CATALOGUE



REPUBLIC OF Fritz Hansen®





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The name Republic of Fritz Hansen™ encapsulates the entire 137-year history of the company. From the founder, visionary cabinet maker Fritz Hansen, to the architects and designers, creators of furniture, prized and coveted the world over. The history is all about being open to new currents, about thinking big and outside the box, about development and renewal in line with one's own principles and origins.

of his own, with his own furniture programme. In 1898, a sawmill is established north of Copenhagen, in Lillerød. Fritz Hansen is already well known for quality, as has been a matter of course ever since. In 1899, Fritz Hansen hands the business over to his son, Christian E. Hansen. Amongst other prestigious contracts, he wins orders for the Danish Parliament at Christiansborg Castle and for Copenhagen Town Hall, where the outcome of the first recorded collaboration with an architect, Martin Nyrop, is the Townhall chair.

Christian E. Hansen is just as forward-looking as his father, and the company develops into an industrial manufacturer, inspired by the budding functionalism of the period introducing new materials new

During the 1930s, the furniture maker begins to work with the most highly regarded and forward-looking architects of the time. <u>Kaare Klint</u> and the Church chair represent the first important collaboration. Thanks to the progressive architect <u>Hans J. Wegner</u>, the world welcomes in 1944 the <u>China Chair</u>™, a sculptural celebration of wood and the craft of furniture making of the heighest order.

Collaboration with <u>Arne Jacobsen</u> begins in 1934, but his star does not rise until 1952, when he discovers the wonders of lamination, a

commissioned by <u>Novo Nordisk</u> for their canteen. The <u>Ant</u> subsequently gives rise to a range of pressure moulded veneer chairs, of which <u>Series 7</u>th with four legs and armrests achieves higher sales than any other chair in the someony's higher

Series 7[™] with tour legs and armrests achieves higher sales than any other chair in the company's history.

Arne Jacobsen goes on to design the Egg™ chair and the Swan™ chair for his own modernist masterpiece, the Royal Hotel in the centre of Copenhagen. Today, these items of furniture are internationally recognised as style icons, the result of challenging, inspirational collaboration between Fritz Hansen's most talented cabinet makers and Arne Jacobsen. Later, the Oxford™ chair becomes part of the overall design for St. Catherine's College. This chair represents the quintessential Fritz Hansen design, radiating originality, simplicity and lightness presented with sculptural impact.

In 1951, Poul Kjærholm becomes an indispensable part of Fritz Hansen's history and distinguishing features, but he leaves the

a democratic table with no ends.

Throughout the 1980s and 90s, Fritz Hansen demonstrates the company's international orientation through cooperation with leading international authorities on design such as German Burkhardt Vogtherr and Italian Vico Magistretti.

At Fritz Hansen, the concept Danish Design has taken on a broader, almost international significance. This means that designers of different



Production of the Ant™, 1964



Production of Series 7[™], 1963

nationalities, but with the same attitudes to design, are creating furniture in the name of <u>Fritz Hansen</u>.

The Republic of Fritz Hansen is established to celebrate this. The Republic is founded on a design philosophy that knows no geographic frontiers, a philosophy distilled from the design heritage of Fritz Hansen and the company's treasure chest of experience and competence. The design philosophy dictates that all design in the Republic of Fritz Hansen must be relevant in time, pure, original and sculptural. Today, the design philosophy is interpreted by young, talented and already successful Danish designers and internationally acknowledged stars.

In 2002, <u>Kasper Salto</u> scores a bull's eye with <u>ICE™</u>. Uncompromising, autodidact <u>Morten Voss</u> follows up with <u>Attitude™</u>: clean, soft lines, with a touch of cool irony. The Italian total designer <u>Piero Lissoni</u> has a rich, nuanced inspiration palette. He makes furniture not just for the sake of its function, but rather with the whole person in mind, as demonstrated, for instance, in the <u>Lissoni Lounge Collection</u>. The German designer duo <u>Jehs+Laub</u> are inspired by the human body and nature's ability to design itself. Their style is futuristic with a homely feel, as illustrated in the <u>Space™</u> chair.

Throughout its entire history, furniture from the Republic of Fritz Hansen has been designed by top class architects and designers and is a natural choice in furnishing buildings created by leading architects worldwide at any time. Today, furniture from the Republic of Fritz Hansen is a natural part of the image of international companies and the identity of modern city dwellers wishing to express their individuality and making a unique statement. This is the point the story has reached today. It is just as unique as the furniture that is part of it. It started with a visionary cabinet maker from the provinces. Today, the design philosophy inspires leading architects and designers all over the world. And world-wide, in businesses and private homes, the story goes on.

The American, <u>Todd Bracher</u>, takes the Scandinavian design tradition as his reference point and with this in mind has created the table, <u>T-No.1</u>™ as a perfect match to the <u>Oxford</u> chair. The Japanese designer, <u>Hiromichi Konno</u>, is strongly influenced by natures own constructions and has used this to create his beautiful chair - a unique single standing flower by the name of <u>RIN</u>™. Danish designer, <u>Cecilie Manz</u>, always aims to create design objects that are distilled to a minimum and the table, Essay™, is a perfect example of this.

Navnet Republic of Fritz Hansen™ udtrykker hele virksomhedens 137 års historie. Lige fra grundlæggeren, den visionære møbelsnedker Fritz Hansen, til de arkitekter og designerne, der står bag de møbler, der i dag er skattet og eftertragtet af folk over hele verden. Historien handler om at være åben for tidens nye strømninger, tænke stort og internationalt og om at udvikle sig og forny sig i tråd med det, man står for og kommer fra.

og grundlægger sit første snedkeri i små lejede lokaler.

1885 bliver et skelsættende år. Fritz Hansen får selvstændig møbelproduktion og eget møbelprogram. I 1898 bliver et savværk etableret i Lillerød nord for København. Fritz Hansen er allerede kendt for den høje kvalitet, som har været en selvfølge lige siden. I 1899 overdrager Fritz Hansen firmaet til sønnen Christian E. Hansen. Han lander bl.a. ordrer for Christiansborg og Københavns Rådhus, hvor det første registrerede samarbejde med en arkitekt, Martin Nyrop, udmønter sig i Rådhusstolen.

Christian E. Hansen var ligeså fremsynet som sin far, og virksomheden udvikler sig til industriel producent inspireret af datidens spirende funktionalisme, der introducerer nye materialer, produktionsteknologier og et helt nyt formsprog. Takket være ham bliver Fritz Hansen i løbet af få år i 1920'erne i stand til at dampbøje bøgetræ ligeså godt som verdens førende firma på området. Dampbøjet træ giver mulighed for at producere lette og stærke møbler.

først en stjerne i 1952, da han får øjnene op for den lamineringsteknik, som <u>Søren Hansen</u> har forfinet til perfektion. Årsagen er <u>Myre</u>™ stolen. Den trebenede og formspændte stabelstol bliver tegnet på bestilling til <u>Novo Nordisks</u> kantine. <u>Myre</u> stolen bliver siden til en serie af formpressede finérstole, hvor <u>7'eren</u>™ der har fire ben bliver den mest sælgende stol i virksomhedens historie. Siden designer <u>Arne Jacobsen</u> <u>Ægget</u>™ og <u>Svanen</u>™ til sit eget modernistiske mesterværk, <u>Royal Hotel</u>

Senere kommer Oxford™ stolen til som del af et totaldesign til St. Catherines College. Stolen er indbegrebet af design fra Fritz Hansen og udstråler originalitet, enkelhed, lethed samt skulpturelle kvaliteter.

I 1951 bliver Poul Kjærholm en uundværlig del af Fritz Hansens historie og særkende, men forlader virksomheden på grund af uenigheder om prioriteringen af hans og Arne Jacobsens projekter.

Poul Kjærholms møbler udfordrer traditionel dansk møbelarkitektur og sætter nye standarder for skandinavisk møbeldesign. Kjærholms møbler er minimalisme med en industriel dimension, der udstråler en diskret eksklusivitet. Derfor bliver hans møbler i 1982 igen en selvfølgelig del af sortimentet, da Fritz Hansen igen får mulighed for producere hans møbler. Den verdensberømte arkitekt Henning Larsen bliver i 1965 en del af historien ligesom dansk designs enfant terrible Verner Panton går i spidsen for avantgarden og provokerer og inspirerer i Fritz Hansens tjeneste. I 1968 skaber Piet Hein og svenskeren Bruno Mathsson Superelipse™ bordet – det demokratiske bord uden ender.

der er uddestileret af <u>Fritz Hansens</u> designhistorie, enorme erfaringer og massive kompetencer. Designfilosofien foreskriver, at alt design i <u>Republic of Fritz Hansen</u> skal være tidløst og relevant i tiden, enkelt, originalt og skulpturelt.

I dag fortolkes designfilosofien af unge talentfulde og allerede succesfulde danske designere og internationale stjerner. <u>Kasper Salto</u>



SAS Royal Hotel lounge, 1960



Dronningensgade 3, 1920's

rammer i 2002 plet med <u>Ice</u>™. Autodidakte og kompromisløse <u>Morten Voss</u> følger op med <u>Attitude</u>™, der er præget af rene og bløde linjer og et anstrøg af cool ironi. Den italienske totaldesigner <u>Piero Lissonis</u> inspirationspalette er rig og nuanceret, og han skaber ikke kun møbler for funktionens skyld, men med hele mennesket for øje, som fx <u>Lissoni Lounge Collection</u>. Det tyske designpar <u>Jehs+Laub</u> er inspireret af menneskets krop og naturens evne til at designe sig selv. Stilen er futuristisk med en hjemlig fornemmelse, hvilket stolen <u>Space</u>™ udstråler

Lounge Collection. Det tyske designpar Jehs+Laub er inspireret af menneskets krop og naturens evne til at designe sig selv. Stilen er futuristisk med en hjemlig fornemmelse, hvilket stolen Space™ udstråler.

Amerikanske, Todd Bracher, tager i sit arbejde udgangspunkt i den skandinaviske designtradition og har med det i tankerne skabt bordet, T-No.1™, det perfekte match til Oxford stolen. Den japanske designer, Hiromichi Konno, er inspireret af naturens egne konstruktioner. Således har han skabt en helt unik stol, en enkeltstående blomst med navnet RIN™. Den danske designer, Cecilie Manz, stræber efter at skabe designobjekter, der fokuserer på det absolut nødvendige. Essay™ bordet er et perfekt eksempel på dette

Møbler fra Republic of Fritz Hansen har gennem hele historien været designet af store arkitekter og designere og været en selvfølgelig del af indretningen af den til enhver tid førende arkitektur rundt omkring i verden. I dag er møbler fra Republic of Fritz Hansen en naturlig del af internationale virksomheders image og moderne storbymenneskers identitet. Det handler om at udtrykke sin individualitet og komme med et unikt statement. Det er hvor historien er kommet til i dag. Historien er ligeså unik som de møbler, der er en del af den. Det startede med en visionær snedkermester fra provinsen. I dag inspirerer designfilosofien de førende arkitekter og designere fra hele verden. Og historien fortsætter rundt i verden i virksomheder og private hjem.

Der Name Republic of Fritz Hansen™ beinhaltet die gesamte 137-jährige Geschichte des Unternehmens. Angefangen vom Gründer, dem visionären Möbeltischler Fritz Hansen, bis zu den Architekten und Designern, den Schöpfern der Möbel, die heute in der ganzen Welt beliebt und gefragt sind. Diese Geschichte handelt davon, neuen Zeitströmungen zu folgen, in internationalen, kühnen Bahnen zu denken, sich weiterzuentwickeln und zu erneuern, ohne dabei Traditionen und Erbe zu vergessen.

Die Geschichte beginnt 1872. Der Tischlermeister Fritz Hansen reist mit

Kopenhagen, erwirbt einen Gewerbeschein und gründet seine erste Tischlerei in engen Mieträumen.

1885 ist ein entscheidendes Jahr. Fritz Hansen wird selbstständiger Möbelproduzent und stellt sein eigenes Möbelsortiment zusammen.

1898 nimmt ein Sägewerk nördlich von Kopenhagen die Produktion auf. Fritz Hansen ist bereits für hohe Qualität bekannt, die seitdem als Selbstverständlichkeit gilt. 1899 überläßt Fritz Hansen seinem Sohn Christian E. Hansen die Firma. Er zieht u.a. Aufträge für den Parlamentssitz, Schloss Christiansborg, und das Kopenhagener Rathaus an Land, wobei die erste bekannte Zusammenarbeit mit einem Architekten, Martin Nyrop, mit dem sogenannten Rathausstuhl Früchte trägt.

Christian E. Hansen ist genauso zukunftsorientiert wie sein Vater.

Das Unternehmen geht zur industriellen Herstellung über, angeregt von dem sich entfaltenden Funktionalismus, der neue Materialien, Produktionstechnologien und eine ganz neue Formensprache einführt. Ihm ist

1932 werden <u>Søren</u> und <u>Fritz Hansen, Fritz Hansens Enkelkinder, zu</u> Mitdirektoren ernannt. Während langer Auslandsaufenthalte haben sie die ersten Stahlmöbel in Dänemark. Diese Möbel finden Anerkennung

die ersten Stahlmöbel in Dänemark. Diese Mobel tinden Anerkennung in New York, aber nicht in Dänemark.

In den 30er Jahren beginnt der Möbelhersteller mit den damals bekanntesten und weitsichtigsten Architekten zusammenzuarbeiten.

<u>Kaare Klint</u> und der Kirchenstuhl markieren die erste wichtige Kooperation.

Dem progressiven Architekten <u>Hans J. Wegner</u> hat die Welt 1944 den <u>China Stuhl™</u> zu verdanken, der eine skulpturale Huldigung von Holz und Handwerk erster Güte darstellt.

Die Zusammenarbeit mit <u>Arne Jacobsen</u> beginnt bereits 1934, sein Stern erstrahlt allerdings erst 1952, als er die Möglichkeiten erkennt, die





Production of Series 7[™], 2007

Möbel aus der Republic of Fritz Hansen werden traditionell von großen Architekten und Designern geschaffen und sind selbstverständlich zu ihrer Zeit Bestandteil der führenden Architektur in der Welt. Heute sind Möbel der Republic of Fritz Hansen eine natürliche Facette des Images internationaler Unternehmen und der Identität moderner Großstadtmenschen. Es gilt seine Individualität auszudrücken und ein unverwechselbares Statement abzugeben. Das ist das vorläufig letzte Blatt der Geschichte. Die Geschichte ist genauso einmalig wie die Möbel, die die Geschichte ausmachen. Sie begann mit einem visionären Tischlermeister aus der Provinz. Heute regt die Designphilosophie die führenden Architekten und Designer der ganzen Welt an. An dieser Geschichte wird überall in der Welt, in Unternehmen und im Privatbereich, weitergeschrieben.

bietet. Die <u>Ameise</u>™ steht am Anfang. Der dreibeinige, formgespannte Stapelstuhl wird auf Bestellung für die Kantine von <u>Novo Nordisk</u>

Stapelstuhl wird auf Bestellung für die Kantine von Novo Nordisk entworfen. Die Ameise wird später zu einer Serie formgepresster Furnierstühle, deren Siebener™ mit vier Beinen und Armlehnen der meistverkaufte Stuhl in der Geschichte des Unternehmens wird.

Später entwirft Arne Jacobsen das Ei™ und den Schwan™ für sein eigenes modernistisches Meisterwerk, das Royal Hotel im Herzen Kopenhagens. Die Möbel sind heute internationale und zeitlose Stillikonen und Ergebnis einer fruchtbaren und anregenden Kooperat zwischen Fritz Hansens fähigsten Möbeltischlern und Arne Jacobsen. Später kommt der Oxford™-Stuhl als Teil des Gesamtdesigns für das St. Catherines College hinzu. Der Stuhl ist Inbegriff des Designs von Fritz Hansen und verkörzert Originalität Einfachheit und Leichtickeit <u>Fritz Hansen</u> und verkörpert Originalität, Einfachheit und Leichtigkeit sowie skulpturale Qualitäten.

und inspiriert. 1968 schaffen <u>Piet Hein</u> und der Schwede <u>Bruno Mathsson</u> den <u>Superellipsen</u>™-Tisch – den demokratischen Tisch ohne Enden.

In den 80er und 90er Jahren unterstreicht <u>Fritz Hansen</u> die internationale Ausrichtung des Unternehmens durch Kooperation mit internationalen Designkapazitäten wie <u>Burghardt Vogtherr</u> und <u>Vico Magistretti</u>.

von <u>Fritz Hansen</u> kreieren.

Um dies zu signalisieren, wird <u>Republic of Fritz Hansen</u> gegründet.

Die Republik beruht auf einer Designphilosophie ohne geografische
Grenzen, die sich herauskristallisiert hat aus der Designgeschichte, de
enormen Erfahrungen und den hervorragenden Kompetenzen <u>Fritz</u>.

<u>Hansens</u>. Die Designphilosophie schreibt vor, dass Design der <u>Republic</u>
of <u>Fritz Hansen</u> zeitlos und zeitlich relevant, einfach, original und
skulptural zu sein hat.

skulptural zu sein nat.

Heute wird die Designphilosophie von jungen talentierten und bereits erfolgreichen dänischen Designern und internationalen Stars umgesetzt. <u>Kasper Salto</u> trifft 2002 mit <u>Ice™</u> ins Schwarze. Der autodidaktische und kompromisslose <u>Morten Voss</u> schließt sich mit

und deren eigenen Konstruktionen inspiriert. Somit hat er einer ganz einzigartigen Stuhl geschaffen - eine einzelne Blume namens <u>RIN</u>™. Die dänische Designerin, <u>Cecilie Manz</u>, ist in ihrer Arbeit stets darauf bedacht, Designobjekte zu entwerfen, die sowohl schlicht als auch anwendbar sind. Hierfür ist der <u>Essay</u>™ Tisch ein perfektes Beispiel.

創業から137年。フリッツ・ハンセン社のこれまでの歴史を象徴的に 表すのが「Republic of Fritz Hansen」という私達のブランドコンセプ トです。若い家具職人がたった一人で始めた小さな工房が、デザイ ナーや建築家をはじめとしたデザインコミュニティの中で確固たる地 位を築くまでの軌跡。その歩みには、既成概念に捉われず、物事の 本質と原点を見失うことなく物づくりに取り組み、そのコレクション に常に新しい息吹を吹き込んできたフリッツ・ハンセン社の姿勢が 表れています。

ナクスコフを離れ、首都コペンハーゲンに間借りした建物で、家具の部材を製 造する会<u>社を興しました</u>

部材メーカーとして創業後、1885年にオリジナル家具の製作を開始し、 引き継がれ、この頃にはクリスチャンボー城のデンマーク国会議事堂をはじめ、 ンハーゲン市庁舎に納められたタウンホールチェアは、建築家マーティン・ニー

1932年、創業者の孫にあたるソーレン・ハンセンとポール・フリッツ・ハン 1732年、別来省の派にのたる。 レが共同ディレクターに就任。長年の海外生活で国際的な視野を培った は、彼らの父親とともにデンマーク初のスチール製家具を1931年に発表し た。この家具は当時話題を集めていたミース・ファン・デル・ローエらの に触発されたもので、ニューヨークにおいては賞賛を得た一方、デンマー

は発されたもので、ニューヨークにおいては賞賛を得た一方、デンマークはど評価されませんでした。
30年代には、当時最も注目されていた先進的なデザイナーと共に家具製開始。コーア・クリントとのコラボレーションによる教会用のチャーチチェその初期の重要な作品といえます。その後、1944年には、進歩的な建

______ 1934年にはアルネ・ヤコブセンとの協力関係も始まっていました。しかしな がら、直ちにヒット作が登場したわけではありません。ソーレン・ハンセンによっ 脚でスタッキングが可能な成形合板による the Ant™ (アリンコチェア)を開発 したのは1952年のことでした。ノボノルディスク社の社員食堂の椅子として採

術とアルネ・ヤコブセンとの協力の集大成として国際的にも認知されるように なる the Egg™ (エッグチェア) や the Swan™ (スワンチェア) は、彼が遺した作 品の中でも傑作と言われるコベンハーゲンのSASロイヤルホテルのためにデザ インされた Oxford™ (オックスフォードチェア) は、建物全体のデザインにおい ても重要な一部分を構成していると言われ、建築家アルネ・ヤコブセンのこだ る彫刻的なフォルムを持つこの椅子は、フリッツ・ハンセン社のデザインの本 質を体現しているとも言えます。

他にもいます。1965年には世界的に著名な建築家へニング・ラーセンもア 他にもいます。1963年には世界的に者名な建築家ペーング・ブーセンもアバンギャルドの先駆者となったデンマークデザイン界の前衛的なデザイナーであるヴァーナー・パントンに触発され、デザイン界へと参入しました。そして1968年にはピート・ハインとスウェーデン人のブルーノ・マテソンによるSuperellipse™(スーパー楕円)テーブルが発表されました。
1980年代から90年代を通じて、フリッツ・ハンセン社は、ブルクハート・フォクテールやヴィコ・マジストレッティといった世界的に権威あるデザイナーらとの連携に積極的に取り組み、家具メーカーとしての国際的な地位を確立

フリッツ・ハンセンにおける"デンマークデザイン"という言葉の示す概念は ______ く、また国際性にも富むものです。これは、フリッツ・<u>ハンセンという名</u> 具の創作に当たることを意味するものです

「Republic of Fritz Hansen」は、このような考えのもとで生まれたコンセプト です。創業者フリッツ・ハンセンの遺したものとメーカーとしての経験と技術 の蓄積に根ざした、国境を越えたデザイン哲学の上に成り立つデザインコンセ



Chr. E. Hansen with King Christian X



Ax chair packaging, 1950

フリッツ・ハンセン社の歴史は「Republic of Fritz Hansen」のアイテムが、一流とされる建築家やデザイナーによるものであり、いつの時代においても美しいインテリアに欠かせないものとして認められてきたことを物語っています。 そして現在、個性と独自性を表現したいと願う国際的な企業や、都市に生活する人々のアイデンティティの一部として、「Republic of Fritz Hansen」から送り出される家具は定着しつつあります。

「Republic of Fritz Hansen」が創り出す家具同様、一人の先見の明のある家具職人から始まったフリッツ・ハンセン社の歴史は実にユニークなものであり、このデザイン哲学は、現在も時代をリードする建築家やデザイナーらの創作意欲をかきたてています。そしてこの歴史は、世界各地の様々なシーンを舞台に、未来へと続いていくことでしょう。

学んだモーテン・ヴォスが発表した柔らかなラインの Attitude™ (アティテュードなど、次々と作品が生まれています。繊細かつ豊かな感覚を持つイタリア人デザイナー、ピエロ・リッソーニの作品には、機能のためだけの家具ではなく、人物を念頭においてデザインしていると言う彼のデザイン哲学がはっきりと表れています。また、人間の身体と自然の可能性に着想を得てデザインしていると言うドイツのデザインデュオ、イェス+ラウブの作品からは、未来的でありながらも人間のながったが感じられます。

アメリカ人デザイナーであるトッド・ブレイチャーの作品には、スカンジナビアンデザインの伝統が織り込まれています。彼は伝統とデザインとを結合させ、オックスフォードチェアなどにぴったり合うT-No.1™(ティーナンバーワンテーブル)を創り出しました。

日本人デザイナー、紺野弘通は自然界の植物などがつくりだすフォルムや構造に強い影響を受けたと言います。その影響は彼のRINTM(リンチェア)という作品にも表れています。常に洗練されたミニマリスティックなデザインを追求するデザイナーとして、デンマーク人のセシリエ・マンズがいます。彼女のテーブル、EssayTM(エッセイ)はミニマリズムを表す完璧な例と言えます。





Production of the Ant™, 2007





The Swan™ in Panorama lounge Royal Hotel, 1960



Saw mill



Exporting to Hermann Miller



CHAIRS





ANT

ARNE JACOBSEN 1952

The Ant™, lacquer

Initially, Arne Jacobsen designed the Ant™ for the canteen at Novo Nordic, an international Danish healthcare company. Today, the Ant is one of the prominent icons of the collection. Originally, the Ant was, however, close to ending up as just another prototype, because Fritz Hansen wasn't convinced of the chair's potential. The chair survived the initial scepticism, when Arne Jacobsen guaranteed to buy all chairs produced, if no one else would. Despite its minimalist form and svelte shape, the Ant is an extremely comfortable chair. The Ant is a stackable wooden chair on a chrome or satin chrome base with three or four legs. The chair is available in three different heights and in several colours and finishes.



The Ant™, painted beech



SERIES 7[™]

ARNE JACOBSEN 1955

The Series 7[™] designed by Arne Jacobsen is by far the most sold chair in the history of Fritz Hansen and perhaps also in furniture history. The pressure moulded veneer chair is a further development of the classic Ant™ chair. The four-legged stackable chair can be seen as the culmination of the use of the lamination technique. A technique refined to perfection during the Twenties and Thirties by Søren C. Hansen, the grandson of the founder, Fritz Hansen. The visionary Arne Jacobsen exploited the possibilities of lamination to perfection resulting in the iconic shape of the chair. Series 7 represents the chair in the Fritz Hansen collection with the widest range of applications. It is lightweight and stackable and offers options such as armrests, castors and barstools. Choose from an extensive palette of colours and finishes, fabric or leather upholstery or wood qualities. Series 7 is available with a chrome or a satin chromed base in three different heights.











Series 7[™], front upholstered



GRAND PRIX CHAIR™

ARNE JACOBSEN 1957

Grand Prix Chair™, lacquerd coloured ash Table Series, linoleum The Grand Prix design, by Arne Jacobsen was introduced by Fritz Hansen at the Designers' Spring Exhibition at the Danish Museum of Art & Design in Coapenhagen, in 1957. Later that year, the chair was displayed at the Triennale in Milan where it received the Grand Prix – the finest distinction of the exhibition. After which the chair has always been called the Grand Prix ChairTM. Originally, the Grand Prix Chair was introduced with a wooden and steel base. Today, the chair is available with a chromed or satin chromed base and is an ideal chair with a wide range of applications. It is lightweight and stackable and is available in an extensive palette of colours, wood types and with fabric or leather upholstery. The chair is available in three different heights.





$\mathsf{OXFORD}^{\scriptscriptstyle\mathsf{TM}}$

ARNE JACOBSEN 1965

Oxford™, medium height, leather T-No.1™, walnut veneer, chrome base

The original version of the Oxford™ chair was designed for the professors at St. Catherine's College in Oxford, in 1963. When the Dean of St. Catherine's College chose Arne Jacobsen to build an extension for the college, he was also commissioned to design the surrounding landscape and a furniture series for the college. The chair's extra tall back served as a symbol of prestige and created a space of its own. The "professor's chair" later evolved into the Oxford series. In spite of initial protests and uproar over the commission of a foreign modernist, Arne Jacobsen received an honorary doctorate from Oxford, upon completion of the project. This groundbreaking example of total design is, today, considered Arne Jacobsen's most outstanding work. The Oxford chair has been revitalized and now looks like the original tall, wooden chair. The chair is available with a tall, medium and low back and in a lounge model. It comes in a wide range of fabric and leather upholstery, with or without arms, with or without castors or glides.



LILY

ARNE JACOBSEN 1970 REVITALIZED IN 2007

Arne Jacobsen's chair model 3208 was originally designed for the Danish Central Bank. It is most often referred to as the LilyTM and was first introduced at the Danish furniture fair in 1970. The chair is made from laminated sliced veneer and is the result of an extremely complicated moulding process that ensures the perfect curves and the best comfort. The Lily from 2007 is slightly larger than the original and comes in red, black or white lacquer or upholstered in fabric or leather. The base is in chromed steel.







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Lily™, upholstered T-No.1™, walnut veneer, crome base







PK9[™]

POUL KJÆRHOLM 1960

PK9[™], leather PK54[™], granite, satin brushed stainless steel The PK9TM is also known as the "Tulip chair" due to its unique shape. The shape characterized by the three pieces of satin-brushed stainless steel that act as a column, a set of legs and carriers of the leather seating element. The story of the design is about Poul Kjærholm's uncompromising quest for the perfect shape. The inspiration for the shape of the shell comes from the imprint of his wife's, Hanne Kjærholm, behind in the sand on the beach. Later, during the design process, Hanne Kjærholm sat in boxes of clay to find the most optimal and comfortable solution. PK9 matches the PK54TM table perfectly. The PK9 chair is fully upholstered in a limited selection of leather, the base is made of satin brushed stainless steel.



PK8TM

POUL KJÆRHOLM 1978 IN PRODUCTION 2007

For many years, The PK8TM existed only as a prototype in the home of Hanne Kjærholm, the wife of Poul Kjærholm. The PK8 was put into production in close collaboration with Hanne Kjærholm and introduced to the public in connection with the 2007 exhibition about Poul Kjærholm, "The furniture architect", at Louisiana Museum of Modern Art, north of Copenhagen.

The special form of the chair, with its composition of sinuous curves resembles Kjærholm's cantilevered chair from 1953, but the three legs, which shape compliments the seating element, give the chair an outstanding expression of its own. The chair is well suited as a dining chair together with the PK58 table. The chair has an anodised satin-brushed aluminium base, combined with a PC/ABS plastic shell in four different colour combinations, white, red, black and grey.

PK8[™], plastic shell PK58[™], polyester composite, aluminium base





CHINA CHAIR™

HANS J. WEGNER 1944

The China Chair™ was designed by Hans J. Wegner, in 1944 and it stands out as the only remaining solid wood chair in the Fritz Hansen collection. Wegner found inspiration for this timeless classic in Chinese chairs from the 17th and 18th Centuries. The China Chair epitomizes his lifelong quest to understand the nature of wood and explore its possibilities. In Wegner's modern interpretation of ancient Chinese chairs, he unfolds his talent as a wood craftsman along with his flair for expressive and sculptural functionalism. The China Chair comes in cherry wood or black coloured ash with a leather seat cushion.

China Chair™, coloured ash T-No.1™, glass, chrome base







ICETM

KASPER SALTO 2002

ICE™, plastic

The IceTM chair, designed by Kasper Salto, marks a milestone in the history of Fritz Hansen: Ice is the first chair from the hand of Fritz Hansen that is equally suited for both indoor and outdoor use. The chair with its rib-like back incorporates the virtues of classic chairs of the past while the choice of materials points to the future. The base is natural anodised aluminum and the seat and backrest are made of plastic, a both sturdy and sustainable choice. The result is a lightweight, highly comfortable and hardwearing chair. The Ice series also comprises the Ice table with matching design language.

The chair comes in two heights (chair and barstool) with or without arms in a variety of colours. It is available with or without seat upholstery in a limited selection of fabric and leather.





RIN^{TM}

HIROMICHI KONNO 2008

RINTM is a multifunctional chair created by the Japanese designer Hiromichi Konno. It is designed to be in perfect harmony with Japanese and Danish design traditions. The original idea for the RIN chair came from Konno's fascination with nature and the curiosity surrounding the form of a bird's nest. He was spurred on by the immediate paradox of how something so practical and functional could be so beautiful. He also compares the appearance to another one of nature's wonders: a single standing flower and the confidence and beauty it exuberates. The chair is available in six colours or with two types of upholstery in a wide range of fabrics and leather. The star base, in two heights, is made in polished or powder coated aluminium to match the shell.

RIN™, plastic, fabric seat









RIN™, plastic, leather and fabric seat Table Series, linoleum Table Series, laminate RIN™, plastic







LOUNGE



3300th

ARNE JACOBSEN 1956

The 3300TM series was created for the SAS Terminal at the Royal Hotel in Copenhagen, one of Arne Jacobsen's architectural masterpieces. The 3300 series exudes Jacobsen's unfailing sense of line and proportion and his ability to design everlasting classics. Arne Jacobsen got the inspiration for the 3300 series from a sofa, which he had designed especially for his own home in the 1940s. The 3300 series forms an elegant contrast to the organic shapes of the EggTM and SwanTM chairs, also designed for the Royal Hotel. The 3300 series consists of an easy chair as well as a two and three seater sofa. It is available in various types of leather and fabric upholstery and a chromed base.

Series 3300™, fabric Swan™, fabric Coffee Table Series, beech









EGG^{TM}

ARNE JACOBSEN 1958

Arne Jacobsen designed the EggTM for the lobby and reception areas in the Royal Hotel, in Copenhagen. The commission to design every element of the hotel building as well as the furniture was Jacobsen's grand opportunity to put his theories of integrated design and architecture into practice. The Egg is one of the triumphs of Jacobsen's total design - a sculptural contrast to the building's almost exclusively vertical and horizontal surfaces. The Egg sprang from a new technique, which Jacobsen was the first to use; a strong foam inner shell underneath the upholstery. Like a sculptor, Jacobsen strove to find the shell's perfect shape in clay at home in his own garage. Because of the unique shape, the Egg guarantees a bit of privacy in otherwise public spaces with or without the footstool. The Egg is available in a wide variety of fabric upholstery as well as leather, always combined with a star base in satin polished aluminium.







The Egg™, leather





$SWAN^{\text{\tiny TM}}$

ARNE JACOBSEN 1958

Arne Jacobsen designed The Swan™ as well as the Egg™ for the lobby and lounge areas at the Royal Hotel in Copenhagen, in 1958. The commission to design every element of the hotel building as well as the furniture was Jacobsen's grand opportunity to put his theories of integrated design and architecture into practice. In 1958 the Swan was a technologically innovative chair: No straight lines - only curves. A moulded shell of synthetic material on an aluminium star swivel base, with a layer of cold foam covering the shell upholstered in fabric or leather. These two original designer chairs originated in Jacobsen's own garage in his home in Klampenborg, north of Copenhagen and have been in production at Fritz Hansen ever since. It is available in several leather types and fabric upholstery. The base is always star shaped in satin polished aluminum.









OXFORD™ LOUNGE

ARNE JACOBSEN 1965 REVITALIZED IN 2005

Oxford™ Lounge, fabric

The Oxford™ Lounge chair was introduced in 2005 as part of the exclusive Oxford series designed by Arne Jacobsen. The original version of the Oxford chair was designed in 1963 for the professors at St. Catherine's College in Oxford. The chair's extra tall back served as a symbol of prestige and created a space of its own. The "professor's chair" later evolved into the iconic Oxford series. When the Dean of St. Catherine's College chose Arne Jacobsen to build an extension for the college, he was also commissioned to design the surrounding landscape and a furniture series for the college. This groundbreaking example of total design is, today, considered Arne Jacobsen's most outstanding work. The slim and elegant lounge chair with reclining, high, medium or low back comes in a wide range of fabric and leather upholstery.



PK25[™]

POUL KJÆRHOLM 1951

The PK25TM was designed by Poul Kjærholm in 1951, for his final graduation project at the School of Applied Arts in Copenhagen. The PK25, also known as the "Element" Chair, is a fine example of the young Kjærholm's eagerness to work with common, industrial materials. Kjærholm was determined to reduce the chair to a single piece of each material, resulting in the overarching hallmark of the chair: The continuous and rather complex steel frame that is bent in a single piece without joints and connections. The PK25 is available in natural or black flag halyard combined with a matt chromed spring steel base.









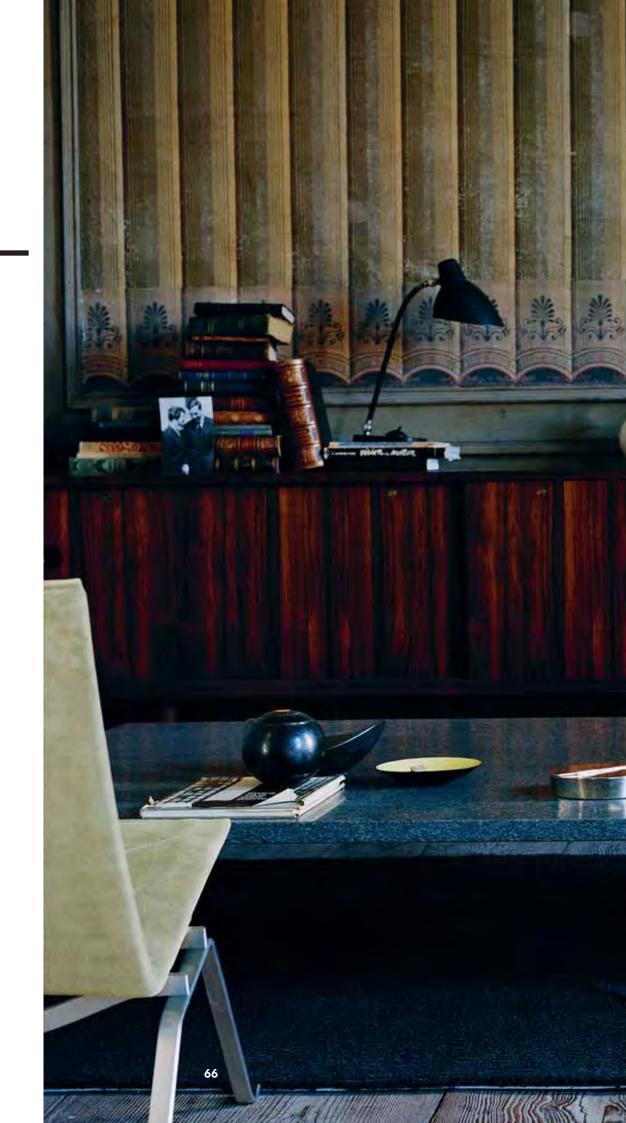
PK22[™]

POUL KJÆRHOLM 1956

PK22[™], leather PK61[™], granite The discrete and elegant lounge chair PK22TM epitomizes the work of Poul Kjærholm and his search for the ideal type-form and industrial dimension, which was always present in his work. The profile of the steel frame structure originates from his graduation project, the "Element" Chair (PK25TM), from the School of Applied Arts in Copenhagen.

The PK22 was an immediate commercial and critical success. In 1957, the chair was awarded the Grand Prix at the Milan Triennale, the world's premier design fair. The prize catapulted Kjærholm's career and immediately he became a name on the international scene and has enjoyed this position ever since. The PK22 is available in wicker, suede or leather with a base in satin brushed stainless steel.





PK22[™], suede PK61A[™], granite



PK80™

POUL KJÆRHOLM 1957

In an ongoing attempt to unite the sublime with the absolutely necessary, Poul Kjærholm designed the PK80™ daybed. The result is one of Kjærholm's most sophisticated and iconic designs with a striking beauty. The daybed is a clear illustration of Poul Kjærholm's method of refining historical models and distilling them down to the essence and demonstrating his superior ability to balance construction and choice of materials. The inspiration for the daybed came from Bauhaus, which in turn, were inspired by ancient Roman couches. PK80 is upholstered in leather and supported by a satin-brushed stainless steel frame. The purchase of the PK80 for the galleries of the Museum of Modern Art in New York, in 2004, recognises the daybed's natural place in furniture history.

PK80™, leather











PK80™, leather

PK31™

POUL KJÆRHOLM 1958

The PK31TM chair and sofa series is a prime example of Kjærholm's ability to create furniture that can be tailored to a room and still keep the identity of the single piece of furniture. The PK31 is, in other words, also a self-contained freestanding object and a realization of Kjærholm's quest to find an ideal form. This is confirmed by the chair, which defines a cube of 76 cm on a side, with the seat height at the midpoint. The PK31 series combines elegant luxury with comfort. It is available in leather, exclusively combined with a matt chromed spring steel base – as a one, two and three-seater sofa. Additional units can be added.









PK33™

POUL KJÆRHOLM 1959

PK33™, leather

The three-legged stool PK33TM epitomizes Poul Kjærholm's use of assembly techniques, his exploration of materials and his simplification of structure into a type-form. The stool draws on construction techniques from the PK71TM nesting tables and the PK80TM daybed, but still has its own strong, unique expression. The PK33 has a detachable leather cushion and matt chromed spring steel base.



PK91™

POUL KJÆRHOLM 1961

The PK91™ folding stool designed by Poul Kjærholm epitomizes his ongoing adaption of historical furniture categories into his oeuvre and arsenal of expressions. The source of inspiration for the PK91 is an ancient Egyptian folding stool that dates back to ca. 1500 BC. The designer's method of refining historical furniture types has again been put into play and the result is unmistakably a Kjærholm classic, with the stool's minimalistic and elegant expression. The PK91 is part of the permanent collection at the Röhsska Museum in Gothenburg, in Sweden. The folding stool is available with a leather or canvas seat and the base is in satin-brushed stainless steel.

PK91™, canvas PK91™, natural leather







PK24[™]

POUL KJÆRHOLM 1965

The PK24TM chaise longue chair, with its easy curves and organic shape, stands out as perhaps the most recognizable chair in Poul Kjærholm's work. Inspiration for this chair comes from the Rococo period and the French chaise longue – long chair – that featured the same curve and size. The chair is a prime and almost extreme example of Kjærholm's principle of designing with independent elements. Consequently, the chair has no physical connection between the main parts, which are instead kept together by gravity and the friction between the elements. Kjærholm also labelled the PK24 the "Hammock Chair" to stress that the chair functioned by suspending the body between two points. The base of the PK24 is in satin-brushed stainless steel, the seat is available in wicker and leather, both versions includes a leather headrest.

PK24™, leather







PK20[™]

POUL KJÆRHOLM 1968

PK20™, leather

The PK20™ is a comfortable and elegant lounge chair. PK20 rests on a flexible matt-chromed spring steel frame. The original idea was to use spare leather strips from the production of other leather furniture in order to optimize production. Due to the diversity of the leather strips, the idea was rejected and today, only the finest leather strips are used. The low back version of the PK20 is included in the permanent collection at the Victoria and Albert Museum in London. PK20 is available in wicker and leather. The leather version also includes a leather headrest.





ATTITUDE™

MORTEN VOSS 2006

Attitude™, fabric

The Attitude™ chair is designed by Morten Voss. Voss likes to challenge tradition and go his own way with a both cool and almost ironic approach to design. With Attitude, the result is an eye-catching chair with soft and organic lines that lives up to the chair's name and conveys a strong message.

The Attitude chair is available in a limited selection of fabrics and leather. The chair has a core of laminated wood and moulded foam. The base is in matt silk grey powder coated steel.







SPACETM

JEHS+LAUB 2007

SpaceTM is designed by the German design duo Jehs+Laub. The duo is inspired by the human body and nature's ability to design itself. Their ambition is always to make things that are straightforward and not too labored. The Space series is designed from the idea of the comfortable feeling of sitting in a hand. The lines of the design resemble the paths, the roads and the fields of a landscape.

The Space chair comes in white, black or grey with a variety of finishes. The chair is available with a wide range of fabrics and leather front upholstery. The shell is in a lacquered synthetic material. The base is made of lacquered steel matching the colour of the shell.





SOFAS





3300

ARNE JACOBSEN 1956

Series 3300™, fabric

The 3300TM series was created for the SAS Terminal at the Royal Hotel in Copenhagen, one of Arne Jacobsen's architectural masterpieces. The 3300 series exudes Jacobsen's unfailing sense of line and proportion and his ability to design everlasting classics. Arne Jacobsen got the inspiration for the 3300 series from a sofa, which he had designed especially for his own home in the 1940s. The 3300 series forms an elegant contrast to the organic shapes of the EggTM and SwanTM chairs, also designed for the Royal Hotel. The 3300 series consists of an easy chair as well as a two and three seater sofa. It is available in various types of leather and fabric upholstery and a chromed base.



SWAN SOFA™

ARNE JACOBSEN 1958

The Swan SofaTM was made as a special model for the furnishing of suites, lounges and the panoramic restaurant at the SAS hotel in 1958. The sofa was in production from 1964-1974 and was reintroduced in 2000. The characteristic 3-dimensional shape contains no straight lines but is based on curves like the EggTM and the SwanTM. It is available in a variety of fabric upholstery as well as exclusive leather types. The sofa rests on a shaker base in satin polished aluminium.

The Swan Sofa™, leather The Swan™, leather





PK31™

POUL KJÆRHOLM 1958

The PK31™ sofa series is a prime example of Kjærholm's ability to create furniture that can be tailored to a room and still keep the identity of the single piece of furniture. The PK31 is, in other words, also a self-contained freestanding object and a realization of Kjærholm's quest to find an ideal form. This is confirmed by the chair, which defines a cube of 76 cm on a side, with the seat height at the midpoint. The PK31 series combines elegant luxury with comfort. It is available in leather, exclusively combined with a matt chromed spring steel base – as a one, two and three seater sofa. Additional units can be added.











LISSONI SOFATM

PIERO LISSONI 2006

The Lissoni Sofa™ by the Italian designer Piero Lissoni is a sophisticated and contemporary sofa in an international design language. The clear horizontal and vertical lines that are very obvious in the contours of the base and comfortable cushions, characterize the sofa. The sofa is a prime example of Piero Lissoni′s design principle never to design for a specific function or purpose - but to design for human beings. You also sense his great admiration for the designs of Poul Kjærholm and Arne Jacobsen and their ability to be ahead of their time. The Lissoni Sofa comes fully upholstered in fabric or leather with upholstered armrests and the frame is in matt polished stainless steel.



ALPHABETTM

PIERO LISSONI 2008

AlphabetTM is a modular sofa concept designed by Pierro Lissoni. The design, inspired by toy Lego bricks, consists of modular elements that can be combined in an endless variety of combinations. The individual elements make it possible to create a personal expression obeying only one rule: If it feels right, it's spelt right. The Alphabet sofa is available in leather or fabric upholstery. Different upholstery colours can be combined in the same sofa.

Alphabet™, fabric





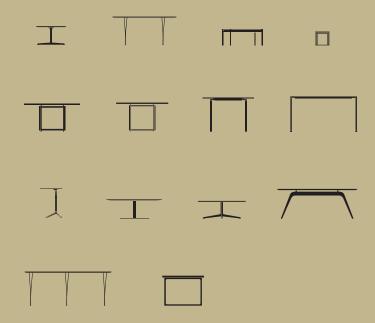
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Alphabet™, fabric Loose cushions, fabric PK61™, granite The Egg™, leather





TABLES



COFFEE TABLE SERIES

PIET HEIN, ARNE JACOBSEN 1968

The Piet Hein/Arne Jacobsen coffee table series comes in a variety of materials, shapes and sizes. The coffee tables were originally part of the interior for Royal Hotel in Copenhagen, which epitomizes Arne Jacobsen's famous total design. The tables come in a variety of shapes and sizes. With very few exceptions the tables are all available in three finishes: laminate, veneer and linoleum. The table comes with a four star base with a satin polished aluminium foot and a satin chromed steel pedestal.

Coffee Table Series, walnut veneer The Swan™, fabric





TABLE SERIES

PIET HEIN, BRUNO MATHSSON, ARNE JACOBSEN 1968

The table series includes the Super-Elliptical™, the Super-Circular™, circular, square and rectangular tables designed by Piet Hein, Bruno Mathsson, and Arne Jacobsen. The most prominent member of the series, the Super-Elliptical table, was inspired by the designer Piet Hein's solution to a traffic problem at Sergels Torg in Stockholm: A Super-Elliptical roundabout. The ingenious shape was conceived in his mathematical mind. This variation of an oval possessed some attractive qualities and looked surprisingly harmonious no matter the size. The formula based shape has no ends and this is why the Super-Elliptical table can be seen as a democratic table where everyone has an equal position. Bruno Mathsson and Arne Jacobsen contributed to the base design of all the tables. The tables come in a wide variety of shapes and sizes. With very few exceptions the tables are all available in three finishes: laminate, veneer and linoleum. Depending on the shape of the table there is a choice of three types of bases: span legs in chromed or satin chromed steel, four or six star base in satin polished aluminium foot and a satin chromed steel pedestal, or shaker base in satin polished aluminium.

Table Series, walnut veneer Grand Prix Chair™, painted beech







PK61TM/PK61ATM

POUL KJÆRHOLM 1956

PK61A[™], glass stainless steel PK22[™], suede PK33[™], leather The coffee table PK61TM is almost as elementary and minimalistic as it gets from the hand of Poul Kjærholm. Despite the extreme distillation of the structure into a set of identical elements, the square and aesthetic design has the power of a manifesto and shows Kjærholm's development from industrial designer to furniture architect. The four base elements are joined with machine screws that lend the table part of its unique look. The removable tabletop demonstrates Kjærholm's recurring principle of using gravity to keep the elements in place. The PK61 tabletop is available in slate, granite, light steel-rolled marble or glass. The base is satin-brushed stainless steel.

In 2007, the PK61A came into production, aside from the fact that this table doesn't come with a slate tabletop the PK61a has the exact same structure as the PK61. The measurements indicate the only difference between the two.



PK71[™]

POUL KJÆRHOLM 1957

The PK71™ is comprised of three nesting tables that can be stored underneath one another. The tables and their continued, three-dimensional form represent the first time Kjærholm used the square in all three dimensions of his work. They can be seen as the precursor of his larger and more complex tables. The toy-like character of the small and abstract tables makes them very dynamic and invites you to move them around. Kjærholm often stacked the naked frames as sculptural symbols to illustrate the elemental quality of his other work. The importance of the PK71 is illustrated by the fact that the tables are included in the permanent collection of the Museum of Modern Art in New York. The tops are made of either black or white acrylic and the square base is in satin-brushed stainless steel.

PK71[™], acrylic PK22[™], leather









PK54[™]

POUL KJÆRHOLM 1963

The PK54TM dining table is a study in contrasting materials and forms. Circle meets square and the pure expression leaves a monumental impression that makes the table the natural focal point in any room no matter where the table is placed. One of the defining characteristics of the table are the extension ring, which provide an unusual solution to the problem of extending a round table and make the table even more unique. Stone meets wood, hard meets soft and the table completely changes expression without loosing its identity, when the concentric wooden leaves are applied to the table. The PK54 has a light steel rolled marble or granite tabletop combined with a base in satin-brushed stainless steel. An extension ring is available in solid maple.

PK54[™], granite PK9[™], leather PK54A[™], extension, maple







PK58™

POUL KJÆRHOLM 1963 IN PRODUCTION 2007

PK58[™], polyester composite PK8[™], plastic The PK58TM is a minimalist table inspired by the PK54TM, though the table is somewhat taller and the choice of materials different. Despite these differences, the PK58 is still a study in contrasting materials and forms. Circle meets square and the pure expression leaves a monumental impression that makes the table the natural focal point in any room. The table comprises of an anodised satin-brushed aluminium base combined with a white polyester composite tabletop.





PLANOTM

PELIKAN DESIGN 2000

Plano™, glass RIN™, plastic Plano™ is a series of tables designed by Pelikan Design. The design is the result of Pelikan Design taking the brief from Fritz Hansen literally and to the extreme. Originally, the brief from Fritz Hansen was to create a dining table with a light expression simply consisting of a surface and four legs. Pelikan Design came up with Plano and the signature feature of the tables, the ultra-thin and almost "floating" tabletop. Indeed, a light expression, a surface and four almost superfluous legs. The Plano tables are available in many sizes. The tabletop comes in veneer, laminate and glass.





ICETM

KASPER SALTO 2005

Ice™ chair, plastic, leather Ice™ table, laminate Ice^{TM} , designed by Kasper Salto, marks a milestone in the history of Fritz Hansen: Ice is the first table from the hand of Fritz Hansen that is equally suited for both indoor and outdoor use. The table incorporates the virtues of classic tables of the past while the choice of materials points to the future. The base is natural anodised aluminum and the tabletop is made of white or grey weather resistant compact laminate. Ice functions equally well in a casual and a formal atmosphere. The Ice table and chair is a perfect match with an identical design language.



LITTLE FRIEND™

KASPER SALTO 2005

The multi-purpose table Little FriendTM designed by Kasper Salto is a small yet significant piece of furniture in the history of Fritz Hansen. The ground-breaking design was the result of a series of think tanks' ideas of new ways of working and living. Little Friend is a flexible, multifunctional and portable table. It comes in two versions – a height-adjustable and a fixed. The top comes in five colours of compact laminate with a base in chromed polished aluminium or powder coated to match the tabletop.

Little Friend $^{\text{TM}}$, compact laminate RIN $^{\text{TM}}$, plastic







ATTITUDE™

MORTEN VOSS 2006

Attitude™ chair, fabric Attiude™ table, composite polyester There is not a single straight line in the shape of the white AttitudeTM table, designed by Danish, Morten Voss. The asymmetric table is a fine example of the autodidact designer's provocative and almost ironic style and the designer's preference for curves and organic shapes. The tabletop is solid with a soft feel. It is made of white moulded natural minerals and polyester. The base is in matt silk grey powder coated steel and available in two different heights.





SPACETM

JEHS+LAUB 2007

Space™ table, glass Space™ chair, leather The SpaceTM coffee tables are designed by the German design duo Jehs+Laub. The duo is inspired by the human body and nature's ability to design itself. Their ambition is always to make things that are straightforward and not too labored. The table comes in white black or grey under lacquered glass. It is available in two sizes. The base is made of lacquered steel matching the colour of the shell.



T-No.1TM

TODD BRACHER 2008

T-No.1™ is an exclusive table series created by the American designer Todd Bracher. The main feature is the tabletop hovering above the curved, sturdy and structural frame. The design is a perfect example of Todd Bracher's provocative credo that his design doesn't demand any explanations. In the eyes of Todd Bracher, the T-No.1 table is just a frame and a surface – and nothing else. It looks as if it has been created in one long, natural movement and therefore couldn't have been designed in any other way.

The exclusive table series T-No.1 comes in a wide range of sizes and finishes. The series consists of individual and combination tables that can be extended endlessly. The tabletop comes in laminate, veneer and glass. The frame is available in high gloss polished and powder coated black or white aluminium.







T-No.1™, laminate RIN™, plastic, fabric



U-NITE™

RØNNAU+FURNID 2008

The U-niteTM table is designed by the Danish design trio Rønnau and FURNID. The design is a result of the trio's quest to create a futuristic table even more democratic than their inspiration, the classic Super EllipticalTM table with its famous formula-based and harmonious shape. The contours of U-nite are also mathematically constructed and feature some of the similar advantageous characteristics. The democratic dimension is supported by the position of the span legs, which ensures that everyone at the table is engaged in the social sphere. Even the linoleum surface of the table upholds the good atmosphere by providing a better acoustic experience. As the name U-nite indicates, the table is truly inviting and uniting. In addition to the black linoleum tabletop, U-nite is also available in white and black laminate. All surfaces have aluminium edges. The table comes with span legs in either chrome or satin chromed steel.

U-nite™, linoleum Series 7™, painted beech









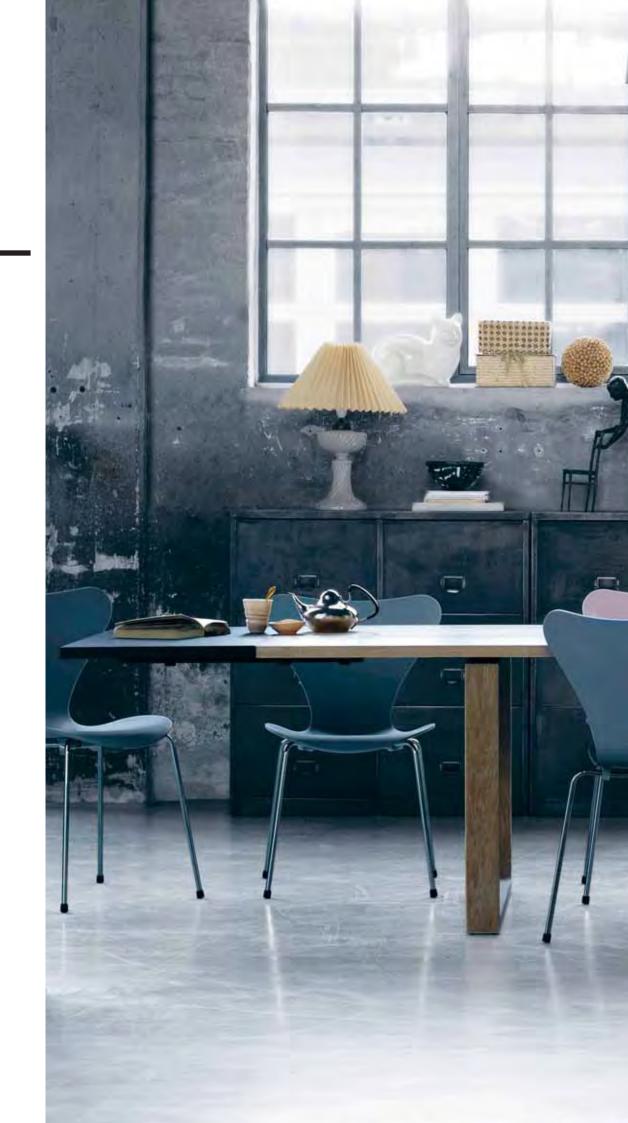
ESSAYTM

CECILIE MANZ 2009

EssayTM, solid walnut Series 7TM, designer colours The EssayTM table is designed by the Danish designer Cecilie Manz. Essay is the epitome of a table, distilled to a minimum to allow for everything. Work, play or enjoying a meal, Essay is ideal for a multitude of functions and could be the natural centre of your life. Join your family or friends at the table or enjoy the minimalistic and pure design all by yourself. The possibilities are endless.

Essay is available in four sizes, with the tabletop and base in four different solid wood varieties: oak, ash, black coloured ash and walnut. Additionally, the table comes with high gloss legs in three different colours: white, sand and black. Essay also offers extension leaves that can be added to both sides of all Essay tables.





EssayTM, solid oak Series 7TM, designer colours



Essay[™], solid coloured ash, Series 7[™], dark stained oak, black legs (available from Feb 2010)





ACCESSORIES & RUGS



SERIES 7TM CHILDRENS CHAIR

ARNE JACOBSEN 2005

The Series 7^{TM} designed by Arne Jacobsen is by far the most sold chair in the history of Fritz Hansen and perhaps also in furniture history. The pressure moulded veneer chair is a further development of the classic AntTM chair. The four-legged stackable chair can be seen as the culmination of the use of the lamination technique. A technique refined to perfection during the Twenties and Thirties by Søren Hansen, the grandson of the founder, Fritz Hansen. In 2005 it was introduced in a children version which is available in beech and lacquer in a variety of colours. The base comes with 4 legs (stackable) and is made of chromed steel tubes.

Series 7™ Childrens Chair, lacquer



DOTTM

ARNE JACOBSEN 1953

DOT™, painted beech

The Dot™ – originally known as the 3170 – is a stool designed by Arne Jacobsen and Fritz Hansen. It was first introduced to the market in 1953 with three legs. The little stool with the friendly appearance was revitalized in 1970 with four legs. Arne Jacobsen was so fond of the charming stool's sculptural qualities that he chose to decorate the walls of Rødovre Town Hall, situated in a suburb of Copenhagen, with the seat from the stool. The unexpected idea with the seats on the walls of the town hall is an unusual example of the total design of Arne Jacobsen, who also was the architect behind the building. The decorated walls, which can be seen as a collection of big dots, are also the inspiration for the name of the stool. The four legged stool is available in five different painted beech colours. It is stackable with a chromed steel tube base.



$PK71^{^{\text{\tiny TM}}}$

POUL KJÆRHOLM 1957

The PK71TM is comprised of three nesting tables that can be stored underneath one another. The tables and their continued, three-dimensional form represent the first time Kjærholm used the square in all three dimensions of his work. They can be seen as the precursor of his larger and more complex tables. The tops are made of either black or white acrylic and the square base is in satin-brushed stainless steel.

PK71™, acrylic

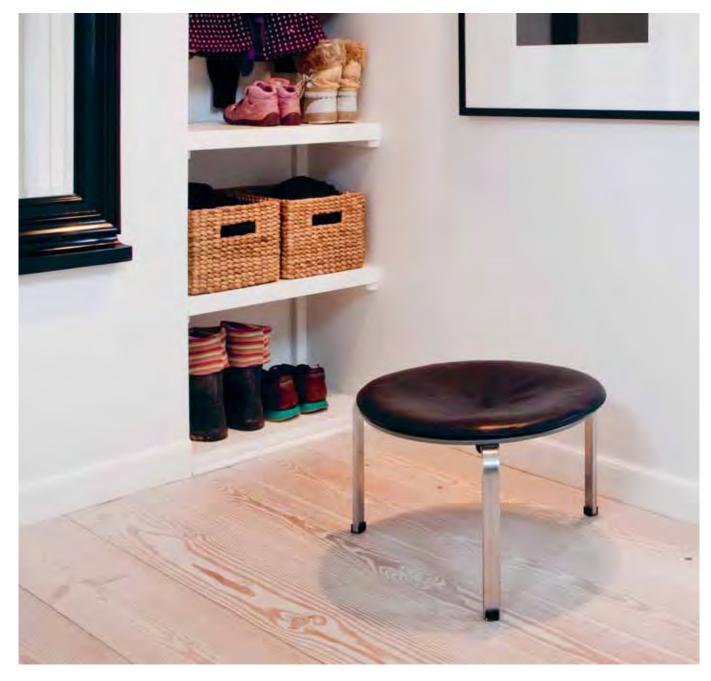


PK33™

POUL KJÆRHOLM 1959

PK33™, leather

The three-legged stool PK33TM epitomizes Poul Kjærholm's use of assembly techniques, his exploration of materials and his simplification of structure into a type-form. The stool draws on construction techniques from the PK71TM nesting tables and the PK80TM daybed, but still has its own strong, unique expression. The PK33 has a detachable leather cushion and matt chromed spring steel base.



PK91™

POUL KJÆRHOLM 1961

The PK91™ folding stool designed by Poul Kjærholm epitomizes his ongoing adaption of historical furniture categories into his oeuvre and arsenal of expressions. The source of inspiration for the PK91 is an ancient Egyptian folding stool that dates back to ca. 1500 BC. The designer's method of refining historical furniture types has again been put into play and the result is unmistakably a Kjærholm classic, with the stool's minimalistic and elegant expression. The PK91 is part of the permanent collection at the Röhsska Museum in Gothenburg, in Sweden. The folding stool is available with a leather or canvas seat and the base is in satin-brushed stainless steel.

PK91™, canvas PK91™, leather





COAT TREE™

SIDSE WERNER 1971

Coat Tree™, multi coloured Little Friend™, compact laminate The Egg™, leather The Coat TreeTM is designed by Sidse Werner. It's one of the world's most mobile and functional members in this category. The light and fragile look hides the paradoxical fact that it is also one of the world's most robust and practical stands: You can hang a surprisingly great number of heavy coats on it. The dynamic design is underlined by its ability to blend in anywhere and match the style of any room. The coat tree, in addition to chromed steel, is also available in three different colours: multicoloured, white and multigrey.



LITTLE FRIEND™

KASPER SALTO 2005

The multi-purpose table Little FriendTM designed by Kasper Salto is a small yet significant piece of furniture in the history of Fritz Hansen. The ground-breaking design was the result of a series of think tanks' ideas of new ways of working and living. Little Friend is a flexible, multifunctional and portable solution to the challenges of modern minimalistic working and living. It is perfect for your laptop as well as your morning coffee.

The height-adjustable version of the elegant and humble table fits perfect in rooms with low lounge furniture and chairs in standard height – even in the bedroom and bathroom. The top comes in five colours of compact laminate with a base in chromed polished aluminium or powder coated to match the tabletop.

Little Friend™, compact laminate



VIPERTM

HANS SANDGREN JAKOBSEN 1996

Viper™, aluminium tubes

Viper™ is a room divider designed by Hans Sandgreen Jakobsen. The basic room divider is 3 metres long but can be extended endlessly. In itself, the room divider can be seen as a highly aesthetic sculpture and a calm background for the life and furniture of the room. With Viper, it is possible to create new interim spaces in the room in a moment and alter them if needed. And with the wink of an eye, the wall can be rolled up into a slim tube and removed: Now you see it, now you don't. The aluminium version is available as a closed unit or as a sound absorbent, perforated unit.



ALPHABETTM CUSHIONS

PIERO LISSONI 2008

The Alphabet TM cushions belong to the modular sofa system. The cushions are available in a wide range of fabrics and leathers.

Alphabet[™] cusions, fabric



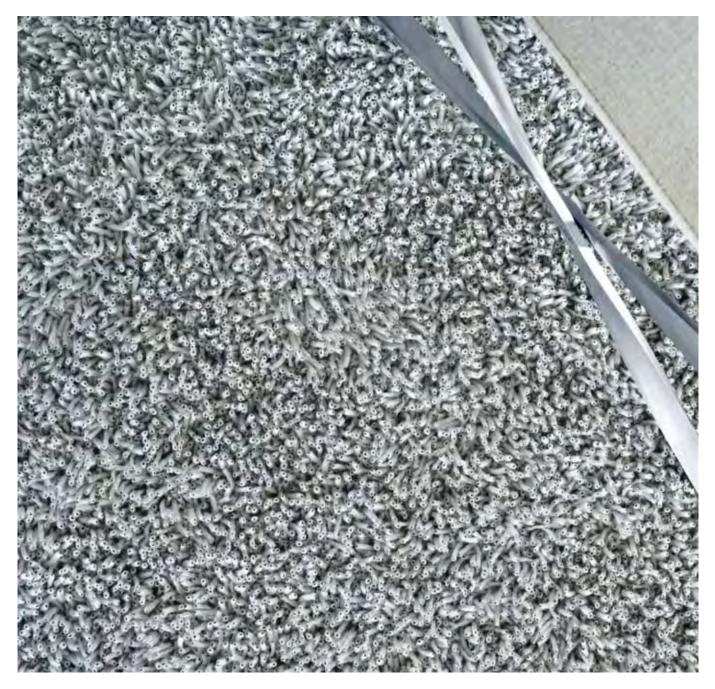
RUGS

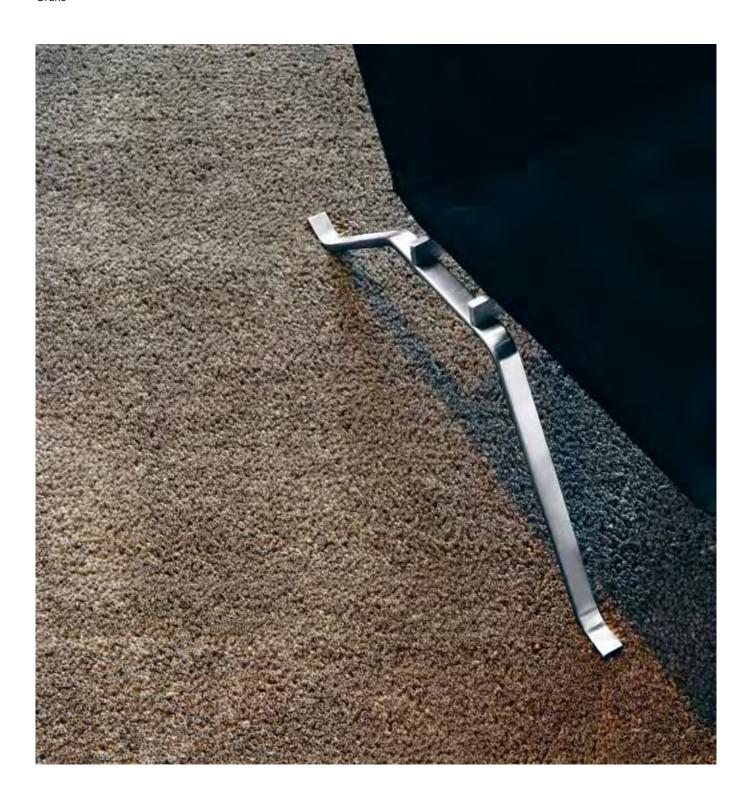
BY DANSKINA 2009

Corale

Danskina designs are made in close collaboration with external textile designers and mainly produced in fixed mills in the Netherlands and Scotland. Most qualities are hand- or machine tufted in natural materials like wool, linen and bamboo, but danskina is always on the lookout for new techniques and innovative materials.

Only available at selected partners and countries.





Dune





PROFILE & MATERIALS

PROFILE



The Ant™ - 3100 Arne Jacobsen 78x51x48 cm



The Ant™ - 3101 Arne Jacobsen 80.5x51x48 cm



SERIES 7[™] - 3107 Arne Jacobsen 80.5x51x48 cm



SERIES 7[™] - 3107 Arne Jacobsen 80.5x51x48 cm - front upholstered



SERIES 7[™] - 3187 Arne Jacobsen 98x52x54 cm 110x53x59 cm



SERIES 7™ - 3207 Arne Jacobsen 78.5x61x52 cm - welt upholstered



SERIES 7™ - 3217 Arne Jacobsen 80-89x60x52 cm - fully upholstered



GRAND PRIX™ - 3130 Arne Jacobsen 1955 80.5 x50x50 cm



GRAND PRIX™ - 3130 Arne Jacobsen 80.5 x50x50 cm - front upholstered



GRAND PRIX™ - 3130 Arne Jacobsen 80.5 x50x50 cm - fully upholstered



OXFORD™ - 3172 Arne Jacobsen 93x50x54 cm



OXFORD™ - 3273 Arne Jacobsen 102x60x57 cm



OXFORD™ - 3292 Arne Jacobsen 1965 126x60x60 cm



THE LILY™ - 3208 Arne Jacobsen 81x64x52 cm - fully upholstered



THE LILY™ - 3218 Arne Jacobsen 81-91x64x52 cm



PK9[™] Poul Kjærholm 1960 76x56x60 cm



PK8™ Poul Kjærholm 78x60x50 cm



PK8™ Poul Kjærholm 78x60x50 cm - front upholstered



CHINA CHAIR™ - 4283 Hans J. Wegner 82x55x55 cm



ICE™ - KS 200 Kasper Salto 79x50x48 cm



ICE™ - KS 210 Kasper Salto 79x56x48 cm



ICE™ - KS 900 Kasper Salto 110x53x53 cm



RIN™ - HK10 Hiromichi Konno 77x57x55 cm



RIN™ - HK10 Hiromichi Konno 77x57x55 cm - seat upholstered



RIN™ - HK10 Hiromichi Konno 77x57x55 cm - front upholstered



3300™ Arne Jacobsen 72x73x79 cm



EGG™ - 3316 Arne Jacobsen 107x86x79 (95) cm



SWAN™ - 3320 Arne Jacobsen 77x74x68 cm



SWAN™ - 3320 Arne Jacobsen 85x74x68 cm



OXFORD™ LOUNGE - 3242 Arne Jacobsen 113x60x76 cm 3243 - 80x60x73 3241 - 77 x60 x68



PK25™ Poul Kjærholm 75x69x73 cm



PK22™ Poul Kjærholm 71x63x63 cm



PK22™ Poul Kjærholm 71x63x63 cm - wicker



PK80™ Poul Kjærholm 1957 30x190x80 cm



PK31™ Poul Kjærholm 76x76x76 cm



PK33™ Poul Kjærholm 34xØ53 cm



PK91™ Poul Kjærholm 37x60x45 cm



PK24™ Poul Kjærholm 87x155x67cm



PK24[™] Poul Kjærholm 87x155x67cm - wicker



PK20™ Poul Kjærholm 89x80x71 cm - with headrest



PK20™ Poul Kjærholm 84x80x71 cm - wicker



ATTITUDE™ - MV10 Morten Voss 70x68x76 cm



SPACE™ - JL10 Jehs+Laub 76x85x70 cm



3302™ Arne Jacobsen 72x126x79 cm



SWAN™ SOFA - 3321 Arne Jacobsen 79x144x74 cm



PK31/2™ Poul Kjærholm 76x137x76 cm



PK31/3™ Poul Kjærholm 76x198x76 cm



LISSONI - PL112 Piero Lissoni 75x198x92 cm 75x288x92 cm



ALPHABET™ - PL300-3 Piero Lissoni 70x300x105/210 cm - combinations of sizes



TABLE SERIES - CIRCULAR A826 Piet Hein, Bruno Mathsson, Arne Jacobsen 72x∅145 cm

- more sizes available



TABLE SERIES - SUPER ELLIPTICAL B611 Piet Hein, Bruno Mathsson, Arne Jacobsen 72x135x90 cm - more sizes available



TABLE SERIES - RECTANGULAR D438 Piet Hein, Bruno Mathsson, Arne Jacobsen 72x160x80 cm

- more sizes available



PK61[™]
Poul Kjærholm
32/80/80 cm
PK61A[™] - 32/120/120 cm



PK 71™ Poul Kjærholm 29x29x29 cm



PK54™ Poul Kjærholm 69xØ140 cm



PK54A™ Poul Kjærholm 70xØ210 cm - with extension ring



PK58™ Poul Kjærholm 70.5xØ130 cm



PLANO™ - P934 Pelikan Design 72x160x80 cm

- more sizes & shapes available



ICE™ - KS312 Kasper Salto 73x138x79 cm

- more sizes & shapes available



LITTLE FRIEND™ - KS11 Kasper Salto 50-73xØ45 cm



ATTITUDE™ - MV60 / MV50 Morten Voss 72x115x117cm 40x115x117 cm



SPACE™ - JL50 / JL60 Jehs+Laub 46xØ75 cm 37xØ100 cm



T-No.1™ - TB6 Todd Bracher 74x240x120 cm

- more sizes available



U-NITE™ - B652 Rønnau+Furnid 72x200x120 cm - more sizes available



ESSAYTM - CM42 Cecilie Manz 72x295x100 cm

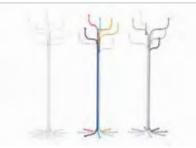
- more sizes available



SERIES 7™ - 3177 CHILDRENS CHAIR Arne Jacobsen 60x40x42 cm



DOT™ - 3170 Arne Jacobsen & Fritz Hansen 44 xØ34 cm



COAT TREE™ - 9999 Sidse Werner 193x65 cm



VIPER™ - VB300 Hans Sandgren Jakobsen 160x300 cm - extendable



BARRY 70% Viscose 30% Flax







BESPOKE STRIPE Designed by Paul Smith 100% New wool, worsted





BLITZ 100% Trevira cs







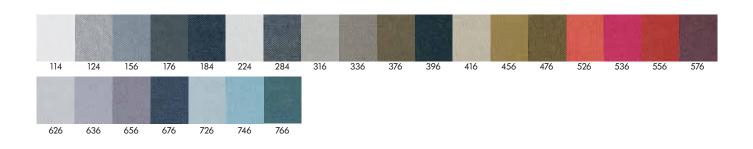
COCO 71% Cotton 15% Acrylic 7% Polyester 5% Wool 2% Polyamid















COMFORT 88% Polyester 12% Polyurethan



















DIVINA 100% New wool















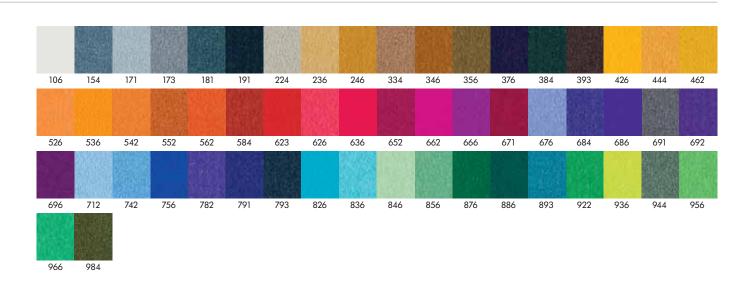






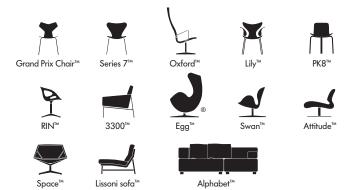








DIVINA MELANGE 100% New wool





DUCALE 08 95% Wool 5% Polyamide

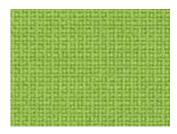












FAME 95% Wool 5% Polyamide















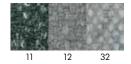




Lissoni sofa™

Alphabet™









GLOSS 100% Trevira CS Flourocarbon







HALLINGDAL 70% New wool 30% Viscose

















SCUBA 100% Polyurethane 100% Polyester (bare tissue)



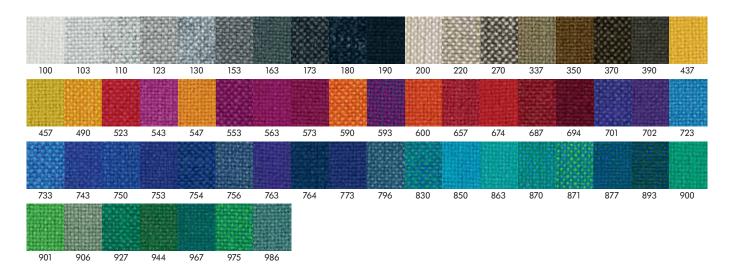


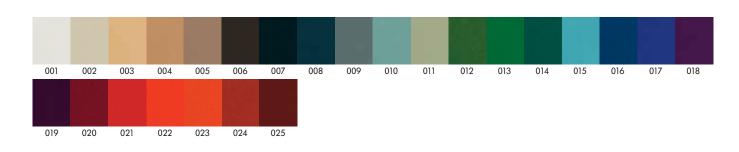


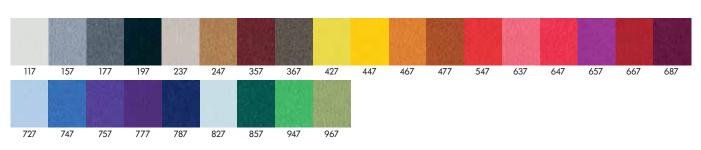
STAR VELOUR 100% Trevira CS













STEELCUT 90% Wool, worsted 10% Nylon







STEELCUTTRIO 90% Wool, worsted 10% Nylon



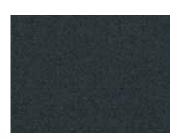






STRIPES 92% New Wool 8% Nylon



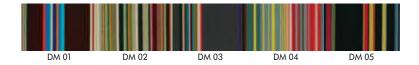


TEMPO 100% Trevira CS













TONUS 90% New wool 10% Helanca















TOPAS 100% New wool, worsted













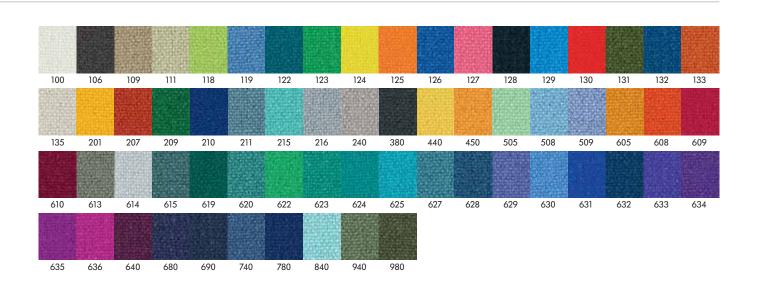




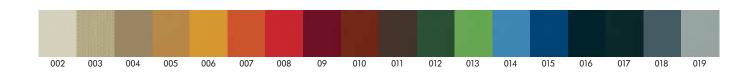












FABRICS & LEATHER

* Printed colours may vary from the original colours



WHITE 70% Viscose 30% Flax









BASIC LEATHER













CLASSIC LEATHER











(PK8TM, PK9TM, PK20TM, PK22TM, PK24TM, PK31TM, PK33TM, PK80TM, PK91TM)



SOFT LEATHER























NATURAL LEATHER





















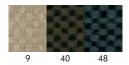




















Natural

LEATHER



WHITE LEATHER





























OPTICAL WHITE LEATHER



























ELEGANCE LEATHER

































SUEDE















LACQUER PAINTED BEECH COLOURED ASH HIGH-GLOSS LACQUER **VENEER**











PLASTIC











SOLID WOOD





DESIGNER COLOURS







* Printed colours may vary from the original colours



FLAG HALYARD





WICKER







CANVAS





LACQUER





LAMINATE





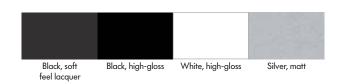






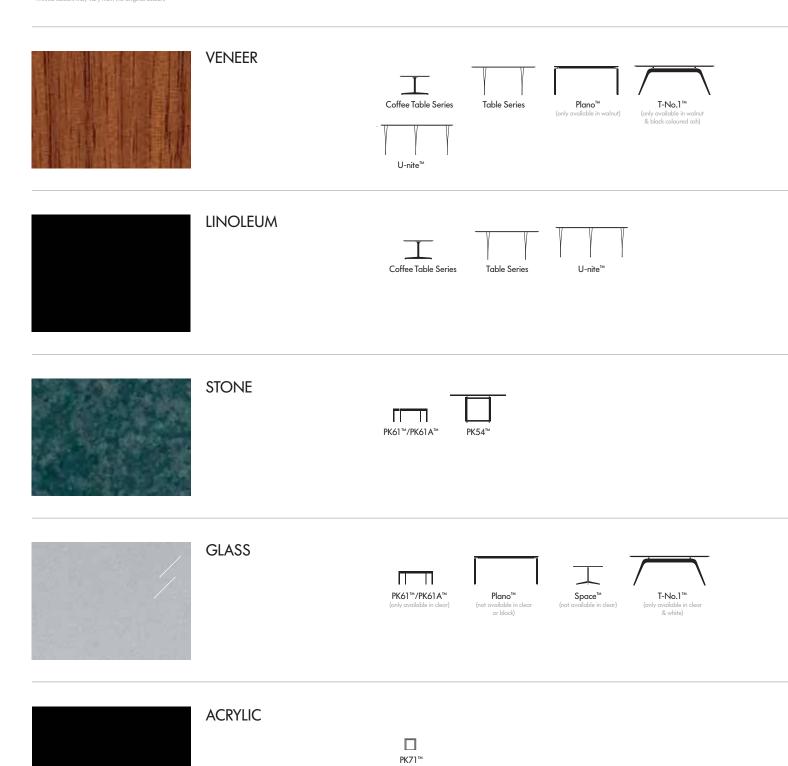








* Printed colours may vary from the original colours

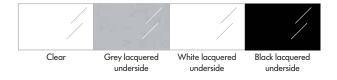












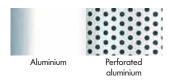


* Printed colours may vary from the original colours		
	COMPOSITE POLYESTER	PK58™ Attitude™
	COMPACT LAMINATE	Ice™ table (3 colours) Little Friend™ (5 colours)
	SOLID WOOD BASES	Essay™ PK58™ extension ring
	ALUMINIUM	Viper™









RUG FABRIC

* Printed colours may vary from the original colour



BRAVOURE



CORALE



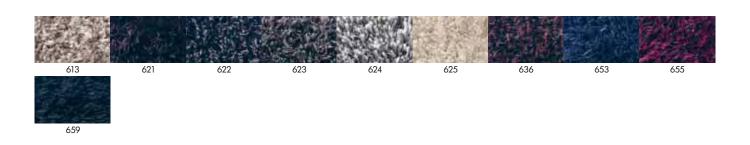
DUNE

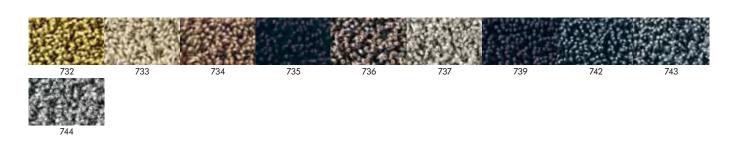


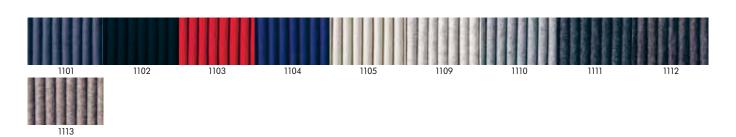
GRANO



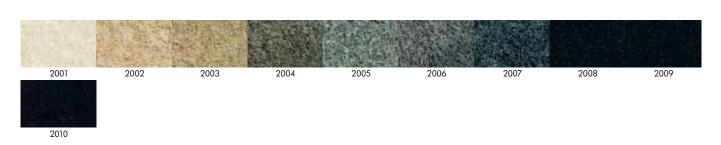
LA CARICE











RUG FABRIC

* Printed colours may vary from the original colour



LINO

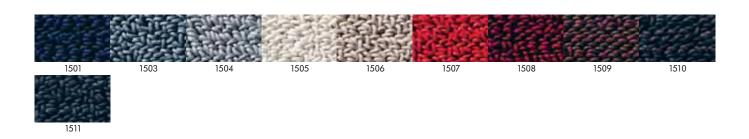


LUMINA



SURPRISE







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<u>Design</u>

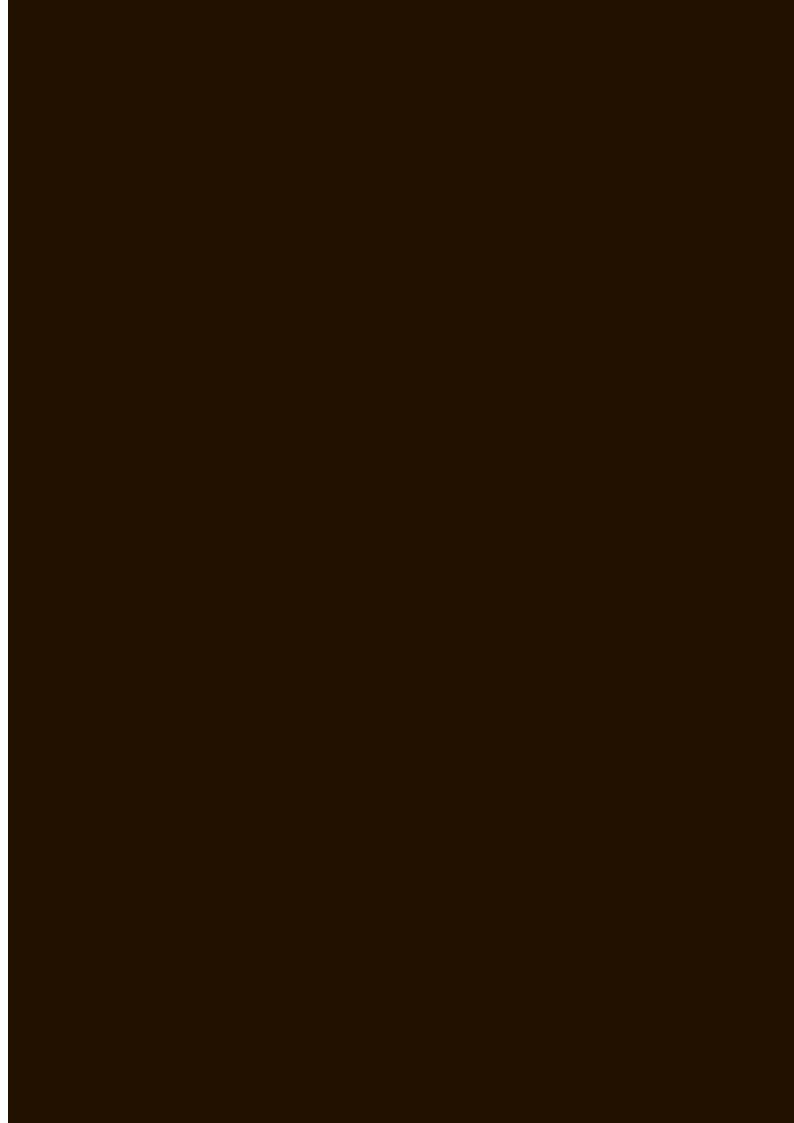
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