



CARL HANSEN & SØN



Crafting Modern Design for Over a Century

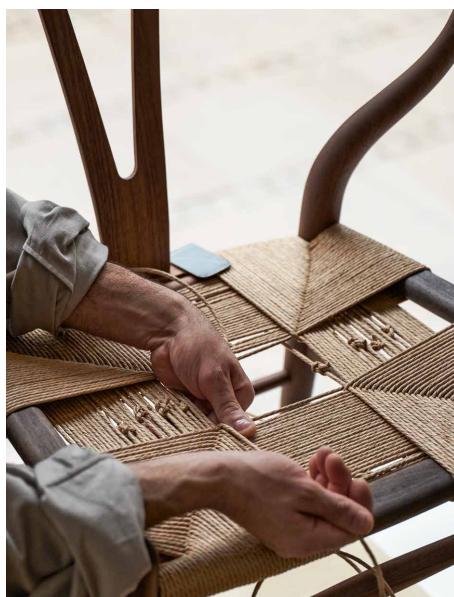
At Carl Hansen & Søn, we believe that iconic design results from simplicity, aesthetics, and functionality. For over 100 years, we have brought visionary concepts to life with outstanding craftsmanship and the highest quality materials.

In the pages that follow, we introduce the Carl Hansen & Søn story, along with an insightful look into how some of today's top architects and designers are incorporating our legendary pieces into contemporary spaces around the world.

Additionally, these pages feature a selection of pieces curated from our wide range of furniture for the living room, dining room, and outdoor spaces. Each of these timeless objects was designed by some of the most influential minds in modern design and carefully produced by Carl Hansen & Søn with thoughtful precision and an uncompromising commitment to craftsmanship.

To explore more, visit carlhansen.com

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Thinking back to my childhood, I can clearly remember my grandfather, Carl Hansen, and his passion for the little family business he founded in 1908. When I was a boy, my grandfather let me roam everywhere in the workshop, completely free, and so, the place became like a second home to me. In the workshop, there was always a kind of magic in the atmosphere: the ringing of tools at work, the sounds of people laughing and telling stories, and, of course, the good smell of cut wood floating in the air. It was all so fantastic for the imagination of a little boy like me. But, it is the people that I remember the most fondly: their kindness, and how they took the time to explain their work to me. I have never forgotten their generosity and friendship.

One memory from that time – I must have been six or seven years old – is of watching Hans J. Wegner at work on a prototype of a new rocking chair. I was sitting up on top of a stack of lumber, looking down, watching Wegner and some carpenters adjusting and readjusting the chair, trying to get the design just right; a millimeter here, a millimeter there, so that it would be beautifully balanced, even when no one was sitting in it. I must have sat up there for hours, watching the carpenters work and work until everything was exactly the way Wegner wanted it to be. That day, I witnessed the great man at work in his element: experimenting, collaborating, working out problems. When I was a boy, the whole process was fascinating to me: people using their minds and their hands to bring an idea to life. In fact, it still fascinates me today.

There is no question that Wegner was more like a carpenter than an architect, he had so much skill when it came to wood. Today, we know that the way that he dimensioned his furniture was totally perfect: any thinner and it would break, any thicker and the beauty of the proportions would be lost.

Throughout his life, Wegner believed that there was a right way to do things, a best way to work, and often that required making adjustments, revisions, and improvements to his own designs. He was, of course, always thinking about the future, but he was also inspired by the things he had already made. He wanted to make each design, each idea, better and better. For Wegner, design, like learning, was never finished. So, he was always improving upon his existing work, working in series until he felt that, 'now this is ready.'

There are so many stories like that of Wegner and the rocking chair, stories about the men and women who have worked with us at Carl Hansen & Søn over the years, stories of passionate designers and craftspeople whose dedication to an ideal has led them to study tradition, hone their skills, and innovate along the way. Although I couldn't have identified it as a boy, I can see now that this passionate pursuit of excellence has always been at the heart and soul of Carl Hansen & Søn.

A lot has changed since the days I spent riding my little tricycle around my grandfather's workshop, bumping into the carpenters' knees. The company has grown in size, of course, but we've also become smarter, more efficient, and our products now have a global reach. Today we are using technology to complement the handicrafts in ways my grandfather would never have imagined. And everyday, we are working to become more thoughtful about how what we do impacts the world. Much has changed, yes, but what is most important remains the same.

The values that inspired my parents and grandparents to build up Carl Hansen & Søn over the past ten decades are the same values that guide us today: an uncompromising commitment to quality at every step of the process and a passion for the very best designs from the 20th and 21st centuries. Like Wegner, we are inspired by the things we have made in the past. And yet, we are also always thinking about the future – how we can do even better work, make better products, and do more good for people and the planet. The pursuit of perfection, like the act of design itself, is an ongoing, organic process, a journey that can never truly be finished. It is the work of generations. And it is the red thread that connects the past, present, and future of everything we do at Carl Hansen & Søn.

Knud Erik Hansen

CEO and Third Generation Owner



Knud Erik Hansen has been the CEO of Carl Hansen & Søn since 2002. He is the grandson of Carl Hansen, who founded Carl Hansen & Søn on the Danish island of Funen in 1908.



CRAFTING MODERN DESIGN



FOR OVER A CENTURY

A LEGACY OF PASSIONATE CRAFTSMANSHIP

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

For over 100 years, we have specialized in providing the outstanding furniture craftsmanship that brings visionary design concepts to life. And, although much has changed at Carl Hansen & Søn over the years, the fundamentals are the same. Our long-standing goal remains to gather the best modern furniture designs under one roof and to share these icons with the world.

Everything we do is driven by our commitment to honest, sustainable practices. These traditional techniques – which have been passed down through multiple generations of the Hansen family – sit alongside our desire to always improve and evolve. Since Knud Erik Hansen took the lead as CEO

in 2002, he has expanded and modernized production, established new relationships with the families of designers from the 20th century, incorporated the work of new talent, and, through it all, continually emphasized the importance of balancing classic craftsmanship and modern technology.

Our furniture can now be found all over the world, in a growing number of Carl Hansen & Søn Flagship Stores located in New York, San Francisco, Tokyo, Osaka, and throughout Europe. At Carl Hansen & Søn, we are proud that the things we make have found homes in some of the world's most beautiful modern spaces. These meticulously designed, carefully crafted objects – chairs, tables, sofas, and lamps – set the tone in some of the world's best restaurants. They serve in meeting spaces where world leaders make history. They enhance millions of people's travel experiences in hotels and airports. They bring a new dimension to healthcare and well-being facilities, elevating the human experience. And, they regularly appear on the pages of top architecture and design publications showcasing the work of the best architects and interior designers working today.

A craftsman in the Carl Hansen & Søn workshop completing a Hans J. Wegner's CH23 Dining Chair.





A MORE SUSTAINABLE APPROACH TO DESIGN

At Carl Hansen & Søn, we believe that one of the best strategies for sustainable living is to make and buy things that endure. We use our craftsmanship expertise and the finest materials to create pieces that last a lifetime. Our hope is that they will not only be enjoyed by their owner, but they will be passed down and cherished by future generations, too.

The heart and soul of the business is the factory in Gelsted, on the Danish island of Funen. Inside the Carl Hansen & Søn production facility, you can witness craftsmen and women using age-old techniques alongside machines that utilize the most advanced available technology. While our new machines add valuable precision to the process, our production remains heavily centered around traditional methods, with skilled carpenters assembling and polishing each piece by hand. We currently use nearly every bit of wood we source – and the remaining scraps are repurposed as fuel in a district heating plant that provides warmth to more than 400 local homes in Gelsted, Denmark.

Following the UN's Sustainable Development Goals, we have set a number of ambitious targets. By 2025, we have vowed to use only environmentally-certified wood, which would see the manufacture of 350 of our designs in FSC-certified wood. In addition, all of our furniture textiles will be environmentally certified, our leather supplied by fully transparent and sustainable tanneries, and our packaging 100% sustainable.

Our commitment extends to education, with an apprenticeship program that trains 15 talented young people on in-house repair and refurbishment services. This ensures that even the most well-loved furniture can be restored and made ready for many more years of enjoyment. We also help to support the lifespan of our pieces with detailed maintenance guides that offer advice on general care and treatment.

Ultimately, we are striving to leave nothing behind. Nothing, that is, but our beautiful furniture and the rich legacy of craftsmanship that created it.

INVESTING IN THE FUTURE OF CRAFTSMANSHIP



High quality furniture production has always been dependent on the passion and dedication of highly skilled craftsmen and women. For centuries, the skills of master furniture makers have been developed and refined through the process of apprenticeship. It is during this traditional, hands-on education that apprentices develop the specific knowledge of materials, tools, and assembly needed to craft works of furniture that will last for generations.

Since 1908, countless apprentices have started their careers in the Carl Hansen & Søn workshop, learning from experienced master carpenters, joiners, and machinists. Today, the role of apprentices continues to be an essential part of preserving traditional craftsmanship. In our production, we rely on the unmatched skills of our craftspeople at every step of the production process, which is why we believe that investing in the young apprentices of today is the best way to ensure that the legacy of Danish furniture design and craftsmanship endures for many years to come.

Carl Hansen & Søn has recently expanded the ways that we invest in our apprentices. In 2019, we introduced The Lab, a new mentor-guided program intended to supplement the time apprentices spend learning on the production floor. The Lab provides opportunities to learn in a slower, less production-focused space, so that apprentices can ask questions, study specific skills and tools, and work together with their mentors and peers to develop collaborative and problem solving skills.

As a part of The Lab program, apprentices have the opportunity to work directly with the masterpieces of Hans J. Wegner, Kaare Klint, and other designers through our furniture reparations program. Guided by their mentors, the apprentices are able to study, disassemble, and renovate vintage or damaged Carl Hansen & Søn furniture sent to our factory for repairs. Through the process of furniture reparation, apprentices in The Lab are not only learning how to renovate well-loved Carl Hansen & Søn furniture, they are helping to extend the life of these timeless designs for another generation of use.

A well-loved and well-used Wishbone Chair being repaired by a Carl Hansen & Søn apprentice carpenter. As a part of The Lab program, apprentices have the opportunity to work directly with the masterpieces of Hans J. Wegner, Kaare Klint, and other designers through our furniture reparations program. Guided by their mentors, the apprentices are able to study, disassemble, and renovate vintage or damaged Carl Hansen & Søn furniture sent to our factory for repairs.



The process of working with these icons of Danish design – objects that have been crafted by a previous generation of carpenters and joiners – is essential for the education of every apprentice. An important creative connection is formed between the past, the present, and the future.

Knud Erik Hansen







SUSTAINING TRADITION



SUPPORTING INNOVATION



MATERIALS MATTER

Every piece from Carl Hansen & Søn tells a story that starts with its materials. Because our furniture is built to last a lifetime, it's vital that we select the finest materials from carefully vetted suppliers who share our values. Over time, we have cultivated long-standing relationships with these suppliers that are built upon a mutual respect for natural materials and a deep commitment to quality.

There are many elements to consider when it comes to materials, from important practicalities like strength, durability, and tactility, to more abstract qualities like beauty and the emotional response that the material evokes. Our focus on natural materials ensures that our pieces not only endure, but they provide a profound sense of comfort.

Wood is our great passion. Along with the classic Scandinavian varieties such as oak, beech and ash, we also incorporate fine cherry, walnut, maple, mahogany and teak into our production. Since 2017, Carl Hansen & Søn has been a proud manufacturer of FSC-certified furniture. Up to 90% of the wood we use in our products is FSC-certified, and the remainder derives from non-certified sustainable forestry.

Today, we have more than 75 design icons available in FSC-certified wood. We are continually working to include more, with newly launched Carl Hansen & Søn designs always crafted in FSC-certified wood. By sourcing this wood, we ensure that forests are responsibly harvested, their wildlife is protected, and that people are fairly treated.

THE BEAUTY OF AGING

When you invest in a piece from Carl Hansen & Søn, it's the start of a journey together. Because our finely crafted furniture lasts a lifetime, its appearance will gradually change and evolve as the years pass. Part of the appeal is observing this transition from a brand new piece to one that has accumulated the elegant markings of age and experience.

Patina is the term used to describe this desirable mellowing appearance. When our furniture is delivered from the factory in Denmark, it is spotless. However, as it is exposed to factors like sunlight and the atmosphere over time, an oxidation occurs

on its surface that sees the color of the wood change slightly or the leather accumulate a few spots. This natural process – known as patination – lends an evocative finish that is completely unique to each piece.

For Carl Hansen & Søn's CEO, Knud Erik Hansen, patina is proof that the furniture is being well-used and well-loved by its owner. It's a visual testament to the furniture's strength, durability, and the high quality of its natural materials. He hopes they will be used as they are intended – every day, without any special precautions, as a cherished lifelong companion.

Kaare Klint's KK96620 Faaborg Chair in mahogany and leather endures today as the first Danish modern design classic.





THE BENEFITS OF WOOD ON WELL-BEING

Carl Hansen & Søn has always believed in the transformative ability of materials. For more than a century, we have crafted visionary designs from carefully selected natural materials that bring a sense of the living world inside.

Wood has always been a beloved building material: it's abundant, easy to access, and environmentally friendly when sourced from responsibly managed forests. But its benefits to our well-being add even more value to its role within our lives. Unlike human-made materials like concrete and plastic, wood has been demonstrated to have a calming effect on people's emotional and physiological state, causing a drop in blood pressure, lowering the pulse, and reducing negative thoughts and anxiety. Simply touching a wooden surface has a soothing impact, evoking primal feelings of safety with its tactility.

At Carl Hansen & Søn, we craft each piece with the hope that it will improve the lives of those it encounters. Made from a rich variety of locally and internationally sourced woods, our evocative handcrafted wooden furniture add warmth and welcome to an interior. They have the unique ability to transform an empty space into an inviting sanctuary simply by their presence.

We are proud to know that our handcrafted wooden furniture is cherished not only for its iconic design, but for the restorative environment it helps create. Much like the trees from which they were first cut, our designs live and breathe, continuing to change as they age into something even more beautiful.





Visionary architect and designer John Pawson is known for his ability to create calm, simple spaces.

HOME FARM

When acclaimed architectural designer John Pawson decided to renovate a cluster of 17th-century farm buildings in the British countryside, the brief was trickier than usual because he was designing for himself. Renowned for his signature brand of minimalism, Pawson's Zen-like spaces strip away the superfluous in search of an exacting simplicity. This rural retreat, he decided, would serve not only as a second home, but as a manifesto for his reductionist ethos.

Over the course of six years, Pawson applied the ideas gathered during his illustrious career to transform the dilapidated property into a vision of simplicity. Inside, plastered walls, elm floorboards, and exposed stonework and wooden beams create a deeply calming interior that showcases the quiet beauty of natural materials. True to form, Pawson

BY JOHN PAWSON

ensured Home Farm remained starkly furnished. Only one piece was permitted in abundance: the CH24 Wishbone Chair by Hans J. Wegner.

"It was a no-brainer," says Pawson of his decision to include a number of Wishbone Chairs in elm in different rooms throughout Home Farm. In the barn, a monastic kitchen with a vaulted ceiling and full-height window features only a long dining table with six Wishbone Chairs gathered neatly around it. In other corners of the property, it can be found in use as an armchair or sat in front of a desk. "I don't really like stuff so the less furniture I can have the better," notes Pawson. "For me, this is definitely the number one chair in history. It's the absolute definition of minimum."



A vintage Safari Chair by Kaare Klint offers a moment of pause.





I remember the first time I saw the Wishbone Chair. I was struck by how light and strong it was, by the lyrical clarity of its lines, and how everyone looked good sitting in it. It's a chair you can't really improve on.

John Pawson



Photos: Gilbert McCarragher
Portrait: Orla Connolly

First created in 1950, Hans J. Wegner's early designs for Carl Hansen & Søn have proven to be seminal works of Danish Modern Design that remain beloved by collectors today. To celebrate their enduring legacy, Carl Hansen & Søn invited legendary designer Ilse Crawford to reimagine them through a contemporary lens.



The five icons from the First Masterpieces collection in Ilse Crawford's new, Nordic-inspired color palette.

ICONIC MASTERPIECES RESPECTFULLY REIMAGINED



Ilse Crawford has created an earthy new color palette for a limited-edition First Masterpieces collection that features five of Wegner's most iconic chair designs, including the world-renowned Wishbone Chair and the woven CH25 Lounge Chair. Lending a fresh perspective to these classic pieces, Crawford dressed them in non-toxic, water-based colors with a more environmentally-friendly footprint than traditional oil paints. The paint's slightly transparent finish added a nuanced sense of color and texture, allowing the chair's original oak wood grain to shine through. Central to the collaboration is a rich, matte color palette. Inspired by Per Kirkeby's Expressionist paintings – whose heavily layered paintings explore the rugged beauty of

the Danish landscape – Crawford carefully curated a selection of subdued hues that add depth and complexity to the familiar forms of Wegner's chairs. Throughout the process, she sought to balance the timeless allure of Wegner's designs with the sensual expression of these muddy, painterly tones.

For Crawford, the collaboration seemed fitting considering Wegner continually sought out improvement and experimentation in his own work. More than 70 years after his early masterpieces were first crafted, this new iteration pays homage to their lasting beauty. Each piece in the collection works both as a group and independently.

These colors are ingredients for creating an atmosphere. They were not chosen because they match something or because they're part of any trend. They're self-contained, instinctively beautiful, they have their own truth, and, therefore, they work everywhere.

Ilse Crawford

HOLLYHOCK  CLAY 
BARLEY  SLATE 
FALU  TERRACOTTA 
 SEAWEED  PEWTER
NORTH SEA 

The limited-edition Soft Color collection sees Hans J. Wegner's CH24 Wishbone Chair reimaged in a selection of new shades. Made from FSC-certified wood, the chair is painted in an inviting matte finish that makes it even easier to maintain.

The Soft Color collection is available from 2022.



The CH24 Wishbone Chair's oak frame is painted in Hollyhock, a new shade in the Nordic-inspired Soft Colour Series.

A CENTURY OF COLLABORATION



Since 1908, when Carl Hansen founded his furniture workshop in Odense, Denmark, there has been a dynamic dialogue taking place between designers and craftspeople. In our factory, we are constantly exploring how best to unite tradition and innovation in a complex process that relies upon both creative thinking and hands-on problem solving. This process must be translated from an idea onto paper, then into a prototype, and finally, into a finished form. The result needs to be beautiful, useful and – above all – able to withstand the test of time.

Collaboration has always been a cornerstone of Carl Hansen & Søn. Throughout the design process, we strive to establish a relationship built upon mutual respect and understanding. When we embark upon a new project, we always invite the designer to visit our factory for an open-ended conversation with our team of craftspeople. Not only does this

facilitate our ability to translate their vision into a technically achievable design, but it forges a highly collaborative and supportive relationship that will only strengthen over the years to come.

Our collaboration with Børge Mogensen is an example of what can be accomplished when the ambitions of designer and furniture maker are aligned. Our partnership began in 2017, when we expressed our interest in creating the Hunting Table and the Huntsman Chair. After placing the original drawings into our 3D program, we realised that much of the designs' beauty had been diluted and degraded by poor production over the decades. Our team worked to restore each piece to its true self and, today, we are proud to craft Mogensen's ideas in a way that continues his admirable legacy.

First created in 1950, the BM11660 Hunting Table and BM1106 Huntsman Chair were part of a 'Hunting Cabin' theme chosen for the Copenhagen Cabinetmakers' Guild Furniture Exhibition.



The designers we produce and the stories we tell are a part of the ongoing story of Danish Design. There are real people with real passion at the heart of everything we do at Carl Hansen & Søn, and we consider each and every designer that we collaborate with to be a part of our wider family.

Knud Erik Hansen

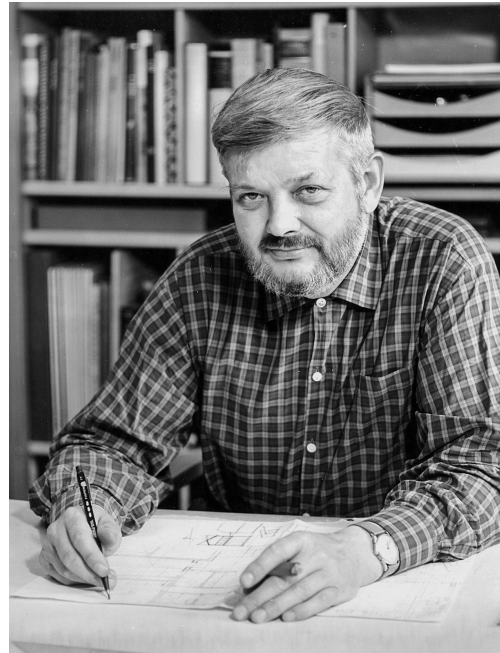
For more than a century, we have worked closely with the most influential figures of Danish Modern Design to translate their exacting visions into beautiful pieces of furniture. All of the designers in our extended family share a set of core values: an appreciation for natural materials, a strong understanding of function, and the ability to create timeless pieces.

Since becoming CEO in 2002, Knud Erik Hansen – like his father and grandfather before him – has continued to expand the company's portfolio of works by the most influential and inspiring designers from the Golden Age of Danish Design. Today, our network of visionary designers includes Børge Mogensen, Ole Wanscher, Kaare Klint, Poul Kjærholm, Bodil Kjær, and Arne Jacobsen, among others. We work closely with the families of each of these influential creators to ensure

that their creative vision and their valuable legacies will live on in the products we make. Our longest-standing partnership has been with Hans J. Wegner, who began collaborating on exclusive designs with Carl Hansen & Søn in 1949. So entwined are our histories that the Carl Hansen & Søn logo was actually designed by Wegner in 1950. To celebrate the 100th anniversary of Wegner's birth, the logo – which features the company initials in soft, organic shapes – was reinstated by Carl Hansen & Søn in 2014.

In addition, Carl Hansen & Søn partners with many of the best contemporary designers at work today. These innovative men from around the world are seeking to preserve Danish Modernism's fundamental principles of simplicity, functionality, and craftsmanship.

OUR EXTENDED FAMILY OF DESIGNERS



Top left: Danish architect Bodil Kjær holds the original drawings for her Indoor-Outdoor Furniture Series.

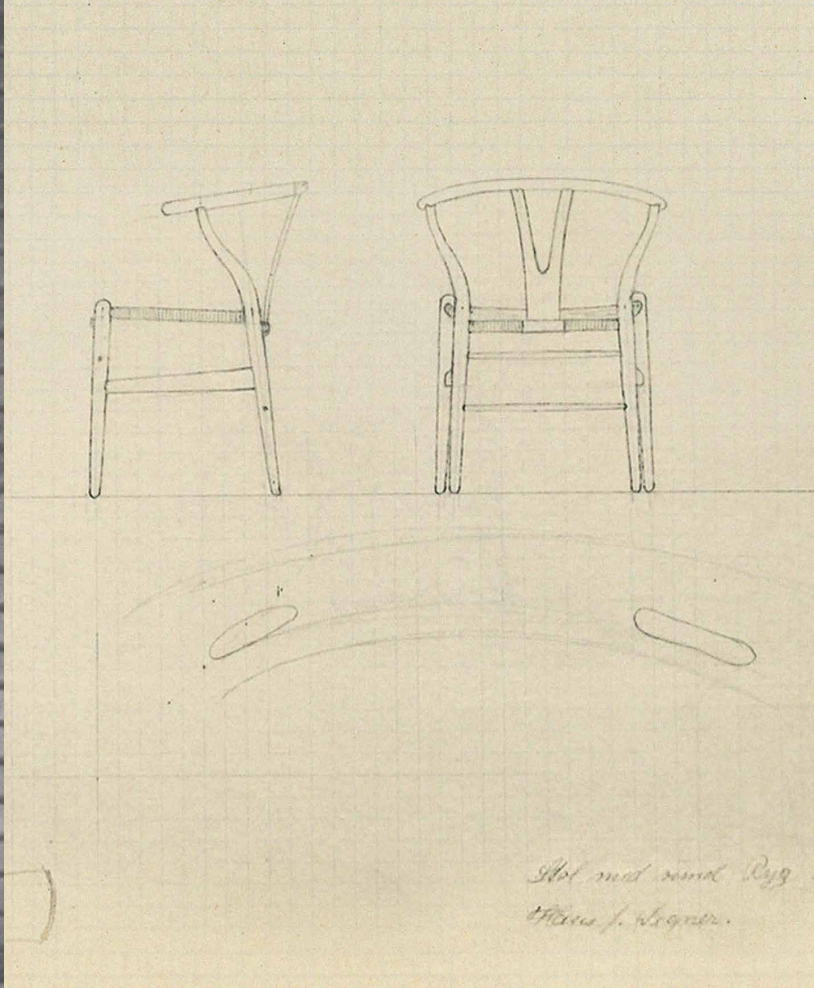
Bottom right: Hans J. Wegner at work in his home in the 1950s.

Top right: Architect Børge Mogensen at his drafting table.



SELECT WORKS





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

Top right: Schematic drawing of Hans J. Wegner's CH24 Wishbone Chair designed exclusively for Carl Hansen & Søn in 1949. The chair has been in continuous production since it was introduced in 1950. (Courtesy of Hans J. Wegner's Design Studio.)

Bottom right: The CH25 Lounge Chair's woven paper cord seat and backrest was a first for furniture design – and became a signature material for Hans J. Wegner.



HANS J. WEGNER

If you put any sheet of music in front of a great pianist, he or she can play it. Wegner was the same way with a piece of wood. He was really fantastic with his hands. You could say he was more like a carpenter than an architect, he had so much skill when it came to wood. Today, we know that the way that he dimensioned his furniture was totally perfect: any thinner and it would break, any thicker and the beauty of the proportions would be lost.

Knud Erik Hansen

1914 – 2007

Hans J. Wegner was part of the spectacular generation that created the first wave of Danish Modern design. 'Many foreigners have asked me how we created the Danish style,' Wegner once said. 'And I've answered that it was a continuous process of purification and of simplification - to cut down to the simplest possible design of four legs, a seat, and a combined back- and armrest.'

The core of Wegner's legacy is his focus on showing the inner soul of furniture pieces through a simple and functional exterior.

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. Later on, he moved to Copenhagen and attended the School of Arts and Crafts from 1936 to 1938 before setting out as a furniture designer.

In 1938, Wegner joined architects and designers Arne Jacobsen and Erik Møller in Aarhus, and subsequently started designing furniture for the new Aarhus City Hall. During that same period, 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 aesthetic was also based on a deep respect for wood and its characteristics, and a vast curiosity about other natural materials that enabled him to bring an organic, natural softness to formalistic minimalism.

Wegner established his own design studio in 1943 and created a series of chairs for Carl Hansen & Søn in 1950, including the Wishbone Chair, which has been in production at Carl Hansen & Søn ever since.

Over the course of his career, Wegner received almost all the 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 awarded an honorary Doctorate by the Royal College of Art and made 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.



THE BEAUTY OF NATURAL MATERIALS

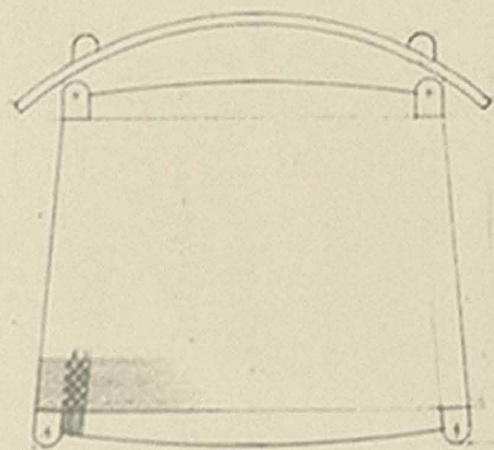
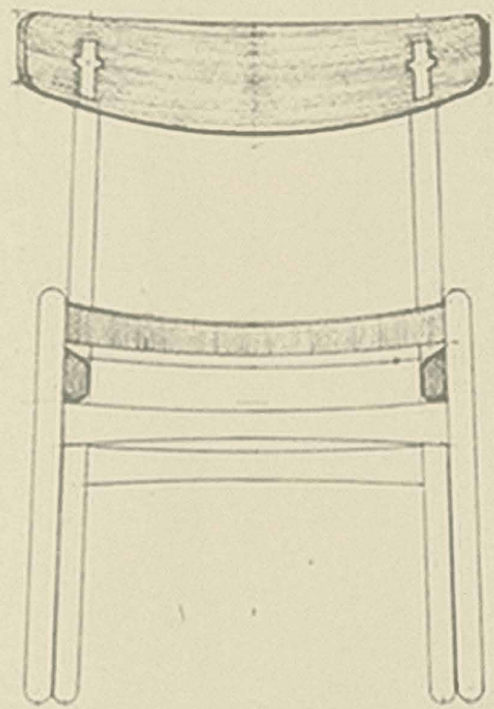
The reassuring feel of natural materials and the loving touch of expert hands are evident in this chair. A closer look reveals many crafted details.

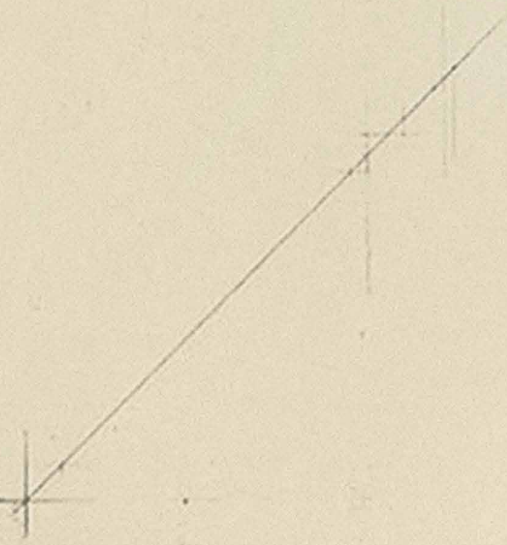
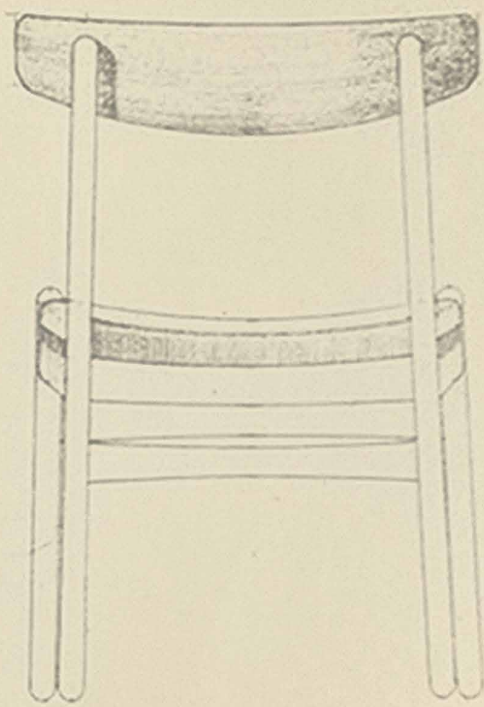
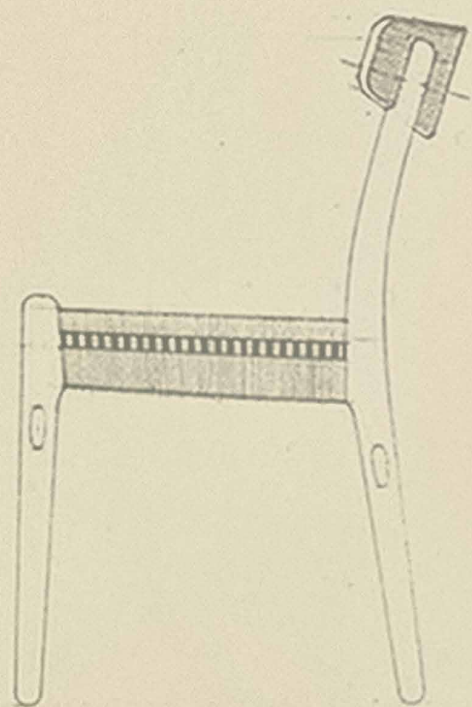
The CH23 Dining Chair was one of the first chairs Hans J. Wegner designed exclusively for Carl Hansen & Søn in 1950, alongside the CH22 Lounge Chair, the CH24 Wishbone Chair, the CH25 Lounge Chair, and the CH26 Dining Chair. The pieces were not only unique, but also set new standards for modern furniture design with their artistic expression and ergonomic forms. Although the CH23 Dining Chair may appear uncomplicated at first glance,

it incorporates many fine, sophisticated details, among them the elegant cruciform cover caps in the backrest, a unique hand-woven seat and arched rear legs that ensure optimal stability. True to Wegner's original working drawing, Carl Hansen & Søn relaunched the CH23 Dining Chair in 2017, once again making the first masterpiece part of the collection.

CH23 DINING CHAIR

Frame: Oak, oil. Back: Walnut, oak, oil. Seat: Natural paper cord







MATSUMOTO HONBAKO

SUPPOSE DESIGN OFFICE, an architectural design firm led by Makoto Tanijiri and Ai Yoshida, has earned a reputation for providing their signature minimalism to a variety of commercial and private projects. “We want to be a team that constantly creates new values through design,” explains Yoshida.

This ethos was introduced to Matsumoto Honbako in the Matsumoto Jujo Hotel, which is located on the grounds of a 335-year-old ryokan, a type of traditional Japanese inn that features communal baths. After designating a reinforced concrete building on-site as the hotel, the interior was stripped down to the skeletal structure in order to create a design that paid homage to the character of the historic ryokan. “Rather than simply remodeling it into a modern hotel, we wanted to create a place where the old and the new could coexist,”

BY SUPPOSE DESIGN OFFICE

says Yoshida of the refurbishment, which includes a restaurant and bookstore on the first floor.

When it came to the guest rooms, interiors were deliberately kept simple. A neutral palette, paired with quintessentially Japanese materials like shoji and tatami, created a restful environment. In the Matsumoto Honbako suite, Hans J. Wegner’s CH23 Dining Chair was placed in front of a desk to accommodate those who require a work station. Despite the room’s Japanese-inspired interior, the iconic Scandinavian piece blended seamlessly into its surroundings.

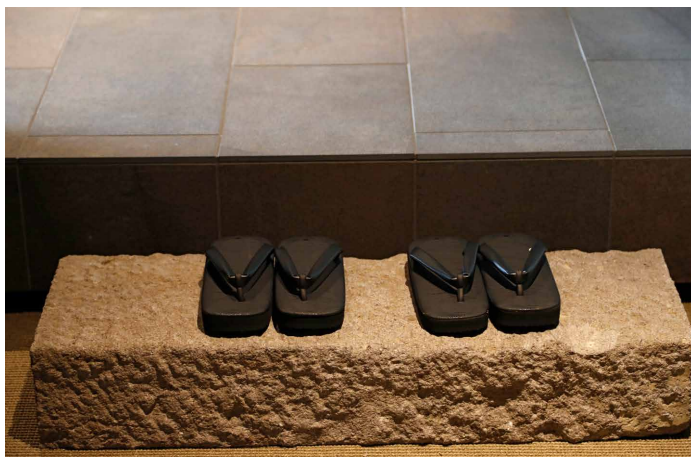
“Denmark and Japan share a common mentality and aesthetic sense,” says Yoshida. “When Danish furniture is placed in a space that we have created, something resonates beautifully beyond our differences.”



Hans J. Wegner's CH23 Dining Chair was selected for its timeless quality. Made from oak and walnut, it features a woven paper cord seat.



Since establishing SUPPOSE DESIGN OFFICE in 2000, Makoto Tanijiri and Ai Yoshida have masterminded contemporary spaces across their native Japan.





The CH23 has a refined and elegant design that makes it beautiful from any angle. You can especially feel the craftsmanship in the woven paper cord seat and the cover caps in the backrest.

Ai Yoshida



With their oak frames and leather seats, Ole Wanscher's OW149F Colonial Footstools amplify the hotel's focus on natural materials.

THE ESSENCE OF MODERN DANISH DESIGN



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

With a form that is uniquely its own, the iconic CH24 Wishbone Chair by Hans J. Wegner holds a special place in the world of modern design. When developing the CH24, Wegner experimented with combining the back- and armrest into a single piece. To give stability to the steam-bent top and ensure comfortable support, Wegner developed the characteristic Y-shaped back that the Wishbone Chair is named after.

More than 100 steps are required to manufacture each Wishbone Chair, most of which are carried out by hand. The hand-woven seat alone

takes a skilled craftsman about one hour to create using approximately 120 meters of paper cord, the impressive durability of which makes the chair strong and long-lasting. The Wishbone Chair offers comfort and stability as well as satisfying aesthetic desires for distinctive, elegant form.

Over time, the Wishbone Chair has gained recognition as the ideal chair, capturing the essence of modern Danish design.

Architect and legendary chair designer Hans J. Wegner, seated in the CH24 Wishbone Chair.

CH24 WISHBONE CHAIR
Frame: Oak, oil. Seat: Natural paper cord







Martin Lydén's eco-friendly philosophy on building houses is that they should only be made from materials that can be repaired and maintained.

VILLA SVARTGARN

When builder and designer Martin Lydén first started work on Villa Svartgarn – a private home situated 30 minutes from central Stockholm – he lacked a client and a commission. “It began as an experiment to examine how we best can build a new house without the toxics found in building materials and the use of plastic,” he recalls of the project.

At Villa Svartgarn, this sustainable approach translated to a home constructed entirely of natural materials that could be repaired and maintained. Collaborating with architect Daniel Widman, the duo designed a restful, minimalist space that pays homage to a rich lineage of traditional craftsmanship even as it caters to modern life. The walls, ceilings, and floor were mostly built from Swedish spruce, which was treated with a traditional mix of beeswax mixed with linseed

BY MARTIN LYDÉN AND DANIEL WIDMAN

oil – a local recipe that dates back to the 15th century. In the kitchen, massive Swedish oak was used for its strength and sustainability credentials, while local limestone was placed in the bathroom.

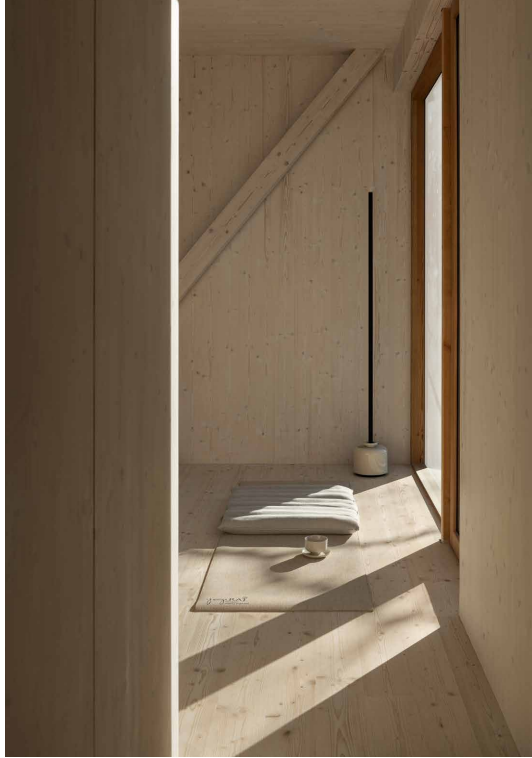
“I mostly get inspired by the simple, often old shapes of traditional buildings in Sweden,” says Lydén, who began his career restoring historic homes. “It’s their simplicity, the cleverness of the construction, and the knowledge of local materials.”

In the kitchen, Hans J. Wegner’s CH24 Wishbone Chairs in oak were selected as a natural fit for the custom-built dining table. “The CH24 represents the best possible combination of wood craftsmanship and timeless design,” says Lydén. “They represent a time when carpenters were also the designers – and I think that’s something we can learn from.”

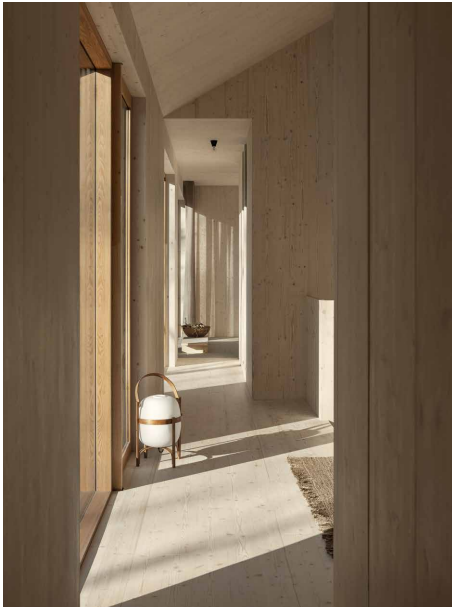
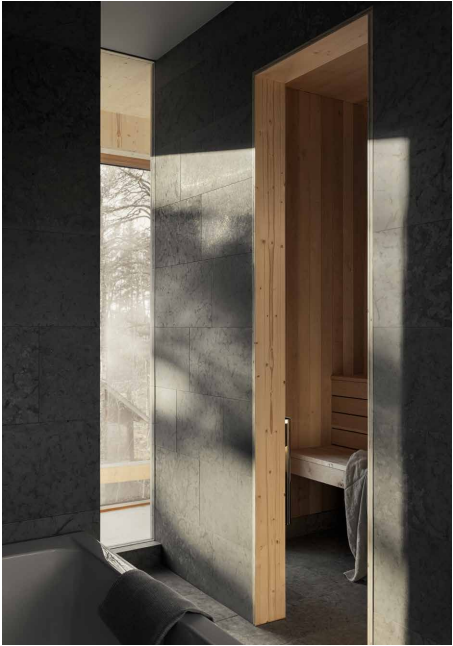


Everything in this house is newly built so these vintage CH24 chairs add personality. You can see marks from previous generations on them, something that the house itself doesn't have ... yet.

Martin Lydén



The skilled craftsmanship behind Hans J. Wegner's CH24 Wishbone Chairs made them a natural fit for the villa.



Photos: Erik Lefvander

THE LATEST ADDITION TO THE LEGENDARY SERIES

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

The CH26 Dining Chair by Hans J. Wegner was put into production by Carl Hansen & Søn in close collaboration with the Hans J. Wegner Design Studio and in accordance with Wegner's original working drawing. The chair is part of a series of iconic chairs Wegner created for Carl Hansen & Søn. Along with the CH22 Lounge Chair, Wegner created a working drawing for translating the lounge chair's form into a dining chair, the CH26. Yet he never actually manufactured a

mock-up of the armchair and it remained unknown to the public for decades. In 2016 – the same year as the reintroduction of the CH22 Lounge Chair – Carl Hansen & Søn brought the CH26 Dining Chair design to life. The dining chair closely resembles the lounge version with its organic shapes, refined back and hand-woven seat, and features proportions ideal for longer periods of sitting at a dining table or a desk.

CH26 DINING CHAIR
Frame: Oak, oil. Back and armrest: Walnut, oil.
Seat: Natural paper cord







Commune Design principals Roman Alonso and Steven Johanknecht collaborate with a collective of like-minded artists, artisans, and craftsmen on a diverse range of projects.

SANTA ANITA CABIN

For most Hollywood heavyweights, their version of a country retreat looks very different to Anthony Russo's 600-square-foot property. But when the Marvel Cinematic Universe director decided he wanted a rural escape, he settled upon an off-the-grid cabin at the end of a canyon trail within a national forest outside of Los Angeles.

Commune Design – a multidisciplinary studio led by Roman Alonso and Steven Johanknecht – was commissioned for the project, which required an extensive renovation of the existing structure, in addition to new builds such as an outhouse and shower sheds. While Russo was enamored with the solitude that his wifi-free hideaway offered, Commune Design devised a series of clever solutions that tackled its lack of basic amenities, from a crank-phone connecting the cabin to the pack station, to electricity sourced from solar-powered batteries. "Utility with style was our motto," says Johanknecht.

COMMUNE DESIGN

Inside, a rustic interior was tempered with bespoke touches. Although Russo was inspired by the rugged charm of Adirondack style, he wanted a home that still felt contemporary – a request that saw the interior's wooden accents and earthy color palette offset by an elevated selection of furnishings. Drawing together influences from Shaker and Japanese design, to Danish Modern, Commune Design curated pieces that included Hans J. Wegner's CH26 Chair in the dining area.

"Classic mid-century designs are refined and edited to what is essential and is rarely decorative," notes Johanknecht. "There is a purity of line and function which makes them elegant on their own in a variety of spaces and yet the pieces also mix well with other periods and styles."

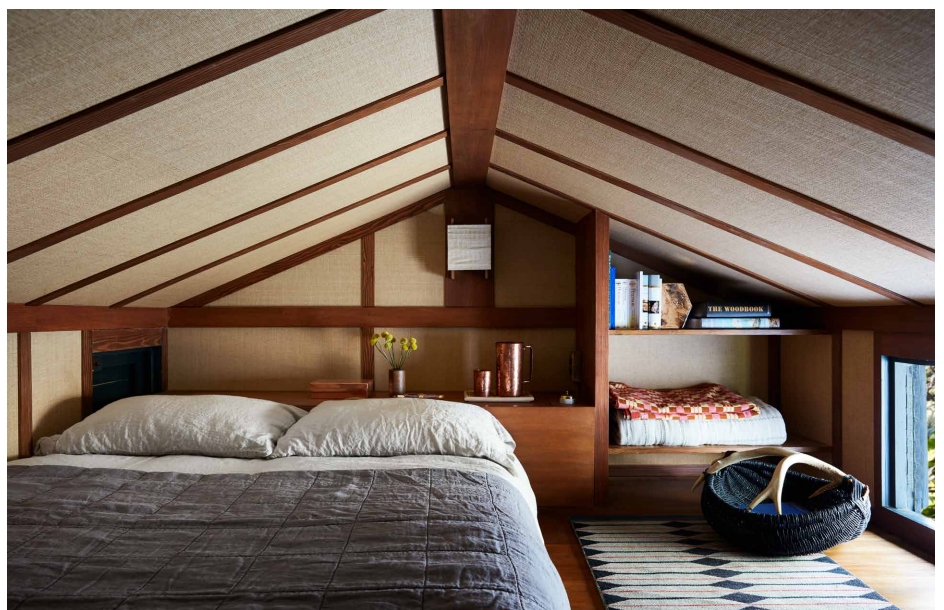


Hans J. Wegner's CH26 Dining Chair in walnut with a handwoven paper cord seat.



The handwoven seat and wood frame of the CH26 is timeless and modern... these details are rooted in an appreciation of craft and workmanship.

Steven Johanknecht





Small details elevate the cabin's design, including a custom bronze doorknob made from a cast of a rock taken from the stream that runs in front of it.



Photos: Stephen Kent Johnson



AN AWARD-WINNING DESIGN FROM THE ARCHIVES

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

Hans J. Wegner designed the stackable CH20 Elbow Chair in 1956. After crafting two prototypes, he set the production-intensive chair design aside in his archives, where it remained for nearly half a century. When Carl Hansen & Søn put the Elbow Chair into production for the first time in 2005, the design quickly established its position as a modern classic, winning the ICFE 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 sitting positions. The chair's unique rail construction under the seat in form pressed veneer adds optimal stability in combination with a light and floating expression above the legs.

SIMPLICITY INSPIRED BY AMERICAN SHAKER FURNITURE

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

Hans J. Wegner's clean and simple CH36 and CH37 chairs are as comfortable to sit in as they are beautiful to behold. Simple, functional and thoughtfully made, the 1962 CH36 Chair and CH37 Armchair demonstrate the influence American Shaker furniture principles and craftsmanship had on Wegner's aesthetic. The legs of the CH36 and CH37 chairs taper slightly off towards the floor,

creating an elegant appearance. The backrest is significantly more curved at the top than at the bottom to enhance back support. The overall expression is completed with the frame and hand-woven seat in durable paper cord. The carefully considered design of the CH36 Chair and CH37 Armchair offers a light expression combined with a sturdy construction to comfortably seat generations.

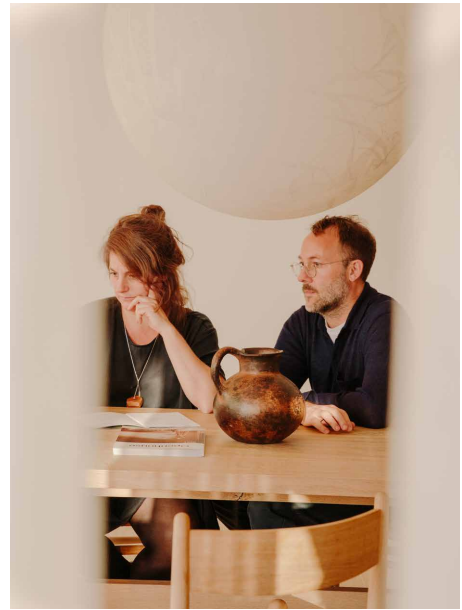
CH36 DINING CHAIR
Frame: Oak, oil. Seat: Natural paper cord

CH37 DINING CHAIR
Frame: Oak, oil. Seat: Natural paper cord



BARCELONA





Spanish photographer Mari Luz Vidal and English architect and designer Andrew Trotter founded their Barcelona-based magazine, *Openhouse*, in 2014.

OPENHOUSE BY ANDREW TROTTER & MARI LUZ VIDAL

Andrew Trotter and Mari Luz Vidal were determined to find a versatile property that was able to host the events, dinners, and workshops for which they'd become known. As the founders of *Openhouse* – a biannual arts and culture magazine that also offered studio collaborations with brands – the duo needed an office, showroom, and space for Trotter's eponymous design studio that not only reflected their values, but could comfortably welcome creatives from around the world.

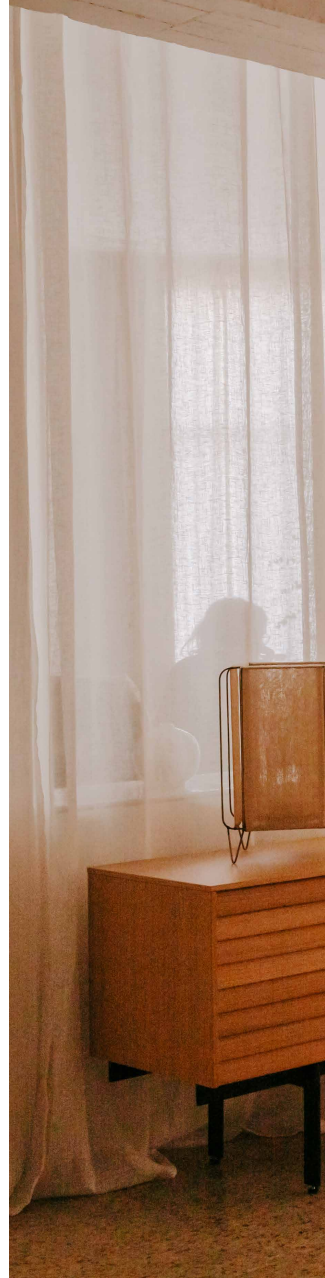
A building in Barcelona's historically industrial neighbourhood of Poble Nou offered the ideal solution. Inside their portion of the former factory, Trotter and Vidal transformed a sprawling, wall-less space into a serene interior flooded with natural light from the large windows that looked out onto the Poble Nou's wide streets. Selecting a monochromatic palette, they kept this sense of openness by using light-colored linen and cotton curtains to create division between areas.

Throughout the interior, terrazzo flooring and a thoughtful selection of locally sourced rugs, tablecloths, and ceramic vases nurtured a close connection with the Mediterranean. In the kitchen, a large table deliberately invited the kind of informal, collaborative conversation that *Openhouse* hoped their new space would cultivate. Along each side, Trotter and Vidal placed Hans J. Wegner's CH36 Dining Chairs in oak soap, while matching CH37 chairs stand at each end, adding a slight air of gravitas with their armrests.

"We found the CH36 and CH37 to be timeless and simple," explains Trotter of their decision to include them in the interior's design. "We wanted chairs that become part of the landscape of the office rather than stick out or show off. It was a hard choice, but I think we chose perfectly."



Hans J. Wegner's CH36 dining chair was selected for its understated design.





Hans J. Wegner's CH36 and CH37 are timeless, elegant, and rustic. They are the perfect staple chairs.

Andrew Trotter



PAYING TRIBUTE TO A TRADITIONAL CARPENTER'S TOOL

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

Hans J. Wegner designed the CH29P Sawbuck Chair in 1952. His inspiration was drawn from the sawbucks and saw horses used by carpenters and woodcutters – he added upholstered comfort to ensure a unique touch. The seat is significantly wider at the front, and – along with the very curved back – ingeniously enhances comfort in various sitting positions while providing a stylish expression.

This elegant chair was taken out of production in the 1970s and relaunched 20 years later at the suggestion of Wegner's family, becoming an immediate success thanks to its organic, comfort-driven design and unique aesthetic. The CH29P Sawbuck Chair is available in different colors and wood types with a comfortable seat upholstered in fabric or leather and complements a variety of interiors and style.

CH29P DINING CHAIR
Frame: Oak, oil. Seat: Sif 90 leather

CH002 DINING TABLE
Tabletop and frame: Oak, oil



THE ENDURING APPEAL OF SOLID OAK





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

Hans J. Wegner's CH327 Dining Table from 1962 is a good example of how creativity combined with excellent craftsmanship can result in a different and exciting design. CH327 is a solid wood dining table with softened edges and rounded legs that become narrower towards the floor. The wood's grains follow the length of the table top which itself is supported by 3 distinct rails. Underneath each of these, on each side, is a side rail that continues along the length of the table.

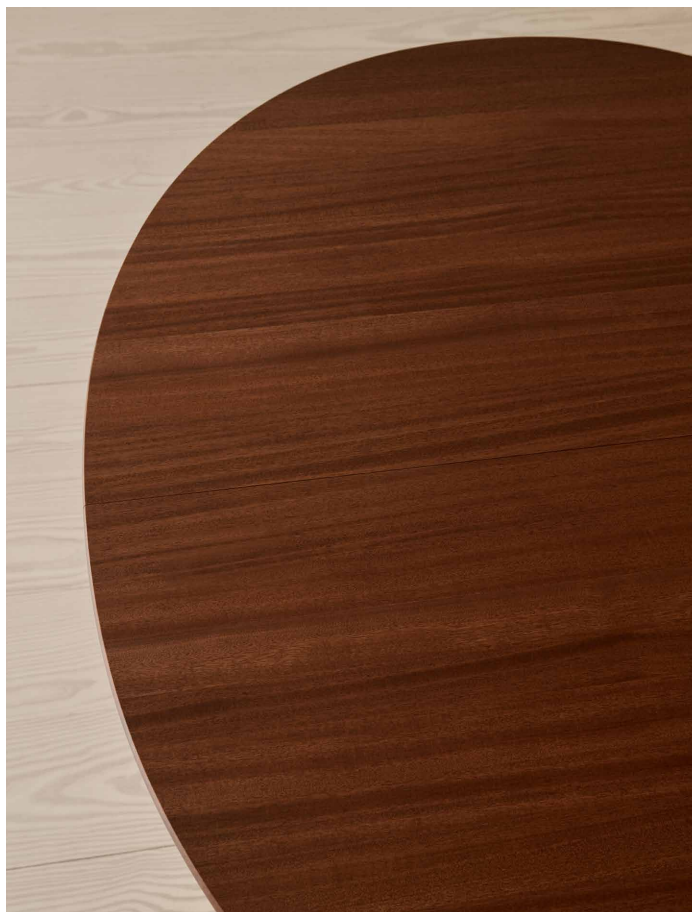
Between the side rail and the table top there is a space, thus giving the impression that the table top is floating. For support, there are two detachable legs at each end which are connected by a cross-stretcher. The legs and stretchers ensure stability of the table transversely while the side rails do the same in the length. The side rails are joined higher at the table legs and narrower between them to increase leg space for seating.

CH327 DINING TABLE
Tabletop and frame: Oak, oil

CH23 DINING CHAIR
Frame: Oak, black. Seat: Natural paper cord

MO310 TABLE LAMP
Painted steel, white

A TABLE FOR ANY OCCASION



Hans J. Wegner has created effortless variety and choice for a range of dining needs in all kinds of spaces.

Hans J. Wegner's CH337, CH338 and CH339 Dining Table Series from 1962 is made of solid wood. With its inviting form and the possibility of expanding the seating, the table is suitable for both everyday use and for parties. The design is characterized by its finely processed elliptical table top and its elegant, tapered legs.

The harmonious shape of the solid table top is one of the most eye-catching features, and with the wood's cross grains, one can

hardly see the join between boards. The horizontal rails are placed at an angle to support and control the wood optimally. They have been formed in such a way that they are tallest at the joints with the legs to give optimal support and lower where space is needed for legs.

The tables are equal in their width. They all have elliptical plates and are available with up to four loading leaves which allows the tables to easily be adapted to different occasions and tasks.

Featuring a smooth elliptical tabletop in solid wood, this series of tables by Hans J. Wegner lends an understated elegance to the home.

CH337 DINING TABLE
Tabletop and frame: Mahogany, oil

CH37 DINING CHAIR
Frame: Oak, oil. Seat: Natural paper cord

CH36 DINING CHAIR
Frame: Oak, oil. Seat: Natural paper cord

CH53 FOOTSTOOL
Frame: Oak, oil. Seat: Natural paper cord





AN ICON DEFINED BY INTRICATE CRAFTSMANSHIP



Many hours of skill and care have gone into creating this revered piece from Hans J. Wegner's uncompromising choice of materials.

The CH25 Lounge Chair, like many of Hans J. Wegner's other iconic designs, is clean and simple in its distinctive shape. But its introduction caused a stir due to Wegner's choice of materials on the backrest and seat. The woven paper cord, a replacement for seagrass developed during World War II, had not been used in furniture before. However, Wegner was enthusiastic about the look of the material and its non-stretching and optimal durability, and so were generations after him. The CH25 Lounge Chair has remained

tremendously popular and has been in continuous production since 1950: a testament to Wegner's visionary approach.

It takes a skilled craftsman 10 hours and approximately 400 meters of paper cord to complete one seat and backrest by hand, using a particular technique resembling weaving, which is visible on both sides of the backrest. The striking result of this exacting process is an exceptional chair that is fascinating from all angles.

CH25 LOUNGE CHAIR

Frame: Oak, oil. Seat and backrest: Natural paper cord

The CH25 Lounge Chair is one of the first four chairs that Hans J. Wegner created exclusively for Carl Hansen & Søn when the collaboration began in 1949. It was considered revolutionary at the time because of the woven paper cord used on the backrest and seat.





Jason Statham is best known for playing the antihero in a wide variety of action films, including the *Transporter* trilogy and *Fast & Furious* blockbusters.

MALIBU BEACH HOUSE

Known for its fantastic surf and fine sand beaches, Malibu has long attracted celebrities seeking a quiet refuge from nearby Hollywood. After staying with a friend in the area, English actor Jason Statham – the star of countless action films, including the *Transporter* trilogy – also found himself captivated by the coastal town’s outdoor lifestyle. When a ramshackle surfing house covered in black cedar shingles caught his eye, Statham decided not only to purchase it, but to manage the interior design himself.

Under his direction, the 4,000-square-foot property was transformed into a comfortable family home that seamlessly blended existing architectural details with a decor heavily influenced by Scandinavian design. An admirer of Danish mid-century modern, Statham chose a selection of mostly wooden pieces that complimented a restful

BY JASON STATHAM

color palette of whites, creams, and taupes. Personal flourishes were added throughout, with logs used to line the living room’s shelves and black and white photos – including some of his own snaps – displayed in frames.

After opening up the layout, Statham sought to amplify its connection to the beachfront. In the living room, the focal point – a picture window framing the crashing waves beyond – was supported by understated furnishings that added a subtle sense of materiality and craftsmanship to the room. After commissioning a sprawling, custom-built sofa, Statham purchased two CH25 Lounge Chairs by Hans J. Wegner to accompany it. After covering the chairs in luxuriant sheepskins, he angled them towards the long horizontal window – providing the opportunity, after a day spent in the surf, to sit back and watch it.

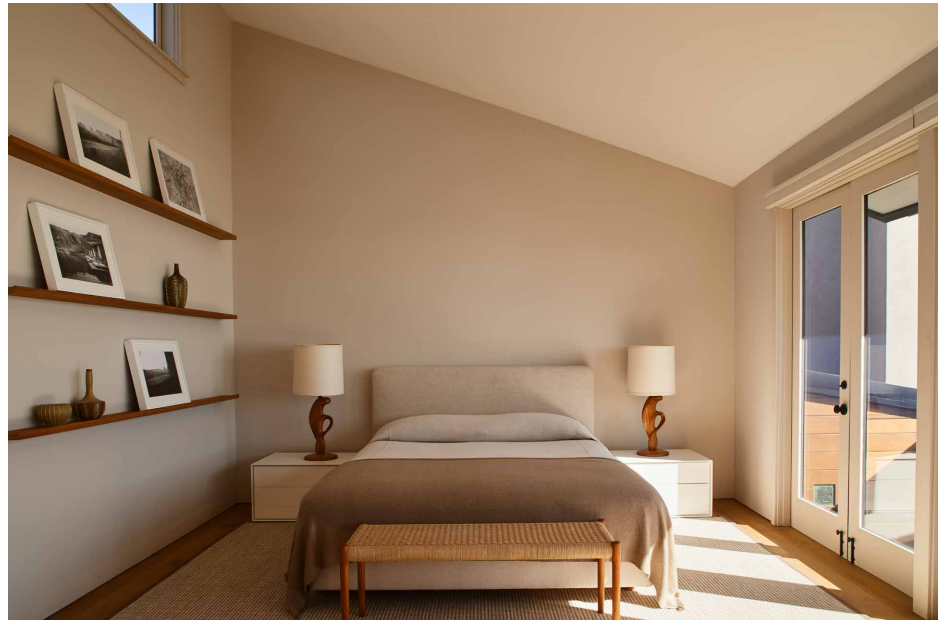


The CH25 to me is iconic functionality. It's built to last with a quality of materials that just get better with age.

Jason Statham



With the seaside climate to consider, Hans J. Wegner's CH24 Wishbone Chairs in oak were selected for their durability.



Photos: Samuel Frost
Portrait: Daniel Smith

SIGNATURE DETAILS AND SUBTLE INTRICACIES

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

After several decades, Carl Hansen & Søn brought the intricately detailed CH22 Lounge Chair back into production in 2016. The lounge chair features Wegner's characteristic armrests, an envelope-woven paper cord seat, and a distinctive back shell in form-pressed veneer with striking oblong cover caps. The chair's refined joinery is evident in the finger-jointed corners of the seat frame,

with the front legs locking into wooden wedges in a color contrasting that of the frame. Today, while parts of the production process have been modernized, the CH22 Lounge Chair is still manufactured as it was when Wegner oversaw initial production at the Hansen family facilities in 1950, with expert hand craftsmanship employed from assembly through to surface treatment and seat weaving.

CH22 LOUNGE CHAIR
Frame: Oak, oil. Back and armrest: Walnut, oil
Seat: Natural paper cord





BEAUTIFUL FROM ANY ANGLE

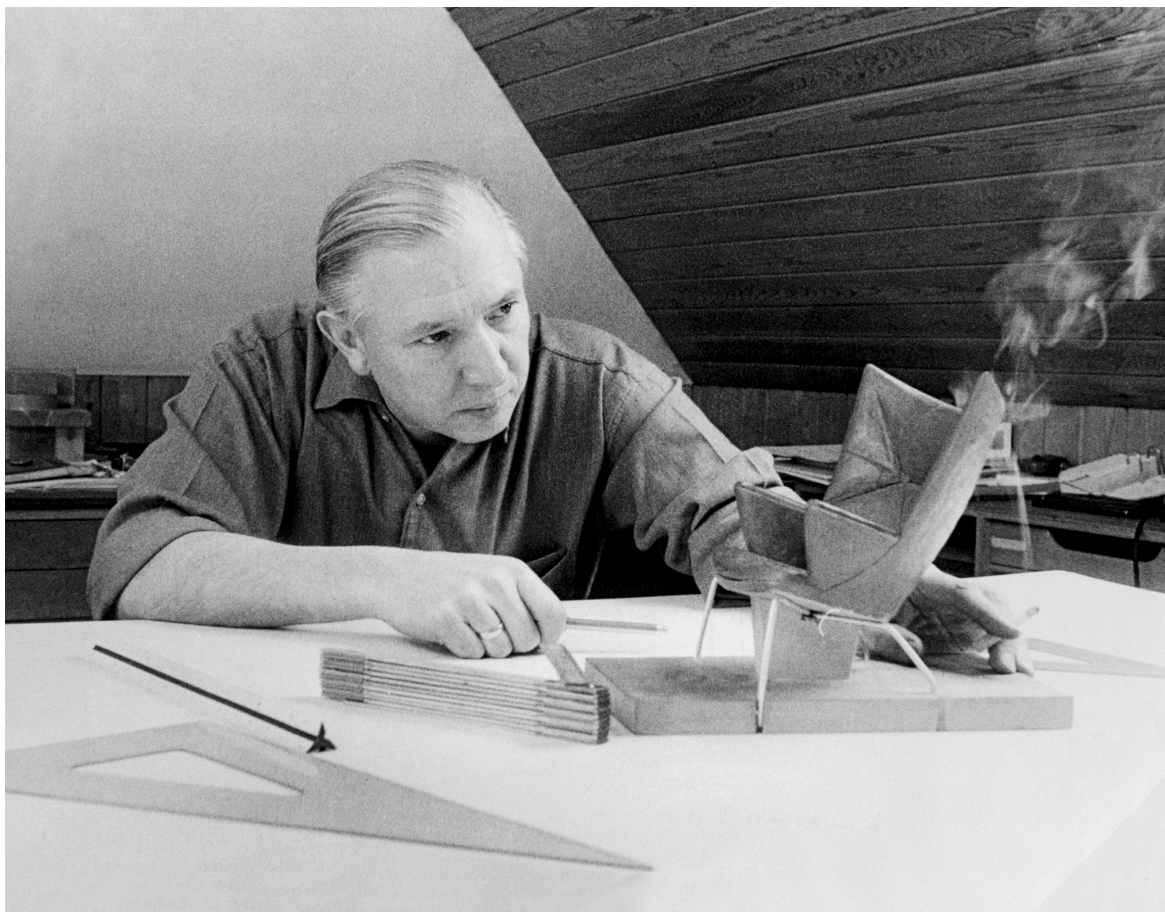


Hans J. Wegner's architectural expertise and absolute determination create the ultimate sense of proportion and balance.

When Wegner unveiled the design in 1963, many critics loved the avantgarde look, but the general public was more reluctant to accept its distinctive expression. Mixed reviews in the 1960s resulted in very limited production, but when Carl Hansen & Søn reintroduced the CH07 Shell Chair in 1998, it immediately won broad public admiration. The design's floating lightness is achieved through its wing-like seat and three arched legs. The chair's signature seat and backrest are created from form pressed veneer and upholstery, cradling the user in

generous comfort. The chair's legs are crafted in form pressed veneer, with the front legs made from a single piece, and all three legs splitting at their highest point, before coming back together and curving sharply downwards. This unique construction adds stability to the light and distinctive form. The Shell Chair is a clear manifestation of Wegner's belief that a chair should have no back side and should be beautiful from all sides and angles.

A SCULPTURAL STATEMENT



Distinctive to the eye with its complexity hidden beneath the surface, this unique design makes a bold statement while providing supreme comfort.

Hans J. Wegner's CH445 Chair, also known as the Wing Chair, is a fully upholstered easy chair that rests on a stainless steel frame. The armchair, with its distinctive lines and pleasant seating comfort, is a fine example of how a high-backed armchair should be according to Wegner. Under the upholstery there is a solid beech frame which gives the chair strength and durability. The seat and backrest are constructed to provide comfortable support for the back, shoulders,

neck, and head in different sitting positions. The slender, round stainless steel of the frame has front legs that tilt slightly forward while the rear legs protrude far backwards so that the chair, despite its reclining position, will not tip over. Four small steel cone shaped elements link the upper part of the chair with the frame. Each leg has a steel shoe attached to prevent the chair from sliding.

After establishing his own design studio in 1943, Hans J. Wegner went on to create a series of lightweight chairs for Carl Hansen & Søn that included the dramatic looking Wing Chair.

CH445 WING CHAIR
Seat and backrest: Divina Melange 471 fabric. Legs: Stainless steel





SOFT UPHOLSTERY SUPPORTED BY A SLEEK FRAME

Hans J. Wegner's remarkable CH468 is an invitation
to luxurious relaxation.

Hans J. Wegner's impressive CH468, called the Oculus Chair, was designed in 1960, but first put into production a half a century later.

The production history of Hans J. Wegner's CH468 Oculus Chair is a little out of the ordinary. While visiting Wegner's design studio, Carl Hansen & Søn became very interested in some photos and a small clay model of a 1960's Easy Chair. When Wegner's technical drawings of the chair were retrieved, and Carl Hansen & Søn was given the opportunity to study a full-size prototype of the chair manufactured in 1960, it became possible to start production of the Oculus Chair in 2010.

Oculus is the Latin word for eye and refers to the eye shaped stitching in the chair's back upholstery. The design works to ensure that the shoulder blades can fall back comfortably into the chair creating rest for both the neck and back.

The impressive upholstered upper chair shape is emphasized by the sleek looking stainless steel frame with sloping legs. With its sculptured silhouette and fine seating characteristics, the CH468 Oculus Chair will be the natural focal point in any room, both standing individually or in a group.

CH468 LOUNGE CHAIR

Frame and backrest: Cotton F3290001. Legs: Stainless steel

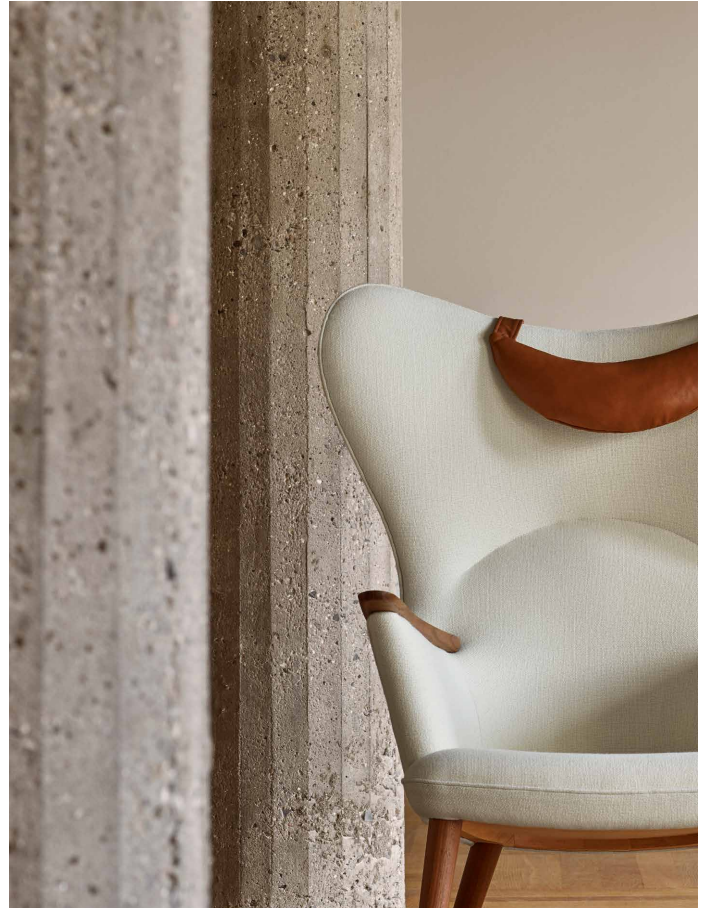
CHO08 COFFEE TABLE

Frame and tabletop: Oak, oil

Defined by a series of inviting curves that offer up a warm embrace, the CH78 Mama Bear Chair's special aesthetic character comes from the way it balances soft, rounded curves with dynamic geometries and fine details, such as the signature wooden 'claws' on the chair's armrests.



WELCOMING CURVES OFFER A WARM EMBRACE



With its thickly padded body, tapered legs, sloping armrests, and elegant, double curved backrest, the laid back and highly inviting CH78 Mama Bear Chair is one of Hans J. Wegner's most visually distinctive chair designs.

Affectionately known as the Mama Bear Chair, the lounge chair was originally introduced in 1954, and was an extension of Wegner's CH71 'Mini Bear' Chair (1952) and 'Papa Bear' Chair (1953) designs. Defined by a series of inviting curves that offer up a warm embrace, the CH78 Mama Bear Chair's special aesthetic character comes from the way it balances soft, rounded curves with dynamic geometries and fine details, such as the signature wooden 'claws' on the chair's armrests. This lightweight, modern lounge chair is both incredibly

soft and highly supportive, offering ergonomic comfort to the neck, back, and body which encourages rest and relaxation. Like all of Hans J. Wegner's furniture, the Mama Bear Chair contains a number of refined design elements, including: crescent-shaped stitching in the centre of the backrest to ensure both solid padding and resilience in the design, precision upholstery work throughout, and durable legs and armrests expertly handcrafted from either oak or walnut.

A SLIMLINE FRAME IDEAL FOR A SMALLER HOME

The sculptural design of the expertly crafted CH72 Sofa features an upholstered frame and slender legs from solid wood.

Hans J. Wegner designed the CH72 Sofa in 1952, drawing on expertise in cabinetmaking and upholstery. The result is a finely crafted, fluid design that appears as striking today as it did over half a century ago.

A beautifully crafted fusion of aesthetics, function and comfort, Hans J. Wegner's CH72 Sofa was first presented in 1952 at the Danish Furniture Design exhibition in Copenhagen. Featuring compact proportions and a slimline frame, the two-seater sofa is perfectly suited to a smaller home. Its flowing form is also a pleasure to behold from all angles, making it an ideal choice for an open-plan space.

A thorough understanding of craftsmanship and upholstery allowed the iconic Danish designer to conceive this sofa, the design of which is realized with a series of complex techniques – in particular, where the fabric meets the slim wooden armrests.

The CH72 Sofa is characterized by a sculptural, fully upholstered frame, a loose seat cushion, and elegant tapered legs in solid wood. The armrests and legs are available in oak and walnut with various finishes, while upholstery fabrics come in an array of colors and textures.



CH78 MAMA BEAR CHAIR
Frame: Oak oil. Body: Hallingdal 130 fabric

MO320 FLOOR LAMP
Painted steel, white

CH72 SOFA
Frame: Walnut, oil. Body: Remix 133 fabric

CHO08 COFFEE TABLE
Tabletop and legs: Oak, oil



AN ELEGANT PIECE FOR EVERYDAY USE

Simplicity perfected. The honest construction allows for complete rest and perfect functionality.

Hans J. Wegner created the CH53 Footstool in 1965 and it clearly demonstrates his passion for both craftsmanship and everyday functionality. With a solid wood frame and a hand-woven paper cord seat, the footstool's simple and elegant form makes it an ideal

complement to the CH44 Lounge Chair, but is also elegant in its own right for the hallway, bedroom, or kitchen. The CH53 Footstool is available in two heights, and the low version complements the CH44.

CH53 FOOTSTOOL
Frame: Oak, oil
Seat: Natural paper cord

CH53 FOOTSTOOL
Frame: Oak, black
Seat: Natural paper cord





PREMIUM MATERIALS ELEVATE THIS PRACTICAL PIECE

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

Simple and practical, this compact bar stool, designed by Hans J. Wegner in 1985, combines solid wood, leather and stainless steel to beautiful effect. Decades later, it remains an ideal fit for modern kitchens, creating an inviting and stylish gathering spot with its soft, organic silhouette and comfortable leather upholstered seat.

The design is available in two sizes to suit various functions and interiors: the taller, bar-height CH56 and the smaller, counter-height CH58. The CH56 and CH58 Bar Stools are light and easy to move around a room. The metal ring ensures both stability and comfort for resting your feet. Simply choose the height best suited to your needs.

CH58 BAR STOOL

Frame: Oak, oil, stainless steel. Seat: Thor 332 leather





Founded by Thomas Geerlings in 2006, Framework Studio has offices in Ibiza, Paris, and Amsterdam.

DB11

For Dutch design firm Framework Studio, a building's history forms the foundation of any project. In the instance of DB11 – a family home located in Amsterdam's upscale Oud-Zuid neighbourhood – this meant understanding more about 'Amsterdamse School.' Built in 1938, the property embodied many of the architectural movement's characteristics, with a brick facade, wooden window frames, and red roof cladding.

"We do research in the archives to understand more about the architect who built the building and to see the way he used materials, textures, light, and routing," says Framework Studio founder Thomas Geerlings of their creative process. "Then we go to the drawing board and design with this heritage in the back of our mind."

In the instance of DB11, this meant using materials that felt cohesive with the house's origin. Focusing on oak, plain plaster, and natural

BY FRAMEWORK STUDIO

stone, the result was a light and contemporary interior that remains connected to the traditional building materials first used to construct it in the 1930s. The surrounding environment also played a key role in the design, with the lush greenery outside reflected in tactile fabrics and an organic color palette.

In the kitchen, Geerlings sought to establish balance between the hard angles of the island's stone countertop and the painted oak cabinets and the comfort brought by natural materials. He selected the CH58 Bar Stools by Hans J. Wegner precisely for the gentle contrast that their elegant walnut frames and padded leather seats offered. "We looked for a simple design that played with the rigid lines of the kitchen," he explains. "The stools had to soften the materials and the colors used."

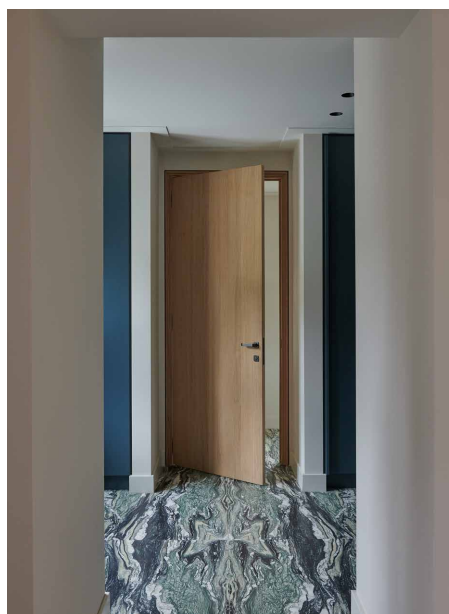


The sleek metal ring, the slightly asymmetric legs, and the small but comfortable leather cushions give the CH56 Bar Stool an inner balance.

Thomas Geerlings



Framework Studio includes a historical context to their contemporary interiors.



AN INTERPLAY BETWEEN FORM AND FUNCTION

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

Hans J. Wegner designed the CH825 Credenza in 1959 as one of the several credenzas that, with their calm appearance and functional interior became sought after at auctions many years later. In 2014, Carl Hansen & Søn relaunched one of these credenzas, CH825.

When the two roller shutter doors on the credenza are slid to one side and behind the interior backing, the interior of the credenza

is fully accessible. If the credenza is closed, the doors form a calm, continuous veneer surface with the vertical grain texture. As a grip, a vertically placed piece of wood is attached through a thin, square steel plate to the solid vertical front edge of the door. The interior of Wegner's CH825 Credenza is fitted with a combination of shelves and pullout trays, which as a starting point, provide useful and diverse storage space. The shelves can be adjusted as needed.

CH825 CREDENZA
Frame and legs: Oak, white oil

CH24 WISHBONE CHAIR
Frame: Beech, soap. Seat: Natural paper cord

BT1001 PENDANT LAMP
Painted steel, dark green



The designs that Carl Hansen & Søn inherit are produced using the same hand-crafted techniques they were first created with. Each technique has evolved as new materials were pioneered and designers developed their own signature styles.

Weaving has been a cornerstone of Danish craftsmanship for several hundred years. Danish chairs from the 18th century featured seats made from twisted straw and, the following century, rattan became a popular material. During World War II, and in the years that followed, shortages caused designers – like Hans J. Wegner – to search for materials that were more readily available.

The result of this innovation was paper cord, a natural material now closely associated with the Danish Modern period. Beloved for its strength, the paper cord we use today is sourced from sustainable Swedish forests and woven by hand in a variety of styles at the Carl Hansen & Søn factory.



ENVELOPE WEAVING

In 1966, Hans J. Wegner used envelope weaving to craft the paper cord seat of the CH53 Footstool.

WEAVING

FRENCH WEAVING



Ever since Kaare Klint's Faaborg Chair was designed in 1914, its elegant backrest has been crafted from Indonesian cane with a 'French weaving' technique that has existed for hundreds of years. This intricate process sees each small hole fixed with a piece of string and then closed by hand by a craftsman over the course of 20 hours.



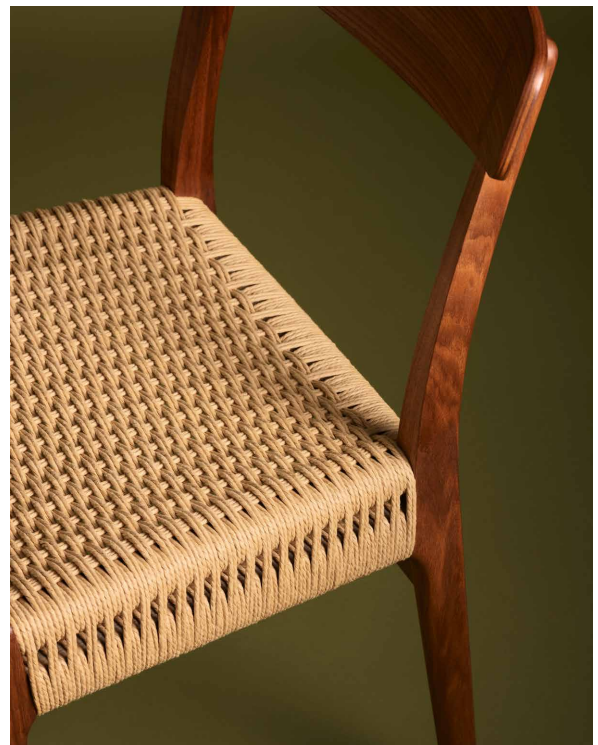
DOUBLE WEAVING

The paper cord backrest and seat of Hans J. Wegner's CH25 Lounge Chair require 10 hours of dedicated work to achieve their exacting design.



ENVELOPE WEAVING

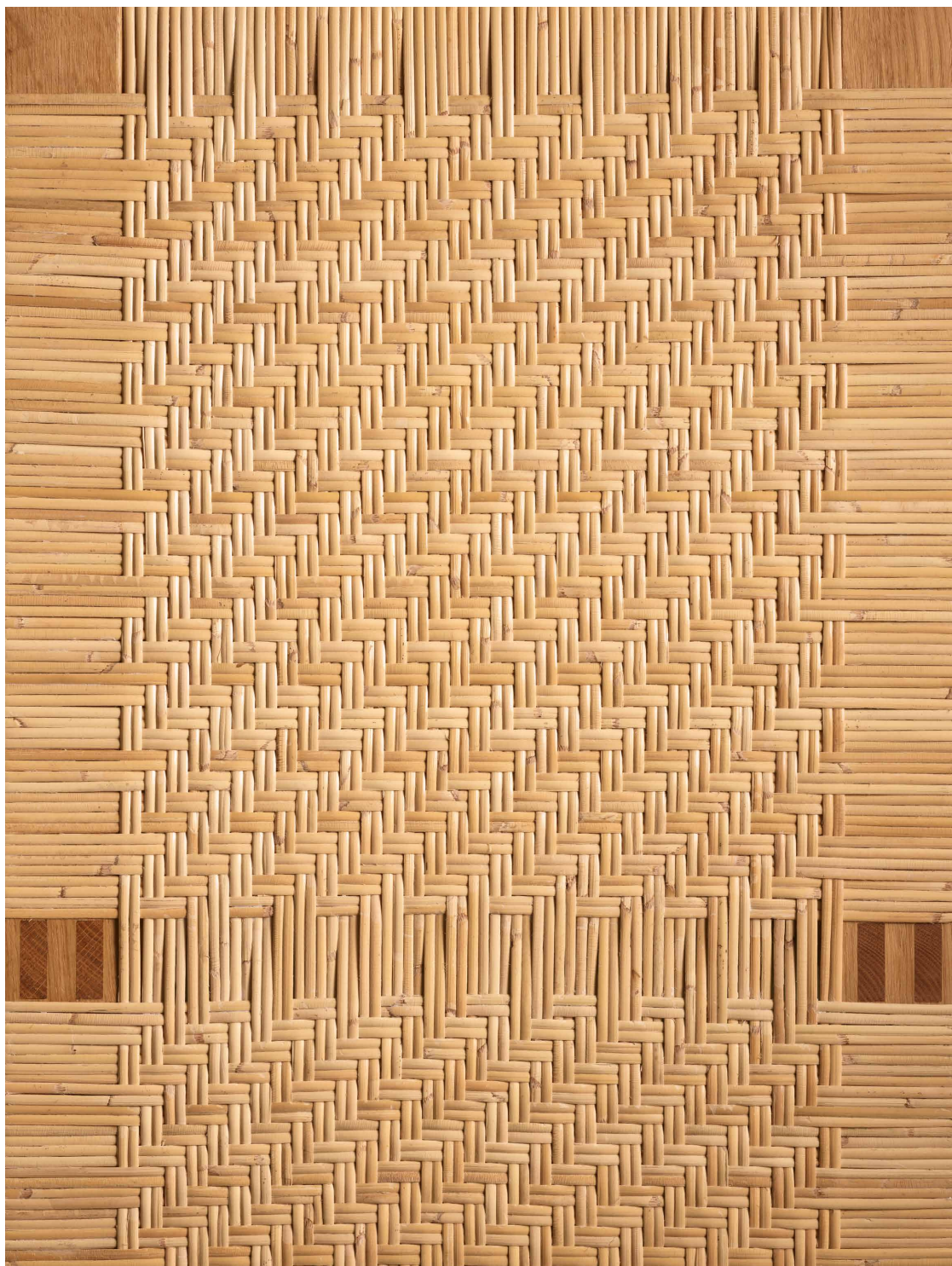
In 1949, Hans J. Wegner adapted an existing technique known as 'envelope weaving' to paper cord when designing his iconic CH24 Wishbone Chair. It went on to become a trademark for the Danish designer.



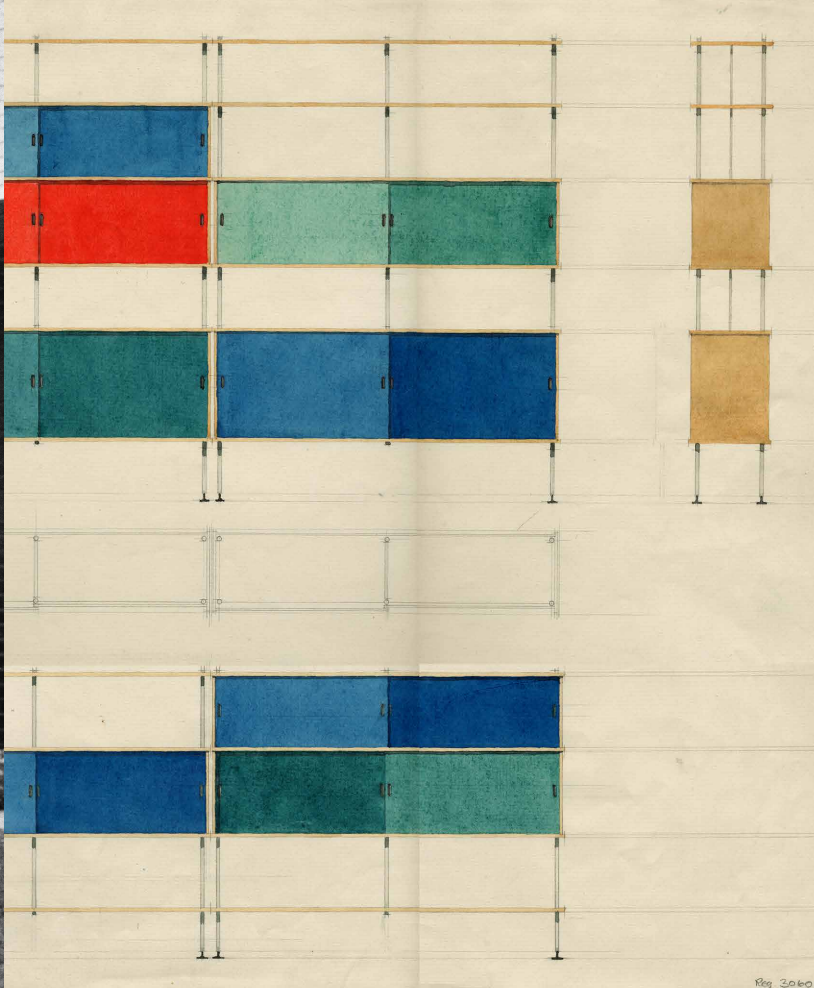
DOUBLE WEAVING

Hans J. Wegner also developed the 'Danish weaving' technique, a double weaving pattern seen on the CH23 Dining Chair.

CANE WEAVING



The BMO488 Table Bench by Børge Mogensen features a double-woven cane wicker surface that sits on top of its solid oak frame. While the bench's slender design strips away any superfluities, this intricate criss-cross design adds a subtle decorative element to its quiet simplicity.



Top left: Known as 'the people's designer,' Børge Mogensen insisted on designing quality furniture that was within people's reach. With this guiding philosophy, he became a prominent figure of the Danish Design Movement.

Top right: The color scheme for the BM0253 Shelving System's cabinet doors was carefully selected to honor the designer's original drawings, and was chosen with the help of Børge Mogensen's family.

Bottom right: The BM0253 Shelving System and BM0885 Daybed as seen at Xavier Corbero's labyrinth home near Barcelona.



BØRGE MOGENSEN

With people at the centre of his design philosophy, Børge Mogensen's furniture not only allowed for change, but encouraged it. This is modern design at its best: deceptively simple, meticulously crafted, and more than ready to adapt to whatever changes life brings.

1914 – 1972

In line with the core concepts of Danish Design, Børge Mogensen's central ambition was to design simple and functional wooden furniture for private and public spaces. Throughout his life, Mogensen swore by the combination of solid wood (particularly oak, pine, and beech) and leather, and, as a rule, his work avoided unnecessary adornments.

After completing his training as a cabinet maker in 1934, Mogensen studied furniture design at the Copenhagen School of Arts and Crafts and the Royal Academy of Fine Arts. As a student of Kaare Klint, Mogensen was inspired by Klint's straightforward approach.

And while both men believed a successful design should always radiate calmness and functionalism, Mogensen's work placed considerable emphasis on furniture for informal interior spaces.

Later in life, Børge Mogensen taught design at the Royal Academy and participated in the annual Copenhagen Cabinetmakers' Guild furniture exhibitions. In 1948, along with his friend Hans J. Wegner, Mogensen entered the International Competition for Low-Cost Furniture at the Museum of Modern Art in New York. Just before his death in 1972, Mogensen was appointed Honorary Royal Designer for Industry at the Royal Society of Arts in London.

INSPIRED BY A HUNTING CABIN, MADE FOR A HOME

Børge Mogensen's furniture designs are renowned for their subtlety, with an emphasis on functional flexibility and the use of high quality natural materials. The BM1106 Huntsman Chair is no exception to this rule.

Designed for the 1950 Copenhagen Cabinetmakers' Guild Exhibition, the rugged elegance of the Huntsman Chair helped to define Mogensen's distinctive style. Originally crafted from smoked oak and saddle leather – two of Mogensen's preferred materials at that point in his career – the robust Huntsman Chair made its mark on the 1950 Guild Exhibition and represents a key moment in the designer's legendary career.

With the Huntsman Chair, Mogensen created a chair that is at once aesthetically timeless and sublimely comfortable. But, it is in the

details of this design that Mogensen's training as a cabinet maker becomes evident. The chair's elegant wooden frame, rounded armrests, angled legs, and contrasting mortise and tenon joints demonstrate the architect's passion for craftsmanship. In addition to precision woodwork, the Huntsman Chair also features premium saddle leather, exquisite details, and an adjustable backrest.

Designed alongside the BM1160 Hunting Table, Børge Mogensen's Huntsman Chair works as both a companion to the Hunting Table or as a stand-alone lounge chair.

BM1106 HUNTSMAN CHAIR
Frame: Oak, oil. Seat and backrest: Cognac saddle leather



CLASSICAL DESIGN MEETS FUNCTIONALIST CONSTRUCTION





With its elegant, organic form and functionalist construction, this timeless design is the result of exquisite craftsmanship.

Once a student of Kaare Klint, Børge Mogensen is one of the most influential designers from the period now dubbed the Golden Age of Danish Design. Throughout his career, he drew on classical aesthetics while combining functional principles with clean and accessible design. Originally created in 1950 for the Copenhagen Cabinetmakers' Guild Furniture Exhibition – for which a 'Hunting Cabin' theme was chosen – the BM1160 Hunting Table embodies Mogensen's functionalist approach.

Demonstrating the designer's strong affection for wood, his architectural expertise and his keen eye for craftsmanship, the table's form is simple yet elegant. Its slim veneer tabletop features rounded corners with edges in solid wood, while signature mortise and tenon joints on the angled trestle legs accentuate its high-quality construction.

Despite the lightness of the design, the Hunting Table is incredibly stable due to its diagonal brace bars, which are mounted between the frame and the tabletop – a utilitarian detail that both honors the inspiration and reflects Mogensen's flair for balancing aesthetics and functionality with aplomb.

BM1160 HUNTING TABLE
Tabletop and legs: Oak, oil, stainless steel

BM1106 HUNTSMAN CHAIR
Frame: Oak, oil
Seat and backrest: Cognac saddle leather

BMO253 SHELVING SYSTEM
Frame: Oak, oil. Door: Oak, oil, grey
Legs: Powder coated steel, black

MO330 PENDANT LAMP
Painted steel, black



A DECEPTIVELY SIMPLE DESIGN HANDCRAFTED IN DENMARK



At the Copenhagen Cabinetmakers' Guild Furniture Exhibition of 1958, Børge Mogensen introduced the world to a daybed design that embodied the architect's 'building furniture' concept, which allowed for and encouraged individual furniture pieces to be built upon over time.

As families grew and people's needs changed, the daybed could stand alone in a space or be arranged in series to create a larger sofa or bed. In the years following the 1958 exhibition, Mogensen would continue experimenting with the daybed, revising and updating this popular and multi-functional design several times.

The BM0865 Daybed is developed in close collaboration with Børge Mogensen's family. This deceptively simple design is handcrafted in Denmark and is constructed with solid oak, elegant cabinetry joints, and premium cushions upholstered in high quality fabric.

BM0865 DAYBED

Frame: Oak, oil

Seat: Canvas 2 col. 244 fabric

BM0448 TABLE BENCH

Frame: Oak, oil. Top: Cane

MO320 FLOOR LAMP

Painted steel, white

The original Børge Mogensen daybed at the Copenhagen Cabinetmakers' Guild Furniture Exhibition of 1958.

Photo: Jesper Høem







A MULTI-PURPOSE PIECE



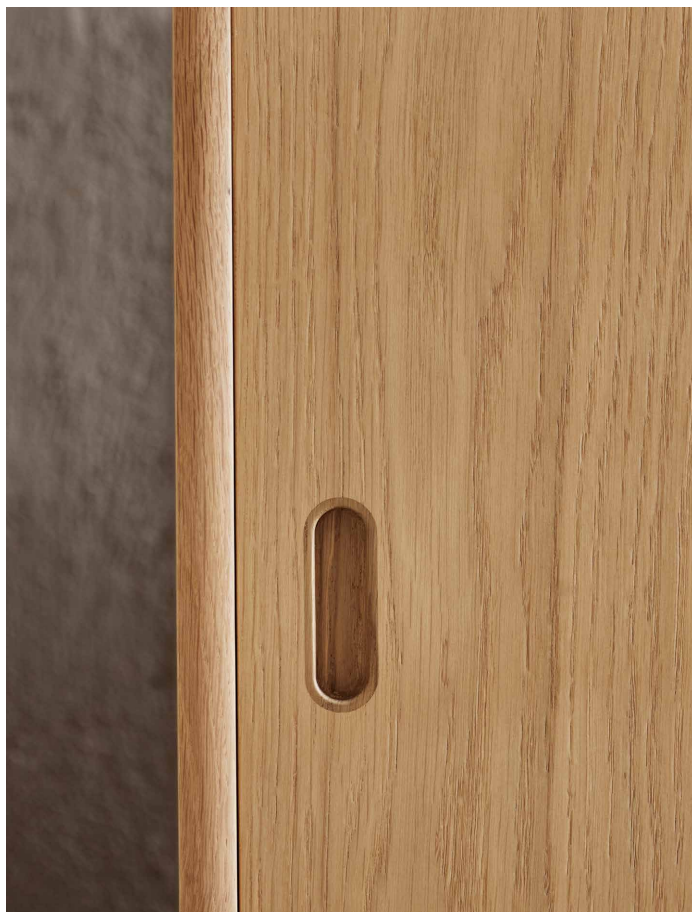
The BMO488 Table Bench was originally designed in 1958 by Børge Mogensen. It is expertly crafted in oak heartwood with a supportive, double-woven wicker seat. The soulful, standalone piece is just as appropriate as a bench in an entrance hall or at the end of a bed as it is in the living or dining room as a coffee or side table.

Versatile, timeless and carefully crafted, the BMO488 Table Bench was originally created to complement the BMO865 Daybed. The multi-functional piece forms part of Mogensen's 'building furniture' concept – enduring furniture that could be added to and adapted over time in response to changing needs and living situations. The Table Bench is crafted in solid oak, where the dense and flawless inner portion of the trunks known as heartwood is skillfully shaped with traditional cabinetry joints and rounded edges that repeat in the

legs and rails. Topped with wicker, the durable and decorative design will look beautiful for generations to come.

The BMO488S Table Bench is a shorter version of the BMO488, with the same characteristic woven seat, understated details and precise craftsmanship. Its more modest dimensions can easily be combined with its predecessor to create one fluid piece of furniture, but it also serves as an independent piece that exudes wellbeing wherever it is placed.

AN ENDURING STYLE FOR CHANGING NEEDS



In 1953, the Danish architect Børge Mogensen designed a flexible, module-based shelving system for Søborg Furniture Factory, but Mogensen's system was never put into production.

The BMO253 Shelving System is a continuation of Mogensen's building furniture concept, which centred on the idea that furniture should be simple enough to endure aesthetic trends while, at the same time, be flexible enough to respond to the changing needs of people and the spaces they inhabit.

Much like Mogensen's BMO865 Daybed and BMO488 Table Bench, the BMO253 Shelving System is built with unparalleled craftsmanship and is designed with a high degree of flexible functionality in mind. The Shelving System consists of wooden shelves that feature elegantly rounded edges and cabinets with

sliding doors that feature intricately milled handles. The color scheme for the cabinet doors was carefully selected to honor the designer's original drawings, and was chosen with the help of Børge Mogensen's family.

The interchangeable elements of the system come in varying sizes, so that custom solutions can be assembled and adapted to meet the individual needs of the user. The Shelving System is a furniture piece that can be added to, adjusted, and reimagined over time and can, therefore, adapt as it is moved from space to space, extending its useful function for many years to come.

Detail of the BMO253 Shelving System's intricately milled cabinet handles.

BMO253 SHELVING SYSTEM

Frame: Oak, oil, redbrown. Legs: Powder coated steel, black

The Shelving System is a continuation of Mogensén's byggemøbler (or 'building furniture') concept, which centred on the idea that furniture should be simple enough to endure aesthetic trends while, at the same time, be flexible enough to respond to the changing needs of people and the spaces they inhabit.





BM0253 SHELVING SYSTEM

Frame: Walnut, oil. Door: Walnut, oil, blue, black
Legs: Powder coated steel, black

BM0865 DAYBED

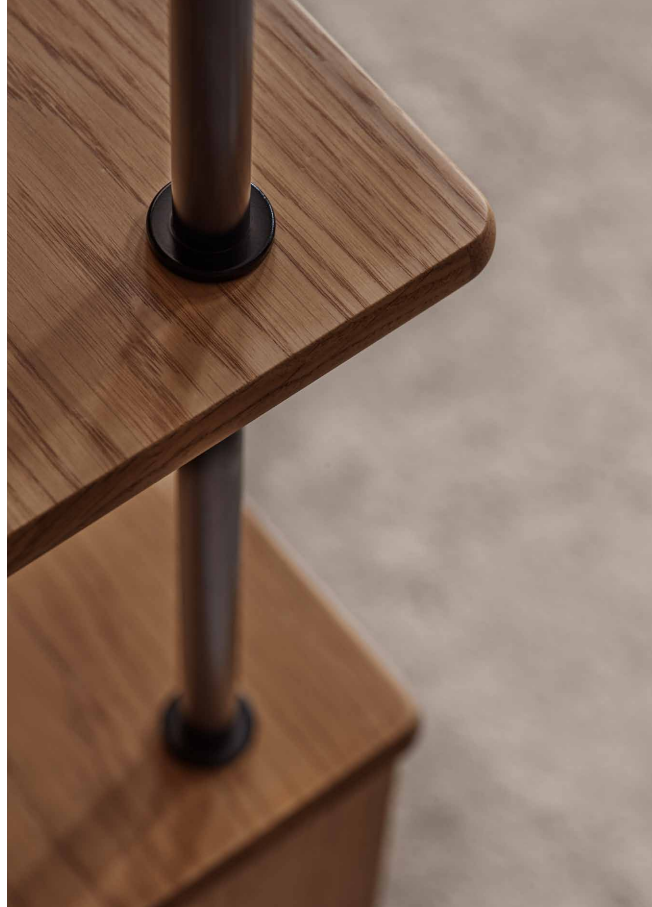
Frame: Oak, oil. Seat: Canvas 2 col 244 fabric

AJ52 SOCIETY TABLE

Tabletop: Freja 2002 leather. Drawers: Walnut, oil
Legs: Stainless steel

MO310 TABLE LAMP

Painted steel, black



The BM0253 Shelving System features wooden shelves with elegantly rounded edges.

SPACE-SAVING OUTDOOR SOLUTIONS



Originally developed in the late 1960s, Danish furniture designer Børge Mogensen's Outdoor Series was created as a lightweight, space-saving solution for the balcony of the designer's own home. When not in use, Mogensen's clever, utilitarian pieces can be folded up and stowed away or hung onto a wall as a decorative feature.

Like all of Børge Mogensen's furniture designs, the Outdoor Series combines functional strength with natural materials and a timeless aesthetic. Featuring a number of carefully crafted details that point to Mogensen's background as a cabinetmaker, the Outdoor Series features clear stylistic references to the American Shakers and to 19th Century English furniture design.

The Outdoor Series is made from solid, FSC-certified teak. The series consists of a deck chair with cushion and footstool, a side table, a tray, a dining table with matching chairs, a table and bench set, and a matching wall mount. The cushion for the deck chair, the seat of the chair, and the footstool are upholstered with Sunbrella performance fabrics.

With its unique folding feature, the BM1871 Bench and BM1771 Table have been thoughtfully designed to be moved and stored with ease.

BM1871 BENCH

Top and frame: Teak, untreated

Cushion: Heritage Papyrus 18006 fabric

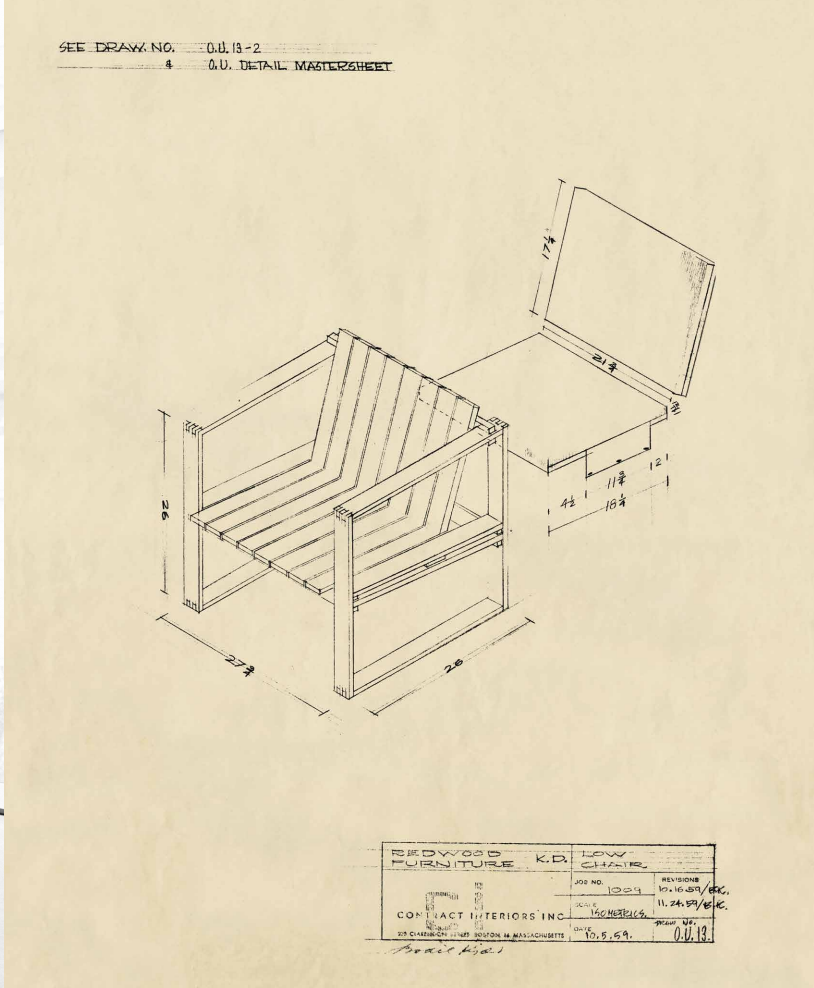
BM1771 TABLE

Tabletop and frame: Teak, untreated









Top left: Throughout her career as a professor and architect, Bodil Kjær traveled the world to gather knowledge, collecting methods and materials that could be used to realize her ideas for functional furniture.

Top right: The original drawings for the BK11 Lounge Chair from 1959.

Bottom right: The BK15 Dining Table and BK10 Dining Chair in teak, shot at the Neuendorf House in Mallorca – a vacation home designed by John Pawson and Claudio Silvestrin in 1987.



BODIL KJÆR

A CUBIST-INSPIRED SERIES

Inspired by the bold geometries of Cubism and guided by the principles of human scale and aesthetic balance, architect Bodil Kjær's iconic Indoor-Outdoor Series was conceived as a collection of harmonious, contemporary architectural elements that would relate to their immediate surroundings, whether in or out of doors.

Six decades after the initial launch of Kjær's Indoor-Outdoor Collection, Carl Hansen & Søn has now added this timeless series to its collection of design classics. Today, the collection is being produced for the first time in solid, FSC-certified teak – a durable wood species which can withstand a wide range of weather conditions and will develop a beautiful patina over time.

The Indoor-Outdoor Series comprises a lounge chair, a small table, a dining table, a dining chair, a two-seater bench, a swing seat, and a sunbed. All seats, chairs, and beds can be supplied with slender cushions made from weather-resistant Sunbrella fabric.

Born 1932

Bodil Kjær grew up on her family's ancestral farm near Horsens, Denmark, a home shaped by an appreciation of quality and aesthetics, a respect for nature, and an interest in societal dynamics. After completing her schooling, she spent a year in the UK where she became interested in furniture and design. Upon return, Kjær took up interior design studies under the tutelage of prominent figures such as Finn Juhl and Jørgen Ditzel.

Having honed her design skills in the US via the American Scandinavian Foundation, Kjær created several furniture pieces, or architectural elements, as she prefers to call them. She has always been preoccupied with how to construct furniture from a purely

technical perspective – from the inside out, rather than based on form.

In 1960, Kjær established her studio in Copenhagen, creating showrooms, offices and exhibitions. Five years later she moved to London for further studies at the Royal College of Art and the Architectural Association School of Architecture. She remained there until 1979, working as a senior architect at the engineering company, Arup, on office, factory and university building projects. Kjær has been a guest lecturer and visiting professor at many leading architecture schools in Denmark, the UK and the US. Today she lives in the East Jutland region of Denmark.





Nordic woodworking can be traced back to the Bronze Age. These simple log structures evolved into the Viking's impressive wooden longships. In the 17th century, Nordic settlers used their expert carpentry skills to build the early European colonies in the US.

Every Carl Hansen & Søn piece is meticulously finished using traditional carpentry techniques that represent the best of Danish furniture-making's long lineage, from century-old cabinetmaker joinery, to woodturning on a lathe.

While these techniques serve a purpose, some designers decide to be decorative with them. Many of Hans J. Wegner's chairs incorporated an elegant cruciform cover cap on the backrest that provided an ornamental solution to hiding the sight of screws. And Børge Mogensen often chose to accentuate the joints on his pieces in contrasting wood. Even the smallest detail, they proved, could be beautiful.



BRIDLE JOINERY

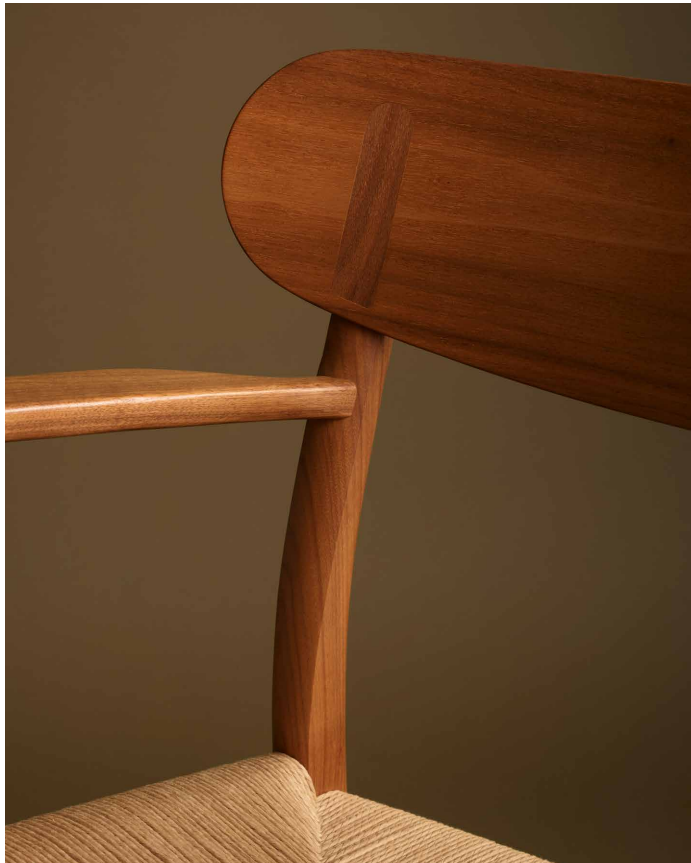
Used to form a corner of Børge Mogensen's BM0865 Daybed, the bridle joint is made from contrasting wood to highlight its handcrafted expression.

CARPENTRY

FLUSH JOINERY



Many carpentry hours were spent on Ole Wanscher's T-Chair, which requires smooth transitions in the joints to achieve its light expression. To create the century-old joinery used in most of our pieces, a CNC machine is used to cut the wood, providing the necessary precision to create a perfect fit. Then, it is polished, sanded, and glued by hand, with expert tweaks to ensure a seamless joint.



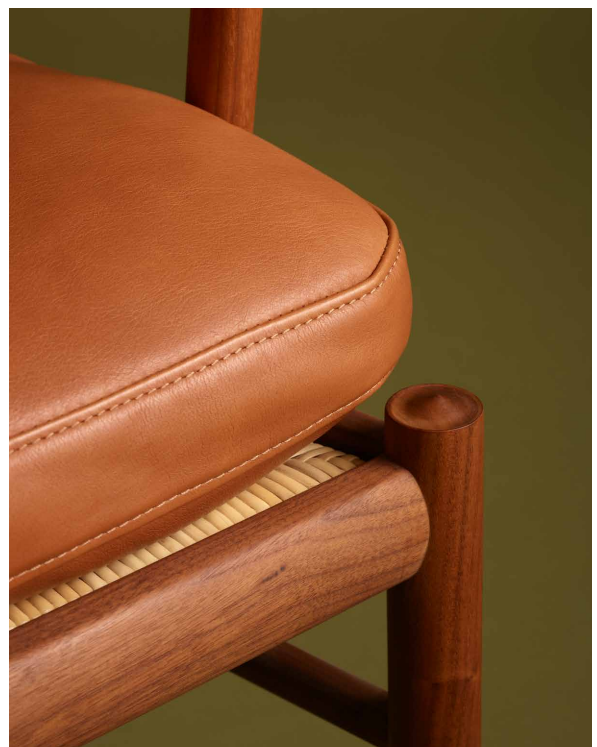
WOOD INLAYING

Hans J. Wegner's CH26 Dining Chair features an elegant wood inlay on the backrest that transforms a highly functional element into a sophisticated detail.



DOVETAIL JOINERY

Known for its strength, dovetail joinery is commonly used in cabinet-making. The FK63 Bookcase System, designed by Preben Fabricius and Jørgen Kastholm, highlights these thoughtful details.



WOOD TURNING

The OW149 Colonial Chair by Ole Wanscher uses a wood lathe to form the distinctive knobs that sit atop its roundwood timber legs.

PLYWOOD MOULDING



First unveiled in 1963, Hans J. Wegner's CH07 Shell Chair was too avant-garde for the general public. Made from moulded plywood, the wing-like seat and curved backrest are created from multiple veneer layers that are glued together through heat and pressure. When Carl Hansen & Søn reintroduced it 36 years later, the strength, lightness, and comfort achieved by its plywood moulding made it immensely popular with a new generation.



FH429 SIGNATURE CHAIR
Frame: Oak, oil. Seat and backrest: Sif 98 leather

FH430 SIGNATURE FOOTSTOOL
Frame: Oak, oil. Seat: Sif 98 leather

A SIGNATURE DESIGN

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

As the last piece of furniture Frits Henningsen designed and produced, the FH429 Signature Chair crowned his life's work and consummated his legacy as one of Denmark's greatest furniture designers.

A cabinetmaker who held his profession to very high standards, Henningsen always manufactured his own designs. He often began the process by creating a small model – in this case, using modeling clay and toothpicks. The frame was then manufactured in his Copenhagen workshop, undergoing months of testing and adjustments before Henningsen was content with the result. After the chair was completed in 1954, fewer than 20 pieces were produced. Carl Hansen & Søn reintroduced the design in 2015.

Over the course of his career, Henningsen's work evolved towards increasing simplicity, with the Signature Chair becoming his purest, most pared-down design. His interest in achieving comfort and elegance through the use of graceful, curved lines is apparent in this final project. Its soft, inviting shapes and floating armrests create a simple, organic form that calls for quiet contemplation.

The FH429 Signature Chair is available with the matching FH430 Footstool for added comfort.

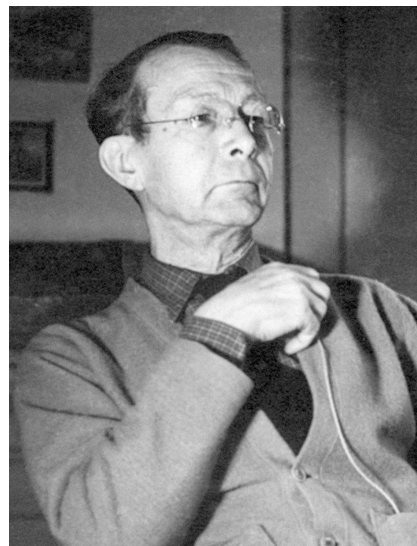
1889 – 1965

Renowned as an uncompromising designer, Frits Henningsen viewed quality craftsmanship as essential, and unlike most cabinetmakers, always designed his own furniture pieces.

As a young man, Henningsen was greatly influenced by Kaare Klint, one of his teachers at the technical college he attended before becoming a carpenter's apprentice. Upon completing his apprenticeship in 1911, Henningsen traveled through Europe to gather experience and inspiration, working in Germany, France, and Great Britain before returning to Copenhagen in 1915. At this time, Henningsen opened his own furniture workshop, drawing on

customer input to better understand what people really wanted and needed from their furniture.

As a member of the Copenhagen Cabinetmakers Guild, Frits Henningsen gained recognition for his perfectionist style and vibrant personality. His work reinterpreted traditional forms from other periods in a more modern and organic way. Like the work of Kaare Klint and Ole Wanscher, Henningsen's oeuvre is rooted in classic craftsmanship with a design expression that has broad appeal – a combination that is embodied in both his FH419 Heritage Chair and his final design, the FH429 Signature Chair.



Frits Henningsen's functionalist design style resulted in a timeless body of work that remains highly relevant today. For Henningsen, it was the furniture – not the designer – that deserved the public's attention, which is one reason why Henningsen never achieved the same level of notoriety as many of his contemporaries.

FRITS HENNINGSEN



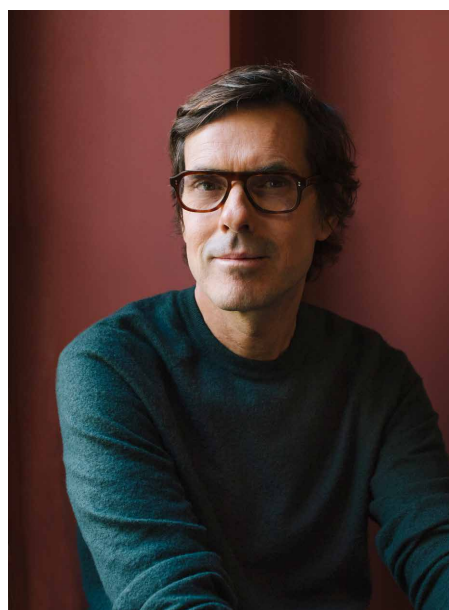
CRAFTED FROM SOLID WOOD AND PREMIUM TEXTILES

Designed by Danish cabinetmaker Frits Henningsen, the FH436 Coupé Sofa is a masterpiece of early modern design that remains as intriguing today as it was when it was introduced to the public in 1936.

First presented at the Copenhagen Cabinetmakers' Guild Furniture Exhibition, the FH436 Coupé Sofa demonstrates Henningsen's artistic sensibilities, his unique sense of proportion, and his vision of modern furniture design. The sofa's shoulder-height profile, angled rear legs, and elegant armrests also reveal Henningsen's deep understanding of materials and the importance of quality craftsmanship.

The Coupé Sofa has been recreated according to the precise measurements of Henningsen's original design and is handcrafted in solid wood and with premium textiles, cushions, and fittings. Every detail of Frits Henningsen's remarkable Coupé Sofa is crafted with a level of careful, uncompromising attention to detail that honors the designer's legacy and creative vision.





Pierre Yovanovitch started his career with fashion legend Pierre Cardin before founding his Paris-based design atelier in 2001. He is known for his love of superior craftsmanship and high art.

CHÂTEAU DE FABRÈGUES

Legendary designer Pierre Yovanovitch embarked upon his most ambitious project yet when he purchased a sprawling estate in the South of France in 2009. After spotting an advertisement for the property in a real estate magazine, he decided to visit out of curiosity – then promptly purchased the dilapidated 17th-century chateau, which came with a series of farm buildings and 90 acres of woodland.

Three years of extensive renovations resulted in a magnificent home that showcases Yovanovitch's ability to bring his signature haute couture aesthetic to historic spaces. Inside the chateau, original limestone flooring, ornate fireplaces, and elegantly sculpted plaster ceilings lent a grandeur that Yovanovitch was at pains to preserve. But these stately flourishes were tempered with a primarily pastel-colored palette that saw walls painted in soft, custom-made pinks

BY PIERRE YOVANOVITCH

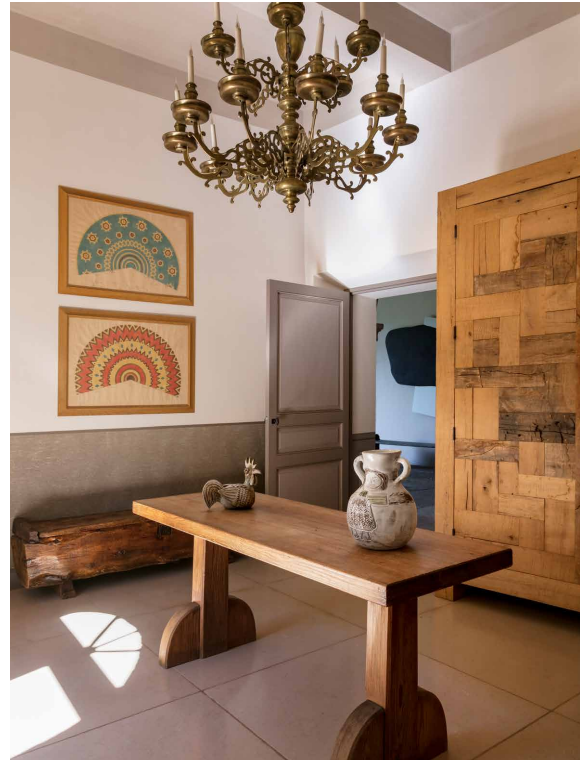
and grey and an emphasis on natural materials, like wood and stone, that reflected the property's agricultural origins.

Yovanovitch decided to treat the project like a family home that had been passed down through the generations. This allowed him to insert new elements – like a formidable collection of contemporary art – even as the house retained its authentic character. This attitude was applied to furniture, too. In the hall, the precise Danish craftsmanship of Frits Henningsen's Coupé sofa in leather and mahogany provided a subtle contrast against the walls' traditional panelling.

"In terms of form, the Coupé sofa is quite refined and classic though its structure is incredibly strong and enduring," explains Yovanovitch. "This intersection of subtlety and strength is inspiring to me as a designer and this piece was such a seamless aesthetic fit in my home."

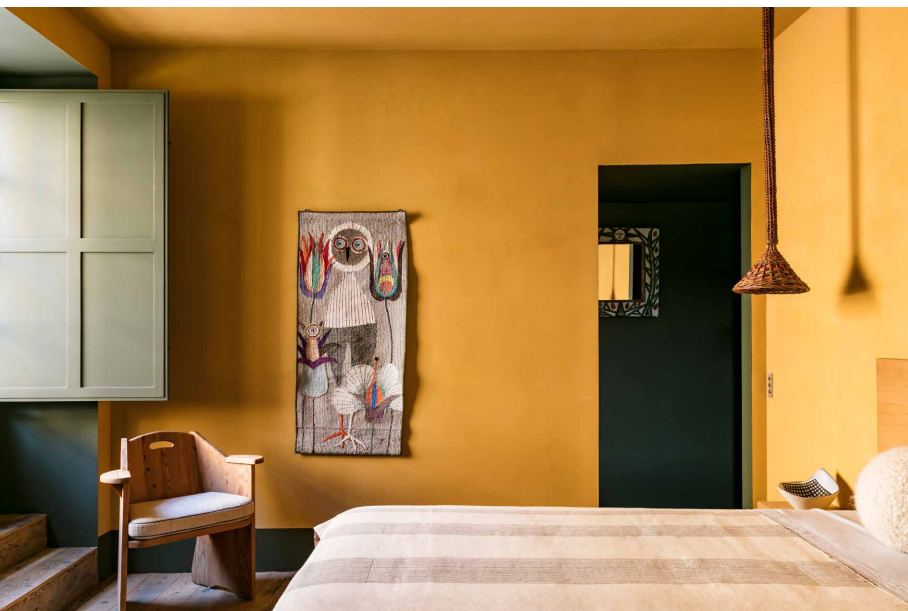


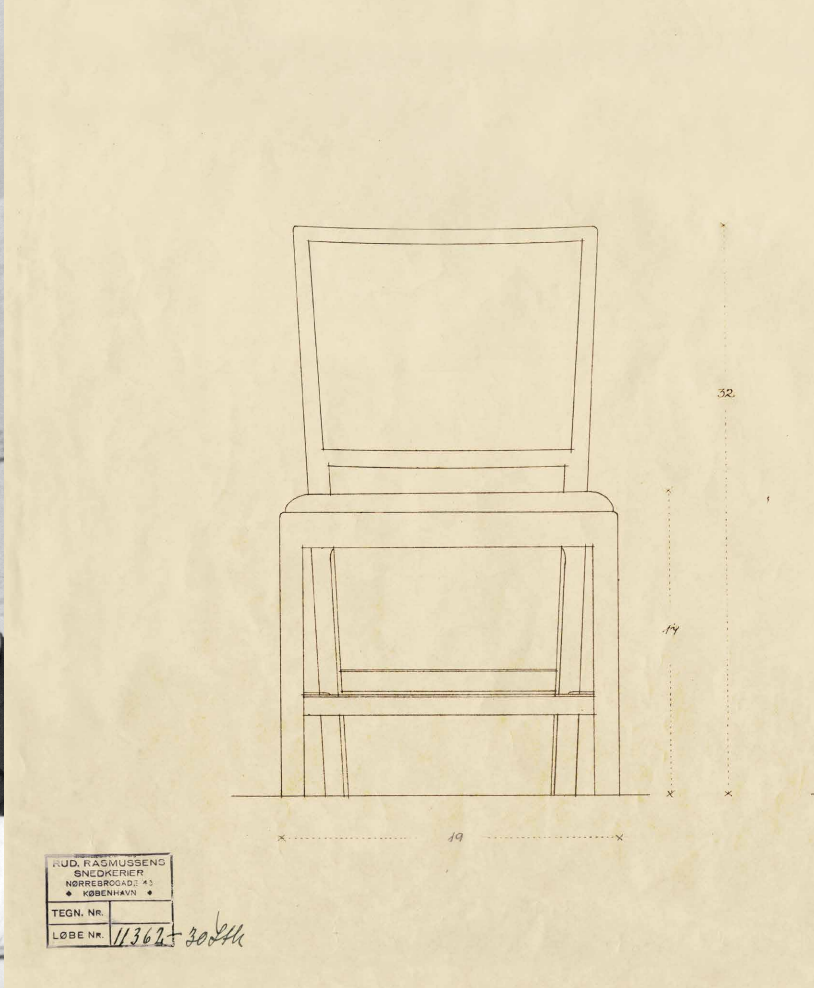
The château is a treasure trove of collector's items, like the vintage Kaare Klint Red Chair in leather.



I love how the sofa is simplistic yet has its own character with its high back and sides. It reminds me, in a way, of the interior of a Rolls Royce: haute couture yet comfortable.

Pierre Yovanovitch





Top left: Throughout his career, Kaare Klint challenged tradition by emphasizing the primacy of an object's use over its form. Widely regarded as the father of modern Danish Design, Klint insisted on logical design, clean lines, premium materials, and superb craftsmanship.

Top right: A schematic drawing for architect Kaare Klint's Red Chair Series of chairs, designed during the 1920s.

Bottom right: Klint's Medium Red Chairs, shown here upholstered in black leather and without armrests.



KAARE KLINT

Klint's son Esben recalled an encounter between his father and renowned Swedish architect Gunnar Asplund regarding the Red chair. "Asplund met Klint in Stockholm, and Klint asked Asplund what he was working at," said Esben. "Asplund then told him that he was working on a library, a cinema and a store building. 'And how about you, Kaare Klint?' asked Asplund. 'I am working at a chair,' responded Klint. A few years later they met in Copenhagen, and again Klint asked Asplund, 'Well, what are you up to now?' He answered, 'I am now doing a town hall, a school building and a couple of villas — but what are you up to, Kaare?' 'Well, I told you the last time we met, I am working at a chair...' replied Klint." *

1888 – 1954

Recognized as the father of modern Danish Design, Kaare Klint made a name for himself as a craftsman, visionary designer, and educator. His best known works include the KK96620 Faaborg Chair (1914), the KK47000 Safari Chair (1933), and the Danish Pavilion at the 1929 Barcelona International Exposition.

As the son of an architect, Kaare Klint was immersed in architecture from an early age, but would become best known for his work in furniture design. As one of the first designers to elevate functionalism and the practical study of design above style and academic tradition, Kaare Klint was a true reformer. Focusing on human scale, proportions,

and everyday functionality, Klint created 'human furniture' based on studies of the human body.

In all of his work, Klint insisted on clear, logical design, clean lines, the best materials, and superb craftsmanship. In 1924, he helped establish the Department of Furniture Design at the Royal Danish Academy of Fine Arts. As a professor at the Academy, he would teach some of the greatest designers of the 20th century, including Hans J. Wegner, Mogens Koch, Arne Jacobsen, and Poul Kjærholm. Inspired by Klint, these designers would go on to shape the Golden Age of Danish Design.

* As told in Vogue Living's Sept/Oct 2017 Issue by Jason Mowen.



A STYLE SUGGESTIVE OF GREAT ADVENTURE

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

Probably based on Indian Rookhee Chairs used by the British military, the Safari Chairs may be the first example of self-assembled furniture.

The archetype featured glueless joints, tool-free assembly, and an intelligent construction that caused the joints to tighten when the chair was occupied, enhancing strength and stability. Kaare Klint delved into simplifying, clarifying and refining the chair's composition,

exhibiting his final Safari Chair design in 1933 at the Copenhagen Cabinetmakers' Guild Exhibition.

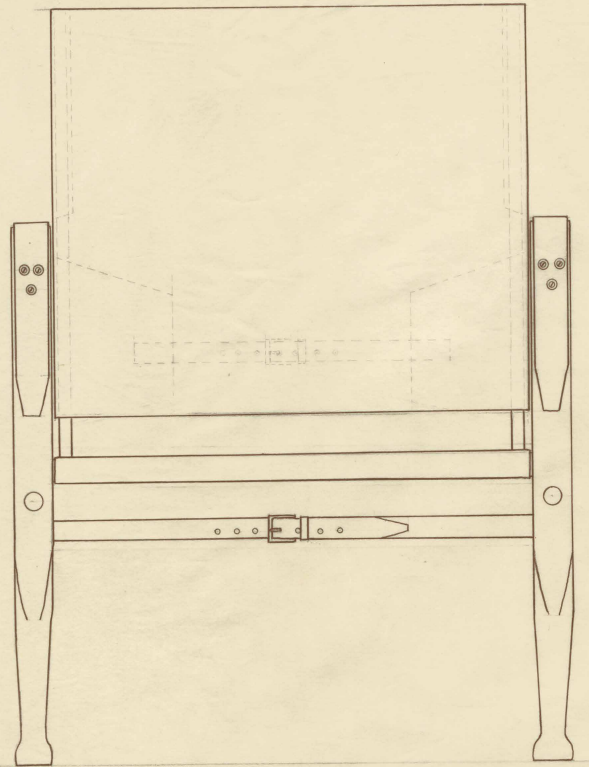
While inspired by its British predecessor, Klint's sophisticated, lightweight chair is defined by his signature systematic approach, fine craftsmanship, well-conceived proportions, and remarkable material effects.

KK47000 SAFARI CHAIR

Frame: Ash, white oil. Seat and backrest: Canvas, nature

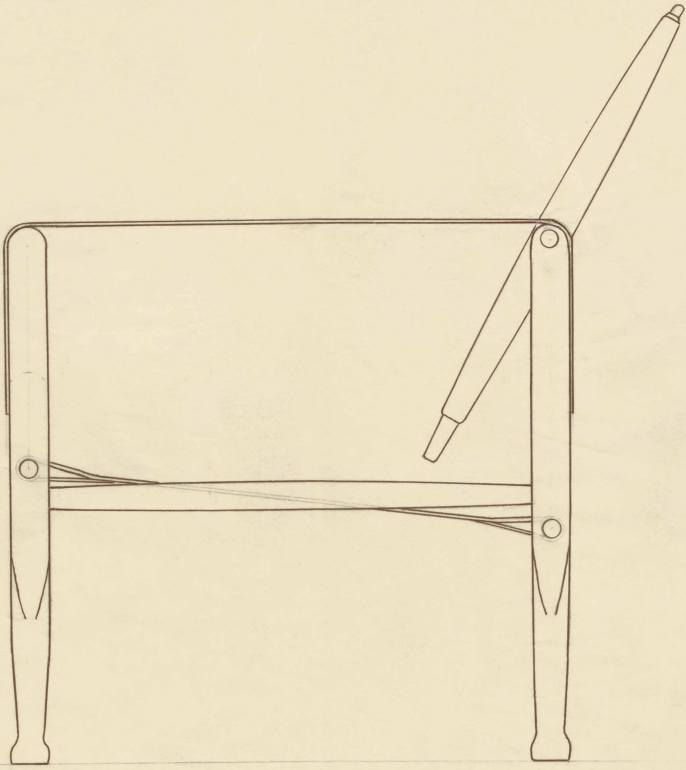
Armrest: Leather, nature

Feltstol. Maab 1:4 (Engl. Tømmet)

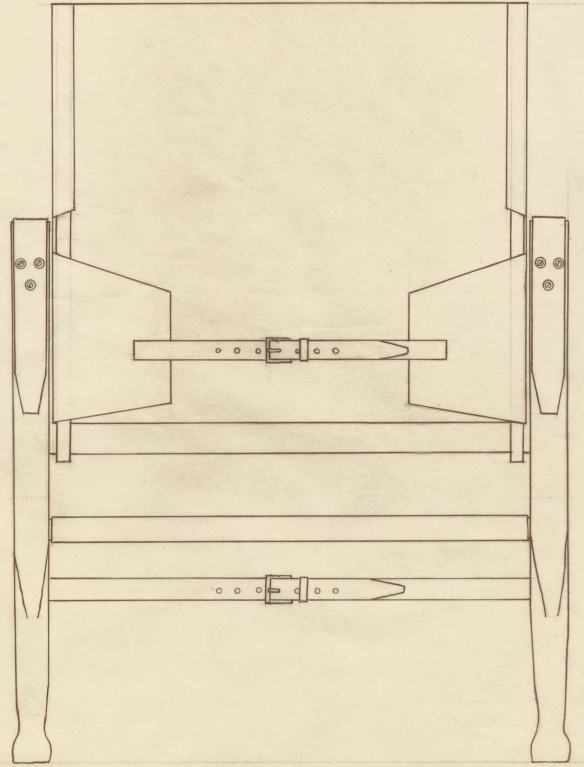


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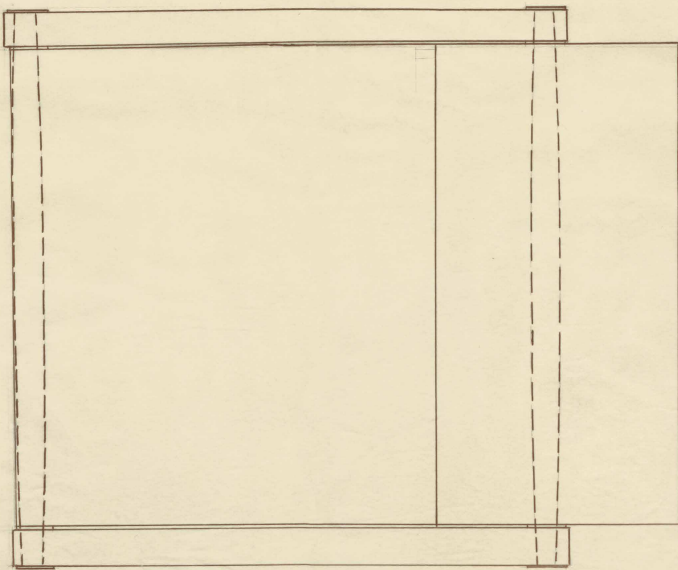
RUD. RASMUSSENS SNEDKERIER NØRRESKOGADE 45 ◆ KØBENHAVN ◆	
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fra Oven.





Mar Vicens and Ask Anker Aistrup blend influences from their Scandinavian and Mediterranean heritages to create contemporary interiors rich in character.

GLOGAUER STRAÙE

Mar Vicens and Ask Anker Aistrup were on the hunt for a property that could serve both as their home and an office space when they came across a former supermarket on the ground floor of a 19th-century apartment block. The creative duo – whose architectural practice, Mar Plus Ask, specialises in clean, contemporary spaces – wanted to create an oasis of calm in Berlin's vibrant Kreuzberg district. Despite the space's printed tile decor and small PVC windows, they decided it was an ideal purchase upon discovering a hidden 4-metre-high ceiling.

After a complete refurbishment, Glogauer Straße was born – a tranquil space that creates a sense of unity with high ceilings, polished concrete flooring, and softly colored stuccoed walls throughout. Using this monochromatic aesthetic as a base, each room was then given its own identity. "However simple the place is in plan and in

form, we sought to create rich, warm, textured spaces that allow the furniture and the framed views of the garden to play a central role" says Aistrup.

In the living area, the former windows were replaced with huge paneled oak windows from Denmark while the kitchen features a sculptural concrete island with a terrazzo-like texture that was crafted on-site. In the living room, a few choice pieces of furniture were chosen – including a pair of vintage Safari Chairs by Kaare Klint that Aistrup inherited from his father. Recently updated with new canvas backs, the chairs' sophisticated craftsmanship and use of natural materials add an elegant texture to the room. As Aistrup explains of their design ethos: "We reduced the noise and clutter to allow materiality to come forward."

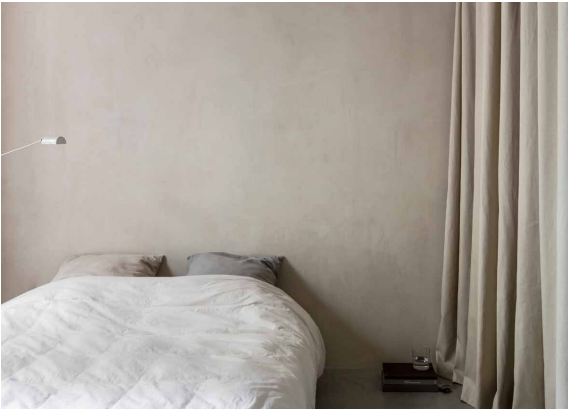


I know the sound and smell of these Safari Chairs intimately. The leather and the canvas have the smell of my childhood home... it's not just a chair to me, it's part of me. I get sentimental every time I see it.

Ask Anker Aistrup



A vintage Sawback chair by Hans J. Wegner adds texture and tone to the kitchen.



Photos: Piet-Albers Goethals



A SEMINAL PIECE OF DANISH MODERN DESIGN

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

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

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

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

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



KK96620 FAABORG CHAIR
Frame: Oak, oil. Back: French Cane. Seat: Sif 90 leather

BM1160 HUNTING TABLE
Tabletop and legs: Oak, oil, stainless steel

MO310 TABLE LAMP
Painted steel, white



KK87830 PROPELLER STOOL
Frame: Ash, oil. Seat: Natural canvas

CLASSIC DESIGN AND CRAFTED DETAILS

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

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

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

up when pressure is applied to the sofa to keep the leather from overstretching.

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

KK48650 / KK48651 ADDITION SOFA
Seat and backrest: Sif 90 leather. Legs: Oak, oil







KK48650 / KK48651 ADDITION SOFA
Seat and backrest: Sif 90 leather
Legs: Oak, oil

KK87830 PROPELLER STOOL
Frame: Ash, oil.
Seat: Natural canvas

AN ICON THAT'S EASY TO LOVE

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

Klint submitted four distinct designs to the Guild's celebratory competition under the title 'Christmas 1934': the Red Armchair; a sofa bed upholstered with Greek fabric; a sectional sofa; and the elegant, upholstered Easy Chair featuring a loose, down-filled seat cushion. Lauded as a very modern contribution due to its precise, tight lines and composition, the Easy Chair was produced for the 1937 Copenhagen Cabinetmakers' Guild Exhibition.

KK53130 EASY CHAIR
Seat and backrest: Sif 98 leather
Legs: Oak, oil

BM0865 DAYBED
Frame: Oak, oil. Seat: Canvas 2 col 244

KK87830 PROPELLER STOOL
Frame: Smoked stained ash
Seat: Sif 98 leather

MO300 WALL LAMP
Painted steel, black







A CURVACEOUS CHAIR TO SUIT ANY SPACE

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

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

The armchair embodies Klint's signature systematic design approach, using geometry and mathematics to achieve ideal shapes, proportions, and overall balance. The loose, firm cushions offer exceptional comfort while reiterating the design's gentle curves and helping to maintain the intended form.





A SLIM AND SOPHISTICATED FOLDING STOOL

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

Although initially too complex to put into production, the 1930 design quickly attracted attention and was featured as a concept in several design books.

A prototype was created in 1956 for the major memorial exhibition for Kaare Klint at the Danish Museum of Art and Design, and the design went into production in 1962, eight years after Klint's death. In 1964, the Propeller Stool was presented at the Copenhagen

Cabinetmakers' Guild Exhibition, organized by Klint's son, Naur Klint. The idea of a folding stool was certainly not new; the concept existed as early as the Bronze Age. Klint, however, refined and optimized it, adding the innovative propeller element.

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

KK87830 PROPELLER STOOL
Frame: Ash, oil. Seat: Natural canvas







FURNITURE FIT FOR A PRIME MINISTER

A classic series that saw its debut piece – the large Red Chair
– used in the office of a former Prime Minister.

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

The KK37580 Large Red Chair, the first in the series, was designed for the lecture hall of the new Danish Museum of Art and Design in

central Copenhagen, and shown at the Danish Pavilion at the 1929 Barcelona International Exposition.

Klint then designed the KK37581 Large Red Armchair for Danish Prime Minister Thorvald Stauning's office at the Christiansborg Palace, and developed the KK39490 Small Red Chair and the KK47510 Medium Red Chair to fit various tables.

KK37581 LARGE RED ARMCHAIR
Frame: Walnut, oil
Seat and backrest: Sif 98 leather

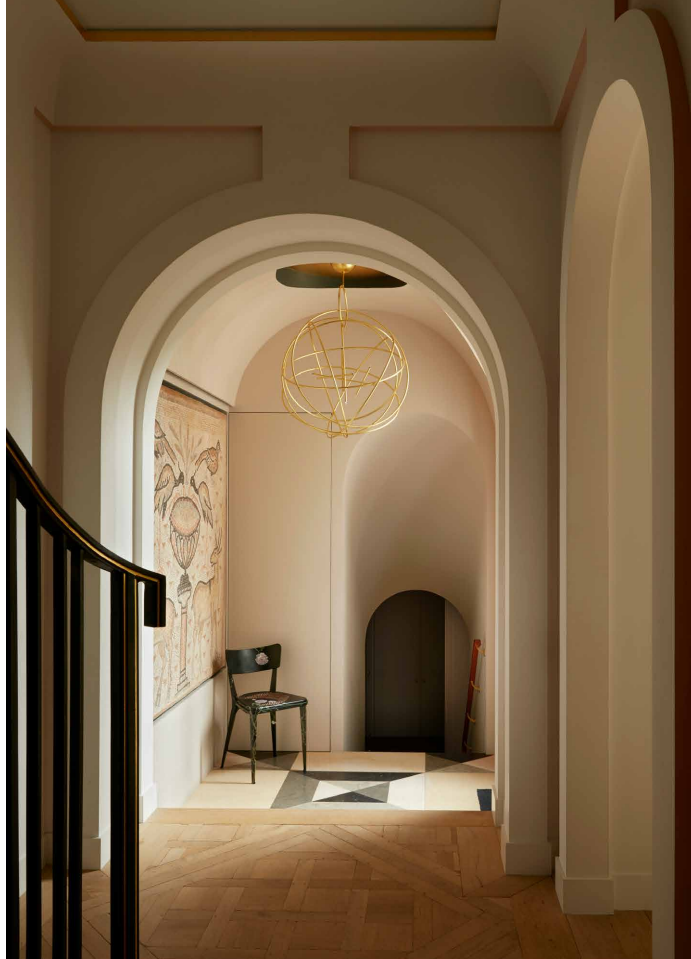
KK37581 LARGE RED ARMCHAIR
Frame: Walnut, oil
Seat and backrest: Red goat leather











London-based Maddux Creative creates spaces that are an alchemy of design; an intricate tapestry of form and texture, and a celebration of color. Sophisticated, playful, and elegant, their work is guided by a carefully considered process of discovery.

HOLLAND PARK HOUSE

In order to meet their clients' need for a space that could house an ever-expanding, often rotating collection of antiques, furniture, and sculpture, designers Scott Maddux and Jo Le Gleud conceived an interior that features a dynamic mix of aesthetic styles from room to room. This approach created a stunning architectural backdrop with just as much character as the clients' fascinating collection of art and objects. Because the house – which was built in London's Holland Park neighbourhood in the 1840s – had little remaining of the original interior architectural details, Maddux and Le Gleud also seized the opportunity to add an array of unique detailing throughout the house, including custom cornices, arches, paneling, wall surfaces, joinery, and balustrades.

Throughout the design process, the Maddux Creative team worked with the clients to guide the expansion of their eclectic collection of art and antiques, sourcing new pieces from Pimlico Road, Istanbul, Paris flea markets, and various auction houses. One set of objects from the clients' existing collection that was destined to find a place

BY MADDUX CREATIVE

in the renovated space, was their set of Red Chairs, designed by Kaare Klint in the late 1920s. 'We felt fortunate that the client already had this group of Red Chairs in their possession,' says Maddux. 'The simplicity of line and maturity of patina were the perfect complement to the adjacent pieces.' It's fitting that Klint's Red Chairs have been incorporated into this London home. For, while he was designing the Red Chair Series in the late 1920s, Klint had studied several English chair designs, including the Chippendale, using several elements thereof to create a new, more modern form. Placed around a gaming table in a comparatively restrained nook of the Holland Park house, Klint's chairs sit comfortably in a space that looks out into the garden. 'Klint's Red Chair is timeless,' says Scott Maddux, 'and, as with so much of Danish Design, it is easy to use in many interior spaces.'

In the end, the reimagined Holland Park house has become a work of genre-defying, boundary pushing interior design that Scott Maddux describes as, 'at once surprising and elegant, and pleasing on so many levels.'





This client was well versed in contemporary interior design and she wanted us to show her things she'd never seen before; she was keen to use frivolous colors for furniture and furnishings and to maintain a light and playful feel throughout the house.

Scott Maddux



EFFORTLESS GRACE, EXTREME COMFORT

With its refined, functionalist form, this sophisticated sofa is an eloquent representation of the Danish architect and designer's longstanding legacy.

When shown at the Copenhagen Cabinetmakers' Guild Exhibition in 1937, the KK41181 Sofa With High Sides was lauded by critics as 'the best exponent of modern furniture design' and praised for its 'mature expression'. Now, almost a century later, the sofa remains a stand-out classic from the Golden Age of Danish Design.

Its design is characteristic of Kaare Klint, who was renowned for his extensive anatomical measurements, which formed the basis of his furniture designs. Effortlessly combining grace and comfort, the KK41181 Sofa With High Sides features high sides and tight leather

upholstery. The well-proportioned sofa is divided into sections, each supported by their set of crossbars. While serving as an elegant design feature, the construction is also practical, creating more legroom and making it easier to rise from the sofa.

Originally designed to seat three people, the KK41181 sofa has since been supplemented with a two-seater alternative known as the KK41180 Sofa With High Sides. This modified version has all the elegance of the larger design, but is suitable for smaller spaces.

KK41180 SOFA WITH HIGH SIDES
Seat and backrest: Sif 90 leather
Frame: Walnut, oil

BT1001 PENDANT LAMP
Painted steel, white

ML10097 EGYPTIAN TABLE
Frame and tabletop: Oak, oil







In 1994, Sevil Peach (pictured) founded her human-centric design studio with Gary Turnbull.

STEELES ROAD

A maisonette in a Grade II listed building and a single-storey studio were restored to their former grandeur after London-based design and architectural studio SevilPeach was commissioned to refurbish them. Clustered within a group of five artist's houses, the property had been divided into small, stuffy rooms that concealed the beauty of the original structure. The client – an artist – wanted it transformed into a versatile one-bedroom apartment, plus an artist's studio that could house his extensive collection of books and artworks.

Project Architect Carla Loewenberg and SevilPeach founders Sevil Peach & Gary Turnbull stripped away these awkward additions to reveal the generously proportioned rooms and traditional details hidden beneath. The airy artist's studio was turned into “a very special space,” with exposed oak beams, an enormous sash window, and an updated skylight with a frameless replacement.

BY SEVIL PEACH

Furniture played a key role in the design process. “However much we loved the generosity and size of the artist's studio, we also felt that it needed to be broken down into more homely proportions,” says Peach. The KK41180 Sofa by Kaare Klint was selected as the ideal piece to do this. With its high back and arms, the sofa offered an elegant sense of structure without feeling obtrusive. Set in front of the historic fireplace, it provided its owner with the perfect place to enjoy his books.

“Our client had asked for a sofa that would allow him to stack his beloved books next to him and read comfortably for long periods of time,” says Peach. “The KK41180 was the ideal choice – it's timeless, generous in size, gives firm support, and has a comfortable seat depth.”

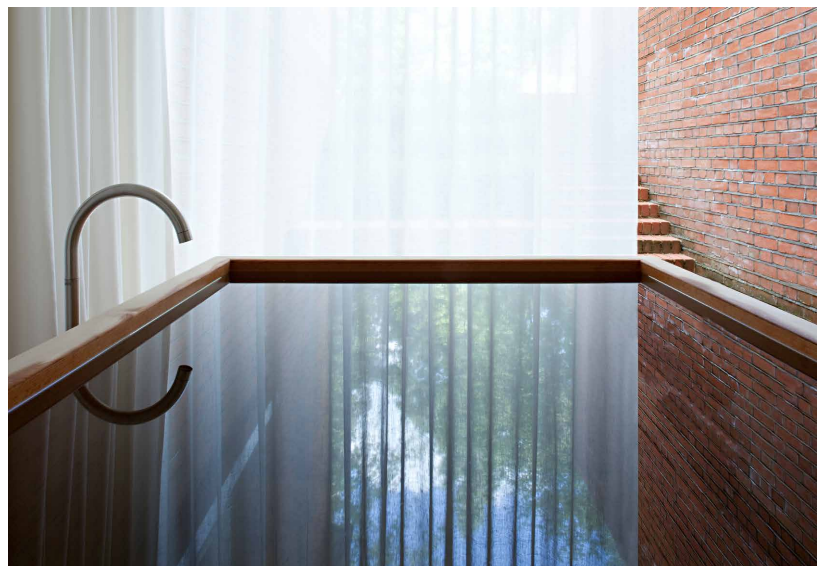


The KK41180 Sofa was used in the open-plan artist's studio to create a subtle sense of proportion.

The KK41180 is beautiful to look at from all sides. It is a sofa that has a presence in the room without being bulky, and its perfect craftsmanship can be felt and seen in every detail.

Sevil Peach







THE GENTLE CHARM OF WOODEN FRAMES

In 1948 the Victoria and Albert Museum in London mounted a comprehensive display of 'Danish Art Treasures through the Ages' with Kaare Klint as the main exhibition designer.

For this exhibition Klint created a series of sleek wooden frames, which is just as appealing today, as it was 70 years ago.

As the son of well-renowned architect Peder Vilhelm Jensen-Klint, Kaare Klint acquired an understanding for proportions from an early age. Later on, as a furniture designer, he strove to grasp and improve the relationship between human proportions and their surroundings even further. With the frames designed for the exhibition, Klint used standard dimensions to match international formats. Manufactured in solid oak or teak, the gentle, natural surfaces of the frames contrast

their more controlled silhouettes. We offer them with a mirror, a felt board or as a classic frame with a glass front, providing ample opportunity for combining and reflecting images. Mounted individually, the frames present a calm yet eye-catching element to either challenge, highlight or blend in with interiors depending on individual tastes. Displayed together, the different frame sizes create a clean mosaic, forming a novel expression of its own.



AJ52 SOCIETY TABLE

Tabletop: Freja 2002 leather. Drawers: Walnut, oil. Legs: Stainless steel

MO310 TABLE LAMP

Painted steel, black

A BOLD FUSION OF AESTHETICS

A fluid fusion of Bauhaus, functionalism, and industrial design, this exquisitely crafted writing desk is made from a timeless mix of materials.

The AJ52 Society Table is a bold and enduring example of Arne Jacobsen's functionalist approach to design. The pioneering Danish architect created the piece in 1952, as part of a complete set of office furniture for the American-Scandinavian Foundation's New York office, which was commissioned by Burmeister & Wain, a large Danish shipyard.

Ever the visionary, Jacobsen united Bauhaus, functionalism and industrial aesthetics to create this unique piece, which at the time,

was a one-off design. He harnessed brand-new techniques and materials to create the slender writing desk, which features a fine-structured leather top that wraps tightly around a tubular metal frame. A conical desk lamp in brushed stainless steel is a flawless addition to the design, as is the glass-fronted, wood-and-veneer letter compartment.

Beneath the table, a six-drawer unit, also in wood and veneer, is suspended from fine metal tubes – a feature that, together with the slim frame and solid-wood feet, adds to the desk's air of lightness.

1902 – 1971

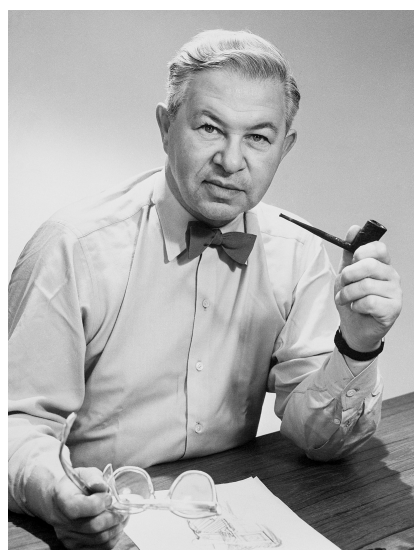
One of Denmark's best-known and most respected architects, Arne Jacobsen's name is synonymous with Modernism and Danish Design. Today, Jacobsen's precise aesthetic remains a source of inspiration for architects and designers around the world.

While architecture was Jacobsen's primary focus, he also worked with lighting, textiles, furniture, and industrial design, approaching all projects with the same standard of perfectionism that defined his career. Striving for a balance of organic simplicity and functionalism, Jacobsen considered every detail of a project. Throughout his life, he was inspired by nature, whose organic shapes formed several

of his furniture pieces. Jacobsen's love of flowers and landscape gardening is also seen in his watercolors, wallpapers, and fabrics.

During his prolific career, Jacobsen also taught at the Royal Academy in Copenhagen. He was awarded Honorary Doctorates from the University of Oxford and the University of Strathclyde in Glasgow, and was a member of many European academy councils. He received numerous international awards, including the RIBA Bronze Medal in 1963 and the Medaille d'Or from the Académie d'Architecture de France in 1971.

ARNE JACOBSEN



Arne Jacobsen initially trained as a mason and, after graduating from technical college in 1924, began his architecture studies at the Royal Danish Academy of Fine Arts, where he was deeply influenced by Kaare Klint and Kay Fisker.



OW149 COLONIAL CHAIR
Frame: Oak, oil. Seat and backrest: Loke 7050 leather

SLIM, REFINED, AND STABLE

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

Known as a minimalist and functionalist, Ole Wanscher also had a predilection for the slim and refined. Yet despite its slender dimensions, the OW149 Colonial Chair is very stable, its strength lying in the carefully designed bracing.

The design's sophisticated, slightly curved armrests rise to a point before taking a turn downward – a trademark Wanscher feature. The front and back legs are made of roundwood timber, with the

back legs curving gently outward for added stability and a more refined silhouette.

Wanscher later designed the matching OW149-2 Colonial Sofa and OW449 Colonial Coffee Table, creating the Colonial Series.

The OW149 Colonial Chair is available with the matching OW149F Footstool for added comfort.

1903 – 1985

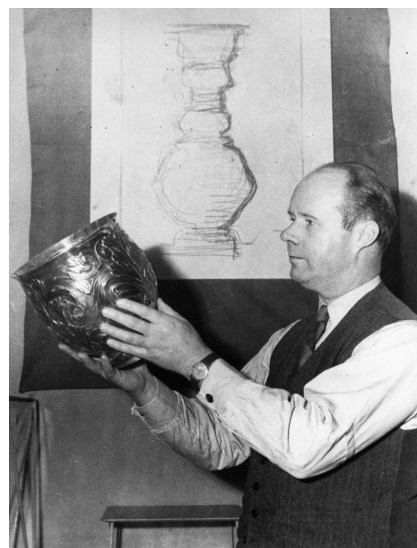
Ole Wanscher was a Danish designer closely linked with Kaare Klint and the ideas that defined modern design in the 20th century. Wanscher created his best-known designs between the late 1940s and the early 1960s, in the post-war era when the 'design for everyone' philosophy emerged.

Wanscher studied under Klint at the Royal Danish Academy of Fine Arts and later worked at Klint's studio before becoming an independent furniture designer. He helped shape Danish furniture design as a designer, and later as an educator, when he took over Klint's professorship at the Academy. During his career, Wanscher viewed

furniture design as a branch of architecture and emphasized slim dimensions and resilient forms – a quest exemplified in many of his works, particularly the OW149 Colonial Chair and OW149-2 Colonial Sofa.

Today, Wanscher's modern classics are still revered for their detail and his deep respect for materials. In 1958, the Danish newspaper Politiken wrote: 'Owning a Wanscher chair is an adventure every day, and will be so even several hundred years from now, for this is how long it lasts.' Wanscher's work earned numerous accolades, awards that underscored Wanscher's esteemed reputation both in Denmark and around the world.

OLE WANSCHER



During his career, Ole Wanscher viewed furniture design as a branch of architecture and emphasized slim dimensions and resilient forms – a quest exemplified in many of his works, particularly the OW149 Colonial Chair and OW149-2 Colonial Sofa.

Photo: Svenskt Pressefoto/Ritzau Scanpix

A TIMELESS TWO-SEATER SOFA

Ole Wanscher reimagined his popular Colonial Chair as a two-seater sofa. Manufactured in very small quantities, the design was virtually unknown until Carl Hansen & Søn launched the entire Colonial Series, including a coffee table, in 2015. This elegant sofa features an intriguing contrast of slender wooden details and comforting upholstered cushions.

The Colonial Series' name and style reflect Wanscher's fascination with 18th century English furniture design, which was often inspired by styles and materials used in the colonies. Based on the same core design as the OW149 Colonial Chair, the OW149-2 Colonial Sofa communicates Wanscher's fondness for refined detailing. The sofa features a relatively simple lattice construction, its elements supporting one another. The

slender dimensions are kept minimal, the design's strength achieved instead through a well-conceived structure that includes double center legs for necessary strength. Wanscher's trademark interpretation of classic shapes according to modern needs for functionality is evident in the Colonial Sofa's combination of a timeless expression and a modern approach to materials and construction.

OW149-2 COLONIAL SOFA
Frame: Oak, oil. Seat and backrest: Rewool 0768 fabric







ACV founder Magdalena Radałowicz-Zadrzyńska takes an emotionally driven approach to design in which she seeks to understand the clients' life and habits.

IN THE TREES

Magdalena Radałowicz-Zadrzyńska, the founder of the Warsaw-based ACV Studio, has developed a reputation for her classic, craft-focused approach to interiors. Since establishing her design studio in 2013, the former model and stylist has turned her appreciation for Scandinavian and Japanese design into an aesthetic that places textiles, materiality, and function at its heart.

When a couple with young children approached Radałowicz-Zadrzyńska for help designing their new family home, she knew it would need to serve their practical needs. Located in a modern apartment block set within a park, the open-plan space was divided into three bedrooms, an expansive kitchen and living area, and a small office space cordoned off with an elegant glass door. Because

ATELIER CREATIVE VARSOVIE

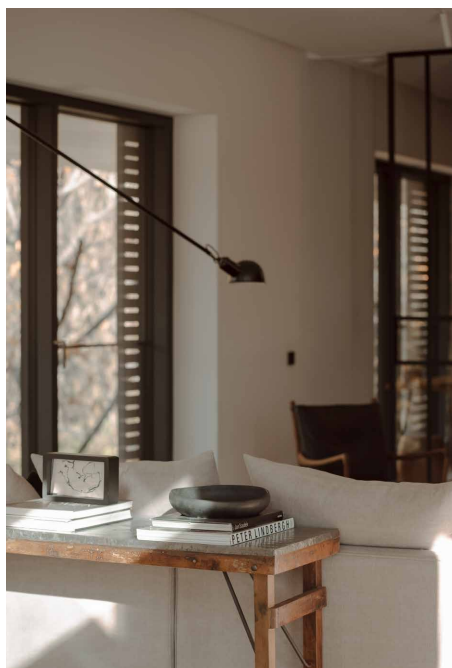
of the property's unusually leafy surroundings – which led to the project being informally named 'In the Trees' – Radałowicz-Zadrzyńska focused on a light, earthy color palette that was further complimented by furnishings crafted from natural materials. “The interior needed to be close to nature around,” she explains of her decision to concentrate on wood, stone, wool, and linen throughout.

The client – a former resident of Sweden – already possessed a keen admiration for the simplicity of Scandinavian design. In the sun-dappled living room, Radałowicz-Zadrzyńska placed a set of Ole Wanscher's OW149 Colonial Chairs to serve as reading seats. Echoing the textures and colors around them, the chairs' walnut frame and black leather seat added a sense of timelessness to the room.



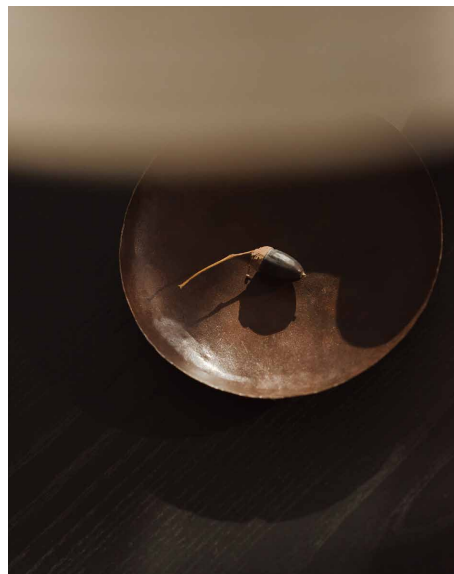
I love Scandinavian design because it feels like it's crafted from the heart. The Colonial Chair has a very beautiful simple shape, you really see a stately appearance and elegance.

Magdalena Radałowicz-Zadrzyńska





The black oak frame of Hans J. Wegner's CH24 Wishbone Chairs contrast against the kitchen's custom-made cabinets.





A DESIGN THAT DEMANDS EXCEPTIONAL CARPENTRY

Ole Wanscher, inextricably linked to the characteristic, simple aesthetics and functionality of the Danish design movement, sought to find the ideal furniture constructions which he then gave a more modern expression.

Ole Wanscher's deep respect for materials, craftsmanship and function come to the fore on the OW58 T-Chair, relaunched in a loyal tribute to his original design – albeit adjusted in height to provide optimum ergonomics for today's design enthusiasts who have grown taller since 1958.

The chair's distinctive expression challenges the art of the possible without compromising craftsmanship or comfort. A refined, sculptural object, the T-Chair's characteristic T-shaped backrest and beautiful

carpentry embody both classic and modern lines to give the chair a light and elegant appearance.

The result of careful processing and many carpentry hours to achieve smooth transitions in the joints, the chair's most striking detail is the T-shaped backrest which merges with the tightly placed back legs, giving the chair a three-legged appearance. Despite its light expression, the T-Chair has a wide, upholstered seat that provides excellent comfort.

OW58 T-CHAIR
Frame: Oak, oil. Seat: Sahco Balboa 005 fabric

OW58 T-CHAIR
Frame: Walnut, oil. Seat: Sif 90 leather

OW58 T-CHAIR
Frame: Walnut, oil. Seat: Sahco Balboa 016 fabric







PK52 PROFESSOR DESK

Table top: Oak, soap. Legs: Powder coated steel, black. Drawer: Oak, black

CLASSIC HAND-CRAFTED DETAILS

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

The Academy needed a number of tables for lecturers and students, and Kjærholm, who had recently joined the academic staff, designed a pair of bespoke tables for the occasion: the larger PK52 Professor Desk and more compact PK52A Student Desk. Drawing on his cabinetmaking experience, Kjærholm developed a new table structure that showcased his mastery of steel and wood. Metal ferrules separate the steel and wood to lend these desks a dynamic, light appearance and highlight his signature ability to unite traditional craftsmanship

and industrial design. Both desks offer reversible tabletops, allowing the user to work on both sides – or use one side for work and the other for meals. They embody the lightness and simple, geometric elegance for which the designer became renowned and established Kjærholm's pioneering role in Danish functionalism. They also confirmed his position as one of the world's leading furniture designers. An optional drawer in both desks offers elegant storage space, and both can easily double as dining tables.

1929 – 1980

Through his work as a designer and teacher, Poul Kjærholm became an influential representative of modern design in the 20th century. Kjærholm combined a strict, modernist idiom with an uncompromising approach to quality and materials rooted in the traditions of Danish craftsmanship.

After training as a cabinetmaker, Poul Kjærholm studied furniture design at the Royal Danish Academy of Fine Arts in Copenhagen, graduating in 1952. Like Kaare Klint, Kjærholm worked to remove ornamentation from his designs, favoring simple functionality. In the post-war years, Kjærholm distanced himself from the round, organic

shapes of contemporary design in favor of industrial steel, leather, and glass furniture. Kjærholm returned to the Academy as a lecturer in 1955, succeeding Ole Wanscher as professor in 1976, where he taught until his death in 1980.

During his life, Poul Kjærholm received numerous design awards and, today, his work is represented in many international museums, including the Museum of Modern Art in New York City. Despite a relatively short career as a furniture designer, Kjærholm's unique vision resulted in furniture designs whose influence has continued well beyond his own lifetime.



Like Kaare Klint, Poul Kjærholm removed ornamentation from his furniture in favour of work rooted in clarity and functionality – the hallmarks in his work as both an educator and a designer. During his career, Kjærholm avoided easy solutions and fads in his search for each material's own, authentic language.

POUL KJÆRHOLM



ML10097 EGYPTIAN TABLE
Tabletop and frame: Walnut, oil

KK48651 ADDITION SOFA
Frame: Walnut, oil. Seat: Sif98 leather

SIMPLICITY UNDERCORED BY INTELLIGENT DESIGN

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

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

For Mogens Lassen and his contemporaries, function was paramount. Their approach – strongly influenced by Kaare Klint – often began with the careful study and refinement of long-existing

archetypes such as safari-style knockdown chairs, British Windsor and Chippendale chairs, and flexible, practical tables like the ML10097 Egyptian Table.

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

1901 – 1987

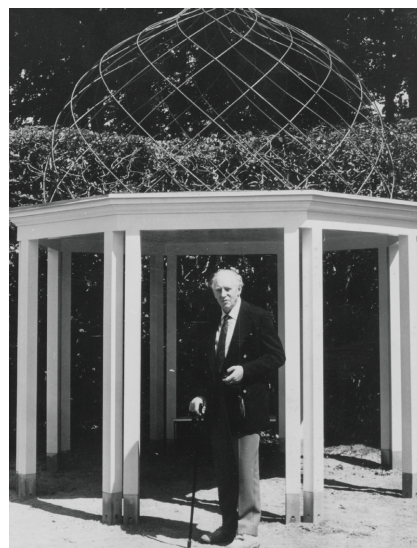
The work of architect Mogens Lassen was rooted in concepts of cubism and the International Style. Although Lassen's primary focus was architecture – he designed houses, high-rises, sports complexes, and shop interiors – he also created important furniture and product designs whose relevance has endured into the 21st century.

After training as a bricklayer, Lassen attended the Royal Danish Academy of Fine Arts' School of Architecture. Later he travelled to Paris, where he encountered the work and philosophy of Le Corbusier. Applying an experimental, Corbusier-like approach

to his own work, Lassen designed homes with carefully considered exterior spaces and rooms arranged so as to maximize exposure to daylight. Like his architecture, Lassen's furniture designs showcased his interest in diverse materials and his ability to express his ideas through both natural and man-made materials. His simple, wooden furniture, like the folding ML10097 Egyptian Table, has gone on to become furniture classics.

During his career, Lassen was the force behind a number of exhibitions whose style of presentation helped Danish Design and architecture win international recognition.

MOGENS LASSEN



The work of architect Mogens Lassen, one of the pioneers of functionalist design in Denmark, was deeply inspired and influenced by the pioneering French modernist Le Corbusier (1887 – 1965).

Photo: Unknown/VISDA



MG501 CUBA CHAIR

Frame: Oak, oil. Seat and backrest: Natural paper cord

A LIGHT AND FLEXIBLE FOLDING CHAIR

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

Designed by Morten Gøttler in 1997, the MG501 Cuba Chair captures contemporary design with its ideal balance of form and function and nods to previous masters who experimented with elevating the folding chair concept. Taking extra seating to a new level, it features a solid oak frame, with the cotton girths around the frame forming a comfortable seat and back and providing excellent support as they gently follow the body's contours. Ideal as an extra or a permanent fixture, the light and flexible folding lounge chair can easily be hung on a wall for convenient storage.

The classic design is also available in two other variants: one with a seat and back in handwoven paper cord for a lighter, more refined expression; the other in weather-proof FSC-certified teak, fade-resistant flat-weave rope and stainless steel, guaranteeing long-term durability that makes it ideal for outdoor use on the patio, terrace or balcony or in garden spaces.

Born 1944

Striking the perfect balance between form and function is the starting point for Danish architect and self-taught furniture designer Morten Gøttler's design process, in which he acknowledges his Scandinavian roots through his simple and readable forms, high-quality craftsmanship and long-lasting materials. Gøttler says he is indebted to the legendary furniture designers who set the standard in the 1950s and 1960s, the golden age of Danish Design.

After working with product development and design for a number of companies, Gøttler opened his own design studio in 1972. He

has since worked in a wide range of genres, including domestic art, packaging, toys, graphics and lighting for Danish and international companies. In 1984, Gøttler decided to focus primarily on furniture design, using an approach rooted in the modern Scandinavian design tradition and the firm belief that innovation is the foundation for successful design.

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

MORTEN GØTTLER



Morten Gøttler is a self-taught designer and architect recognized for his exceptional understanding of wood. From 1984 onward, Gøttler has focused primarily on furniture design, taking inspiration from the modern Scandinavian design tradition.



MG501 CUBA CHAIR OUTDOOR
Frame: Teak, untreated. Seat: Flatrope, charcoal

MG501 CUBA CHAIR
Frame: Oak, soap. Seat: Webbing, nature





Top left: Nanna Ditzel was a prolific Danish designer who worked in the fields of furniture, cabinetry, textiles, jewelry, and tableware. She is remembered as a pioneer of design for children.

Top right: Designed to be a family heirloom, the ND54 High Chair in Beech features stainless steel nameplates that can be engraved.

Bottom right: Handcrafted in solid beech, the ND54 High Chair was designed to adapt to the changing needs of growing children so that they can use it until the age of five.



NANNA DITZEL

In 1954, designers Nanna and Jørgen Ditzel welcomed twin daughters – Lulu and Vita – into their family. That same year, the couple used their children as a reference for how to determine the proportions of the new and innovative high chair. Although the Ditzels created a number of children’s furniture pieces together, the ND54 High Chair is widely regarded as their masterpiece.

1923 – 2005

Nanna Ditzel was a leader of the 20th Century Danish Design movement. During her long and celebrated career, Ditzel worked in the fields of cabinetry, furniture, textile, tableware, and interior design.

Nanna Ditzel studied to become a furniture designer at the Danish School of Arts and Crafts and the Royal Danish Academy of Fine Arts. After graduating from art school in 1946, Nanna married fellow designer Jørgen Ditzel. Later the same year, the couple started their own design studio and were some of the first in the Danish Design movement to develop high quality design products for children.

During this period, the Ditzel's were awarded numerous international prizes for design. They ran their studio together until Jørgen's death in 1961. From 1968 – 1986, Ditzel lived and worked in London, before returning to Denmark until her death in 2005.

Throughout her prolific career, Nanna Ditzel brought a spirit of poetry and playfulness to her designs for both children and adults. The now iconic ND54 High Chair is one of Ditzel's most popular designs and is universally recognized as a design classic.



THE IDEAL CHILDHOOD COMPANION



The ND54 High Chair is an acclaimed work of modern children's furniture, designed by the wife and husband team of Nanna and Jørgen Ditzel.

In 1954, the Ditzels welcomed twin daughters – Lulu and Vita – into their family. That same year, the couple used their daughters as a reference for how to determine the proportions of the ND54 High Chair, which was designed as a companion to a dining room set they had recently designed. In 1955, the High Chair was introduced to the public at the Danish Arts & Crafts Exhibition in Copenhagen.

Although the Ditzels created a number of children's furniture pieces together, the High Chair is widely regarded as their masterpiece. Handcrafted in solid beech, the High Chair has been designed to adapt to the changing needs of growing children, so that the chair can be used by children up until the age of five. Each High Chair is beautiful and durable enough to be handed down for many years of use.

ND54 HIGH CHAIR
Frame: Beech, lacquer

ND54 HIGH CHAIR
Frame: Beech, lacquer

CH339 DINING TABLE
Tabletop and legs: Oak, soap

CH24 WISHBONE CHAIR
Frame: Beech, soap. Seat: Natural paper cord

CH410 PETER'S CHAIR
Frame and seat: Beech, untreated



FK63 BOOKCASE SYSTEM

Frame: Oak oil. Legs: Powder coated steel, black. Detail: Brass

KK97170 SAFARI FOOTSTOOL

Frame: Ash, oil. Seat: Canvas, nature

OW2000 EGYPTIAN STOOL

Frame: Oak, oil, Seat: Saddle leather, black

EASILY CUSTOMIZED TO DISPLAY GROWING COLLECTIONS

Designed for idiosyncratic displays of functional and aesthetic objects, FK63 Bookcase System transforms rooms with its bold presence.

The FK63 Bookcase System, designed by Preben Fabricius and Jørgen Kastholm, embodies Carl Hansen & Søn's commitment to craftsmanship excellence and timeless design. Devised for maximum flexibility, the different modules can be combined in a multitude of ways to suit every space and need. Visit our customizer to design your own.

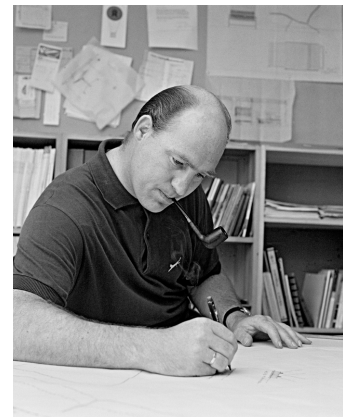
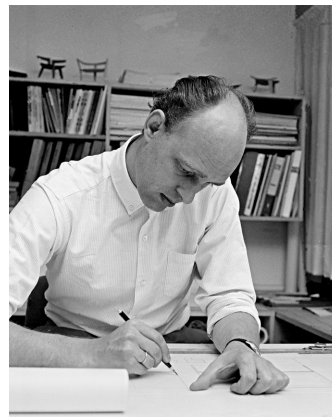
Designed in 1963 by Preben Fabricius and Jørgen Kastholm, the piece is the result of a shared interest in functionally minimalist designs that

focus on proportion, handcrafted details, and natural materials. The FK63 Bookcase System embodies the designers' uncompromising approach to design, crafted in FSC-certified solid oak, oiled to accentuate the texture and grain of the wood. It features thoughtful joinery details including full-width cabinets fitted with brass handles and open shelves with optional sliding trays – both of which are customizable to accommodate growing collections. Available in wall-mounted and standalone versions, the latter of which rests on a slender powder coated metal frame.

1931 – 1984; 1931 – 2007

Preben Fabricius trained as a cabinetmaker in 1952 with Niels Vodder, and worked for Niels Vodder before deciding to continue his studies at the School of Interior Design. Here, Preben Fabricius studied under Finn Juhl, and it was also here that he first met Jørgen Kastholm. Kastholm went on to study at the Danish School of Media and Journalism, while also working for Arne Jacobsen, who would become a major source of inspiration in his work as a furniture designer. In 1957, Preben Fabricius again met Jørgen Kastholm and the two quickly realised that they shared an interest in elegant and refined design with a focus on functionality and minimalism.

In 1961, Fabricius and Kastholm established their eponymous design studio. Together, they designed furniture in wood, and later also in steel and leather, taking advantage of Jørgen Kastholm's experience and background as a smith. The design duo specialised in furniture design and single-family houses and their designs were characterised by minimalism, sophistication, functionality, quality and their eye for detail. During their seven-year partnership, they designed a large collection of minimalist and functionalist designs which achieved widespread recognition and established their names internationally.



During the design process, drawings were passed back and forth across the table between Fabricius and Kastholm until it was no longer possible to say who had drawn what, but the result was a joint effort. Their designs can be found in museums and design centres around the world, including at MoMA in New York and at the Louvre Museum in Paris.

FABRICIUS & KASTHOLM

AN ACCLAIMED ACCOMPLISHMENT





Despite its light exterior, the FK10 / FK11 Plico Chairs offer supreme comfort by virtue of their soft upholstery.

A turning point in the work of Preben Fabricius and Jørgen Kastholm and a precursor to an international career in furniture design, the award-winning, foldable Plico Lounge Chair is a unique example of a simple and honest design that neither compromises on comfort nor aesthetics. Plico means 'to fold' in Latin and the adjustable backrest can be completely folded, creating a chair that takes up as little space as possible when not in use.

With visible joints, beautiful brass fittings and accomplished craftsmanship, the Plico Lounge Chairs beautifully highlight what other designers often seek to hide. At first glance, it appears deceptively simple, but closer examination reveals an extremely detailed design. The solid oak frame and the rear legs are gently curved, giving the chair a soft rounding at the back. The armrests are made from saddle leather attached on the rear legs, the back and seat are in canvas, and the cushions are upholstered in stitched linen canvas to provide an elegant expression. The high back version of the chair also has a neck cushion for an extra degree of comfort.

FK10 / FK11 PLICO CHAIRS

Frame: Oak, oil. Armrest: Nature saddle leather
Seat and backrest: Canvas fabric
Neckrest: Canvas fabric, nature saddle leather
Legs: Stainless steel, black. Details: Brass

BMO488 TABLE BENCH
Frame: Oak, oil. Top: Cane

FK63 BOOKCASE SYSTEM

Frame and fronts: Oak, oil. Handles: Brass

MO320 FLOOR LAMP
Painted steel, white



EO05 EMBRACE ARMCHAIR
Frame: Oak, soap
Seat and backrest: Sunniva 811 fabric

EO04 EMBRACE CHAIR
Frame: Oak, soap
Seat and backrest: Remix 173 fabric

EO20 EMBRACE TABLE
Table top: Laminate, black
Legs: Walnut, oil, stainless steel

A SOFTLY UPHOLSTERED CHAIR TO SINK INTO

The EOOS Collection unites the Austrian design trio's strong sense of modern aesthetics with Carl Hansen & Søn's long tradition of quality craftsmanship and outstanding comfort.

Enjoy superior comfort with this modern and inviting blend of skillfully sculpted organic and soft materials. The result of Carl Hansen & Søn's first collaboration with EOOS in 2015 was the EOO5 Embrace Armchair – so novel and expressive, it easily functions as a stand-alone, sculptural addition to any interior. The Embrace Armchair unites the Austrian design trio's strong sense of modern aesthetics with Carl Hansen & Søn's century-old tradition of quality craftsmanship and outstanding comfort.

To achieve a precise yet relaxed expression, EOOS paired soft, modern upholstery with a classic, light, solid wood frame. The wooden structure

is continuous, with the legs serving as an essential element of the overall silhouette rather than appendages to the upholstered upper section. The back of the frame, composed of three pieces assembled in classic finger joints, is especially striking. A soft, three-dimensional cushion functions as seat, back and armrests, embracing the wooden structure and appearing to float within the frame.

The Embrace Series was complemented with the EOO4 Chair. Visually light in its expression, the chair has no armrests and will take up less space, fitting with any table.

EOOS, a design collaborative established in Vienna in 1995 by Martin Bergmann (b. 1963), Gernot Bohmann (b. 1968), and Harald Gründl (b. 1967), was founded after the trio graduated from the Venetian University of Applied Arts.

Today, the internationally renowned collaborative approaches complex furniture, product and shop design challenges by examining past roots in a contemporary context. Called Poetical Analysis®, EOOS's unique process focuses on myths, rituals and intuitive expressions, creating connections that extend beyond initial perceptions. Art celebrated EOOS's work with the trio's first major solo exhibition.

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

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



The Austrian collaborative, EOOS, views design as a poetic discipline, believing that end results should be able to accommodate changing needs and desires.

EOOS





Iker Ochotorena focuses on creating calm, protective spaces with his Madrid-based design studio, OAAA Arquitectura.

DON RAMÓN DE LA CRUZ

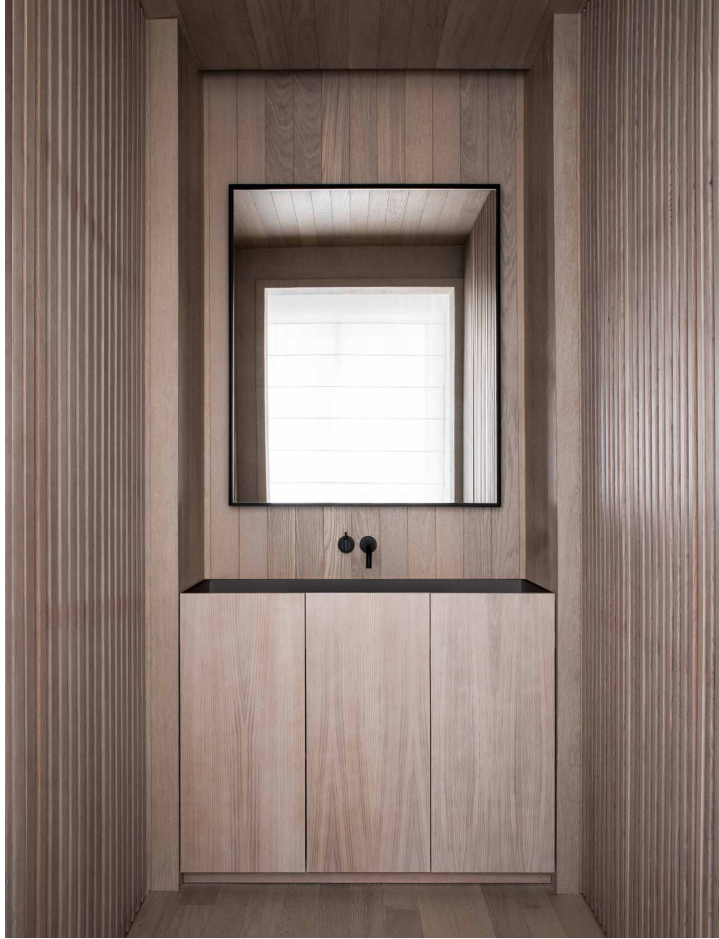
Architectural studio OAAA Arquitectura is known for their pared-down interiors. Founder Iker Ochotorena describes their efforts to create “silent, serene, and warm architecture that offers people shelter” – an approach they’ve applied to a variety of residential commissions around the world since the studio was established in 2011.

For Don Ramón de la Cruz – a family apartment located in a 1970s apartment block in Madrid’s glamorous Salamanca district – this translated to a calm, contemporary space that sought to provide sanctuary from the busy street outside. The living area’s open-plan layout was decorated in a neutral palette, with bone-coloured walls, wooden flooring, and soft furnishings in earthy shades of cream, moss-green, and the occasional accent of ochre. This sense of the natural world was enhanced with rich textures, from a linen sofa, to a ceramic pot housing an oversized green plant in one corner.

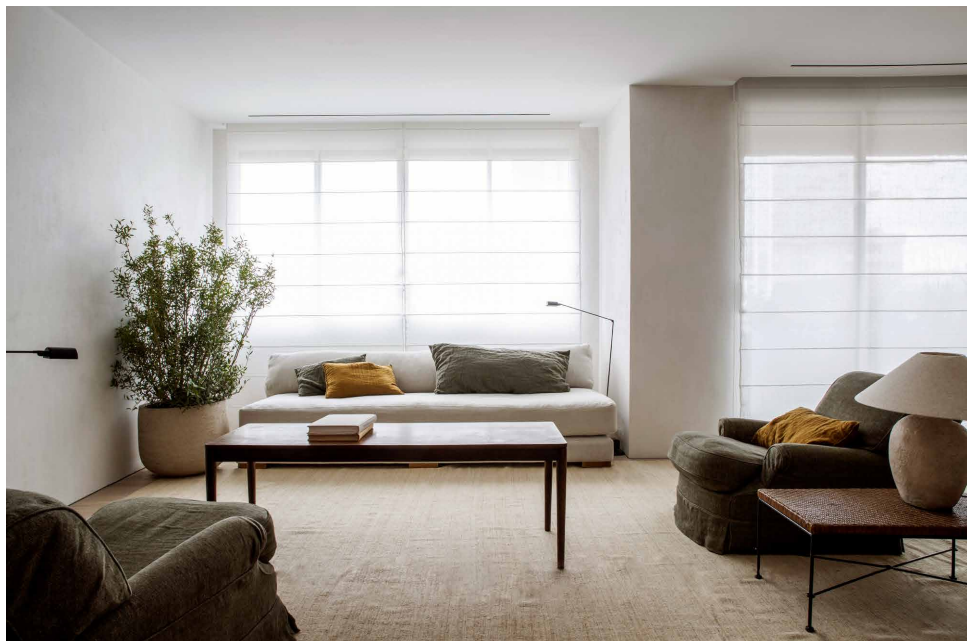
OAAA ARQUITECTURA

The home’s more private spaces – which includes two bedrooms, two bathrooms, a dressing room, and a pantry – were given special care to ensure they still felt like a valuable part of the interior. Floor-to-ceiling wooden panelling and richly textured wallpaper nurtured a sense of peaceful seclusion that reflected the rooms’ role in the home.

Throughout the design process, every square metre in the apartment was considered to ensure it offered flexible use. In the second bedroom/study, the E005 Embrace Chair – a collaboration between Carl Hansen & Søn and E005 – was selected as an ideal piece because of its versatility. “The Embrace Chair is the perfect match for this dual-purpose space,” notes Ochotorena. “It’s an iconic product that offers both comfort and elegant design.”



The Embrace Chair perfectly combines the comfort of its upholstered seat, backrest and armrest with the elegance brought by its completely exposed wooden structure and sensual design. Iker Ochotorena





Made from oak and leather, the E005 Embrace Armchair complements the apartment's emphasis on natural materials.

A MINIMALIST MODULAR SOFA

A modular sofa that unites a stringent geometric expression with unparalleled comfort and craftsmanship.

The E300 Embrace sofa was several years in the making. The modular design minimizes the materials used so that the look embodies the design, and the design embodies the look – as minimalist as it gets, without compromising on comfort or function. Comprising ten modules, each of which is combinable in every way imaginable, they can also stand alone, making the sofa exceptionally versatile.

The solid wood frame, armrests and tables are stringent in their expression, while flexible in their composition. The upholstery's piping cord produces fine lines that accentuate the textile or leather seam. A layer of soft feather down on the seat and padded, loose cushions add contrast, providing a pleasant, embracing comfort.

The flexible composition of modules allows it to blend into any spatial dimension, from private homes to hotel lobbies, offices and meeting rooms – from classic and symmetrical to expressive and sculptural, only your imagination sets the limits.

E300 EMBRACE SOFA

E331L / 120 cm

E301L / 120 cm

E321R / 120 cm

Frame, armrest and table: Oak, oil

Seat and backrest: Moss 0003 fabric

Pillows: Moss 0003 and Moss 0001 fabric











RF1903 SIDEWAYS SOFA
Frame: Oak, black. Seat: Fiord 591 fabric

DESIGNED TO ENCOURAGE CONVERSATION

The RF1903 Sideways Sofa from Rikke Frost combines classic materials – wood, paper cord, and high-quality upholstery textile – with a modern asymmetric shape.

On the Sideways Sofa the steam-bent backrest is shaped from solid wood and woven paper cord for a light, elegant expression, while the seat and back are padded and upholstered for optimal comfort. The result is a sofa you want to sit in for a long time.

As digital devices challenge our traditional ways of conversation, the RF1903 Sideways Sofa provides an equally modern antidote to dialogue and discovery – and, not least, downtime. Made in Denmark

and created by award-winning Danish designer Rikke Frost, the distinctive design eschews the traditional forward-facing sofa in favor of a sideways position that encourages more natural conversation.

In keeping with Carl Hansen & Søn's DNA, where uncompromising craftsmanship and thoughtful expression seamlessly merge. Classic in its use of materials and contemporary in its form, the Sideways Sofa invites both comfort and conversation.

Born 1973

Danish designer Rikke Frost has always been curious about the combination of different craft traditions and types of material, a fact clearly reflected in her design portfolio where traditional and contemporary design is expressed in sofas, tables, chairs and lamps with an organic idiom.

Rikke Frost's interest in crafts and materials dates back to her childhood in the small Danish town of Bov. Her curiosity later led her to The Aarhus School of Architecture, where she trained as an industrial designer. However, industrial design has influenced her design process, with production options always forming part of

her initial consideration. She chooses materials, shapes and craft methods that can be incorporated in the best possible way into modern production – like at Carl Hansen & Søn's furniture factory on Funen, Denmark, where old craft traditions such as wickerwork with woven paper cord and high-tech production go hand in hand.

After several years in London, where she worked as a designer and buyer at Heal & Son, she returned to Denmark in 2004 to set up her own design studio, Rikke Frost Design. Later, she also began teaching at The Aarhus School of Architecture.



RIKKE FROST

Rikke Frost chose to focus on furniture design and has since designed furniture for several renowned Danish and international companies. She has won and been nominated for several national design awards and taken part in numerous exhibitions.

MO320 FLOOR LAMP
Painted steel, black

RF1903 SIDEWAYS SOFA
Frame: Oak, black. Seat: Fiord 591 fabric





Upholstery plays an integral role in the form and function of furniture. Whether it's the stitching used along a seam, or the tufting selected for a backrest, each practical technique adds to the detailing that defines the personality of a piece.

Our family of designers each developed their own relationship to upholstery. Børge Mogensen and Kaare Klint favoured saddle leather on a chair's seat so that it could be easily tightened as the leather stretched naturally over time. Others focused their attentions on ornamental stitching and decorative trims.

This skilled work requires patience, discipline, and a deep understanding of materials. Some of our historic designs – including Hans J. Wegner's Mama Bear Chair and many of Kaare Klint's pieces – have specific features that demand areas to be completely hand-stitched. In addition, every one of our upholstered designs is supported by a solid wood frame to provide the best possible foundation.



DOUBLE STITCHING

Known for the way he made stitching a decorative detail, Kaare Klint's KK47000 Safari Chair features lines of double-stitching along the leather upholstery.

UPHOLSTERY

PIPING

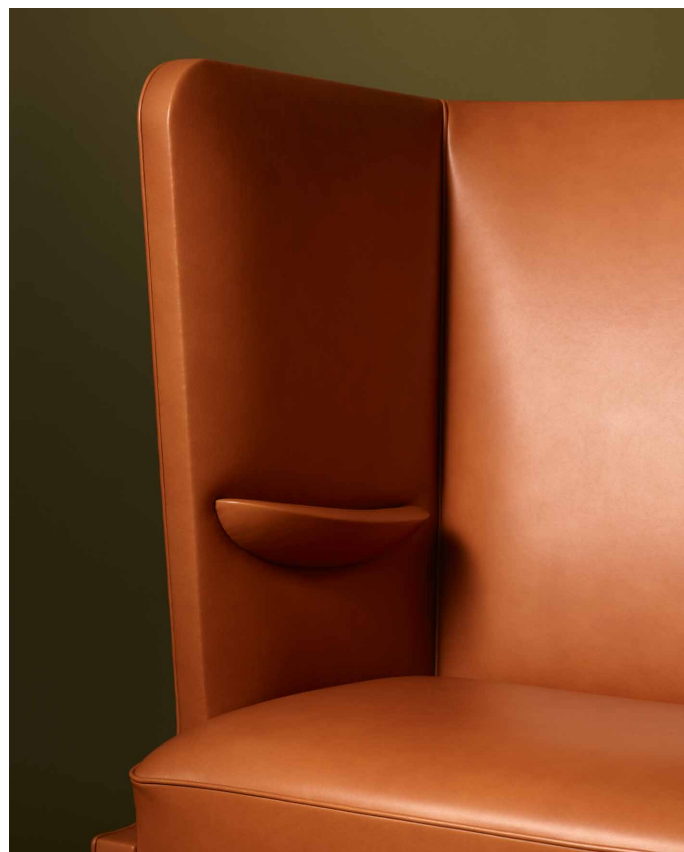


Conceived by Hans J. Wegner in 1954, the CH78 Mama Bear Chair is one of the few pieces that he decided to fully upholster. It boasts a sculptural design whose soft curves are covered in premium materials to provide outstanding comfort. Visual definition is added along the backrest with piping, a tubular trim that refines the silhouette with a sense of clean, classic tailoring.



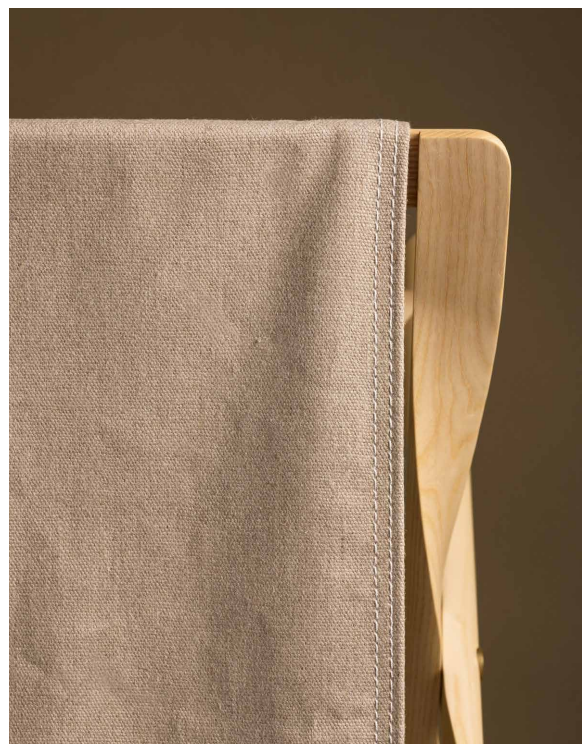
DIAMOND TUFTING

The KK48650 Addition Sofa by Kaare Klint keeps its leather pleats in place with diamond tufting, a hand-folded style that inserts leather-covered buttons into the material.



SLIP STITCHING

Also called an invisible ladder stitch, the slip stitching on Frits Henningsen's FH436 Coupé Sofa is a discreet piece of craftsmanship that is done by hand.



DOUBLE STITCHING

The two rows of parallel stitching on Kaare Klint's KK87830 Propeller Stool offer a more robust construction than the usual plain seam.

PULLED-IN BUTTONING



Frits Henningsen's FH419 Heritage Chair is a testimony to the designer's constant pursuit of crafted perfection. Inspired by earlier periods, particularly the French Imperial and 17th-century British styles, the fully upholstered chair features traditional pulled-in buttoning across its gently curved backrest. This form of tufting means that no folds or sewing connect the buttons in order to create a more understated decorative effect.



MO300 WALL LAMP
Painted steel, black

MO310 TABLE LAMP
Painted steel, black

MO330 PENDANT
Painted steel, black

MO320 FLOOR LAMP
Painted steel, black

A SERIES TO LIGHT UP ANY SPACE

This MO300 – MO330 Lighting Series is a collection of four exquisitely minimalistic lamps designed to bring a sense of serenity and warmth into any interior space.

Inspired by the comforting effect that light has on the human experience, especially during the dark days of winter, Danish designer Mads Odgård chose to focus on two simple and familiar shapes for the Lighting Series: the hemisphere and the cylinder, forms with clear, logical connections to natural light.

The Lighting Series consists of a wall lamp, floor lamp, table lamp, and a pendant lamp – each of which was designed to serve a specific

function. Because the forms of the cylinder and hemisphere are featured in all four lamps, the individual models work together to create a sense of calm through repetition. With this in mind, all four lamps can be used in different ways within the same environment, or several of the same lamps can be used together to bring a sense of harmony and comfort to a space.

Born 1960

Award-winning designer Mads Odgård brings a deeply rational and minimalist approach to his work as an industrial and product designer. Whether developing a new lamp series, a piece of furniture, or a collection of cutlery, Odgård maintains a strict focus on efficiency and clarity of form.

Trained at the Danish School of Decorative Art, part of the School of Arts and Crafts (the alma mater of Hans J. Wegner, and Børge Mogensen among others), Odgård has also explored automotive design at ArtCenter Europe in Switzerland and worked as a designer and model

builder for LEGO, where his love of geometric shapes, logic, and minimalism thrived. Mads Odgård is a recipient of a Red Dot Award, an America's I.D. award, and a Design Plus prize (Germany). The new MO Lamp Series is the designer's first collaboration with Carl Hansen & Søn. The series is based on simple shapes that symbolize light's comforting effect on people throughout all four seasons. In a serene and subtle way, each of the MO330 Lightning Series is designed to complement Carl Hansen & Søn's furniture collection while also reinforcing the story of Danish Design and the quest for a timeless aesthetic rooted in simplicity and quality.



Throughout his award-winning career, designer Mads Odgård's work has been guided by a pursuit of logic, purity, and minimalism. The MO Series of lamps is his first collaboration with Carl Hansen & Søn.

MADS ODGÅRD



CLASSIC DESIGN



TIMELESS APPEAL

1908



ESTABLISHING CARL HANSEN & SØN

Danish cabinetmaker Carl Hansen opens a small furniture workshop in Odense, on the Danish island of Funen, with a bank-approved overdraft of only €67.

1915



EXPANDING INTO QUALITY PRODUCTION

The first factory opens. With room for machines and skilled workers, it provides an opportunity to compete on both price and quality. Despite the ongoing World War, and Carl Hansen's obligatory service at the barracks, he insists on personally packing all finished furniture that came out of the factory to ensure its quality.

For more than a century, Carl Hansen & Søn has proudly defined Danish Design.

1937



CONTINUING THE TRADITION

Following in his father's footsteps, Holger Hansen passes his apprenticeship exams with distinction after submitting a cabinet in camphor wood veneer adorned with intricate details.

1943



A FAMILY BUSINESS

After Carl Hansen suffers a heart attack, his son Holger joins the management at just 23 years old. When he becomes a partner, the company is renamed Carl Hansen & Son.

1949



AN ICONIC PARTNERSHIP IS BORN

The creative partnership begins when Holger takes a chance on a then-unknown designer. Hans J. Wegner goes on to develop a successful furniture series that includes the iconic Wishbone Chair.

1949



PIONEERING NEW MATERIALS

Hans J. Wegner did not want to use what was typical at the time – the seagrass braid – but instead focuses on a new paper cord, which is a residual product from paper production. Today, furniture with paper cord is widely used in the Danish furniture tradition.

1950



A SYMBOL OF PASSIONATE CRAFTSMANSHIP

The Carl Hansen & Søn logo is designed by Hans J. Wegner in 1950 and used until the middle of the 1980s. To celebrate the 100th anniversary of Wegner's birth, the logo is reinstated by Carl Hansen & Søn in 2014, and remains a globally recognized symbol of quality.

1950



SETTING A NEW STANDARD FOR DESIGN

A craftsman at work on the CH23 Dining Chair, designed by Hans J. Wegner in 1950. The furniture from that period is not only unique, but its artistic expression and ergonomic shape set new standards for modern design.

Our unwavering commitment to expert craftsmanship, premium materials, and a

1952



A GROWING INTERNATIONAL MARKET

Pictured here in the US, Holger begins to expand globally as significant orders from American customers show increased interest in Danish modern design.

1958



CELEBRATING 50 YEARS OF THE FAMILY BUSINESS

Three generations of the Hansen family captured together. From left to right: Carl Hansen & Søn's current CEO Knud Erik Hansen, his father Holger, his grandfather Carl, and his mother Ella.

1962



ELLA HANSEN TAKES THE REINS

After the premature death of her husband Holger in 1962, Ella Hansen takes over in order to keep the company in the family. Without any experience, she succeeds as a businesswoman at a time when most women in Denmark were not part of the workforce.

1998



RELAUNCHING AN AVANT-GARDE ICON

When Hans J. Wegner first reveals the CHO7 Shell Chair for the annual Furniture Guild Exhibition in 1963, the general public is reluctant to accept its bold design. After being relaunched several decades later though, this distinctive piece becomes a global commercial success.

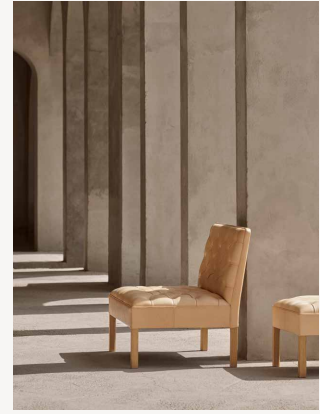
2002



A NEW PERSPECTIVE TO THE FAMILY BUSINESS

Knud Erik Hansen, Carl's grandson, becomes the third-generation leader of the family-owned business. Since his appointment as CEO, he has significantly expanded international presence and production, built new relationships with visionary designers, and emphasised the importance of balancing classic craftsmanship with modern technology.

2011



MORE DESIGN ICONS JOIN THE PORTFOLIO

Carl Hansen & Søn acquires Rud. Rasmussen, a workshop that historically produced high-quality, handcrafted furniture and collaborated with leading architects. It's a natural acquisition in accordance with Carl Hansen & Søn's values and traditions.

collaborative process with the finest creative minds has seen our family-owned

2011



FLAGSHIP STORES WITH A GLOBAL FOOTPRINT

Carl Hansen & Søn opens a showroom in New York in 2011 and in the following years more Flagship Stores open across the world. First in Bredgade, Copenhagen in 2013 quickly followed by the opening of the Flagship Store in Tokyo in 2014. Our furniture can now be found all over the world, in Flagship Stores located in New York, San Francisco, Osaka, and throughout Europe.

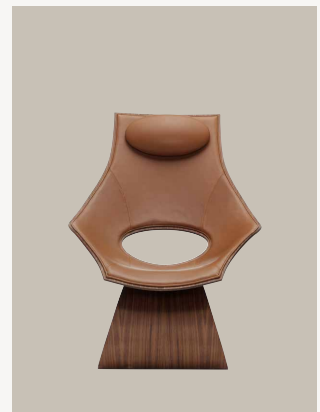
2012



WELCOMING OLE WANSCHER TO THE FAMILY

After acquiring P.J. Furniture, Carl Hansen & Søn welcomes Ole Wanscher's iconic 'Colonial Chair' to our portfolio. Launched in 1959, it's a classic example of Danish mid-century modern design.

2013



TADAO ANDO'S STRIKING TRIBUTE TO HANS J. WEGNER

Acclaimed Japanese architect Tadao Ando designs the Dream Chair for Carl Hansen & Søn, a tribute to Hans J. Wegner that seeks to capture the sculptural minimalism that defined Wegner's work.

2017



A NEW FACTORY OPENS IN GELSTED

A new factory opens, followed by the sale of the factory in Aarup. Today, this 41,500 sqm factory houses everything in one place. From assembling, sanding, and painting furniture, to upholstering and weaving, it is all carried out on-site by our skilled craftspeople.

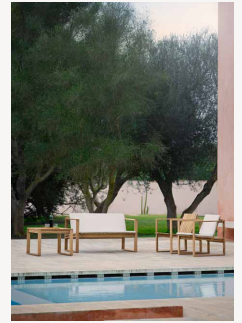
2017



A NEW COLLABORATION WITH A VISIONARY TALENT

When Søborg Møbler was acquired, it enabled Børge Mogensen's Hunting Table, The Huntsman Chair, The Outdoor Series, and The Shelving System to join our collection. Our collaborative relationship with Mogensen's family is built upon mutual respect, understanding, and ambition.

2018



OUTDOOR FURNITURE EXPANDS THE COLLECTION

Six decades after the debut of Bodil Kjær's Indoor-Outdoor collection, Carl Hansen & Søn add this timeless series to our collection of design classic. For the first time, they are crafted from FSC-certified teak and are made at the factory we acquired in Vietnam to ensure the highest quality of craftsmanship.

business emerge as a global leader with flagship stores around the world.

2019



THE NEXT GENERATION OF CRAFTSPEOPLE

Carl Hansen & Søn introduces The Lab, a new mentor-guided program intended to supplement the time apprentices spend learning on the production floor. The Lab provides opportunities to study specific skills and tools, and to work together with mentors and peers to develop collaborative problem-solving skills. Danish furniture design and craftsmanship.

2019



INVESTING IN A SUSTAINABLE FUTURE

The CH24 in beech is produced in FSC-certified wood and weave for the first time. Today, we have more than 75 design icons available in FSC-certified wood and we are continually working to include more, with a commitment to only use environmentally-certified wood by 2025.

2021



CARL HANSEN & SØN

A BRIDGE BETWEEN OLD AND NEW

As part of the 2021 Carl Hansen & Søn brand proposition, a refreshed logo is introduced. The logo mark, designed by Hans J. Wegner in 1950, is brought up-to-date with a new typography that is as elegant as it is functional. It ensures the logo remains as relevant today as it was 70 years ago.

CARL HANSEN & SØN WORLDWIDE

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I like to think of our flagship stores as a home for our designs – a place where visitors can experience exceptional craftsmanship accentuated by carefully decorated interiors.

Knud Erik Hansen

ASIA / PACIFIC

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Osaka Flagship Store
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Carl Hansen & Søn's Flagship Store in London's Pimlico – the go-to district for interior design, art, antiques and fine furniture.

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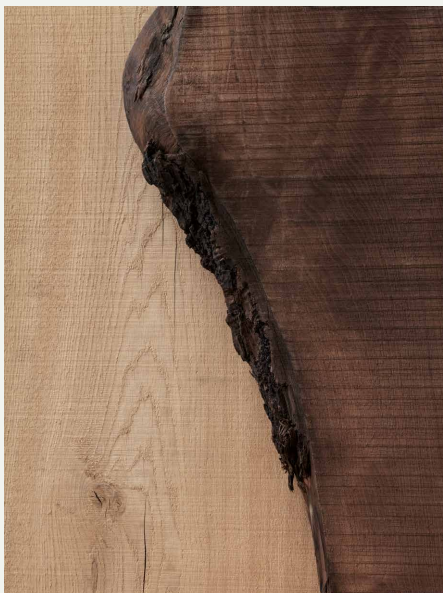
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To learn more about Carl Hansen & Søn,
and to find the nearest retailer, visit carlhansen.com

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KING FREDERIK IX'S AWARD
FOR EXCELLENCE
IN EXPORT

WISHBONE CHAIR¹⁹⁵⁰ SAWBUCK CHAIR¹⁹⁵² ELBOW CHAIR¹⁹⁵⁶
MAMA BEAR CHAIR¹⁹⁵⁴ SHELL CHAIR¹⁹⁶³ OCULUS CHAIR¹⁹⁶⁰
WING CHAIR¹⁹⁶⁰ PETER'S CHAIR¹⁹⁴⁴ HUNTSMAN CHAIR¹⁹⁵⁰
HUNTING TABLE¹⁹⁵⁰ SOCIETY TABLE¹⁹⁵² EGYPTIAN TABLE¹⁹⁴⁰
STUDENT DESK¹⁹⁵⁵ T-CHAIR¹⁹⁵⁸ COLONIAL CHAIR¹⁹⁵⁹
SIGNATURE CHAIR¹⁹⁵⁴ HERITAGE CHAIR¹⁹³⁰ CUBA CHAIR¹⁹⁹⁷
SAFARI CHAIR¹⁹³³ COUPÉ SOFA¹⁹³⁶ PROFESSOR DESK¹⁹⁵⁵
FAABORG CHAIR¹⁹¹⁴ EASY CHAIR¹⁹³⁷ PROPELLER STOOL¹⁹³⁰
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