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BRINGING DANISH DESIGN FORWARD

The story and success of Danish Modern are built on two equally important factors: Well thought-out, simple, functional and timeless design – and outstanding craftsmanship and quality. Two factors which ensure the longevity of each individual piece of furniture. It's a living idea and Carl Hansen & Søn is not only an important part of the history of Danish Modern Design but also of its future.

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

After WWII there was a lack of materials for upholstery so simpler, wooden furniture took centre stage. Carl Hansen & Søn was already enjoying great success in producing this type of wooden chairs. As a family business of carpenters, we were striving to maintain the essence of handmade craftsmanship while producing furniture on a larger scale. So we began to look to some of the young designers who took an interesting and democratic approach to furniture making. They wanted good design to be functional and affordable for a larger part of the working population.

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

RESPECT THE DETAIL

In the 1950's, it was still common to produce whole sets of furniture for living rooms or bedrooms. But we recognised that the new Danish designers wanted to free buyers from this old way of thinking. Instead they created a design philosophy that made it possible to mix pieces while maintaining a unified look. Their focus was on functionality and many of them had been through an apprenticeship in carpentry so they had intimate, hands-on knowledge of working with wood. None more so than Wegner who would go into the workshop and make a piece himself, if he was unsure of the details of his design.

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

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

THE LONG LIFE OF TIMELESS DESIGN

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

In the 1990's, there was a surge of Danish Modern in auction houses around the world and the demand for the classic, timeless look quickly grew. At Carl Hansen & Søn, we saw this as our cue to reintroduce some of the Wegner designs that had gone out of production. Some, like CH07, The Shell Chair, CH29 and The Sawbuck Chair, became instant successes and won international accolades.

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

RESPECT FOR NATURAL RESOURCES

There is nothing "throw away" about our furniture. Sustainability of design and products is an inherent core value for us. We take concerns about the sustainability of the world's natural

resources very seriously. Not just because we depend on natural materials for our products but also because we believe it is a common responsibility.

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

We use every possible bit of these fine hardwoods in our furniture production in Denmark. Leftover bits and pieces of wood are used to produce other products or recycled in district heating plants. We are consistently investing in the most modern and energy-efficient equipment and set annual targets for reducing the amount of energy used to produce the average piece of furniture. Shipping cartons are also made using as few materials as possible and airfreight is kept to a minimum.

TOMORROW'S CLASSICS

We are still the largest producers of Wegner's furniture today. Danish Modern is the combination of timeless design focused on functionality and quality production. That's why Danish Modern isn't something from the past - but a concept that's very alive today. Our collection include pieces from young designers like Strand+Hvass and Thomas Bo Kastholm who have embraced the legacy of the great designers before them and are taking this legacy into the future by creating tomorrow's classics.

● I FEEL DETAILS AS MUCH AS I SEE THEM
PEOPLE TOUCH THE FURNITURE;
THEY SEE IT WITH THEIR HANDS

HANS J. WEGNER



CARL HANSEN & SØN
PASSIONATE CRAFTSMANSHIP



BEHIND EVERY PIECE OF FURNITURE THERE LIES
VISION, CAREFUL THOUGHT AND SKILLED CRAFTSMANSHIP
THAT'S WHY WE SAY THAT

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

DINING CHAIRS





CH24 WISHBONE CHAIR

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

CH327 DINING TABLE
TABLE TOP Oak soap
FRAME Oak soap

CH24 WISHBONE CHAIR
FRAME Oak oil
SEAT Natural papercord



4 x CH24 WISHBONE CHAIR

FRAME Oak oil
SEAT Natural papercord

FRAME Beech, natural white
SEAT White papercord

FRAME Beech, light blue
SEAT Natural papercord

FRAME Beech painted black
SEAT Black papercord

CH24 WISHBONE CHAIR

It was originally the last part of a series inspired by portraits of Danish merchants sitting in Chinese Ming chairs. Wegner took a giant leap in furniture design with this series by creating chairs with top rail and arms in a single piece. The characteristic "Y" provides comfortable back support and offers the user a variety of seating positions while giving stability to the steam-bent top.

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

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

2 x CH24 WISHBONE CHAIR

FRAME Walnut oil
SEAT Natural papercord

FRAME Beech painted black
SEAT Black papercord



CH88

Although primarily known and renowned for his work with wood, Hans J. Wegner was always interested in exploring and working with other materials. His CH88 chair, which combines wood and steel, eminently illustrates Wegner's commitment to understanding various materials' potential and compatibility.

CH327 DINING TABLE
TABLE TOP Oak oil
LEGS Oak oil

2 x CH88 DINING CHAIR
SEAT SF90
BACK Oak whiteoil
LEGS Stainless steel



3 x CH88 DINING CHAIR

SEAT AND BACK Beech orange red
LEGS Black powdercoated steelSEAT AND BACK Beech red brown
LEGS Black powdercoated steelSEAT AND BACK Beech berry red
LEGS Black powdercoated steel

4 x CH88 DINING CHAIRS

SEAT AND BACK Beech black
LEGS Black powdercoated steel

2 x CH88 DINING CHAIR

SEAT Canvas 124
BACK Beech natural white
LEGS Stainless steelSEAT AND BACK Petrol green
LEGS Stainless steel

CH88

CH88 was first shown in 1955 as a prototype at the international H55 Exhibition in Helsingborg, Sweden. The chair is produced for the first time by Carl Hansen & Søn in 2014 to mark the 100th anniversary of Wegner's birth.

In the CH88, it is precisely the fusion of organic wood and industrial steel that produces a versatile chair suited to a range of styles and settings. Wegner's desire to lend softness to minimalist form is evident in the blend of materials and simple design, which forge a light, organic, industrial expression.

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



CH20 ELBOW CHAIR
 FRAME Oak whiteoil
 SEAT Sif leather 95

CH32Z DINING TABLE
 TABLE TOP Oak oil
 LEGS Stainless steel

CH20 ELBOW CHAIR

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

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

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



3 x CH20 ELBOW CHAIR
 FRAME Ash soap
 SEAT SIF leather 90



CH29 SAWBUCK CHAIR
 FRAME Beech soap
 SEAT Thor leather 301

CH29 SAWBUCK CHAIR

The CH29 is also called The Sawbuck Chair because the shape of the legs are reminiscent of the simple sawbucks or saw horses traditionally used by carpenters and woodcutters.

It was originally designed for Carl Hansen & Søn by Hans J. Wegner in 1952 but was taken out of production in the 1970's. It was Wegner's daughter Marianne who suggested it be reintroduced 20 years later. It became an immediate success due to its simple construction, which provides great comfort while still being visually unique.



CH29 SAWBUCK CHAIR
 FRAME Oak oil
 SEAT/BACK Walnut oil

CH33

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

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

3 x CH33 DINING CHAIR
Beech silver grey

Beech steel blue

Beech natural white

CH46, CH47

An elegant dining chair that is often used as a conference chair and in churches.

CH46 is with armrests, and CH47 is without armrests. The seat is hand woven in high-quality paper cord and is available in natural or black. Designed by Hans J. Wegner in 1965.



2 x CH46 DINING CHAIR
FRAME Oak black
SEAT Black papercord

FRAME Oak soap
SEAT Natural papercord

CH47 DINING CHAIR
FRAME Oak black
SEAT Natural papercord

MK99200 FOLDING CHAIR

Simple and elegant functionalism. Mogens Koch originally designed the Folding Chair in 1932. The design combines simple and strict functionalism with playful and elegant aesthetics and a stylish form.

The Folding Chair can, as its name suggests, be effortlessly folded thanks to the four brass rings that slide backwards and forwards. This structure means that the chair is self-stabilising when sat upon. It is a well thought-out design both in terms of form and function.



MK99200 FOLDING CHAIR
 FRAME Beech oil
 SEAT AND BACK Natural canvas



MK99200 FOLDING CHAIR
 FRAME Beech oil
 SEAT AND BACK Thor leather 301

CH56, CH58

An upholstered bar stool that's perfect for kitchens with open space.

The seat is available upholstered in fabric or leather.
Designed by Hans J. Wegner in 1985.



CH58 BAR STOOL
SEAT Sif leather black
LEGS Oak painted black
FOOTREST Stainless steel



CH56 BAR STOOL
SEAT Sif leather natural
LEGS Oak soap
FOOTREST Stainless steel

DINING TABLES

CH327

Designed for contemporary living. This table is another example of how dedication to craftsmanship brings rewards in terms of fulfilling the inherent promise of a good designer's work.

The tabletop is made from uninterrupted sections of solid wood running the entire length of the table. Compared to full-width tabletops, this solution results in a more harmonious surface and is considerably more difficult to produce. The table seems so light because the tabletop appears to float above the frame thanks to the tapered edges of the legs. It was designed by Hans J. Wegner in 1962.



CH327 DINING TABLE
TABLE TOP Walnut oil
LEGS Oak oil

CH24 WISHBONE CHAIR
FRAME Mix combination oak oil/walnut oil

CH322

Hans J. Wegner was intrigued by experiments with the combination of wood and stainless steel. This elegant dining table is one of the fortuitous results.

CH322 is our longest table, able to handle up to four insert leaves in order to seat up to eight extra guests. also an excellent choice as a conference table. The table was designed by Hans J. Wegner in 1960.



CH322 DINING TABLE
TABLE TOP Oak oil
LEGS Stainless steel

3 x CH88 DINING CHAIR
SEAT Thor Leather 301
BACK Oak oil
LEGS Stainless steel



CH002, CH006

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

Typical of his visionary foresight, these tables are ideal for contemporary city living: they excel in small spaces that require flexible design solutions. The tables come equipped with generous, hinged flaps at both ends that easily rise to the occasion should extra dinner guests arrive.

CH006 DINING TABLE
Oak oil

CH33 DINING CHAIR
FRAME Oak whitewash
SEAT SIF leather black

CH334, CH335, CH336

Yet another beautiful example of Wegner's visionary designs.

The elliptical tabletop is available in either laminate or solid wood with stainless steel legs. A table with plenty of options that can be altered to suit your every need, meaning that it's not just an everyday joy but a table well-suited also for entertaining with an option of up to four additional leaves. The table was designed by Hans J. Wegner in 1962.



CH334 DINING TABLE
TABLE TOP Oak oil
FRAME Stainless steel

CH29 SAWBUCK CHAIR
FRAME Oak oil
SEAT SIF leather black

CH337, CH338, CH339

The CH337 is a all-wooden table designed by Hans J. Wegner in 1962, but first launched by Carl Hansen & Søn in 2011.

CH337 is a great example of Wegner's visionary designs. The elliptical tabletop is available in solid wood with wooden legs.

A table with plenty of options that can be altered to suit your every need, meaning that it's not just an everyday joy but a table well-suited to entertaining, it comes with an option of two additional leaves.

When dealing with organic materials, it is important to take nature into consideration, therefore it is always advisable to order the extra leaves together with the table in order to avoid variation in the colour of the wood.



CH337 DINING TABLE
TABLE TOP Walnut laquer
LEGS Walnut laquer

4 x CH24 WISHBONE CHAIR
FRAME Beech black
SEAT Natural papercord

SH700, SH705 STRAIGHT TABLE

New classics with a twist designed by Strand + Hvass in 1998.

The tabletop rests on a light aluminium beam with a series of holes giving the table a stable construction and floating appearance. Extension leaves for both ends are available separately.



SH700 DINING TABLE
TABLE Oak whiteoil
BEAM Aluminium

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

OW2000 EGYPTIAN CHAIR
FRAME Oak whiteoil
SEAT Saddle leather black



SH900 EXTEND TABLE

Featuring strong, simple lines this table signals both stability and elegance.

It also has built-in extension leaves and a unique fold-out system hidden inside; just pull on the table end to reveal seating for four extra guests. Designed by Strand + Hvass in 2007.

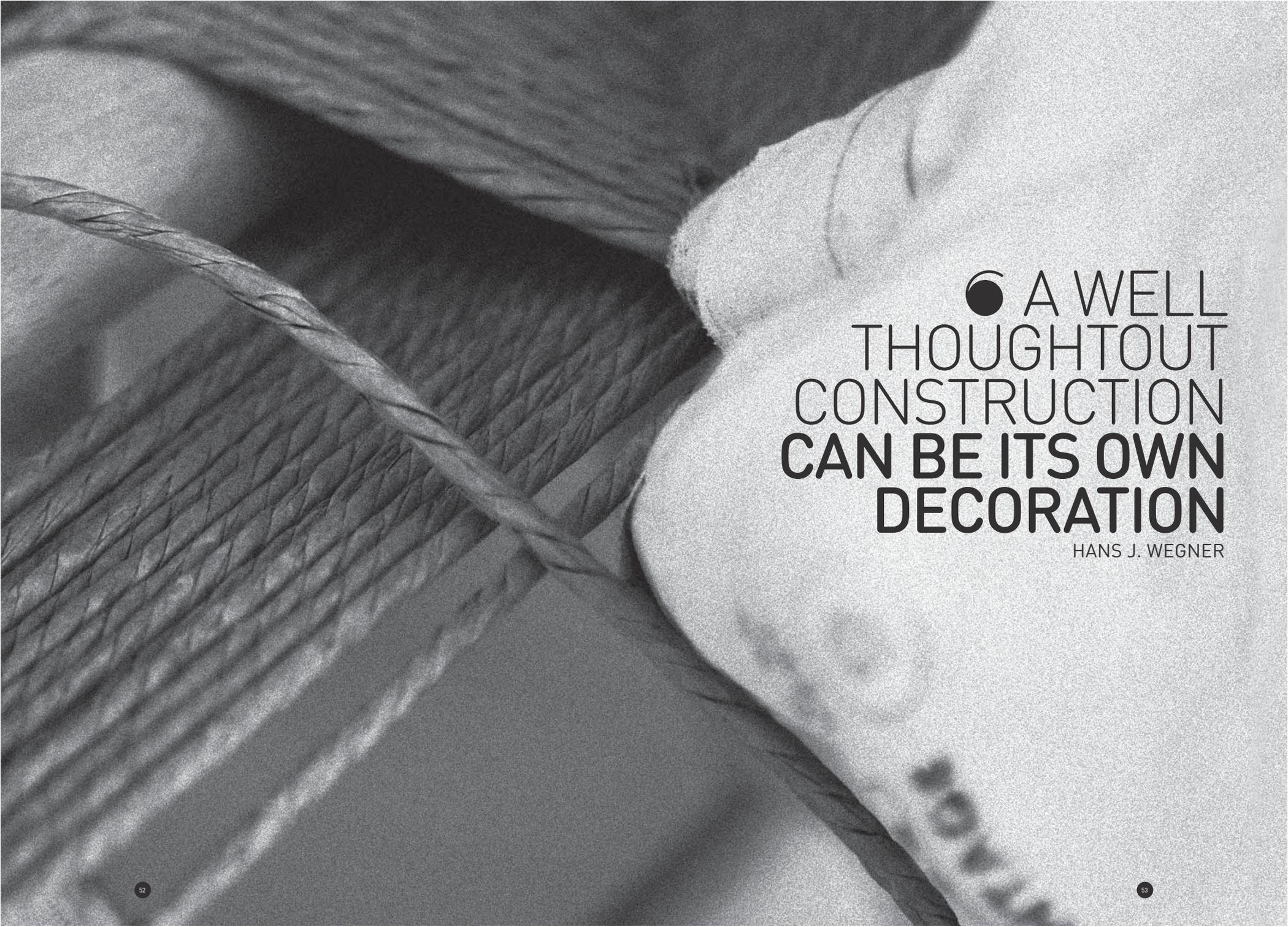


SH900 DINING TABLE

TABLE Oak oil
LEAVES Black honey comb

MK99200 FOLDING CHAIR

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



● A WELL
THOUGHTOUT
CONSTRUCTION
**CAN BE ITS OWN
DECORATION**

HANS J. WEGNER

LOUNGE CHAIRS



CH07 SHELL CHAIR
FRAME Oak oil
SEAT • BACK Loke leather black

CH07 SHELL CHAIR

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

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

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

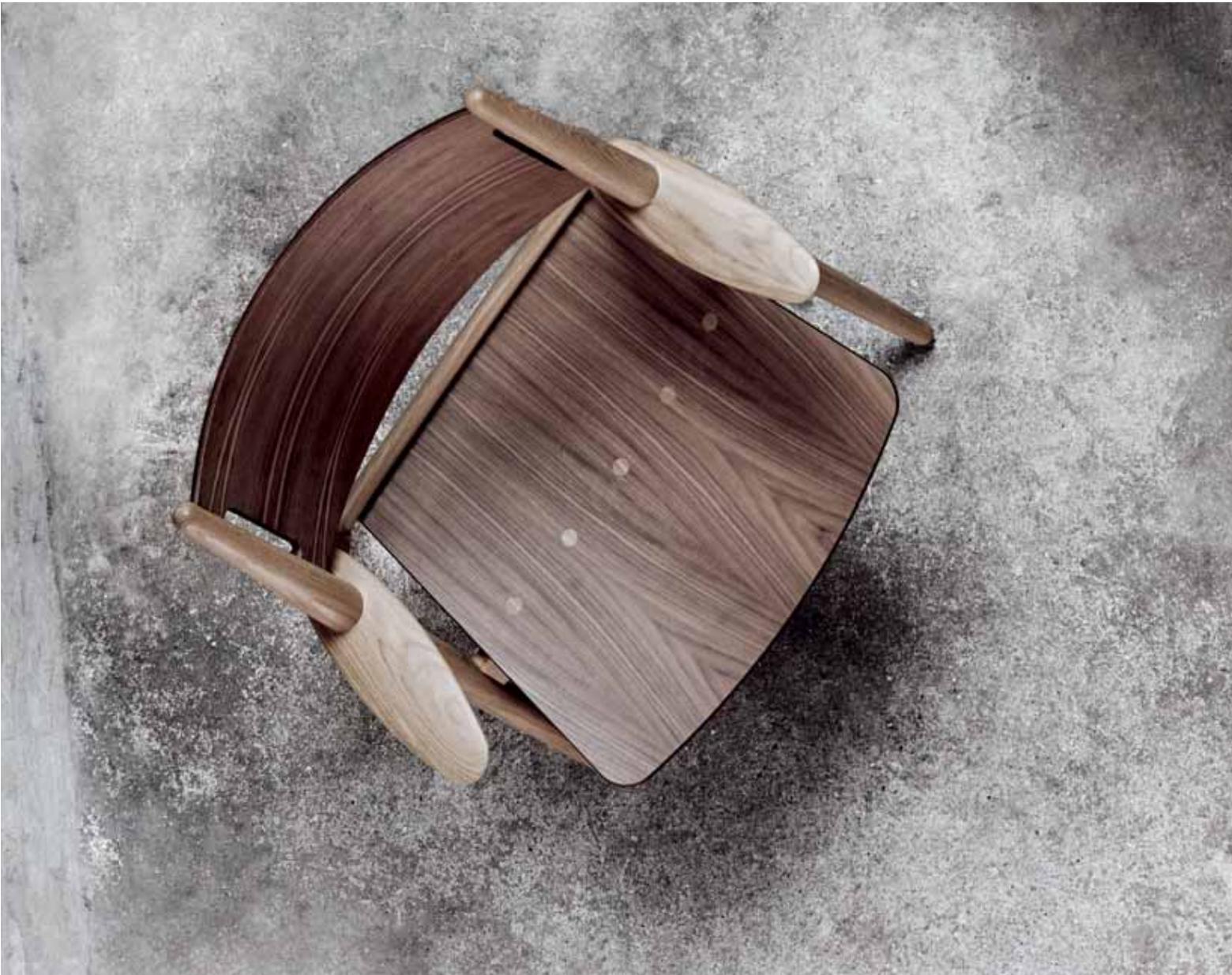
CH25

This chair was a bit of a revolution when Wegner designed it in 1950. Like the Wishbone Chair, it is ambitious and bold in its sculptural shape.

Wegner's choice of woven paper cord for the seat and back was unheard of at the time. Paper cord was actually a substitution material used during the war. But Wegner liked the look and durability of the paper and Carl Hansen & Søn has since been one of the biggest users of this Danish niche product.



CH25 LOUNGE CHAIR
FRAME Oak painted black
SEAT • BACK Black papercord



CH28 LOUNGE CHAIR
 FRAME Oak oil
 SEAT • BACK Walnut oil

CH28

When Wegner designed the CH28 in 1951 for Carl Hansen & Søn, he created a version in a combination of oak and teak. Today it's not possible to obtain sustainable teak so instead it is produced in a similar combination of oak/walnut or in pure oak.

The sawbuck design is stringent, but true to Wegner's dedication to function, the chair is very comfortable. The chair's interesting details include the rounded armrest, the wooden buttons on the seat, as well as the contrast between the thin bent seat and back and the round solid legs.



CH28 LOUNGE CHAIR
 FRAME Oak oil
 SEAT SIF leather black

CH44

Hans J. Wegner had the heart of a carpenter and the mind of a modern functionalist and was constantly working to simplify form and to perfect functionality. He found a kindred design philosophy in the American Shaker furniture, which became an inspiration for the CH44 he designed in 1965.

CH44 has the characteristic visible joints between the front leg and armrest and the armrest widens to provide strength to the joint that connects to the back legs. The chair is made from solid hardwood and durable paper cord and comes with optional seat and back cushions.



CH44 LOUNGE CHAIR
 FRAME Oak oil
 SEAT Natural papercord
 CUSHION SIF leather black

CH008 COFFEE TABLE
 Oak oil

LM92 METROPOLITAN CHAIR

The Metropolitan Chair, designed by Ejner Larsen and Aksel Bender Madsen, was first presented at the Copenhagen Cabinetmakers' Guild Furniture Exhibition in 1949 and went into production the following year. The chair features a tensioned veneer backrest and is distinguished by impressive saddle leather upholstery and excellent seating comfort.

The chair got its break through at the exhibition The Arts of Denmark at the Metropolitan Museum of Arts in New York in 1960, where the most prominent of Danish design and culture was showcased. The chair was consequently named the Metropolitan Chair – probably one of the greatest honors a chair can earn.

Originally intended for conference room use, the chair is the result of many intense hours during which Larsen and Bender Madsen designed and developed late into the night.



MK98860 FOLDING TABLE
Oak oil

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

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



KK47000 SAFARI CHAIR

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

In 1933, Kaare Klint wanted to design a light, transportable easy chair and was inspired by a foldable chair he spotted in a picture from a safari camp in Africa.

The chair is made up of about 20 individual pieces that can be assembled without the use of tools. It can be rolled up and shipped overseas and may well be the world's first chair kit. Klint's fellow architects quickly caught on to the uniqueness and comfort of the Safari Chair. Arne Jacobsen suggested Klint made a cushion, which is now a universal option.



KK47000 SAFARI CHAIR
 FRAME Ash oil
 SEAT + BACK Natural canvas
 ARMREST Saddle leather natural

MK BOOKCASES
 Oak whiteoil

OW149 COLONIAL CHAIR

Modern with historical roots. Ole Wanscher designed the Colonial Chair in 1949 and it remains his most famous piece of furniture design today.

The name relates to his fascination with 17th century English furniture design, which was often inspired by styles and materials used in the colonies. Wanscher had a predilection for the slim and the refined. Despite the slender dimensions, the chair is very stable. Its strength lies in the carefully designed bracing. Note the beautiful detailing of the joints and of the tops of the front legs and back posts that end in a finely turned profile.



OW149 COLONIAL CHAIR
FRAME Walnut oil
CUSHION SIF leather black

OW2000 EGYPTIAN CHAIR

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

In Egypt he became fascinated with the old seats of power and designed the Egyptian Chair in 1957 with this in mind. The inspiration can be clearly seen while the chair remains modern and functional.



MK BOOKCASES
Oak whiteoil

OW2000 EGYPTIAN CHAIR
FRAME Mahogany oil
CUSHION Saddle leather black

MG501 CUBA CHAIR

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

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



MG501 CUBA CHAIR
FRAME Oak whiteoil
SEAT + BACK Cotton webbing natural

MG501 CUBA CHAIR
FRAME Oak whiteoil
SEAT + BACK Cotton webbing black



CH445 WING CHAIR

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

The easy chair is fully upholstered and built upon a solid beech frame that rests on hand-finished stainless steel legs. It's a very sculptural piece of furniture to look at but its true beauty lies beneath the surface. What you don't see is how the design of the backrest and the seat enables a variety of positions, always providing excellent support for the back, shoulders, neck and head. At the same time, the thin legs give the chair an ideal pitch because the front legs are slightly higher than the back legs.

It was designed in 1960 and originally produced in very limited numbers. Carl Hansen & Søn relaunched the chair in 2006 based on Hans J. Wegner's original design.

CH445 WING CHAIR

CHAIR Divina Melange color 120
FRAME Stainless steel

CH415 COFFEE TABLE

TABLE TOP Oak oil
LEGS Stainless steel

CH468 OCULUS CHAIR

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

The chair embraces the sitter and the sloping armrests provide great comfort for reading or relaxing.



CH468 OCULUS CHAIR
CHAIR Sunniva fabric 1075
FRAME Stainless steel

CH415 COFFEE TABLE
TABLE TOP Oak oil
LEGS Stainless steel





FH419 HERITAGE CHAIR

When you sit in Frits Henningsen's Heritage Chair and the elegant armchair comfortably enfolds you, it feels as though time and space become one. With clear inspiration from earlier style epochs such as French imperial style and 17th-century British furniture, Frits Henningsen created a timeless classic so inviting that it easily becomes the favorite chair in any home.

The Heritage chair is available in fabric or leather with legs in oak or walnut. A matching footrest, FH420, is available for extra comfort.

2 x FH420 FOOTREST
SEAT Basel fabric 121
LEGS Oak oil

SEAT Remix fabric 612
LEGS Oak oil

FH419 HERITAGE CHAIR
CHAIR Basel fabric 121
BUTTONS Basel fabric 183
LEGS Oak oil



TA001 DREAM CHAIR

Tadao Ando designed Dream Chair as a tribute to Hans J. Wegner.

The Dream Chair is made of three-dimensional plywood and with this material, Tadao Ando and the cabinetmakers at Carl Hansen & Søn pushed the size and curvature of the plywood sheet in order to achieve the necessary characteristics of a chair, attaining a result beyond what was thought to be possible. It is available in oak and walnut with or without upholstered front in leather or fabric and with an adjustable neck cushion.

TA001 DREAM CHAIR
CHAIR Oak oil
NECKREST Thor leather 325

TA001 DREAM CHAIR
CHAIR Walnut oil
NECKREST Siv leather 95

CH112

The gently rounded seat and back made from the highest quality saddle leather provide great comfort. A distinctive lounge chair.

A classic example of Hans J. Wegner's attention to detail while merging form and function.



CH112 LOUNGE CHAIR
SEAT + BACK Saddle leather black
FRAME Stainless steel

CH106 COFFEE TABLE
TABLE TOP Glass
FRAME Stainless steel

LOUNGE SOFAS



CH101, CH102, CH103, CH104

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

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

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

CH102, CH103 SOFA
SEAT + BACK Thor leather black
FRAME Stainless steel

CH108 COFFEE TABLE
TABLE TOP Clear glass
FRAME Stainless steel

CH112 LOUNGE CHAIR
SEAT + BACK Saddle leather black
FRAME Stainless steel

CH162, CH163

Attention to details. When Hans J. Wegner designed this sofa in 1965, he merged innovative comfort with his characteristic trait of making the structural elements visible.

While the sofa is built upon a solid beech frame, the upholstered cushions are made of a foam core surrounded by European down and cold foam. The use of down for sofas was a brand new idea at the time. The plug in the armrest conceals a screw while highlighting the construction.



CH163 SOFA
FRAME Oak soap
SEAT + BACK Breeze fusion 4001



CH401, CH402, CH403, CH404
KASTRUP SERIES

Designed for take-off. This series of sofas was designed by Hans J. Wegner for Copenhagen's Kastrup Airport where it is still in use today.

This series of beam sofas is available in 2-, 3- and 4 person versions and as a single chair. This series of sofas are all handmade on a solid beech inner frame to enable use of the finest upholstery methods. This method also provides great durability making the sofas ideal for usage in public areas as well as in generations of private homes.

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

TK8 DAYBED

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

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

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



TK8 DAYBED
CUSHION Sit leather black
FRAME Oak oil
LEGS Steel chrome

OW602, OW603

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

The OW602 and OW603 was originally designed in 1960 as part of a complete living room set and has become a classic with its visual reminiscence of English and Oriental furniture art.



OW603 SOFA
FRAME Oak whiteoil
SEAT + BACK Balder fabric 1775



OW150

Many of Ole Wanscher's designs have become collector's items due to their timelessness and beautiful finish. This daybed is no exception.

The mattress almost floats on the straight legs and the delicate but strong frame holding the cotton webbing.

OW150 DAYBED
CUSHION Sil leather black
FRAME Oak whitew

LOUNGE COFFEE TABLES

CH011

When balancing the layout of a room, sometimes pieces of furniture are needed that fulfil a function and add a warm but undemanding presence. Pieces that are there in their own right but which also underline and support the other designs around them.

The CH011 coffee table is a good example of this because it works well with almost any sofa or easy chair. It is made out of solid wood and was designed by Hans J. Wegner in 1954.



CH011 COFFEE TABLE
Oak black

CH008

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

An equal amount of effort went into making the solid wood tabletop and solid wood frame connecting the three round legs to the tabletop. The table is available in three different heights.

CH008 COFFEE TABLE
Oak oil

CH07 SHELL CHAIR
FRAME Oak oil
SEAT • BACK Basel fabric 127

CH415

An elegant and lightweight yet sturdy coffee table works perfectly with both the Wingchair CH445 and the Oculus chair CH468.

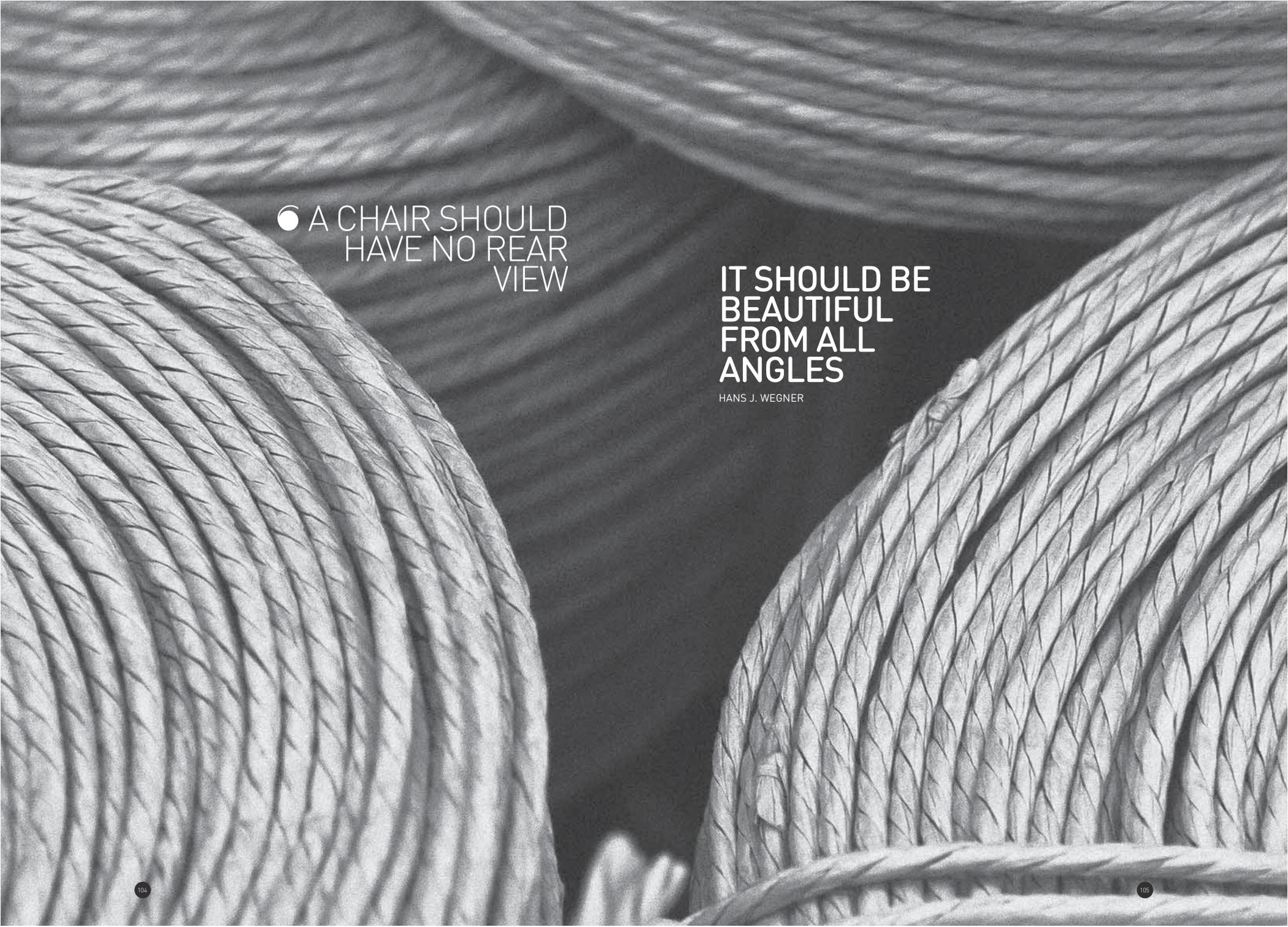
The round coffee table is available with a diameter of 55 cm. Designed by Hans J. Wegner in 1990.



CH415 COFFEE TABLE
TABLE TOP Oak oil
LEGS Stainless steel

CH468 OCULUS CHAIR
CHAIR Sunniva fabric 1079
FRAME Stainless steel



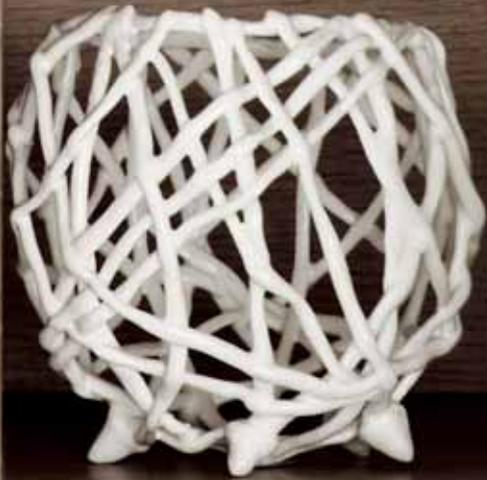


● A CHAIR SHOULD
HAVE NO REAR
VIEW

IT SHOULD BE
BEAUTIFUL
FROM ALL
ANGLES

HANS J. WEGNER

BOOKCASES + CABINETS



MK BOOKCASE SYSTEM

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

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

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

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



MK BOOKCASE + CABINET
Oak whiteoil

CH25 LOUNGE CHAIR
FRAME Smoked oak oil
SEAT + BACK Natural papercord

CH825

Hans J. Wegner's elegant CH825 credenza from 1959 epitomizes stylish, exclusive design. Though it looks simple, the credenza features an advanced oak or walnut construction with roller shutter doors – further proof of Wegner's unique understanding of the interplay between aesthetics and the finer elements of craftsmanship.

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

The low credenza offers an ideal surface for artistically arranging favorite objects, with plenty of additional storage space behind the elegant roller shutter doors. The interior features adjustable shelves and pull-out oak drawers, and is designed to enable simple installation of additional drawers.

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



CH825
CORPUS Oak oit
FRAME Stainless steel

WORK SPACE



CH110

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

The desk has many beautiful details, some visible some hidden, such as the long, sleek drawers finished with dovetail joints, the flexible compartments inside the drawers, and the stainless steel handles. Lock and key are included.

CH113

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

This elegant chair slots right in to any office environment. The seat and back are made of saddle leather. Designed by Hans J. Wegner in 1970.



CH113 CHAIR
SEAT + BACK Saddle leather black
FRAME Stainless steel

CH110 WRITING DESK
TABLE TOP Walnut oil
FRAME Stainless steel

CH111 CHAIR
SEAT + BACK Thor leather black
FRAME Stainless steel

CHILDREN

CH410, CH411 PETER'S CHAIR + TABLE

Designed as the perfect gift. Toward the end of WWII, Hans J. Wegner was looking for an appropriate christening gift for Peter, the son of his friend and fellow furniture designer Børge Mogensen.

Unfortunately wartime conditions made it impossible to find a suitable present, but being an accomplished carpenter himself he decided to design and make one himself.

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



2 x CH410 PETER'S CHAIR
Beech untreated

CH411 PETER'S TABLE
Beech untreated

MK99190 THE GRANDCHILD CHAIR

The Grandchild Chair is a child-sized version of the Folding Chair.

Danish architect and furniture designer Mogens Koch designed a version of his iconic Folding Chair in 1960 which was later nicknamed 'The Grandchild Chair' due to its much smaller size. The original adult size version was designed by Mogens Koch in 1932.

The timeless design of the Grandchild Chair will last for generations and due to the exquisite materials it will only be more beautiful as time goes by.

MK99190 THE GRANDCHILD CHAIR
FRAME Beech oil
SEAT + BACK Natural canvas
ARMREST Saddle leather natural



◐ A CHAIR IS ONLY
FINISHED WHEN
SOMEONE SITS
IN IT

HANS J. WEGNER

DESIGNERS

HANS J. WEGNER

1914 – 2007

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

He was part of the spectacular generation who created the wave of Danish Modern Design: "Many foreigners have asked me how we made the Danish style. And I've answered that it was rather a continuous process of purification, and for me of simplification, to cut down to the simplest possible elements of four legs, a seat and combined top rail and arm rest."

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

Wegner was born in 1914 in Tønder, southern Denmark, the son of a cobbler. He began his apprenticeship as a cabinetmaker when he was 14 years old. After three years of

learning the craft and working on his own first design experiments, he moved to Copenhagen and attended the School of Arts and Crafts from 1936 – 1938 before starting work as an architect.

He joined architects Arne Jacobsen and Erik Møller in Århus, working on furniture design for the new Århus City Hall in 1940. It was during the same year that Wegner began collaborating with master cabinetmaker, Johannes Hansen, who was a driving force in bringing new furniture design to the Danish public. His background as a cabinetmaker meant that he carried with him a deep understanding of how to integrate exacting joinery techniques with exquisite form. Wegner's aesthetic view was also based on a deep respect for wood and its characteristics – and an abiding curiosity about other natural materials that made it possible for him to bring an organic, natural softness to formalistic minimalism. He established his own design office in 1943. Wegner made his first chair for Carl Hansen & Søn in 1949. The chair CH24 also called the "Wishbone Chair" was inspired by his previous work with the China Chairs and became an immediate success. It has been in production by Carl Hansen & Søn ever since and is

still today one of the most popular of all Wegner chairs.

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

Almost all of the world's major design museums from The Museum of Modern Art in New York to Die Neue Sammlung in Munich include his furniture in their collections.

MOGENS KOCH

1898 – 1993

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

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

Koch's furniture always arose from a given assignment and was created for a particular purpose. His bookcase was first designed for his own private home and reflected the small rooms in most people's houses that required a flexible bookcase or cabinet. In 1928 he drew the first sketches for the square bookcase, in which the relatively small module of

76 cm x 76 cm, provided great and varied functional usage.

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

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

KAARE KLINT

1888 – 1954

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

He was son of the artistically visionary architect Peder Vilhelm Jensen-Klint, who passed away in 1930. After that Klint spent a good part of his life completing his father's work. The most notable of these is the world-famous Grundtvig Church in Copenhagen and also the Bethlehem Church based on his father's drawings.

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

Klint was one of the first movers towards functionalism, focusing on the inner and not the outer qualities of furniture.

He took an interest in proportions and in the movement and demands of the human body in an attempt to discover standardised dimensions and then work them into both furniture design and the room layout. At the furniture school, he and his students pioneered the study of dimensions of household objects by measuring and then relating them to society's norms and the actual demands for functionality. Afterwards they based their designs on these scientific studies. This work was closely linked to the idea of creating furniture on a larger scale as opposed to the individual made-to-order-pieces of his mentor Rohde.

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

TADA0 ANDO

b. 1941

Acclaimed Japanese architect Tadao Ando bases his work on a strong personal design philosophy that joins Japanese architecture and Western modernism. Ando describes himself as having been strongly inspired by Danish design culture.

In line with the Scandinavian design philosophy, his style is minimalistic and innovative with a focus on functionality. The architect has expressed great respect for Hans J. Wegner's design approach and has frequently used Wegner's furniture in his architecture projects. The Dream Chair was inspired by Wegner's furniture and produced together with Carl Hansen & Son, whose tradition of craftsmanship fulfills Ando's demands for perfection.

OLE WANSCHER

1903 – 1985

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

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

In 1958, the Danish newspaper Politiken wrote: "Owning a Wanscher chair is an adventure every day, and will be so even several hundred years from now, for this is how long it lasts." It is this specific ability to be classic and yet singularly modern at the same time that

made the designs popular in their time and something we not only revere today but still enjoy as modern and fresh.

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

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

FRITS HENNINGSEN

1889 – 1965

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

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

Like the work of his colleagues Kaare Klint and Ole Wanscher, Frits Henningsen's work is rooted in classic craftsmanship traditions while also achieving a design expression with broad appeal – an expression his Heritage Chair clearly illustrates.

LARSEN & BENDER MADSEN

EJNAR LARSEN b. 1917
AKSEL BENDER MADSEN b. 1916

Ejner Larsen and Aksel Bender Madsen, who trained as furniture upholsterer and cabinetmaker, respectively, met while studying under leading Danish designer Kaare Klint at The Royal Danish Academy of Fine Arts. Their acquaintance developed into a lifelong friendship, and in 1947 they began designing together in their spare time. They jointly exhibited furniture every year there-after at the Copenhagen Cabinetmakers' Guild Furniture Exhibition together with various cabinetmakers.

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

Larsen and Bender Madsen's furniture has been exhibited within Denmark and internationally, including at

La Triennale in Milan, Italy, at the Design in Scandinavia and Arts of Denmark exhibits in the USA, and at the Gewerbestaumuseum (Museum of Applied Arts and Design) in Bern, Switzerland. Several of the design duo's works have been purchased by museums around the world, including the Louisiana Museum of Modern Art, Denmark, the Metropolitan Museum of Art in New York, the Busch-Reisinger Museum of the Harvard Art Museums in Boston, USA, and several museums in Japan.

MORTEN GÖTTLER

b. 1944

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

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

THOMAS BO KASTHOLM

b. 1963

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

Since then he has worked for studios in both Denmark and Germany. Kastholm began cooperating with Carl Hansen & Son in 2009 with the introduction of the TK8 Daybed. For this design, he started with the materials he knows and loves best: steel and leather. "I wanted to create a bench with simple, honest lines. The materials should speak for themselves and this happens best when the design is straightforward and clear."

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

STRAND + HVASS

CHRISTINA STRAND b. 1968
NIELS HVASS b. 1958

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

Their design firm is based in Copenhagen and was founded in 1998 by industrial designer Christina Strand and architect Niels Hvass. They initially joined forces to unlock the synergy between them and double the potential inherent in two minds working on the same solution. Their mutual design philosophy is user-centred, deeply rooted in Scandinavian culture, and based on research and an understanding of function. All this has resulted in simple and comprehensible furniture with a strong understanding of the possibilities of various types of materials.

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

create an illusion of lightness. The precision of the craftsmanship can be seen in the visible details of the structure. They are, in other words, creating the classics of tomorrow.

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



PRODUCT OVERVIEW

CHAIRS

CH20 ELBOW CHAIR HANS J. WEGNER 1956



CH24 WISHBONE CHAIR HANS J. WEGNER 1950



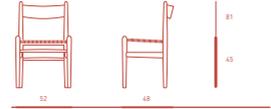
CH29 HANS J. WEGNER 1952



CH33 HANS J. WEGNER 1955



CH36 HANS J. WEGNER 1962



CH37 HANS J. WEGNER 1962



CH46 HANS J. WEGNER 1955



CH47 HANS J. WEGNER 1965



CH56, CH58 HANS J. WEGNER 1985, 2005



CH88 HANS J. WEGNER 1932



CH111 HANS J. WEGNER 1970



CH113 HANS J. WEGNER 1970

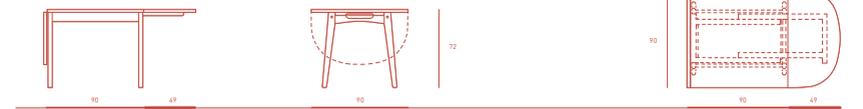


MK99200 MOGENS KOCH 1956

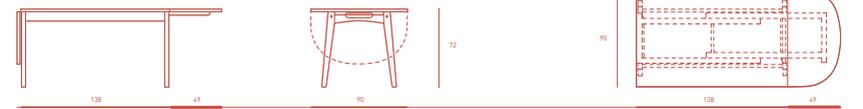


TABLES

CH002 HANS J. WEGNER 1982



CH006 HANS J. WEGNER 1982



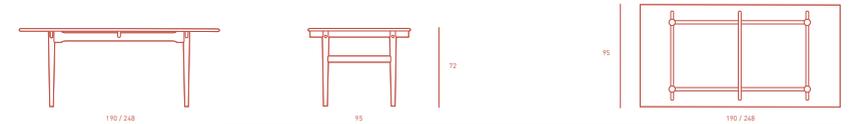
CH318 HANS J. WEGNER 1960



CH322 HANS J. WEGNER 1960



CH327 HANS J. WEGNER 1962

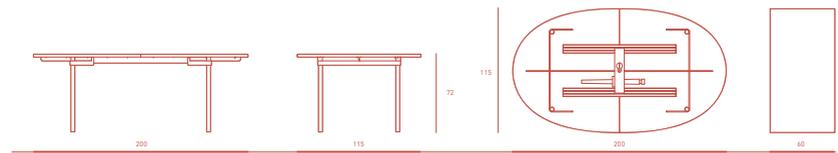


CH334 HANS J. WEGNER 1962

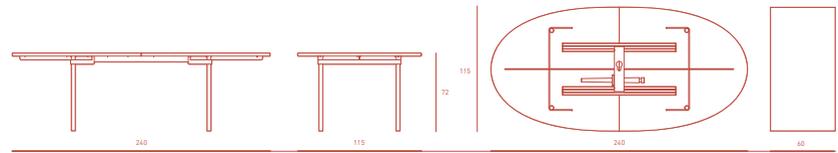


TABLES (CONT.)

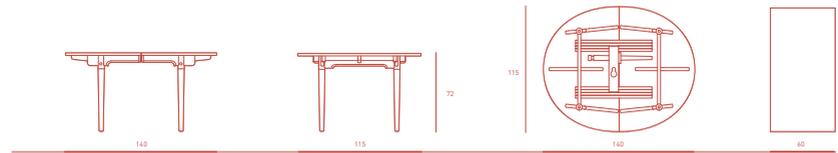
CH335 HANS J. WEGNER 1962



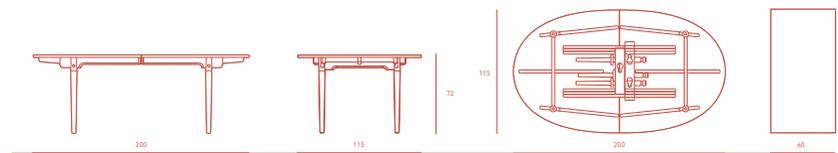
CH336 HANS J. WEGNER 1962



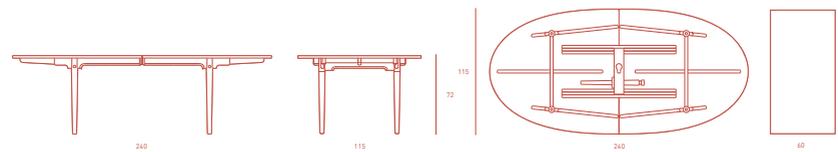
CH337 HANS J. WEGNER 1962



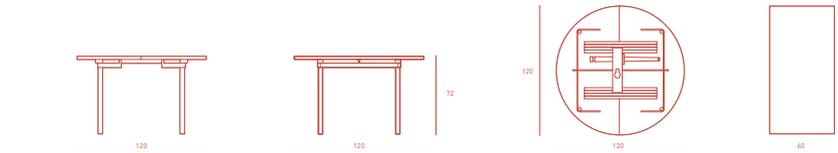
CH338 HANS J. WEGNER 1962



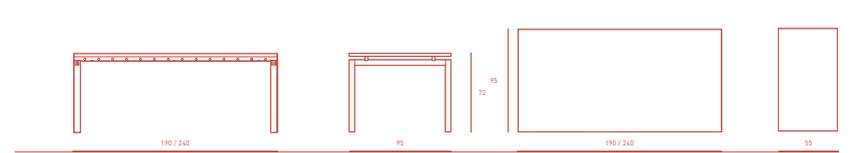
CH339 HANS J. WEGNER 1962



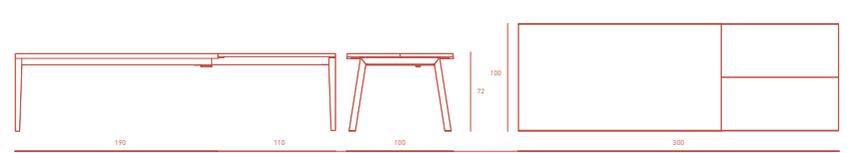
CH388 HANS J. WEGNER 1960



SH700, SH705 CHRISTINA STRAND & NIELS HVAAS 1998



SH900 CHRISTINA STRAND & NIELS HVAAS 2007



WORK SPACE

CH110 HANS J. WEGNER 1970

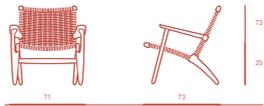


LOUNGE CHAIRS

CH07 SHELL CHAIR HANS J. WEGNER 1963



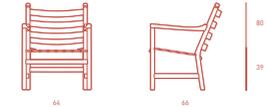
CH25 HANS J. WEGNER 1950



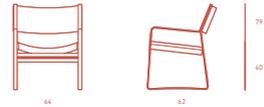
CH28 HANS J. WEGNER 1952



CH44 HANS J. WEGNER 1965



CH112 HANS J. WEGNER 1970



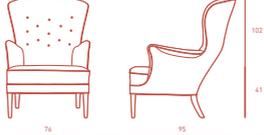
CH445 WING CHAIR HANS J. WEGNER 1960



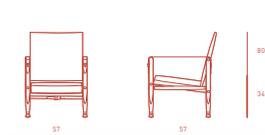
CH468 OCULUS CHAIR HANS J. WEGNER 1960



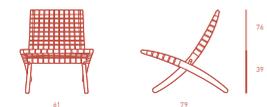
FH419 HERITAGE CHAIR FRITS HENNINGSEN 1930



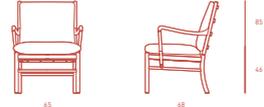
KK47000 SAFARI CHAIR KAAARE KLINT 1933



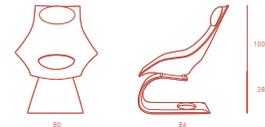
M6501 CUBA CHAIR MORTEN GÖTTLER 1997



OW149 COLONIAL CHAIR OLE WANSCHER 1949



TAD01 DREAM CHAIR TADA0 ANDO 2013



LM92 METROPOLITAN CHAIR LARSEN & BENDER MADSEN 1950



LARSEN & BENDER MADSEN 1950

COFFEE TABLES

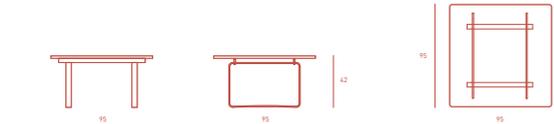
CH008 HANS J. WEGNER 1954



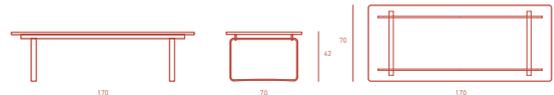
CH011 HANS J. WEGNER 1954



CH106 HANS J. WEGNER 1970



CH108 HANS J. WEGNER 1970



CH415 HANS J. WEGNER 1990



MK98860 FOLDING TABLE MOGENS KOCH 1980



CH53 HANS J. WEGNER 1966



CH446 HANS J. WEGNER 1960



FH420 HERITAGE FOOTREST FRITS HENNINGSEN 1930



KK97170 SAFARI FOOTREST KAAARE KLINT 1933



OW149F COLONIAL FOOTREST OLE WANSCHER 1949



OW2000 EGYPTIAN CHAIR OLE WANSCHER 1957



SOFAS

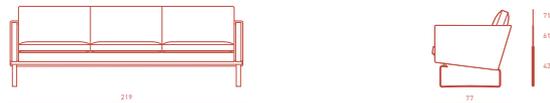
CH101 HANS J. WEGNER 1970



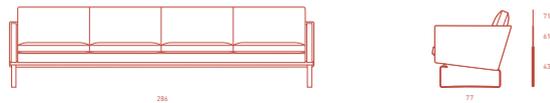
CH102 HANS J. WEGNER 1970



CH103 HANS J. WEGNER 1970



CH104 HANS J. WEGNER 1970



CH162 HANS J. WEGNER 1965



CH163 HANS J. WEGNER 1965



CH401 HANS J. WEGNER 1958



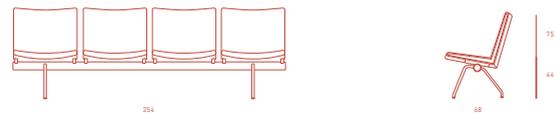
CH402 HANS J. WEGNER 1958



CH403 HANS J. WEGNER 1958



CH404 HANS J. WEGNER 1958



OW602 OLE WANSCHER 1960



OW603 OLE WANSCHER 1960



SOFAS (CONT.)

OW150 OLE WANSCHER 1949



TK8 THOMAS BO KASTHOLM 2009

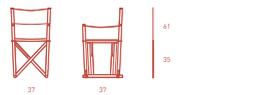


CHILDREN

CH410 HANS J. WEGNER 1944 CH411 HANS J. WEGNER 1944

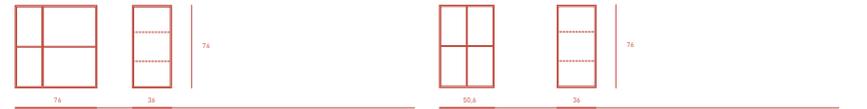


MK99190 THE GRANDCHILD CHAIR HANS J. WEGNER 1960

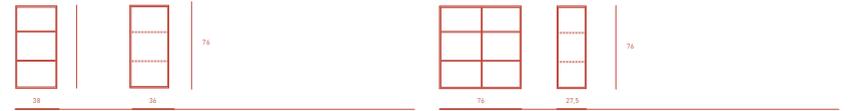


BOOKCASES + CABINETS

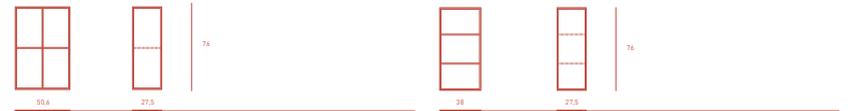
MK98400 - 36 cm deep MOGENS KOCH 1928 MK95801 - 36 cm deep MOGENS KOCH 1928



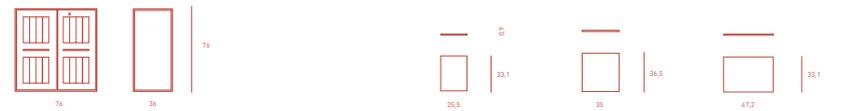
MK74182 - 36 cm deep MOGENS KOCH 1928 MK40880 - 27.5 cm deep MOGENS KOCH 1928



MK95800 - 27.5 cm deep MOGENS KOCH 1928 MK74180 - 27.5 cm deep MOGENS KOCH 1928



MK88360 - 36 cm deep MOGENS KOCH 1928 MK SHELVES I, II & V MOGENS KOCH 1928



MK TRAYS I & II MOGENS KOCH 1928 MK PLINTH I & II - 27.5 cm & 36 cm deep MOGENS KOCH 1928



CH825 HANS J. WEGNER 1959 CH825 HANS J. WEGNER 1959



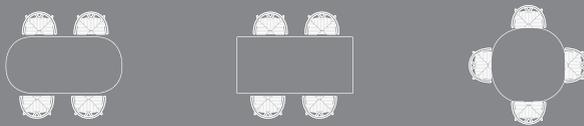
TABLE + SEAT OVERVIEW

0, 1, 2, 3 OR 4 = NUMBER OF EXTENSION LEAVES

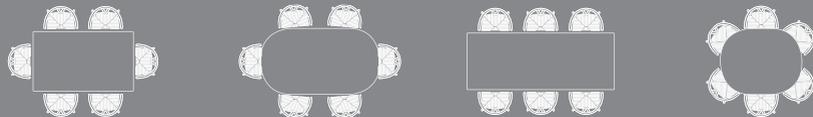
2 SEATS		3 SEATS	
CH002	0	CH002	1



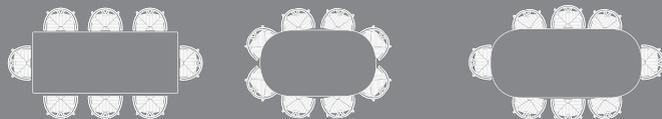
4 SEATS			
CH002	2	CH006	0
		CH334	0
		CH337	0
		CH388	0



6 SEATS			
CH318/190	0	CH334	1
CH322	0	CH335	0
		CH388	1
		CH006	2
		CH327/190	0
		CH337	1
		CH338	0



8 SEATS					
CH318/190	1	CH327/248	0	CH336	0
CH318/240	0	SH700	0	CH337	2
CH322	1	SH900	0	CH338	1
CH327/190	1	CH339	0	CH334	2
				CH335	1
				CH388	2

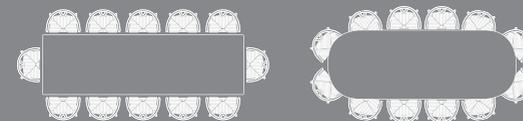


0, 1, 2, 3 OR 4 = NUMBER OF EXTENSION LEAVES

10 SEATS					
CH318/190	2	CH327/190	2	CH336	1
CH318/240	1	CH327/248	1	CH339	1
CH322	2	SH700	1		
		SH705	0	CH335	2
				CH338	2



12 SEATS					
CH318/240	2	SH700	2	CH336	3
CH322	3	SH705	1	CH339	2
CH327/248	2	SH900	1		



14 SEATS					
CH322	4			CH336	4
SH705	2			CH339	4



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