

POUL KJÆRHOLM
COLLECTION



FRITZ HANSEN

SIMPLE ELEGANCE

Fritz Hansen's legacy is defined by extraordinary design and longstanding collaborations with some of the most preeminent designers of our time. Poul Kjærholm (1929-1980) is a leading light in our design portfolio. The Danish cabinetmaker – or furniture architect, as he regarded himself – made his name creating unique and timeless furniture of outstanding beauty and exceptional quality. The straight lines and subtle curves of Kjærholm's furniture reflect his search for ideal forms. Working with basic furniture types, he used pure, abstract shapes that focused attention on the materials.



The PK11™ chair with a natural leather seat and its companion, the PK51™ desk.

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THE KJÆRHOLM
COLLECTION

“Naturally this means that I commit the user to the choice I have made, but the furniture’s unity is sacred to me, and we must presume that the people who buy my things agree with me so much that they accept my choice.”

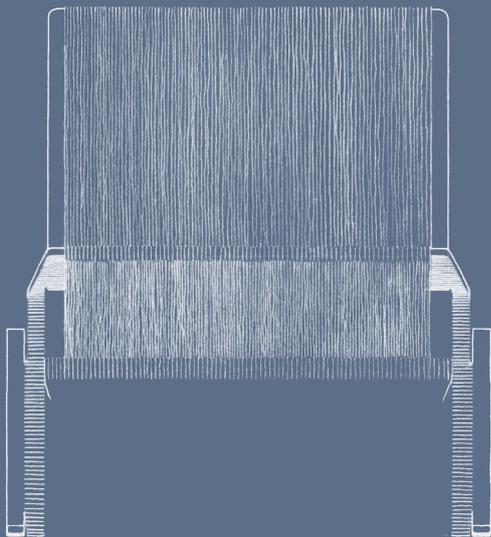
POUL KJÆRHOLM



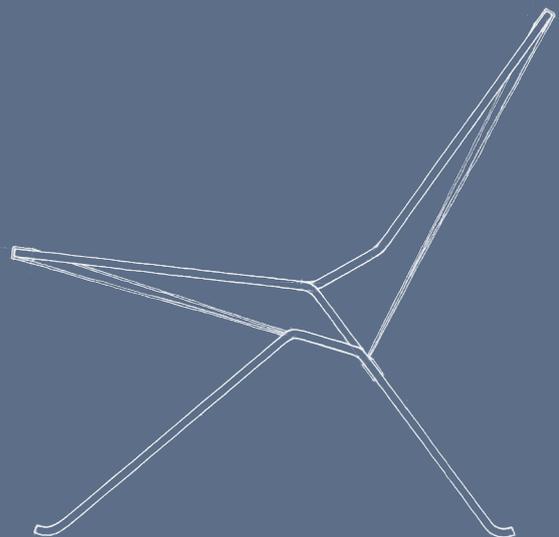




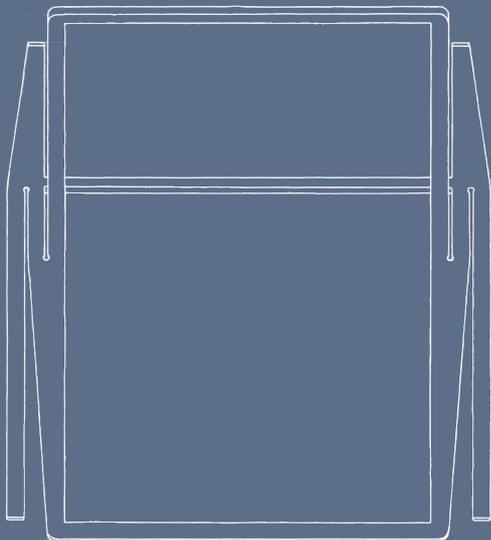
A young Poul Kjærholm working at his desk.



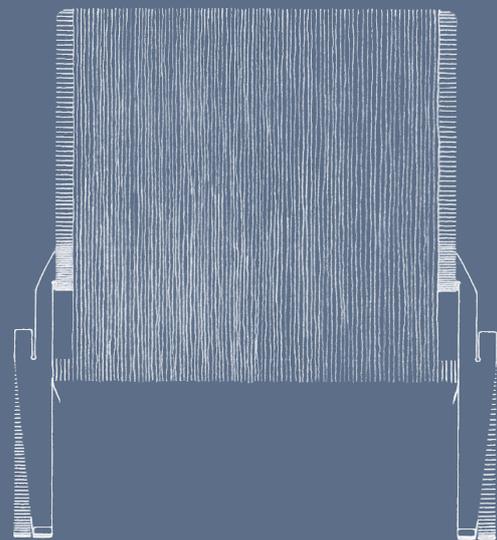
SET FORFRA



SET FRA SIDEN



SET FRA OVEN



SET BAGFRA

THE MAN AND THE MAKER

Born in Østervrå, Denmark in 1929, Poul Kjærholm was apprenticed to a cabinetmaker's workshop at the age of 14. During his years there, he was taught to respect the properties of his materials and to follow the philosophy of the craftsman: you are what you make. Enrolling at the Hjørring Technical School to learn geometry and technical drawing, he excelled at both his practical training and his studies.

By the time he turned 18, Kjærholm was certified as a journeyman cabinetmaker and completed his studies in Copenhagen at the Danish School of Arts and Crafts, under the tutelage of Hans J. Wegner, who taught him to design complete, freestanding objects, perfect from every angle.

Here, he developed a particular interest in construction materials – especially steel, which he considered a material deserving the artistic respect that was commonly awarded to wood. Eager to explore materials other than wood, Kjærholm's graduation project in 1951 was a lounge chair made of a single piece of bent steel and a length of sail cord.

This would become his first masterpiece, the PK25™, when Fritz Hansen employed him directly after graduation. Kjærholm's training as a cabinetmaker was the fundamental experience of his early life and a significant influence on his later work with steel.

A NATURAL TALENT



Showing a natural talent for design and materials, Poul Kjærholm combined the passion of an artist with the precision of a craftsman. His furniture was shaped by a creative vision and a set of principles that are even more important – and rarer – today than in his own lifetime. Straddling the boundary between industrial design and handicraft, he

distilled the basic types of furniture to their essence, creating a unique body of work that reflected his ideas and values: the essential, nothing else; a love of nature, nothing less. Poul Kjærholm's furniture was a record of his life – and the fundamental concepts that shaped his work are a tribute to both his talent and his character.



Looking to the natural world as a source of endless inspiration and the ultimate standard of beauty, Kjærholm saw the simple, efficient forms found in nature as models for his furniture. His goal was to create furniture that would appear as timeless and as natural as the leaves on a tree or the glaciers of Greenland. And he succeeded.

Kjærholm's furniture exhibits the same innate simplicity as a leaf or a flower while their forms reflect the function of the object, the strength of the steel and the contours of the human body.

Kjærholm believed that the natural world provides the ultimate standard of beauty. He saw the simple, considered forms found in nature as models for his furniture and he collected photos of landscapes, plants and birds that he used for inspiration.







Work in progress: the PK22™ chair in wicker.

MATERIAL DEVOTION

Kjærholm's furniture is distinguished by an absolute devotion to the materials used. He allowed each element of the furniture, each piece of material, to display its inherent properties. Steel members were made as thin as possible to display the strength of the material. He believed that the colour and grain of natural materials were more beautiful than any decoration or colour he could apply: leather, wood and stone were left untreated or finished as plainly as possible to exhibit their natural qualities. In this way, Kjærholm's furniture transplants the structures of the natural world

into the interior, reminding us that we are all a part of a larger environment.

Kjærholm paid special attention to the textures of his chosen materials, favouring matte surfaces over the mechanical nature of reflective materials. Above all, Kjærholm treated steel, previously considered a rough industrial material, as though it was wood or leather. The matte, chrome-plated surfaces of the steel gave the metal a degree of visual warmth and softness that matched the other materials.



The rolled white marble surface of the PK61™ table.

EXPERIMENTAL DESIGN

By 1955, Kjærholm was experimenting with simple steel angles, using them to create desks and tables. He had finally found his preferred material, steel, and treated the metal like no one before or since. He prized steel for its versatility; it could be twisted, bent or used flat. Even more importantly, the immense strength of steel allowed him to move beyond the conventions of wood furniture and develop new types of structures.

His first chair, the PK25™, used just a single piece of steel. That same year, Kjærholm found his ideal collaborator in Ejvind Kold Christensen, a furniture trader who shared his vision and standards. The two men formed a partnership to produce new

types of steel furniture and their first collection was introduced in 1956 and included the PK22™ lounge chair and the PK61™ table.

Working with master craftsmen who specialised in different materials, Kjærholm had access to the best steelwork, the finest upholstery and leatherwork and the most beautiful pieces of wood and stone.

The work with these craftsmen inspired Kjærholm to new heights of creativity and he produced a string of masterpieces that are still in production today.

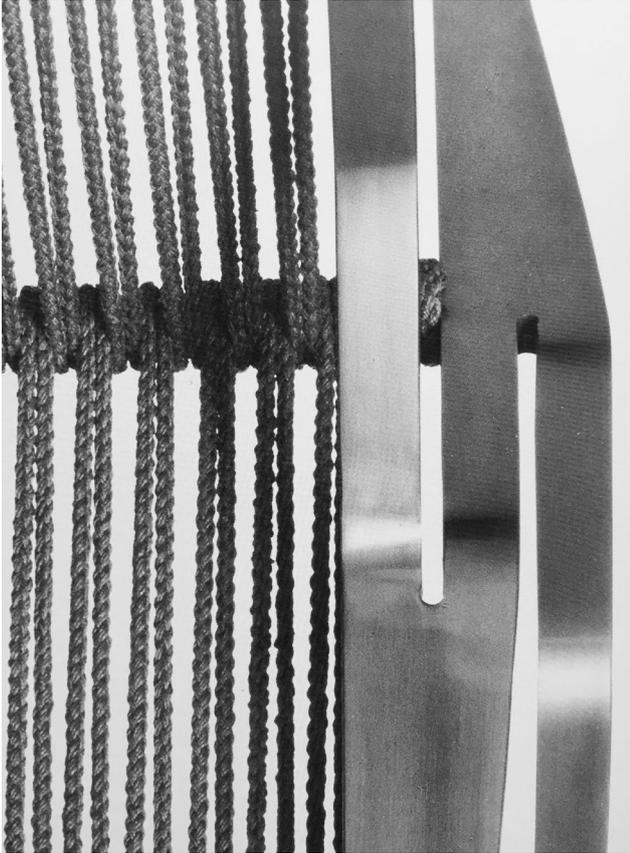


The minimalist PK91™ folding stool in canvas.



“It was easy to work with a frame made of simple, ready-made steel strips, and I quickly became fascinated by the many potentials of this new material.”

POUL KJÆRHOLM







The PK22™ chair with a wicker weave and the PK31-2™ in natural leather.

INTERNATIONAL RECOGNITION

Poul Kjærholm's uncompromising approach to his craft made his furniture expensive to produce, limiting the market and quelling his ambition of mass production. Yet he consoled himself with the knowledge that those who purchased his furniture shared his values of timeless, durable and functional furniture and understood his absolute dedication to quality.

In 1957, Kjærholm was awarded the Grand Prix at the Milan Triennale for his PK22™ chair, projecting the designer onto the international stage and guaranteeing the success of his new enterprise.



Kjærholm's PK80™ daybeds at New York City's Museum of Modern Art.

A LEGEND LIVES ON



Two years after Kjærholm's death in 1980, Ejvind Kold Christensen handed over the production rights to Fritz Hansen – the company that had first recognised Kjærholm's talent 30 years earlier. The production team assembled by Christensen continued with Fritz Hansen, ensuring that the

standards were maintained and the techniques passed on to a new generation of craftsmen.

Kjærholm understood furniture as a series of types – basic forms defined by their function and relationship to the body: the stool, the chair, the



table, the bed. These types can be found across a wide range of cultures and have evolved over thousands of years through the refinement of existing models. He translated these essential models into his own vocabulary of materials: steel, leather, cane and stone. As he worked out

the designs, he stripped away any element that was not an essential part of the construction. By reducing the furniture to an expression of the function and the materials, he arrived at timeless solutions that exist outside of any era or style.

PRODUCT
PORTFOLIO



The contoured PK24™ lounge chair in wicker.

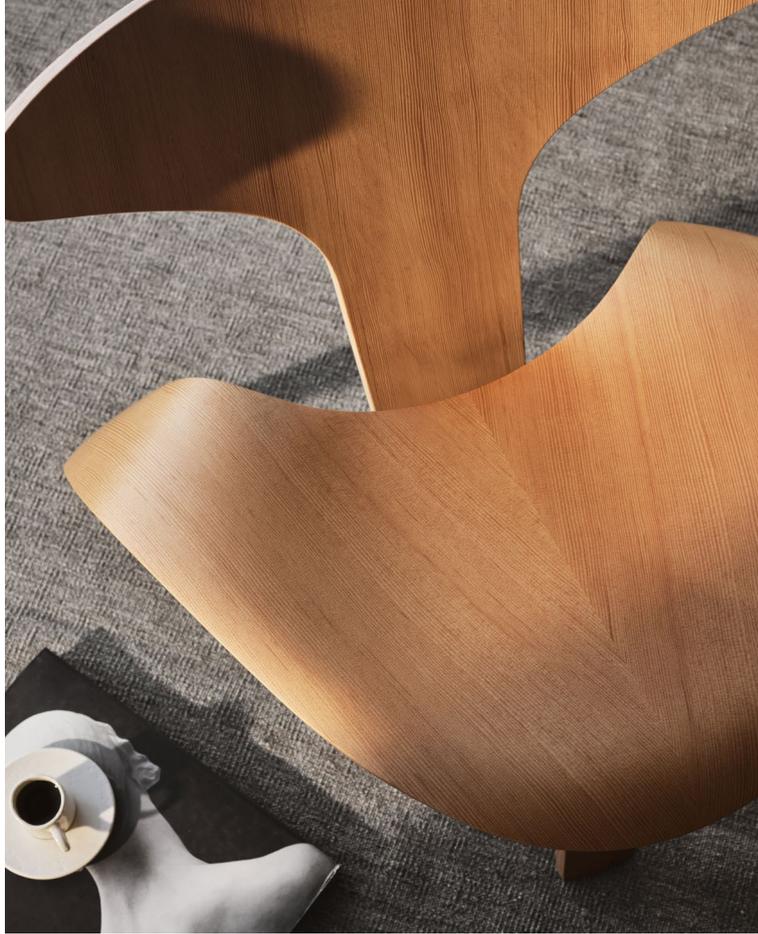
DESIGN SYSTEM

Steel, leather, wood, marble, canvas and halyard. Poul Kjærholm often pushed materials to their limits to show the beauty and the strength in their natural appeal. Devoid of artificial ornamentation, only the essence remains in the final product.

Poul Kjærholm labelled his furniture according to type. He developed a numbering system that reflected his desire to produce furniture that was as simple as a set of numerals or the letters of the alphabet. He did not assign the numbers in chronological order, and he left gaps between the models to allow for later designs. Thus, his lounge chair PK22 (1956) was followed by the chaise longue PK24 (1965) and the cantilevered lounge chair PK20 (1968).

The single exception to the numbering system is the three-legged stool, PK33. In this instance, Kjærholm saw an exact fit between structure and number and so he broke his own rule, demonstrating his belief that poetry is as important as science.

00 - 09	Chairs
10 - 19	Chairs with armrests
20 - 29	Lounge chairs & sofas
30 - 39	Lounge chairs with armrests
40 - 59	High tables & desks
60 - 79	Low tables
80 - 89	Daybeds & sofas
90 - 99	Folding stools & chairs
100 - 119	Accessories



The PKO A™ in Oregon pine.

PKO A™

Poul Kjærholm's one-of-a-kind chair was designed in 1952, at the very beginning of the Danish designer's tenure at Fritz Hansen. First produced in a limited edition in 1997, the original PKO™ design has since been improved and now bears the name PKO A™.

Pushing plywood to its absolute limits, moulding the material into Kjærholm's purist idiom, nothing on the PKO A is superfluous. Sculpted in Oregon pine or black coloured ash with cinnabar red spacers as a contrast to the wood, it is a lasting tribute to Kjærholm's keen eye for aesthetics and materials and a seminal piece of design history.

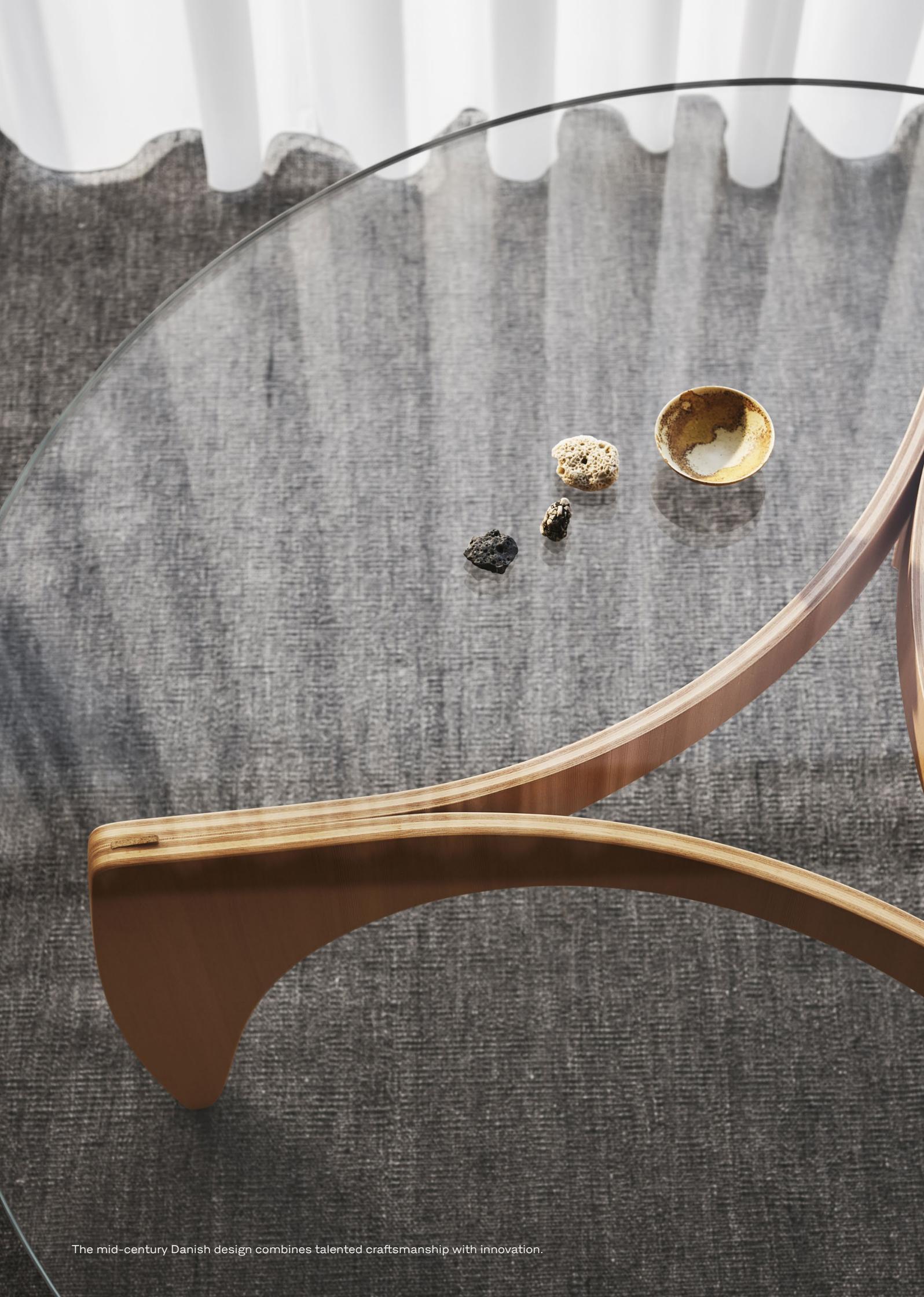


The PKO A™ in black coloured ash.





The sculptural PKO A™ chair and PK60™ table revolutionised industrial furniture-making techniques and challenged perceptions of form and function.



The mid-century Danish design combines talented craftsmanship with innovation.



The PK60™ table in black coloured ash.

PK60™

A seminal piece of modern design, the PK60™ coffee table was conceived by Poul Kjærholm at Fritz Hansen in 1952. The design remained in the archives until 2022, when it was released for the first time as a part of Fritz Hansen's 150th Anniversary. Looking to modern art for its cues, it is a lasting tribute to aesthetics and function and a striking piece of modern design history.

The PK60's sculptural base is shaped from three interlocking pieces of steam-bent wood veneer, in black coloured ash or Oregon Pine. The perfectly proportioned design is beautiful from every angle, and the clear glass tabletop simultaneously casts shadows and reflects the light.



The PK9™ chair is also known as the 'Tulip' chair due to its unique shape.

PK9™

The unique shape of the PK9™ chair was inspired by an imprint that Kjærholm's wife, Hanne, left in the sand after sitting by the sea. Searching for the optimal seat, Kjærholm had his wife sit in boxes of clay, leaving behind impressions that he converted into plaster models. The result was the PK9 dining chair, which features a shell based on Hanne's contours.

Characterised by three pieces of satin-brushed stainless spring steel which act as a column, supporting the leather seat, the straight lines and subtle curves reflect his search for ideal forms. To make the seat, leather is shaped to a concave mould by wetting the material in water to make it heavy and flexible. Sandbags are placed on the chair to ensure the leather fits and dries perfectly. Patience and precision are essential as the process is gradual and the drying time for the leather is long.



PK9™ chairs in black Grace leather surround a PK54™ table.



The PK22™ chair in wicker.

PK22™

Understated and elegant, the PK22™ lounge chair epitomises the work of Poul Kjærholm and his search for the ideal form and industrial dimension. The profile of the chair's steel frame originates from Kjærholm's graduation project, the 'Element' chair, today known as PK25™. Divided into separate pieces to improve upon the design of the PK25 and for a more economical production, the PK22 steel structure features joints that are as precise and refined as those found in traditional woodworking.

By combining industrial techniques and craft standards, Kjærholm's chair connects modern life to ageless traditions. In 1957, the PK22 was awarded the Grand Prix at the Milan Triennale, projecting Kjærholm's name into global design consciousness. Today, the PK22 is available in canvas, leather and handwoven wicker.



The upholstered PK22™ chair.



PK25™ chair in Natural flag halyard with a PK31-2™ sofa in walnut Grace leather.



Profiling true artisany, the seat and backrest of the PK25™ are handwoven in flag halyard.

PK25™

The PK25™ chair was designed by Poul Kjærholm for his final graduation project at the School of Arts and Crafts in 1951. Also known as the 'Element' chair, the PK25 is a striking example of Kjærholm's eagerness to transform common, industrial materials into striking works of art.

Created with the attention to detail and precision that he had learned as a cabinetmaker, Kjærholm was determined to reduce the chair to a single piece of each material, resulting in its overarching hallmark: the continual steel frame that bends through the form without interruption and 80 metres of handwoven flag halyard.



The two-seater PK26™ sofa in sumptuous, quilted leather.



The PK31-2™ sofa in walnut Grace leather stands alongside the PK33™ stool and grey-white marble PK61™ coffee table.



PK31™

An eminent example of Poul Kjærholm's ability to shape exquisite materials into minimalist and functional objects of everyday beauty, PK31™ is a series comprising an armchair and a 2- and 3-seater sofa, each set on a matt chromed spring steel frame.

Fusing elegance, luxury and comfort, the PK31 radiates industrial strength and durability while providing perfectly proportioned comfort through its beautifully upholstered seat and backrest in leather and canvas. The result is a true representation of Kjærholm's unwavering belief in the very highest standards of craftsmanship – down to the very last stitch.





The PK54™ table with a beige, honed marble top and PK54A™ extension rings in maple together with PK9™ chairs in black Grace leather.



A PK54™ in grey-brown marble is surrounded by the China Chair™ designed by Hans J. Wegner.

PK54™ & PK54A™

The PK54™ dining table from 1963 represents Kjærholm's exploration of contrasting materials and fundamental forms. Circle meets square, marble meets mineral – with every glance, new details emerge. Featuring marble or granite and a satin-polished steel frame, the table's subtle and considered irregularity makes it a natural focal point in any room.

Building on the same design principles, the PK54A™ extension ring provides a unique solution for those looking to extend the round dining table. The table is transformed entirely when the soft aesthetic of the wooden ring meets the hard stone. The PK54 is a monument to the act of dining: natural materials meet in perfect balance and proportion within a design that gently solidifies space.



The PK54A™ extension rings expand the possibilities of the PK54™ table.



The PK61™ table featuring a grey-brown marble tabletop.



The PK61™ in glass.

PK61™

The PK61™ coffee table, designed in 1956, is as elementary as it gets from the hand of Poul Kjærholm. Working with basic furniture types, the pure, abstract shapes of the PK61 focus attention on the materials and exist outside of any period or style.

The minimalist, square design shows Kjærholm's development from industrial designer to noteworthy furniture architect. Distilled into a set of identical elements, the matte, satin-brushed surface of the stainless steel legs lends the metal a degree of visual warmth and softness that equals the tabletop, available in slate, granite, marble or glass. Precision engineered to perfection, machine screws – high-strength fasteners invented for the aircraft industry – lend the table part of its unique look.





The PK61™ table in grey-white Norwegian marble from Fauske near the Arctic Circle.

PK80™

The PK80™ daybed is the embodiment of Poul Kjærholm's talent for refining historical models and distilling design down to its very essence. Designed in 1957, it perfectly balances construction and choice of materials: its simplified satin-brushed stainless steel frame holds an upholstered bedplate.

At once exclusive and iconic, the daybed draws inspiration from a Bauhaus sofa designed by Mies van der Rohe and Lilly Reich in 1930, which in turn took its cues from ancient Roman furniture. It can be found today in the Museum of Modern Art, New York, and around the world as a celebrated illustration of craftsmanship and modern design.



Canvas lends a soft and welcoming expression to the sleek lines of the PK80™ daybed.



The PK80™ daybed in walnut-coloured Grace leather.

THE KJÆRHOLM
COLLECTION

PKO A™

Design: Poul Kjærholm, 1952

An icon of modern design, the ribbon-like form of the PKO A™ pushes wood-bending techniques to their limits while challenging conventional chair forms. Two sculpted forms are connected with a simple spacer in contrasting cinnabar red to create a comfortable chair with no defined frame or base.

Shell & Base: Veneer (Black coloured ash or Oregon Pine)



Model: PKO A
Height: 66 cm / 26"
Seat height: 40 cm / 15.7"
Width: 66 cm / 26"
Depth: 62,5 / 24.6"

PK8™

Design: Poul Kjærholm, 1978/2007

For many years, the PK8™ existed only as a prototype in the home of Hanne Kjærholm, the wife of Poul Kjærholm. Today, it's widely recognised as a striking execution of Scandinavian craftsmanship. Its unique three-legged form and sinuous curves give it an expression all its own.

Seat: Plastic (black or white) with front upholstery in leather.
Base: Anodised satin-brushed aluminium.



Model: PK8
Height: 77 cm / 30.3 in
Seat height: 44 cm / 17.3 in
Width: 59 cm / 23.2 in
Depth: 51 cm / 20 in

PK9™

Design: Poul Kjærholm, 1960

The PK9™'s unique shape is characterised by three pieces of satin-brushed stainless spring steel that act as a column, carrying the leather seating element. Poul Kjærholm was inspired by a sand imprint of his wife's behind from a day at the beach. Later, during the design process, Hanne Kjærholm sat in boxes of clay to find the most optimal and comfortable solution.

Seat: Fully upholstered in leather.
Base: Satin-brushed stainless spring steel.



Model: PK9
Height: 77 cm / 30.3 in
Seat height: 43 cm / 16.9 in
Width: 58 cm / 22.8 in
Depth: 58 cm / 22.8 in



PK11™

Design: Poul Kjærholm, 1957

Characterised by its three-legged satin-brushed stainless steel frame, PK11™ strikes the perfect balance of curves and bold angles. Designed by Poul Kjærholm in 1957, it is a complex yet elegant chair, created as a companion to the PK51™ table.

Shell: Armrest in veneer (ash) with a seat upholstered in leather.
Base: Satin-brushed stainless steel.



Model: PK11
Height: 69 cm / 27.2 in
Seat height: 43-44 cm / 17-17.3 in
Width: 64 cm / 25.2 in
Depth: 44 cm / 17.3 in



PK20™

Design: Poul Kjærholm, 1968

The PK20™ is a laidback and elegant easy chair, designed by Poul Kjærholm. Handcrafted in both wicker and leather, the chair features soft leather upholstery and a reclining headrest, resting on a flexible matte chromed spring steel frame. Over the years, the PK20 has become a Poul Kjærholm classic – as well as a permanent fixture at the Victoria and Albert Museum in London.

Seat: Leather (w. headrest) or wicker.
Base: Matte chromed spring steel.



Model: PK20
Height: 84 cm / 33.1 in
Seat height: 37 cm / 14.6 in
Width: 80 cm / 31.5 in
Depth: 71 cm / 28 in



Model: PK20
Height: 89 cm / 35 in
Seat height: 37 cm / 14.6 in
Width: 80 cm / 31.5 in
Depth: 71 cm / 28 in

PK22™

Design: Poul Kjærholm, 1956

The PK22™ has a subtle silhouette that has become a genuine design classic. The iconic chair exemplifies Poul Kjærholm's quest for the ideal form and dimension. It remains a fundamentally modern chair for design enthusiasts today.

Seat: Canvas, leather or wicker.

Base: Satin-brushed stainless spring steel.



Model: PK22
Height: 71 cm / 28 in
Seat height: 35 cm / 13.8 in
Width: 63 cm / 24.8 in
Depth: 63 cm / 24.8 in

PK24™

Design: Poul Kjærholm, 1965

The PK24™ lounge chair stands out as perhaps the most recognisable chair in Fritz Hansen's Poul Kjærholm collection. Inspired by the Rococo period and the French chaise longue, Kjærholm used steel to support a curvy, flowing form. He labelled it the 'Hammock Chair' to stress that it functions by suspending the body between two points.

Seat: Leather or wicker.

Base: Satin-brushed stainless spring steel.



Model: PK24
Height: 85 cm / 34.3 in
Seat height: 14 cm / 5.5 in
Width: 67 cm / 26.4 in
Depth: 155 cm / 61 in
Features: Leather upholstered headrest

PK25™

Design: Poul Kjærholm, 1951

The PK25™ was designed by Poul Kjærholm for his final graduation project at the School of Arts and Crafts in 1952. Also known as the 'Element' chair, the PK25 is a striking example of Kjærholm's eagerness to transform common, industrial materials into works of art. Kjærholm was determined to reduce the chair to a single piece of each material, resulting in its overarching hallmark: the continual steel frame that bends through the form without interruption.

Shell: Flag halyard (natural or black)

Base: Matte chromed spring steel.



Model: PK25
Height: 75 cm / 29.5 in
Seat height: 40 cm / 15.7 in
Width: 69 cm / 27.2 in
Depth: 73 cm / 28.7 in

PK26™

Design: Poul Kjærholm, 1956

The PK26™ is a striking wall-mounted sofa in flat steel with a leather-covered back and seat, designed by Poul Kjærholm. The sofa appears to float mid-air and is an extraordinary design that is beautiful from every angle.

Shell: Fully upholstered in leather.

Base: Matte chromed spring steel.



Model: PK26
Height: 76 cm / 29.9 in
Seat height: 36 cm / 14.2 in
Width: 152 cm / 59.8 in
Depth: 76 cm / 29.9 in
Features: Extendable

PK31™

Design: Poul Kjærholm, 1958

The PK31™ chair and sofa series is a prime example of Poul Kjærholm's ability to work with exquisite materials and minimalism. In the search for the ideal form, Kjærholm created the PK31 – a fusion of elegance, luxury and comfort. The PK31 series is available as an armchair and a 2- or 3-seater sofa and features a matte chromed spring steel frame.

Seat: Fully upholstered in leather.
Base: Matte chromed spring steel.



Model: PK31
Height: 76 cm / 29.9 in
Seat height: 38 cm / 15 in
Armrest height: 48 cm / 18.9 in
Width: 76 cm / 29.9 in
Depth: 76 cm / 29.9 in
Features: 2- and 3-seater sofa



Model: PK31-2
Height: 76 cm / 29.9 in
Seat height: 38 cm / 15 in
Armrest height: 48 cm / 18.9 in
Width: 137 cm / 54 in
Depth: 76 cm / 29.9 in
Features: Lounge chair



Model: PK31-3
Height: 76 cm / 29.9 in
Seat height: 38 cm / 15 in
Armrest height: 48 cm / 18.9 in
Width: 198 cm / 78 in
Depth: 76 cm / 29.9 in
Features: Lounge chair

PK33™

Design: Poul Kjærholm, 1959

The iconic PK33™ epitomises Poul Kjærholm's use of assembly techniques, his exploration of materials and his simplification of structure into a type-form. The three-legged matt chromed spring steel stool borrows elements from his other designs, while still maintaining its own unique expression.

Seat: Canvas or leather.
Base: Matte chromed spring steel.



Model: PK33
Height: 34 cm / 13.4 in
Width: 53 cm / 20.9 in
Depth: 53 cm / 20.9 in

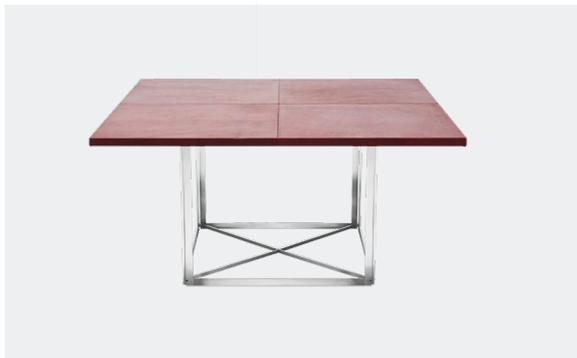


PK40™

Design: Poul Kjærholm, 1980

PK40™ is a unique version of Poul Kjærholm's square conference table and features a leather-covered tabletop and stainless steel base. The juxtaposition of materials is truly remarkable, making it a luxurious design with full attention to detail.

Tabletop: Leather.
Base: Satin-brushed stainless steel.



Model: PK40
Height: 70 cm / 27.6 in
Length: 140 cm / 55.1 in
Width: 140 cm / 55.1 in

PK51™

Design: Poul Kjærholm, 1957

The rectangular PK51™ table from 1957 is characterised by its ash veneer top and satin-brushed stainless steel frame. The design was originally launched as a matching set with the PK11™ chair.

Tabletop: Ash veneer.
Base: Satin-brushed stainless steel.



Model: PK51
Height: 72 cm / 28.3 in
Length: 204 cm / 80.3 in
Width: 102 cm / 40.2 in

PK54™

Design: Poul Kjærholm, 1963

The PK54™ dining table represents an exploration of contrasting materials and forms by Poul Kjærholm. Circle meets square, marble meets mineral – every time you look at it, new details emerge. Featuring marble or granite and a satin-polished steel frame, the table's delicate unevenness makes it the natural focal point in any room.

Tabletop: Marble or granite.

Base: Satin-brushed stainless steel.



Model: PK54
Height: 69 cm / 27.2 in
Diameter: 140 cm / 55.1 in
Features: Extendable (w. PK54A™)

PK54A™

Design: Poul Kjærholm, 1963

The PK54A™ extension ring provides a unique solution for those looking to extend the original PK54™ round dining table. Stone meets wood, hard meets soft – the table completely transforms appearance when the wooden extension ring is added. Perfect for plates around the table and a beautiful addition to the design.

Expansion ring: Solid wood (maple).

Storage unit: Solid wood (maple).



Model: PK54 + PK54A
Height: 70 cm / 27.6 in
Diameter: 210 cm / 82.7 in
Features: Storage unit

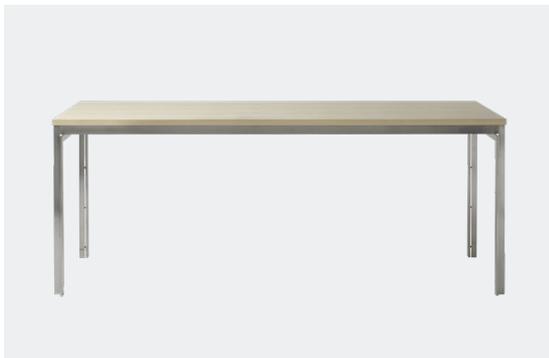
PK55™

Design: Poul Kjærholm, 1957

The rectangular PK55™ table from 1957 is characterised by its ash veneer top and satin-brushed stainless steel frame. The design was launched as a smaller version of the PK51™.

Tabletop: Ash veneer.

Base: Satin-brushed stainless steel.



Model: PK55
Height: 72 cm / 28.3 in
Length: 180 cm / 70.9 in
Width: 90 cm / 35.4 in

PK58™

Design: Poul Kjærholm, 1963/2007

PK58™ is a minimalist table inspired by the PK54™, although slightly taller and in different materials. The proportions are still carefully considered and beautifully executed, with a blend of circular tabletop and a cube base with sharp angles.

Tabletop: Polyester composite (white).

Base: Anodised satin-brushed aluminium.



Model: PK58
Height: 71 cm / 28 in
Diameter: 130 cm / 51.2 in

PK60™

Design: Poul Kjærholm, 1952

Conceived in 1952 together with the PK0 A™ chair, the PK60™ is a significant piece of mid-century Danish design that combines talented craftsmanship with innovation. Its wood veneer base plays with the possibilities of steam bending techniques, shaping three interlocking pieces into one united whole.

Tabletop: Glass.

Base: Veneer (Black coloured ash or Oregon Pine)



Model: PK60
Height: 44 cm / 17,3"
Diameter: 105 cm / 41.4"

PK61™

Design: Poul Kjærholm, 1956

The PK61™ coffee table is as minimalistic as it gets from the hand of Poul Kjærholm. The square design serves as a powerful manifesto and shows Kjærholm's development from industrial designer to noteworthy furniture architect.

Tabletop: Slate, marble, granite or glass.

Base: Satin-brushed stainless steel.



Model: PK61
Height: 32 cm / 12.6 in
Length: 80 cm / 31.5 in
Width: 80 cm / 31.5 in

PK61A™

Design: Poul Kjærholm, 1956

The PK61A™ is an enlarged version of Poul Kjærholm's PK61™ coffee table. Four base elements are joined with industrial screws to create a unique, distinguished look. The removable tabletop demonstrates Kjærholm's recurring principle of using gravity to keep each element in place.

Tabletop: Marble, granite or glass.

Base: Satin-brushed stainless steel.



Model: PK61A
Height: 32 cm / 12.6 in
Length: 120 cm / 47.2 in
Width: 120 cm / 47.2 in

PK62™

Design: Poul Kjærholm, 1968

In 1968, Poul Kjærholm set out to design a series of tables that could be combined with his collection of lounge chairs and sofas. The resulting PK62™ was created in connection with the development of two other chairs: the PK20™ and PK24™. A design favourite, the statement side table features a satin-brushed stainless steel base and a tabletop made of slate, marble or granite.

Tabletop: Slate, marble or granite.

Base: Satin-brushed stainless steel.



Model: PK62
Height: 17 cm / 6.7 in
Length: 80 cm / 31.5 in
Width: 27 cm / 10.6 in

PK63™

Design: Poul Kjærholm, 1968

In 1968, Poul Kjærholm set out to design a series of tables that could be combined with his collection of lounge chairs and sofas. The resulting PK63™ was created in connection with the PK31™ 2-seater and 3-seater sofas. The iconic coffee table features a satin-brushed stainless steel base and a tabletop made of slate, marble or granite.

Tabletop: Slate, marble or granite.
Base: Satin-brushed stainless steel.



Model: PK63
Height: 31 cm / 12.2 in
Length: 180 cm / 70.9 in
Width: 60 cm / 23.6 in

PK63A™

Design: Poul Kjærholm, 1968

In 1968, Poul Kjærholm set out to design a series of tables that could be combined with his collection of lounge chairs and sofas. The resulting PK63A™ was created in connection with the PK31™ 2-seater and 3-seater sofas. The iconic coffee table features a satin-brushed stainless steel base and a tabletop made of slate, marble or granite.

Tabletop: Slate, marble or granite.
Base: Satin-brushed stainless steel.



Model: PK63A
Height: 31 cm / 12.2 in
Length: 120 cm / 47.2 in
Width: 60 cm / 23.6 in



PK65™

Design: Poul Kjærholm, 1979

This unique coffee table refers back to the best traditions of Scandinavian craftsmanship. As with several of his tables, Kjærholm created PK65™ to complement one or more of his many chairs and sofas; in this case, the PK20™ lounge chair.

Tabletop: Slate, marble, granite or glass.
Base: Satin-brushed stainless steel.



Model: PK65
Height: 38 cm / 15 in
Length: 100 cm / 39.4 in
Width: 100 cm / 39.4 in



PK71™

Design: Poul Kjærholm, 1957

The PK71™ comprises of a series of three nesting tables, designed to be stored and stacked under each other. With their toy-like appearance, the small, abstract tables can be shuffled around and used together or separately. Today, the PK71 tables are displayed in a permanent collection at the Museum of Modern Art in New York.

Tabletop: Acrylic (black or white).

Base: Satin-brushed stainless steel.



Model: PK71
Height: 25.5, 27, 28.5 cm / 10, 10.6, 11.2 in
Length: 25, 26.5, 28 cm / 9.8, 10.4, 11 in
Width: 25, 26.5, 28 cm / 9.8, 10.4, 11 in

PK80™

Design: Poul Kjærholm, 1957

The PK80™ daybed is the embodiment of Poul Kjærholm's talent for refining historical models and distilling design down to its very essence. The daybed draws inspiration from a sofa designed by Mies van der Rohe and Lilly Reich in 1930. It can be found today in the Museum of Modern Art in New York, as well as around the world as a celebrated illustration of craftsmanship and modern design.

Shell: Canvas or leather.

Base: Satin-brushed stainless steel.



Model: PK80
Height: 30 cm / 11.8 in
Width: 190 cm / 74.8 in
Depth: 80 cm / 31.5 in

PK81™

Design: Poul Kjærholm, 1959

PK81™ is a square version of Poul Kjærholm's classic daybed, made to furnish the public area of the new Tårnby town hall by Halldor Gunløgsson and Jørn Nielsen. Today, it graces powerful spaces around the world, including the Museum of Modern Art in New York City.

Shell: Leather.

Base: Satin-brushed stainless steel.



Model: PK81
Height: 30 cm / 11.8 in
Width: 140 cm / 55.1 in
Depth: 140 cm / 55.1 in

PK91™

Design: Poul Kjærholm, 1961

The PK91™ is an homage to the designer's mentor, Kaare Klint, who made a folding chair in wood in 1930. This folding stool is unmistakably a Kjærholm classic.

Seat: Canvas or leather.

Base: Satin-brushed stainless steel.



Model: PK91
Height: 41 cm / 16.1 in
Width: 59 cm / 23.2 in
Depth: 45 cm / 17.7 in

HEADQUARTERS

FRITZ HANSEN
Allerødvej 8
3450 Allerød
Denmark
Tel: +45 48 17 23 00

GET IN TOUCH

SALES - ASIA & OCEANIA
customerserviceasia@fritzhansen.com
Tel: +81 3 3400 3316

SALES - EUROPE
salesupport@fritzhansen.com
Tel: +45 70 80 70 90

SALES - NORTH AMERICA
info@fritzhansen.com
Tel: 212 219 3226

PRESS - GLOBAL
press@fritzhansen.com

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