

COLLECTION
SHAPING THE FUTURE



BY APPOINTMENT TO
THE ROYAL DANISH COURT

CARL HANSEN & SØN

SINCE 1908, CARL HANSEN & SØN HAS PLAYED AN INTEGRAL ROLE IN PASSING ON THE LEGACY OF INNOVATIVE, CONSIDERED DESIGN TO THE NEXT GENERATION. PLACING OUR HERITAGE OF CRAFT IN THE HANDS OF VISIONARIES HAS BECOME THE RED THREAD THROUGHOUT OUR DESIGN DNA.



CH24 Wishbone Chair
Wood: walnut oil. Paper cord: natural

We continue to honour the founding fathers of Danish modernism, whose enduring and far-reaching influence shapes contemporary visionaries, bridging our heritage from the past, into the future. From the simplistic yet exacting geometry of Kaare Klint's early modern furniture that would guide a young Hans J. Wegner, to Rikke Frost and EOOS's contemporary, organic shapes as updated iterations of the modernist design language, paving the way for new ways of imagining furniture.

Nurturing relationships with designers has been key to Carl Hansen & Søn's legacy since the very beginning in 1908. With one hand preserving traditional craftsmanship and a keen eye trained on shaping the future of design, we continue to collaborate with new and established designers, crafting furniture that creates a dialogue between the past, present, and future.

Thinking back to my childhood, I clearly remember my grandfather, Carl Hansen, and his passion for the company he founded in 1908. When I was a kid, my grandfather's workshop was my playground. It was a magical place: the sounds of working tools, people laughing, telling stories, and naturally the indulging scent of freshly cut wood.

One memory that stands out is watching Hans J. Wegner and a group of cabinetmakers working on a prototype: a new rocking chair. That day, I witnessed the great man in his right element: experimenting, collaborating, pushing boundaries. Throughout his life, Wegner believed that a design was never really finished. So, he kept improving his existing works until he felt they were ready. However, he was never completely satisfied. Just like Wegner, this passionate pursuit of excellence has always been at the heart and soul of Carl Hansen & Søn.

A lot has changed since the days in my grandfather's workshop. Today, we are using state of the art technology to complement the artisanal craftsmanship in ways my grandfather would never have imagined. The company has entered the global design stage, and our collection has grown

significantly, offering high-end furniture from a carefully curated group of designers such as Kaare Klint, Børge Mogensen, Bodil Kjær, Nanna Ditzel and many more. Furthermore, the collection now also offers an exclusive selection of accessories, lighting, and rugs completing the Carl Hansen & Søn experience.

The pursuit of perfection, like the act of designing itself, is 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.

I wish you a pleasant time browsing our collection of iconic designs.

KNUD ERIK HANSEN, CEO AND THIRD GENERATION OWNER



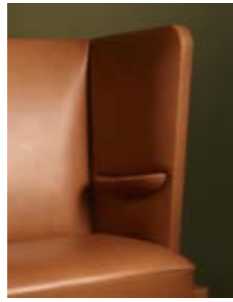
2



BRAND HISTORY

INTRODUCTION

6



OVERVIEW

TABLE OF CONTENTS

8



BRAND HISTORY

OUR DESIGNERS

14



PRODUCT

CHAIRS

44



PRODUCT

LOUNGE CHAIRS AND FOOTSTOOLS

81



STORY

THE FIRST MASTERPIECES

92



PRODUCT

DINING TABLES AND DESKS

110



PRODUCT

COFFEE TABLES

124



PRODUCT

SOFAS

145



STORY

SHAPES OF ILLUMINATION

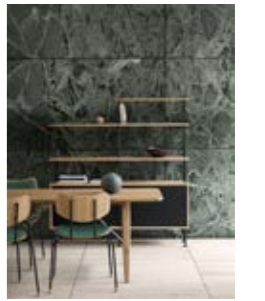
156



PRODUCT

DAYBEDS, BEDS, AND BENCHES

168



PRODUCT

STORAGE

178



PRODUCT

CHILDREN'S FURNITURE

186



PRODUCT

LIGHTING

198



PRODUCT

OUTDOOR FURNITURE

216



PRODUCT

SELECTED ACCESSORIES

225



STORY

WONDERS OF WOOD

233



COLLECTION INDEX

MATERIAL & ILLUSTRATED GUIDE

ALL DESIGNERS AND THEIR WORK ARE UNITED BY THE POWERFUL IDEA THAT MODERN DESIGN CAN ENHANCE THE HUMAN EXPERIENCE. WE INVITE YOU TO EXPLORE OUR COLLECTION THAT SHAPES SPACES – INDOOR AND OUTDOOR – WITH DANISH CRAFTSMANSHIP, TIMELESS ELEGANCE AND FUNCTIONALITY.



BØRGE MOGENSEN
The democratic furniture designs of Børge Mogensen (1914-1972) represent a subtle aesthetic with emphasis on strong constructions and lasting materials that act as decoration. Mogensen insisted on designing furniture that placed humans at the center, and that could adapt to people's changing needs throughout a lifetime.



HANS J. WEGNER
Renowned for his playful shapes, great insight into craftsmanship and uncompromising approach to functionality, Hans J. Wegner's (1914-2007) never-ending curiosity about natural materials, deep respect for the nature and inherent potential of wood fueled him throughout his entire career.

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

For over 110 years, we have specialised in bringing visionary design concepts to life. Our long-standing goal passed down through generations of the Hansen family remains to gather the best modern furniture designs under one roof and to share these icons with the world.

We continue to emphasise the importance of balancing classic craftsmanship with innovative modern technology, establishing new relationships with the families of designers from the 20th century and elevating the work of new talent.



ARNE JACOBSEN

One of Denmark's best-known architects, Arne Jacobsen (1902-1971), has become synonymous with modernism throughout the world. Striving for an ideal balance of organic simplicity and functionalism, his precise yet expressive aesthetic continues to excite design enthusiasts to this day.



RIKKE FROST

Danish designer Rikke Frost (b. 1973) is guided by her manifest "Minimal, Magical, Mindful", which creates the red thread in all her works. Known for combining various craft traditions and types of materials, her portfolio of contemporary designs utilises the past to lead us into future.



VILHELM LAURITZEN

With the aim to design playful spaces and organic shapes that could surprise and please his audience at the same time, Vilhelm Lauritzen (1894-1984) often worked on creating an all-encompassing work of art in which he could express his ideas of both the interior and the exterior in a single, organic concept.



KAARE KLINT

As a pioneer of functionalism, Kaare Klint (1888-1954) emphasised the study of proportions, analysing the dimensions of the human body with the purpose to refine the functionality of his furniture designs. Throughout his career, Klint kept refining his design approach based on mathematics and geometry rather than feelings and looks.



BODIL KJÆR

Focusing on the construction of furniture from a functional, economic, and aesthetic perspective – always in interplay with modern architecture, Bodil Kjær (b. 1932) aims to create "architectural elements" that adapt to the changing needs of people.



EOOS

The designs of EOOS (est. 1995) derive from their Poetical Analysis® approach; a unique process that focuses on myths, rituals, and intuitive expressions, as a research tool to solve complex design challenges. With their poetical starting point, EOOS strives to design furniture that reacts with an open mind to the users' evolving needs and wants.



CH36 Chair, CH37 Chair, CH44 Lounge Chair, CH45 Rocking Chair, CH53 Footstool
Wood: oak oil, Paper cord: natural

CHAIRS



iconic



honest
design

uncompromising
craftsmanship

CH20 ELBOW CHAIR



A piece of
minimalism

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. The Elbow Chair's characteristic steam-bent backrest is crafted from a single piece of solid wood. The chair's unique rail construction under the seat in form-pressed veneer adds optimal stability with a light and floating expression above the legs.

CH23 CHAIR

The CH23 Chair was one of the first chairs Hans J. Wegner designed for Carl Hansen & Søn in 1950, as one of the First Master Pieces including the CH22 Lounge Chair, the CH24 Wishbone Chair, the CH25 Lounge Chair, and the CH26 Chair. The pieces were unique and set new standards for modern furniture design with their artistic expression and ergonomic forms. Although the CH23 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.



The beauty of
natural materials

CH24 WISHBONE CHAIR



The essence of
modern Danish
design



Hans J. Wegner designed the first model of the CH24 Wishbone Chair exclusively for Carl Hansen & Søn in 1949. With a form that is uniquely its own, the iconic Wishbone Chair by 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 metres 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.

CH26 CHAIR

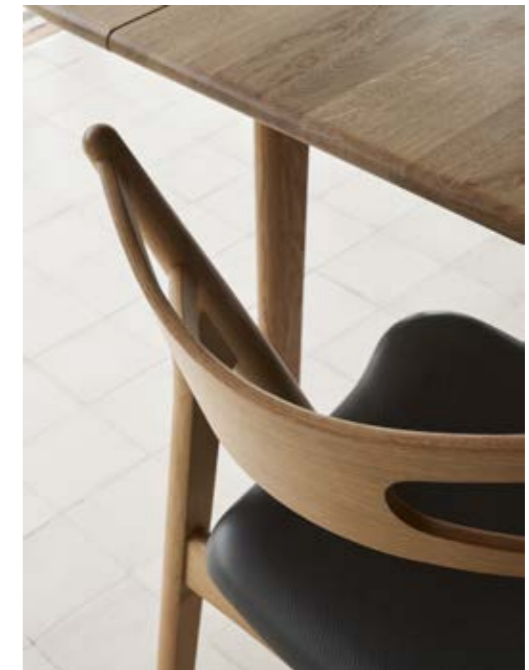


The CH26 Chair by Wegner was put into production by Carl Hansen & Søn in close collaboration with the Hans J. Wegner Design Studio and in exact accordance with Wegner's original working drawing. The chair is part of the First Master Pieces Wegner created for Carl Hansen & Søn. The first was the CH22 Lounge Chair, while Wegner also created a design for translating the lounge chair's form into a chair, the CH26. Yet he never actually manufactured a mock-up of the chair, and it remained unknown to the public for decades until 2016 when Carl Hansen & Søn brought the CH26 design to life.

CH29 SAWBUCK CHAIR



Hans J. Wegner designed the CH29 Sawbuck Chair in 1952. His inspiration was drawn from the sawbucks and sawhorses used by carpenters and woodcutters – he added upholstered comfort to ensure a unique touch. The seat is significantly wider at the front, and the curved back ingeniously enhances comfort in various sitting positions while providing a stylish expression.



Paying tribute
to a traditional
carpenter's tool

CH30 CHAIR



Hans J. Wegner presented the CH30 Chair in 1954, and the harmonious design embodies his ongoing journey to design the perfect chair. A simple and stylish chair with excellent comfort, thanks to both the curved backrest and the oval seat – elements that made the chair popular when it was introduced in the mid-1950s. The oval backrest tilts slightly backwards to ensure ideal back support, the rear legs have an elegant, backwards sloping shape which ensures optimal stability, and the relatively wide form-pressed seat is padded with foam.

CH33 CHAIR

Hans J. Wegner designed the CH33 Chair for Carl Hansen & Søn in 1957. The chair's mode of expression clearly reflects Wegner's personal approach to design. It is harmonious and with finely sculptured features. The chair is based on the idea of creating an attractive and sturdy chair with sensible ergonomics while maintaining a finer dimension in the wood where possible. Therefore, the tapered legs are thickest where they need to support load-bearing joints with the seat's rails and become slender closest to the floor. The chair appears visually light with a clear division between the bearing – the wooden frame with sloping legs – and the supported elements in the form of the two plywood shell shapes.



CH36 CHAIR CH37 CHAIR

Simplicity inspired by
American Shaker furniture



Hans J. Wegner's clean and straightforward CH36 and CH37 Chairs are as comfortable to sit in as they are beautiful. Simple, functional, and thoughtfully made, the chair demonstrates the influence of American Shaker furniture principles and craftsmanship had on Wegner's aesthetic. The legs of the chair taper slightly off towards the floor, creating an elegant appearance. The backrest is significantly more curved at the top than the bottom to enhance back support. The overall expression is completed with the frame and hand woven seat in a durable paper cord.

CH46 CHAIR CH47 CHAIR



Beautiful examples of Hans J. Wegner's Shaker influences, the CH46 and CH47 Chairs combine organic materials and shapes into statement minimalist forms. The elegant 1965 chair designs showcase Wegner's affinity for functional, elegant simplicity. Both chairs share a lightly reclined composition that gives the overall form a dynamic expression. At the front, the CH46 Chair's armrest has the exact elegant rounding as the front leg while curving slightly upwards toward the back, which is firmly fastened between the two backrest bars.

CH56 BAR STOOL CH58 BAR STOOL

Simple and practical, the CH56 and CH58 Bar Stools, designed by Hans J. Wegner in 1985, combine solid wood, leather, and stainless steel to a beautiful effect. Decades later, it remains an ideal fit, creating an inviting spot with its soft, organic silhouette and comfortable leather-upholstered seat. The bar stools create a welcoming atmosphere with a clean look. The bar stool's stable construction is well thought out regarding strength, and typical of Hans J. Wegner, it features legs that are thickest at the joint, with the ring narrowing towards the floor and the seat.



CH88 CHAIR

An artful fusion
of wood and steel



An artful fusion of wood and steel, Hans J. Wegner's versatile CH88 Chair, designed in 1955, epitomises his characteristically playful approach to design and materials. Although known for his work in wood throughout his career, Wegner often explored the potential of other materials. The CH88 Chair is a testament to his skill in this realm. The steel frame supports an oval wooden seat and a steam-bent backrest with elegantly upturned ends forming a natural resting place for the arms.

CH111 CHAIR



The CH111 Chair, designed by Hans J. Wegner in 1970 alongside the elegant CH110 Desk, is a series of significant pieces of furniture with a frame in flat stainless steel. One of the striking features of the CH111's shape is the rear leg, which has been twisted 90 degrees to fit in and thereby provide optimal support to the upholstered backrest. A more straightforward solution would have been to weld the armrest onto the extended rear leg, but Wegner never compromised on quality or aesthetics.



BM1106 HUNTSMAN CHAIR



Renowned for
subtlety and
strong structures

The BM1106 Huntsman Chair, which Børge Mogensen designed for the 1950s Copenhagen Cabinetmakers' Guild Exhibition, became representative of Danish furniture design and the era known today as Danish Modern due to its simple form and organic materials. The chair was originally made of smoked oak and saddle leather – two of Børge Mogensen's preferred materials. Saddle leather was a new material in Mogensen's career and made its mark, leading to a more robust expression in his designs. The Huntsman Chair was originally designed for a specific environment – the hunting cabin – with an inviting elegance due to its angled legs and slender design.

EO04 EMBRACE CHAIR EO05 EMBRACE CHAIR WITH ARMREST

The result of Carl Hansen & Søn's first collaboration with EOOS in 2015 was the Embrace Chair with armrest, later complemented by the Embrace Chair. The Embrace Chairs unite the Austrian design trio's strong sense of modern aesthetics with Carl Hansen & Søn's century-old tradition of quality craftsmanship and outstanding comfort. EOOS paired soft, modern upholstery with a solid wood frame to achieve a precise yet relaxed expression. The wooden structure is continuous, with the legs 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. The soft cushion embraces the wooden structure and appears to float within the frame.



EO06 EMBRACE BAR STOOL EO07 EMBRACE BAR STOOL



A strong sense of modern aesthetics and a tradition for quality craftsmanship. Optimal seating comfort meets elegant lightness on the EO06/EO07 Embrace Bar Stool, designed for Carl Hansen & Søn by renowned Austrian design trio EOOS. Addressing the need to sit on a bar stool for longer periods, the flexible and dynamic design encourages movement without compromising comfort. Here, soft, relaxed upholstery interacts with the precise, simple wooden frame, integral to the chair's expression.



Skilfully sculpted
organic and soft
materials

FH38 WINDSOR CHAIR



A comforting
classic

The FH38 Windsor Chair, created by the Danish architect and cabinetmaker Frits Henningsen in 1938, is a distinguished example of traditional craftsmanship refined over centuries. The Windsor Chair is as topical today as when its archetype came into being some 300 years ago in Buckinghamshire, England. Henningsen's version of the Windsor Chair is a high-backed solid oak chair that hides many artisanal challenges, as many different carpentry techniques have been used. Making the chair thus requires the skills of an experienced joiner, highlighting the fact that Henningsen himself was a carpenter and a designer who explored the possibilities of the materials.

RED CHAIR SERIES



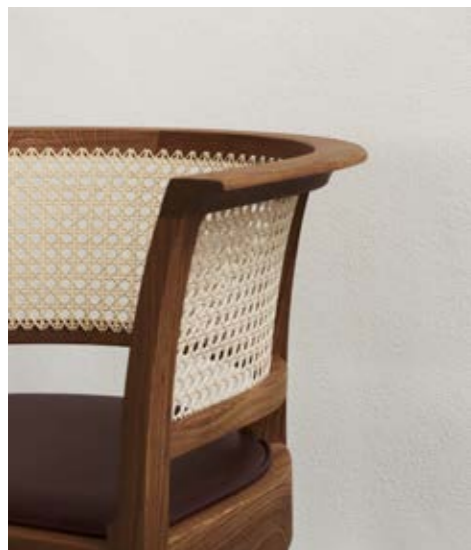
A classic series
designed for a
higher purpose



The chairs Kaare Klint designed between 1927 and 1933 won international acclaim for their prominent roles at the Danish Museum of Art and Design and the Danish Pavilion at the Barcelona International Exposition. A classic series designed for a higher purpose – to withstand the test of time in support of prime ministers and politicians. Klint firmly believed that long-existing archetypes could and should inform contemporary design.

In designing his Red Chair Series, he carefully studied several English chair designs, including the Chippendale, combining elements to create a new construction with a modern expression and excellent support. The Large Red Chair, the first in the series, was designed for the new Danish Museum of Art and Design lecture hall in central Copenhagen and shown at the Danish Pavilion at the 1929 Barcelona International Exposition. Klint then designed the Large Red Chair with Armrests for Danish Prime Minister Thorvald Stauning's office at the Christiansborg Palace.

KK96620 FAABORG CHAIR



A seminal piece
of Danish modern
design



Kaare Klint created his iconic KK96620 Faaborg Chair in 1914 and presented the design to the public at the inauguration of the Danish Faaborg Museum in 1915. The young Klint meticulously considered every aspect of the Faaborg Chair to ensure it fulfilled its intended function. He arrived at a light and portable solution that allowed museum visitors to position the chair in front of artworks they wished to study in greater detail. The chair's simple 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.

LM92 METROPOLITAN CHAIR

The LM92 Metropolitan Chair, designed by Ejner Larsen and Aksel Bender Madsen, was first shown at the Copenhagen Cabinetmakers' Guild Exhibition in 1949. The new iteration is a harmonious example of classic design and modern thinking. Named after the 1960 Arts of Denmark exhibition at The Metropolitan Museum of Art in New York, it was initially conceived as a conference chair but has since made its way into the homes and hearts of design enthusiasts worldwide. The wooden frame showcases our commitment to craftsmanship; its back and armrests are shaped from a single piece of veneer.



OW58 T-CHAIR



Ole Wanscher's deep respect for materials, craftsmanship, and function come to the fore on the OW58 T-Chair, relaunched in a 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. 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.



A design that demands exceptional carpentry

PK1 CHAIR

An exploration of lightness and form



The PK1 Chair is an outstanding example of Poul Kjærholm's unique ability to realise the full potential of his chosen materials. It demonstrates his search for authenticity and perfection in form, function, and execution. A complex design with a straightforward, minimalist expression, the PK1 is brought to life through highly skilled craftsmanship with the precise weaving of the paper cord. The pairing of the organic paper cord with a dynamic steel frame results in exceptional comfort and visual lightness.

VLA26 VEGA CHAIR

Crafted for
the people



The VLA26 Vega Chair was designed in the 1950s by Vilhelm Lauritzen. Conceived for 'Folkets Hus', which later became the concert venue Vega, the chair profiles the same aesthetic as the venue in which it has been housed until its reissue in 2022. Functionalist details and filled with character, the perfectly proportioned chair is considered down to the last detail. The slight curve of the back gives the Vega Chair its distinctive character, while the legs are finished with solid oak feet, creating an elegant and complete look with exceptional craftsman-like details.

VLA61 MONARCH CHAIR



Poetic
functionalism



Vilhelm Lauritzen was a master of detail, creating furniture and fixtures with utmost perfection. The VLA61 Monarch Chair is named after the majestic Monarch butterfly - a tribute to Vilhelm Lauritzen's lifelong interest in butterflies. With its generous padding, double-curved armrests, and organic, drop-shaped slats, the chair presents an artistic expression that is light and sumptuous at the same time. Details such as brass-tipped feet and hand-polished joints bear witness to Lauritzen's accomplished eye. Brought to life from original sketches, old photographs, and auction descriptions, the reissued chair is a reverent tribute to Vilhelm Lauritzen's original design while having been given a contemporary expression through a clear approach to materials.

LOUNGE CHAIRS AND FOOTSTOOLS



refined
comfort



timeless

relaxing
silhouettes

CH07 SHELL CHAIR



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 avant-garde look, but the general public was more reluctant to accept its distinctive expression. Mixed reviews in the 1960s resulted in 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.



CH22 LOUNGE CHAIR

CH22 Lounge Chair designed in 1950 is an early design that displays Hans J. Wegner's natural flair for honest craftsmanship and passion for subtle intricacies in materials and techniques. 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 colour contrasting that of the frame. Today, while parts of the production process have been modernised, the CH22 Lounge Chair is still manufactured as 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.



Signature details
and subtle intricacies

CH25 LOUNGE CHAIR

A testament to
Wegner's visionary
approach



One of the first masterpieces Hans J. Wegner created exclusively for Carl Hansen & Søn in 1950, the CH25 Lounge Chair is characterised by laid-back, welcoming elegance and considered detailing, showcasing the young Wegner's considerable talents as both designer and cabinetmaker. One of Wegner's recognisable hallmarks is the advanced and technically demanding weaving central to the lounge chair, whose seat and back feature double-woven paper cord. The design bears similarities to the informal deckchairs of the era. The backwards-slanting front legs and armrests, the double-curved seat, the curve continuing down through the rear legs, and the angled backrest are all ingenious elements in their own right that come together in a dynamic result.

CH28 LOUNGE CHAIR



Sharp and shapely lines contrast beautifully in this highly appealing chair. Hans J. Wegner's CH28 Lounge Chair, designed in 1951, is as functional as it is sculptural. The chair was put into production the following year and is a carefully considered design capturing many of the master's signature elements. The CH28 Lounge Chair – closely related to Wegner's famous Sawbuck Chair – is the essence of excellent craftsmanship and showcases Wegner's dedication to finding the optimal balance of function and visually attractive form. Noteworthy details include elegantly rounded armrests, wooden cover caps that contrast with the grain of the wood, and the intriguing dynamic between the slender, sweeping seat, the curved backrest, and the round legs.

CH28T Lounge Chair
Wood: walnut and oak oil

CH44 LOUNGE CHAIR

Honest design
and refined comfort



CH44 Lounge Chair
Wood: oak oil. Paper cord: natural. Cushion: Sif 90

The CH44 Lounge Chair from 1965 by Hans J. Wegner is simplicity perfected. The chair features Wegner's characteristic, defined joints between the front legs and armrests and grooves on the top of the rear legs from which to hang a back cushion. The armrests slope upwards towards the rear legs, becoming more slender as they rise, thus elegantly strengthening the vertical joint. The overall effect appears striking, and the result is comfortable.



CH45 ROCKING CHAIR

From the beginning of his career, Hans J. Wegner was fascinated by designing rocking chairs, and, as always, he took a methodical approach to his design, with his main focus being the function. As a result, the CH45 Rocking Chair from 1965 is perfectly proportioned, so one can sit relaxed and rock easily but rise effortlessly from the chair. The reclining backrest adds a dynamic expression to the overall composition, and the kinship with the other furniture in the series is evident in the shaped bars, the envelope-patterned seat of paper cord and the uniquely curved armrests, which are elevated at the rear. These design elements are classically Wegner, as the elevation allows for a solid joint.



CH45 Rocking Chair
Wood: oak oil. Paper cord: natural. Cushion: Hallingdal 180

CH53 FOOTSTOOL

Simplicity
perfected



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 construction allows for complete rest and perfect functionality.

CH53 Footstool
Wood: oak oil. Paper cord: natural

CH71 LOUNGE CHAIR



The sculptural CH71 Lounge Chair designed by Hans J. Wegner was first presented at the Danish Furniture Design exhibition at the Copenhagen department store Magasin du Nord in 1952. Wegner had a special sense for designing and developing furniture works that were at once contemporary – and possessed the potential to become timeless classics. This is reflected in the CH71 Lounge Chair, whose complex design demands exacting craftsmanship. The lounge chair is characterised by relatively small dimensions, a slim, comfortable, fully upholstered frame, and round, tapered legs in solid wood.

CH78 MAMA BEAR CHAIR

With its thickly padded body, tapered legs, sloping armrests, and elegant, double-curved backrest, the laid-back and highly inviting lounge chair is one of Hans J. Wegner's most visually distinctive chair designs. Affectionately known as the CH78 Mama Bear Chair, the lounge chair was designed in 1954. Defined by a series of inviting curves that offer a warm embrace, the CH78 Mama Bear Chair's special aesthetic character comes from balancing soft, rounded curves with dynamic geometries and fine details, such as the signature wooden details on the chair's armrests.

A timeless classic
with a warm embrace



CH101 LOUNGE CHAIR

Designed by Hans J. Wegner in 1970, the CH100 Series was designed, in its time, as a part of an exclusive office furniture range and represents today some of Hans J. Wegner's finest stainless-steel work of his career. The handcrafted CH101 Lounge Chair is built over an inner frame of solid beechwood, and two arm elements, which are upholstered by hand according to the best quality standards. For dimensional stability, the seat and back cushions have a foam core wrapped in a down jacket to enhance comfort. The stainless-steel flat frame consists of a longitudinal rail joined to the leg with skids at each end. The solid wood interior frame enables the finest upholstery methods. Stainless steel is used for the visible part of the frame, and its elegant form offsets the inherently industrial feel.



Distinctive design
and fine craftsmanship

CH401 LOUNGE CHAIR



Bold material
combinations

The minimalist CH401 Lounge Chair, designed by Hans J. Wegner in 1958, is still in use in the inviting interior of the Copenhagen Airport to this day. The simple, tubular steel design proves that upholstered furniture does not need to be large or bulky. Wegner covered the mechanisms by which the upholstered fabric is attached to the frame with a slender, angled stainless steel element, creating a clean and simple expression.

CH445 WING CHAIR CH446 FOOTSTOOL

Hans J. Wegner's CH445 Chair, designed in 1960, also known as the Wing Chair is a fully upholstered lounge chair that rests on a stainless steel frame. The lounge chair, with its distinctive lines and pleasant seating comfort, is a fine example of how a high-backed chair should be, according to Wegner. Under the upholstery, a solid beech frame gives the chair strength and durability. The slender, round stainless steel frame has front legs that tilt slightly forward while the rear legs protrude far back so that the chair will not tip over despite its reclining position. Four small steel cone-shaped elements link the upper part of the chair with the frame. The matching CH446 Footstool can be added for extended comfort.



CH446 Wing Chair, CH446 Footstool, CH008 Coffee Table
Upholstery: Zero 002. Frame: stainless steel

CH468 OCULUS CHAIR



CH468 Oculus Chair, CH004 Nesting Tables
Upholstery: Clara 793. Frame: stainless steel

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 lounge chair model. 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 ensures that the shoulder blades can fall back comfortably into the chair, creating rest for the neck and back. The sleek-looking stainless steel frame with sloping legs emphasises the impressive upholstered upper chair shape. The CH468 Oculus Chair is available with the matching CH446 Footstool for added comfort.

ABO01 ROCKING NEST CHAIR



Dynamic,
harmonious
design

The ABO01 Rocking Nest Chair results from Carl Hansen & Søn's collaboration with the designer Anker Bak. Meditative movement, considered design and practical construction make the Rocking Nest Chair a sanctuary of peace and harmony. Bak conceived the design when his sister needed a comfortable place to relax with her newborn baby, creating a one-of-a-kind form with unprecedented functionality. Dynamic in its expression and clear construction, the seemingly floating Rocking Nest Chair unites a light steel and wood frame and a seat in canvas or leather. For Bak, who is fond of nomadic living and fascinated by society's ever-changing needs, the chair also needed to be flexible and meet the constraints of urban spaces.

EO15 EMBRACE LOUNGE CHAIR EO16 EMBRACE FOOTSTOOL

EOOS designed the EO15 Embrace Lounge Chair to provide superior comfort in 2016. The chair consists of a continuously visible wooden structure with a three-piece, rounded back, and characteristic legs adding to the overall frame. The seating is created with a three-dimensional cushion embracing the wooden frame and the person sitting in it with soft and elegant upholstery. This modern blend of organic and soft materials is skilfully sculpted to surround the sitter in supreme comfort. The EO15 Embrace Lounge Chair is also available with the matching EO16 Footstool for extra relaxation.



FH419 HERITAGE CHAIR FH420 HERITAGE FOOTSTOOL

Frits Henningsen's FH419 Heritage Chair is a testimony to the designer's constant pursuit of crafted perfection. Inspired by earlier periods, particularly the 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 to create a more understated decorative effect. Drawing from global inspiration, this early design embodies relaxed sophistication with its matching FH420 Heritage Footstool.



Early design with
relaxed sophistication



FH419 Heritage Chair, FH420 Heritage Footstool
Wood: walnut oil. Upholstery: Fiord 191, Sif 90. Buttons: Sif 95

FH429 SIGNATURE CHAIR FH430 SIGNATURE FOOTSTOOL



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. He often began the process by creating a small model. The frame was then manufactured in his workshop, undergoing months of testing and adjustments before Henningsen was content with the result. Throughout his career, Henningsen's work evolved towards increasing simplicity, with the Signature Chair becoming his purest, most pared-down design. This final project shows his interest in achieving comfort and elegance through graceful, curved lines. The FH429 Signature Chair is available with the matching FH430 Signature Footstool for added comfort.

FH429 Signature Chair, FH430 Signature Footstool
Wood: oak oil. Upholstery: Sif 98

FK10 PLICO CHAIR FK11 PLICO CHAIR



An acclaimed
accomplishment



Despite their light exterior, the FK10 and FK11 Plico Chairs offer supreme comfort with their soft upholstery. 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 chairs highlight what other designers often seek to hide. At first glance, it appears simple, but closer examination reveals a highly 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 to the rear legs, the back and seat in canvas, and the cushions are upholstered in stitched linen canvas to provide an elegant expression.

FK10 Plico Chair, FK11 Plico Chair
Wood: oak white oil. Upholstery: Canvas. Straps: saddle leather natural

KK43960 MIX CHAIR



Kaare Klint's KK43960 Mix Chair has earned iconic status among collectors since its unveiling in 1930. This lounge chair is admired for its elegant, flowing form and intricate construction concept. The design of the Mix Chair is a culmination of a sophisticated geometric exercise. The easy chair 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 Mix Chair embodies Klint's signature systematic design approach, using geometry and mathematics to achieve ideal shapes, proportions, and balance.



KK43960 Mix Chair
Wood: oak oil. Upholstery: Vitoria Moss

KK47000 SAFARI CHAIR KK97170 SAFARI FOOTSTOOL

A style suggestive
of great adventure



Kaare Klint introduced the KK47000 Safari Chair in 1933 as a collapsible, modern version of its historical archetype, the Indian Roorkee Chair. Klint effortlessly transformed a historical archetype into a modern, collapsible chair. His design is a hallmark of sophistication, well-conceived proportions, and remarkable material effects. The Safari Chair was first presented in 1933 at the Copenhagen Cabinet Makers' Guild Exhibition. Today, the design is celebrated as one of Klint's most iconic, reflecting his systematic approach to furniture design based on the human anatomy. The KK97170 Safari Footstool was designed by Kaare Klint's son, Esben, after his father's death. Easily assembled without tools, it is crafted to match the Safari Chair, offering a gentle place to rest one's feet.



KK53130 EASY CHAIR

Soft to the touch and pleasing to the eye, the KK53130 Easy Chair by Kaare Klint with its perfect construction and balanced proportions is easy to fall in love with. Klint submitted four distinct designs to the Guild's celebratory competition under the title "Christmas 1934": the Red Chair, a sofa bed, a sectional sofa, and the elegant, upholstered Easy Chair. 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, TK8 Daybed
Wood: walnut oil. Upholstery: Sif 92

KK87830 PROPELLER STOOL



A slim and sophisticated folding stool



An exercise in mathematical construction, the KK87830 Propeller Stool expressed Kaare Klint's vision of the ideal fold, with the two intersecting, propeller-shaped legs forming a perfectly round rod when folded flat. An impressive design made with ingenious multi-functionality, a highly appealing and compact form. A prototype was created in 1956 for the major memorial exhibition for Klint at the Danish Museum of Art and Design, and the design went into production in 1962, eight years after Klint's death. The idea of a folding stool was certainly not new; the concept existed as early as the Bronze Age. Klint, however, refined and optimised it, adding the innovative propeller element.

KK87830 Propeller Stool
Wood: ash white oil. Upholstery: Canvas

MG501 CUBA CHAIR

Designed in 1997, Morten Gøttler's ingenious MG501 Cuba Chair is an excellent example of the designer's focused approach to furniture design. With its low, open construction, the Cuba Chair encourages an informal sitting position and clearly reflects the democratic ideals of modernist design. The Cuba Chair features a solid oak frame, with the cotton girths around the frame forming a comfortable seat and back and providing excellent support as they gently follow the body's contours. Ideal as an extra or a permanent fixture, the light and flexible folding lounge chair can easily be hung on a wall for convenient storage.



Simple and
ingenious
folding chair



MG501 Cuba Chair, E021 Embrace Lounge Table, MO320 Floor Lamp
Wood: oak oil. Paper cord and cotton webbing: natural

OW124 BEAK CHAIR

Expressive
silhouette and
distinctive armrests



Ole Wanscher possessed a unique ability to add sculptural dimension to his furniture, and his OW124 Beak Chair is no exception. An elegant example of Wanscher's refined design and bold pushing of boundaries, the chair was also a testament to his masterful grasp of furniture-making. The Beak Chair's distinctive appearance is thanks in part to the beak-like armrests that inspired its name. This unique design feature demands carefully selected materials and exemplary craftsmanship, as do the upholstered seat and back. Reflecting Wanscher's predilection for slender dimensions and resilient shapes, the design features slim, gently undulating elements that seamlessly unite in an organic flow. Only the armrest cover caps remain visible: a functional and decorative detail reminiscent of a bird's eye.

OW149 COLONIAL CHAIR OW149F COLONIAL FOOTSTOOL

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 Colonial Sofa and Colonial Coffee Table, creating the Colonial Series. The Colonial Chair is available with the matching OW149F Colonial Footstool for added comfort.



OW2000 EGYPTIAN FOLDING STOOL



The OW2000 Egyptian Folding Stool by Ole Wanscher exemplifies his creative vision and masterful touch. The folding stool is crafted from quality, natural materials that express his passion for exploration and original thought. Designed in 1957, the influence of his travel outside of Denmark is clear to see in this intriguing design. While in Egypt, Wanscher became fascinated with old seats of power, leading to the design of the elegant, lightweight Egyptian Folding Stool with Temple of Thebes furniture in mind. The design of the stool nods gracefully to his source of inspiration yet is distinctly modern in its expression and construction. The seat, crafted from saddle leather, easily collapses into the chair when folded.

OW2000 Egyptian Folding Stool
Wood: oak oil. Upholstery: saddle leather cognac

RF1903F SIDEWAYS FOOTSTOOL

The RF1903F Sideways Footstool is characterised by its soft shape and fine details that make reference to the Sideways Sofa; for example, the solid wooden frame and the distinctive legs highlight the elegance of the wooden features in the same way as the sofa. The footstool was developed in close cooperation between Rikke Frost and the skilled craftsmen at Carl Hansen & Søn, and the seat upholstery, in particular, posed a challenge. The textile is cut from a single piece of material and has to be stretched over the foam so that the fabric's weave remains straight without wrinkling - a task which only the most experienced upholsterers can master.



RF1903F Sideways Footstool, RF1903L Sideways Sofa, RF1904 Sideways Lounge Chair, RF1905 Sideways Coffee Table
Wood: walnut oil. Upholstery: Re-wool 218

RF1904 SIDEWAYS LOUNGE CHAIR

Grounded in minimalism,
classic materials and
contemporary function



The RF1904 Sideways Lounge Chair exudes modern elegance, with its harmonious and contemporary shape. Designed by Rikke Frost, the chair exudes a sleek and harmonious femininity that demonstrates principles grounded in minimalism, classic combinations of materials and contemporary function. First impressions present an organic, sculptural seat which embraces the sitter with a firm, curved back support. Closer inspection reveals a chair that reserves space for quiet contemplation whilst feeling open to social interaction. Crafted from considered, high-quality materials, the Sideways Lounge Chair displays a steam-bent wooden backrest and textile upholstery. Tightly strung paper cord detailing to the back of the chair gives it a lightness of form making it beautiful to view from all angles.

TA001P DREAM CHAIR



In 2013, the acclaimed Japanese architect Tadao Ando designed the TA001P Dream Chair for Carl Hansen & Søn to tribute Hans J. Wegner, seeking to capture the sculptural minimalism that defined Wegner's work. This chair's sculptural appeal is captivating and comforting – the perfect place to dream away the hours. True to Wegner's mantra, the chair is designed to be enjoyed from all angles. To create the necessary characteristics of a chair from the fewest possible parts, Ando and the Carl Hansen & Søn cabinetmakers used three-dimensional veneer that can be curved along two axes during moulding. Pushing the size and curvature of the veneer sheet beyond what was thought possible, Ando succeeded in creating a dreamlike form both in its construction and soothing aesthetic.

TA001P Dream Chair
Wood: walnut oil. Upholstery: Sif 98

VLA76 FOYER CHAIR



Recreated in close collaboration with Vilhelm Lauritzen Architects, the Foyer Chair is a series of three designs Vilhelm Lauritzen custom crafted for Copenhagen's Radiohuset for national Danish broadcaster Danmarks Radio. Today the heritage-listed building from 1945 is one of the finest examples of Danish Functionalism. Simple yet well-considered, the Foyer Chair has been adapted to meet modern needs for comfort and function while preserving the original design. Characterised by a unique interplay between its solid oak frame, upholstered seat, and slanted backrest, the chair is assembled from three parts and hand polished to prevent visible transitions.



A unique interplay
between wood and
upholstery

VLA76 Foyer Chair, VLA77 Foyer Sofa
Wood: oak oil. Upholstery: Sif 90

THE FIRST MASTERPIECES

A celebration of Hans J. Wegner's
110th anniversary



On the occasion of Hans J. Wegner's 110-year anniversary in 2024, we celebrate the enterprising designer by paying tribute to his legacy and impressive contributions to the world of design. Wegner's visionary design approach has shaped the Carl Hansen & Søn philosophy for over 65 years. Today, Carl Hansen & Søn continues to work closely with the Hans J. Wegner Studio and is the world's largest producer of Wegner's furniture, which is manufactured in Denmark.

In the pages that follow, you can learn about the iconic chair series 'The First Masterpieces' and how the creative partnership between Wegner and Carl Hansen & Søn started.



The CH22 Lounge Chair is still manufactured using the same principles of craftsmanship as when Wegner participated in manufacturing the first edition. In the meantime, modernisation has improved precision so that the front legs, which were originally manufactured round, can now have the same profile as the back legs of the chair – exactly like Wegner had originally drawn them on his technical drawing from 1950.



The CH23 Chair features clean, organic contours and demonstrates a young Wegner's unique design approach and insightful craftsmanship. The first pieces he created with Carl Hansen & Søn were not only unique but also set new standards for modern furniture design with their artistic expression and ergonomic form as exemplified in the chair.



“The first chairs that Wegner created for Carl Hansen & Søn were regarded as extremely avantgarde at the time. There was a completely new and exciting mode of expression to the work, but also a simplicity that appealed to many people.”

KNUD ERIK HANSEN, 3RD GENERATION OWNER



The iconic CH24, widely known as the Wishbone Chair, perfectly represents Wegner's radically different approach to design. The chair merges comfort and stability with its distinctive, beautiful shape and requires more than 100 steps to manufacture - most carried out by hand.



CH



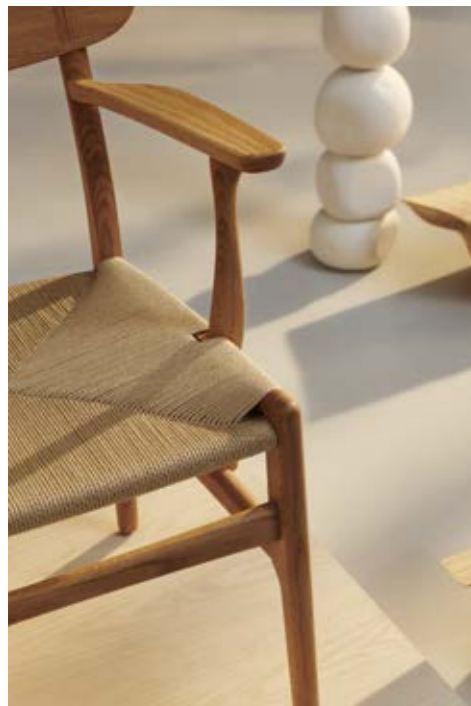
The introduction of the CH25 Lounge Chair caused a stir due to Wegner's choice of materials on the backrest and seat. The woven paper cord, a replacement for seagrass developed during World War II, had not been used in furniture before. However, Wegner was enthusiastic about the look of the material and its non-stretching and optimal durability, and so were generations after him.



“Imagine if you could design just one good chair in your lifetime – but that simply cannot be done.”

HANS J. WEGNER

The CH26 Chair is a translation of the CH22 Lounge Chair, which Wegner created on a working drawing in 1949, but never actually manufactured a physical mock-up. In 2016, it was finally put into production by Carl Hansen & Søn in collaboration with Hans J. Wegner Design Studio.



DINING TABLES AND DESKS



flexible

inviting
design



long-lasting

CH002 DINING TABLE CH006 DINING TABLE

The perfect balance
of form and function



The CH002 and CH006 Table Series were designed in 1982 by Hans J. Wegner. A series of minimalist, versatile dining tables captures Wegner's visionary design approach, excelling in contemporary spaces that require flexible, extendable solutions. The clean, intelligent design highlights Wegner's attention to detail and focus on function. A table series that adapts effortlessly to any environment with grace and ease.

CH110 DESK

Hans J. Wegner's CH110 Desk was, in many ways, a departure from his usual style of wooden furniture. Created in 1970, it was part of an exclusive office concept. The CH100 Series features some of Wegner's most distinctive steel-framed furniture. The desk introduced a different balance to Wegner's collection of designs with slender industrial legs and a wooden table top resting lightly upon them. Wegner equipped the desk with long, sleek drawers finished with dovetail joints and small yet distinctive stainless steel handles.



Distinctive
steel-framed
furniture



CH110 Desk, CH111 Chair MO310 Table Lamp
Wood: oak oil. Frame: stainless steel

CH322 DINING TABLE



Hans J. Wegner designed the CH322 Dining Table in 1960. It has a rectangular solid wood table top with a vertical edge and a stainless steel frame with removable legs. The joint between the two halves of the top is almost invisible as it follows the natural wood grain. Two flat steel rails stabilise the table construction. These are shaped, bent, and assembled with each pair of legs in a trestle at each table end using distinct screws.

CH322 Dining Table, CH20 Elbow Chair, CH825 Credenza, EK61 Opal Pendant
Wood: oak oil. Frame: stainless steel

CH327 DINING TABLE

Softened edges
and intricate details



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. The dining table is solid wood with softened edges and rounded legs that become narrower towards the floor. The wood's grain follows the table top's length, which 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. There is a space between the side rail and the table top, thus giving the impression that the table top is floating.



CH337 DINING TABLE
 CH338 DINING TABLE
 CH339 DINING TABLE



Hans J. Wegner's CH337, CH338, and CH339 Dining Tables from 1962 are characterised by their finely processed elliptical table top and 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 joint between boards. The horizontal rails are placed at an angle to optimally support and control the wood. They have been formed so that they are taller at the joints with the legs to give optimal support and lower where space is needed for the legs.

CH388 DINING TABLE



The small CH388 Dining Table designed by Hans J. Wegner in 1960 has a round wooden table top supported by two trestles with round legs and a uniquely shaped rail. The result is a well-thought-out composition that still seems extremely modern today. The round table top is of solid oak with a vertical edge. The cylindrical, removable stainless steel legs meet the floor with visible floor protectors with a slight, rounded edge on the side. The legs are attached to the table top and the two rails for maximum stability.

AJ52 SOCIETY TABLE

A fluid fusion of Bauhaus, functionalism, and industrial design, this exquisitely crafted desk is made from timeless materials. The AJ52 Society Table is an enduring example of Arne Jacobsen's functionalist approach to design. The pioneering architect created the piece in 1952 as part of a complete office furniture set for the American Scandinavian Foundation's New York office, commissioned by the large shipyard Burmeister & Wain. Jacobsen 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, suspended from fine metal tubes – a feature that adds to the desk's air of lightness.



A bold fusion
of aesthetics

BMO698 ASSERBO TABLE

Informal and functional, the BMO698 Asserbo Table was created by Børge Mogensen in 1961 to furnish his private holiday home. Originally crafted in pine, Børge Mogensen's informal Asserbo Table is today shaped from solid dark oiled eucalyptus, a beautiful hard wood with a subtle grain and brown hue. With its high utility value and informal lines, the design alludes to the Shaker style. Its gently rounded shape is punctuated with brushed brass screws that serve as a practical and eye-catching detail.



BMO698 Asserbo Table, BMO699 Asserbo Bench With Backrest, BMO700 Asserbo Bench Without Backrest
Wood: eucalyptus dark oil

BM1160 HUNTING TABLE

Classic design
meets functional
construction



Børge Mogensen designed the BM1160 Hunting Table for the Copenhagen Cabinetmakers' Guild Furniture Exhibition in 1950. The table combines excellent woodwork with elegant metal brace bars, creating a bold and organic whole. The name refers to the "Hunting Cabin" theme of the Guild's exhibition, a detail which is also reflected in the table's robustness and wood-focused design. The table is constructed for frequent use with rounded corners and edges in solid wood, which reveals Mogensen's passion for democratic and accessible design. The stability is ensured by using two diagonal brace metal bars connecting the table top and frame with an aesthetically pleasing effect.

BM1160 Hunting Table, PK1 Chair
Wood: oak oil. Cross bars: stainless steel

EO20 EMBRACE TABLE



Designed by Austrian trio EOOS, the EO20 Embrace Table is a stylish reinterpretation of a furniture staple created in the intelligent Embrace Series. Crafted from three components, the design has a wooden base, a steel wire structure, and a round table top. The result is a distinctive, sculptural expression inspired by a kite blowing in the wind; with table legs pulled to the centre to maximise legroom, the piece provides optimal functionality. The table top is circular and designed to facilitate communication between people as the round shape and added legroom highlight social interaction. Contrasted by the lightness of the frame, the wooden table top floats on the stable frame and will merge seamlessly with the Embrace Chair and Embrace Chair with Armrest.

EO20 Embrace Table, EO05 Embrace Chair with Armrest, BT1001 Pendant No. 1
Wood: oak oil, laminate black. Frame: stainless steel

OW224 RUNGSTEDLUND TABLE

The sleek and refined OW224 Rungstedlund Table demonstrates Ole Wanscher's admiration for 18th-century English furniture, as is evident in its softly curved silhouette. Designed in 1962, the Rungstedlund Table was originally intended for Rungstedlund, which today holds a museum. Characterised by his organic signature style, the table achieves a lightness in form owing to a softly curved table top and a subtle slope on the inside of the square legs, which are rounded on the outside. An elegant bookmarked veneer surface displays Wanscher's respect for natural materials, highlighting depth and uniformity in the oak grain.



Golden age
refinement



OW224 Rungstedlund Table, VLA26 Vega Chair, MO330 Pendant No. 1
Wood: oak oil

PK52 PROFESSOR DESK PK52A STUDENT DESK

The PK52 Professor Desk and the 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 tables for lecturers and students, and Kjærholm, who had recently joined the academic staff, designed a pair of bespoke tables for the occasion. Based on his cabinetmaking experience, Kjærholm developed a new table structure showcasing his steel and wood mastery. 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.



Simple,
geometric
elegance



SH900 EXTEND TABLE



In 2007, Strand & Hvass set out to design a table that would pay tribute to previous masters while exploring new forms and structural directions. The resulting SH900 Extend Table represents a new era of modern Danish design with its minimalist, visually engaging composition and integration of new structural possibilities. The table features solid and clean lines and a perfect pairing of style and stability. Perhaps most importantly, the Extend Table simplifies table extension to an unprecedented degree, with a cleverly hidden foldout system providing easy access to built-in extension leaves in a bold, modern black finish.

COFFEE TABLES



unifying
design

versatile



impeccable
quality

CH004 NESTING TABLES



A modern
take on nesting

Hans J. Wegner's characteristic lines come to the fore in the CH004 Nesting Tables, a functional and space-saving design with an organic expression designed in 1952. The nesting tables represents Wegner's ability to design furniture that harmonises with its surroundings while staying relevant for the future. Rounded, tapered legs, mortise joints, and subtle curves on the front and rear support exemplify Wegner's distinctive style, and the scale of each table top and frame is adapted to create a harmonious whole.

CH008 COFFEE TABLE

The CH008 Coffee Table, designed in 1954, is a fine example of Hans J. Wegner's preference for simple, clear, and interesting solutions. The coffee table is a round table top on a wood frame with three detachable, tapered legs. To support the table top, and as a link between the top and the legs, the table has a solid triangular frame, the corners of which are cut off at an angle at the edge of the table top. The rounding of the legs gives the coffee table an elegant, almost floating appearance.



CH011 COFFEE TABLE

The CH011 Coffee Table was designed by Hans J. Wegner in 1954. Its four tapered legs tilt slightly outwards towards the two sides of the table, giving the solid top an elegant lightness, which is only further highlighted by the rounding of the legs towards the floor. The table top's simple expression and natural wood surface with a horizontal grain make it more adaptable for different uses.



A sturdy construction
and natural surface



CH011 Coffee Table, CH45 Rocking Chair
Wood: oak black

CH106 COFFEE TABLE CH108 COFFEE TABLE



Hans J. Wegner's square shaped CH106 and CH108 Coffee Tables are part of his CH100 Series from 1970 – all with a similar base frame. The sturdy, square glass table top rests on a frame consisting of two trestles in bent flat steel connected via two transverse steel rails. The rails also function as a support for the top, whose polished glass makes the frame's structure fully visible. With the frame's soft bends and the rounded corners of the glass, the design looks soft and harmonious despite its solid materials.

CH108 Coffee Table, CH28T Lounge Chair, CH102 Sofa, CH103 Sofa
Frame: stainless steel. Table top: glass

CH415 COFFEE TABLE



Hans J. Wegner designed the CH415 Coffee Table relatively late in his career. His idea was to make a small, low table with a frame that matches the CH401 Lounge Chair. The design consists of a small, round, solid wood table top with a vertical edge supported by a frame with four slim stainless steel legs. The legs slant slightly outwards from the table top downwards to end vertically on the floor in round glides.

CH417 TRAY TABLE

Hans J. Wegner's CH417 Tray Table combines two simple parts – a reversible round tray and a collapsible stainless steel base – a smart and easy-to-store solution that is simple and practical. The light tray has a natural-coloured, oak veneer rim, held together by a narrow piece of walnut. In addition to encasing the tray, this narrow piece acts as a handle and a groove in the tray, making it easier to hold the tray when carried.

An easy-to-store
solution



EO21 EMBRACE LOUNGE TABLE



A table fit
for any interior

The EO21 Embrace Lounge Table was designed by Austrian design trio EOOS for Carl Hansen & Søn in 2019. The Embrace Lounge Table is available as a low coffee table and a slightly taller and slimmer side table. Both versions highlight the light expression of the Embrace Series, where the circular wooden table tops seem to float on stabilising steel structures inspired by kites blowing in the wind.

KK44860 SIDE TABLE



Exacting
geometry

Kaare Klint never tried to invent new furniture categories but strove to improve and refine existing archetypes. One such piece, the KK44860 Side Table, was designed in 1932 based on the need to store and display the radio – an integral piece of popular modern technology used in homes at the time. A side table with a reduced expression of clean, straight lines without decorative elements testifies to Kaare Klint's pragmatic approach to design, where the function is essential, and the wood serves as decoration. The side table was designed in 1932 and presented at the Copenhagen Cabinetmakers' Guild Furniture Exhibition in 1933, together with Klint's world-renowned Safari Chair and Addition Sofa, which have a clear kinship with the table, seen in the exacting geometry and unique qualities of the materials.



KK66870 COFFEE TABLE



Functional
elegance

The KK66870 Coffee Table was designed in 1930 by Kaare Klint – one of the founding fathers of Danish furniture design, who influenced generations with his mathematically based functionalism. The coffee table exemplifies Kaare Klint's refined and detailed designs. Meticulous in its proportions and craftsmanship, he created a characterful table based on the need to serve as a banquet table with space for bottles and drinking glasses. With its soft and tactile expression, it features angled legs with vertical cut-outs, which are interrupted by the shelf and continue under the table top.

ML10097 EGYPTIAN TABLE

The beauty and organic lines of this functional ML10097 Egyptian Table do justice to its complex origin of intricate study and foreign lands. Mogens Lassen first exhibited this round coffee table, inspired by folding stands found in Tutankhamun's tomb in 1922, at the Copenhagen Cabinetmakers' Guild Exhibition in 1940. The elegant table easily collapses for storage with the release of a small brass sliding latch beneath the table top – a flexible design that exemplifies the functionalism inherent in classic furniture types.



Organic table design
with historic origins

OW449 COLONIAL COFFEE TABLE

As an integral part of the Colonial Series, this coffee table stands proud with elegant lines and an appealing aesthetic. Designed by Ole Wanscher when he developed a two-seater version of his Colonial Chair – creating a harmonious focal point for the entire Colonial Series. The OW449 Colonial Coffee Table communicates Wanscher's desire to lend modern style and utility to classic objects. The table enhances contemporary settings with its understated, considered form, featuring a square veneer table top and framing that mirrors that of the OW149 Colonial Chair and OW149-2 Colonial Sofa in its precise detailing, raised corners and geometric aesthetic.



OW449 Colonial Coffee Table, OW149 Colonial Chair, OW149F Colonial Footstool, OW150 Daybed
Wood: oak oil

RF1905 SIDEWAYS COFFEE TABLE



An organic approach
to sociable design



Designed by Rikke Frost, the RF1905 Sideways Coffee Table is a contemporary, round design inspired by the organic nature of the circle. Known for her soft and organic typology and exploration of materials, the table features a traditional handcrafted wooden frame with a reversible table top in walnut or oak with laminate. Resting on four delicate brass brackets, its easy to customise. An alternative version in Italian marble introduces a different interpretation to the design that's versatile in a variety of interior settings. A small shelf underneath the table top demonstrates Frost's approach to sociable design with space to put technology to one side and be in the moment.

RF1905 Sideways Coffee Table, RF1903 Sideways Sofa
Wood: oak oil, laminate black

SOFAS



elegant

classic
design



meticulous
upholstery

CH72 SOFA

The CH72 Sofa designed by Hans J. Wegner was presented in 1952. Wegner had a special sense for designing and developing furniture works that were at once contemporary – and possessed the potential to become timeless classics. The sofa is characterised by relatively small dimensions, a slim, comfortable, fully upholstered frame, and round, tapered legs in solid wood. The furniture features loose cushions and upholstered armrests finished with elegant, rounded, solid wood handles – a functional and decorative detail that protects the armrests.



CH72 Sofa
Wood: oak oil. Upholstery: Vidar 222

CH102 SOFA CH103 SOFA CH104 SOFA



Designed by Hans J. Wegner in 1970, the CH100 Series was designed, in its time, as a part of an exclusive office furniture range and represents today some of Hans J. Wegner's finest stainless steel work of his career. The sofa is built over an inner frame of solid beechwood, and two arm elements are upholstered by hand according to the best quality standards. For dimensional stability, the seat and back cushions have a foam core wrapped in a down jacket to enhance comfort. The stainless steel flat frame consists of a longitudinal rail joined to the leg with skids at each end. The solid wood interior frame enables the finest upholstery methods. Stainless steel is used for the visible part of the frame, and its elegant form offsets the inherently industrial feel.

CH102 Sofa, CH103 Sofa, CH101 Lounge Chair, CH108 Coffee Table
Upholstery: Thor 301. Frame: stainless steel

CH162 SOFA
CH163 SOFA



Strong lines
and visible
construction



Hans J. Wegner demonstrates with the CH162 and CH163 Sofas how even a small detail can be so important that it becomes a special feature of the furniture. In this case, the special feature is the enlarged cover caps in the armrests which conceal the screws in the upper part of the characteristically shaped legs that hold the armrest upholstery to the wooden frame. The wooden cap is made more prominent for decorative reasons, moved slightly back from the front of the legs, and placed so that the grain is moving in the transversal direction of the leg's grains. The sofa's solid wooden frame is firmly upholstered. The cushions in the seat and back are loose and soften the otherwise straight lines of the sofa. Using down wrapping around a foam core in a sofa enabled Wegner to add pleasant comfort to a mostly tight form.



E311 Embrace Sofa, E321 Embrace Sofa, E331 Embrace Sofa, MG501 Cuba Chair, OW449 Colonial Coffee Table, MO320 Floor Lamp
Wood: oak oil Upholstery: Crisp 4115

E300 EMBRACE SOFA

A minimalist modular sofa



A modular sofa that unites a stringent geometric expression with unparalleled comfort and craftsmanship. Striking the perfect balance between a rigorous wooden frame and soft upholstery, the E300 Embrace Sofa brilliantly unites Austrian design studio EOOS's strong sense of contemporary aesthetics with Carl Hansen & Søn's quality craftsmanship traditions. The E300 Embrace Sofa was several years in the making. The modular design minimises the materials used so that the look embodies the design, and the design embodies the look – as minimalistic as it gets, without compromising comfort or function.



FH436 COUPÉ SOFA

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. First presented at the Copenhagen Cabinetmakers' Guild Furniture Exhibition in 1936, the Coupé Sofa demonstrates Henningsen's artistic sensibilities and unique sense of proportion. The sofa's shoulder-high profile, angled rear legs, and elegant armrests reveal Henningsen's deep understanding of materials and the importance of quality craftsmanship.



FH436 Coupé Sofa
Wood: oak oil. Upholstery: Canvas 244, Sif 92

KK41180 SOFA WITH HIGH SIDES KK41181 SOFA WITH HIGH SIDES



The KK41181 Sofa was designed in 1930 by Kaare Klint and was created for the Danish Prime Minister Thorvald Stauning's office at Christiansborg Palace. With its refined, functionalist form, this sophisticated sofa eloquently represents the Danish architect and designer's long-standing legacy. When shown at the Copenhagen Cabinetmakers' Guild Exhibition in 1937, the KK41181 Sofa was lauded by critics as 'the best exponent of modern furniture design' and praised for its 'mature expression'. The well-proportioned sofa is divided into sections, each supported by a set of crossbars. Originally designed to seat three people, the KK41181 Sofa has since been supplemented with a two-seater alternative known as the KK41180 Sofa. Almost a century later, the sofas remain standout classics from the Golden Age of Danish Design.

KK41181 Sofa with High Sides, KK48651 Addition Sofa, KK48651 Coffee Table, KK44860 Side Table
Wood: walnut oil. Upholstery: Sif 90

KK48650 ADDITION SOFA
KK48651 ADDITION SOFA

A testament
to simplification
and purpose



The KK48650-KK48651 Addition Sofa was inspired by a French rococo sofa, as Kaare Klint designed a versatile, modern sectional. The first variant was created in the early 1930s for Copenhagen's prestigious New Carlsberg Foundation offices. Klint then refined 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 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.

OW149-2 COLONIAL SOFA

The Colonial Series' name and style reflect Ole Wanscher's fascination with 18th-century English furniture design. 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 minimal, and the design's strength is achieved through a well-conceived structure that includes double centre legs for necessary stability.



OW602 SOFA OW603 SOFA



Ole Wanscher originally designed the two-seater OW602 and three-seater OW603 Sofas in 1960 as part of a complete living room set. They have since become treasured classics. As with many of his other works, Wanscher found the inspiration for this series beyond the borders of his native Denmark, merging elements of classic English and Oriental furniture to create a new expression. Comfortable and elegant, with a clean and dynamic design, the sofas combine linear and organic forms to great modern effect. They continue to be crafted by hand over solid wood frames, carrying Wanscher's legacy of exacting craftsmanship.



RF1903 Sideways Sofa, RF1904 Sideways Lounge Chair, RF1905 Sideways Coffee Table, RF200 Petal Lamp
Wood: oak oil. Upholstery: Re-wool 358

RF1903 SIDEWAYS SOFA



The RF1903 Sideways Sofa from Rikke Frost combines classic materials, such as wood and paper cord, with a modern asymmetric shape that serves a clear purpose. As communication is being challenged by tablets and other digital equipment, Rikke Frost wanted to make a sofa where people feel more inclined to talk to each other. The Sideways Sofa's steam-bent backrest and organically shaped seat form two seats that place the parties opposite each other, thus promoting conversation. Open and inviting, the low backrest is made of solid wood and woven cord for a light, elegant look, while the seat and back are upholstered in textile to create optimal comfort.

VLA77 FOYER SOFA



Vilhelm Lauritzen designed the Foyer Series for Copenhagen's Radiohuset's magnificent foyer. The VLA77 Foyer Sofa was recreated in close collaboration with Vilhelm Lauritzen Architects. The sofa is characterised by a unique interplay between the oak frame and the upholstered seat and backrest, which almost float. It requires time-consuming precision and craftsmanship to upholster the sofa, which features hand made buttons. Armrests and legs are assembled from three parts and hand polished with the utmost care to avoid the appearance of noticeable transitions. The Foyer Sofa epitomises timeless Danish design, showcasing Vilhelm Lauritzen's signature simplicity and considered use of quality materials.



Uniting function
with form

SHAPES OF ILLUMINATION

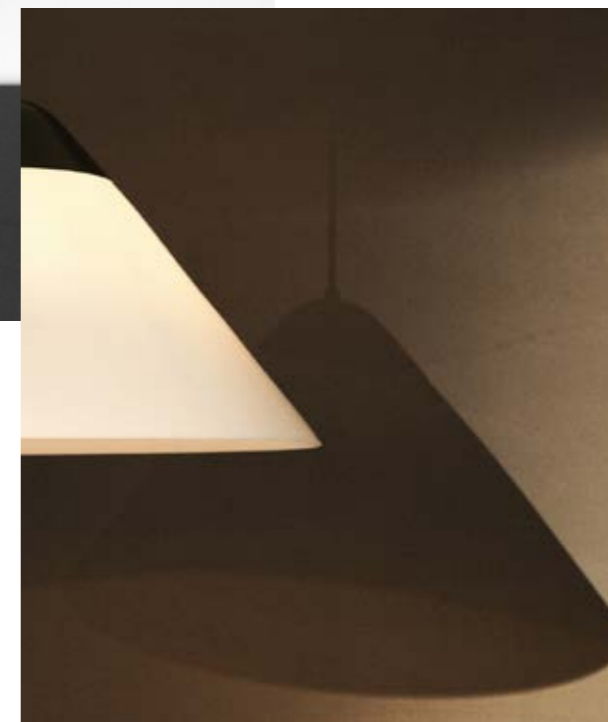
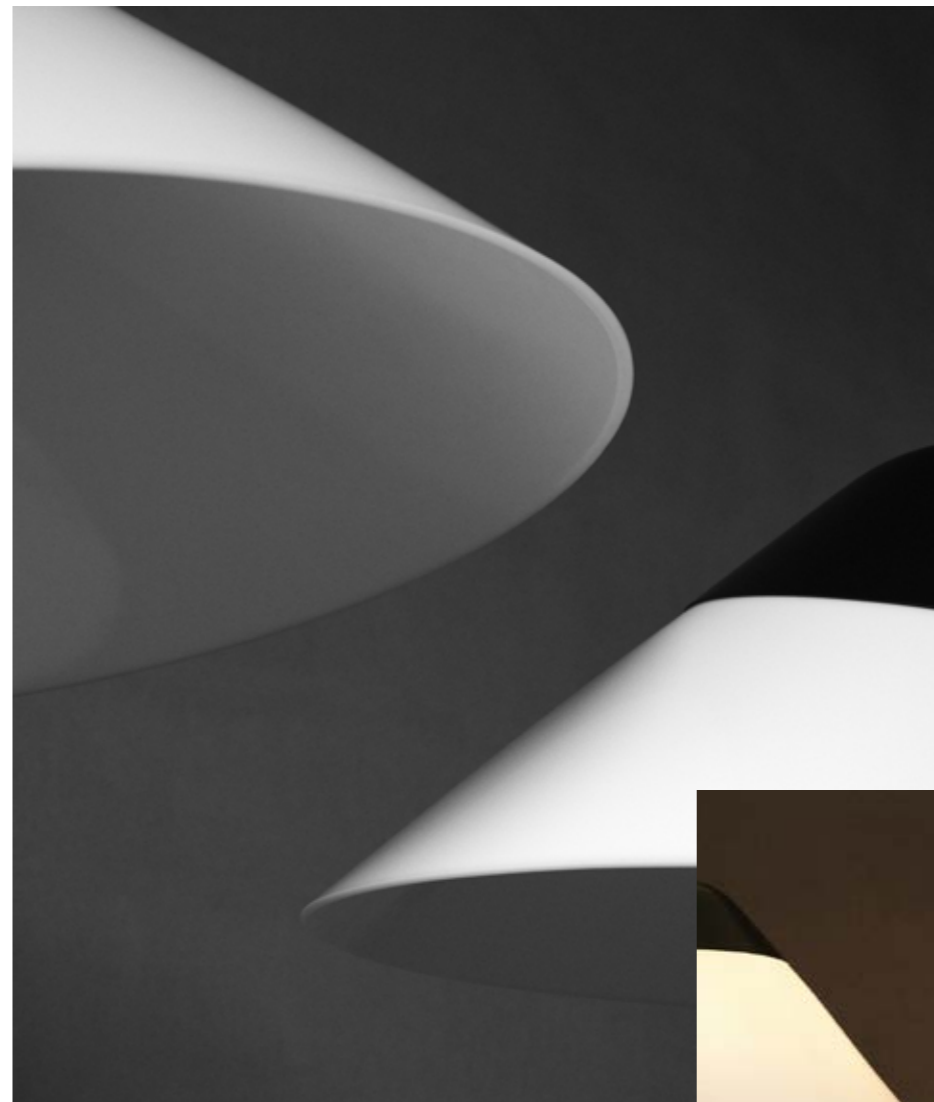
An exploration of
form between light
and darkness





OPALA LIGHTING SERIES

The characteristic Opala Lighting Series by Hans J. Wegner comprises a pendant, a floor lamp, and a table lamp. The versatile series displays a unified, asymmetric design language, softly illuminating any space.



By welcoming five iconic lamp designs, Carl Hansen & Søn proudly introduces selected lighting created by the influential designers Hans J. Wegner and Henning Koppel. Offering unrivalled craftsmanship techniques and providing a balanced, pleasant light, the lamps seamlessly join the extensive array of innovative lighting within the Carl Hansen & Søn Lighting Collection.



THE PENDANT

Hans J. Wegner's utilitarian approach is embedded in the design of The Pendant. A flexible adjustment feature ensures illumination of light from multiple height settings for various interior functions.



BUBI LAMP

Henning Koppel's Bubi Lamp reveals Koppel's masterful artistry with its organic, curvy shape. The subtly diffused light softly illuminates small-scale areas, whether resting directly on its metallic casing, ceiling-hung, or arranged in a collective formation.



BT LIGHTING SERIES

The architect duo, Claus Bonderup and Torsten Thorup, created the BT Lighting Series of geometric pendants with one common feature - a visual lightbulb peeking out from under the lampshades, creating an interplay between light and shadows.





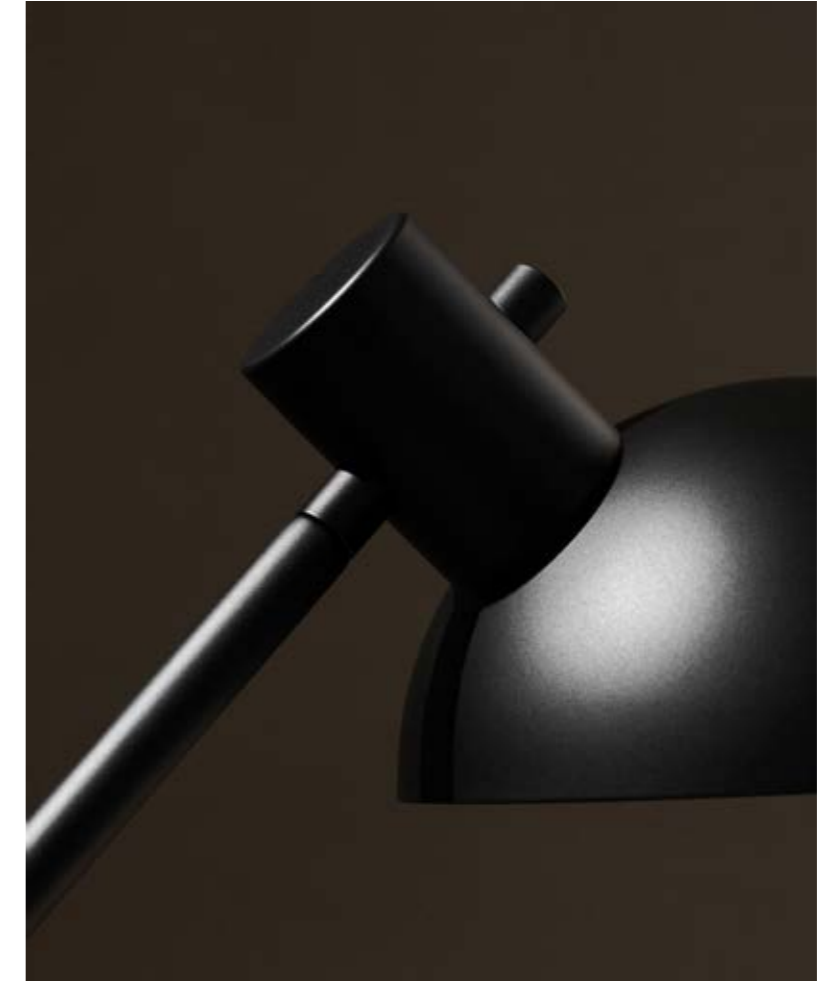
PETAL LAMP

With a sculptural take on industrialism, Rikke Frost introduces this decorative lamp with materiality as its center. The hidden light source in the cylindric wooden base casts a warm light up towards the lamp shade dispersing a harmonious light reflection downwards when encountering the cool metal.

OPAL PENDANT

Designed by architect and designer Esben Klint, the Opal Pendant gracefully balances traditional glassblowing and woodworking techniques. The pleated, super-elliptical shape of opal glass and elegant oak detailing mimics traditional Chinese lanterns and radiates a pleasant, diffused light.





MO LIGHTING SERIES

With the feeling of well-being and comfort as the guiding design principle, the circular shapes of the MO Lighting Series by Mads Odgaard is inspired by the sun and its hemisphere. The series consists of a wall lamp, floor lamp, table lamp, and a pendant lamp – each of which was designed to serve a specific function. The series is united by its minimalist, timeless aesthetic appeal while offering a diverse range of lighting purposes.

DAYBEDS, BEDS, AND BENCHES



uncompromising

effortless
design



immaculate
craftsmanship

BMO488 TABLE BENCH BMO489 TABLE BENCH

Versatile, timeless,
and carefully crafted



Børge Mogensen's BMO488 Table Bench is praised for its subtle aesthetics and detailed craftsmanship. Presented for the first time at the 1958 as a 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 was originally created to complement the BMO865 Daybed, when these two pieces, are paired together, their woven table top aligns seamlessly with the soft surface of the daybed cushion, making them perfect partners. In 2021, Carl Hansen & Søn relaunched the BMO488 Table Bench in cane wicker and in 2023 a new variant BMO489 Table Bench with a natural paper cord weave, woven from 335 metres of paper cord in a double weave pattern. Both Table Benches are reinterpretations of Børge Mogensen's original design from 1958.





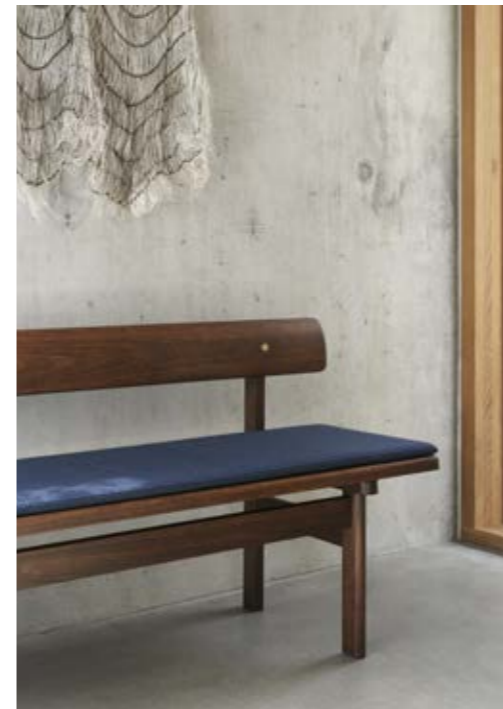
BM055 Bed, MO320 Floor Lamp
Wood: oak oil

BMO555 BED



The BMO555 Bed is an elegant design based on sketches found in Børge Mogensen's archives. The bed features many of Børge Mogensen's characteristic details, including the beautifully visible mortise joints requiring great precision and meticulous craftsmanship. Børge Mogensen's focus on creating designs that last for generations is also evident in the bed, which has a sturdy frame made of solid oak and rectangular and cylindrical cushions that complete the look with straps in saddle leather.

BMO699 ASSERBO BENCH WITH BACKREST BMO700 ASSERBO BENCH WITHOUT BACKREST BMO701 ASSERBO WALL-MOUNTED BACKREST



The Asserbo Series was created by Børge Mogensen in 1961 to furnish his private holiday home. The BMO699 Asserbo Bench demonstrates Børge Mogensen's approach to function and form. Putting people at the fore, the perfectly proportioned seat in solid, dark oiled eucalyptus, is shaped and sized for ease of use, imparting a warm and welcoming expression. Designed for the Asserbo Bench, the Asserbo Backrest proves that practicality does not come at the cost of beauty. Offering lumbar support while protecting walls from scuffs, it is shaped with the same rounded form and visible brass screws as the rest of the series.



A stringent
and stylistically
consistent design

BMO865 DAYBED



Børge Mogensen's BMO865 Daybed was shown for the first time at the 1958 Carpenter's Exhibition. This restful design conceived by Børge Mogensen in response to lifestyles that were already becoming hectic by the 1950s provided the perfect conditions for well-being, enabling busy people to put their feet up and relax as soon as they returned home. The BMO865 was originally created in dialogue with the BMO488 Table Bench, whose woven table top is designed to be at the same level as the soft surface of its cushions. The daybed forms part of Mogensen's 'building furniture' concept, through which he designed enduring furniture that could be added to and adapted over time in response to changing needs and living situations.

OW150 DAYBED

The OW150 Daybed, designed by Ole Wanscher in 1963, appears to float above an angular, solid oak frame; however, it is supported by a delicate yet strong cotton webbing. The handsewn buttons create a simple square pattern, highlighting the daybed's geometric form, while an optional bolster pillow enhances comfort and relaxation. The daybed shows how Wanscher was intrigued and inspired by classic furniture design. He studied it wherever he went, incorporating the styles and elements he felt best merged functionality and aesthetics into his work. His modern classics are still revered for their detail and his deep respect for materials.



TK8 DAYBED

The stringent TK8 Daybed designed by Thomas Bo Kastholm is one of the first pieces of Danish design that travellers encounter when they land at Copenhagen Airport, forming part of the interior since 2009. The designer behind it, Kastholm, has a penchant for minimalist design, straight lines and geometric shapes. He was born into a family where his father, furniture designer Jørgen Kastholm, greatly influenced his design interest. The Danish tradition of simple furniture as well as clear references to international architects including Mies van der Rohe, are evident in Kastholm's design.

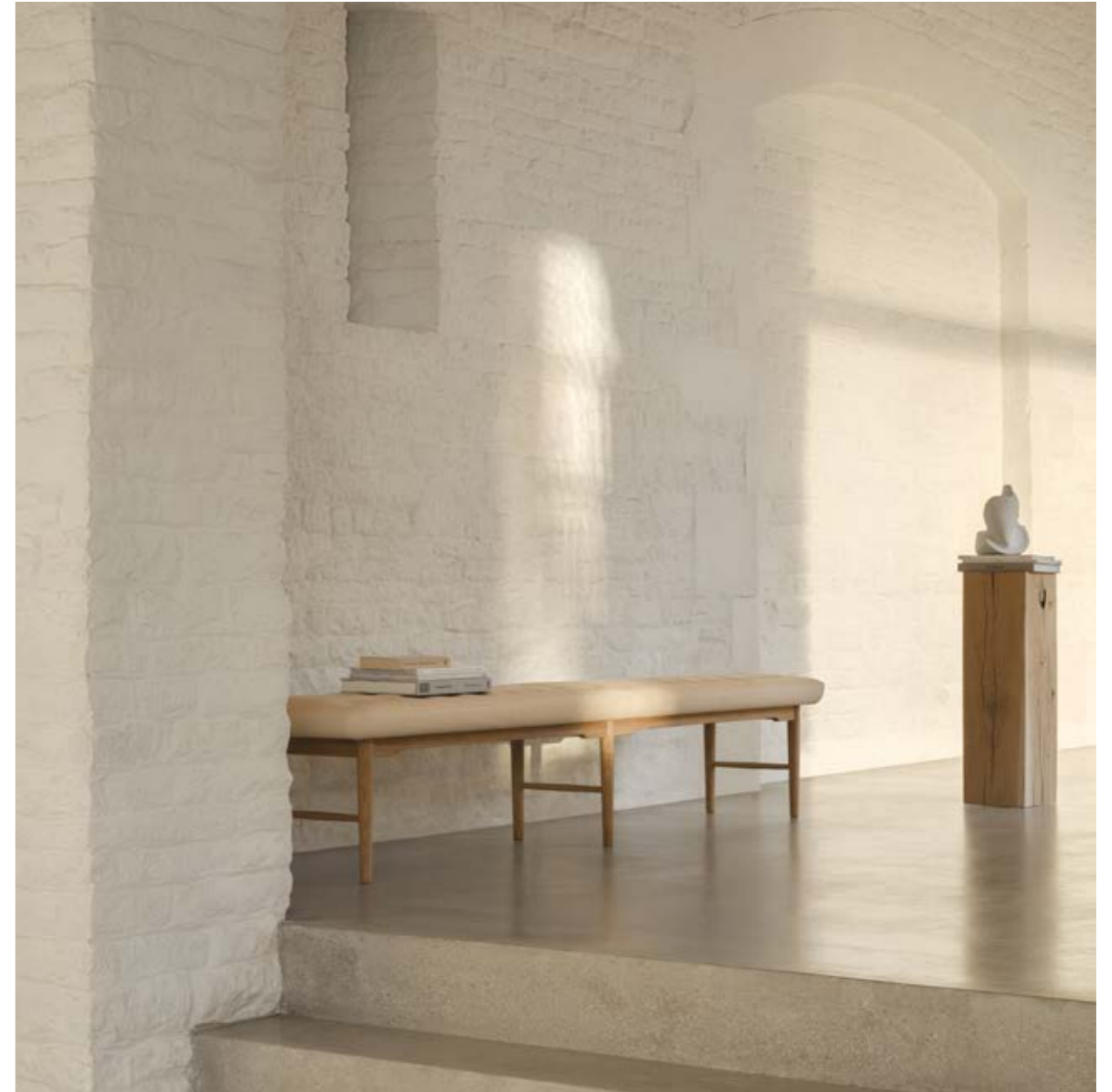


Distinctive, simple,
and confident



TK8 Daybed
Wood: oak oil. Upholstery: Canvas. Frame: brushed steel chrome

VLA75 FOYER BENCH



Recreated in close collaboration with Vilhelm Lauritzen Architects, the VLA75 Foyer Bench is a series of three designs Vilhelm Lauritzen custom crafted for Copenhagen's Radiohuset for national Danish broadcaster Danmarks Radio. Today, the heritage-listed building from 1945 is one of the finest examples of Danish Functionalism. Adapted in length and upgraded for comfort, the elegant bench in solid oak represents Danish design at its best. The simple yet sophisticated bench is fitted with an upholstered cushion detailed with characteristic hand made buttons.

VLA75 Foyer Bench
Wood: oak oil. Upholstery: Sif 90

STORAGE



painstaking
cabinetmaking

elegant
simplicity

functional

CH825 CREDENZA



Hans J. Wegner designed the CH825 Credenza in 1959 as one of the several that became sought after at auctions many years later with their calm appearance and functional interior. 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, on the other hand, is closed, the doors form a calm, continuous veneer surface with a 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 credenza is fitted with a combination of shelves and pull-out trays, which, as a starting point, provide useful and diverse storage space. These are divided into three compartments: the outer ones have two shelves each, and the middle has four pull-out trays.

CH825 Credenza, CH24 Wishbone Chair, CH327 Dining Table, MO310 Table Lamp
Wood: oak oil

BM0057 SIDEBOARD



A master of functional minimalism, Børge Mogensen strived to design furniture that was adaptable to everyday modern life. Designed in 1957, the BM0057 Sideboard is one such example that blends a clean, modern elegance with exquisite carpentry. The beauty in the FSC™-certified solid oak grain is emphasised by its simplistic design in which there are few decorative flourishes. Mogensen achieves an understated sophistication in the striking brass double-brackets with screw slots that face inwards to form a simple, symmetrical pattern. Demonstrating the complexity of joinery only the most skilled cabinetmakers at Carl Hansen & Søn can achieve, the sideboard displays Mogensen's vision for functional design with understated visual clarity. Designed with enough space to hold a 12-piece dining set, double-bracketed doors open out to reveal two adjustable shelves and drawers featuring mortise joints and side panels that taper at the top for a slim-line finish.



Masterful
functional
minimalism

BM0057 Sideboard, BMO489S Table Bench, BM1106 Huntsman Chair, OW224 Rungstedlund Table
Wood: oak oil. Double-brackets: brass



BM0057 Sideboard EK61 Opal Pendant
Wood: oak oil. Double-brackets: brass

BMO253 SHELVING SYSTEM



In 1953, the Danish architect Børge Mogensen designed a flexible, module-based shelving system for Søborg Møbelfabrik, but Mogensen's BMO253 Shelving System was never put into production. The shelving system continues Mogensen's 'building furniture' concept of timeless designs that adapt to changing needs and spaces. The shelving system consists of wooden shelves with elegantly rounded edges and cabinets with sliding doors with intricately milled handles. The colour scheme for the cabinet doors was carefully selected to honour the designer's original drawings and was chosen with the help of Børge Mogensen's family.

FK63 BOOKCASE SYSTEM



The FK63 Bookcase System was designed in 1963 by Preben Fabricius and Jørgen Kastholm. The piece results from a shared interest in functionally minimalist designs that focus on proportion, handcrafted details, and natural materials. The bookcase system embodies the designers' uncompromising approach to design, crafted in solid oak and 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 customisable to accommodate growing collections.

CHILDREN'S FURNITURE



playful



natural
materials

engaging

CH24 CHILDREN'S WISHBONE CHAIR



Same iconic design,
just smaller



In celebration of Hans J. Wegner's 110th birthday, the iconic CH24 Wishbone Chair has been reimagined for children. A petite version of the original design, the CH24 Children's Wishbone Chair features the instantly recognisable wishbone-shaped backrest and consists of 14 hand-finished FSC-certified solid oak components assembled in over 100 steps. The seat of the chair is woven from 75 metres of hand woven FSC-certified paper cord, 33% thinner than the original to maintain a balanced scale. The smaller proportions of the children's chair were achieved in collaboration with Hans J. Wegner Design Studio whose redesign maintains its expression otherwise lost in a simple downscaling.



CH24 Children's Wishbone Chair, CH24 Wishbone Chair
Wood: oak oil, Paper cord: natural

CH410 PETER'S CHAIR CH411 PETER'S TABLE

Functionality and
playfulness



CH410 Peter's Chair and CH411 Peter's Table were created by Hans J. Wegner during World War II. Finding quality products in wartime Europe was not easy, so when Wegner needed a suitable christening gift for Peter, the son of his friend and fellow furniture designer Børge Mogensen, he took matters into his own hands and crafted the gift himself. An accomplished cabinetmaker, Wegner conceived and built the simple yet ingenious chair and table that would work as both functional pieces and as an engaging toy. Designed as a life-size three-dimensional puzzle in untreated beech, the furniture pieces are easily assembled without the use of tools – to the great excitement of children and adults alike. Together, they reveal the extent of Wegner's innovative spirit and superior ability to fulfil children's natural interests without compromising design and quality.

CH410 Peter's Chair, CH411 Peter's Table
Wood: beech untreated

ND54 HIGH CHAIR

The ND54 High Chair is an acclaimed work of modern children's furniture designed by the Danish designer couple 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 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. 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 and is durable enough to be handed down for many years of use.



An ideal childhood
companion



ND54 High Chair, ND54S Backrest, PK1 Chair, OW224 Rungstedlund Table
Wood: beech lacquer. Strap: saddle leather cognac

LIGHTING



softly
illuminating



geometric

minimalist
aesthetics

OPALA LIGHTING SERIES



HJW38 Opala Pendant
Shade: opal acrylic. Top: black

Soft
illumination



HJW01 Opala Table Lamp
Shade: opal acrylic. Top and foot: aluminium white.
Rod: steel



HJW03 Opala Floor Lamp
Shade: opal acrylic. Top and foot: aluminium white. Rod: steel



HJW02 Opala Table Lamp
Shade: opal acrylic. Top and foot: aluminium black.
Rod: steel

Designed by Hans J. Wegner in 1973, the Opala Lighting Series has a distinctive, almost futuristic, expression with its lightly tilted lampshade and straight lines. The asymmetrically cut lampshade is a testament to Wegner's focus on function, as the concept allows one size of lamp shade to fit both the pendant and the floor lamp. The Opala Lighting Series has a focused task light while illuminating the surrounding space softly through the white shade.

HJW37 THE PENDANT

HJW37 The Pendant, designed by Hans J. Wegner in 1962, combines soft shapes with an industrial design and has been in continuous production since its launch. Characteristic to Wegner's design idiom, the lamp has an honest construction where the functional elements are transformed into decorative details. This is exemplified by the handle that is an integrated part of the design, enabling the user to adjust the height of the pendant without touching the shade. A true masterpiece in function and form.



Honest
construction



HJW37 The Pendant
Shade: aluminium white, dark green. Hanger: steel, gold



BT1001 Pendant No. 1
Shade: polished brass

Designed to create
interplay between
light and shadow



BT1041 Calot Pendant
Shade: powder-coated steel white

Originally created in the late 1960s, the BT Lighting Series was designed by Danish architects Claus Bonderup and Torsten Thorup. Three designs, different in size and shape but united by their stylish simplicity and a common feature: a half-mirror light bulb peeking out from under the lamp shades. Revealing the light source in all of the designs was a conscious choice for Bonderup and Thorup. As such, the sleek pendants acquire further visual appeal, while the half-mirror bulb reflects the light onto the white interior of the shades, creating indirect lighting.

BT LIGHTING SERIES



BT1091 Confetti Pendant
Shade: powder-coated steel black

EK61 OPAL PENDANT

The classic EK61 Opal Pendant, designed in 1961 by Danish architect and cabinetmaker Esben Klint. Created by the son of prominent designer Kaare Klint, the understated and elegant pendant emits soft, indirect light thanks to its careful combination of classic materials. Originally imagined in pleated plastic, the design was too complicated to produce at the time and remained stored in the family archives. The new iteration features a pleated, super-elliptical shape with distinctive top and bottom pieces, evoking traditional Chinese lanterns. The mouth blown opal glass and oak, meticulously turned and honed by hand, give it a classic look, ennobling the original design.



EK61 Opal Pendant
Shade: opal glass. Top and bottom: oak oil

HK20 BUBI LAMP



Sculptural modes
of expression



With its simple, organic shape, the HK20 Bubi Lamp embodies Henning Koppel's sculptural mode of expression. Inspired by his grandchild's summer hat, the lamp was designed in 1972, elegantly combining a soft, drop-like shape with steel and opal acrylic. As a trained sculptor and artist, Koppel had an artistic approach to his designs and, as opposed to many of his contemporary colleagues, valued form higher than function. Koppel's organic, sweeping style is recognisable in his entire body of work, from silverware and jewellery to tableware and furniture.

HK20 Bubi Lamp
Shade: opal acrylic. Top: chrome, brass

MO LIGHTING SERIES



The MO Lighting Series is a collection of exquisitely minimalistic lamps designed to bring a sense of serenity and warmth - inspired by the comforting effect that light has on the human experience, especially during the dark days of winter. The Danish designer Mads Odgård chose to focus on two simple and familiar shapes: the hemisphere and the cylinder, forms with clear, logical connections to natural light.

MO330 Pendant, MO320 Floor Lamp
Shade: powder-coated steel white, black

RF200 PETAL LAMP

The RF200 Petal Lamp, designed by Rikke Frost in 2021, is distinguished by its ability to create mood lighting. The distinctive composition of wood, metal and ambient light takes its cues from trees and architectural arches and columns. Atop the lamp's wooden base rest two vaulted metal reflectors that illuminate upwards and disperse soft, glare-free light downwards through the shades. Allowing the materials to play a leading role in its simple, organic design, the juxtaposition of warm wood and cool metal coupled with uncompromising craftsmanship ensure the Petal Lamp is both timeless and modern.



Mood-enhancing
ambiance

RF200 Petal Lamp
Base: oak oil. Shade: brushed aluminium

OUTDOOR FURNITURE



rigorous
design



patinates
beautifully

durable

AH OUTDOOR SERIES



A study in
artful simplicity



The AH Outdoor Series is a stackable outdoor collection that combines rigorous design with soft details, designed by Danish architect Alfred Homann. Simplicity, clarity, and logic were the guiding design principles for Alfred Homann during the development of the AH Outdoor Series, where all superfluous details were eliminated in favour of a simple expression and high functionality. The series consists of eleven pieces of furniture, all of which can be mixed and matched to fit individual needs. The AH Outdoor Series features a rigorous aesthetic paired with Homann's sense of soft shapes – as evidenced in the beautifully curved armrests, backrests, and seats, where the braces elegantly grip the frame. To achieve a soft and tactile surface, the joints are meticulously polished by hand by skilled craftsmen at Carl Hansen & Søn. All the tables and chairs can be stacked for ease of storage when not in use, exemplifying Homann's attention to detail and understanding of form and function.



AH601 Lounge Chair, AH603 Deck Chair, AH911 Side Table, AH701 Lounge Sofa
Wood: untreated teak. Cushion: Life Oat 1760

INDOOR-OUTDOOR SERIES



Guided by the principles
of human scale and
aesthetic balance

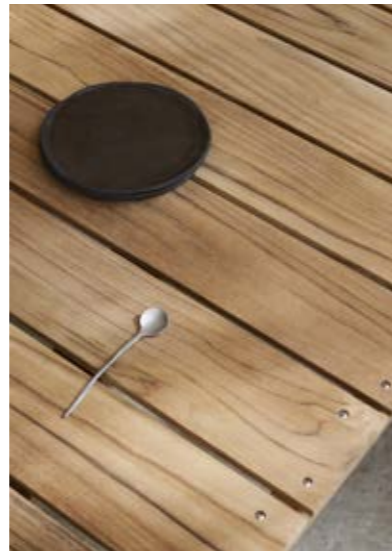


The bold geometric shapes of Cubism, principles of human scale and aesthetic balance were the key cornerstones that inspired architect Bodil Kjær's iconic Indoor-Outdoor Series. Conceived as a collection of harmonious, contemporary architectural elements, the collection was designed to relate to its immediate surroundings, whether in or out of doors. With a fine expression and graphic aesthetic that includes a dining table, lounge chair, and swing sofa, the collection is produced in FSC-certified untreated teak, a durable wood species that can withstand various weather conditions, developing a beautiful patina over time. Six decades after the initial launch of Kjær's Indoor-Outdoor Series, Carl Hansen & Søn has added this timeless series to its collection of design classics. Its versatile appeal makes it an ideal choice for a variety of modern and contemporary exterior and interior settings.



BK10 Dining Chair, BK11 Lounge Chair, BK12 Lounge Sofa, BK14 Lounger, BK15 Dining Table, BK16 Side Table
Wood: untreated teak. Cushion: Canvas 5453

Foldable furniture
for outdoor
togetherness



BM OUTDOOR SERIES



Developed from the late 1960s to early 1970s, Danish furniture designer Børge Mogensen's BM Outdoor Series was created as a lightweight, space saving solution for the balcony of the designer's own home. Mogensen's clever, utilitarian pieces can be folded up and stowed away or hung onto a wall as a decorative feature when not in use. Like all of Børge Mogensen's furniture designs, the 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 BM Outdoor Series features clear stylistic references to the American Shakers and to 19th-century English furniture design.

EMBRACE OUTDOOR SERIES

Exploring the interplay between perfection and imperfection within contrasting materials, the Embrace Outdoor Series represents the design trio's poetic approach to design, resulting in a dynamic and playful collection. Using FSC-certified untreated teak as the main character of this series, the collection develops a unique patina over time. The EO22 Embrace Outdoor Dining Table carries a dynamic expression with an almost floating appearance. Rooted in a belief that design should adapt to changing needs and desires, EOOS has created a contemporary outdoor collection that offers a versatile dining experience. The sculptural and highly finished chairs display an unmatched level of traditional craftsmanship. The EO08 Embrace Outdoor Dining Chair offers removable, weather-resistant cushions to highlight the beauty of teak.



A versatile outdoor collection with a dynamic expression

EO08 Embrace Outdoor Dining Chair, EO22 Embrace Outdoor Dining Table
Wood: untreated teak



E008 Embrace Outdoor Dining Chair, E022 Embrace Outdoor Dining Table
Wood: untreated teak. Cushion: Life Oat 1760

GL101 TIMBUR OUTDOOR BENCH

With an equally light and robust expression, the GL101 Timbur Outdoor Bench combines Danish craftsmanship with Icelandic minimalism. This debut collaboration with Icelandic designer Gudmundur Ludvik reflects his deeply rooted appreciation of the Nordic landscape and the nature of wood. Meaning 'timber' in Icelandic, the contemporary Timbur Outdoor Bench is a simple, linear design crafted from untreated FSC-certified teak. Left open to the elements, the teak develops a unique and vibrant patina that only enhances the beauty of this minimalist design. A versatile choice for various outdoor settings, the Timbur Outdoor Bench offers a space for quiet contemplation or conversation. A gently sloping backrest offers support, whilst generous armrests present a perfect spot to rest a cup or side plate.



A balance of
raw simplicity
and strength

MG501 CUBA CHAIR OUTDOOR



Designed in 1997, Morten Gøttler's ingenious MG501 Cuba Chair is an excellent example of the designer's focused approach to furniture design. With its low, open construction, the Cuba Chair encourages an informal sitting position and clearly reflects the democratic ideals of modernist design. In a few decades, the deceptively simple chair has become a new classic of Danish furniture design. While the aesthetic and functional features of the Cuba Chair for the outdoors are identical to the original, the materials have been updated for outdoor use.

SELECTED ACCESSORIES



understated
elegance



detailed
joinery

decorative

SELECTED ACCESSORIES

The Carl Hansen & Søn Accessories Collection presents interior items and mindful decorations crafted from natural materials. With a design legacy spanning over a century and a commitment to traditional craftsmanship, each piece is meticulously made, mirroring the attention given to every piece of our furniture. Renowned designers such as Børge Mogensen, Kaare Klint, Vilhelm Lauritzen, Sharon Fisher & Matteo Barengi navigate the delicate balance between functional and decorative home objects, embodying an understated aesthetic.

We take great care in minimising waste. Consequently, smaller entities like cutting boards, plates, and leather goods are crafted from wood and upholstery off-cuts at our furniture factory in Gelsted, Denmark. By repurposing surplus raw materials, we actively contribute to the reduction of our environmental footprint.



FB001 TSUGI SHELF

Sharon Fisher and Matteo Barengi, 2021

The FB001 Tsugi Shelf is designed by Sharon Fischer & Matteo Barengi and ties the principles of ingenious Japanese carpentry with sophisticated Danish craft traditions. Behind the shelf's simple expression lies high-precision carpentry, ensuring the wooden components to lock seamlessly together without visible transitions.



FB1001 Tsugi Shelf, KK87830 Propeller Stool
Wood: oak, oil, teak oil.



Precision
craftsmanship



VLA62 RADIO HOUSE MIRROR

Vilhelm Lauritzen, 1945

The VLA62 Radio House Mirror was designed by Vilhelm Lauritzen in 1945. The mirror features a clear Lauritzen identity, with organic lines and high detailing. The distinctive frame, beautifully framing the mirror image, is crafted from solid oak and assembled with the utmost precision.

VLA62 Radio House Mirror, VLA26T Vega Chair
Wood: oak oil

GLASS AND MIRROR FRAMES

Kaare Klint, 1948

The KK75751-KK75755 Frames were designed by Kaare Klint in 1948 for an exhibition at the Victoria and Albert Museum in London. The sleek wooden frames are manufactured in solid oak or teak with mirror or glass interior.



KK75751-KK75755 Kaare Klint Picture Frame, KK87830 Propeller Stool
Wood: oak oil. Interior: glass or mirror





WOODEN PLATES AND BUTTERING BOARDS

Børge Mogensen

The BM0703 Wooden Plates and BM0568-BM0569 Buttering Boards are designed by Børge Mogensen and handcrafted from surplus oak and teak from the Carl Hansen & Søn factory, contributing to make optimal use of production resources.

BM0703 Wooden Plates, BM0568-BM0569 Wooden Buttering Boards
Wood: oak oil



Tapas Board
Wood: oak oil

TAPAS BOARD AND WOOD TRAY

The multi-sized Tapas Board and Wood Trays each display organically crafted silhouettes and a unique wood grain pattern. These functional accessories for the kitchen or home organising are shaped from residual wood from the Carl Hansen & Søn furniture production in the effort to minimise resource waste.



Wood Trays, CH23 Chair, HJW01 Opala Table Lamp
Wood: oak oil

WONDERS OF WOOD

The inviting beauty of
nature's finest material



MAHOGANY

(*Entandrophragma cylindricum*)

Beloved for its beauty, mahogany's dark brown tone deepens with age into a warm glow.



BEECH

(*Fagus sylvatica*)

Our hardest wood type, beech boasts impressive strength and a pleasingly uniform appearance.



Every piece from Carl Hansen & Søn tells a story that starts with its materials. With each of our designs, we expose the distinctive qualities and character of the wood. We carefully select a type of wood that expresses the designer's original vision, then choose treatments and finishes that accentuate its unique beauty while increasing longevity. By paying close attention to the qualities and identity of our raw materials, we produce timeless objects that bring beauty and comfort.



ASH

(Fraxinus)

A staple in Scandinavian design, ash's light-coloured wood feels eternally contemporary.



TEAK

(Tectona grandis)

Highly resistant to weather and water damage, teak unites premium quality with a polished appearance.



WALNUT

(Juglans Nigra)

A highly sought-after wood with a luxurious chocolate-brown tone.



OAK

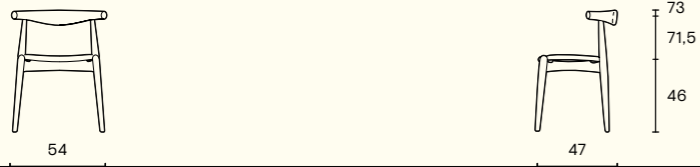
(Entandrophragma cylindricum)

Beloved for its beauty, mahogany's dark brown tone deepens with age into a warm glow.



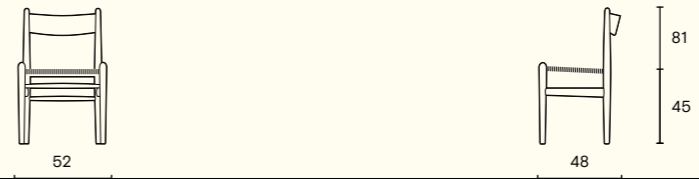
The Material & Illustrated Guide presents a complete overview of the pieces shown in previous pages, including product details and measurements. To explore more about the materials in the Carl Hansen & Søn Collection please visit carlhansen.com

CH20 Elbow Chair



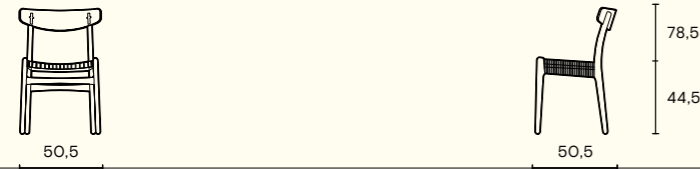
Hans J. Wegner 1956
Page 16, 97

CH36 Chair



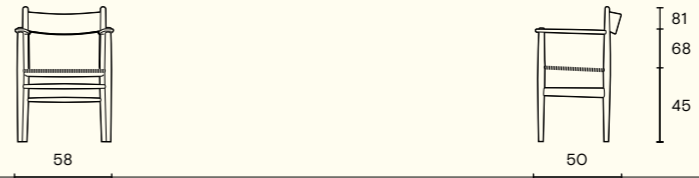
Hans J. Wegner 1962
Page 12, 24-25, 94-95

CH23 Chair



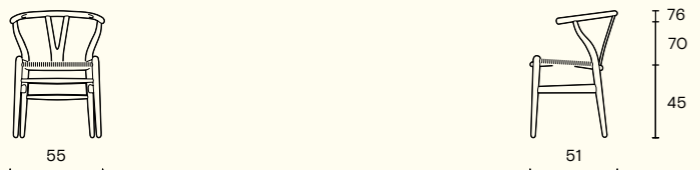
Hans J. Wegner 1950
Page 17, 23 81, 84-85, 88, 99,
188-189, 230

CH37 Chair



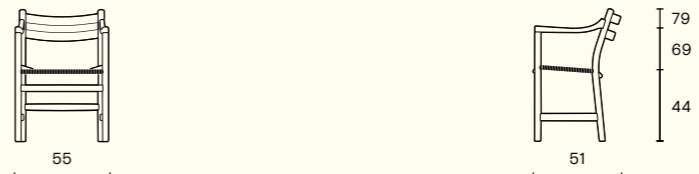
Hans J. Wegner 1962
Page 12, 24-25, 94, 98-99

CH24 Wishbone Chair



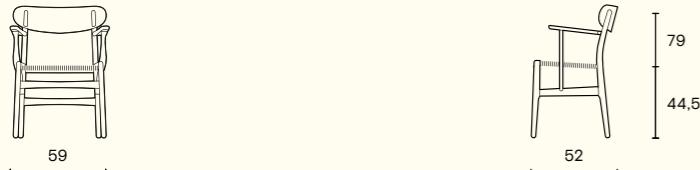
Hans J. Wegner 1950
Page 18-19, 81, 86-88, 91,
99-101, 170, 182, 190-192,
227

CH46 Chair



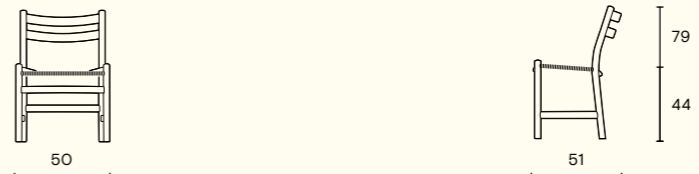
Hans J. Wegner 1966
Page 26

CH26 Chair



Hans J. Wegner 1950
Page 20, 81, 87-88, 90-91,
99

CH47 Chair



Hans J. Wegner 1966
Page 26, 99

CH29 Sawbuck Chair



Hans J. Wegner 1952
Page 21, 99

CH56 Bar Stool



Hans J. Wegner 1985
Page 27

CH30 Chair



Hans J. Wegner 1954
Page 22

CH58 Bar Stool



Hans J. Wegner 1985
Page 27

CH33 Chair



Hans J. Wegner 1957
Page 23, 99

CH88 Chair



Hans J. Wegner 1955
Page 28, 92-93, 102

CH111 Chair



Hans J. Wegner 1970
Page 29, 96

KK39490 Small Red Chair



Kaare Klint 1928
Page 35

BM1106 Huntsman Chair



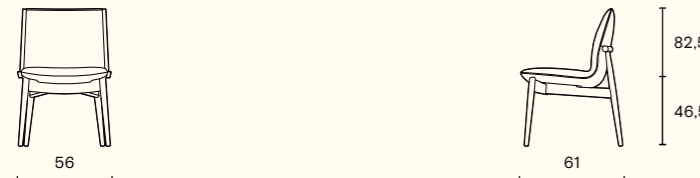
Børge Mogensen 1950
Page 30, 171

KK47510 Medium Red Chair



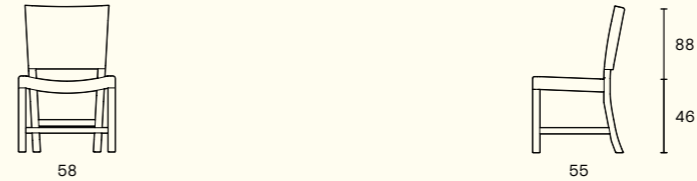
Kaare Klint 1933
Page 35

E004 Embrace Chair



EOOS 2019
Page 31

KK37580 Large Red Chair



Kaare Klint 1927
Page 35

E005 Embrace Chair with Armrest



EOOS 2015
Page 31, 106

KK37581 Large Red Armchair



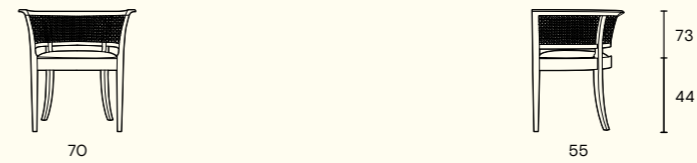
Kaare Klint 1930
Page 34-35

E006 Embrace Bar Stool



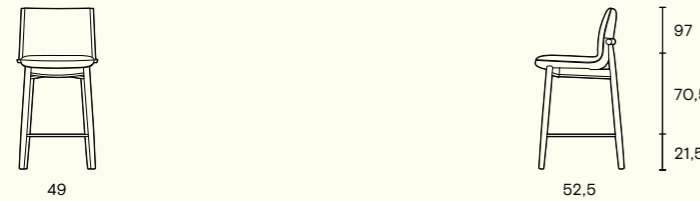
EOOS 2021
Page 32

KK96620 Faaborg Chair



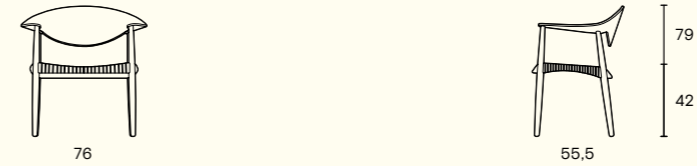
Kaare Klint 1914
Page 36, 109, 119

E007 Embrace Bar Stool



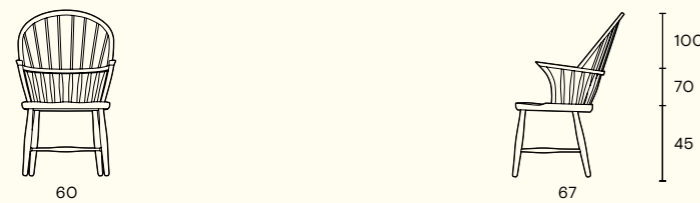
EOOS 2021
Page 32

LM92 Metropolitan Chair



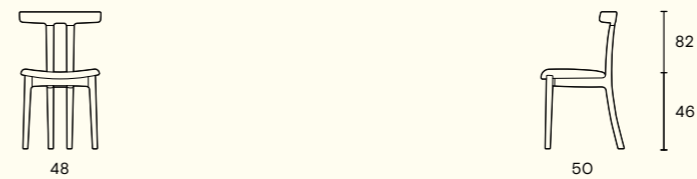
Ejner Larsen &
Aksel Bender Madsen 1949
Page 37

FH38 Windsor Chair



Frits Henningsen 1938
Page 33

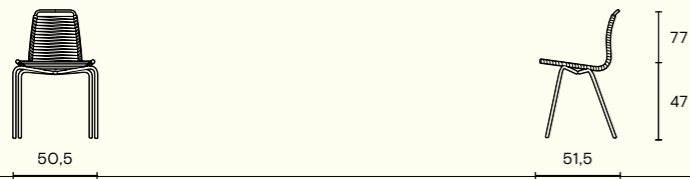
OW58 T-Chair



Ole Wanscher 1958
Page 38, 194-195

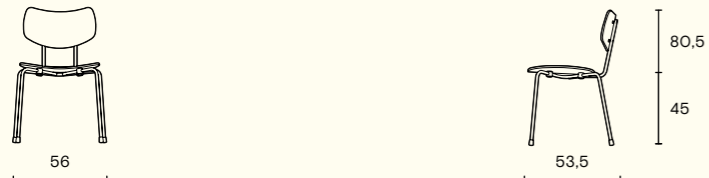
Chairs

PK1 Chair



Poul Kjærholm 1955
Page 39, 105, 108, 185

VLA26 Vega Chair



Vilhelm Lauritzen 1956
Page 40-41, 107, 168, 219

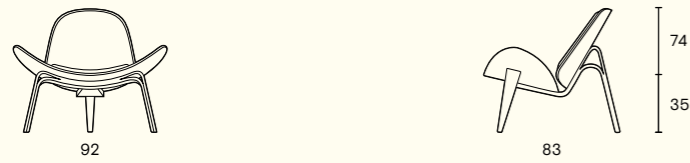
VLA61 Monarch Chair



Vilhelm Lauritzen 1944
Page 26, 42-43, 226

Lounge Chairs and Footstools

CH07 Shell Chair



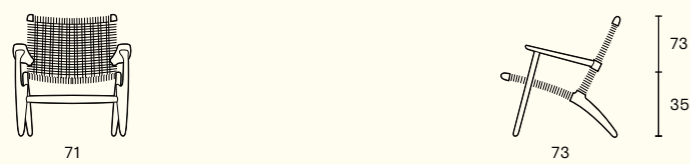
Hans J. Wegner 1963
Page 31, 46-47, 189, 231

CH22 Lounge Chair



Hans J. Wegner 1950
Page 48, 81-83, 85, 87-89, 91, 230

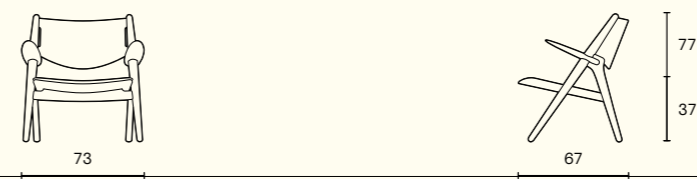
CH25 Lounge Chair



Hans J. Wegner 1950
Page 49, 83, 85, 88

Lounge Chairs and Footstools

CH28 Lounge Chair



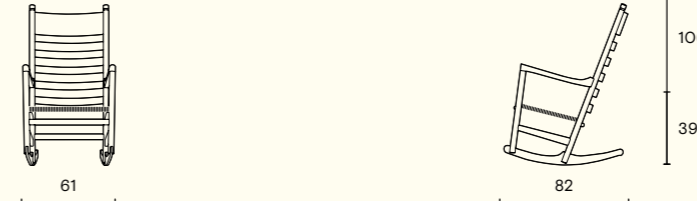
Hans J. Wegner 1952
Page 50, 115

CH44 Lounge Chair



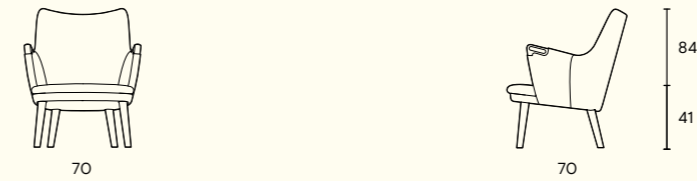
Hans J. Wegner 1965
Page 13, 15

CH45 Rocking Chair



Hans J. Wegner 1965
Page 12, 44-45, 52, 114

CH71 Lounge Chair



Hans J. Wegner 1952
Page 54

CH78 Mama Bear Chair



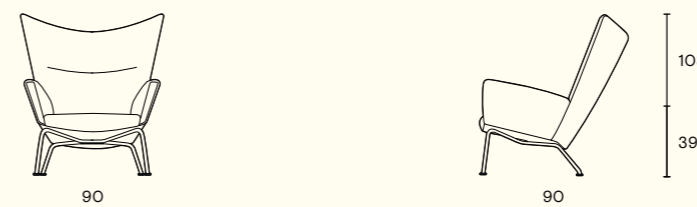
Hans J. Wegner 1954
Page 55, 113

CH401 Lounge Chair



Hans J. Wegner 1958
Page 57, 116

CH445 Wing Chair



Hans J. Wegner 1960
Page 58, 117

CH468 Oculus Chair



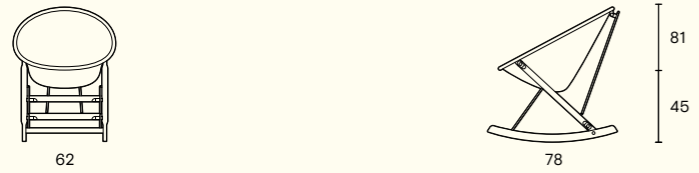
Hans J. Wegner 1960
Page 59

KK43960 Mix Chair



Kaare Klint 1931
Page 65

AB001 Rocking Nest Chair



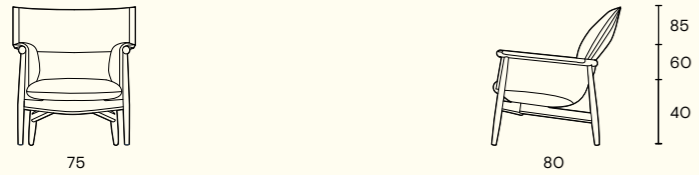
Anker Bak 2017
Page 60

KK47000 Safari Chair



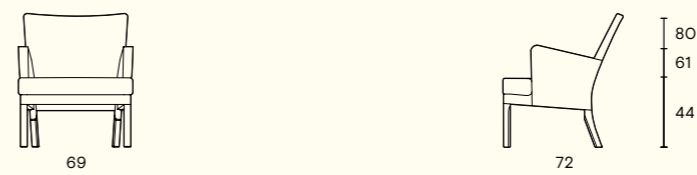
Kaare Klint 1933
Page 66-67, 139

EO15 Embrace Lounge Chair



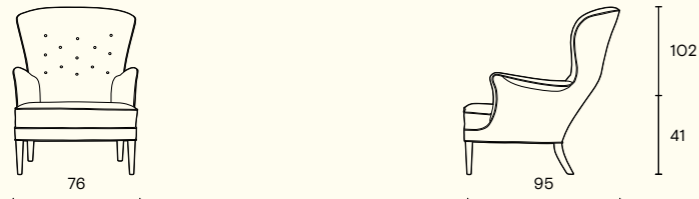
EOOS 2016
Page 61

KK53130 Easy Chair



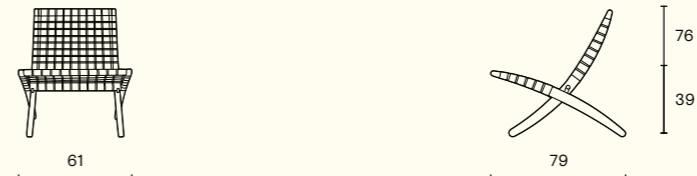
Kaare Klint 1937
Page 68

FH419 Heritage Chair



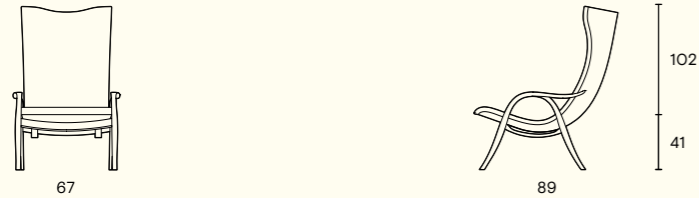
Frits Henningsen 1930
Page 62

MG501 Cuba Chair



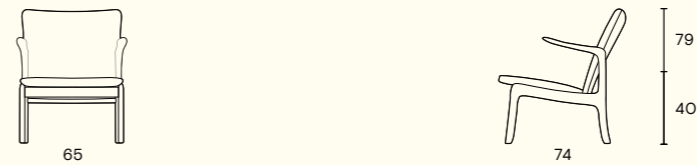
Morten Gøttler 1997
Page 70-71, 130

FH429 Signature Chair



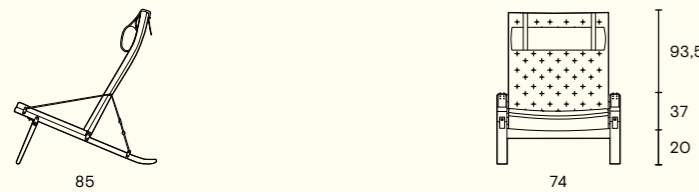
Frits Henningsen 1954
Page 63

OW124 Beak Chair



Ole Wanscher 1951
Page 72, 196

FK10 Plico Chair



Fabricius & Kastholm 1963
Page 64

OW149 Colonial Chair



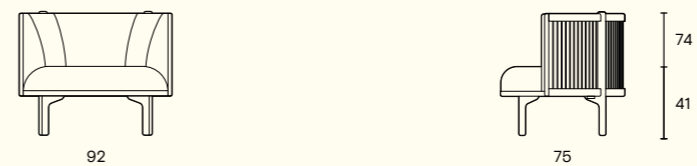
Ole Wanscher 1959
Page 73, 122, 165

FK11 Plico Chair



Fabricius & Kastholm 1963
Page 64

RF1904 Sideways Lounge Chair



Rikke Frost 2023
Page 75-77, 141-142

TA001P Dream Chair



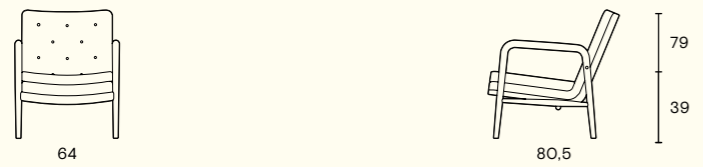
Tadao Ando 2013
Page 78

KK87830 Propeller Stool



Kaare Klint 1930
Page 69, 218, 220, 229

VLA76 Foyer Lounge Chair



Vilhelm Lauritzen 1945
Page 79, 143

KK97170 Safari Footstool



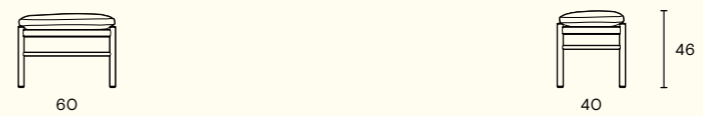
Esben Klint 1966
Page 57, 139

CH53 Footstool



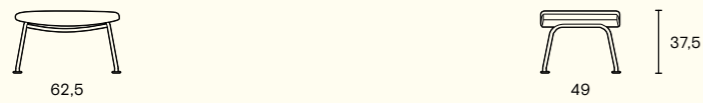
Hans J. Wegner 1966
Page 53, 94, 99, 102

OW149F Colonial Footstool



Ole Wanscher 1963
Page 73, 122, 165

CH446 Footstool



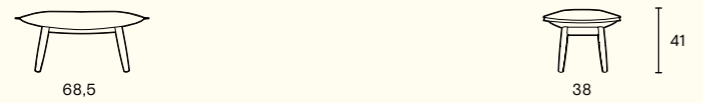
Hans J. Wegner 1958
Page 58

OW2000 Egyptian Folding Stool



Ole Wanscher 1957
Page 74, 122, 138

EO16 Embrace Footstool



EOOS 2016
Page 61

RF1903F Sideways Footstool



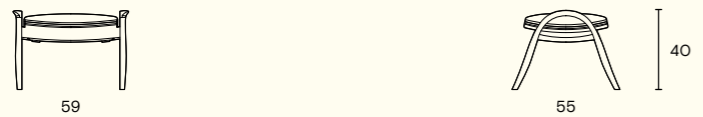
Rikke Frost 2022
Page 75

FH420 Heritage Footstool



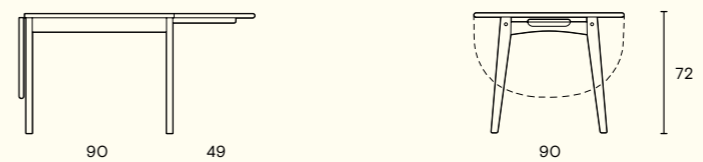
Frits Henningsen 1930
Page 62

FH430 Signature Footstool



Frits Henningsen 1954
Page 63

CH002 Dining Table

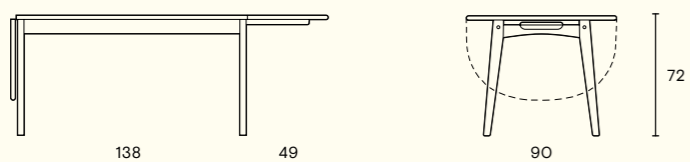


Hans J. Wegner 1982
Page 94

Dining Tables and Desks



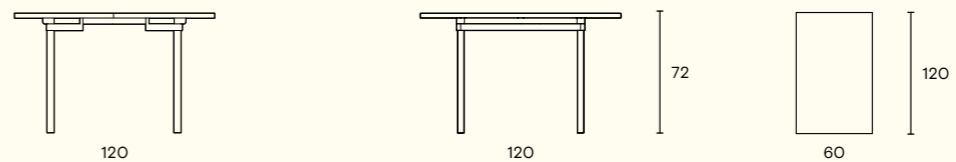
CH006 Dining Table



Hans J. Wegner 1982
Page 21, 24-25, 94-95



CH388 Dining Table



Hans J. Wegner 1960
Page 102



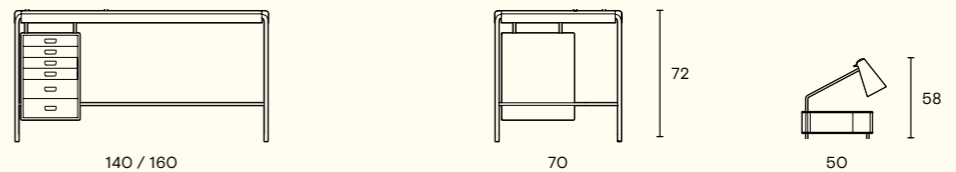
CH110 Desk



Hans J. Wegner 1970
Page 29, 96



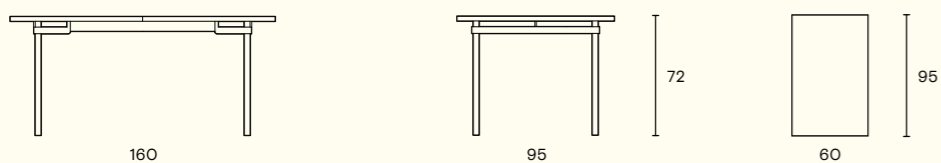
AJ52 Society Table



Arne Jacobsen 1952
Page 103



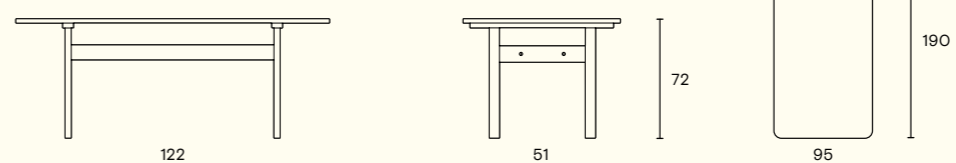
CH322 Dining Table



Hans J. Wegner 1960
Page 97



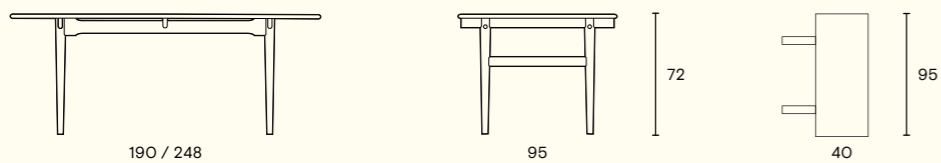
BM0698 Asserbo Table



Børge Mogensen 1961
Page 104



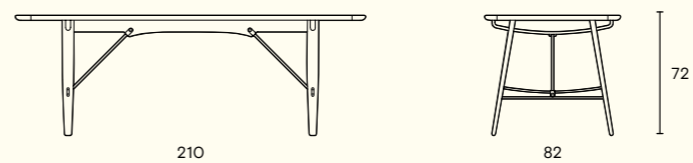
CH327 Dining Table



Hans J. Wegner 1962
Page 23, 26, 28, 98-99, 170



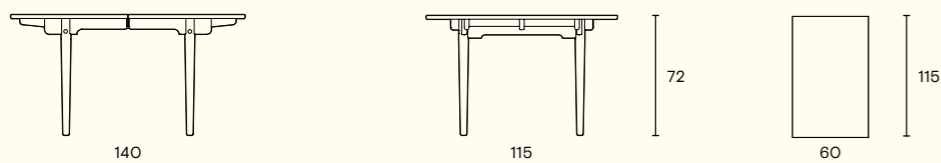
BM1160 Hunting Table



Børge Mogensen 1950
Page 30, 33, 42, 105



CH337 Dining Table



Hans J. Wegner 1962
Page 20, 100



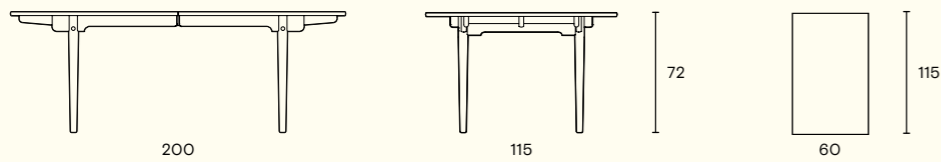
E020 Embrace Table



EOOS 2019
Page 31, 106



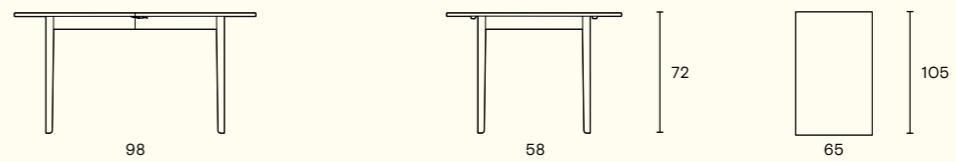
CH338 Dining Table



Hans J. Wegner 1962
Page 100



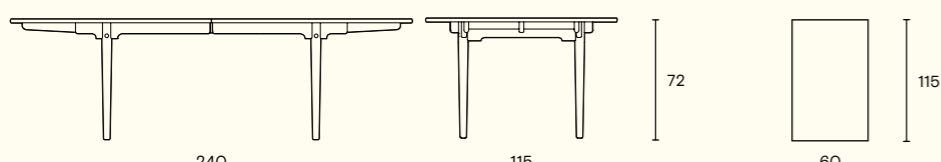
OW224 Rungstedlund Table



Ole Wanscher 1962
Page 34, 38, 40-41, 107, 139, 171, 185



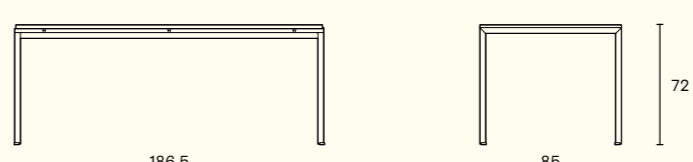
CH339 Dining Table



Hans J. Wegner 1962
Page 22, 100-101



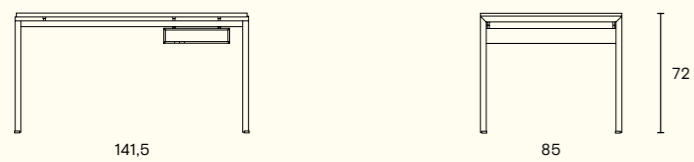
PK52 Professor Desk



Poul Kjærholm 1955
Page 108



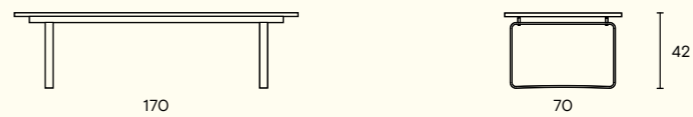
PK52A Student Desk



Poul Kjærholm 1955
Page 108



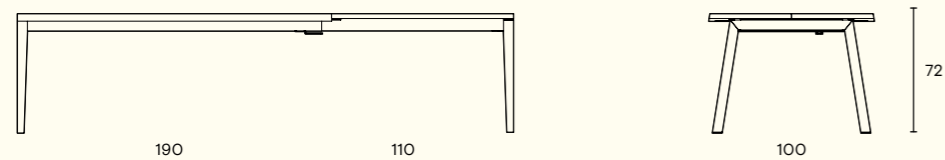
CH108 Coffee Table



Hans J. Wegner 1970
Page 56, 115, 127



SH900 Extend Table



Strand & Hvass 2007
Page 109



CH415 Coffee Table



Hans J. Wegner 1990
Page 57, 116



Coffee Tables

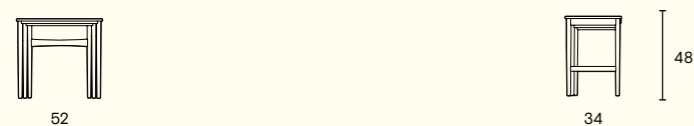
CH417 Tray Table



Hans J. Wegner 1970
Page 117



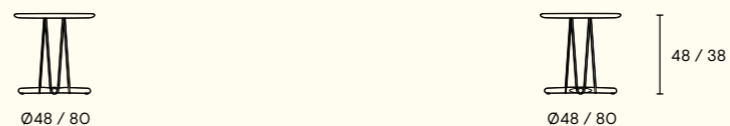
CH004 Nesting Tables



Hans J. Wegner 1952
Page 46, 49, 59, 112, 128



E021 Embrace Lounge Table



EOOS 2019
Page 61, 71, 118



CH008 Coffee Table



Hans J. Wegner 1954
Page 58, 113



KK44860 Side Table



Kaare Klint 1932
Page 119, 135



CH011 Coffee Table



Hans J. Wegner 1954
Page 114



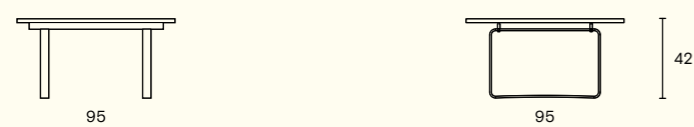
KK66870 Coffee Table



Kaare Klint 1930
Page 120



CH106 Coffee Table



Hans J. Wegner 1970
Page 56, 115, 127



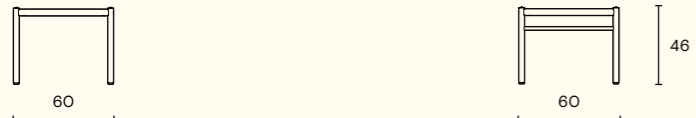
ML10097 Egyptian Table



Mogens Lassen 1940
Page 121



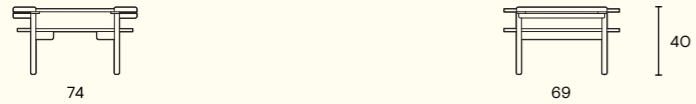
OW449 Colonial Coffee Table



Ole Wanscher 1964
Page 72-73



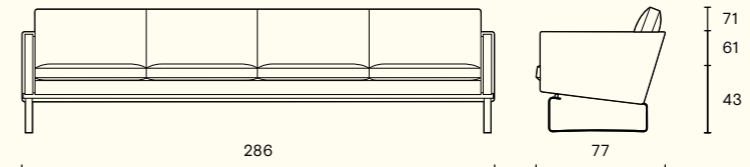
RF1905 Sideways Coffee Table



Rikke Frost 2023
Page 123, 140-142



CH104 Sofa



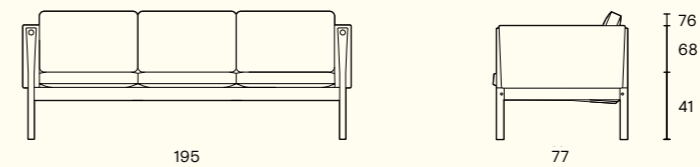
Hans J. Wegner 1970
Page 127

CH162 Sofa



Hans J. Wegner 1965
Page 128-129

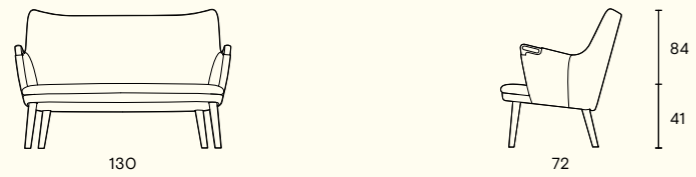
CH163 Sofa



Hans J. Wegner 1965
Page 128-129

Sofas

CH72 Sofa



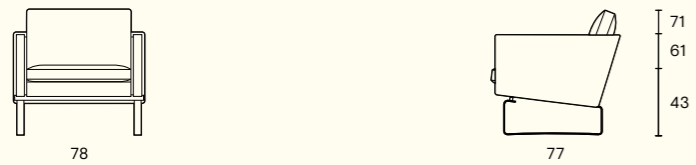
Hans J. Wegner 1952
Page 126

E300-E301 Embrace Sofa



EOOS 2021
Page 130-133

CH101 Lounge Chair



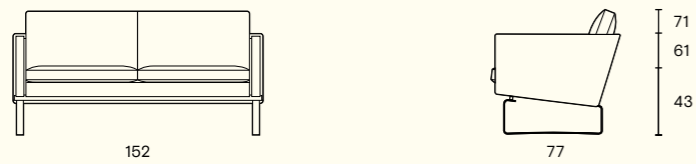
Hans J. Wegner 1970
Page 156

E310-E311 Embrace Sofa



EOOS 2021
Page 130-133

CH102 Sofa



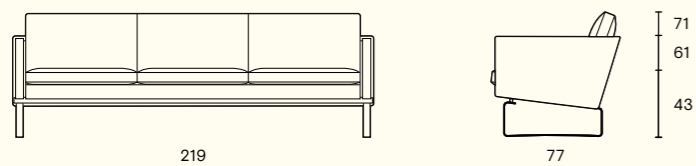
Hans J. Wegner 1970
Page 115, 127

E320-E321 Embrace Sofa



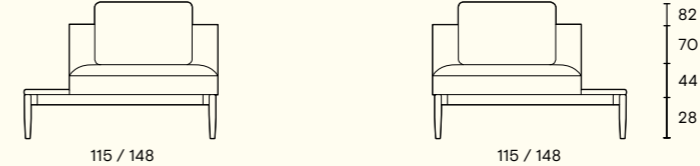
EOOS 2021
Page 130-133

CH103 Sofa



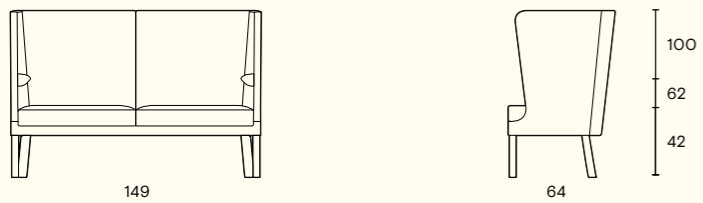
Hans J. Wegner 1970
Page 127

E330 / E331 Embrace Sofa



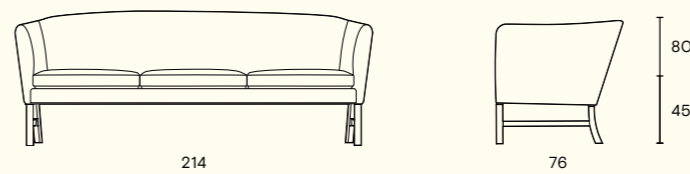
EOOS 2021
Page 130-133

FH436 Coupé Sofa



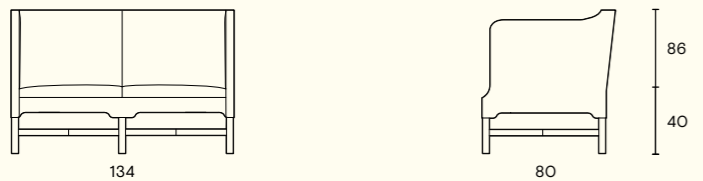
Frits Henningsen 1936
Page 134

OW603 Sofa



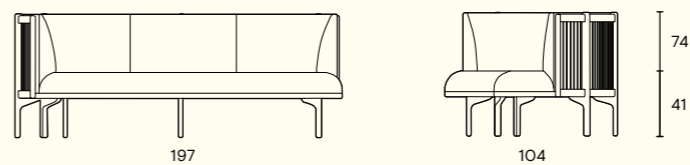
Ole Wanscher 1960
Page 139

KK41180 Sofa with High Sides



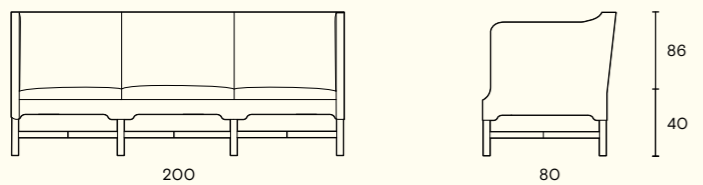
Kaare Klint 1930
Page 135

RF1903 Sideways Sofa



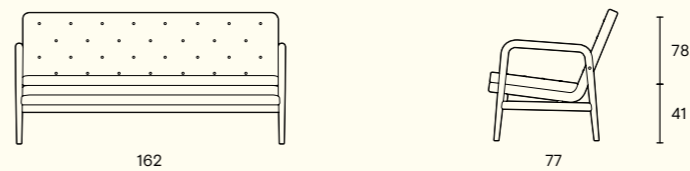
Rikke Frost 2020
Page 75, 123, 140-142

KK41181 Sofa with High Sides



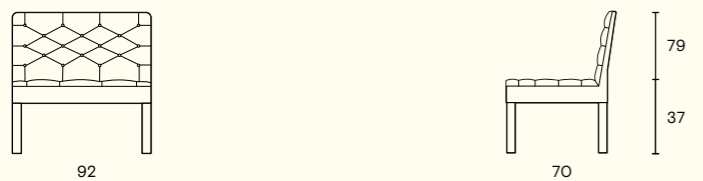
Kaare Klint 1930
Page 135

VLA77 Foyer Sofa



Vilhelm Lauritzen 1945
Page 79, 143

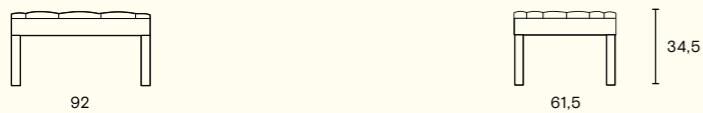
KK48650 Addition Sofa



Kaare Klint 1933
Page 36, 136-137

Daybeds, Beds, and Benches

KK48651 Addition Sofa



Kaare Klint 1933
Page 121, 135-137

BM0865 Daybed



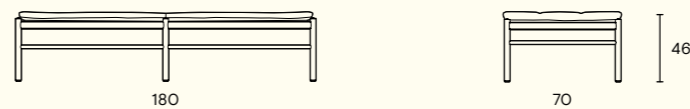
Børge Mogensen 1958
Page 103, 164, 174, 176

OW149-2 Colonial Sofa



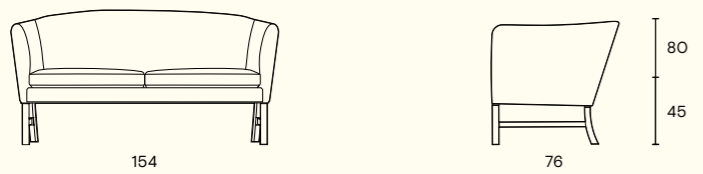
Ole Wanscher 1964
Page 122, 138

OW150 Daybed



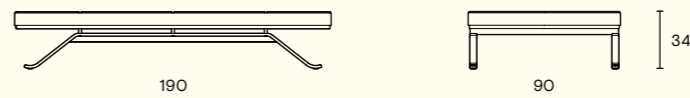
Ole Wanscher 1963
Page 73, 122, 165

OW602 Sofa



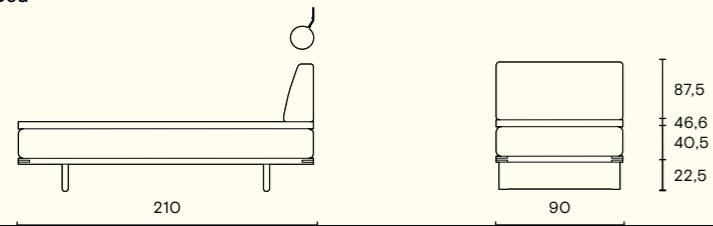
Ole Wanscher 1960
Page 139

TK8 Daybed



Thomas Bo Kastholm 2009
Page 68, 166

BM0555 Bed



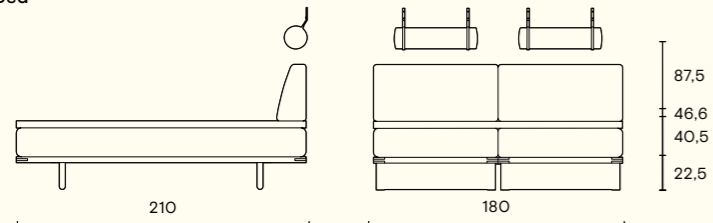
Børge Mogensens Tegnstue 1958
Page 120, 160-162

BM0489S Table Bench



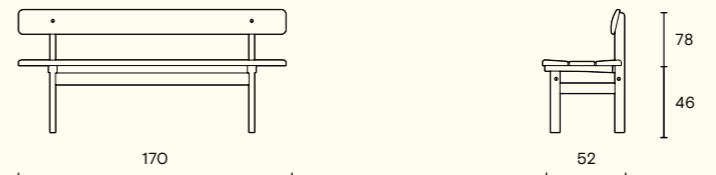
Børge Mogensens Tegnstue 2023
Page 158-159

BM0555 Bed



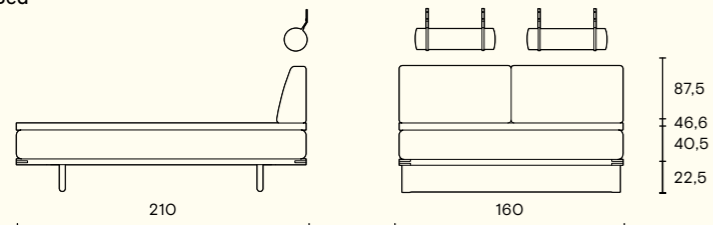
Børge Mogensens Tegnstue 1958
Page 162

BM0699 Asserbo Bench with backrest



Børge Mogensens 1961
Page 104, 163

BM0555 Bed



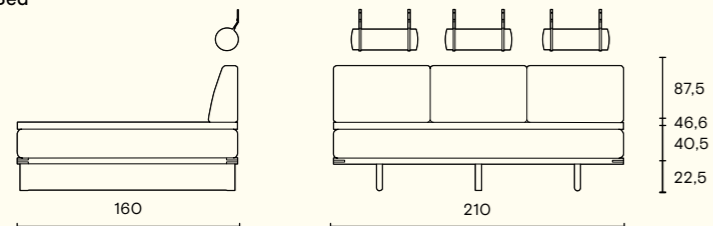
Børge Mogensens Tegnstue 1958
Page 162

BM0700 Asserbo Bench



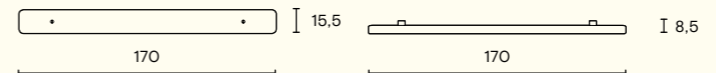
Børge Mogensens 1961
Page 104, 163

BM0555 Bed



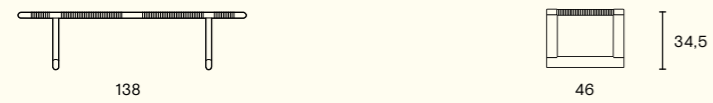
Børge Mogensens Tegnstue 1958
Page 162

BM0701 Asserbo backrest



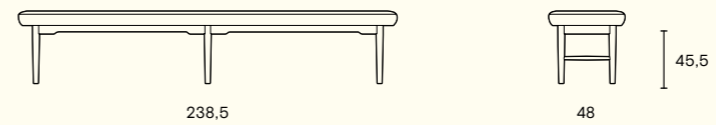
Børge Mogensens 1961
Page 163

BM0488 Table Bench



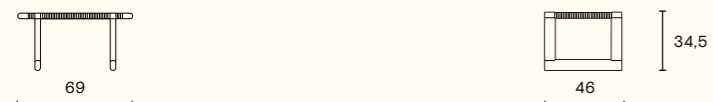
Børge Mogensens Tegnstue 2021
Page 34, 36, 158-159

VLA75 Foyer Bench



Vilhelm Lauritzen 1945
Page 143, 167

BM0488S Table Bench



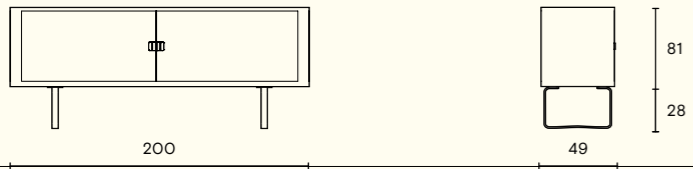
Børge Mogensens Tegnstue 2021
Page 158-159, 162, 164

BM0489 Table Bench



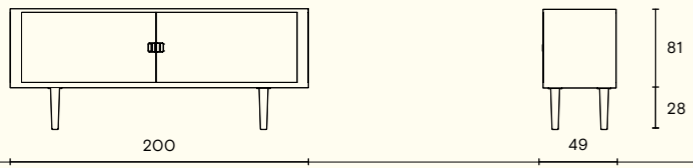
Børge Mogensens Tegnstue 2023
Page 158-159, 171

CH825 Credenza



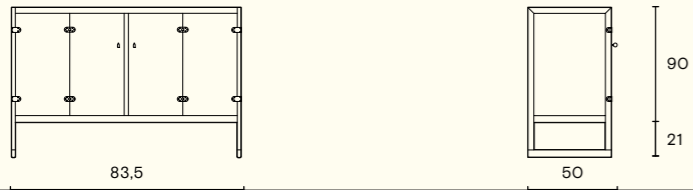
Hans J. Wegner 1959
Page 54, 97

CH825 Credenza



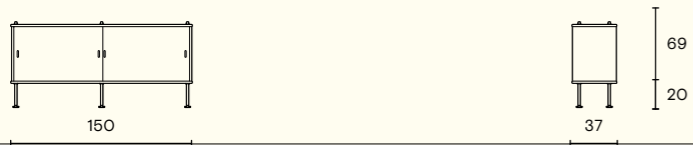
Hans J. Wegner 1959
Page 170

BM0057 Sideboard



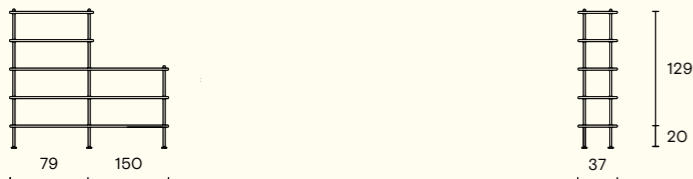
Børge Mogensen 1957
Page 171-173

BM0253 Shelving System



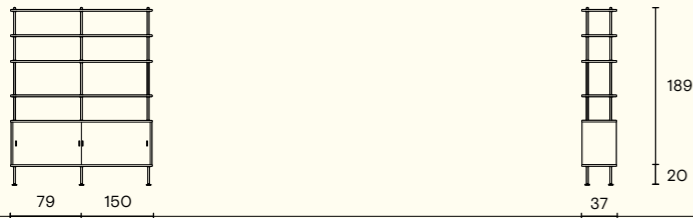
Børge Mogensen 1953
Page 174-175

BM0253 Shelving System



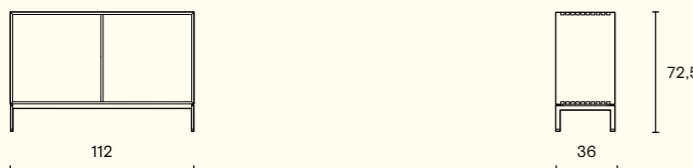
Børge Mogensen 1953
Page 174-175

BM0253 Shelving System



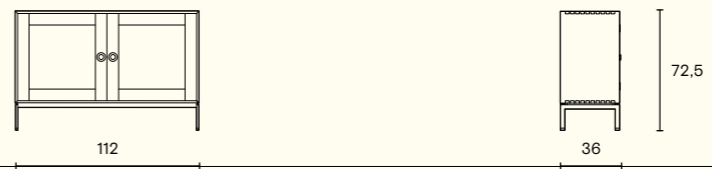
Børge Mogensen 1953
Page 164, 168-169, 174-175

FK63 Bookcase System



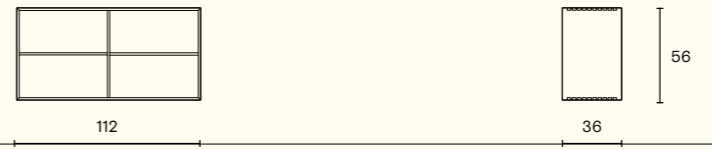
Fabricius & Kastholm 1963
Page 176-177

FK63 Bookcase System



Fabricius & Kastholm 1963
Page 177

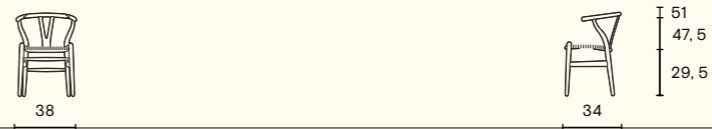
FK63 Bookcase System



Fabricius & Kastholm 1963
Page 176

Children's Furniture

CH24 Children's Wishbone Chair



Hans J. Wegner 2024
Page 180-182

CH410 Peter's Chair



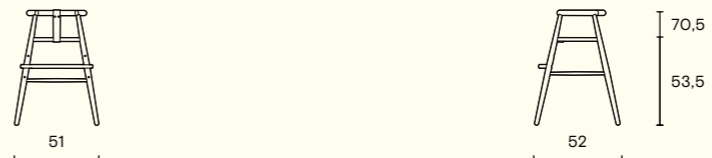
Hans J. Wegner 1944
Page 178-179, 184

CH411 Peter's Table



Hans J. Wegner 1944
Page 178, 184

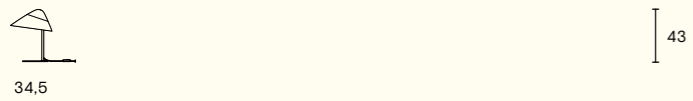
ND54 High Chair



Nanna Ditzel 1954
Page 185

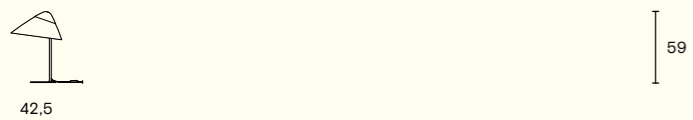
HJW01 Opala Table Lamp

Hans J. Wegner 1973
Page 146-147, 189, 223



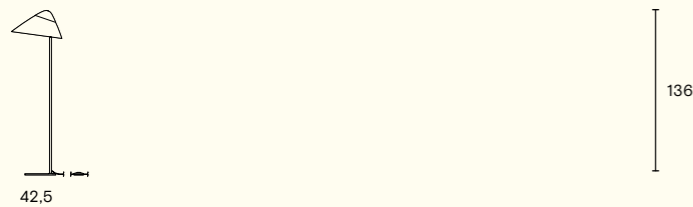
HJW02 Opala Table Lamp

Hans J. Wegner 1973
Page 98, 146-147, 189



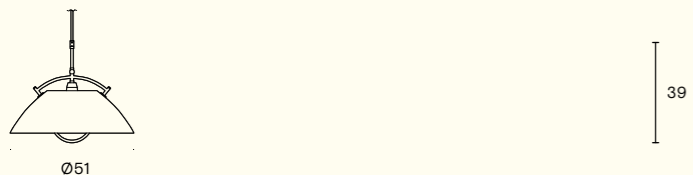
HJW03 Opala Floor Lamp

Hans J. Wegner 1973
Page 56, 57, 146-147, 189



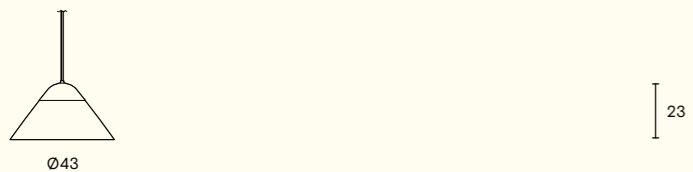
HJW37 The Pendant

Hans J. Wegner 1962
Page 100, 148, 190-191



HJW38 Opala Pendant

Hans J. Wegner 1973
Page 22, 146-147, 188



BT1091 Confetti Pendants

Claus Bonderup & Torsten Thorup 1970
Page 150-151, 162, 193



BT1001 Pendant No. 1

Claus Bonderup & Torsten Thorup 1970
Page 32, 106, 150-151, 192



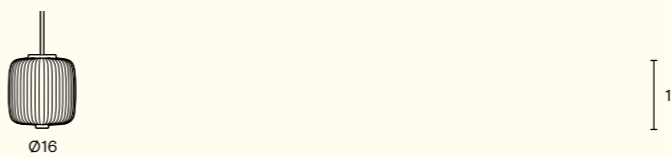
BT1041 Calot Pendant

Claus Bonderup & Torsten Thorup 1970
Page 21, 150-151, 192



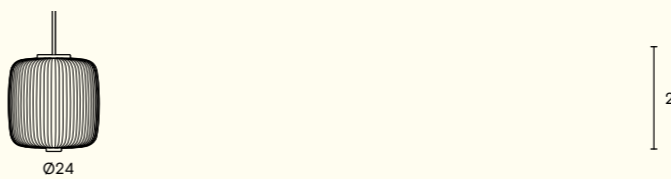
EK61 Opal Pendant

Esben Klint 1961
Page 153, 194



EK61 Opal Pendant

Esben Klint 1961
Page 153, 172, 194



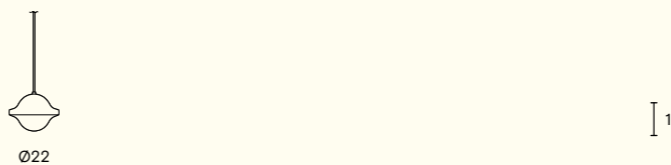
EK61 Opal Pendant

Esben Klint 1961
Page 26, 57, 153, 194



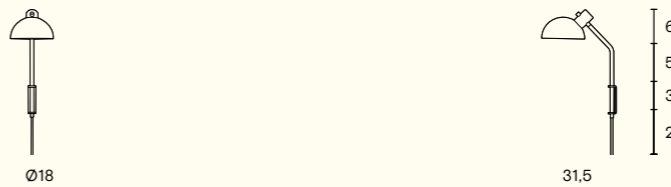
HK20 Bubi Lamp

Henning Koppel 1972
Page 38, 149, 195



MO300 Wall Lamp

Mads Ogdård 2020
Page 154-155, 162

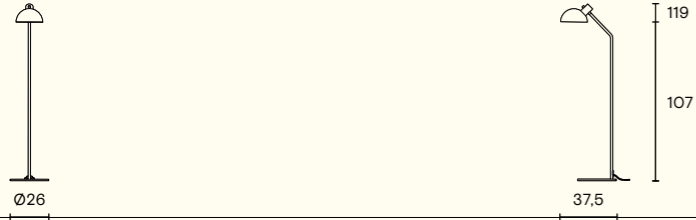


MO310 Table Lamp

Mads Ogdård 2020
Page 29, 34, 96, 103, 109, 154-155, 170

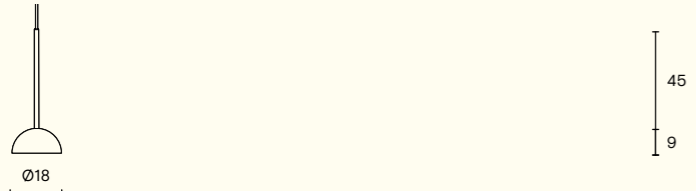


MO320 Floor Lamp



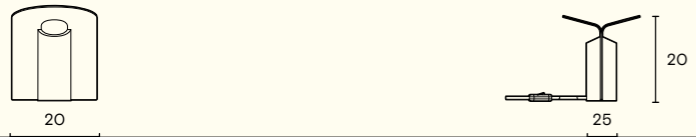
Mads Ogdård 2020
Page 61, 67, 71-72, 130, 138-139, 142, 154-155, 160, 196

MO330 Pendant



Mads Ogdård 2020
Page 31, 41, 107, 154-155, 196

RF200 Petal Lamp



Rikke Frost 2021
Page 78, 140, 152, 160-161, 197

Outdoor Furniture

AH501 Outdoor Dining Chair



Alfred Homann 2022
Page 200

AH502 Outdoor Dining Chair with Armrest



Alfred Homann 2022
Page 201

AH601 Outdoor Lounge Chair



Alfred Homann 2022
Page 201, 203

AH603 Outdoor Deck Chair



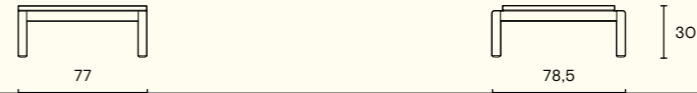
Alfred Homann 2022
Page 202

AH604 Outdoor Lounger



Alfred Homann 2022
Page 201

AH604F Outdoor Lounger Footrest



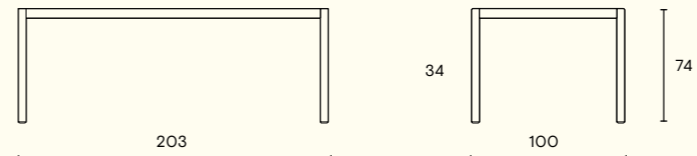
Alfred Homann 2022
Page 201

AH701 Outdoor Lounge Sofa



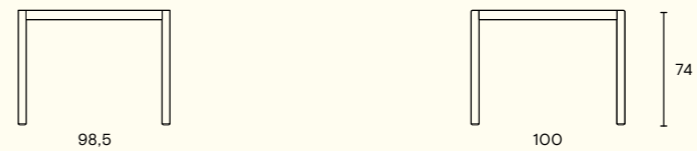
Alfred Homann 2022
Page 202-203

AH901 Outdoor Dining Table



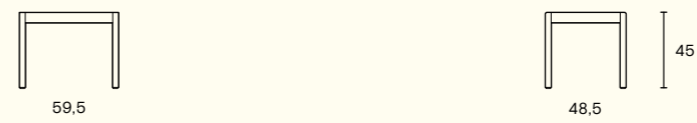
Alfred Homann 2022
Page 200-201

AH902 Outdoor Dining Table, square



Alfred Homann 2022
Page 200

AH911 Outdoor Side Table



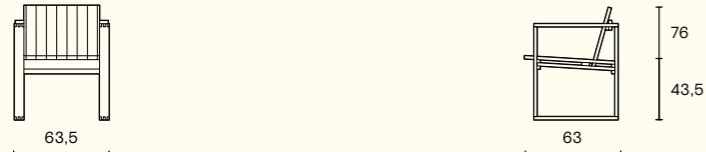
Alfred Homann 2022
Page 202

AH912 Outdoor Table Bench



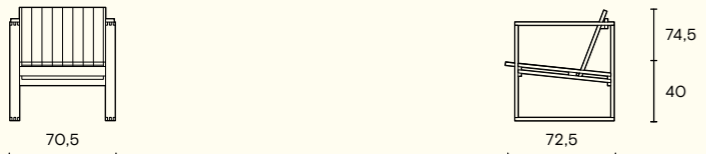
Alfred Homann 2022
Page 200

BK10 Indoor-Outdoor Dining Chair



Bodil Kjær 1959
Page 204-206

BK11 Indoor-Outdoor Lounge Chair



Bodil Kjær 1959
Page 206-207

BK12 Indoor-Outdoor Lounge Sofa



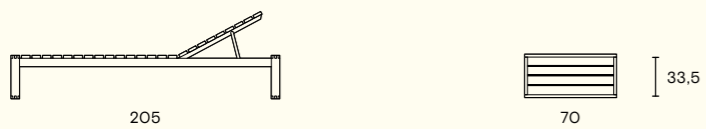
Bodil Kjær 1959
Page 205-207

BK13 Indoor-Outdoor Swing Sofa



Bodil Kjær 1959
Page 208

BK14 Indoor-Outdoor Lounger



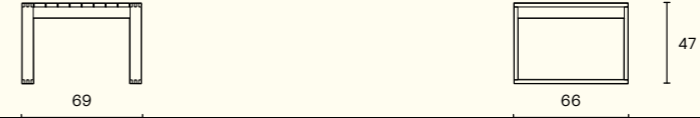
Bodil Kjær 1959
Page 206-207

BK15 Indoor-Outdoor Dining Table



Bodil Kjær 1959
Page 204, 206-207

BK16 Indoor-Outdoor Side Table



Bodil Kjær 1959
Page 206-207

BK17 Indoor-Outdoor A-frame for Swing Sofa



Bodil Kjær 1959
Page 208

BM5568 Outdoor Deck Chair



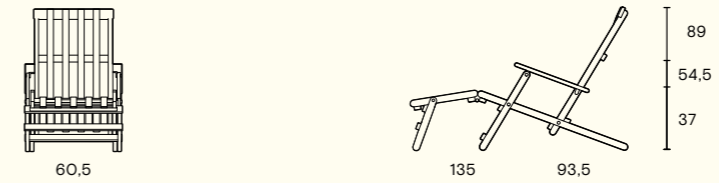
Børge Mogensen 1968-1971
Page 208

BM5868 Outdoor Side Table



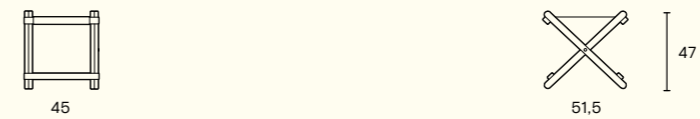
Børge Mogensen 1968-1971
Page 208

BM5565 Outdoor Deck Chair with Footrest



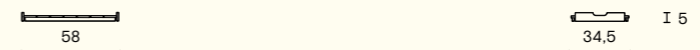
Børge Mogensen 1968-1971
Page 208

BM5768 Outdoor Footstool



Børge Mogensen 1968-1971
Page 208

BM1069 Outdoor Tray



Børge Mogensen 1968-1971
Page 208

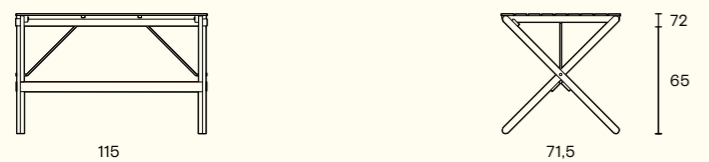
BM4570 Outdoor Dining Chair

Børge Mogensen 1968-1971
Page 208



BM3670 Outdoor Dining Table

Børge Mogensen 1968-1971
Page 208



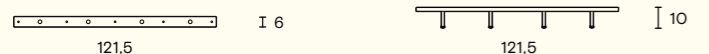
BM5270S Outdoor Wall Mount

Børge Mogensen 1968-1971
Page 208



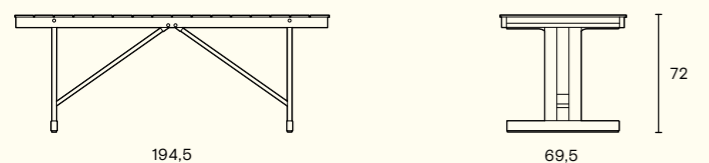
BM5270L Outdoor Wall Mount

Børge Mogensen 1968-1971
Page 208



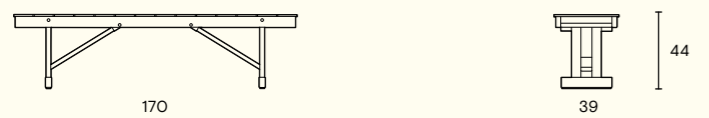
BM1771 Outdoor Table

Børge Mogensen 1968-1971
Page 208-209



BM1871 Outdoor Bench

Børge Mogensen 1968-1971
Page 208



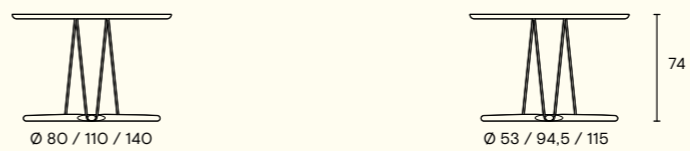
EO08 Embrace Outdoor Dining Chair

EOOS 2023
Page 210-213



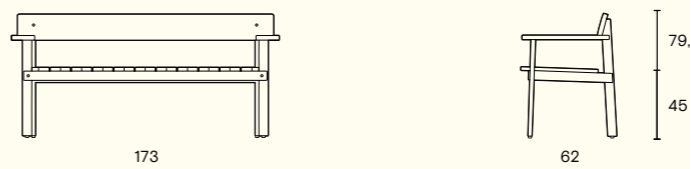
EO22 Embrace Outdoor Dining Table

EOOS 2023
Page 210-213



GL101 Timbur Outdoor Bench

Gudmundur Ludvik 2023
Page 214



MG501 Cuba Chair Outdoor

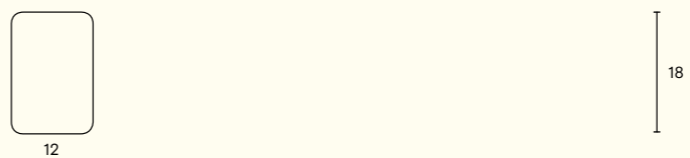
Morten Gøttler 1997
Page 215



Selected Accessories

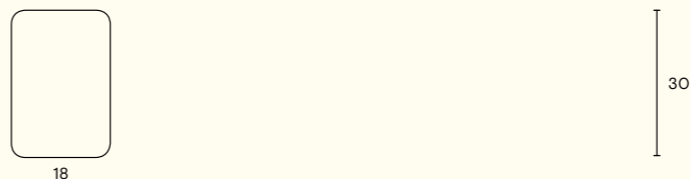
BM0568 Buttering Board

Børge Mogensen
Page 222



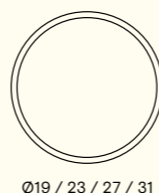
BM0569 Buttering Board

Børge Mogensen
Page 222



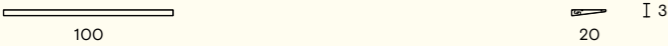
BM0703 Wooden Plate

Børge Mogensen
Page 40, 107, 193, 196, 214, 222



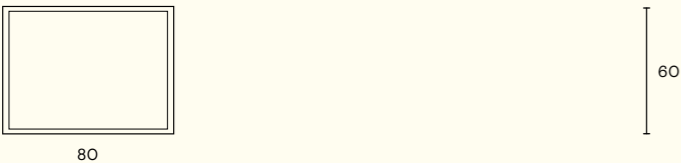
FB001 Tsugi Shelf

Sharon Fisher and
Matteo Barengi 2021
Page 218



KK75751 Kaare Klint Frames

Kaare Klint 1948
Page 195



KK75752 Kaare Klint Frames

Kaare Klint 1948
Page 78, 220



KK75753 Kaare Klint Frames

Kaare Klint 1948
Page 160, 220



KK75754 Kaare Klint Frames

Kaare Klint 1948
Page 78, 161, 195, 220-221



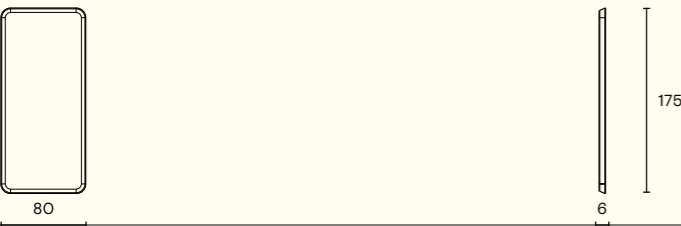
KK75755 Kaare Klint Frames

Kaare Klint 1948
Page 161, 220-221



VLA62 Radio House Mirror

Vilhelm Lauritzen 1945
Page 219



Tapas Board Small

Carl Hansen & Søn
Page 171, 193, 223



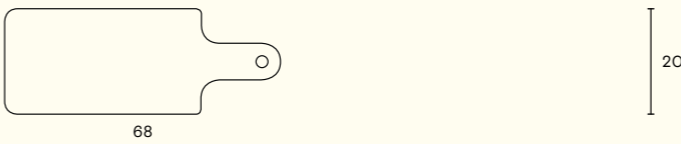
Tapas Board Medium

Carl Hansen & Søn
Page 171, 193, 223



Tapas Board Large

Carl Hansen & Søn
Page 171, 193, 223



Wood Trays

Carl Hansen & Søn
Page 216-217, 223

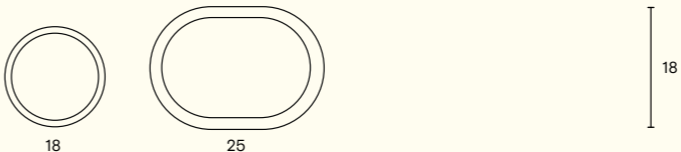


Table and Seat Overview

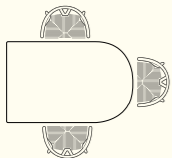
Numbers in parentheses denote the number of extension leaves required

2 Table Settings
EO20-Ø795

CHO02 (0)



3 Table Settings
CHO02 (1)



4 Table Settings
EO20-Ø1100 - CH388

CHO02 (2)

CHO06 (0)

CH337 (0)

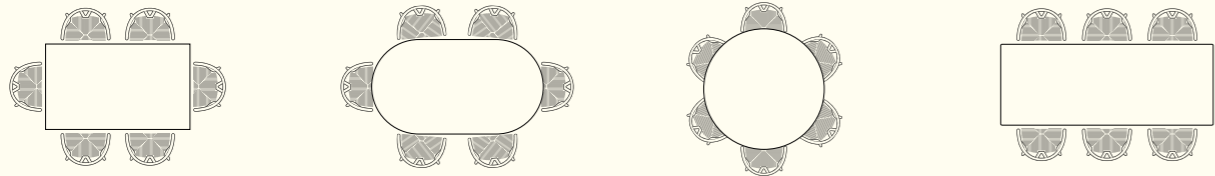


6 Table Settings
CH322 (0)

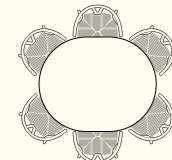
CH388 (1)

EO20-Ø1395

CHO06 (2) - CH327/190 (0)



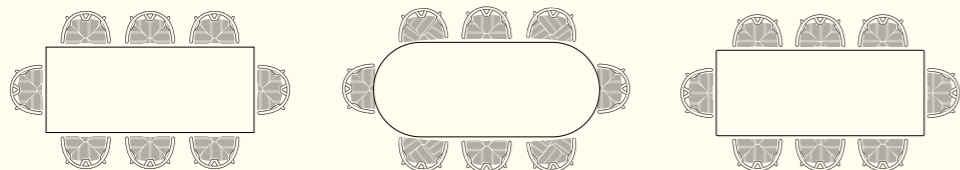
CH337 (1) - CH338 (0)



8 Table Settings
CH322 (1)

CH388 (2)

CH327/190 (1) - CH327/248 (0) - SH900 (0)



8 Table Settings
CH337 (2) - CH338 (1) CH339 (0)

BM1160

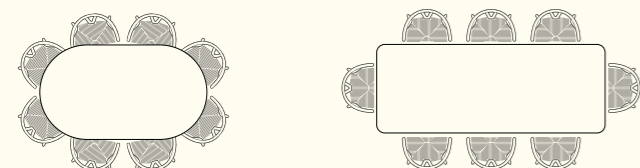


Table and Seat Overview

Numbers in parentheses denote the number of extension leaves required

10 Table Settings
CH322 (2)

CH327/190 (2) - CH327/248 (1)

CH339 (1)

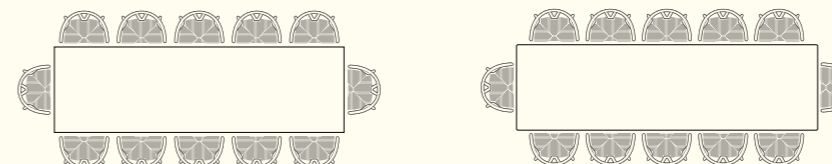


CH338 (2)

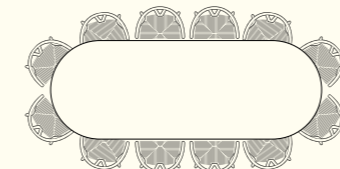


12 Table Settings
CH322 (3)

CH327/248 (2) - SH900 (1)

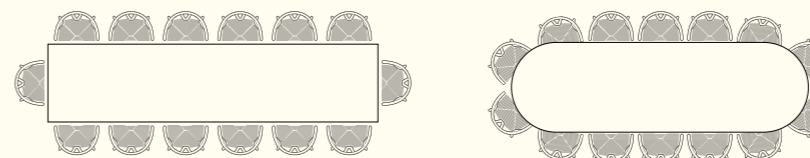


CH338 (3) - CH339 (2)



14 Table Settings
CH322 (4)

CH338 (4) - CH339 (3)



16 Table Settings
CH339 (4)





Amsterdam Flagship Store
Van Baerlestraat 10,
1071 AW Amsterdam, The Netherlands T:
+31 (0)20 370 8150
M: amsterdam@carlhansen.com



Gelsted Flagship Store
Hylkedamvej 77,
5591 Gelsted, Denmark
T: +45 2947 7580
M: gelsted@carlhansen.dk



Munich Flagship Store
Residenzstrasse 22,
80333 Munich, Germany
T: +49 (0) 89 321 976 64
M: munich@carlhansen.com



Oslo Flagship Store
Drammensveien 126,
0277 Oslo, Norway
T: +47 4682 0322
M: oslo@carlhansen.com



Tokyo Flagship Store
Aoyama Artworks 1/2F, 2-5-10 Jingumae
Shibuya-ku, Tokyo, 150-0001, Japan
T: +81 3 5413 5421
M: tokyo@carlhansen.jp



Shanghai Showroom
Room 6, Building 1, Lane 622 Middle
Huaihai Road, 200041 Shanghai, China
T: +86 191 4549 8394
M: asiainfo@carlhansen.dk
Open by appointment only.



Antwerp Flagship Store
Schuttershofstraat 43,
2000 Antwerp, Belgium
T: +32 (0) 472 058 300
M: antwerp@carlhansen.com



Hamburg Flagship Store
ABC-Straße 10,
20354 Hamburg, Germany
T: +49 (0) 151-251 450 05
M: hamburg@carlhansen.com



New York - Midtown East Flagship Store
45 East 57th Street,
10022 New York, United States
T: +1 646 559 0200
M: midtowneast-newyork@carlhansen.com



Paris Flagship Store
53B Quai des Grands Augustins,
75006 Paris, France
T: +33 (0)7 68 77 62 77
M: paris@carlhansen.com



Toulouse Flagship Store
8 Rue des Arts,
31000 Toulouse, France
T: +33 09 73 68 25 05
M: toulouse@carlhansen.com



Barcelona Flagship Store
Carrer del Roselló 222,
08008 Barcelona, Spain
T: +34 931 929 845
M: barcelona@carlhansen.com



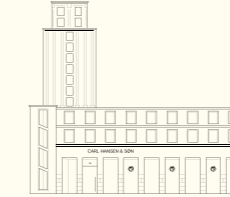
Helsinki Flagship Store
Erottajankatu 19,
00130 Helsinki, Finland
T: +358 (0)105 082 040
M: helsinki@carlhansen.dk



New York - Soho Flagship Store
150 Wooster St,
10012 New York, United States
T: +1 212 242 6736
M: soho-newyork@carlhansen.com



San Francisco Flagship Store
111 Rhode Island Street, Suite 3,
San Francisco, CA 94103, United States
T: +1 415 658 7198
M: sanfrancisco@carlhansen.com



Warsaw Flagship Store
plac Powstańców Warszawy 9,
00-039 Warszawa, Poland
T: +48 534933920
M: warsaw@carlhansen.com



Carlsberg Byen Flagship Store
Flaskehalsen 2,
1799 Copenhagen V, Denmark
T: +45 2146 7738
M: carlsbergbyen@carlhansen.dk



London Flagship Store
48A Pimlico Road, Belgravia,
London SW1W 8LP, United Kingdom
T: +44 (0) 20 7730 8454
M: london@carlhansen.com



Odense Flagship Store
Flakhaven 1,
5000 Odense, Denmark
T: +45 2478 2720
M: odense@carlhansen.dk



Singapore Flagship Store
28 Ann Siang Rd,
069708 Singapore, Singapore
T: +65 8939 2381
M: singapore@carlhansen.com



London Showroom
16A Bowling Green Lane,
London EC1R 0BD, United Kingdom
T: +44 (0) 20 7632 7587
M: showroomlondon@carlhansen.com



Copenhagen Flagship Store
Bredgade 18, 21-23,
1260 Copenhagen K, Denmark
T: +45 6447 2360
M: copenhagen@carlhansen.dk



Milan Flagship Store
Via Mercato 3,
20121 Milan, Italy
T: +39 (0)2 890 118 37
M: milan@carlhansen.com



Osaka Flagship Store
1-15-22, Minami-Horie Nishi-Ku,
Osaka City, 550-0015, Japan
T: +81 6 6606 9026
M: osaka@carlhansen.jp



Stockholm Flagship Store
Karlavägen 76,
114 59 Stockholm, Sweden
T: +46 8 25 50 83
M: stockholm@carlhansen.com



New York Showroom
251 Park Avenue South, 13th floor,
New York, NY 10010, United States
T: +1 347 354 0589
M: showroomny@carlhansen.dk

Carl Hansen & Søn A/S
Hylkedamvej 77
5591 Gelsted
Denmark
Tel +45 6612 1404
info@carlhansen.com

Follow
[Instagram.com/carlhansenandson](https://www.instagram.com/carlhansenandson)
[Facebook.com/carlhansenandson](https://www.facebook.com/carlhansenandson)
[Linkedin.com/company/carl-hansen-&-son](https://www.linkedin.com/company/carl-hansen-&-son)

Copyright © 2024 Carl Hansen & Søn
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior consent of Carl Hansen & Søn.

Printed in Denmark.



FSC™-certified paper

This publication is FSC-certified and was printed in an environmentally friendly printing facility. The paper is produced in Sweden, at one of the cleanest production facilities in the world, using half the water that other paper mills use. The water used during production is biologically purified and, after the last step in purification, is clean enough that it can be safely consumed as drinking water. Cover and interior pages are printed on Munken Lynx paper.



CH24 CHILDREN'S WISHBONE CHAIR²⁰²⁴ OPALA LIGHTING
SERIES¹⁹⁷³ HJW37 THE PENDANT¹⁹⁶² BM0057 SIDEBOARD¹⁹⁵⁷
BM0489 TABLE BENCH²⁰²³ EMBRACE OUTDOOR SERIES²⁰²³
GL101 TIMBUR OUTDOOR BENCH²⁰²³ HK20 BUBI LAMP¹⁹⁷²
SIDEWAYS SERIES²⁰²³ VLA62 RADIO HOUSE MIRROR¹⁹⁴⁵