – the sofa's most characteristic details – artfully conceal screws that simplify reupholstering while bringing attention to the simple, elegant frame construction. The sofa is available as a two-seater (CH162) and three-seater (CH163).



CH163 SOFA
 FRAME Oak, soap
 SEAT + BACK Breeze fusion 4001



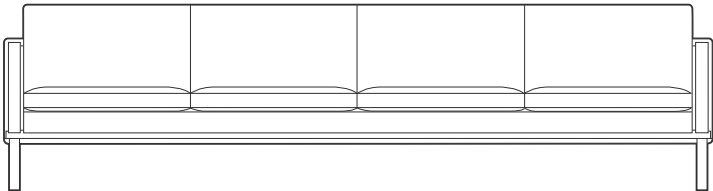
CH101 – CH104

This series, designed by Hans J. Wegner in 1970, was relaunched in 2008 in celebration of Carl Hansen & Søn’s 100th anniversary.

The CH100 Series, which comprises a lounge chair (CH101) and three sofas (CH102-104) represents some of the finest steel work of Wegner’s career. The series embodies an extremely simple cubic design that has retained its modern expression throughout the decades as it has delivered exquisite, timeless comfort.

All CH100 Series pieces are handmade on a solid beech inner frame to enable the finest upholstery methods. The characteristic design employs hand-polished, stainless steel for the visible part of the frame.

The CH100 Series is a classic example of Wegner’s proven design principles: outstanding comfort, only the finest materials, a strong and stable construction – and the simple beauty that comes from intelligently merging form and function.



CH101-CH104 SERIES
FRAME Stainless steel
SEAT + BACK SIF 98 leather

CH108 COFFEE TABLE
TABLETOP CLEAR GLASS
FRAME Stainless steel

LOUNGE
COFFEE
TABLES

CH417 TRAY TABLE

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

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

Wegner fitted the tray with a natural-colored oak rim that holds the thin, laminate tray, which is available with Wegner's original black and white sides or Carl Hansen & Søn's light oak veneer and smoked oak veneer version.

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 the rim's center: a classic example of the refined, intelligent design details for which Wegner was well known.

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



2X CH417 TRAY TABLE
TABLETOP Smoked oak
RIM Oak, oil
BASE Stainless steel

TABLETOP White laminate
RIM Oak, oil
BASE Stainless steel

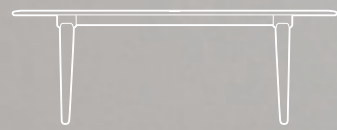
CH445 WING CHAIR
CHAIR Divina Melange 813
FRAME Stainless steel

CH011

The balance of a room's layout often depends on furniture pieces that not only fulfill a function but also contribute a warm, low-key tone.

The CH011 coffee table, designed by Hans J. Wegner in 1954, embodies this ideal combination of utility and ability to complement the surrounding environment.

Made out of solid wood, the stable and stylish table communicates a certain lightness and pairs well with almost any sofa or easy chair.



CH011 COFFEE TABLE
TABLE Oak, black

CH008

Hans J. Wegner's philosophy of never designing furniture with a backside is clearly visible in this construction.

The seemingly simple three-legged design has become one of Wegner's most iconic. And deservedly so, given that an equal amount of effort went into designing the solid wood tabletop as the solid wood frame that connects the three round legs to the tabletop.

In short, Wegner spared nothing in his pursuit of perfection, emphasizing key visible elements as much as the more hidden structural parts.

The table pairs well with groups of other Wegner icons, such as the CH07 Shell Chair or the CH445 Wing Chair, and is available in three different sizes.



CH008 COFFEE TABLE
TABLE Oak, oil

CH07 SHELL CHAIR
FRAME Oak, oil
SEAT + BACK Basel fabric 127

CH415



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

Elegant and lightweight yet sturdy, the CH415 coffee table is made of solid oak and stainless steel, expressing Wegner's experimental approach to material pairings.

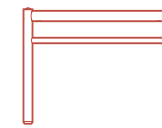
Able to function as both a coffee and a side table, the CH415 works perfectly with both the CH445 Wing Chair and the CH468 Oculus Chair.



CH468 OCULUS CHAIR
CHAIR Sunniva fabric 1079
FRAME Stainless steel

CH415 COFFEE TABLE
TABLETOP Oak, oil
LEGS Stainless steel

OW449 COLONIAL COFFEE TABLE



This classic table's simple, timeless design, conceived in 1964, supports the visual expression of Ole Wanscher's Colonial Series and communicates Wanscher's desire to lend modern style and utility to classic objects.

The coffee table can provide a harmonious focal point for the entire Colonial Series, which also includes a chair and a sofa – or enhance any modern or classic setting with its understated, functional elegance.

Available in oak and walnut, the coffee table features a square veneer tabletop.



OW149 COLONIAL CHAIR
FRAME Black, oak
CUSHION SIF 90 leather

OW449 COLONIAL COFFEE TABLE
TABLE Black, oak

WOODLINES

Drawing from nature and the intrinsic poetry of natural materials – particularly the unique characteristics of wood – Danish multidisciplinary artist Naja Utzon Popov developed the Woodlines rug collection exclusively for Carl Hansen & Søn.

WOODLINES RUG
White with white lines

WOODLINES

The WOODLINES rug collection is the culmination of a unique partnership grounded in design, quality and craftsmanship.

Naja Utzon Popov's rug collection for Carl Hansen & Søn represents a shared passion for uncompromising craftsmanship, a love of nature, and an exceptional understanding of the best materials. It is also based on the shared perception and goal that design should in no way be an object of fashion, but rather a timeless statement characterized by the highest quality.

To create Woodlines' unique patterns, the designer zoomed in on countless lengths of wood, magnifying the unique characteristics that express its character. She then examined and distilled the imagery to develop the wood grain abstractions that characterize each rug's surface and capture the essence of a core Carl Hansen & Søn material.

The outcome – a familiar wood pattern reinterpreted through a very different medium – creates a new expression with clear links to the source. The hand-knotted wool rugs feature long pile with a soft, luxurious feel. A tight weave makes them easy to clean and ensures that the pile remains upright and the pattern intact, even with heavy use.

Utzon Popov's elegant, fine-crafted designs contribute to any room's personality with a versatile expression that is at once linear and organic and lends a distinctly modern feel.

NUP005 RUGS
Black with black lines

NUP005 RUG
RUG White with black lines

M6501 CUBA CHAIR
FRAME Oak black
SEAT + BACK Cotton webbing, black

CH825

Hans J. Wegner's elegant CH825 credenza from 1959 epitomizes stylish, exclusive design.

Though it appears simply designed, the credenza features an advanced oak or walnut construction with roller shutter doors – further proof of Wegner's unique understanding of the interplay between aesthetics and the finer elements of craftsmanship.

The credenza can be mounted on round solid oak or walnut legs or on steel loops, which are also used in Wegner's CH100 series. The various options allow the CH825 to match a variety of styles and settings.

The low 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 oak drawers and is designed to enable simple installation of additional drawers.

Originally one of a series of three credenzas, the CH825 is based on Wegner's original drawings. A highly coveted item at auctions in recent years, it was relaunched by Carl Hansen & Søn in 2014 to mark the 100th anniversary of Wegner's birth.



CH825 CREDENZA
CORPUS Oak, oil
FRAME Stainless steel

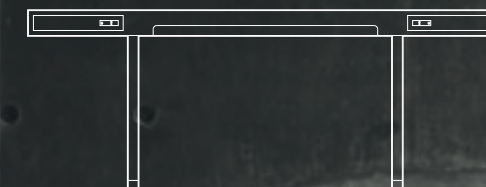
CH110

This desk, designed by Hans J. Wegner in 1970, was 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 features many beautiful elements – some visible, some hidden. The wide oak or walnut tabletop rests lightly on slim yet sturdy stainless steel legs. The long, sleek drawers, finished with dovetail joints, conceal flexible interior compartments. And bold yet minimalist stainless steel handles mark the unusual desk front.

Part of Wegner's CH100 Series – whose relaunch began in 2008 in celebration of Carl Hansen & Søn's 100th anniversary – the CH110 desk came back into production in 2011.



CH110 WRITING DESK
TABLETOP Walnut, oil
FRAME Stainless steel

CH111 CHAIR
SEAT + BACK Thor 301 leather, black
FRAME Stainless steel

CH410, CH411 PETER'S CHAIR + TABLE

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

Finding 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.

Himself an accomplished cabinetmaker, Wegner conceived and built a simple yet ingenious table and chair set that would function as both functional objects and stimulating toys.

Since the set came into production in 1944, it has become a classic, not least because it combines fun and practicality in an unprecedented way. Designed as a life-size, 3D puzzle, the set is easy to assemble without the use of tools. There are no sharp edges. And all pieces are crafted from untreated beech hardwood to be completely safe for children of all ages.



2X CH410 PETER'S CHAIR
CHAIR Beech, untreated

CH411 PETER'S TABLE
TABLE Beech, untreated

AT HOME

IN USA, MASSACHUSETTS

BY PETER ROSE + PARTNERS





PHOTOS MATTHEW SNYDER

AT HOME IN USA, IDAHO

BY JENNIFER HAGLER, A MERRY MISHAP



PHOTO JENNIFER HAGLER



AT HOME IN HOLLAND

BY APRIL & MAY



PHOTO APRIL & MAY

AT HOME IN BARCELONA

BY STUDIO VILABLANCH

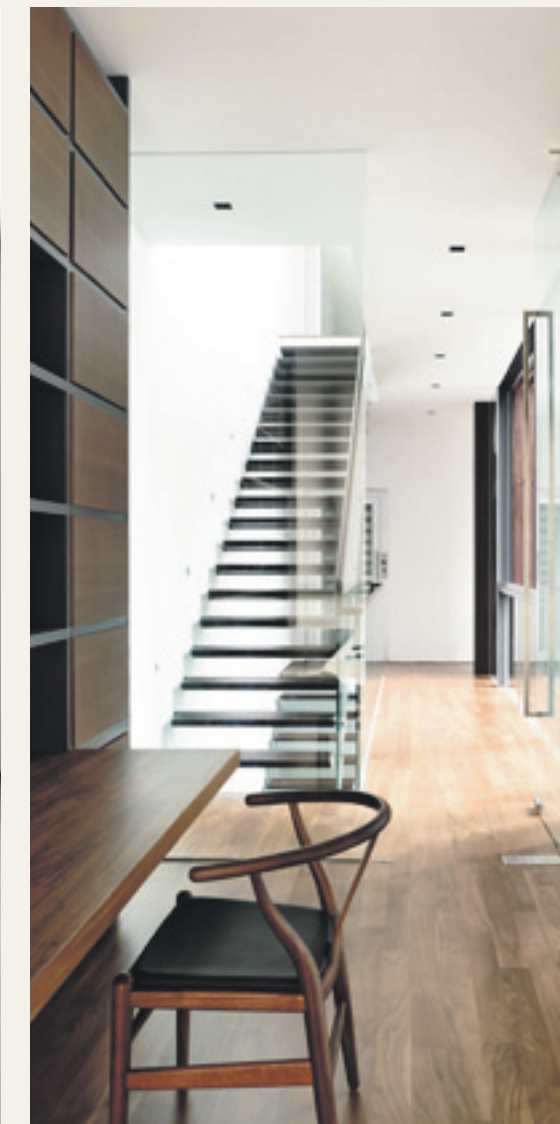


PHOTOS SHAULIN/KERSTIN ROSE



AT HOME IN SINGAPORE

BY Hyla ARCHITECTS



PHOTOS DEREK SWALWELL

ABOVE GREENBANK PARK
LEFT + BELOW FABER TERRECE

AT HOME IN DENMARK

BY LYKKE FOGED



PHOTO MORTEN HOLTUM



AT HOME IN NORWAY

BY NINA HOLST, STYLIZIMO

PHOTO NINA HOLST

AT HOME
IN SWEDEN

BY OSKAR PROPERTIES



PHOTO OSKAR PROPERTIES

AT HOME
IN SCOTLAND

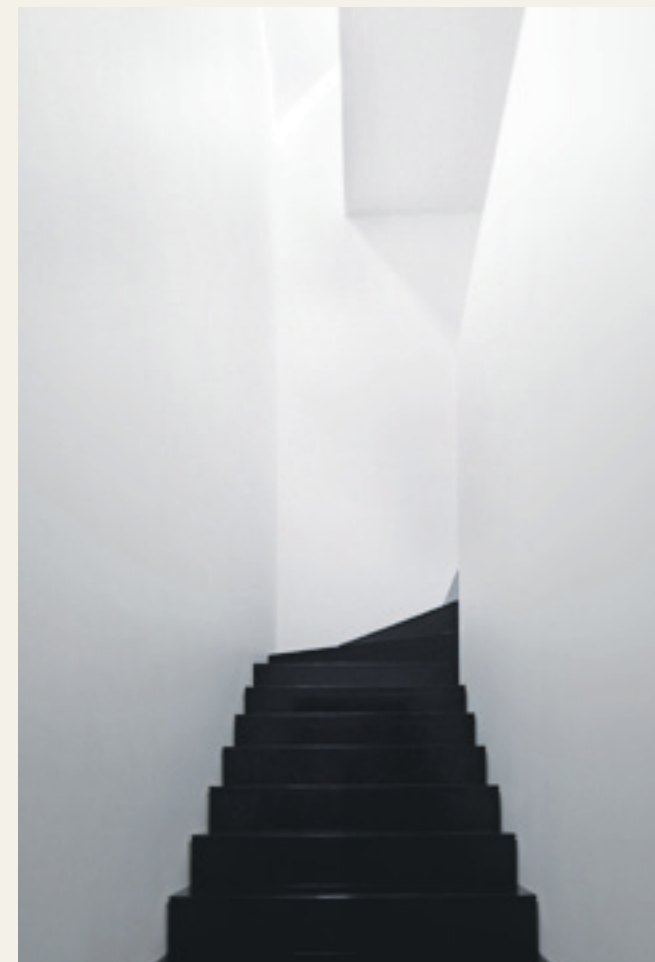
BY DUALCHAS ARCHITECTS



PHOTOS ANDREW LEE

AT HOME IN AUSTRALIA

BY CARR DESIGN GROUP



PHOTOS DEREK SWALWELL

DESIGNERS



A CHAIR SHOULD
HAVE NO REAR VIEW
**IT SHOULD BE BEAUTIFUL
FROM ALL ANGLES**
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.

Wegner was part of the spectacular generation that created the 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 his legacy is his focus on bringing the inner workings – the soul – of the furniture to the outside, where the simplicity and functionality can be seen in all their beauty. It is for this reason that so many of his designs are not only revered as museum pieces but used and enjoyed every day and passed down through generations.

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

1936 to 1938 before starting work as a designer.

In 1940, he joined architects and designers Arne Jacobsen and Erik Møller in Århus, working on furniture design for the new Århus City Hall. 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.

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 an abiding curiosity about other natural materials that made it possible for 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. The CH24 chair, known as the Wishbone Chair, was inspired by his previous work with Chinese imperial thrones and became an immediate success. It has been in production at Carl Hansen & Søn ever since and remains one of Wegner’s most popular chairs today.

During his lifetime, 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.

OLE WANSCHER

1903 – 1985

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 Klint’s design studio before becoming an independent furniture designer. Wanscher helped shape Danish furniture design both as an active designer and as a master teacher when he took over for Klint as professor at the Academy.

Wanscher treated furniture design as if it were a branch of architecture. A characteristic of his design approach 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 slim 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 unique ability to be simultaneously classic and singularly modern that made the designs popular in their time – and continues to make them revered and enjoyed in today’s modern spaces.

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

Wanscher also studied furniture design while travelling through Egypt and Europe. He was inspired by varied visual expressions that he incorporated into his own sensibility to create a unique design aesthetic. He authored several books on furniture design.

Today, Wanscher’s designs are considered modern classics, notable for their rarely seen degree of detail and deep respect for his chosen materials.

FRITS HENNINGSEN

1889 – 1965

In addition to being a talented cabinetmaker, Frits Henningsen was a brilliant furniture designer. After completing his training as a cabinetmaker in 1911, he travelled around Europe, gaining experience before returning home to Copenhagen and starting his own company in 1915. As a member of the Copenhagen Cabinetmakers’ Guild, he took the initiative to stage and arrange furniture exhibitions in Denmark.

Frits Henningsen had a vibrant personality, and was particularly discerning about whom he would work with. Carl Hansen was therefore both proud and excited when Frits Henningsen chose to form a partnership with the newly founded furniture company. The successful Windsor Chair series was one of the fruits of this collaboration.

Like the work of his colleagues Kaare Klint and Ole Wanscher, Frits Henningsen’s oeuvre is rooted in classic craftsmanship traditions while also achieving a design expression with broad appeal – a combination embodied in his Heritage Chair and his final design, the Signature Chair.

LARSEN & BENDER MADSEN

EJNER LARSEN 1917 – 1987
AKSEL BENDER MADSEN 1916 – 2000

Ejner Larsen and Aksel Bender Madsen, who 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 Furniture Exhibition.

While the chair was their favorite furniture piece, they also designed complete lounge settings, bedroom suites, bookshelves, dining tables and office furniture. The resulting work was always simple and timeless. Together, they designed approximately 300 works, of which the Metropolitan Chair is considered the most significant. Larsen and Bender Madsen received the Copenhagen Cabinetmakers’ Guild annual prizes in 1956 and 1961, as well as several other awards in furniture and art competitions.

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

Several of the design duo’s works have been purchased by museums

TADAO ANDO

b. 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 developed an interest in design early in his life when he began an apprenticeship with a local carpenter at the age of 10. He learned to work with wood and explore its many possibilities by building model airplanes and ships. His approach to learning his craft was a very unusual one: as a young journeyman, he preferred to work independently, without input from his employers.

Ando’s deep interest in architecture was kindled when, at the age of 15, he purchased a book of sketches by modern design pioneer Le Corbusier. Today, Ando continues to draw inspiration from the great designer and often evaluates his own projects in relation to Le Corbusier’s approach.

Ando describes himself as having been strongly inspired by Danish design culture. In line with the Scandinavian design philosophy, Ando’s style is minimalist and innovative with a focus on functionality.

Ando’s work embodies the Japanese tradition of living simply and in harmony with nature – a concept that also defines Scandinavian living.

The architect has expressed great respect for Hans J. Wegner’s design approach and has frequently used Wegner’s furniture in his architecture projects. Ando’s Dream Chair was inspired by Wegner’s furniture and produced together with Carl Hansen & Søn, whose tradition of craftsmanship fulfills Ando’s 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.

THOMAS BO KASTHOLM

b. 1963

Thomas Bo Kastholm was born into a family that lived for furniture design. Following in the footsteps of his father, designer Jørgen Kastholm, Thomas Bo Kastholm studied interior design at the Danish Design School, graduating in 1989.

Since then, Kastholm has worked for studios in both Denmark and Germany.

His collaboration with Carl Hansen & Søn in 2009 began 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. The materials should speak for themselves and this happens best when the design is straightforward and clear,” says Kastholm.

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 b. 1968
NIELS HVASS b. 1958

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

They focus on simplicity, functionality, superior quality, and the combination of uniqueness and industrial production to create the modern classics of tomorrow.

Founded in 1998 by industrial designer Christina Strand and architect Niels Hvass, the Strand + Hvass design firm is based in Copenhagen. The two 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-centered, deeply rooted in Scandinavian culture, and based on research and an understanding of function. All this has resulted in simple and comprehensible furniture that showcases a deep understanding of the potential of various materials.

With the Straight range, Strand + Hvass infuse the modern Danish furniture tradition of simplicity with a bold new expression.

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 details of the structure.

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

MORTEN GØTTLER

b. 1944

Architect Morten Gøttler was originally trained in shipping but became a self-taught designer recognized for his exceptional understanding of wood.

Since opening his own design studio in 1972, Gøttler has worked with a wide range of designs – from packaging to toys to lighting – for Danish and international companies. In 1984, he decided to focus primarily on furniture design.

Gøttler’s approach is rooted in the modern Scandinavian design tradition. He focuses on a clean, easy aesthetic that is simultaneously characterized by exquisite comfort, a close attention to detail, and very high-quality materials.

NAJA UTZON POPOV

b. 1973

Naja Utzon Popov is a Danish sculptor, textile designer and ceramicist born in Copenhagen, Denmark, in 1973 into a family of artists. Her creative genes are inherited from her grandfather, Jørn Utzon, a Danish architect known for designing the iconic Sydney Opera House in Australia; her mother, esteemed Danish artist Lin Utzon; and her father, 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, working out of her Copenhagen studio.

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.

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

Her glass and ceramic designs can be seen around the world, including in the Feng Sushi restaurant chain in London, UK and the Galeria Kunstmann gallery in Mallorca, Spain.

E00S

GERNOT BOHMANN b. 1968
HARALD GRÜNDL b. 1967
MARTIN BERGMANN b. 1963

E00S, an Austrian design trio established in 1995 in Vienna by Gernot Bohmann, Martin Bergmann and Harald Gründl, considered design a poetic discipline whose end result should always accommodate the user’s changing needs and desires.

The internationally renowned company approaches complex furniture, product and shop design challenges by examining past roots in a contemporary context. Termed Poetical Analysis®, E00S’s unique process focuses on myths, rituals and intuitive expressions, creating connections that extend beyond initial perceptions.

Carl Hansen & Søn’s collaboration with E00S evolved from a mutual respect for craftsmanship, quality and design. E00S’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.

E00S designs for a wide range of the world’s best-known brands. The trio has published several books on its design approach, 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.

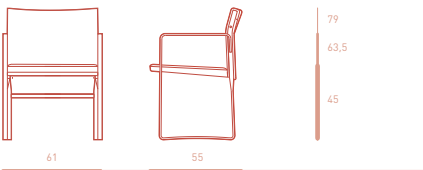


PRODUCT OVERVIEW

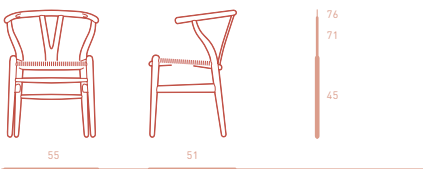
●
**A CHAIR IS
ONLY FINISHED**
WHEN SOMEONE
SITS IN IT
HANS J. WEGNER

CHAIRS

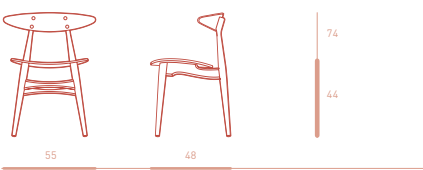
CH111 HANS J. WEGNER 1970



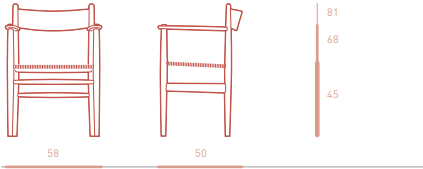
CH24 WISHBONE CHAIR HANS J. WEGNER 1950



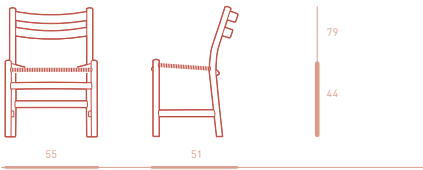
CH33 HANS J. WEGNER 1957



CH37 HANS J. WEGNER 1962



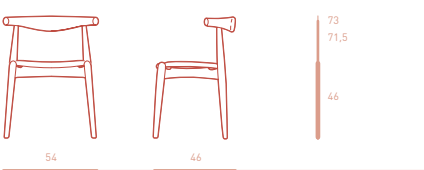
CH47 HANS J. WEGNER 1965



CH88 HANS J. WEGNER 1955



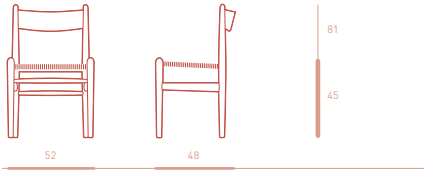
CH20 ELBOW CHAIR HANS J. WEGNER 1956



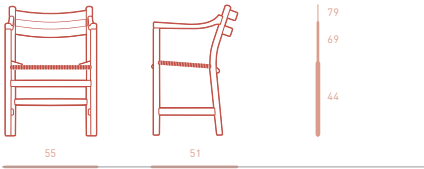
CH29 HANS J. WEGNER 1952



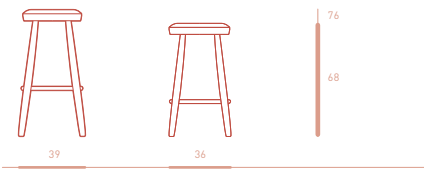
CH36 HANS J. WEGNER 1962



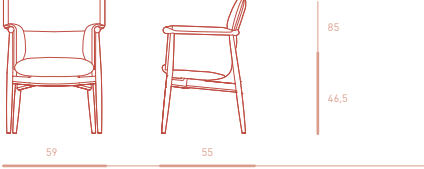
CH46 HANS J. WEGNER 1965



CH56, CH58 HANS J. WEGNER 1985

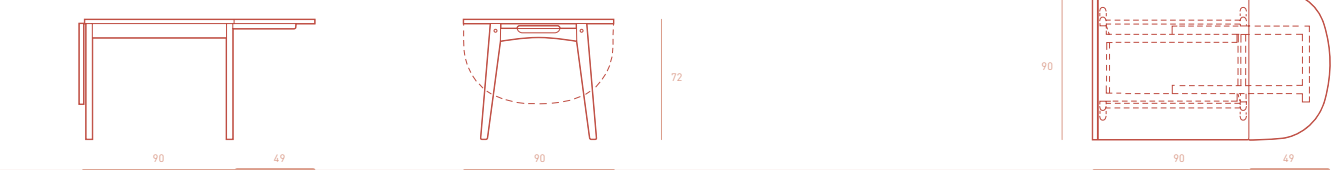


E005 EMBRACE CHAIR E00S 2015

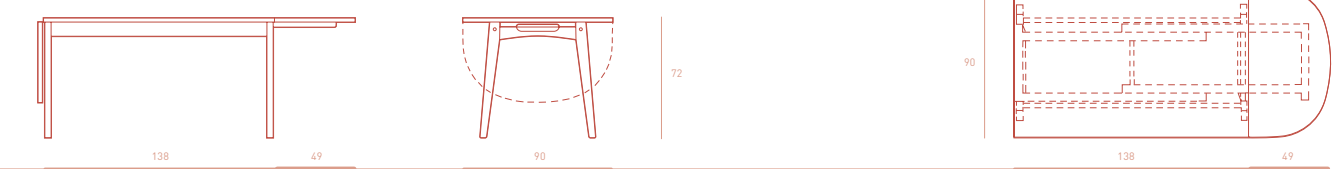


TABLES

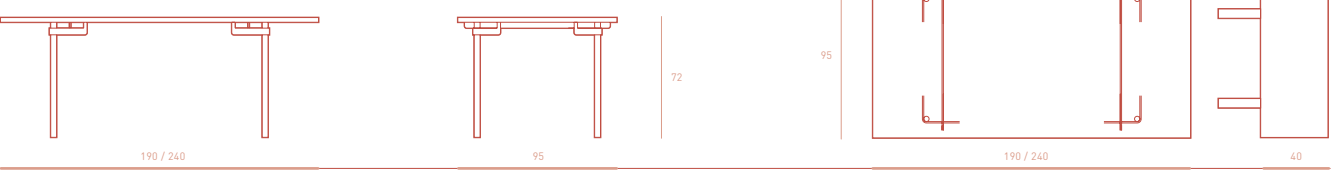
CH002 HANS J. WEGNER 1982



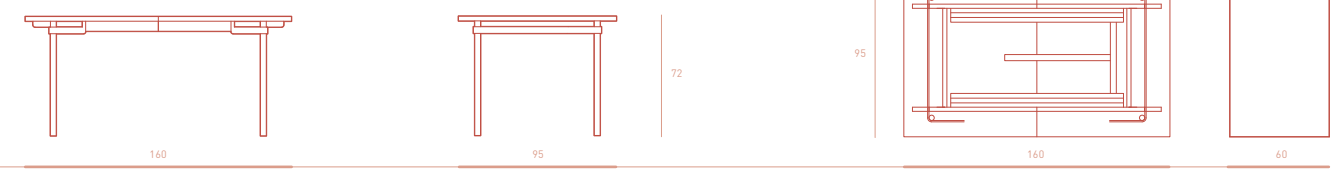
CH006 HANS J. WEGNER 1982



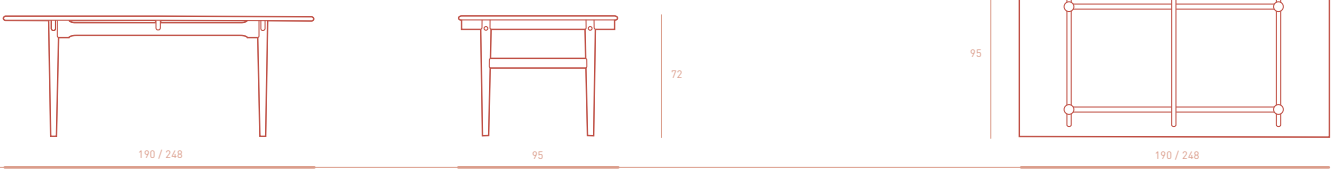
CH318 HANS J. WEGNER 1960



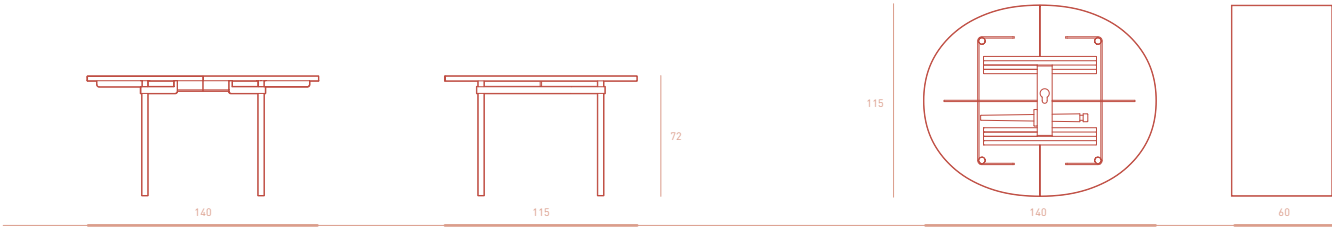
CH322 HANS J. WEGNER 1962



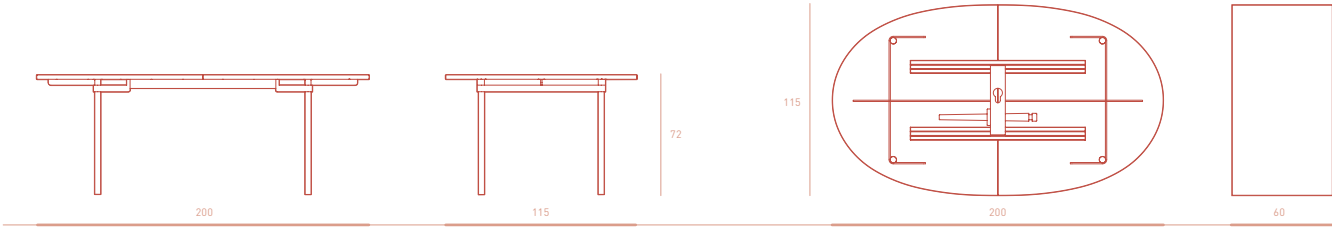
CH327 HANS J. WEGNER 1962



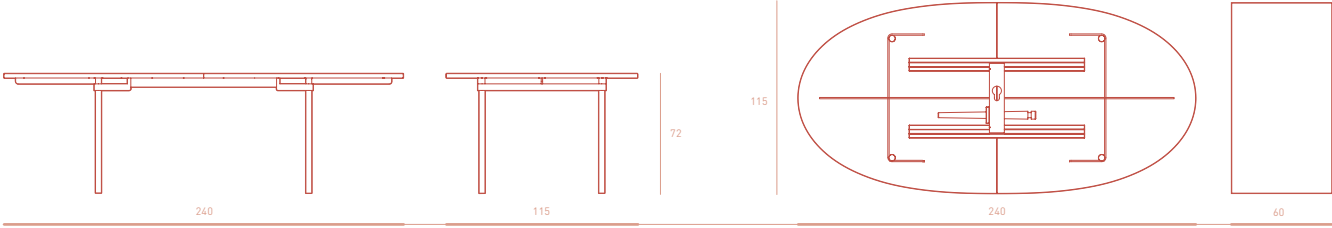
CH334HANS J. WEGNER 1962



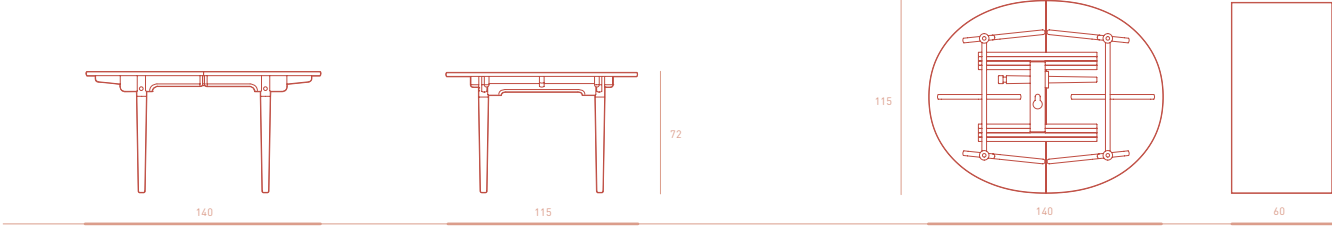
CH335HANS J. WEGNER 1962



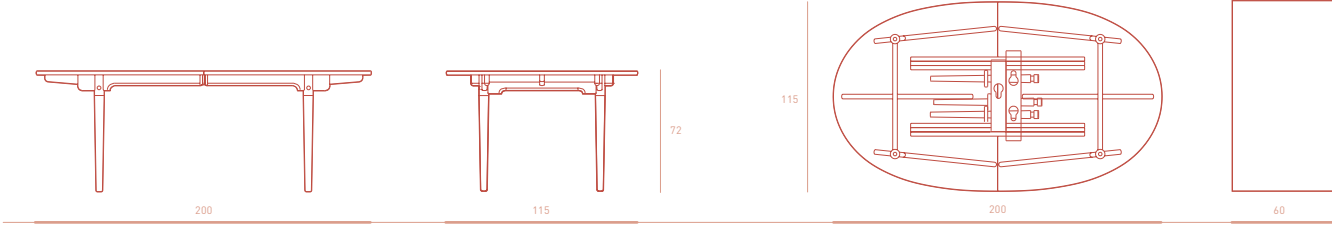
CH336HANS J. WEGNER 1962



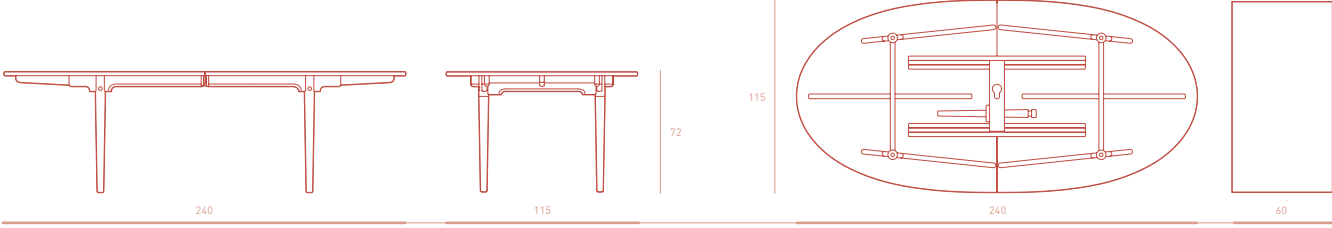
CH337HANS J. WEGNER 1962



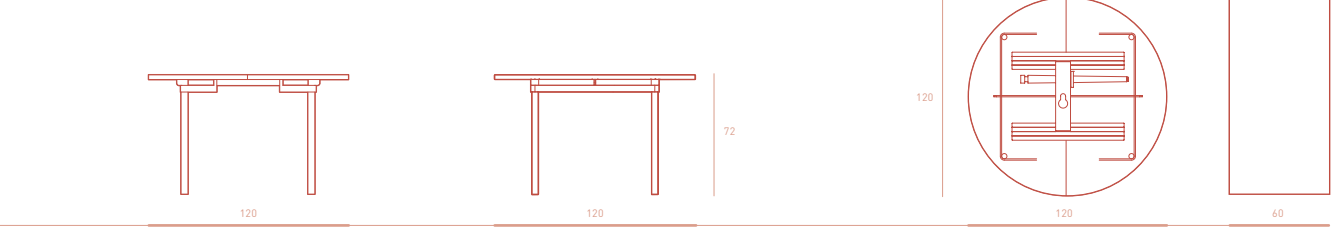
CH338HANS J. WEGNER 1962



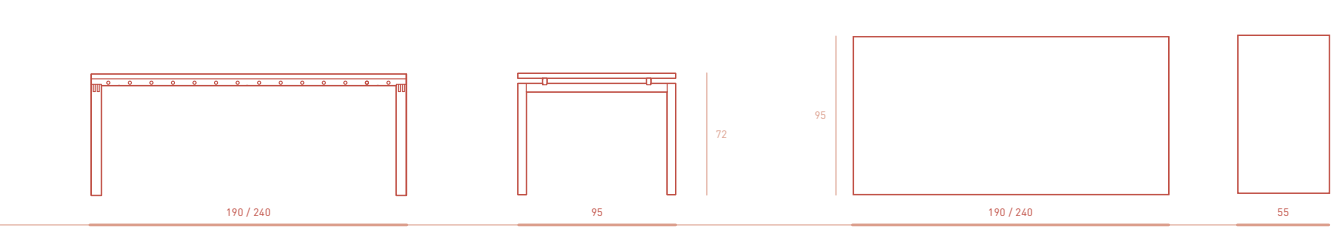
CH339HANS J. WEGNER 1962



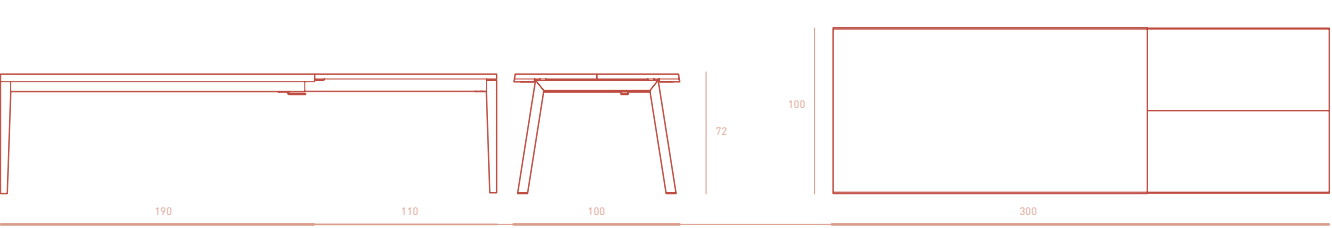
CH388HANS J. WEGNER 1960



SH700, SH705CHRISTINA STRAND & NIELS HVASS 1998

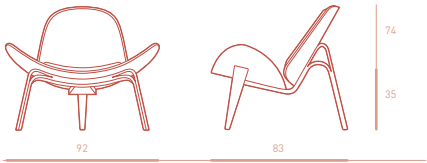


SH900CHRISTINA STRAND & NIELS HVASS 2007

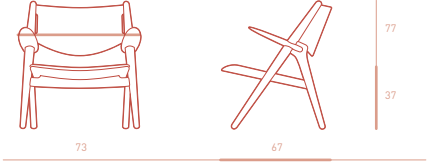


LOUNGE CHAIRS

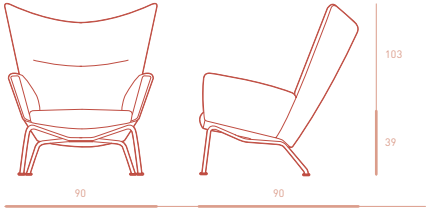
CH07 SHELL CHAIR HANS J. WEGNER 1963



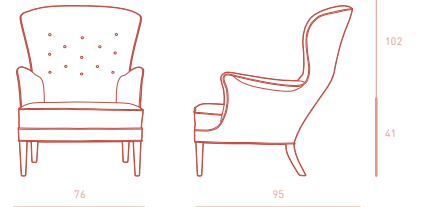
CH28 HANS J. WEGNER 1951



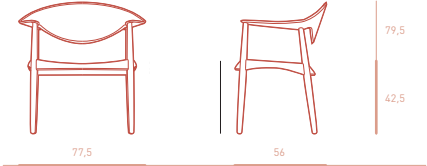
CH445 WING CHAIR HANS J. WEGNER 1960



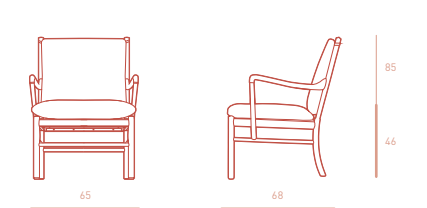
FH419 HERITAGE CHAIR FRITS HENNINGSEN 1930



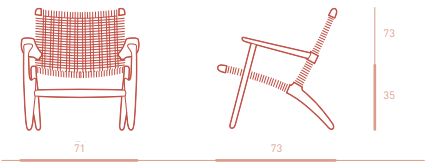
LM92 METROPOLITAN CHAIR LARSEN & BENDER MADSEN 1950



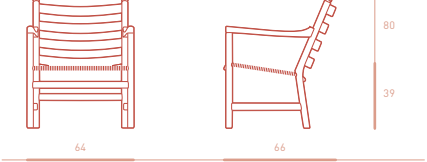
OW149 COLONIAL CHAIR OLE WANSCHER 1949



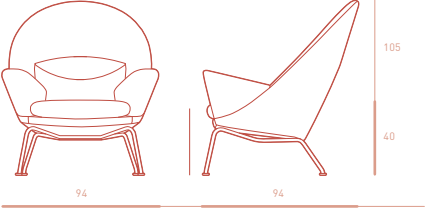
CH25 HANS J. WEGNER 1950



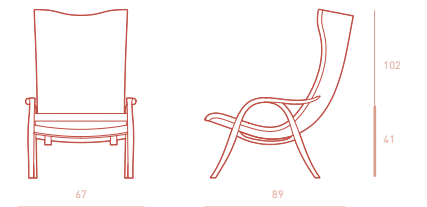
CH44 HANS J. WEGNER 1965



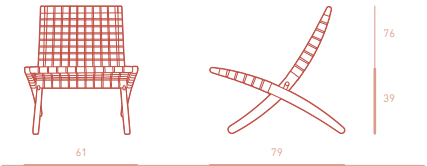
CH468 OCULUS CHAIR HANS J. WEGNER 1960



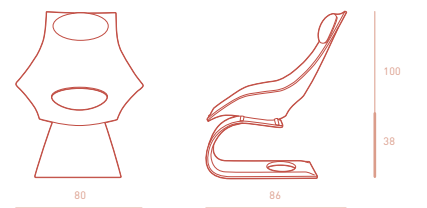
FH429 SIGNATURE CHAIR FRITS HENNINGSEN 1954



MG501 CUBA CHAIR MORTEN GÖTTLER 1997

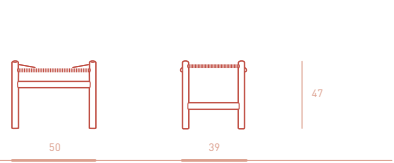


TA001 DREAM CHAIR TADAO ANDO 2013

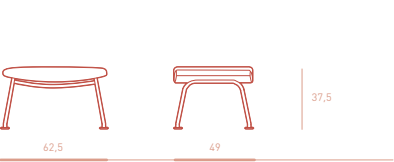


FOOTSTOOL

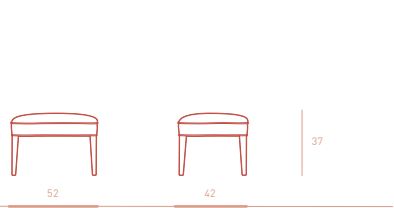
CH53 HANS J. WEGNER 1966



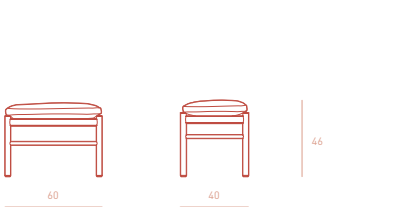
CH446 HANS J. WEGNER 1960



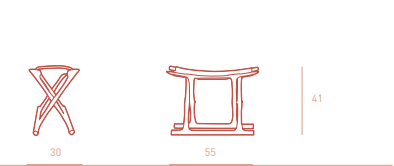
FH420 HERITAGE FOOTSTOOL FRITS HENNINGSEN 1930



OW149F COLONIAL FOOTSTOOL OLE WANSCHER 1949

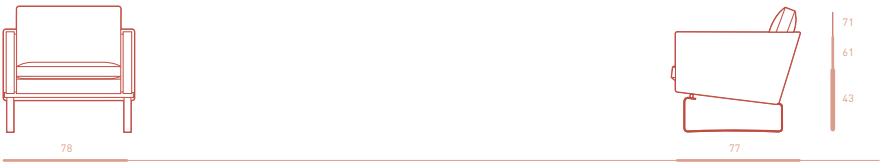


OW2000 EGYPTIAN STOOL OLE WANSCHER 1957



SOFAS

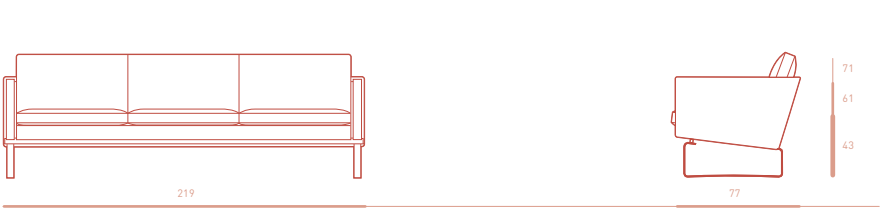
CH101 HANS J. WEGNER 1970



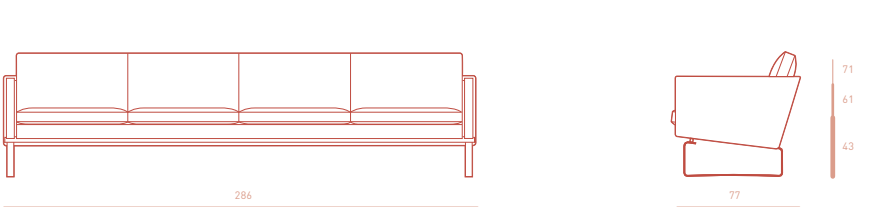
CH102 HANS J. WEGNER 1970



CH103 HANS J. WEGNER 1970



CH104 HANS J. WEGNER 1970



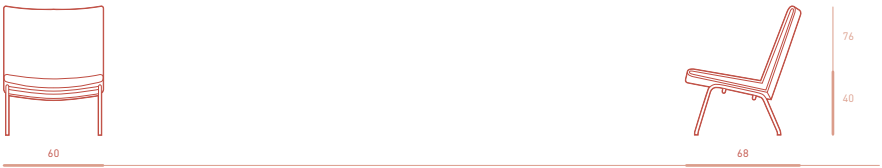
CH162 HANS J. WEGNER 1965



CH163 HANS J. WEGNER 1965



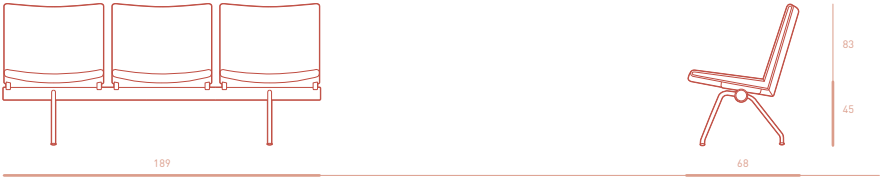
CH401HANS J. WEGNER 1958



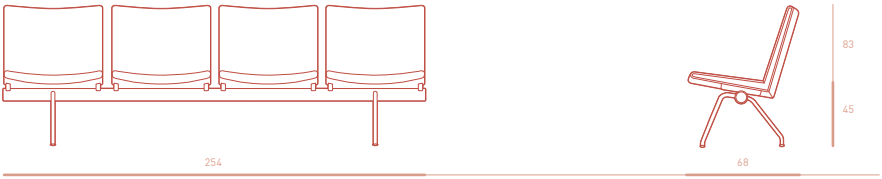
CH402HANS J. WEGNER 1958



CH403HANS J. WEGNER 1958



CH404HANS J. WEGNER 1958



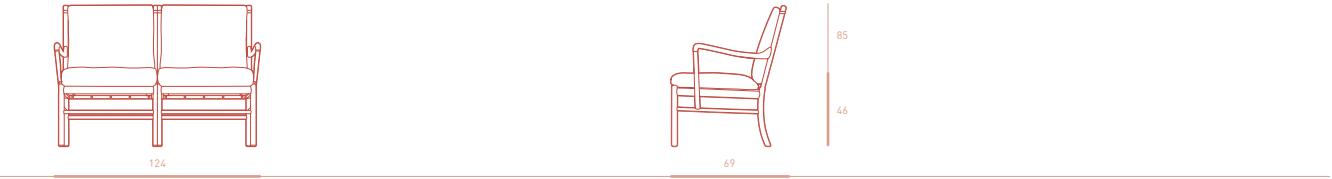
OW602OLE WANSCHER 1960



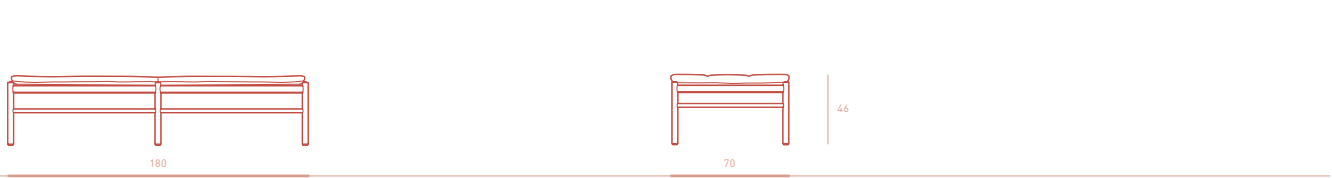
OW603OLE WANSCHER 1960



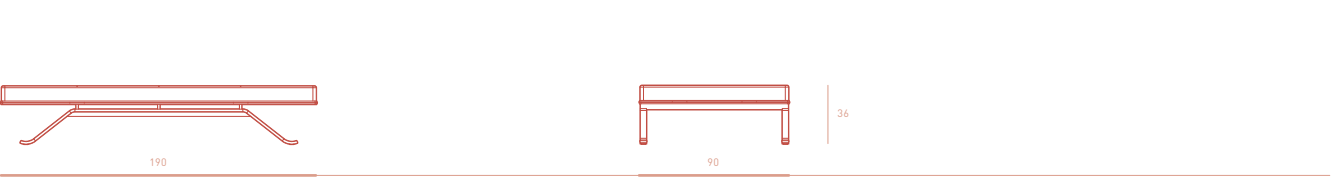
OW149-2OLE WANSCHER 1964



OW150OLE WANSCHER 1949

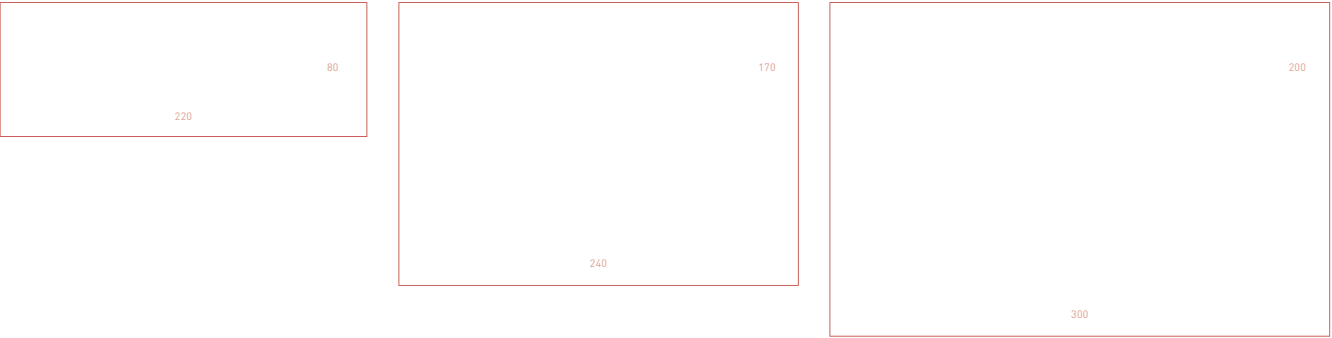


TK8THOMAS BO KASTHOLM 2009



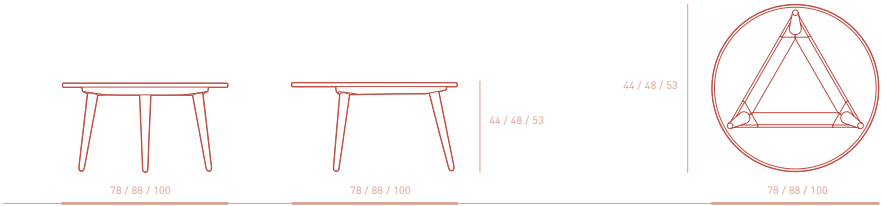
RUGS

WOODLINES NUP003WOODLINES NUP004WOODLINES NUP005NAJA UTZON POPOV 2015

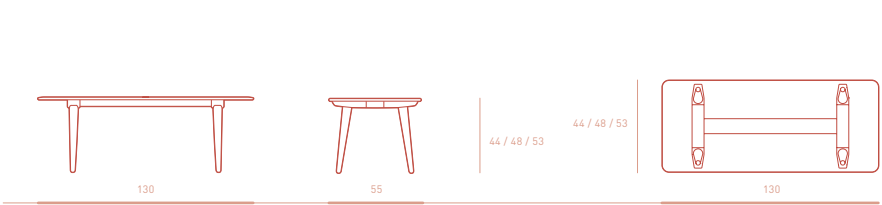


COFFEE TABLES

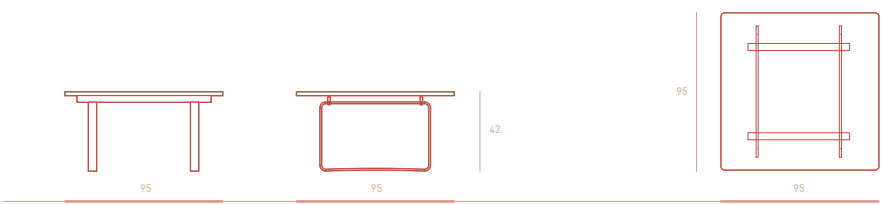
CH008HANS J. WEGNER 1954



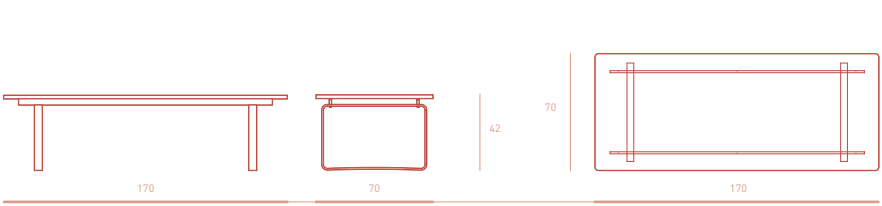
CH011HANS J. WEGNER 1954



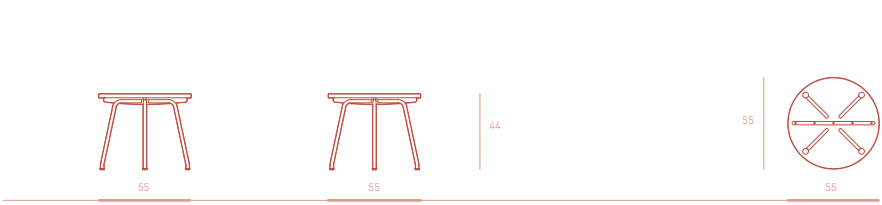
CH106HANS J. WEGNER 1970



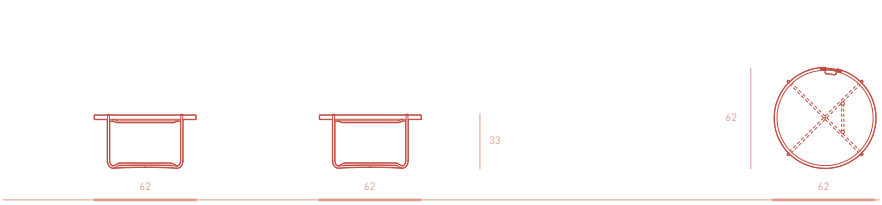
CH108HANS J. WEGNER 1970



CH415HANS J. WEGNER 1990



CH417 TRAY TABLEHANS J. WEGNER 1970

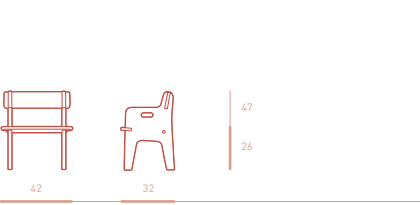


OW449 - COLONIAL COFFEE TABLEOLE WANSCHER 1964

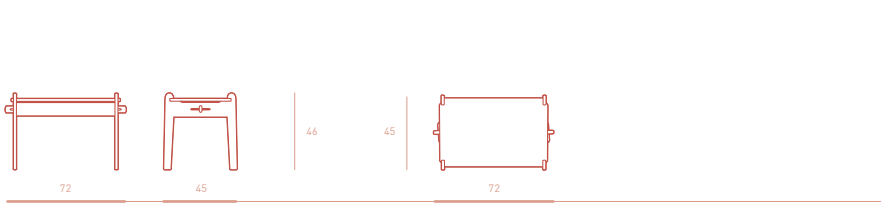


CHILDREN

CH410HANS J. WEGNER 1944



CH411HANS J. WEGNER 1944

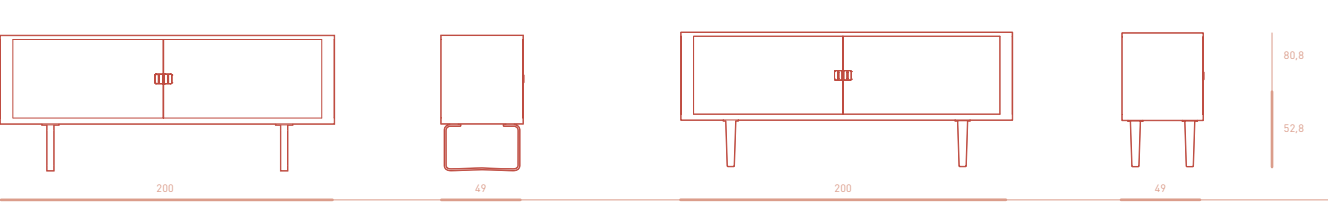


WORKSPACE

CH110HANS J. WEGNER 1970



CH825HANS J. WEGNER 1959



HEADQUARTERS/EUMEA

CARL HANSEN & SØN A/S

Hylkedamvej 77-79
5591 Gelsted
Denmark

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

CARL HANSEN & SØN COPENHAGEN

FLAGSHIP STORE
Bredgade 21
1260 København K
Denmark

Tel: +45 64 47 23 60
Mail: retail@carlhansen.dk

CARL HANSEN & SØN LONDON

SHOWROOM
16A Bowling Green Lane
London
EC1R 0BD
United Kingdom

Tel: +44 (0) 207 632 7587
Mail: ukinfo@carlhansen.com

CARL HANSEN & SØN OSLO

SHOWROOM
Drammensveien 130, B9
0277 Oslo
Norway

Tel: +47 92 68 39 94

ASIA/PACIFIC

CARL HANSEN & SØN JAPAN

Hills Aoyama 2F
3-39-9 Jingumae Shibuya-ku
Tokyo 150-0001
Japan

Tel: +81 3 5413 6771
Fax: +81 3 5413 6772
Mail: info@carlhansen.jp

CARL HANSEN & SØN TOKYO

FLAGSHIP STORE
1F/2F Aoyama Artworks
2-5-10 Jingumae Shibuya-ku
Tokyo 150-0001
Japan

Tel: +81 3 5413 5421

CARL HANSEN & SØN HONG KONG

16th Floor, 202 Centre
202-204 Des Voeux Road West
Hong Kong

Tel: +852 5631 0267

NORTH AMERICA

CARL HANSEN & SØN NEW YORK

SHOWROOM
304 Hudson Street
3rd Floor
New York, NY 10013
USA

Tel: +1 212 242 6736
Mail: northamerica@carlhansen.com

CARL HANSEN & SØN LOS ANGELES

SHOWROOM
8745 Washington Boulevard
Studio B
Culver City, CA 90232
USA

Tel.: +1 310 941 8447
Mail: northamerica@carlhansen.com



