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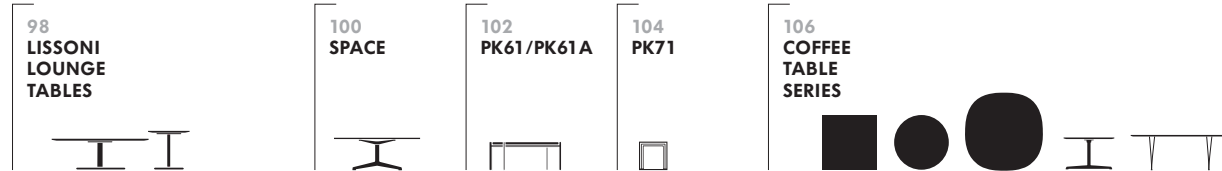
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6 Introduction

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JP はじめに

REPUBLIC OF FRITZ HANSEN

The name Republic of Fritz Hansen encapsulates the entire 135-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.

The story begins in 1872. Fritz Hansen, master cabinet-maker aged 25, leaves his home town of Nakskov for the capital, Copenhagen, obtains a trade license and sets up his first cabinet making business in small rented premises.

1885 is a decisive year. Fritz Hansen starts a furniture production 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 production technologies and a whole new design language. Thanks to him, Fritz Hansen becomes, in only a few years in the 1920s, capable of steam-bending beech just as successfully as world leaders in the field. Steam-bent wood makes it possible to produce

REPUBLIC OF FRITZ HANSEN

Navnet Republic of Fritz Hansen udtrykker hele virksomhedens 135 års historie. Lige fra grundlæggeren, den visionære møbelsnedker Fritz Hansen, til de arkitekter og designere, 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.

Historien starter i 1872. Snedkermester Fritz Hansen rejser 25 år gammel fra Nakskov til Kongens København og indløser borgerbrev 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.

I 1932 blev Søren og Fritz Hansen, Fritz Hansens børnebørn, meddirektører. De har efter lange ophold i udlandet en bred international horisont og lancerer sammen med faderen allerede i 1931 de første stålmebler



In the period 1887-1914, Fritz Hansen was situated at Christianshavns Canal in Copenhagen

REPUBLIC OF FRITZ HANSEN

Der Name Republic of Fritz Hansen beinhaltet die gesamte 135-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 25 Jahren aus dem Provinzstädtchen Naskov in die Residenzstadt 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 es zu verdanken, dass Fritz Hansen in den 20er Jahren schnell das Dampfbiegen von Buchenholz genauso gut beherrscht wie die weltweit führende Firma auf diesem Gebiet. Dampfgebogenes

REPUBLIC OF FRITZ HANSEN

創業から135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。

1872年、弱冠25歳のフリッツ・ハンセンは、故郷であるデンマークのナクスコフを離れ、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社を興しました。

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、1898年、コペンハーゲンの北に位置するリレロッドに製作所を開設する頃には、品質面でも定評あるメーカーとして知られるようになっていました。1899年、事業は創業者フリッツ・ハンセンから息子のクリスチャン・E・ハンセンに引き継がれ、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、コペンハーゲン市庁舎などの公共物件にも関わるようになりました。このコペ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・ニーロップによってデザインされたもので、フリッツ・ハンセン社とデザイナーとの初のコラボレーション作品として記録されています。

父親のフリッツ・ハンセンと同様に、進取の気鋭に富んだ人物であったクリスチャン・E・ハンセンは、当時芽生え始めていた機能主義にも触発され、様々な新しい素材や生産技術を導入しました。そして、工業メーカーへと大きく成長を遂げたフリッツ・ハンセン社は、1920年代初頭には、業界をリードしていた他のメーカーに追いつくべく、軽量で丈夫な家具作りを可能にするスチーム加工による曲げ木技術を確立しました。

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・ハンセン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二人は、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年に発表しました。

furniture which is light and strong.

In 1932, Søren and Fritz Hansen, Fritz Hansen's grandsons, become co-directors. Having spent many years abroad, they have a broad, international horizon, and together with their father, they launch the first steel furniture in Denmark already in 1931 inspired by, among others, Mies van der Rohe. The furniture draws praise in New York, but not in Denmark.

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

Collaboration with Arne Jacobsen begins in 1934, but his star does not rise until 1952, when he discovers the wonders of lamination, a technique refined to perfection by Søren C. Hansen. The direct cause is the Ant chair. This three-legged, pressure moulded stackable chair is commissioned by Novo Nordisk for their canteen. The Ant subsequently gives rise to a range of pressure moulded veneer chairs, of which Series Seven with four 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.

i Danmark inspireret af bl.a. Mies van der Rohe. Møblerne får ros i New York, men ikke i Danmark.

I 1930'erne begynder møbelproducenten at samarbejde med datidens mest anerkendte og fremsynede arkitekter. Kaare Klint og Kirkestolen markerer det første vigtige samarbejde. Med den progressive arkitekt Hans J. Wegner bliver verden i 1944 begavet med Kinastolen, der er en skulpturel hyldest til træ og håndværk af højeste karat.

Samarbejdet med Arne Jacobsen starter i 1934. Men han bliver først en stjerne i 1952, da han får øjnene op for den lamineringsteknik, som Søren C. Hansen har forfinet til perfektion. Årsagen er Myren. Den trebenede og formspændte stabelstol bliver tegnet på bestilling til Novo Nordisks kantine. Myren bliver siden til en serie af formpressede finérstole, hvor Syveren der har fire ben og armlæn bliver den mest sælgende stol i virksomhedens historie.

Siden designer Arne Jacobsen Ægget og Svanen til sit eget modernistiske mesterværk, Royal Hotel i centrum af København. Møblerne er i dag internationale og tidløse stilikoner og resultatet af et udfordrende og inspirerende samarbejde mellem Fritz Hansens dygtigste møbelsnedkere og Arne Jacobsen. 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 møbel-design. Kjærholms møbler er minimalisme med en industriel dimension, der udstråler en diskret eksklusivitet. Derfor bliver hans møbler

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

Holz ermöglicht das Herstellen leichter und stabiler Möbel.

1932 werden Søren und Fritz Hansen, Fritz Hansens Enkelkinder, zu Mitdirektoren ernannt. Während langer Auslandsaufenthalte haben sie sich einen breiten internationalen Horizont angeeignet und lancieren 1931 zusammen mit ihrem Vater, angeregt von u.a. Mies van der Rohe, die ersten Stahlmöbel in Dänemark. Diese Möbel finden Anerkennung in New York, aber nicht in Dänemark.

In den 30er Jahren beginnt der Möbelhersteller mit den damals bekanntesten und weit-sichtigsten Architekten zusammenzuarbeiten. Kaare Klint und der Kirchenstuhl markieren die erste wichtige Kooperation. Dem progressiven Architekten Hans J. Wegner hat die Welt 1944 den Chinastuhl zu verdanken, der eine skulpturale Huldigung von Holz und Handwerk erster Güte darstellt.

Die Zusammenarbeit mit Arne Jacobsen beginnt bereits 1934, sein Stern erstrahlt allerdings erst 1952, als er die Möglichkeiten erkennt, die die von Søren C. Hansen bis zur Perfektion entwickelte Verleimtechnik bietet. Die Ameise steht am Anfang. Der dreibeinige, formgespannte 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 Stilikonen und Ergebnis einer fruchtbaren und anregenden Kooperation zwischen Fritz Hansens fähigsten Möbelfischlern 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

この家具は当時話題を集めていたミース・ファン・デル・ローエらの作品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、デンマークではさほど評価されませんでした。

1930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作を開始。コア・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アは、その初期の重要な作品といえます。その後、1944年には、進歩的な建築家、ハンス・J・ウェグナーによる最高級の木工家具、チャイナチェアが世に送り出され、世界中の賞賛を浴びることとなります。

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・ハンセンによって確立されたラミネート加工技術に新たな可能性を見いだしていた彼が、3本脚でスタッキングが可能な成形合板によるアリンコチェアを開発したのは1952年のことでした。ノボルディスク社の社員食堂の椅子として採用されたこの椅子から、成形合板による椅子はバリエーションを広げ、1955年にはアームなど、多様なオプションを持つセブンチェアシリーズが誕生しました。その後、このアイテムはフリッツ・ハンセン社を代表するベストセラー商品となりました。

後にデザインアイコンとして、そしてフリッツ・ハンセン社の誇る職人の技術とアルネ・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エッグチェアやスワンチェアは、彼が遺した作品の中でも傑作と言われるコペンハーゲンのSASロイヤルホテルのためにデザインされたものです。また、英国セント・キャサリンズ・カレッジのためにデザインされた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・ヤコブセンのこだわりを感じさせるものです。独創性、シンプルさ、そして軽やかさも感じられ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。

1951年、ポール・ケアホルムは、フリッツ・ハンセン社の歴史において欠くことの出来ない存在となっていたにもかかわらず、社内プロジェクトの優先順位に関する意見の相違により、フリッ





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 company because of disagreements over the prioritisation of his and Arne Jacobsen's projects. Poul Kjærholm's furniture challenges traditional Danish furniture architecture, setting new standards for Scandinavian furniture design. Kjærholm's furniture is minimalism with an industrial dimension, radiating discrete exclusiveness. This is why, in 1982 when Fritz Hansen is again able to produce his furniture, it becomes a natural part of the range. In 1965, the world famous architect Henning Larsen enters the scene, just as the enfant terrible of Danish design, Verner Panton, becomes leader of the avant-garde, provoking and inspiring in the service of Fritz Hansen. In 1968, Piet Hein and Swedish Bruno Mathsson design the Superellipse table, 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 nationalities, but with the same attitudes to design, are creating furniture in the name of Fritz Hansen.

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

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 Superellipsebordet – det demokratiske bord uden ender.

Op gennem 1980'erne og 90'erne understreger Fritz Hansen, at virksomheden er internationalt orienteret via samarbejder med internationale designkapaciteter som Burkhardt Vogtherr og Vico Magistretti.

Hos Fritz Hansen får begrebet Danish Design en bredere og delvis international betydning. Det betyder, at designere med forskellig nationalitet, men med samme holdninger til design, skaber møbler i Fritz Hansens navn.

Republic of Fritz Hansen bliver oprettet for at signalere dette. Republikken bygger på en designfilosofi uden geografiske grænser, der er uddestileret af Fritz Hansens designhistorie, enorme erfaringer og massive kompetencer. Designfilosofien foreskriver, at alt design i Republic of Fritz Hansen 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. Kasper Salto rammer i 2002 plet med Ice. Autodidakte og kompromisløse Morten Voss følger op med Attitude, der er præget af rene og bløde linjer og et anstrøg af cool ironi. Den italienske totaldesigner Piero Lissoni inspirationspalette er rig og nuanceret, og han skaber ikke kun møbler for funktionens skyld, men med hele mennesket for øje, som fx Lissoni 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

The design philosophy dictates that all design in the Republic of Fritz Hansen must be relevant in time, pure, original and sculptural

verkörpert Originalität, Einfachheit und Leichtigkeit sowie skulpturale Qualitäten.

1951 wird Poul Kjærholm zu einem festen und prägenden Teil der Geschichte Fritz Hansens. Er verläßt das Unternehmen jedoch wegen Unstimmigkeiten bei der Gewichtung seiner und Arne Jacobsens Projekte. Poul Kjærholms Möbel stellen eine Herausforderung für die traditionelle dänische Möbelerchitektur dar und setzen neue Normen für skandinavisches Möbeldesign. Kjærholms Möbel vereinigen Minimalismus mit einer industriellen Dimension, die diskrete Exklusivität ausstrahlt. Als es Fritz Hansen 1982 erneut möglich ist, seine Möbel zu produzieren, werden sie wiederum ein unabdingbarer Teil des Sortiments. Der weltberühmte Architekt Henning Larsen beschreibt 1965 ein neues Blatt der Geschichte, während das Enfant Terrible des dänischen Designs, Verner Panton, im Dienste Fritz Hansens provoziert und inspiriert. 1968 schaffen Piet Hein und der Schwede Bruno Mathsson den Superellipsen-Tisch – den demokratischen Tisch ohne Enden.

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

Bei Fritz Hansen wird der Begriff Danish Design breiter und teilweise international verstanden. Das bedeutet, dass Designer unterschiedlicher Nationalität, aber mit gleichen Designauffassungen Möbel im Namen von Fritz Hansen kreieren.

Um dies zu signalisieren, wird Republic of Fritz Hansen gegründet. Die Republik beruht auf einer Designphilosophie ohne geografische Grenzen, die sich herauskristallisiert hat aus der Designgeschichte, den enormen Erfahrungen und den hervorragenden Kompetenzen Fritz Hansens. Die Designphilosophie schreibt vor, dass Design der Republic of Fritz Hansen zeitlos und zeitlich relevant,

ツ・ハンセン社を去りました。デンマークの伝統的な家具の様式に挑戦し、スカンジナビアの家具デザインに新たな基準を打ち立てた彼の作品は、1982年に再びフリッツ・ハンセン社のコレクションに加わりました。その際、そのことにいささかの違和感も感じさせなかったのは、彼の家具が工業的な側面と気品とを併せ持ち、ミニマリズムを体現しているからだと言えます。

フリッツ・ハンセン社と共に仕事することに刺激を受けたデザイナーは他にもいます。1965年には世界的に著名な建築家ヘニング・ラ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・パントンの触発され、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しました。

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幅広く、また国際性にも富むものです。これは、フリッツ・ハンセンという名のもとでは、デザイナーは、国籍は異なってもデザインに対して同じ姿勢で家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プト。私達は、全てのデザインに、時を超え常にモダンであり、シンプルかつオリジナル、そしてアートとしての美しさを併せ持つことを求めています。

そして、このデザイン哲学は若く才能あふれるデンマークのデザイナーや、すでに国際的に高い評価を受けているデザイナーらにより日々進化しています。キャスパール・サルトルが2002年に発表したアイスや、独学でデザインを学んだモーテン・ヴォスが発表した柔らかなラインの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、

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, Kasper Salto scores a bull's eye with ICE. Uncompromising, autodidact Morten Voss follows up with Attitude: clean, soft lines, with a touch of cool irony. The Italian total designer Piero Lissoni 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 Lissoni Lounge Collection. The German designer duo Jehs+Laub 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 chair Space.

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.

fornemmelse, hvilket stolen Space udstråler.

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.

einfach, original und skulptural zu sein hat.

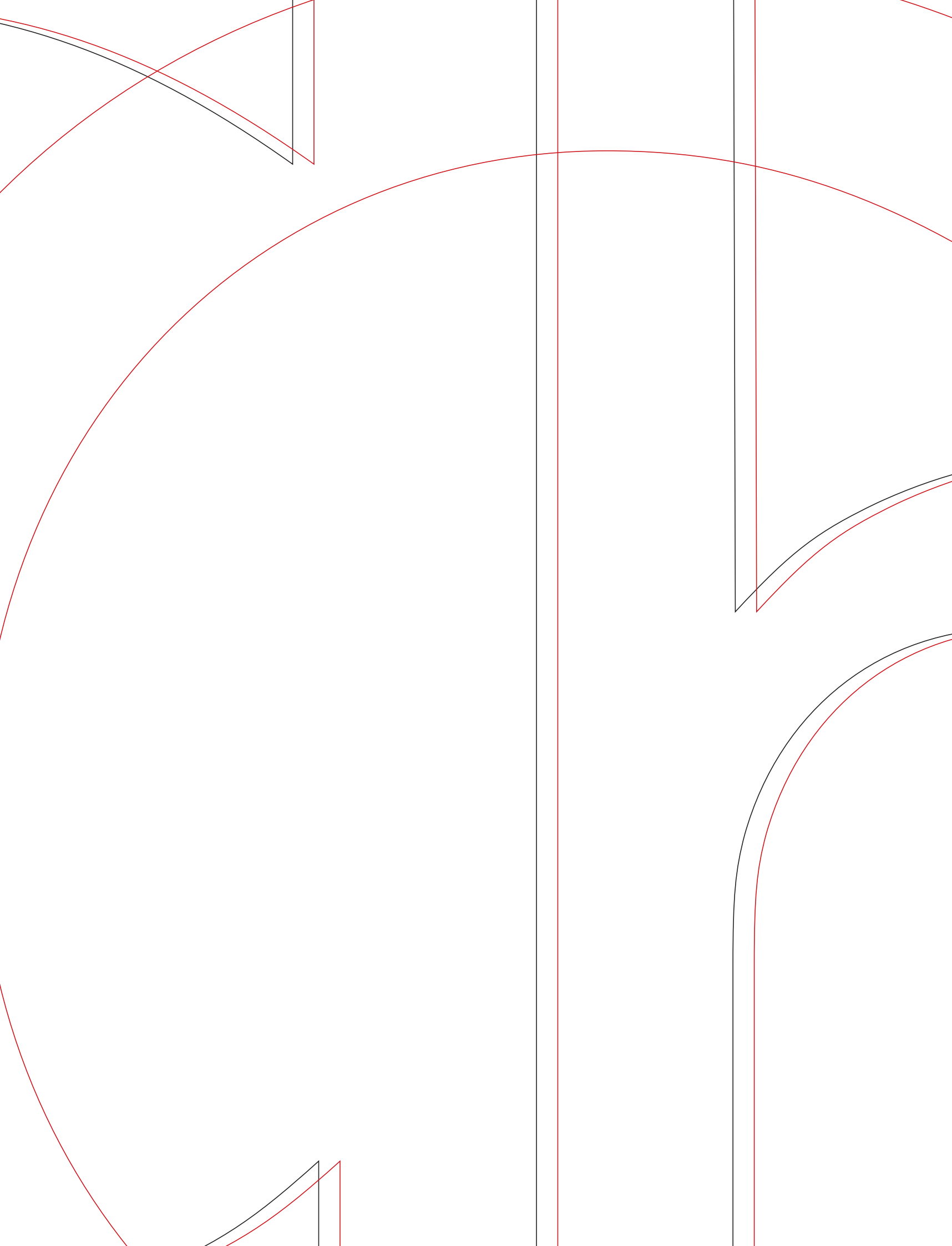
Heute wird die Designphilosophie von jungen talentierten und bereits erfolgreichen dänischen Designern und internationalen Stars umgesetzt. Kasper Salto trifft 2002 mit Ice ins Schwarze. Der autodidaktische und kompromisslose Morten Voss schließt sich mit Attitude, reine und weiche Linienführung und ein Hauch kühler Ironie, an. Die Inspirationspalette des italienischen Gesamtdesigners Piero Lissoni ist reich und nuanciert. Er stellt nicht nur auf die Funktion von Möbeln ab, sondern hat den ganzen Menschen im Auge, wie beispielsweise bei der Lissoni Lounge Collection. Die deutschen Designer Jehs+Laub lassen sich inspirieren vom menschlichen Körper und der Fähigkeit der Natur sich selbst zu schaffen. Ihr Stil ist futuristisch mit einem anheimelnden Zug, der sich im Sessel Space manifestiert.

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.

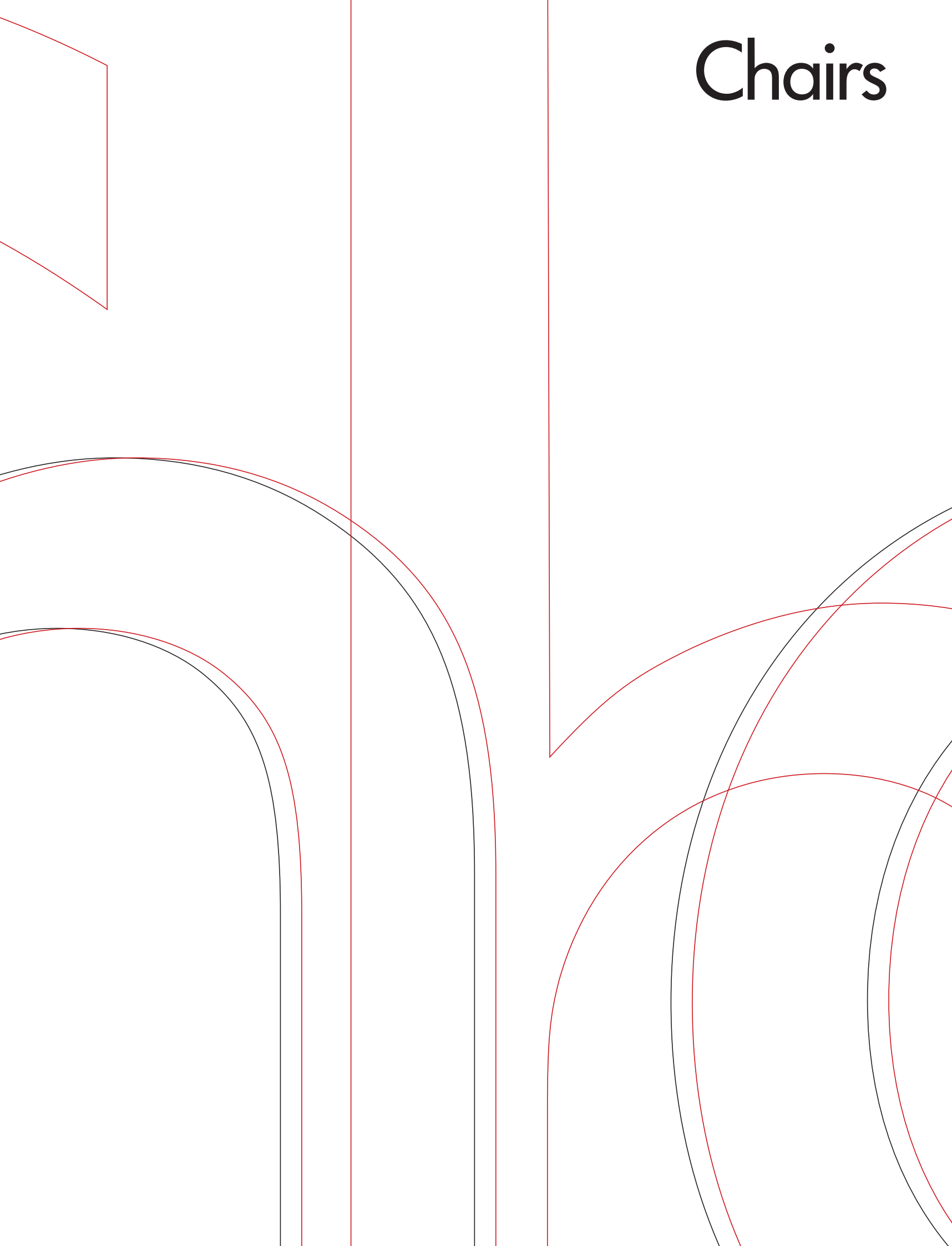
ピエロ・リッソーニの作品には、機能のためだけの家具ではなく、人物を念頭においてデザインしていると言う彼のデザイン哲学がはっきりと表れています。また、人間の身体と自然の可能性に着想を得てデザインしていると言うドイツのデザインデュオ、イエス+ラウブの作品からは、未来的でありながらも人間的な温かさが感じられます。

このように、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立てています。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。



Chairs



KASPER SALTO
2002

Ice, designed by Kasper Salto, incorporates the virtues of classic chairs of the past using the materials of today and is suitable for both indoor and outdoor use. The result is a lightweight, highly comfortable and sturdy chair.



1 ICE, KS200, stacking chair, Volcano/satin matt frame; ICE, KS324, table, silver grey laminate/satin matt base. National Art Center, Tokyo, Japan

2 ICE, KS202, stacking chair, Volcano/black Soft leather/satin matt frame. Aarhus Concert Hall, Aarhus, Denmark



1

2



- 1 ICE, KS200, stacking chair, Lime/satin matt frame; ICE, KS312, table, dark grey laminate/satin matt base; ICE, KS900, barstool, Space/satin matt frame
- 2 ICE, KS212, stacking chair, Raspberry/Lime/Orange/Space/Volcano/Snow with matching Blitz fabric colours/satin matt frame
- 3 ICE, KS200, stacking chair, Space/satin matt frame

1





2



3



Series 7

ARNE JACOBSEN
1955

Series 7 by Arne Jacobsen represents the chair in the Fritz Hansen collection with the widest range of applications. It is lightweight and stackable. Series 7 offers options such as armrests, castors etc. Choose from an extensive palette of colours, fabric or leather upholstery, or beech, maple, ash, dark stained oak, cherry and nut wood qualities.



1 Series 7, 3117, stacking chair, white lacquer/chromed base.

Lord's Natwest Media Centre, London, United Kingdom

2 Series 7, 3117, swivel chair, silver lacquer/chromed base,

Superellipse table, white laminate/chromed base



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2





1

- 1 Series 7, 3107, stacking chair, petrol lacquer/chromed base;
Super-Elliptical table, B413, white laminate/chromed base
- 2 Series 7, 3187, counter stool, black lacquer/chromed base
- 3 Series 7, 3177, children's chairs, lime, orange/chromed base
- 4 Series 7, 3207, armchair, black lacquer/chromed base;
Superellipse table, B414, walnut/chromed base



2



3



4





1 Series 7, 3107, stacking chair, Tonus/chromed base.

Brøndsalen, Copenhagen, Denmark

2 Series 7, 3107, stacking chair, black Soft leather/chromed base. Danish Design Centre, Copenhagen, Denmark

27



1 2

China Chair

HANS J. WEGNER
1944

A genuine classic designed by Hans J. Wegner in mahogany, cherry wood or black ash with a leather seat cushion in different types of leather and colours and black canvas.



- 1 China Chair, 4283, Natural leather/mahogany
- 2 China Chair, 4283, Natural leather/cherry.
Proviantgården, Copenhagen, Denmark



1



2

VicoDuo

VICO MAGISTRETTI
1997

VicoDuo by Vico Magistretti is an informal chair in white ash, beech, oak, dark stained oak or wood veneers. The stackable armchair is moulded from one piece of wood and is also available in coloured ash in six different colours.



VicoDuo, VM501, armchair, light blue/satin chromed base. Plano table, P934, walnut/satin chromed base







VicoDuo, VM501, various colours/satin chromed base

POUL KJÆRHOLM
(1978) IN PRODUCTION 2007

Due to the special form of the shell and the three legs PK8 stands out in the room. The chair is well-suited as a dining chair together with PK58.



PK8 in white with upholsted front in Divina Melange together with the PK58 table



POUL KJÆRHOLM
1960

The PK9 – also called the “Tulip chair” due to its unique shape – is a side chair designed by Poul Kjærholm. PK9 matches the PK54 table perfectly.



PK9 in natural leather and PK54 dining table in granite



ARNE JACOBSEN
1965

The Oxford chair was originally designed for St. Catherine's College in 1963. 40 years after the introduction, the Oxford chair was revitalized and today looks more like the original. The chair is available with tall, medium and low back and a lounge model. Each model with different options, e.g. castors and arms, leather or fabric upholstery.



Oxford, 3171, chair, Black-brown Soft leather/satin polished base. Museum of Modern Art, New York, USA







T-No.1/TB7, table, maple/high-gloss
aluminium base; Oxford, 3273, chair,
black standard leather/satin polished base

- 1 Oxford, chair, the original model, Oak. St. Catherine's College, Oxford
- 2 T-NO.1/TB1, table, maple/high-gloss aluminium base; Oxford, 3273, chair, walnut Elegance leather/satin polished base; Oxford, 3272, chair, walnut Elegance leather/satin polished base
- 3 Oxford, 3171/3172/3291/3171, chairs, Bespoke Stripe/satin polished base





2



3

3208

ARNE JACOBSEN
1970 REVITALIZED IN 2007

Arne Jacobsen's chair model 3208 was originally designed for the Danish central bank "Nationalbanken". It is also referred to as the "Lily" and was first introduced at the Danish furniture fair in 1970. The chair is a result of an extremely complicated process that ensures the perfect curves and hence best comfort. The 3208 of 2007 is slightly larger than the original and comes in red, black or white plus with black leather.





1

1 3208, armchair, the original model, fabric/chromed base. Nationalbanken, the Danish central bank, Copenhagen, Denmark

2 3208, armchair, black lacquer/chromed base; circular table, A623, black laminate/satin polished and chromed base; Space, lounge chair, JL11, Divina/lacquered base; Space, lounge table, JL50, black glass/lacquered base

2







- 1 3208, armchair, white lacquer/chromed base
- 2 3208, armchair, black Soft leather/chromed base;
Superellipse table, D717, walnut with aluminium
edge/satin polished base



1

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48 The Ant

ARNE JACOBSEN
1952

Despite its minimalist form and svelte shape, the Ant by Arne Jacobsen is an extremely comfortable chair. The lamination process coupled with the qualities inherent in the wood make it flexible enough to adjust to the body's contours and movements. The Ant is a stackable wooden chair on a thin chrome or satin chrome base with a choice of three or four legs and comes as a bar chair as well.





1

- 1 The Ant, 3100, stacking chair, black and white lacquer/chromed base
- 2 The Ant, 3101, stacking chair, yellow lacquer/satin chromed base; Plano table, P971, white laminate/satin chromed base. Telenor, Oslo, Norway

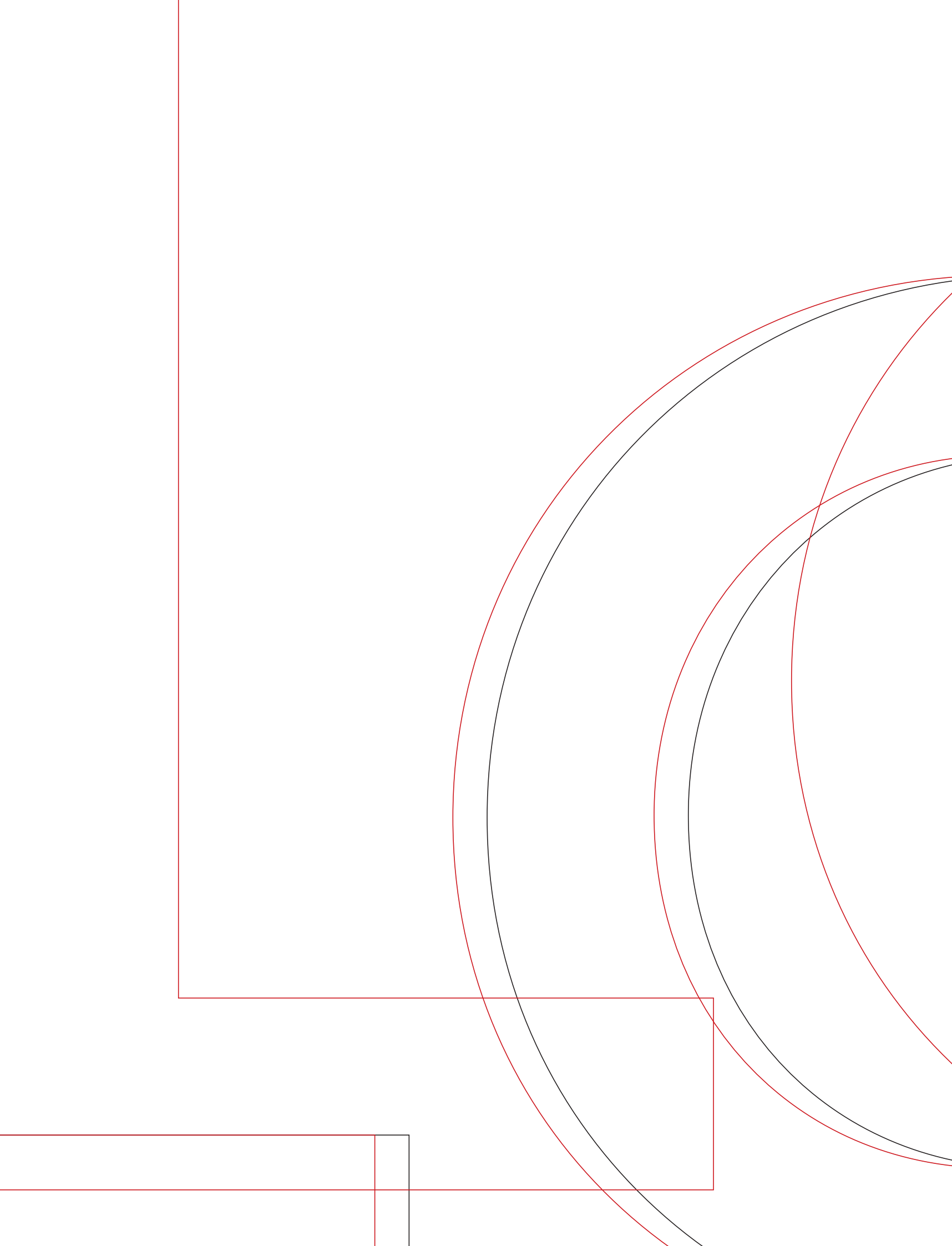
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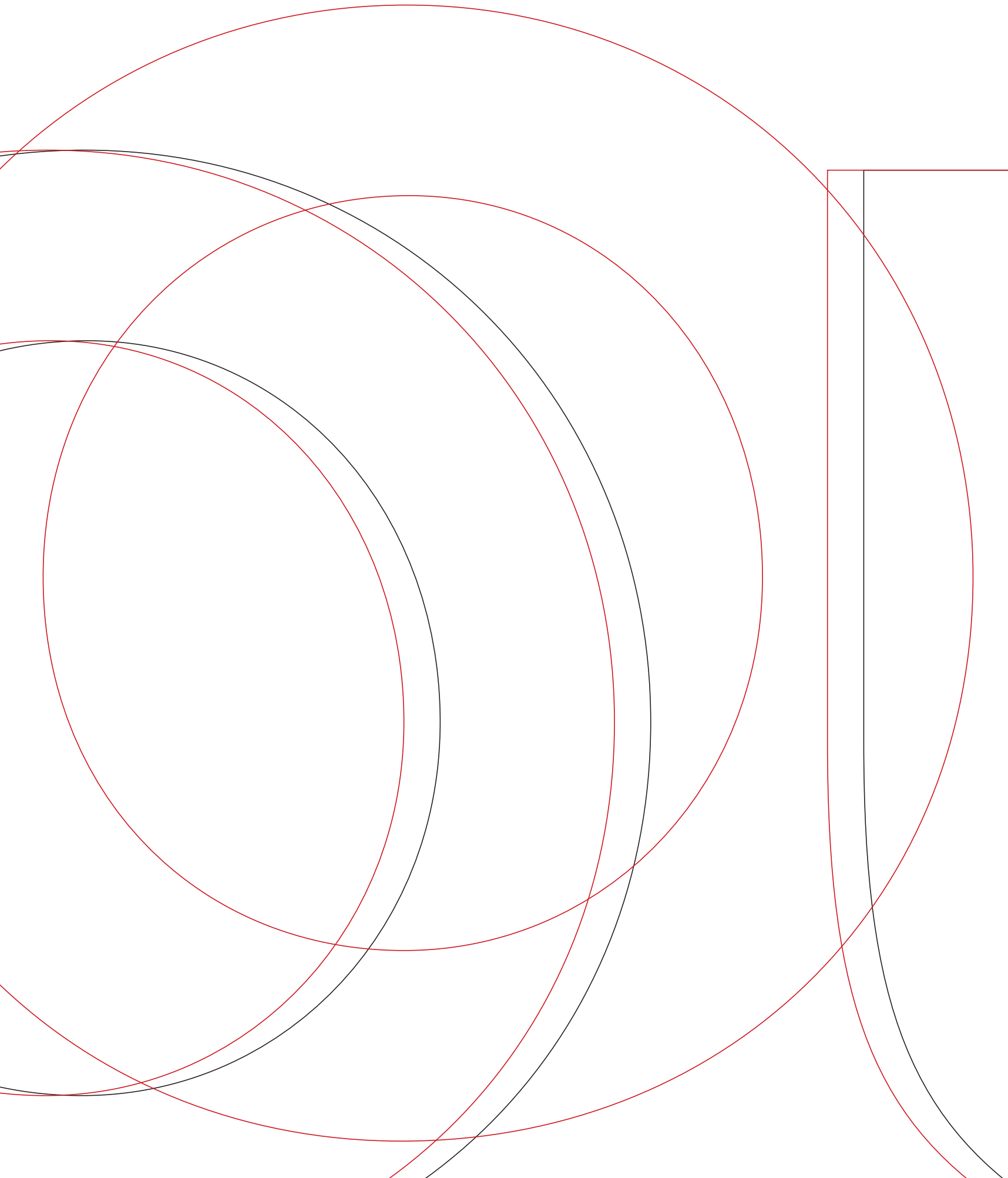




The Ant, 3101, stacking chair, pink lacquer/
chromed base



Lounge



The Egg

ARNE JACOBSEN
1958

In 1958, Arne Jacobsen designed the Egg for the Royal Hotel in Copenhagen. This organically shaped chair has since become synonymous with Danish furniture design throughout the world. Because of the unique shape, the Egg guarantees a bit of privacy in otherwise public spaces, and the Egg – with or without ottoman – is ideal for lounge and waiting areas as well as the home.



Limited and numbered Anniversary Egg

The Egg, 3316, lounge chair, Divina/satin polished base. Frauenklinik, Bern, Switzerland



- 1 The Egg, 3316, lounge chair, Divina Melange/satin polished base
- 2 The Egg, 3316, lounge chair, Classic leather/satin polished base. Nordea Headquarters, Copenhagen, Denmark
- 3 The Egg, 3316, lounge chair, Divina Melange/satin polished base; The Swan, 3320, lounge chair, Divina Melange/satin polished base; PL502/PL602, coffee tables, offwhite and black-grey lacquer/lacquered base. Moltkes Palæ, Copenhagen, Denmark



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58 Space

JEHS+LAUB
2007

Space is designed by the German design duo Jehs+Laub. The dynamic and innovative design of the lounge chair and the choice of colours and materials for upholstery will make Space adapt to the individual space – both in the lounge area and in the private home.





Space, JL11, lounge chair, Divina Melange, white lacquer/lacquered base

60 Lissoni lounge

PIERO LISSONI
2006

Designed by Italian Piero Lissoni, the Lissoni lounge chair is the epitome of international design. Simple and classic, yet sophisticated and contemporary design in high-gloss, oak or with front upholstery. The Lissoni collection adds many different possibilities in the furnishing of the room, whether in the reception area, meeting room or work area, in the lounge – or at home.





PL200, lounge chair, Skifer/black-grey lacquer/satin polished base; PL602, coffee table, black-grey/lacquered base; PL410, pouffe, Perla/black-grey base; PL113, sofa, Skifer/matt polished base; The Swan, lounge chair, Divina Melange/satin polished base

62 Lissoni sofa

PIERO LISSONI
2006

Designed by Italian Piero Lissoni, the Lissoni sofa is minimalist and yet comfortable design. The sofa will fit in many different environments as a 1, 2 or 3-seater unit in fabric or leather and with optional arms.



1



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2 PL103, sofa, Skifer/matt polished base; PL601, coffee table, offwhite lacquer/lacquered base; PL502, coffee table, offwhite lacquer/lacquered base; PL703, satellite table, mustard lacquer/lacquered base; PL200, lounge chair, offwhite lacquer/satin polished base; The Egg, 3316, lounge chair, Divina Melange/satin polished base

3 PL100, lounge chair, black Soft leather/matt polished base; PL703, satellite table, black-grey lacquer/lacquered base; PL804, satellite table, black-grey lacquer/lacquered base



3

64 Attitude

MORTEN VOSS
2006

The Attitude lounge chair, designed by Danish Morten Voss, is characterized by the eye-catching, organic design. It conveys a strong message – and attitude. You'll find Attitude in the reception, lounge, in breakaway areas and in the private home.





Attitude, MV10, lounge chair, Njord/silk polished base; Attitude, MV50, coffee table, composite polyester/silk grey base. National Art Gallery, Copenhagen, Denmark

66 3300

ARNE JACOBSEN
1956

The series 3300 by Arne Jacobsen consists of a chair and a two and three-seater sofa. The upholstery is available in fabric and leather.



3303, sofa, Hallingdal/chromed base; PK61, coffee table, glass/satin brushed base. Luna Rossa Lounge, Valencia, Spain



PK20

POUL KJÆRHOLM
1968

The PK20 is a comfortable and elegant lounge chair in wicker or leather with headrest. PK20 rests on a flexible matt-chromed steel frame. Designed by Poul Kjærholm.



PK20, lounge chair, black Classic leather/satin brushed base; PK61, coffee tables, glass/satin brushed base; PK33, stool, black Classic leather/matt chromed base; PK31/2, sofa, black Classic leather/matt chromed base. Oracle, Ballerup, Denmark



PK22

POUL KJÆRHOLM
1956

The discrete and elegant PK22 lounge chair in wicker, suede or leather epitomizes Poul Kjærholm's work. The frame is stainless steel.



PK22, lounge chair, black Classic leather/satin brushed base; PK33, stool,
black Classic leather/satin brushed base; PK61, coffee table, glass/satin brushed base



- 1 PK61, coffee table, slate/satin brushed base;
PK22, lounge chair, black Classic leather/satin brushed base.
E. Pihl & Son, Denmark
- 2 PK22 in olive suede. PK61A in black granite





74 PK24

POUL KJÆRHOLM
1965

With the easy curves and organic shape, the PK24 chaise longue chair in wicker or leather is perhaps one of Poul Kjærholm's most recognisable chairs. The frame is stainless steel, and the headrest cushion is always in leather.





PK24, chaise longue, wicker/satin brushed base, headrest in black Elegance leather.
Private home, New York, USA

PK25

POUL KJÆRHOLM
1951

The PK25 was designed in 1951 by Poul Kjærholm for his final graduation project at the School of Applied Arts in Copenhagen. The chair is available in natural or black flag halyard.



PK25, lounge chair in black flag halyard/matt chromed base. Kozmo, Copenhagen, Denmark



PK31

POUL KJÆRHOLM
1958

The PK31 chair and sofa series combines elegant luxury with comfort. The series is designed by Poul Kjærholm and is available in leather exclusively – as a 1-seater and a 2 and 3-seater sofa.



PK31/3 and PK31 in black Elegance leather, PK61 in black granite and PK33 in walnut Elegance leather



PK33

POUL KJÆRHOLM
1959

The PK33 three-legged stool, designed by Poul Kjærholm, has a detachable leather cushion and matt-chromed steel legs.



PK33, stool, Walnut Elegance leather/matt chromed base



PK80

POUL KJÆRHOLM
1957

In an ongoing attempt to unite the sublime with the absolutely necessary, Poul Kjærholm designed the PK80 daybed. PK80 is upholstered in leather and supported by a stainless steel frame.



PK80, daybed, black Classic leather/satin brushed base. Museum of Modern Art, New York, USA



POUL KJÆRHOLM
1961

The PK91 folding stool designed by Poul Kjærholm has a leather or canvas seat and base in stainless steel.



PK91, Canvas; PK91, Natural leather

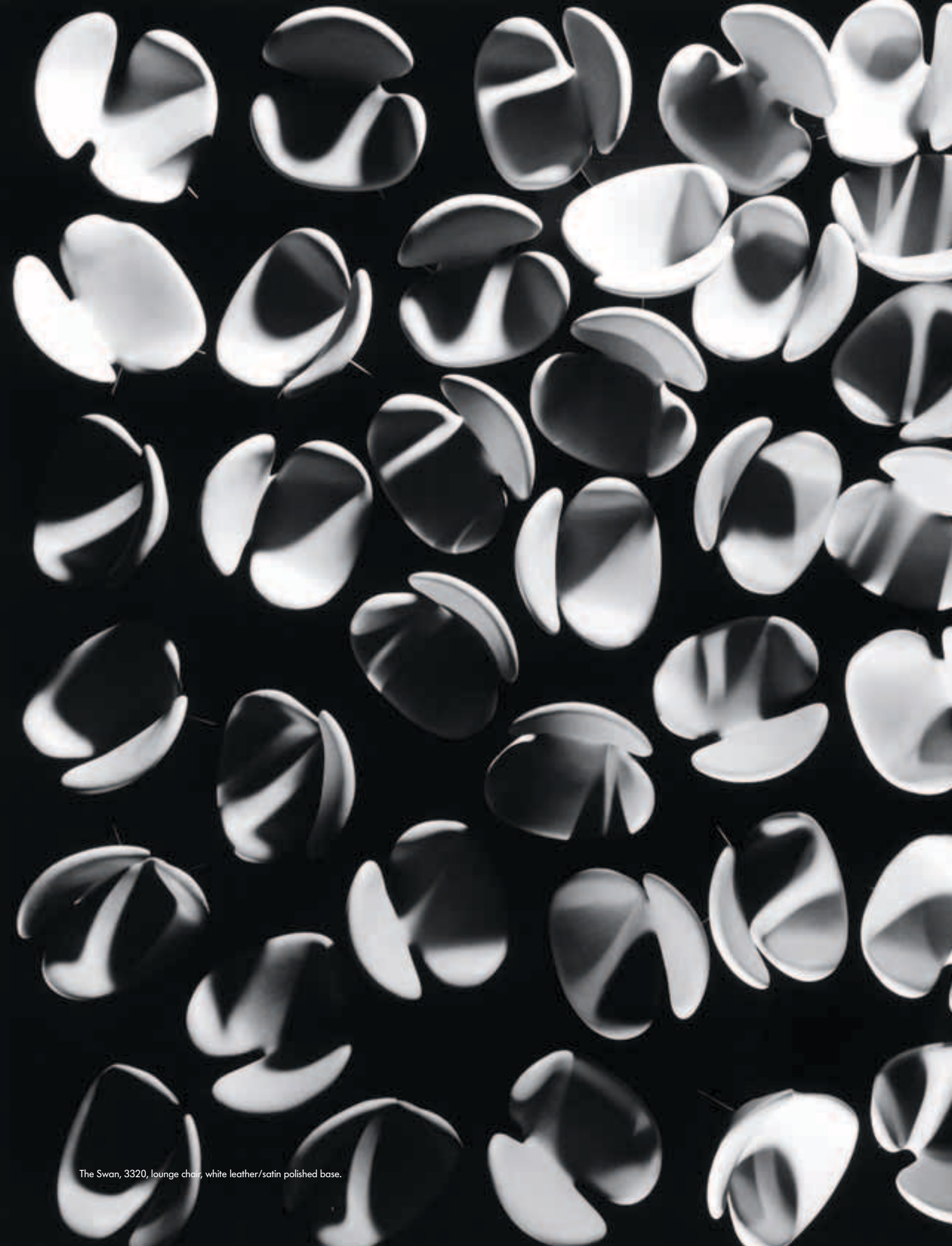


86 The Swan

ARNE JACOBSEN
1958

The Swan was designed together with the Egg in 1958 for the Royal Hotel in Copenhagen. The Swan is ideal for lounge and waiting areas as well as the home.





The Swan, 3320, lounge chair, white leather/satin polished base.



1

- 1 The Swan, 3320, lounge chair, Steelcut/satin polished base
- 2 The Swan, 3320, lounge chair, White leather/satin polished base. Sydney Opera House, Sydney, Australia
- 3 The Swan, 3320, lounge chair, Divina/satin polished base. Radisson SAS Royal Hotel, Copenhagen, Denmark
- 4 The Swan, 3320, lounge chair, Natural leather/satin polished base; PK61, coffee table, glass/satin brushed base. Nordic Embassy, Berlin, Germany



2

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4

The Swan sofa

ARNE JACOBSEN
1958

The Swan Sofa 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 Egg and the Swan.





The Swan, 3320, lounge chair and the Swan sofa, 3321, black Classic leather/
satin polished base. Nationalbanken, the Danish central bank, Copenhagen, Denmark

Oxford lounge chair

ARNE JACOBSEN
1965 REVITALIZED IN 2005



The Oxford lounge chair was introduced in 2005 as part of the exclusive Oxford series designed by Arne Jacobsen. The slim and elegant lounge chair with reclining high or low back will fit in the private home and many lounges.



1



2

- 1 Oxford, 3241, lounge chair, ODA/satin polished base
- 2 Oxford, 3241, lounge chair, black Soft leather and White leather/satin polished base; PK61, coffee table, marble/satin brushed base

94 **Decision**

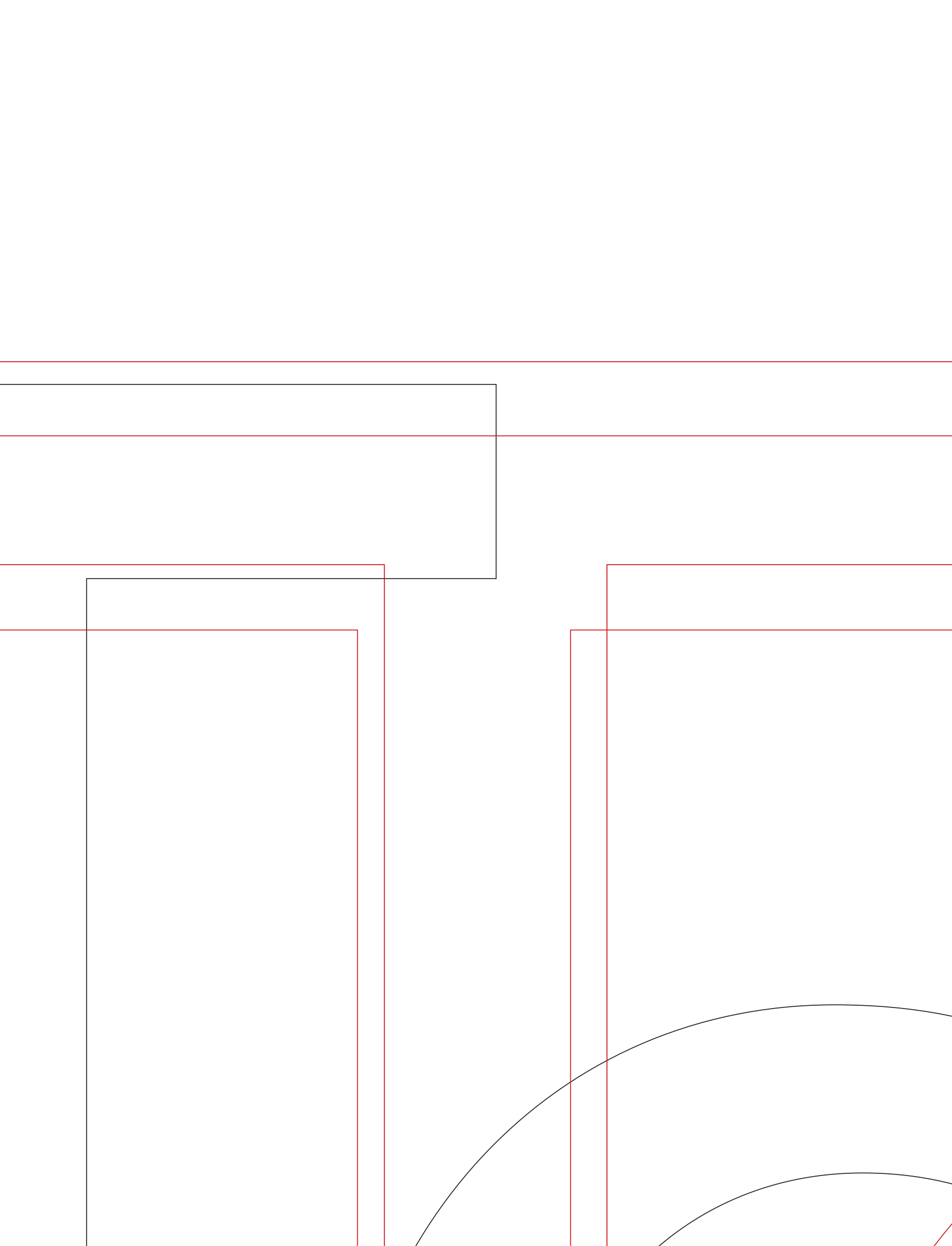
PELIKAN DESIGN
1986

This series is designed by Danish Pelikan Design, Decision is a series of multi-combination units, and individual chair and sofa units. This series is perfectly suited for conference rooms, lounges and waiting areas.



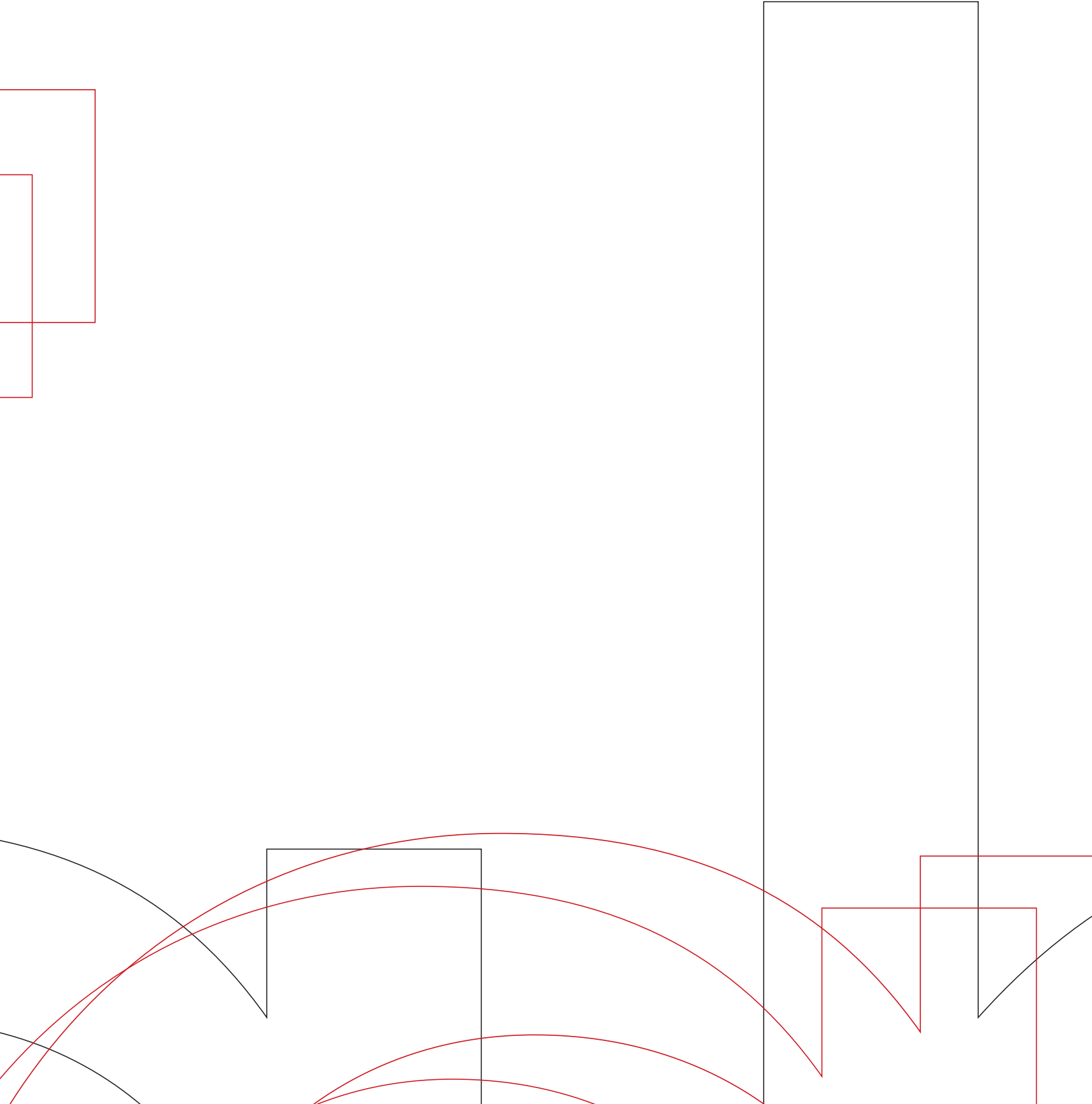


Decision sofa, Sudden/Steelcut trio; the Egg 3316, lounge chair, Sudden/Steelcut trio;
Little friend, black laminate; AJ table A223, walnut. Skt. Petri Hotel, Copenhagen



Tables

COFFEE TABLES
DINING & CONFERENCE TABLES



Lissoni lounge tables

PIERO LISSONI
2006

The tables are designed by Italian Piero Lissoni – a range of satellite and coffee tables all resting on a lacquered round base. The top is moulded veneer with either a high-gloss lacquered finish in black-grey, mustard or off-white, in coloured natural oak.



PL601, coffee table, off-white lacquer/lacquered base; PL703, satellite table, off-white lacquer/lacquered base;
PL804, satellite table, mustard lacquer/lacquered base; PL200, lounge chair, off-white lacquer/lacquered base



100 **Space**

JEHS+LAUB
2007

Tables, designed by the German design duo jehs+laub, for the lounge and the private home. The top is made of glass with a black or silver coated underside.





Space, JL50, coffee table, black glass/lacquered base;

Space, JL11, lounge chair, black Soft leather, black lacquer/lacquered base

PK61/PK61A

POUL KJÆRHOLM
1956

Poul Kjærholm's PK61 coffee table from 1955 comes with the top in slate, black granite, light steel-rolled marble or glass. The base is stainless steel in typical Kjærholm design: square, aesthetic and minimal.



PK61A, coffee table with base in stainless steel, P22 in suede – colour “Sand” and PK33 in black Elegance leather



PK71

POUL KJÆRHOLM
1957



The PK71 are three nesting tables designed by Poul Kjærholm. The tops are made of either black or white acrylic and the square base is matt, chromed steel.

PK71, nest of tables, black/satin brushed base; Oxford, 3242, lounge chair, Bespoke Stripe/satin polished base



Coffee table series

PIET HEIN / BRUNO MATHSSON / ARNE JACOBSEN
1968

The Piet Hein/Bruno Mathsson/Arne Jacobsen coffee table series comes in many variations of material, shapes and sizes making it ideal for the home, lounges and waiting areas.



A222, coffee table, walnut/satin polished and chromed base;
The Swan, 3320, lounge chair, Steelcut/satin polished base



108 Attitude

MORTEN VOSS
2006

There is not a single straight line in the shape of the white Attitude table, designed by Danish Morten Voss. It is made of a special material that is a blend of natural minerals and polyester. This makes the table top seem both hard and soft at the same time.



Attitude, MV50, coffee table, minerals and polyester/silk grey base; Attitude, MV10, lounge chair, Njord/silk grey base



Little Friend

KASPER SALTO
2005

Little Friend is a flexible, multifunctional and portable table – for work as well as for the home. The optional height adjustment makes Little Friend suitable together with low lounge furniture and chairs in standard height.





1

- 1 Little Friend, KS11, multi-functional table, white laminate/
chromed and polished base; ICE, KS800, counter stool,
Snow/satin matt frame
- 2 Little Friend, KS11, multi-functional table, white laminate/
chromed and polished base; Oxford, 3241, lounge chair,
white leather/satin polished base



2

T-No.1

TODD BRACHER
2008

T-No.1 is an exclusive table series designed by Todd Bracher. The table tops are the series' signature feature and, regardless of material, they hover above the curved frame – in an altogether unique expression. All the table's details give it a light yet robust look. The T-No.1 series is available in a wide range of lengths and is well suited as a conference table, office table, meeting room table and dining table.



T-NO.1, TB 1A + TB 1B, table, glass/high-gloss
aluminium base; Oxford, 3273, chair, walnut Elegance
leather/mirror-chromed base





1 T-No.1/TB1 walnut table and Oxford, 3273, new medium-height walnut Elegance leather chair

2 T-No.1/TB6 glass table and Oxford, 3273, new medium-height black leather chair

2



116 **Plano**

PELIKAN DESIGN
2000

The series of tables by Pelikan Design features an ultra-thin, almost “floating” table top – square, rectangular or circular in many sizes. The Plano tables are available in maple, walnut, white laminate and in glass with white or grey lacquered underside – also as a coffee table.



- 1 Plano, P971, coffee table, white glass/satin chromed base;
The Swan, 3320, lounge chair, Hallingdal/
satin polished base
- 2 Plano, P930, table, grey glass/satin chromed base;
VicoDuo, VM501, armchair, black Soft leather/
satin chromed base
- 3 Plano, P946, table, white glass/mirror chromed base;
Oxford, 3171, work chair, Hallingdal/mirror chromed base;
Oxford, 3271, work chair, black Soft leather/
mirror chromed base



1



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118 Table series

PIET HEIN / BRUNO MATHSSON / ARNE JACOBSEN
1968

The Piet Hein/Bruno Mathsson/Arne Jacobsen table series comes in many variations of material, shapes and sizes, making it ideal for cafeterias, seminars, conferences or in the home.





1



- 1 Rectangular table, B436, white laminate/chromed base;
Series 7, 3107, stacking chair, black lacquer/chromed base.
Osaka University of Arts, Osaka, Japan
- 2 Rectangular table, D438, walnut with aluminium
edge/satin polished base; 3208, armchair, black lacquer/
chromed base

2

KASPER SALTO
2005

**Ice is characterized by being light and stackable – suitable for both outdoors and indoors.
Ice functions equally well in a casual and a formal atmosphere.**



ICE, KS323, table, silvergrey laminate/satin matt base; ICE, KS200, stacking chair, Snow/satin matt frame



PK54

POUL KJÆRHOLM
1963

The PK54 is a solid and functional table designed by Poul Kjærholm. The PK54 has a steel rolled marble or black granite top. An extension in solid maple is also available for the table.



PK54, table, black granite/satin brushed base in steel and PK9, chair, black elegance leather/satin brushed base in steel



PK58

POUL KJÆRHOLM
(1963) IN PRODUCTION 2007

PK58 is a minimalist table inspired by PK54, but PK58 is taller and comes in different materials: aluminium base with a table top in a polyester composite.

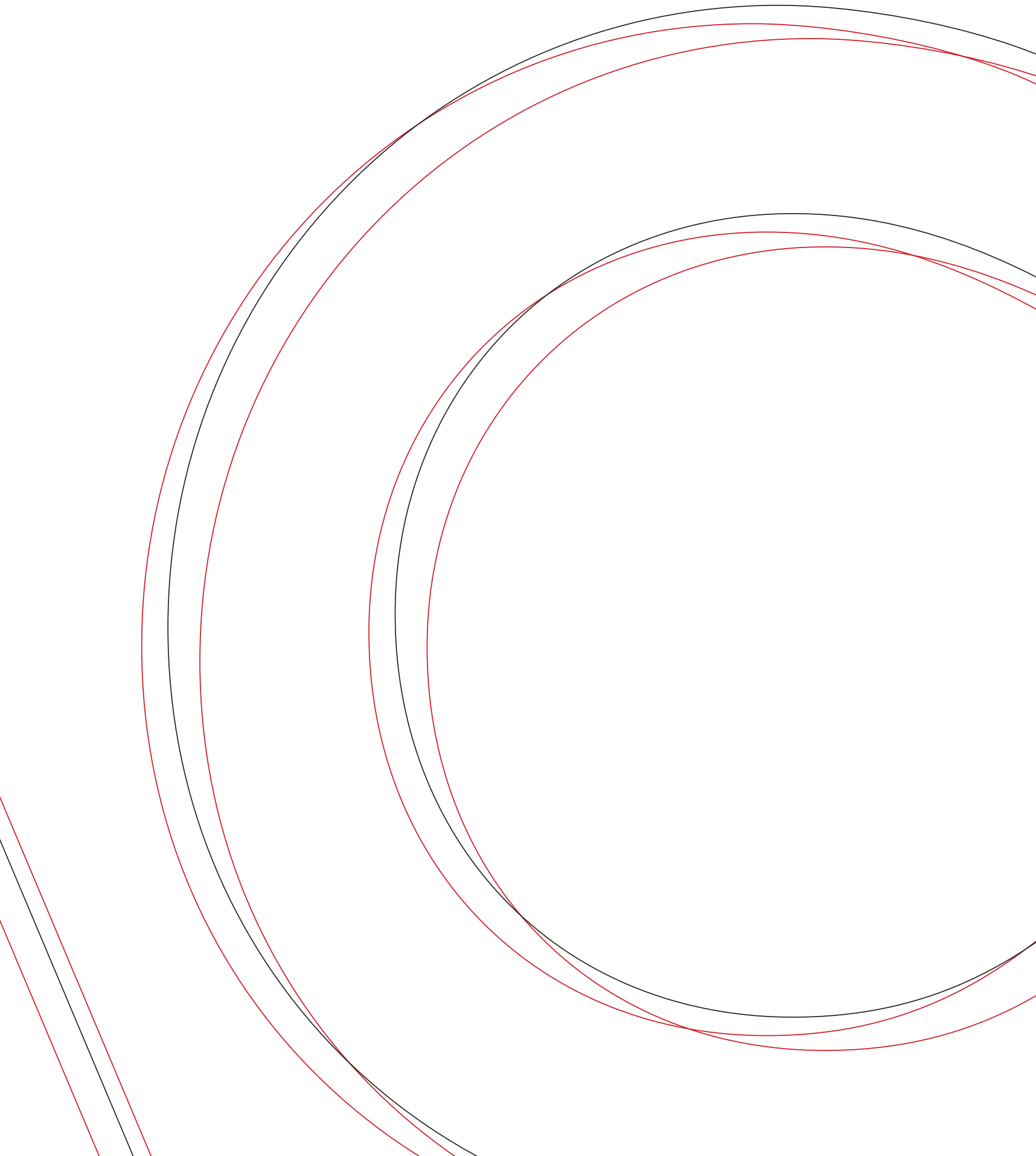


PK58, table, aluminium base with table top in white polyester composite; PK8, chair, aluminium base, shell in white plastic material





Accessories



Wing

PELIKAN DESIGN
1993

The Wing screen, designed by Pelikan Design, consists of two curved sheets made of natural anodised aluminium. The units rest on double castors and are linked together either in pairs or rows with linking devices. Wing is available as a closed, transparent, or soundproof unit.



Wing, WB94, room divider, aluminium; Series 7, 3107, black lacquer/chromed base; Superellipse table, B415, white laminate/chromed base. Danish Foreign Ministry, Copenhagen, Denmark



Viper

HANS SANDGREN JAKOBSEN
1996

Viper, designed by Hans Sandgren Jakobsen, is an oval-tube 3 metre long aluminium screen that can be extended endlessly. The Viper is available as a closed unit or as a sound absorbent, perforated unit.





Series 9

SIDSE WERNER
1971



**Series 9, designed by Sidse Werner,
comprises an umbrella stand and a clothes
and hat stand in chromed steel.**



1



- 1 Series 9, 9999, clothes and hat stand, aluminium
- 2 Series 9, 9991, umbrella stand, aluminium

2

Crafts Selection

LISBET FRIIS / TORA URUP



Our crafts are a carefully selected range of handmade designs such as cushions, rugs, vases and glass bowls of the highest quality.



2



1



3



4

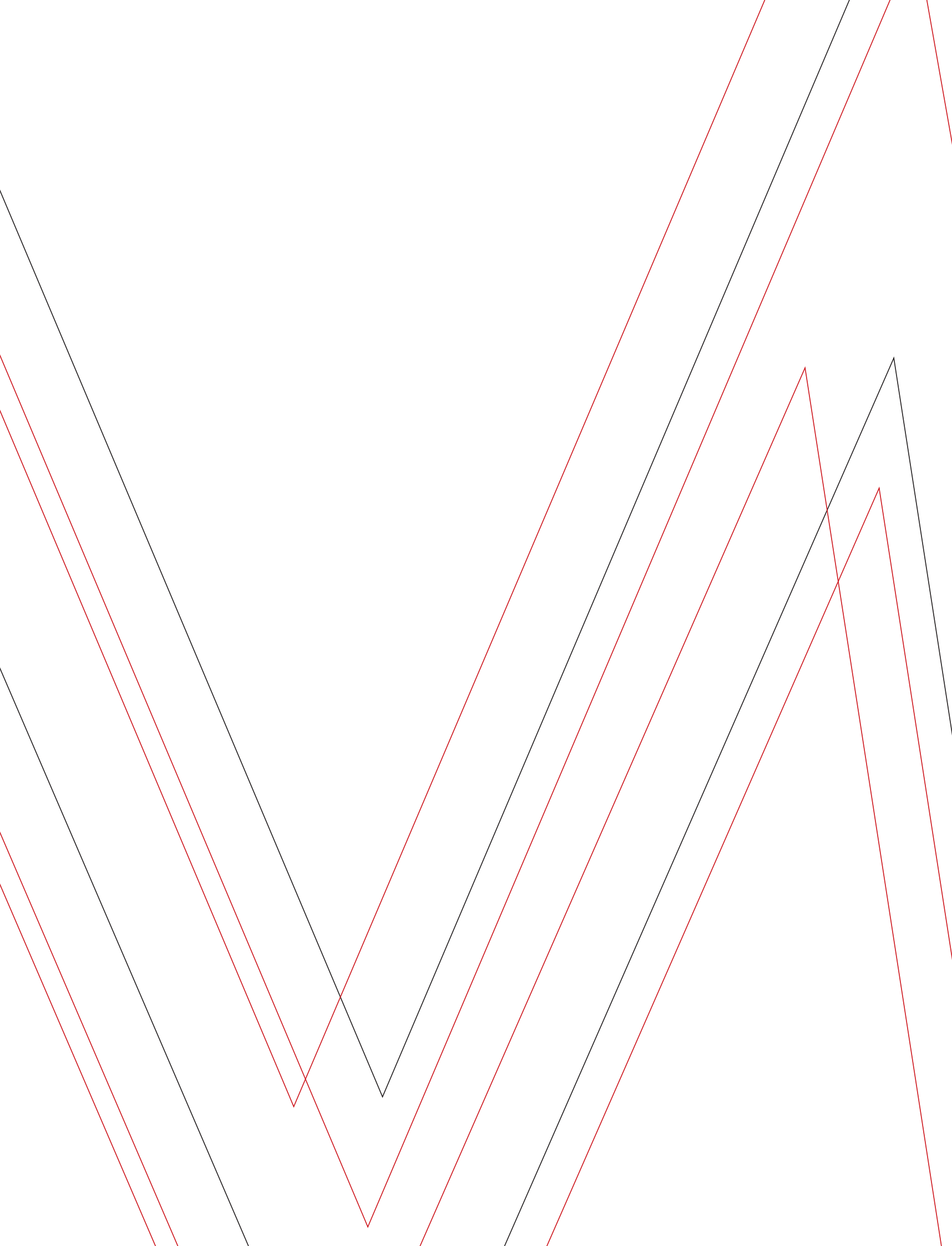
- 1 New Graphic Cushions, designed by Lisbet Friis. Floral or dotted in 43x43cm and stripes in 39x53cm
- 2 Rugs, designed by Lisbet Friis. White, red or black. Woven quality in 133x209cm or 170x209cm. Hand tufted quality in 133x200cm or 170x200cm
- 3 Glass bowls, designed by Tora Urup. Black, white or red, ø 21cm or 30cm
- 4 Glas vases, designed by Tora Urup. Black, Ivory, Latte, Redish-brown and white, (h)12cm

 KRESTINE KJÆRHOLM

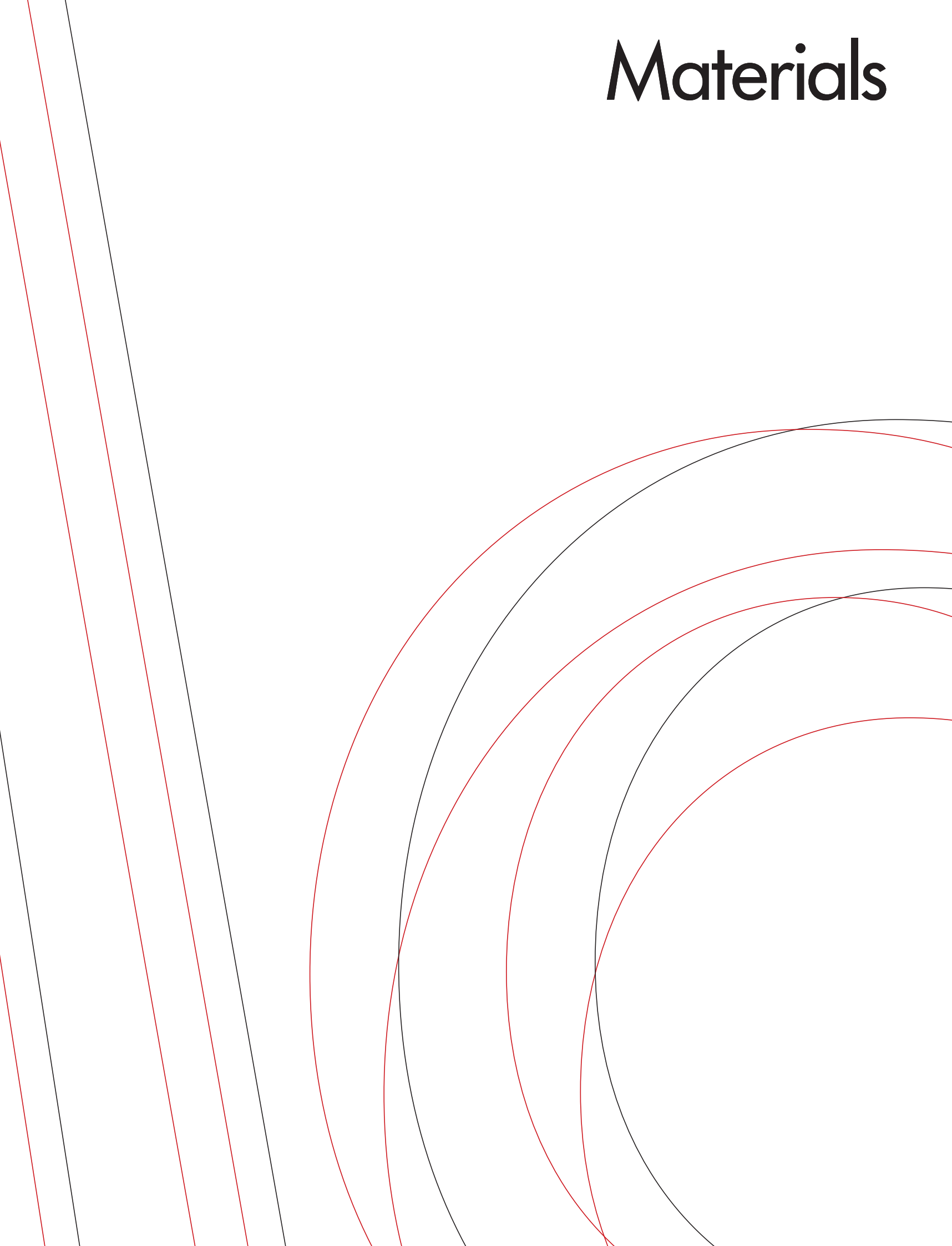
Rugs and cushions by Krestine Kjærholm – the daughter of Poul Kjærholm – specially designed for Fritz Hansen. Rugs in wool and flax in two different patterns inspired by Japanese gardens, and cushions in cotton in two different colours and patterns.



- 1 Cushions – straight lines
- 2 Cushions – dot-and-dash
- 3 Rug with circular pattern
- 4 Rug with squared pattern



Materials



Textiles

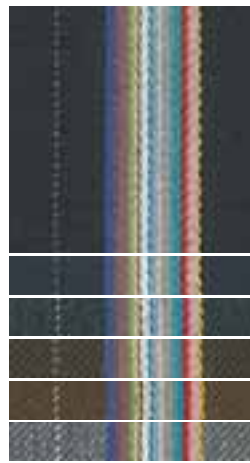
BASS

92% NEW WOOL, WORSTED / 8% NYLON



BESPOKE STRIPE

100% NEW WOOL, WORSTED



BLITZ

100% TREVIRA CS

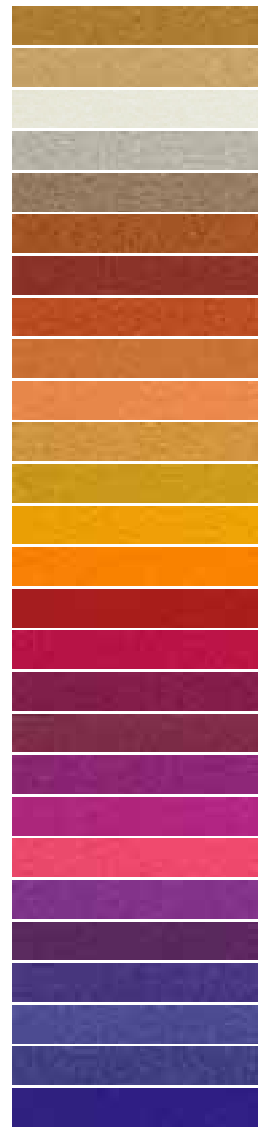
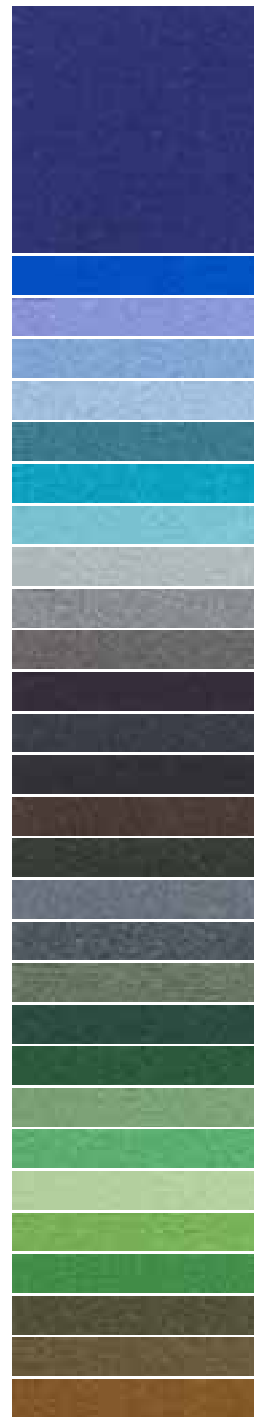


COMFORT

88% POLYESTER / 12% POLYURETHAN



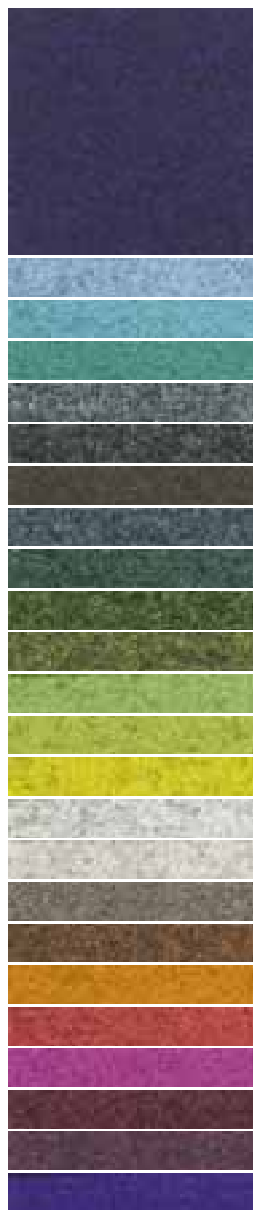
DIVINA
100% NEW WOOL



Textiles

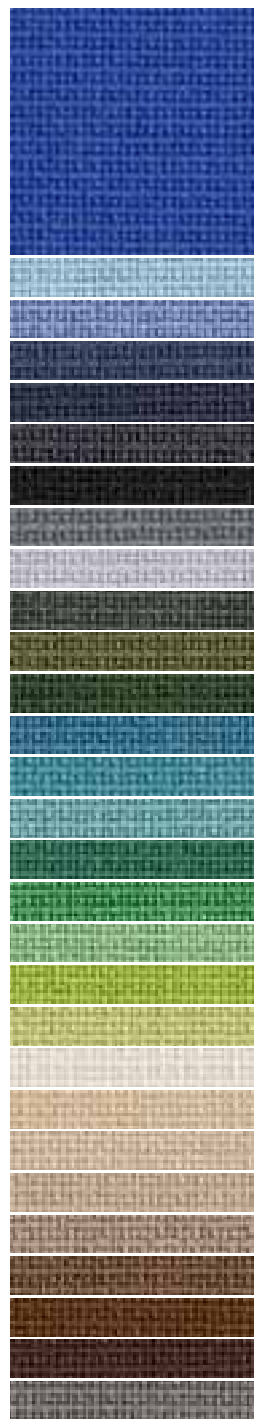
DIVINA MELANGE

100% NEW WOOL



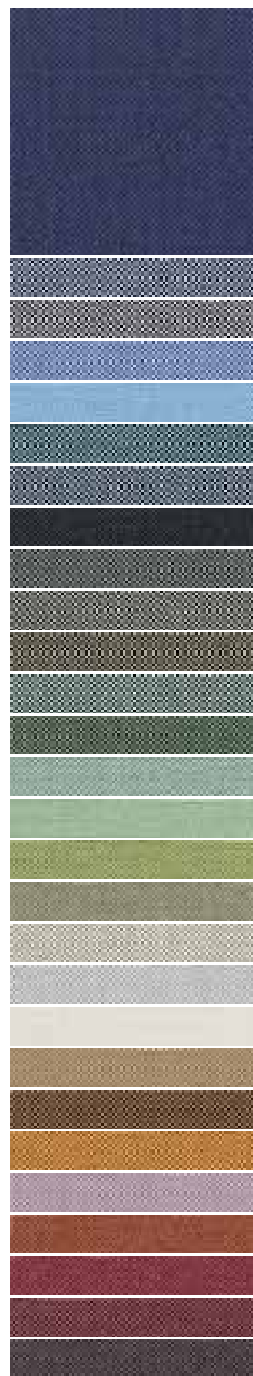
FAME

95% WOOL / 5% POLYAMIDE



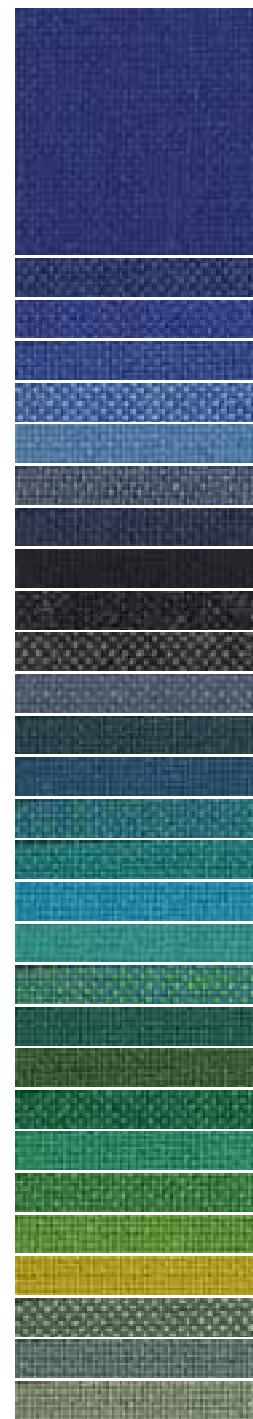
GLOSS

100% TREVIRA CS

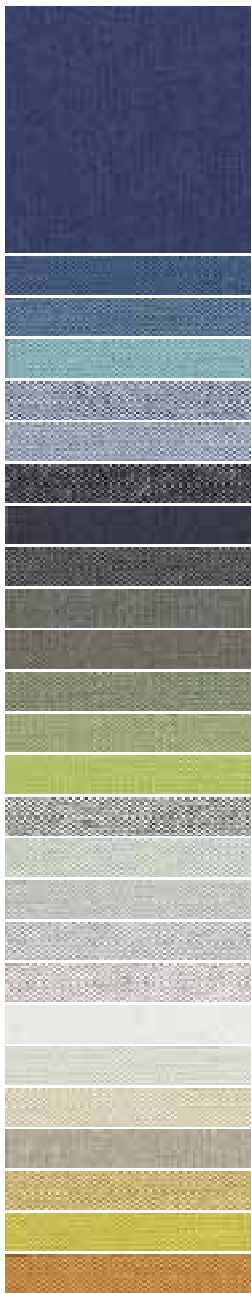
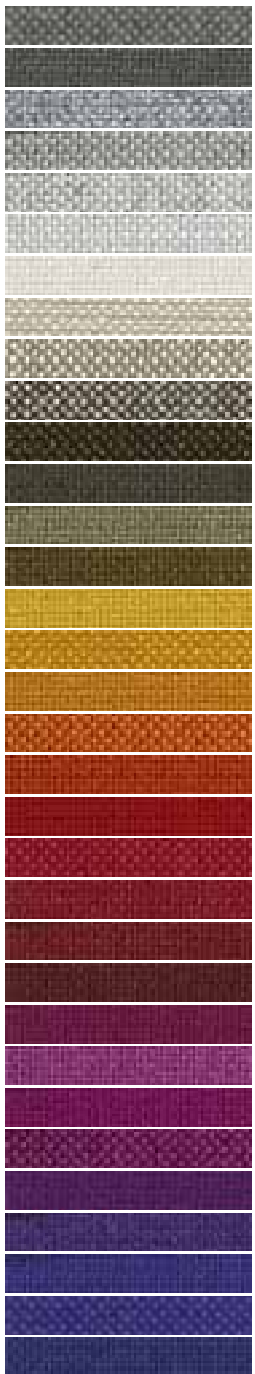


HALLINGDAL

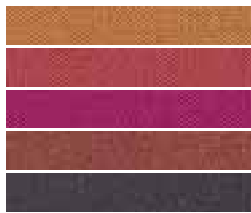
70% NEW WOOL / 30% VISCOSE



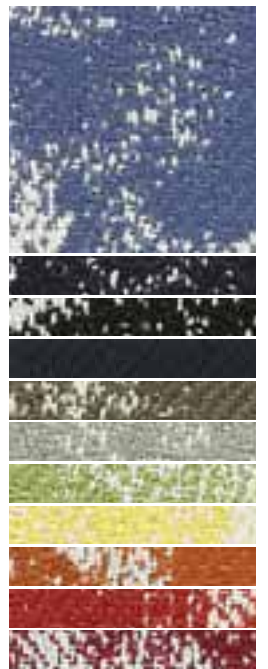
LAZIO
100% COTTON



NJORD
98% NEW WOOL / 2% LYCRA



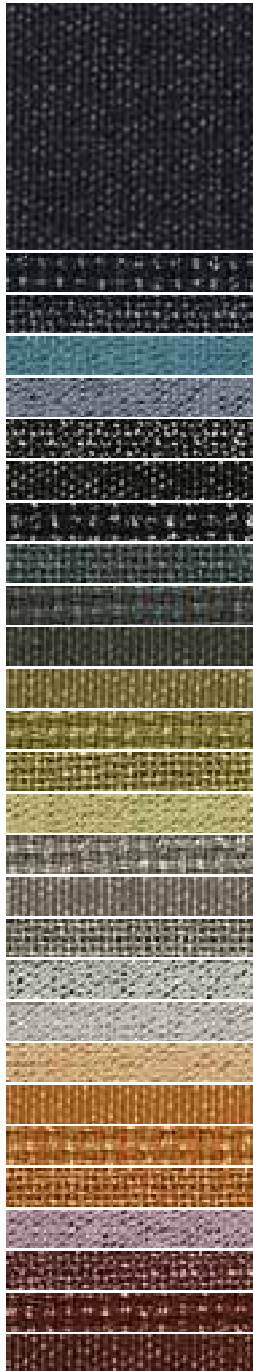
ODA
92% NEW WOOL / 8% POLYAMID



Textiles

PERLA

100% NEW WOOL



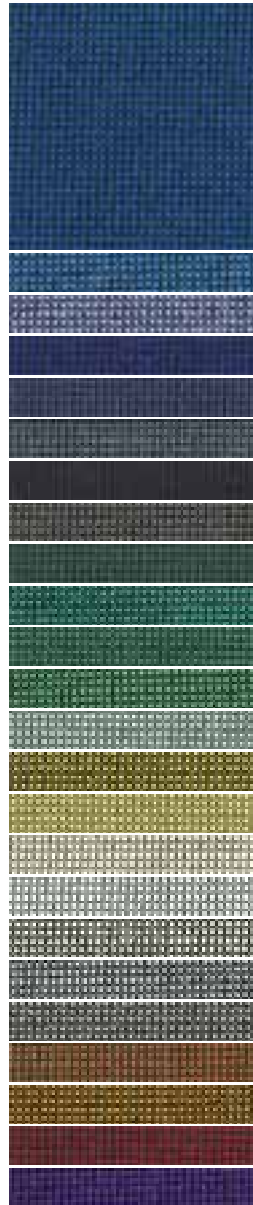
POLO

90% NEW WOOL, WORSTED / 10% NYLON



PRATO

100% TREVIRA CS



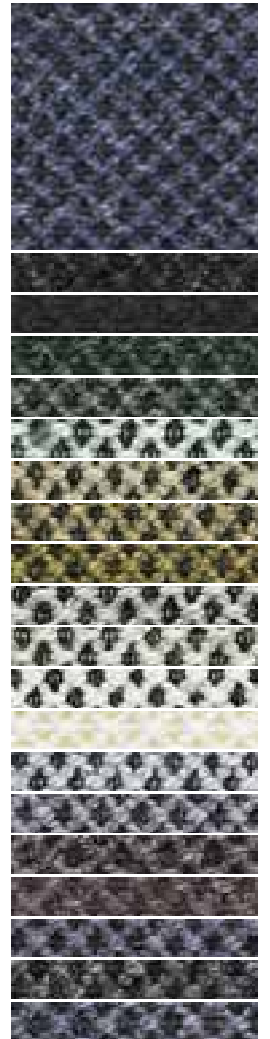
SCUBA

100% POLYURETHANE & 100% POLYESTER
(BARE TISSUE)



SKIFER

90% NEW WOOL / 10% NYLON



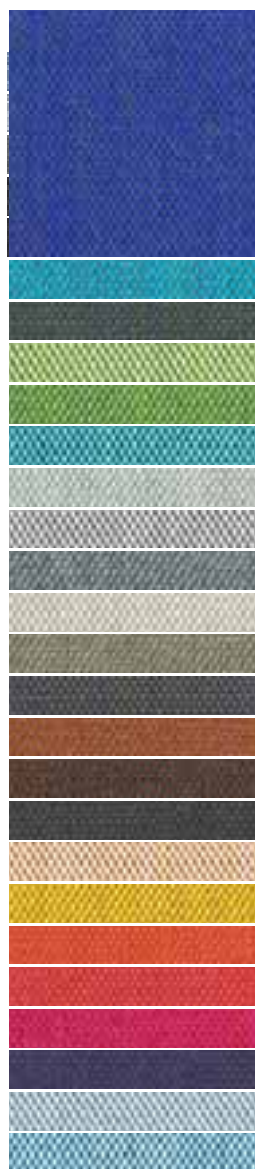
STEELCUT

90% WOOL, WORSTED / 10% NYLON



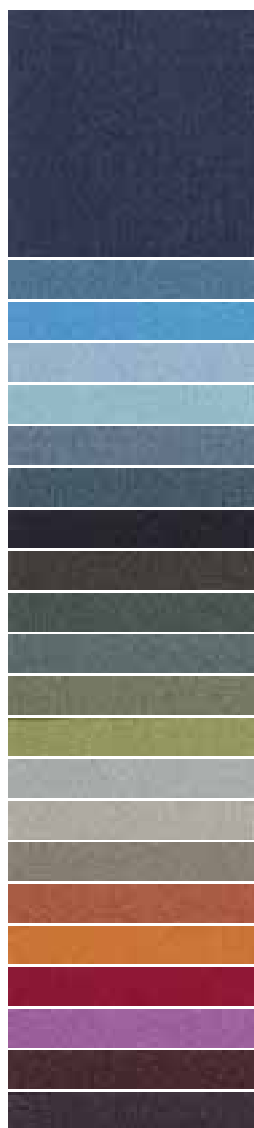
STEELCUT TRIO

90% PURE WOOL / 10% NYLON



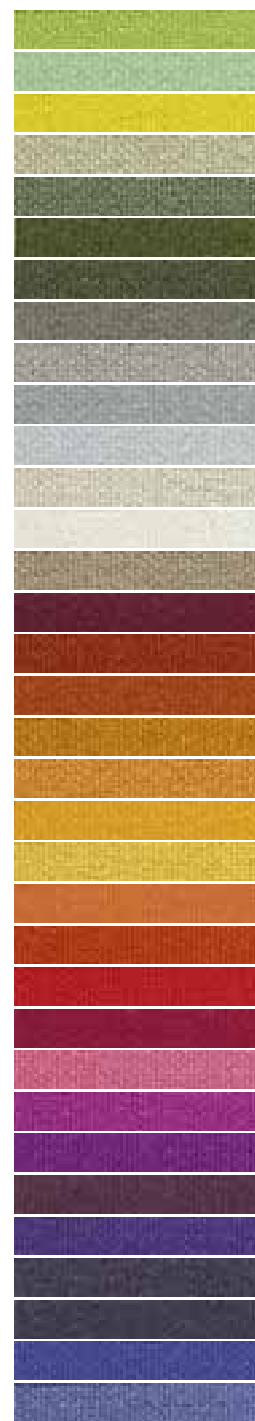
TEMPO

100% TREVIRA CS



TONUS

90% NEW WOOL / 10% HELANCA

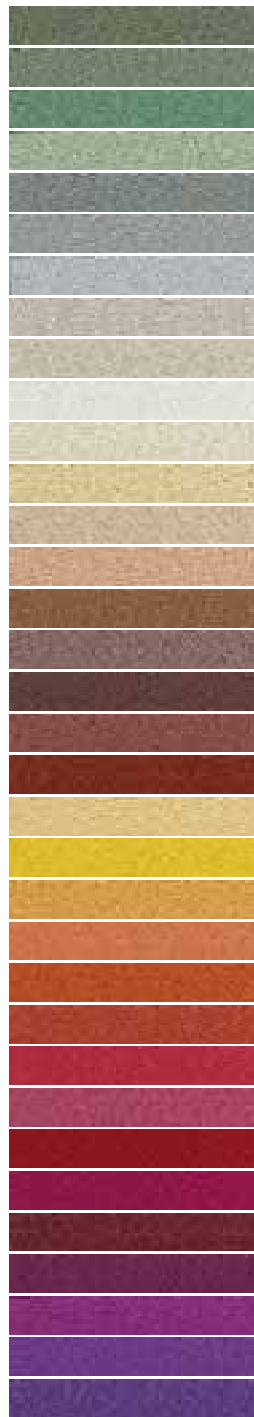


Textiles

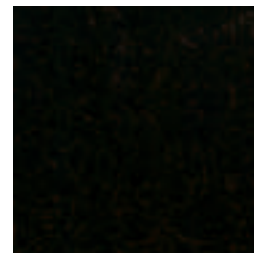
Leather

TOPAS

100% NEW WOOL, WORSTED



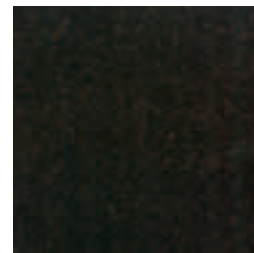
SUEDE



BLACK



SAND



BLACK-BROWN



INDIAN RED



BLACK

STANDARD LEATHER



OLIVE

CLASSIC /
SOFT LEATHER

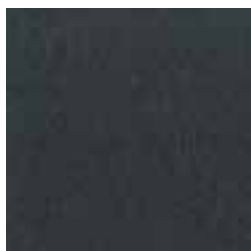


BLACK



COGNAC

ELEGANCE LEATHER



BLACK

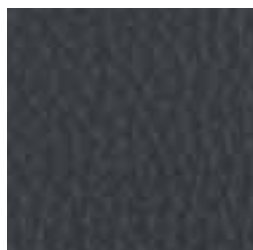
WELT LEATHER



BLACK



WHITE

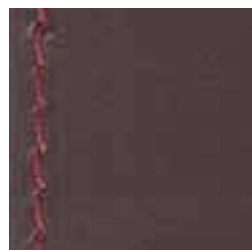


BLACK-BROWN

NATURAL LEATHER



INDIAN RED



BORDEAUX

WHITE LEATHER



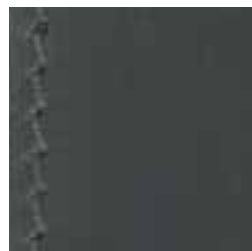
RED



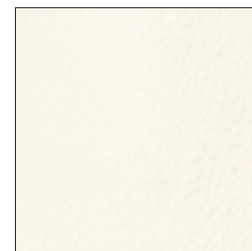
NATURAL



WALNUT



DARK BROWN



WHITE



DARK NATURAL



LIGHT BROWN

Textiles/leather overview



		ICE	SERIES 7	CHINA CHAIR*	VICODUO	PK8	PK COLLECTION**	PK22	
TEXTILES	BASS	•	•						
	BESPOKE STRIPE								
	BLITZ	•							
	COMFORT	•	•						
	DIVINA	•	•			•			
	DIVINA MELANGE	•	•			•			
	FAME								
	GLOSS								
	HALLINGDAL		•						
	LAZIO				•				
	NJORD								
	ODA								
	PERLA								
	POLO				•				
	PRATO								
	PRIMUS								
	SCUBA								
	SKIFER								
	STEELCUT					•			
	STEELCUTTRIO								
TEMPO									
TONUS	•	•							
TOPAS	•	•							
LEATHER	SUEDE							•	
	STANDARD LEATHER		•						
	CLASSIC LEATHER			•			•	•	
	SOFT LEATHER	•	•		•				
	NATURAL LEATHER		•	•			•	•	
	ELEGANCE LEATHER		•	•			•	•	
	WHITE LEATHER		•	•			•	•	
WELT LEATHER		•							

* China chair cushion

** PK9, PK20, PK24, PK31, PK33, PK80 & PK91



	OXFORD	3208***	EGG	SPACE	LISSONI	ATTITUDE	3300	SWAN	DECISION
	•								
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*** Black soft leather only

Chairs

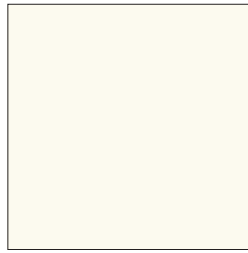
SERIES 7 & THE ANT
LACQUER, PAINTED BEECH / COLOURED ASH



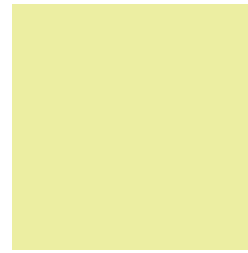
140 SILVER



170 175 179 DARK GREY



100 105 109 WHITE



900 905 LEMON LIME



530 535 539 ORANGE



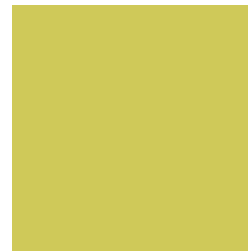
190 195 199 BLACK



110 115 PEARL



970 975 PETROL



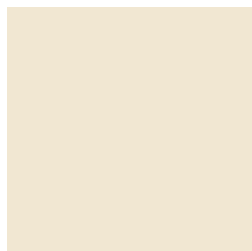
910 915 919 LIME



550 555 MAGENTA



770 775 DEEP BLUE



210 215 219 SILK



740 745 TURQUOISE



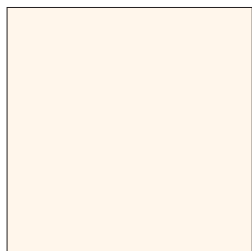
430 435 SUNNY YELLOW



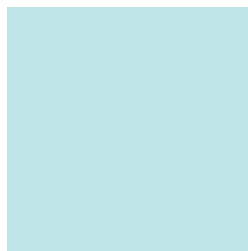
560 565 569 RED



750 755 INDIGO



200 205 IVORY



720 725 ICE BLUE



510 515 ROSE

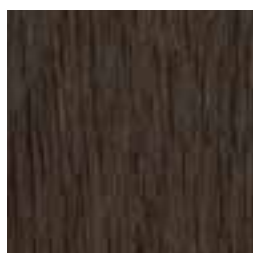


580 585 DARK RED

LACQUER / PAINTED BEECH / COLOURED ASH / HIGH-GLOSS LACQUER

Printed colour samples. May vary slightly from the original colours

SERIES 7 & THE ANT
TYPES OF WOOD

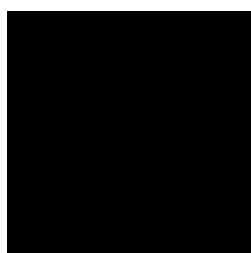


DARK STAINED OAK



ASH

3208
LACQUER



190 BLACK

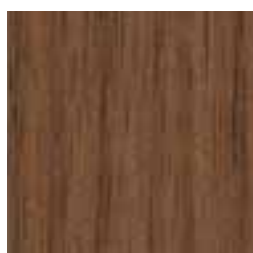
ICE
SYNTHETIC MATERIAL



VOLCANO



ORANGE



WALNUT



MAPLE



570 RED



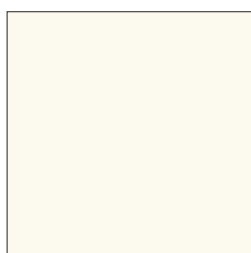
SPACE



RASPBERRY



CHERRY



100 WHITE



SNOW



BEECH



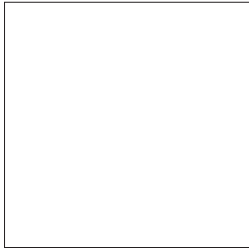
LIME

The Ant is available in beech, maple, dark stained oak, painted beech, coloured ash and lacquer except silver

The children's chair is available in beech and the lacquer colours black, white, ice blue, lime, rose and orange

Chairs

VICODUO
COLOURED ASH

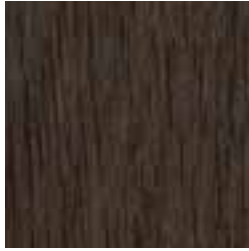


15 EXTRA WHITE



55 OCHRE

VICODUO
TYPES OF WOOD

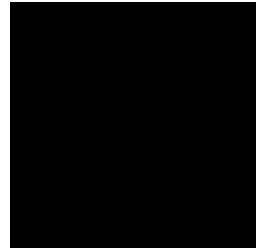


DARK STAINED OAK

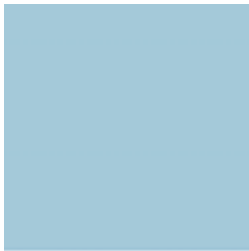


WHITE ASH

PK8
SYNTHETIC MATERIAL



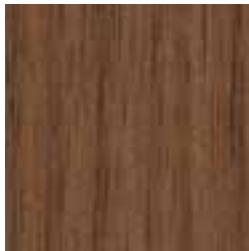
BLACK



25 LIGHT BLUE



65 ORANGE

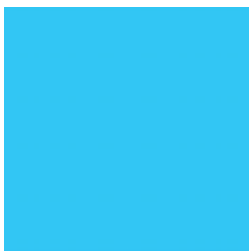


WALNUT



RED

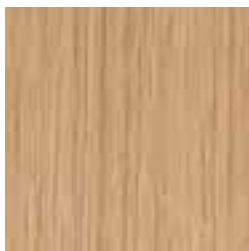
CHINA CHAIR
TYPES OF WOOD



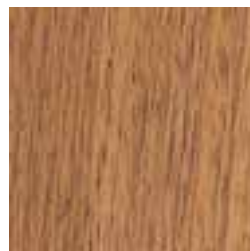
35 TURQUOISE



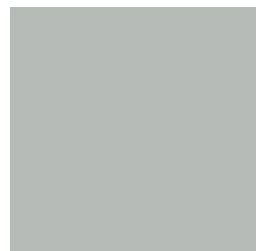
75 RED



OAK



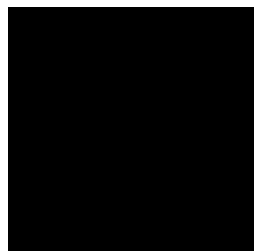
MAHOGANY



GREY



45 GREEN



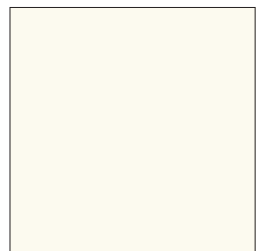
85 BLACK



BEECH



CHERRY



WHITE

Lounge

SPACE CHAIR
LACQUER



HIGH-GLOSS, BLACK

LISSONI CHAIR
COLOURED OAK



BROWN-GREY

LISSONI CHAIR
LACQUER



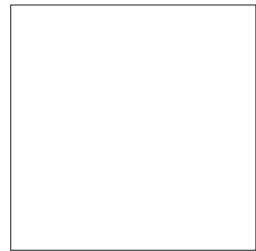
HIGH-GLOSS,
BLACK-GREY

LISSONI CHAIR
TYPES OF WOOD



OAK

PK22 & PK24
WICKER



HIGH-GLOSS, WHITE



RED

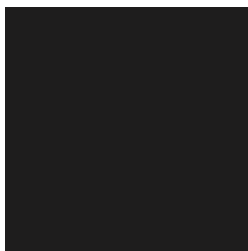


HIGH-GLOSS, MUSTARD

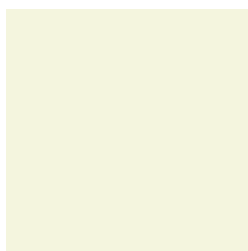
PK25
FLAG HALYARD



MATT, SILVER

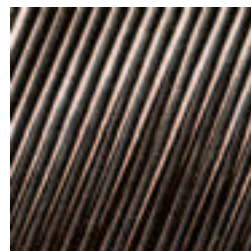


BLACK-GREY



HIGH-GLOSS, OFF-WHITE

PK91
CANVAS



BLACK



BLACK

Tables

LISSONI TABLE
COLOURED OAK



BROWN-GREY

LISSONI TABLE
LACQUER



HIGH-GLOSS, BLACK-GREY

LISSONI TABLE
TYPES OF WOOD



OAK

PK54/PK61/PK61A
STONE & GLASS



SLATE (PK61 ONLY)

PK71
ACRYLIC



BLACK



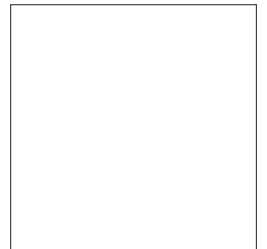
RED



HIGH-GLOSS, MUSTARD

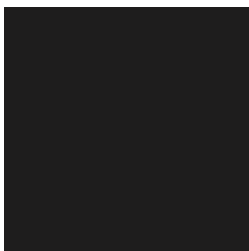


MARBLE

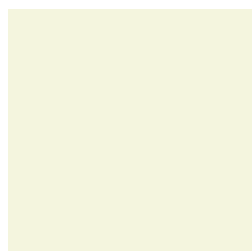


WHITE

SPACE TABLE
GLASS



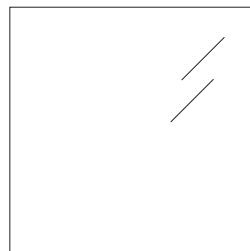
BLACK-GREY



HIGH-GLOSS, OFF-WHITE

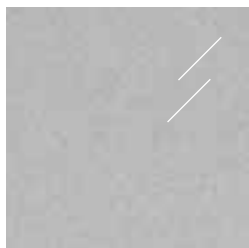


BLACK LACQUERED
UNDERSIDE



GLASS (PK61/PK61A ONLY)

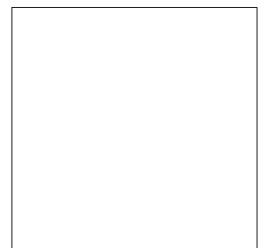
ATTITUDE & PK58
COMPOSITE POLYESTER



SILVER LACQUERED
UNDERSIDE



GRANITE



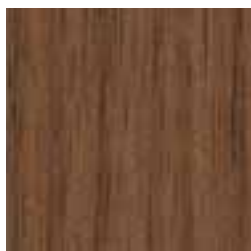
WHITE

TABLE SERIES
LAMINATE



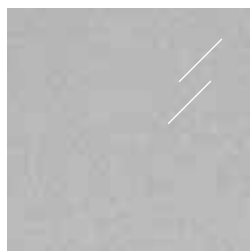
BLACK

TABLE SERIES
TYPES OF WOOD



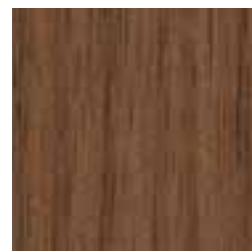
WALNUT

PLANO
GLASS

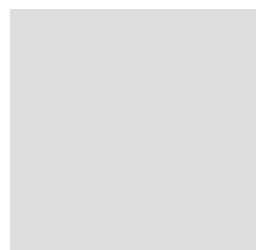


GREY LACQUERED
UNDERSIDE

PLANO
TYPES OF WOOD



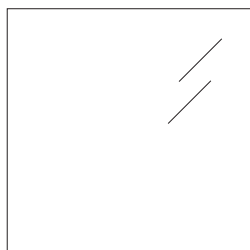
WALNUT



GREY



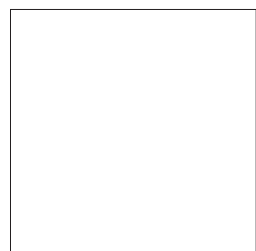
OAK



WHITE LACQUERED
UNDERSIDE



MAPLE

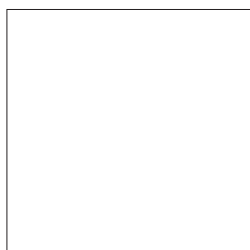


WHITE



BEECH

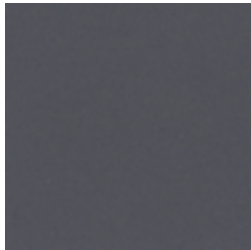
PLANO TABLE
LAMINATE



WHITE

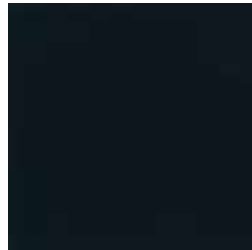
Tables

ICE TABLE
COMPACT LAMINATE



DARK GREY

LITTLE FRIEND
COMPACT LAMINATE



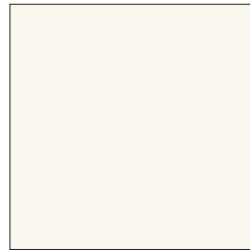
BLACK

T-NO.1 TABLE
TYPES OF WOOD

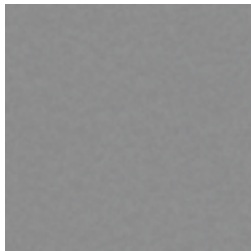


BLACK COLOURED ASH

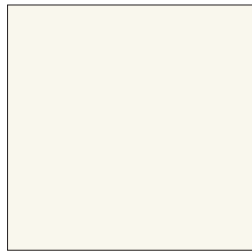
T-NO.1 TABLE
LAMINATE



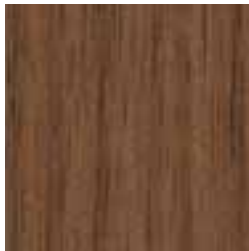
WHITE



SILVER GREY

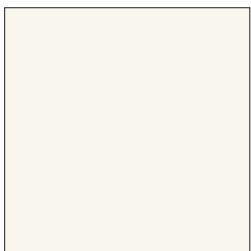


WHITE



WALNUT

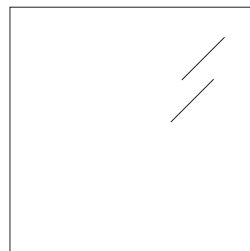
T-NO.1 TABLE
GLASS



WHITE



OAK



GLASS



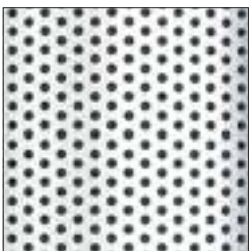
MAPLE

Accessories

VIPER / WING, WA94
ALUMINIUM



VIPER / WING, WB94
& WC94 ALUMINIUM



PERFORATED ALUMINIUM

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