





Onecollection A/S has the sole rights worldwide to produce and market the furniture of the architect Finn Juhl (1912-1989).

In 2001 the rights were handed over personally by Finn Juhl's widow, the music – and theatre publisher Hanne Wilhelm Hansen. After her death in 2003 the copyright belongs to the Wilhelm Hansen Foundation which Onecollection is working with.

Today Finn Juhl is considered the father of the concept “Danish Modern” or “Danish Design”.

We are very honoured working with the furniture art of Finn Juhl. He played an important role in the time of unrest and upheaval within the development of Danish furniture design and put Denmark on the map of international design through his work.

This gives us a certain obligation towards gathering and re-communicating knowledge of Finn Juhl and his work.

With the history we should like to invite you into the universe of Finn Juhl, where his passion for the art got a significant impact on his work as a furniture architect.

How to get the best out of the story

The story is divided into 5 categories.

This categorisation is chosen in order to create a complete impression of Finn Juhl by presenting different facets of Finn Juhl as a person and as an architect.

The categorisation is made visible via different colours of the categories.

The 5 categories

Finn Juhl – education, working and life

The furniture sculptor reflects on the art of his time

Finn Juhl's furniture design – a cabinetmaker's challenge

Completeness in the interior

Finn Juhl – international reputation

Timeline

Prizes

Decoration

Furniture

Exhibition

Finn Juhl

1912
Born on January 30,
1912 in Copenhagen

1930-34
Studied at the Royal
Danish Academy of
Fine Arts, School of
Architecture.



1937
Debut with furniture
at the Cabinetmakers'
Guild exhibition

1937
Married Inge-Marie
Skaarup on July 15
(later di-vorced)

1941
The Poet



1942
Built his house on
kratvænget



1945
Independent design office
in Nyhavn opened



1945-55
Senior teacher
at the School of Interior

1946
Designed Bing & Grøndahl
store on Amagertorv Square

Timeline 1912 1930 1930-34 1934-35 1937 1937-59 1937 1940

1941 1942 1942 1943 1945 1945 1945-55 1946 1946 1946

1930
Graduated from Sct.
Jørgens Gymnasium,
1930

1934-45
Employed by the archi-
tect Vilhelm Lauritzen



1937-39
Furniture models
for cabinetmaker
Niels Vodder



1940
The Pelican

1942
Membership in the Aca-
demic Architects Associa-
tion (now the Federation
of Danish Architects)

1943
C.F. Hansen prize for
young architects



1945
Model 45



1946
Model 109



1946
Model 108



1946
Model 46

- Prizes
- Decoration
- Furniture
- Exhibition
- Finn Juhl

1947
Eckersberg Medal

1948
Svend Schaumann's
flourist's shop, Kongens
Nytorv

1950
Wall Sofa



1951
Baker Sofa and
Cocktail Table



1951
>>Good Design<<
exhibition, Chicago.



1951
Prize winner at the Triennial
in Milan



1952 - 1964
Furniture ranges for
Bovirke, Copenhagen.

1952
Single-family house for
M. Aubertin, Nakskov,
Denmark

1953
Furniture ranges for
France & Daverkosen,
Ørholm, and France &
Son, Hillerød, Denmark

1954
>>Home of the Future<<
exhibition at the Cabin-
etmakers's Guild 400th
anniversary exhibition at
forum

1947 1948 1948 1949 1950 1950 1951 1951-52 1951 1951-55

1951 1952 1952 1952 1952 1952 1953 1953 1954 1954



1948
Eye Table



1948
Roos Table



1949
Chieftains Chair

1950
Contemporary Danish
Architecture, exhibi-
tion, London.

1950
Danish Handcraf Guild
Exhibition, London

1950
Mrs. Anthon Peters-
en's summerhouse in
Asserbo



1951-52
Designed the Trustee-
ship Council Chamber,
UN. Headquarters, New
York



1951-55
Furniture ranges for
Baker Furniture, Inc.,
Grand Rapids,
Michigan

1952
>>Angewandte Kunst
aus Dänemark<< exhi-
bition, Zurich

1952
Remodeled the Georg
Jensens store on Fifth
Avenue, New York

1952
Designed a room with
his own furniture, ect.
at the Nordenfjeldske
Museum of Applied
Art, Trondheim



1953
Japan sofa

1954
Georg Jensen silversmithy,
50th anniversary exhibi-
tion, Museum of Dekorativ
Art, Copenhagen

1954
>>Fifty Years of Danish Silver<< exhibition, London

1955
Washington, Louisville and Dallas

1957
St. Louis



1955
Villabyernes Bio movie theatre, Vangede.

Awarded a diploma by Gentofte Municipality

1955
Model apartment at the H55 exhibition in Helsingborg, Sweden

1956-57
>>Neue From Dänemark<< traveling exhibition in 8 German cities and Vienna

1957
Designed interior of DC-8 planes for SAS



1957
Model 57



1957
Denmark's stand at the XIth. Triennial in Milan. Awarded a gold medal

1960
>>The art of Denmark<< exhibition, The Metropolitan Museum of Art, New York

1961
Began a common-law marriage with Hanne Wilhelm Hansen

1963
Expansion of Bing & Grøndahl store

1954 1954 1955 1955 1955 1956-61 1956-57 1956 1957 1957

1954
Designed Denmark's stand at the Xth Triennial in Milan. Honorary diploma

1955
Director's office for France & Daverkosen, Ørholm



1956-61
Designed SAS's ticket offices in Europe and Asia



1956
Designed a store in Toronto for Georg Jensen, Inc.



1957
Design office moved to 38 Sølvgade, Copenhagen

1957
Remodeled the Georg Jensen store on New Bond Street, London (together with Trevor Danatt)



1960
Furnished the ambassador's residence at the Royal Danish Embassy, Washington D.C.

1960
>>The Arts of Denmark<< exhibition moved to museums in Washington D.C., Chicago and Los Angeles.

Trophy for the Kaufmann International Design Award.

1962
Summer house for Anders Hostrup Pedersen, Raageleje, Denmark

1964
A.I.D prize for design, Chicago

1957 1957 1957 1960 1960 1960 1961 1962 1963 1964

1965
Tray Table



1965
Designed the Hotel
Richmond restaurant

1968
>>Two Centuries of
Danish Design<<
exhibition, Victoria &
Albert Museum,
London

1969
Exhibition of arts and
crafts, Brussels

1971
Received a life long
pension from the State
Budget

1978
Made an Honorary
Royal Designer for
Industry, London

1984
Knight of the Order
of the Dannebrog



1965 1965 1965 1966 1968 1968 1969 1970 1971 1973

1978 1982 1984 1984 1989

1965
Visiting professor,
Institute of
Design, Chicago

1966
Remodeled the Wilhelm
Hansen Musikforlag store
on Gothersgade,
Copenhagen

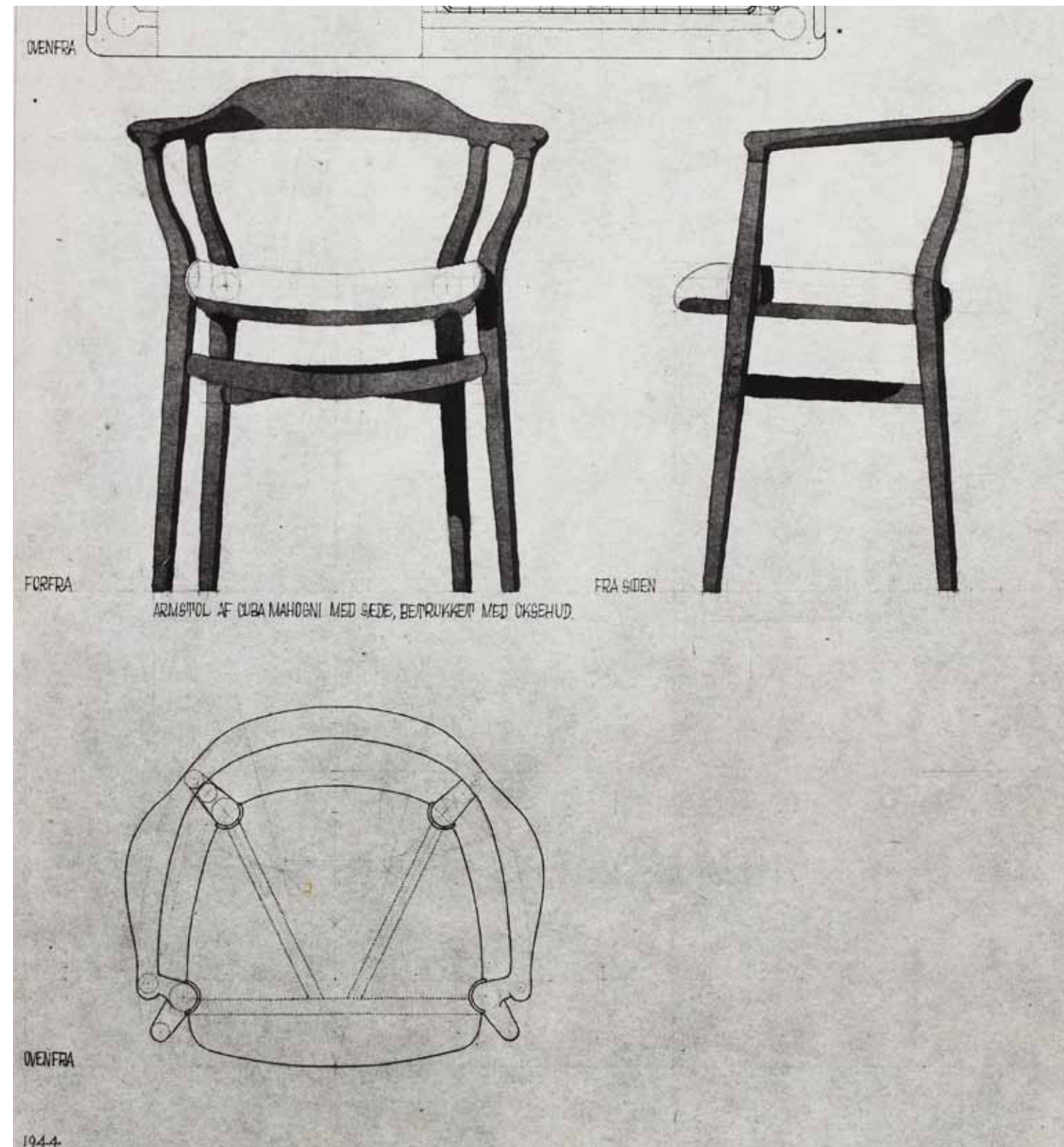
1968
>>A Century of Danish
Design<< exhibition, Kel-
vingrove Museum, Glas-
gow and Whitworth Art
Gallery, Manchester

1970
Retrospective exhibition
of his own work, Charlott-
tenborg Autumn Exhibition

1973
Exhibition of his own
work, Cantu, Italy

1982
Retrospective exhibition
of furniture and other
work, Museum of Deco-
rative Art, Copenhagen,
Denmark

1989
Died, May 17



44 chair, 1944



Finn Juhl in 1934

Finn Juhl – education, working and life

Initially, Finn Juhl wanted to become an art historian. Since his early years, he had been very interested in fine arts. However, his father wouldn't allow a career in the arts. He therefore trained as an architect. Later, when he had made himself a name as a furniture designer, he would always speak of himself as being a self-taught. Finn Juhl began his studies in the 1930s, which was an important period in furniture design, when modern design started to emerge.

Vilhelm Lauritzen's architect practise

While he was still a student, Finn Juhl started working with the prominent Danish architect Vilhelm Lauritzen in 1934. At his practise, he worked on major projects such as the Danish Broadcasting House and Copenhagen Airport. Finn Juhl was kept so busy, that he never finished his studies. Despite this, he received the honour of becoming a member of the Academic Architect Society in 1942, and later in life, he became a visiting professor at the Institute of Design in Chicago.

In 1945, Finn Juhl left Vilhelm Lauritzen's practise to start his own.



Finn Juhl at his own drawing office in Nyhavn in 1950



Finn Juhl's ultra-modern office in the centre of Copenhagen was set up in a converted red wine cellar of a big wine shop. As a symbol of imagination, a huge Japanese paper fish was mounted on the end wall.



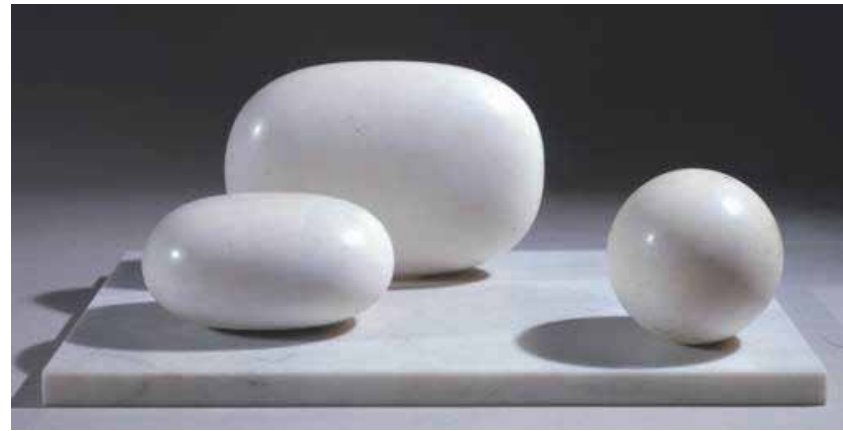
The drawing office in Sølvgade 1957



Fürnkholz

1912-1989

The furniture sculptor reflects on the art of his time



Barbara Hepworth



Jean Arp

"I have always dreamt of becoming an artist, and I have always pursued that dream. But I've had to realize, that I wouldn't make it as a painter, a sculptor or a musician. I have tried, but only in private,"

Finn Juhl said in 1982



The furniture sculptor reflects on the art of his time

Art dictated Finn Juhl's designs. He also used his artistic sensibilities to use his design as a reflection on his own times. It was Finn Juhl's ambition to create furniture with a personality that reflected both functionality and aesthetics.

It was the human freedom as reflected in surrealism and cubism that inspired Finn Juhl. Particularly Jean Arp's portrayal of the human torso and Barbara Hepworth's modernist sculptures.



Cabinetmakers' Guild exhibition 1940

It has been said about Finn Juhl, that he thought a piece of furniture should be seen as an individual piece of art and not just as part of the overall interior design. Furniture should reflect the personality and originality of the artist, and at the same time be a practical piece of functional art – rather than a sculpture.

Rather than thinking in terms of practical construction, Finn Juhl had the mindset of a sculptor, when he shaped a piece of furniture. In the 1940s and 1950s, this way of working had never been seen before. His ambition was to design furniture with movement and life.

Finn Juhl was very true to himself. This was a strong part of his character. Despite the leading opinion that functionality was more important than form and shape, Finn Juhl was always inspired by what was closest to his heart: the arts. Therefore, the idiom of Finn Juhl's furniture was at odds with the furniture tradition of his time.



The Pelican today



Cabinetmakers' Guild exhibition 1941



Finn Juhl in New York Times

The "45"- chair, 1945

In creating his furniture, Finn Juhl worked with two elements: The Carrying Element, and The Carried Element. This is one of many examples of how he broke free from conventional working methods and found his inspiration in art.

The "45"-chair has become the classic symbol of Juhl's design. Uncluttered, light and elegant, combined in lively motion, seemed to be the secret to his art. The air between the frame and the seat of the chair created a lightness that reflected beauty and floating grace. In this way, the chair created pleasure both when looking at it, as well as in its practical use.



"Art was always the main source of inspiration to him, and he was fascinated by shapes, which defied gravity and created a visual lightness."

"The 45-chair is the mother of all modern chairs"

*Mr. Noritsugu Oda, Professor at Tokai University
/ Department of Art and Design*



Water colour from 1945

The "45"- chair

In the 1940s, Finn Juhl created the type of chair, which later has been seen as his prototype. Finn Juhl later distilled the essence of this chair in many variations.

Finn Juhl
1912-1989



Finn Juhl in the Chieftain Chair

The Chieftain Chair, 1949

Finn Juhl designed the Chieftain Chair in one single day. It is the result of his inspiration from different art forms and anthropology. This became a constant source of inspiration, which hugely influenced his intentions as a furniture designer.



"Presumably, the creative capabilities of a craftsman are the same as those of a sculptor. A chair is not just an industrial product in space. It becomes form and space itself."

Finn Juhl, 1952

Finn Juhl
1912-1989



Water colour of the Chieftain Chair at the Cabinetmakers' Guild exhibition 1949

The Chieftain Chair is a combination of symbols. The width of the armrest symbolises a saddle. The tall joists of the backrest, which end in a hook-like shape, symbolise bows, while the backrest itself symbolises a shield as well as a chieftain's headdress. The first version of the Chieftain Chair was produced in teak.



Chieftain Chair at Finn Juhl's home



Pelican chairs at Ordrupgaard Museum, Denmark

The Pelican Chair, 1940

The Pelican Chair is clearly a result of Finn Juhl's inspiration from artistic interpretations of the human body – particularly in surrealism and cubism.

Thanks to its organic shape, the Pelican has almost got a human character and therefore become a body in itself. In the Pelican Chair, one human body can find shelter in another. Although initially dismissed as “walrus-like” by his contemporaries, this chair later became an iconic example of his design.



Exhibition at Gallery Asbæk, Denmark



Skateboard shop in Washington

It was obvious to Finn Juhl, that furniture needed an artistic sensibility, in order to be both exciting as well as at peace with the surroundings.

Finn Juhl also pointed out that furniture is a practical necessity, and therefore should not be created as visual objects but seen as –and used as - applied art, as he explained in 1965.



House of Finn Juhl in Berlin

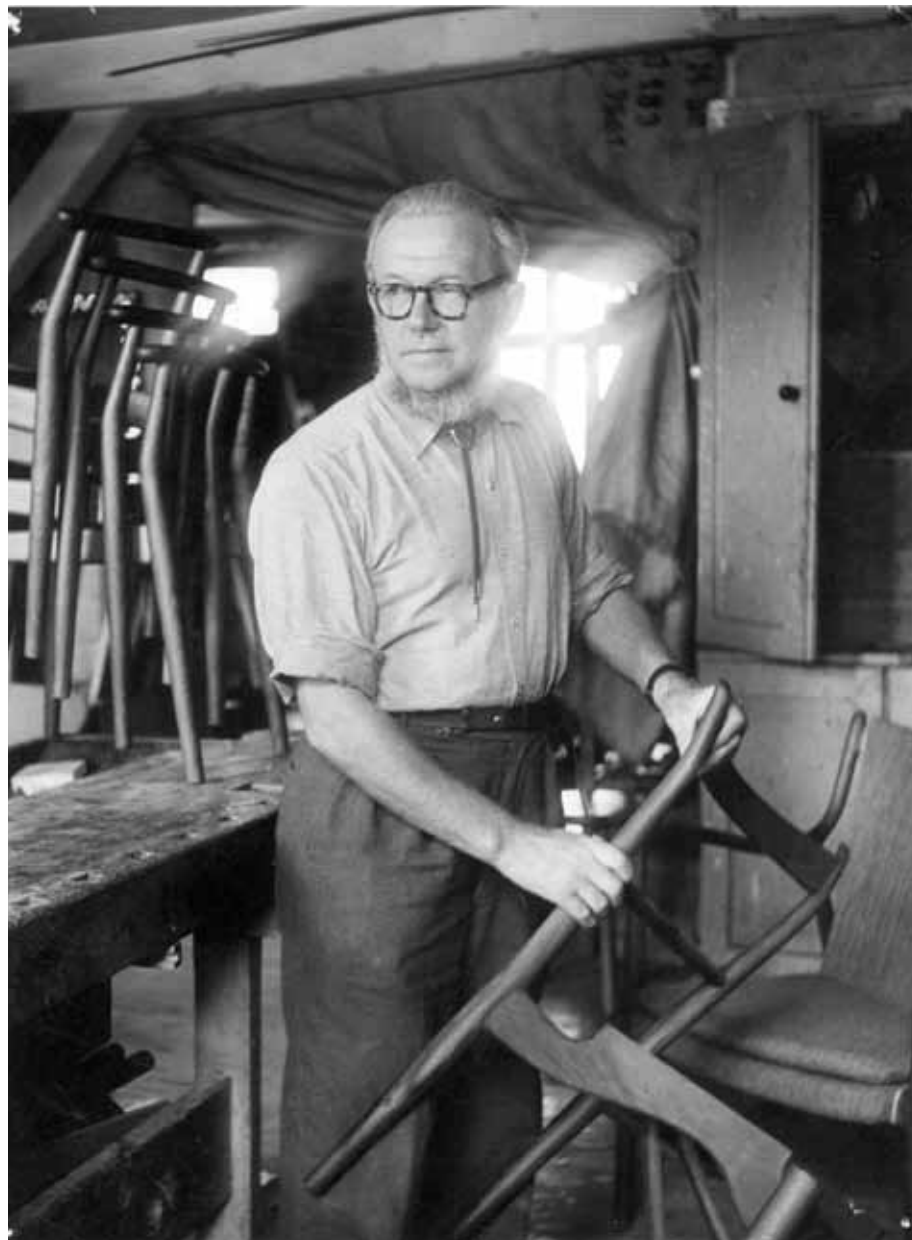
Finn Juhl was the modern furniture designer, who created artistic access to furniture design. This made him famous in Denmark and abroad.

After his death, he inspired new generations all over the world.

Finn Juhl

1912-1989

Finn Juhl's furniture design - a cabinetmaker's challenge



Cabinetmaker Niels Vodder

Finn Juhl's furniture design – a cabinetmaker's challenge

Because Finn Juhl was trained as an architect rather than a designer, his designs were a challenge to the cabinetmakers.

The starting point to the furniture designs we know today were the furniture Finn Juhl created for his own first home in 1933. This became the beginning of a partnership with cabinetmaker Niels Vodders.



Prizes from the Cabinetmakers' Guild



Cabinetmakers' Guild 1951

Finn Juhl's talent had been unearthed, and parallel to his work at Vilhelm Lauritzen's practice, Finn Juhl exhibited at the Cabinetmakers' Guild from 1937 till 1961. This was the beginning of a remarkable partnership, which didn't go unnoticed, even in royal circles.

The partnership between Finn Juhl and Niels Vodder resulted in beautiful and exciting furniture which won design prizes and today are sought-after collectors' items in private homes as well as in museum collections such as the Museum of Modern Art (MOMA) in New York.



Baker Sofa today



Baker showroom in 1952

Already in the 1930s, Finn Juhl started incorporating art in his exhibitions. In that way, his exhibitions reflected the artistic inspiration to his designs, as well as a mutual relationship with the contemporary art scene.

The partnership between architects and cabinetmakers became one of the unique characteristics of the Danish Modern concept. In this context, the cooperation between Finn Juhl and Niels Vodder became a classic example of Danish Modern and had a huge impact on Danish furniture design, both then and now.



King Frederik IX of Denmark

The Danish King and Queen were protectors of the prestigious Copenhagen Cabinet-makers' Guild annual exhibition at the Museum of Applied Art, where Finn Juhl's art-inspired furniture were the subject of much debate.

Finn Juhl's exhibitions received much attention in Denmark and gradually also from influential individuals abroad, such as the director of MoMa in New York.

It was Finn Juhl's ambition to be contemporary rather than traditional. In this way, he felt free to experiment with his designs. This philosophy resulted in the fact that his designs were much too complicated for the industrial manufacturers to produce at the time in the 1930s and 40s. It was therefore to Finn Juhl's advantage that Denmark had a strong tradition of crafted cabinetmakers.



Queen Ingrid and Finn Juhl



Queen Ingrid and Finn Juhl in 1961



Re-launched in 1999



Re-launched in 2001



Re-launched in 2009



Re-launched in 1999



Re-launched in 2000



Re-launched in 2001



Re-launched in 2007



Re-launched in 2005



Re-launched in 2007



Re-launched in 2005



Re-launched in 2007



Re-launched in 2000



Re-launched in 2003

The consequence of Finn Juhl's dilemma was, that many of his furniture were technically ahead of their time. Since he didn't want to change his designs, some of them were only produced in small numbers while others never saw the light of day.

"One shouldn't despair over the fact that some of the developments one has hoped for were never produced but only became a beginning. Perhaps they will be revived some day in the future if necessary or reasonable, when the time is ripe."

Finn Juhl

It is only recently, that production facilities have become so technically sophisticated, that they have been able to overcome the challenges of Juhl's complicated designs. Some of his iconic chairs, such as the Pelican Chair, have therefore only gone into production after Onecollection obtained the license to produce his furniture in 1999.

It was Finn Juhl's widow, Hanne Wilhelm Hansen, who personally handed over the world-wide exclusive rights to produce and sell his furniture to Onecollection. Finn Juhl bequeathed all his documents, including about 2000 drawings, to the Museum of Applied Art in Copenhagen. The license agreement also allows access to this material. This original material is the focal point of Onecollection's work with Finn Juhl's furniture design.

Thanks to progress in technical production methods and craftsmanship, Onecollection possesses all the qualities needed to fulfil Finn Juhl's wish of producing his furniture designs. Today, Onecollection has relaunched a collection of vintage Finn Juhl designs.



Louisehøj, Denmark

Finn Juhl's famous Baker Sofa, 1951

Onecollection's proud traditions of thorough craftsmanship have resulted in a line of Finn Juhl furniture of highest quality. In 2010, Onecollection won the prestigious Wallpaper Design Award for Finn Juhl's Baker Sofa in the category "Best re-launches".



Wallpaper Prize winner 2010



Production of Finn Juhl furniture

Today Finn Juhl's furniture is produced in both Denmark and Japan. The frames are produced by sophisticated technique and good craftsmanship at our production facility in Japan.

The chairs are subsequently manually upholstered in Denmark. The final finish, quality check and delivery takes place in Denmark.

Sophisticated technology, industrial production and traditional craftsmanship works hand in hand to achieve a quality, which has never been of a higher standard than today. This synergy is completely in line with Finn Juhl's original ideas.

Onecollection is planning more re-launches of Finn Juhl's designs, but there will also be new launches of some of his pieces, which have never been produced before. These designs will be produced from his original drawings.



Für den

1912-1989

Completeness in the interior

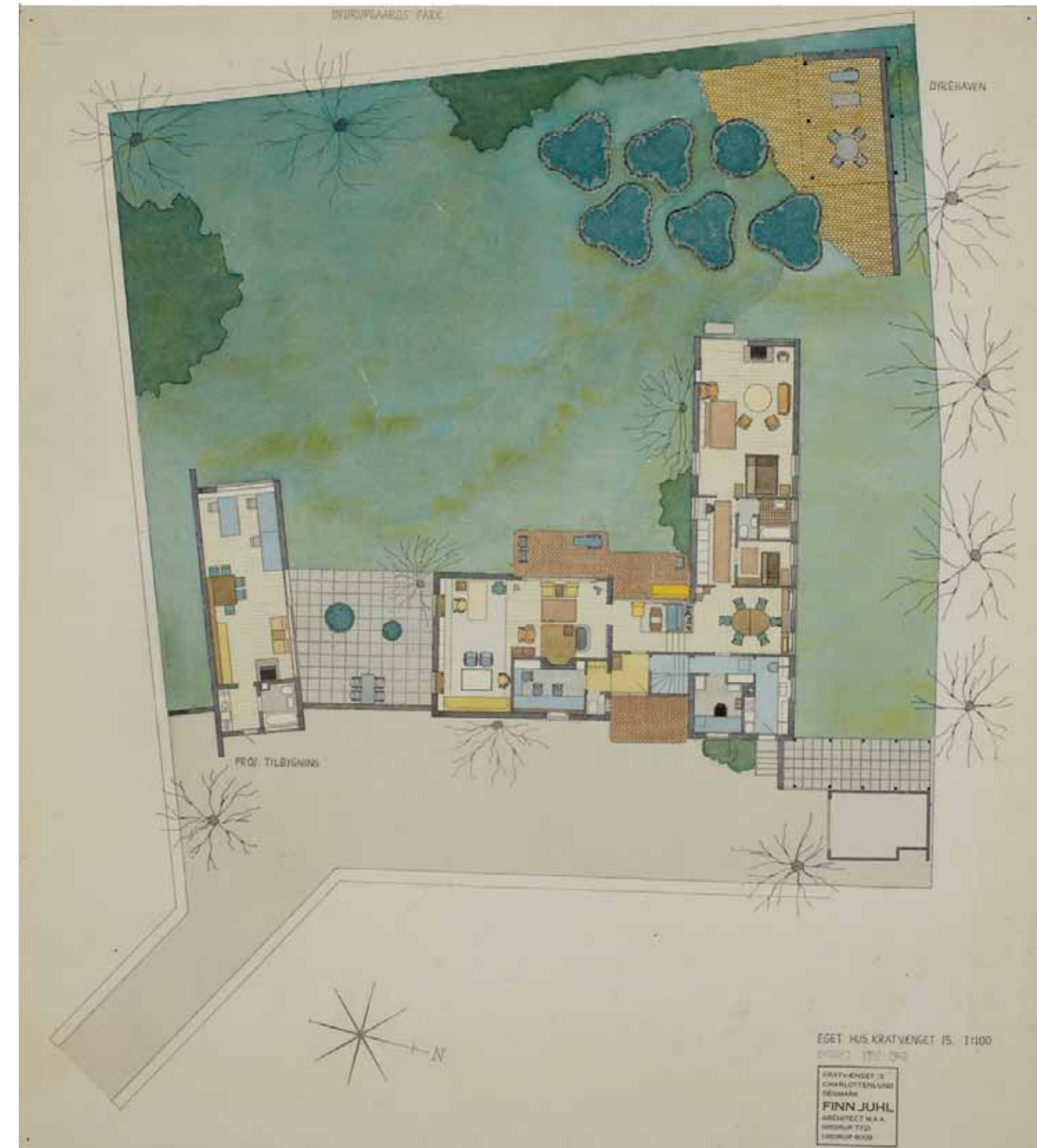


Kratvænget 15, Denmark

Completeness in the interior

Finn Juhl built a house at no. 15 Kratvænget in Ordrup outside Copenhagen, together with his first wife, Inge-Marie Skaarup.

It was his ambition to create a home, where he had designed every single detail himself, and to create an overall, general look. He achieved this in 1942, when the building presented a gradual flow between different areas, rather than a collection of individual rooms.



Water colour of Kratvænget 15, Denmark



Kratvænget 15, Denmark

Art was Juhl's main source of inspiration and played a predominant role at his home. He was a keen collector of paintings as well as sculptures, carpets and vases. He admired artists such as Alvar Aalto, Sonja Ferlov Mancoba, Asger Jorn, Vilhelm Lundstrøm and Erik Thommesen.

Kratvænget became Finn Juhl's design lab. Only if the furniture worked in his own home, would they be launched at a larger scale.



Kratvænget 15, Denmark



"Furniture and houses are of course always designed in a context. I have rarely built a house where I didn't also design the furniture. It is of course fundamental that the furniture is practical. Chairs are not designed to look at but to sit on, but of course it makes you happy, if they are also worth looking at".

Finn Juhl, 1982



Kratvænget 15, Denmark

In Juhl's view, furniture should not have a front and a back. One should be able to view his pieces of furniture from all angles, since they are the focal point of the room, and he primarily placed furniture away from the walls.

Kratvænget 15 is today seen as a treasure trove from a significant époque in Danish design history. The house is now a museum and provides an opportunity for the public to feel and sense the design ideas, which became known as Scandinavian Modern.



Finn Juhl's "from the inside and out"-philosophy is today used as a model for user-driven innovation in modern industrial design.

Finn Juhl worked with a theory which he called "from the inside and out" His idea was that furniture created the room, and the room created the facade. This theory dictated his furniture design as well as his interior undertakings.

Finn Juhl

1912-1989

Finn Juhl - international reputation



Kaufmann Jr. and Finn Juhl in 1982

Finn Juhl – international reputation

Finn Juhl was the first Danish designer to be successful at home and abroad at the same time. His international career took off during an exhibition in Copenhagen in 1948, when the then director of the MOMA in New York Edgar Kaufmann Jr. showed huge interest for Juhl's furniture. He was hugely impressed by the modern, Danish design, which was unique in the world at that time.

This first meeting resulted in a lifelong friendship between Juhl and Kaufmann.

Their friendship led to several international articles about Finn Juhl's design, and an increasing interest for his work in the USA.

"a rare, masterly furniture designer, whose talent lies in combining comfort, construction and style in his design"

Kaufmann in Interiors Magazine, New York, 1948.



"His forms are masterful, now as when they were new. They are capable of a plenitude of embodiments still unexplored. Juhl is no performer, he is a creator. We need more of him."

Sign. Edgar Kaufmann Jr."

Finn Juhl
1912-1989



Baker Sofa and Cocktail table

Finn Juhl and Baker

Subsequently, Finn Juhl was contacted by the furniture manufacturer Hollis M. Baker from Michigan in 1950. He wanted to introduce a line of modern furniture in his collection and commissioned Finn Juhl to design it. This resulted in the now famous Baker Sofa and the Cocktail table.

The year after, this collection was introduced in a special, Juhl-designed showroom.



Baker Furniture inc. showroom 1952

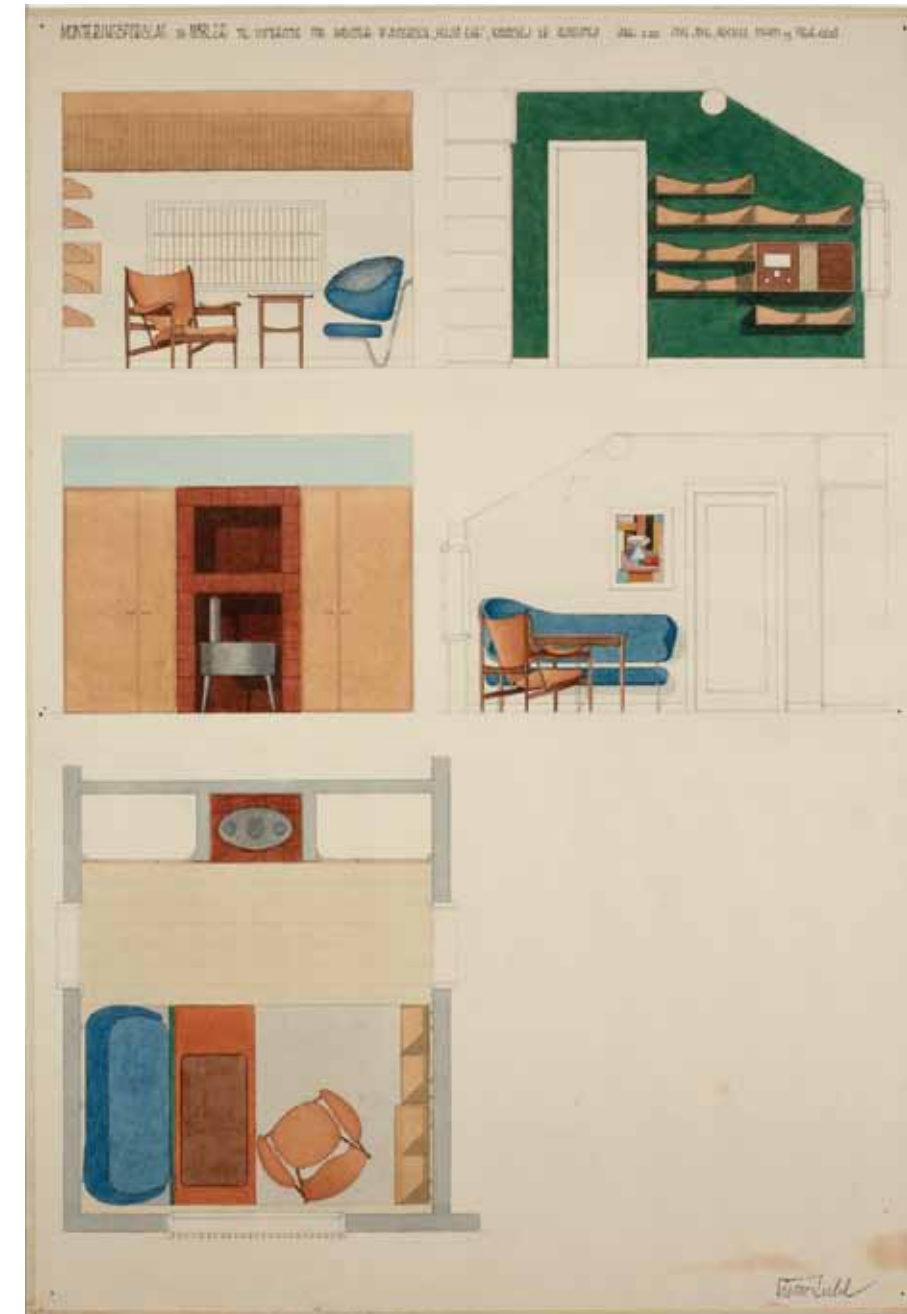


Baker Furniture inc. showroom 1952



Finn Juhl and Hollis M. Baker

Finn Juhl
1912-1989



The Father of Danish Design

Finn Juhl had a formidable ability and unique talent for combining furniture, space and the artistic currents of that age, in his exhibitions and interior projects.

For two decades, Juhl became Denmark's international design ambassador and synonym with the promotion of Danish Design.

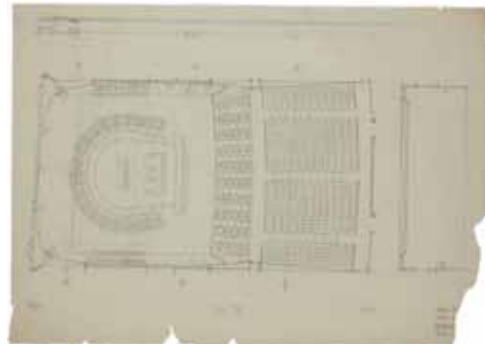
"Finn Juhl is the father of Danish Design"



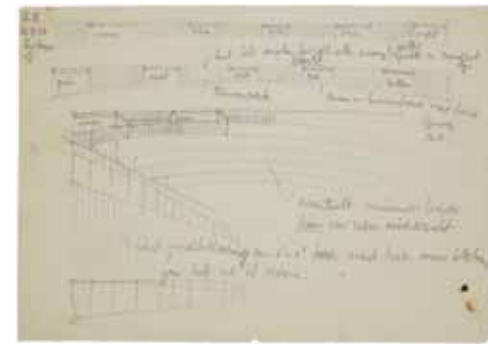
Wall Sofa, today



The Trusteeship Council Chamber in UN, New York



Original drawings of the Trusteeship Council Chamber



UN New York

At the age of only 38, Finn Juhl was commissioned to design the interiors of the Trusteeship Council Chamber in the United Nations' headquarters in New York. He designed the room according to his great passion of combining space and inventory and thereby creating an overall harmonious impression, a so-called Gesamtkunstwerk.

He designed light boxes for the ceiling and wooden curtains for the wall panels, carpets, chairs, lamps and light fittings.



Finn Juhl in 1954, UN

"People have been so kind as to tell me, that the chamber I have designed, is the most friendly and comfortable of all the chambers in that big rectangle of a house."

Finn Juhl

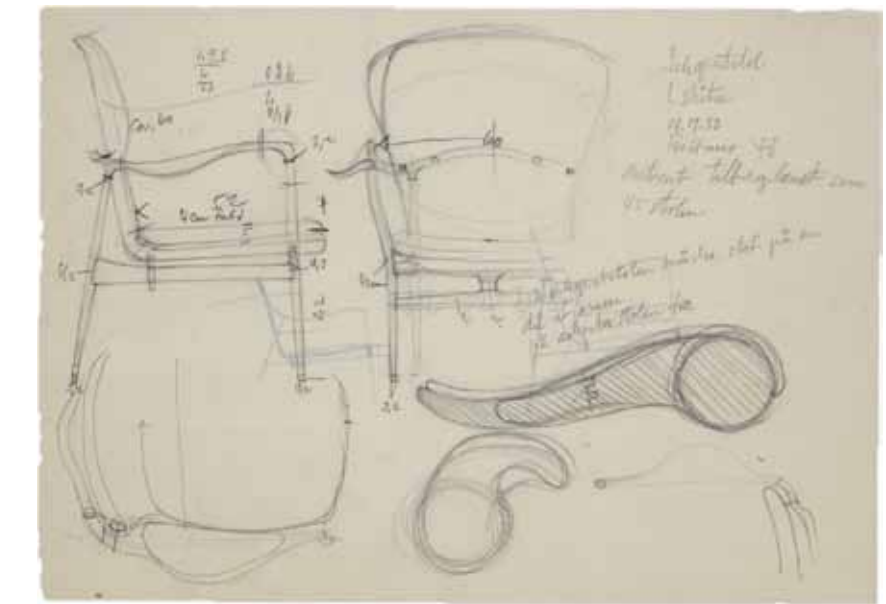


Finn Juhl and Hollis M. Baker

The walnut chairs for the UN building were produced by Niels Vodder.

The Chamber was inaugurated on February 27th 1952. Finn Juhl received brilliant reviews for his work, and this led to his international breakthrough.

Today, a re-launch of Finn Juhl's design at the UN is being planned in New York. This is a strong indication that Finn Juhl's design both historically and currently has become iconic for modern design.



Original drawings of the UN chair



Georg Jensen Toronto, Canada

Georg Jensen

In 1952, Juhl was commissioned to modernise the exclusive silversmith Georg Jensen's showroom on Fifth Avenue in New York. The Georg Jensen shop thereby became the first to showcase Finn Juhl's furniture in the USA. In 1957 he designed the Georg Jensen showrooms on Bond Street in London as well as in Toronto, Canada.



The Danish embassy in Washington

The Danish embassy in Washington was inaugurated in 1960. Finn Juhl was responsible for the interior design of the embassy, where he used almost exclusively furniture of his own design.

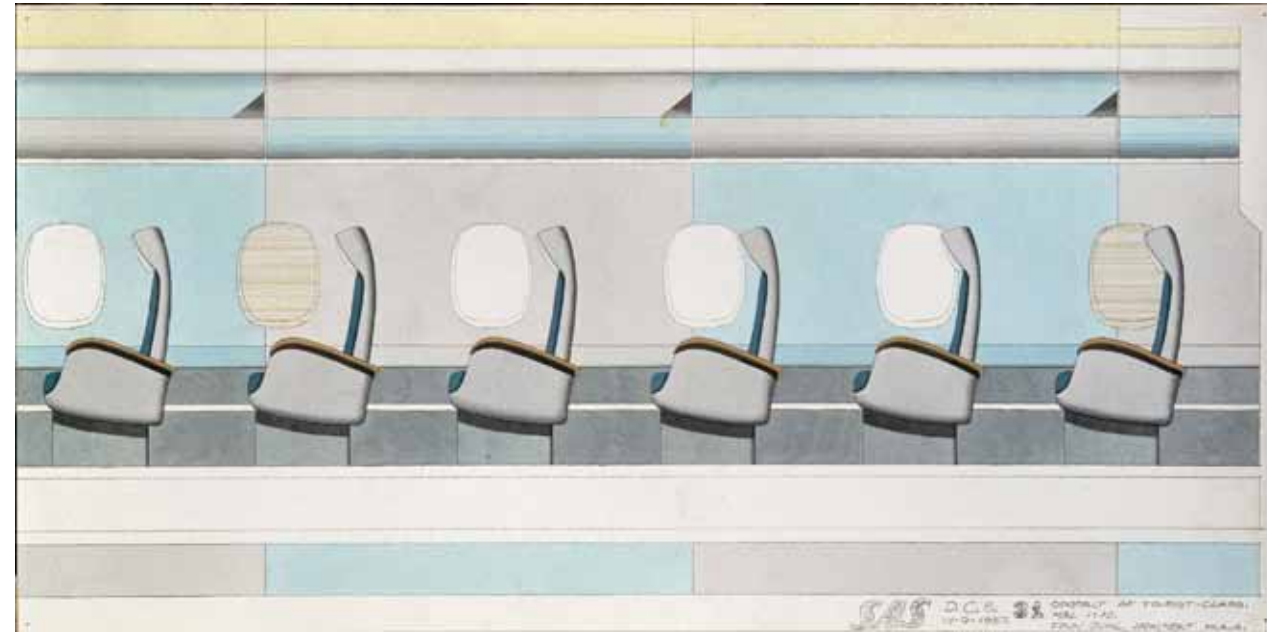
"The Danes have made the words "Danish modern" synonymous with tasteful contemporary style – and the chancery is no exception to their rule of giving beauty with the sparse line."

May 31, 1964 Danish modern

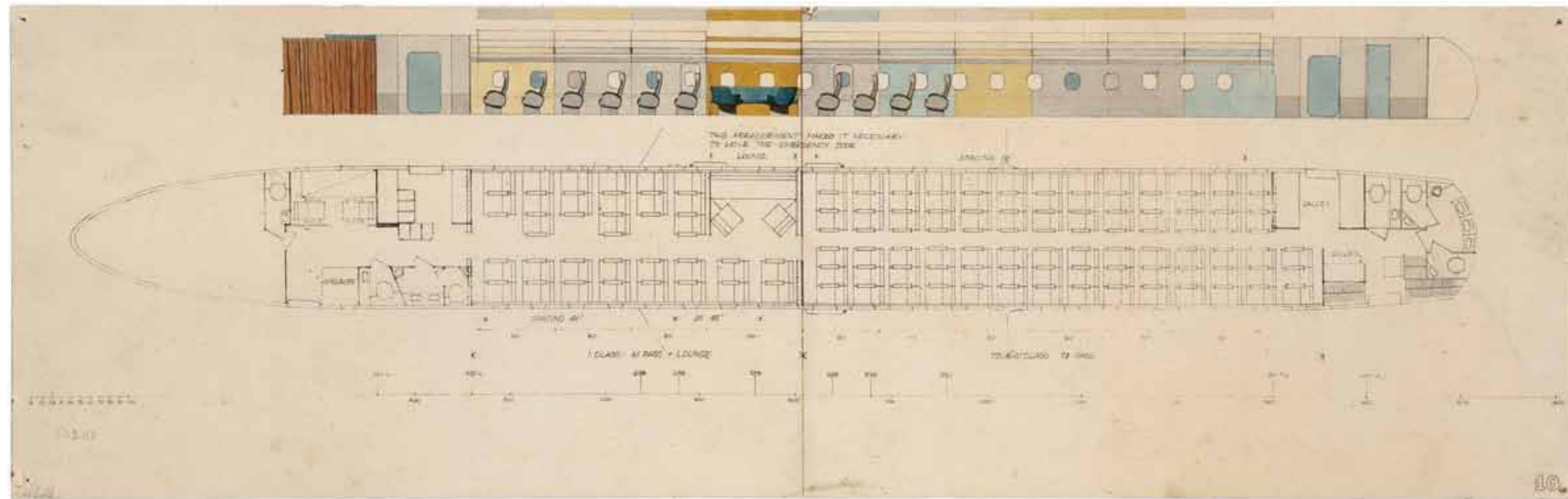
Finn Juhl
1912-1989



Finn Juhl



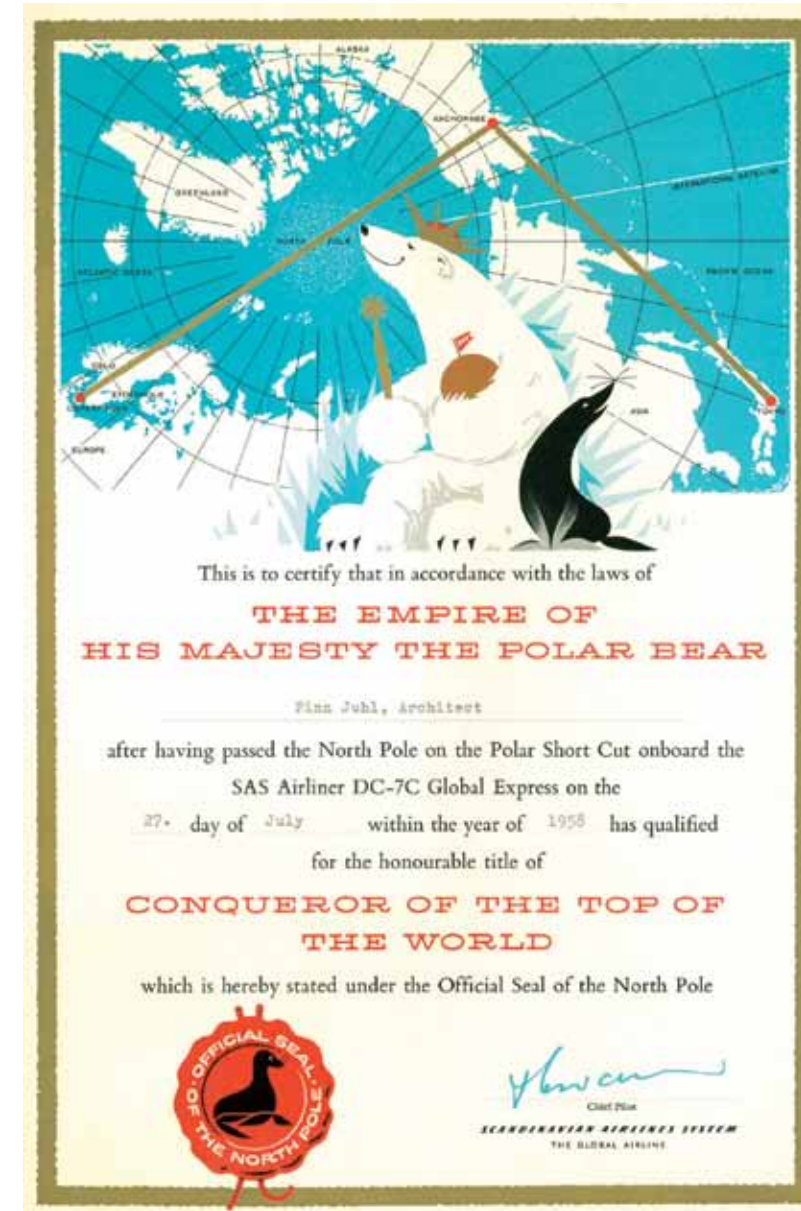
Water colour illustration of the interior design of the aircraft



SAS

In 1956, Scandinavian Airlines commissioned Juhl to design 33 of their terminals and ticket offices in Europe and Asia. This was yet another indication of Finn Juhl's growing international reputation.

Finn Juhl
1912-1989



"SAS's main ambition is to create a specific look in order to make SAS's offices recognisable all over the world. But of course, there are many considerations to be taken into account. Of course an office in Baghdad will look different from one in Malmo or Gothenburg. We are currently also working on suggestions to the interiors of the seven aircrafts SAS has ordered from the Douglas factories in California."

Finn Juhl



SAS in Gothenburg



Finn Juhl in Chicago

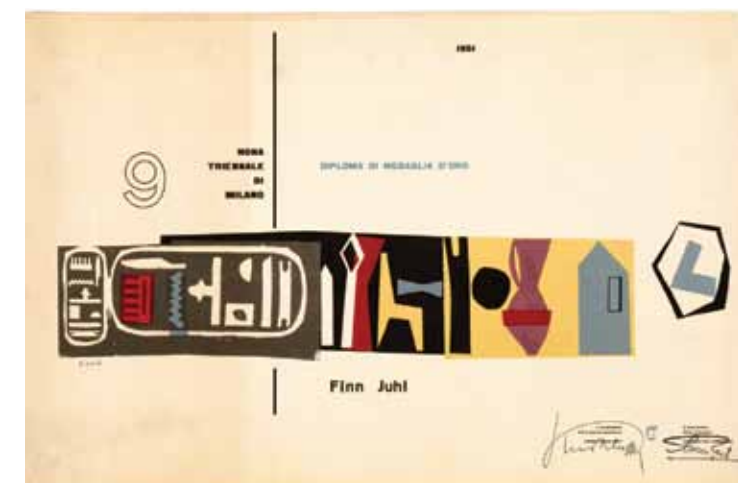
In 1951, Finn Juhl was the exhibition designer of the Good Design-exhibition in Chicago, where he also exhibited some of his own designs from the Baker collection. He inherited this job from Charles Eames, one of the USA's most famous designers of all times. The exhibition was subsequently shown at MOMA in New York. Finn Juhl produced more than 60 exhibitions in Denmark, the USA, Britain, Germany, Austria and Italy throughout his lifetime.



Letter from Charles Eames



Foto material from Charles Eames



Awards

- 1943 C. F. Hansen prize for young architects
- 1947 Eckersberg Medal, Denmark
- 1954 Honorary Diploma, Xth Triennale, Milan, Italy
- 1957 3 gold medals at the XIth Triennale, Milan, Italy
- 1960 Kaufmann International Design Award
- 1964 A.I.D. prize for design, Chicago
- 1978 Honorary Royal Designer for Industry, London
- 1984 Knight of the Order of Dannebrog, Copenhagen
- 2010 Wallpaper Design award went to the Baker sofa in the category of "Best re-launches" made by Onecollection



Finn Juhl
1912-1989



Finn Juhl - Curriculum vitae

- Born on January 30, 1912 in Copenhagen, Denmark.
- Graduated from Sct. Jørgens Gymnasium, 1930.
- Studied at the Royal Danish Academy of Fine Arts, School of Architecture, 1930-34.
- Employed by the architect Vilhelm Lauritzen, 1934-45.
- Debut with furniture at the Cabinetmakers' Guild exhibitions, 1937.
- Furniture models for cabinetmaker Niels Vodder, 1937-59.
- Married Inge-Marie Skaarups on July 15, 1937 (later di-vorced).
- Membership in the Academic Architects Association (now the Federation of Danish Architects).
- Built his house on Kratvænget, 1942.
- C. F. Hansen prize for young architects, 1943.
- Independent design office in Nyhavn opened, 1945.
- Senior teacher at the School of Interior Design, 1945-55.
- Designed Bing & Grøndahl store on Amagertorv Square, 1946.
- Eckersberg Medal, 1947.
- Svend Schaumann's flourist's shop, Kongens Nytorv, 1948.
- »Contemporary Danish Architecture« exhibition, London, 1950.
- Danish Handcraft Guild exhibition, London, 1950.
- Mrs. Anthon Petersen's summer house in Asserbo, 1950.
- »Good Design« exhibition, Chicago, 1951.
- Designed the Trusteeship Council Chamber, U.N. Headquarters, New York, 1951-52.
- Furniture ranges for Baker Furniture, Inc., Grand Rapids, Michigan, 1951-55.
- Furniture ranges for France & Daverkosen, Ørholm, and France & Søn, Hillerød, 1953-69.
- »Angewandte Kunst aus Dänemark« exhibition, Zurich, 1952.
- Remodeled the Georg Jensens store on Fifth Avenue, New York, 1952.
- Single-family house for M. Aubertin, Nakskov, 1952.
- Designed a room with his own furniture, etc. at the Nordenfjeldske Museum of Applied Art, Trondheim, 1952.
- »Home of the Future« exhibition at the Cabinetmakers' Guild 400th anniversary exhibition at Forum, 1954.
- Georg Jensen silversmithy, 50th anniversary exhibition, Museum of Decorative Art, Copenhagen, 1954.
- »Fifty Years of Danish Silver« exhibition, London, 1954; in Washington, Louisville, and Dallas, 1955; and St. Louis, 1957.
- Designed Denmark's stand at the Xth Triennial in Milan, 1954. Honorary diploma.
- Villabyernes Bio movie theatre, Vangede, 1955. Awarded a diploma by Gentofte Municipality.

Finn Juhl
1912-1989

- Director's office for France & Daverkosen, Ørholm, 1955.
- Model apartment at the H55 exhibition in Helsingborg, Sweden, 1955.
- Designed SAS's ticket offices in Europe and Asia, 1956-61.
- »Neue Form aus Dänemark« traveling exhibition in 8 German cities and Vienna, 1956-57.
- Designed a store in Toronto for Georg Jensen, Inc., 1956.
- Designed interior of DC-8 planes for SAS.
- Design office moved to 38 Sølvgade, 1957.
- Remodeled the Georg Jensen store on New Bond Street, London, 1957 (together with Trevor Danatt).
- Denmark's stand at the XIth. Triennial in Milan, 1957. Awarded a gold medal.
- Furnished the ambassador's residence at the Royal Danish Embassy, Washington D.C., 1960.
- »The Arts of Denmark« exhibition, The Metropolitan Museum of Art, New York, 1960.
- »The Arts of Denmark« exhibition moved Washington D. C., Chicago, and Los Angeles, 1960-61. to museums in Trophy for
- The Kaufmann International Design Award, 1960.
- Began a common-law marriage with Hanne Wilhelm Hansen, 1961.
- Summer-house for Anders Hostrup-Pedersen, Raageleje, 1962.
- Expansion of Bing & Grøndahl store, 1963.
- A.I.D. prize for design, Chicago, 1964.
- Visiting professor, Institute of Design, Chicago 1965.
- Designed the Hotel Richmond restaurant, 1965.
- Remodeled the Wilhelm Hansen Musikforlag store on Gothersgade, 1966.
- »Two Centuries of Danish Design« exhibition, Victoria & Albert Museum, London, 1968.
- »A Century of Danish Design« exhibition, Kelvingrove Museum, Glasgow, and Whitworth Art Gallery, Manchester, 1968.
- Exhibition of arts and crafts, Brussels, 1969.
- Retrospective exhibition of his own work, Charlottenborg Autumn Exhibition, 1970.
- Received a life-long pension from the State Budget, 1971.
- Exhibition of his own work, Cantu, Italy, 1973.
- Made an Honorary Royal Designer for Industry, London, 1978.
- Retrospective exhibition of furniture and other work, Museum af Decorativen Art, Copenhagen, 1982.
- Knight of the Order of the Dannebrog, 1984.
- Died, May 17, 1989.



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