



WENDELBO

BRAND CATALOGUE



Shaping modern elegance

Leaf through these pages and discover the many facets of Wendelbo - stories of craft and continuity, of designers and details, of heritage carried forward into new expressions. Here, past and present meet in a design language of modern elegance.

8

Prologue

18

A life in craft:
Legacy, leadership and letting go

26

From ideation to design:
Collaborating with kindred spirits

30

Reflections with John Astbury

42

Contemporary craft:
Guided by the hands of tradition

48

The perception of calm





Ridge Sofa | Norm Architects

Circle Coffee Table | 365° North

Duvet Lounge Chair | Skogstad & Wærnes

The philosophy that fuels our journey



Welcome to our brand catalogue, where we delve into the heart of Wendelbo's design philosophy - defining a new language of modern elegance.

For us, modern elegance is about more than form. It is about celebrating minimalism without compromising on comfort, and about choosing materials, fabrics, and finishes that endure. It is found in the delicate leather piping, the refined stitching, or the subtle pleating on the back of a lounge chair. Details that speak of craftsmanship, imbue each piece with character, and allow our designs to quietly elevate the spaces they inhabit.

Since our beginning in 1955 as a small family workshop, Wendelbo has been guided by a devotion to craftsmanship and design. Seven decades and three generations later, that legacy continues to unfold, bridging our roots in upholstery with the perspectives of leading international designers. It is this dialogue between heritage and innovation that enables us to create designs that are both contemporary and timeless.

In this catalogue, we invite you to explore the many facets of Wendelbo today. Through reflections on legacy and leadership from recently retired Lars Wendelbo and insights from the designers shaping our collection,



these pages tell a story of a company that honours its past while always moving forward.

We are delighted to share this journey with you - a journey that continues to redefine modern elegance and to bring the presence of thoughtful design into homes, workplaces, and shared spaces across the world.



The Duvet Lounge Chair, crafted by the Norwegian designer duo Skogstad & Wærnes, promises a luxurious seating experience. A single piece of tailored upholstery drapes over the chair like a sumptuous coat, with pinch seam stitching highlighting its unique shape and duvet-like softness.





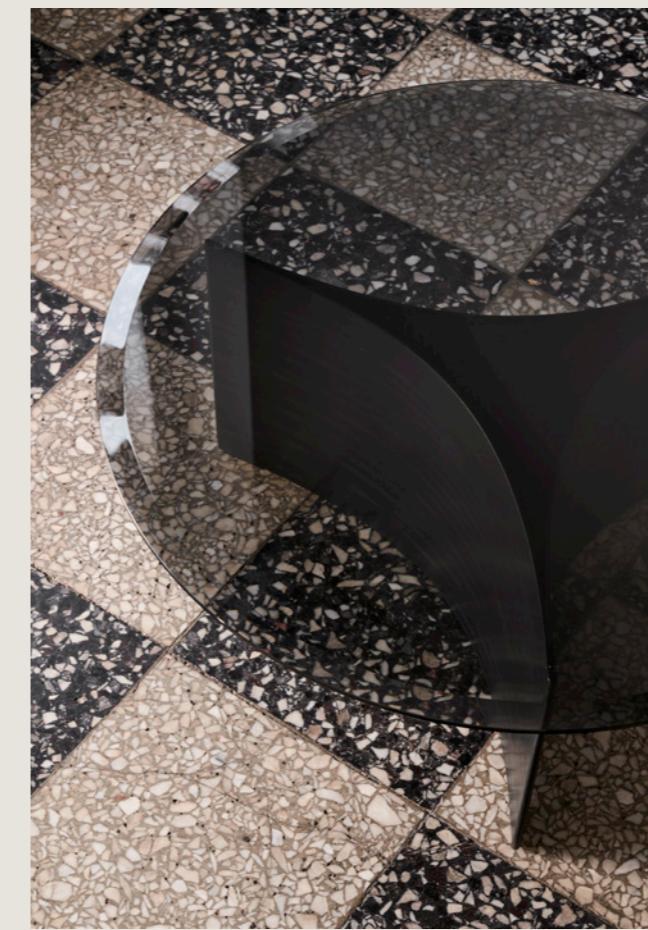
With its low-slung silhouette and softly contoured lines, the Ridge Sofa invites you to sink in. Designed by acclaimed Norm Architects, Ridge balances quiet elegance with an indulgent sense of comfort. True to Norm's design philosophy, Ridge embraces a soft minimalism where every detail serves a purpose.





NORM ARCHITECTS

“It’s a simple gesture, but one that adds a tactile structure - like a horizon line that holds the shape together, adding depth and distinction to its minimal, contemporary silhouette”



Arc by Toan Nguyen is a sculptural table collection defined by geometric forms. The design perfectly balances the solid steel base and the lighter, translucent tabletop, creating a captivating visual contrast. The glass surface reflects its surroundings while subtly revealing the intricate, sculptural silhouette of the base beneath.

Legacy, leadership, and letting go



Lars Wendelbo and Christian Da Silva Wendelbo

In 1955, in a small upholstery workshop in Aarhus, Denmark, Lars Wendelbo's father, Tage, laid the first stitch in what would become a global design brand. Seventy years on, Wendelbo is recognised internationally, yet its roots remain embedded in the quiet, hands-on dedication of a family workshop and values passed down through generations.

"I still remember the smell of wood wool when I came to the workshop as a boy," Lars reflects. "Back then, foam wasn't as common. The smell, the atmosphere - it stayed with me." For young Lars, the workshop was more than a place of work. "It was a playground. I loved coming there."

With generations of upholsterers in the family – from his father and grandfather to uncles and great-uncles – the path felt almost inevitable. "I never thought about doing anything else. It simply felt natural that I should be one too."

Growth through generations

As the company evolved, so did its ambitions. In 2007, Lars and his wife, Christina, relocated to Ho Chi Minh City to open a new chapter in Wendelbo's production story. The team then counted just 20 people. In those early years, the couple introduced an extensive training programme to equip employees with the skills, care, and sensibility required by Wendelbo's approach to upholstery.



Today, that team has grown to several hundred, and the knowledge passed down from one pair of hands to the next is still felt in every design. "I'm always proud when I walk through production and see what our skilled employees are able to produce," Lars says. His son, Christian da Silva Wendelbo, now leads the production in Vietnam, continuing the family legacy into its third generation.

A defining moment came not long after the move to Vietnam. "After the first year, we saw growing interest in our designs - and from markets we had never reached before." Since then, Wendelbo has expanded steadily, now represented by over 200 high-end retailers across the world and collaborating with renowned international designers.



In 2020, the role of CEO was passed to Christian Ernemann, who has led the company into a new era of international growth and creative ambition. In recent years, Lars has focused on what he is most passionate about: product development and working closely with the designers shaping the collection.

A new chapter

Earlier this year, after more than 45 years in the industry, Lars formally stepped back from daily operations - though not from the company. He remains an active member of Wendelbo's board and design advisory group, continuing to offer insight and continuity while making room for the next generation.

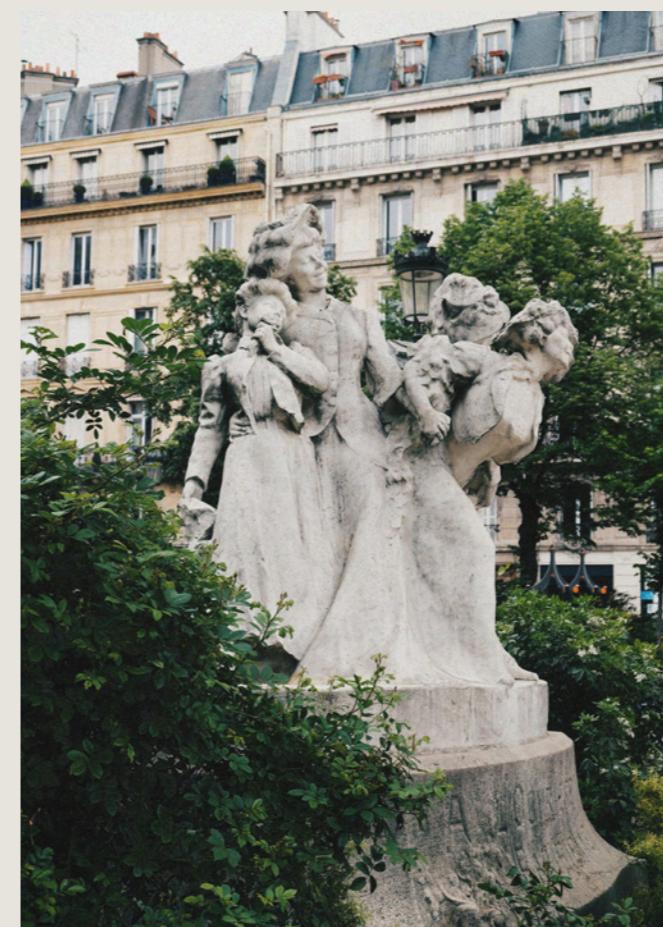
"It feels just right," he reflects. "We have a fantastic team of skilled and committed employees who've taken the baton. It's a joy to watch from the sidelines." Letting go, he adds, was never abrupt. "It's something we've planned over time, so it hasn't been difficult. And it feels good to focus more on family, on travel - while still being connected to the company and industry I care for."

As Wendelbo marked its 70th anniversary during 3daysofdesign in June 2025, Lars hopes the company will continue to be defined by what has always mattered most: timeless design, enduring craftsmanship, and a deeply human approach to making: "We've come a long way - but the essence is still the same."





Boketto Sofa | Lars Wendelbo
Circle Coffee Table | 365° North



Designed by French designer Tristan Lohner, the Montholon collection takes its name from Square Montholon in Paris - a place of calm in the lively 9th arrondissement and a source of Lohner's childhood memories. Conceived as an invitation to relaxation, the collection captures the same spirit of softness, generosity, and quiet elegance.

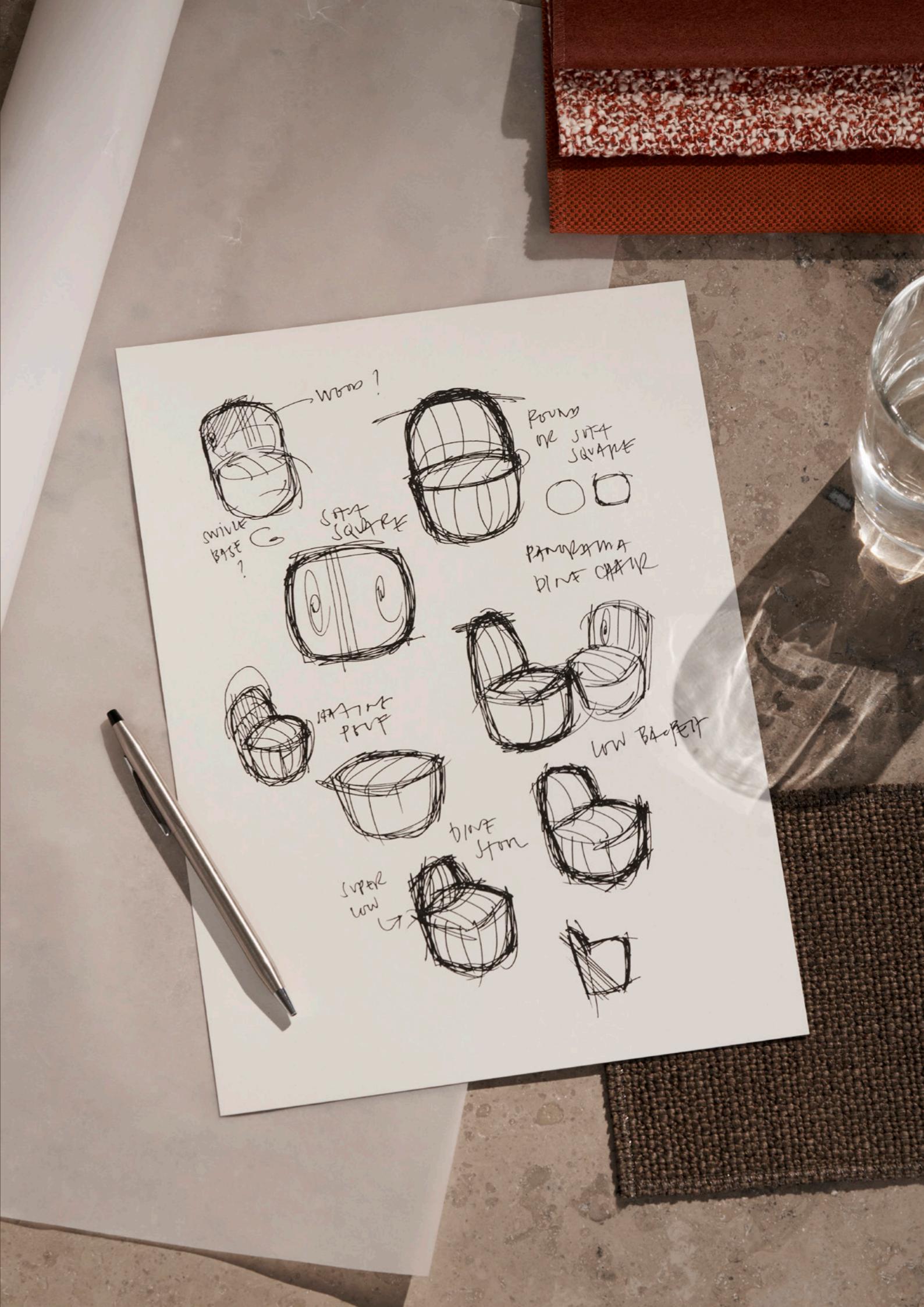


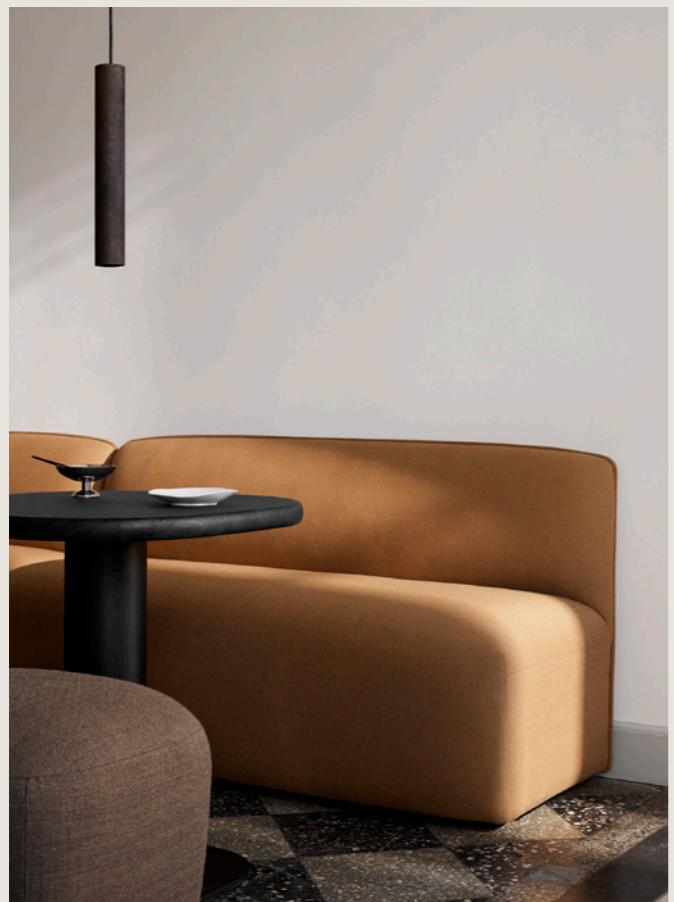
FROM IDEATION TO DESIGN

Collaborating with kindred spirits

Grounded in Danish design heritage yet guided by curiosity, we collaborate with visionary international designers to shape collections that endure. These partnerships are built on dialogue and trust, where shared ideas meet craftsmanship and quality as common ground.

Each collaboration adds a new layer to our identity, weaving together influences from across cultures and disciplines. The outcome is a collection that carries a refined international outlook while staying true to the values that define Wendelbo.





Panorama Dine Sofa | Jonas Wagell



Reflections with John Astbury



Rooted in a single shared form, the Kin Tables by British John Astbury explore how repetition and rotation can create subtle variation and sculptural rhythm. Rather than aiming for reduction for its own sake, Astbury's process is guided by intuition - a quiet search for balance, clarity, and a form that simply feels right.

In this candid conversation, he reflects on how inspiration takes shape - through sketches, memories, and moments of stillness - and how colour, restraint, and instinct all play a role in knowing when a design is truly complete.

The Kin Tables are rooted in a shared form. How do you use repetition and reduction as design tools?

I look to find motifs in my work - they can be repetitions or simple standalone figures. While my process often results in reduction, that's not the main intention. Honing an idea usually involves drawing the same figure over and over - sometimes simplifying, sometimes adding other elements - essentially searching for something that feels right. With Kin, the repetition was taken one step further, reusing the same element in different orientations to create the final result.

Do you find yourself more inspired by looking back or looking ahead? How so?

It's hard to pin down inspiration - it's present in both the past and the future. I don't feel drawn one way or the other; I just want to maintain an openness, a willingness to let things in. There's a kind of naivety in that, which I try to capture in the work. That said, I think inherently you're looking toward the future - to build something new, to create. The past is, of course, a source of inspiration, but it's the future that compels you to make.



When do you do your best thinking, and what does that space look like?

Ideas tend to come in the in-between times - travelling, drifting, doodling. Almost aimless. These liminal headspaces, where I'm unfocused, often provide the catalyst or initial moment. Because of their nature, those spaces are very undefined. The actual work begins after that, in the studio. That space can vary widely - sometimes orderly and controlled, other times completely disorganised - depending on the stage I'm in. But always with music.

How do personal memories or cultural references find their way into your work - consciously or intuitively?

Memories and references are vital to the way I work. I'm always collecting - making a constant stream of notes, lists, and sketches as I go. It's a habitual process, and this background work gives me the context and direction I need. It's about having the awareness to collect or to note the moment when it arrives. The objects are the result of these scraps of memories, images, words, sounds. The idea may come quickly, but it's the hours spent beforehand - pulling together lists of words, thoughts, and moments onto paper - that provide the framework that makes it possible.



What is the most unexpected place you've found inspiration lately?

Inspiration is an awareness - a sense for when the moment arrives. It could be a stick on the ground, a makeup container, a list of mathematical terms, the word drift, a colour. These little moments take shape in relation to others - as contrasts or connections.

How do you decide when a design is 'finished'? Is it a feeling, a form, or?

I think about balance and finding a moment within the design - like a point in time. The work is to find that moment where it stops. It's hard to know how much further you need to push before you reach that feeling, but when I get there, that's when the design is done. It's a physical feeling for me. In a piece that's otherwise calm and reduced, the orange colour introduces a certain energy.

How do you see colour shaping the identity of a design?

I think the identity of any design should have layers. Different facets can be brought to the fore through material choices. With the wooden finish, Kin has a calmness and softer feel - but the switch to burnt orange highlights the more graphic nature of the forms and gives a bolder, sharper presence. That play between materiality and form still fascinates me as a designer.





Boketto Sofa | Lars Wendelbo
Circle Coffee Table | 365° North



MARIO FERRARINI

“One autumn day, I watched leaves tumbling outside my window. The way two leaves landed close, their shapes almost overlapping, gave me the idea for Folium”



The Folium chair series by Italian designer Mario Ferrarini spans its character across dining, bar, and lounge seating, all permeated by organic lines and softly enveloping seats echoing the shape of leaves.



Folium Dining Chair | Mario Ferrarini
Ovata Dining Table | Note Design Studio





Wedge Side Table | Note Design Studio

CONTEMPORARY CRAFT

Guided by the hands of tradition

Craftsmanship at Wendelbo is not a relic of the past, but a living practice — shaped, refined, and carried forward every day.

In our production facilities in Vietnam, generations of skilled upholsterers continue the tradition once begun in a small Danish workshop, preserving its precision and care while adapting to the language of contemporary design.

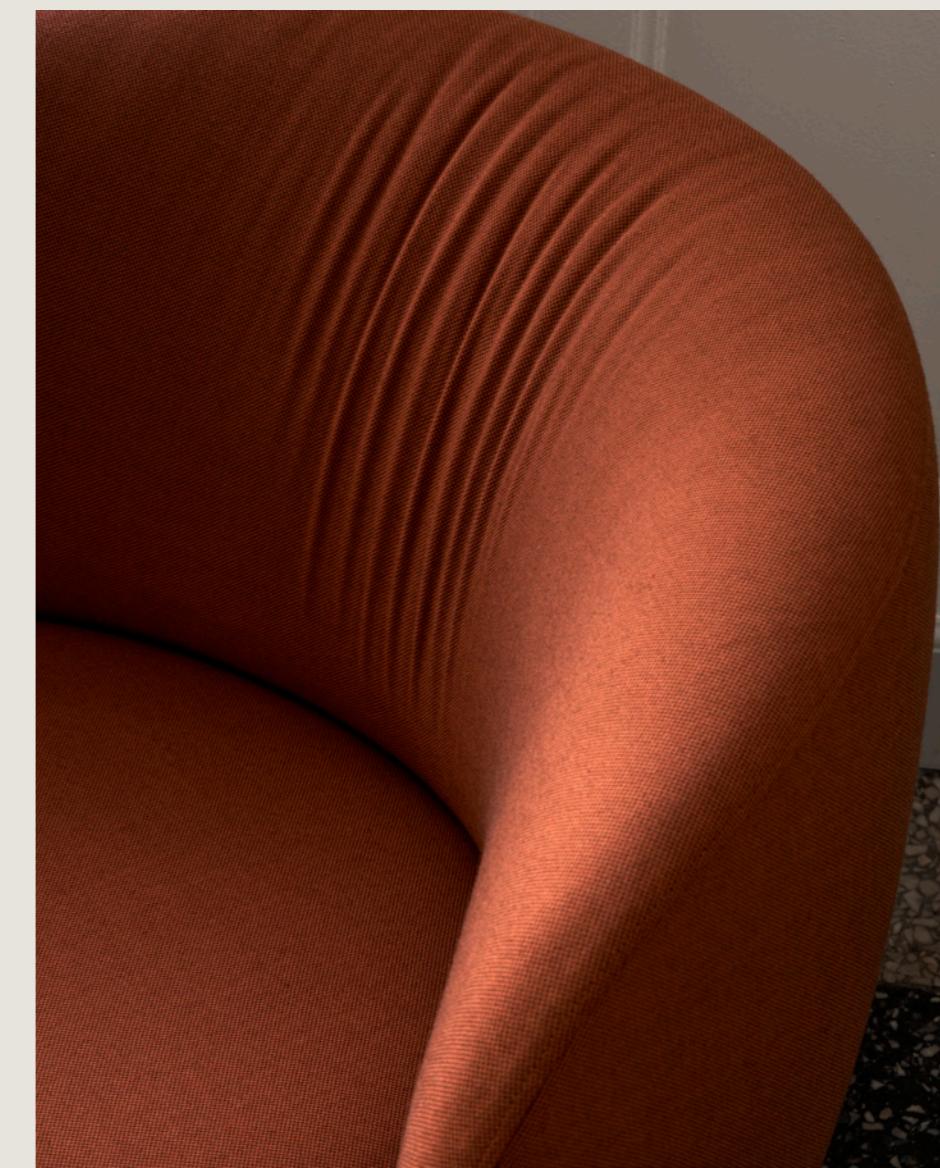
Even as production has grown, the spirit of the craft remains the same: a dedication to detail, a sensitivity to materials, and an eagerness to evolve. It is in this quiet balance — between heritage and progress, hand and mind — that Wendelbo's craftsmanship continues to thrive.





Vector Table | Tristan Lohner

Sinum Dining Chair | Hoffmann Kahleyss Design



Ovata Lounge Chair | Note Design Studio

The perception of calm



The Ovata family, created by Stockholm-based Note Design Studio, was born from a wish to combine softness and strength in a single design language. Inspired by the broad, curved leaves of the succulent plant from which it takes its name, Ovata is instantly recognisable for its generous, organic shapes that seem to embrace those who encounter them.

Comfort, however, is not only something we feel through the body - it is also something we perceive with the eye. Studies in design psychology have shown that the brain plays a crucial role in transforming what we see into how we feel, shaping our experience of comfort long before we sit down. Ovata's rounded, enveloping silhouettes make use of this instinctive connection, sending signals of ease, safety, and softness that prepare both body and mind to relax.

Designing for body and mind

Over the years, Ovata has become one of Wendelbo's most evolving collections, expanding from its first lounge chair into a broad family that now includes dining chairs, tables, and bar stools. Across these typologies, the same design DNA is carried forward: organic curves, deep tactility, and a timeless elegance.

"Tactile elements are crucial," the designers explain. "When a product appears soft, it must also offer that comfort in use. Ovata embodies this principle - it communicates with both the body and the mind." Richly upholstered forms, natural stone, and finely crafted wood strengthen this perception, giving the collection a material language that feels both authentic and refined.

Feeling cared for

At its core, Ovata responds to a contemporary longing for calmness and care. Its forms



provide a sense of shelter - whether in the intimacy of a private home or within public interiors seeking to bring the comfort of home into shared spaces. As Note Design Studio puts it: "Our focus is always on the end user. We want those who encounter our designs to feel cared for, knowing they were at the centre of our creative journey."

Ovata is a family of designs that demonstrates how comfort is not only sat in but also seen and sensed - a dialogue between perception and reality.



Ovata Dining Chair and Table | Note Design Studio





The Atli Lounge Chair makes a commanding impression - bold, sculptural, and unmistakably modern. Designed by New York-based Atlasson Studio, Atli is a statement piece defined by its oversized tubular steel frame and generously padded and precision-tailored upholstery.



HLYNUR ATLASON

”There is no denying that a down puffer jacket comes to mind when looking at the silhouette, which I think is a great reference for comfort”

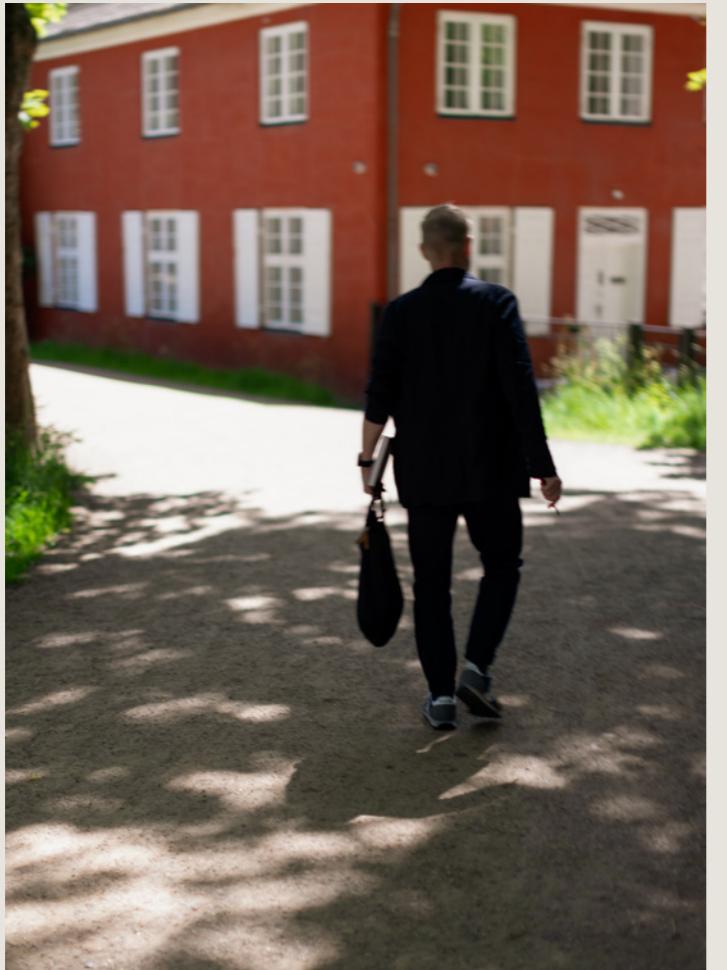


Kite High Back Sofa | Jonas Wagell





Glyph Coffee Table | Hoffmann Kahleyss Design
Panorama Lounge Sofa | Jonas Wagell



Swedish designer Jonas Wagell has played a central role in shaping Wendelbo's collection, creating designs that span multiple typologies and expressions.

His refined yet approachable aesthetic defines many of Wendelbo's most recognisable pieces — most notably the evolving Panorama collection, which continues to explore the dialogue between softness, structure, and modern elegance.

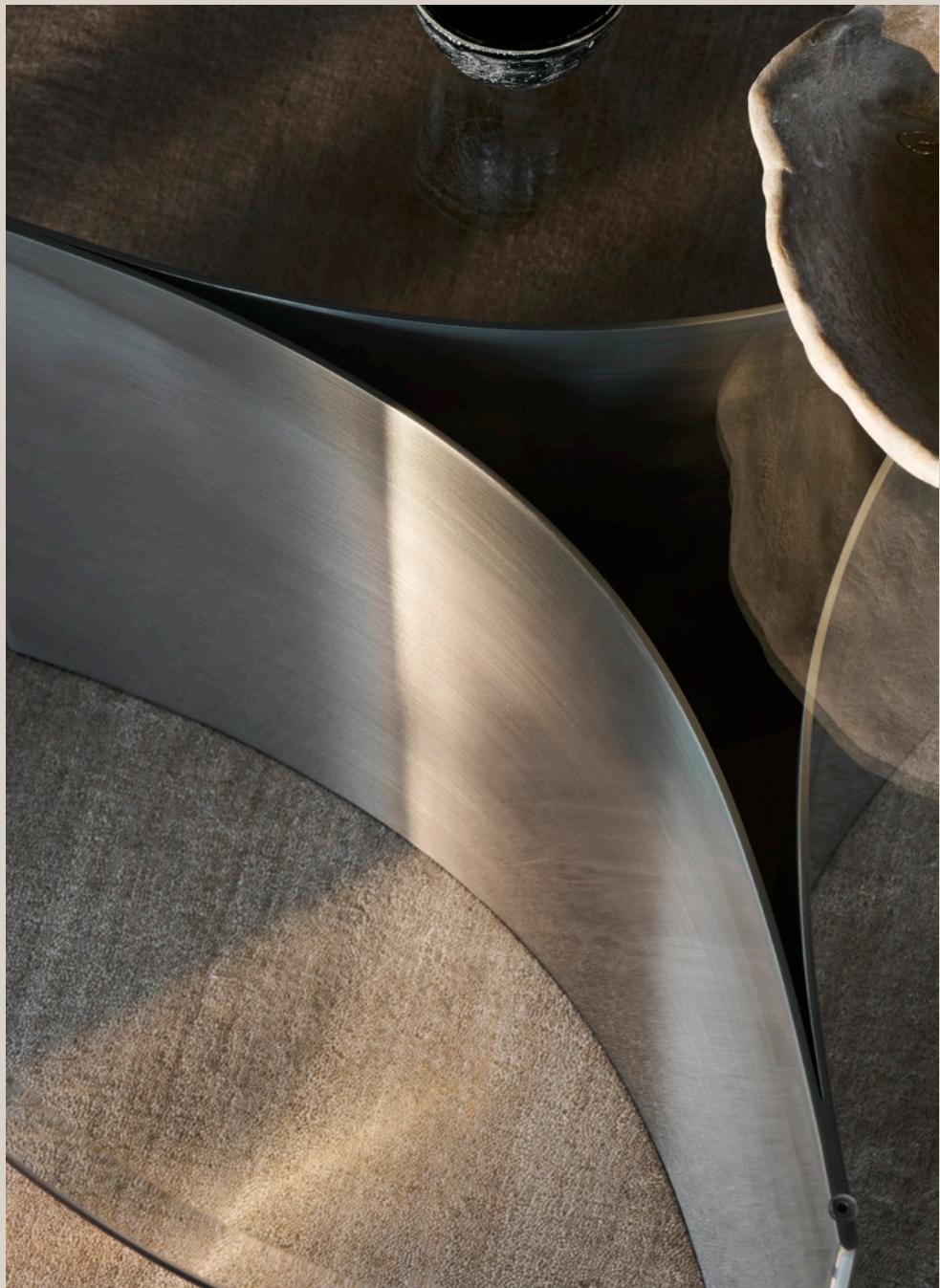




Panorama Dine Sofa | Jonas Wagell

Panorama Dine Compact Chair and Pouf | Jonas Wagell

Poller Coffee Table | Oliver Schick



Wendelbo A/S
Mosevej 20 A
8240 Risskov
Denmark

+45 87 400 800
info@wendelbo.dk
wendelbo.com
[@wendelbodk](https://www.instagram.com/wendelbodk)