

# **louis poulsen Reflections**



**Design to Shape Light Mads Odgård  
Breathe, Breathe, Breathe  
Lights in the Night**



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# Design to Shape Light

In 1924 Poul Henningsen created the Paris lamp with Louis Poulsen. The lamp was exhibited at the Paris World Exhibition and was frontrunner for the groundbreaking three-shade system, that determines the perfect distribution of light.

The origin of how we at Louis Poulsen design to shape light can still be traced to Poul Henningsen's three-shade system and his view on the dualities within design and light.

We believe in the dualities of light and dark, form and function, modern and classic and craftsmanship and innovation. It is what has made us experts when it comes to design and light.

Inspired by our urge to carry the soft luminescence of the Scandinavian summer into the dense darkness of the Scandinavian winter, we provide ambience and we humanise light to make spaces where people can live, thrive and interact.

Our simplistic and timeless lamps are part of people's quality of life.

From morning light to working light. From recreational light through to the light at the end of the day. The function and design of our lamps are tailored to reflect and support the rhythm of natural light.

Explore our lamps in this new edition of our magazine, Louis Poulsen Reflections, where we, among other places, visit Danish designer Mads Odegård, inspiring apartments in Copenhagen and the ambient streets of the city at night.

We also reveal our new campaign shot at ARKEN Museum of Modern Art just south of Copenhagen.

We hope that our stories will inspire you!

This spring, Louis Poulsen launches a new lamp as well as new versions of some of our great classics – designs spanning over 90 years. From new editions of the PH three shade system originating from 1926, to new colours on the AJ lamp designed in 1957 to Above, a brand new pendant by Mads Odgård.

# New Light

Seven new chrome and black metallised designs are added to the PH glass family designed by Poul Henningsen (1894-1967). The extensions include both new PH 2/1, PH 3½-2½ and PH 3½-3 lamps with white opal glass and a high lustre chrome or black metallised frame.

The industrial look of the dark metallised surface offers a bold, understated look. The mouth-blown white opal glass shades soften the overall look of the lamp and illuminate its surroundings with a perfect, harmonious and glare-free light that only the classic three-shade system is capable of emitting. The shades are mouth-blown three-layer opal glass, which is glossy on top and sandblasted matt underneath to provide soft and uniform light distribution.

Louis Poulsen is honoring one of Denmark's most famous and renowned architects and designers, Arne Jacobsen (1902-1972), and celebrating the 60th anniversary of his iconic design with a new and dynamic colour universe for the popular AJ Table, Floor and Wall Lamp.

In addition to the black, white and pale petroleum, the new collection consists of seven colours: dark green, ochre, rust red, midnight blue, aubergine and two grey midtones. The colours are closely linked to Arne Jacobsen's own universe and have been carefully selected on the basis of how the colours best highlight the essence of the sculptural AJ lamp.

With the introduction of Above, a new pendant by Danish designer Mads Odgård (b. 1960), Louis Poulsen showcases an overtly simplistic lighting design. The Above pendant features a graphic triangle with an arch-shaped opening at the top, revealing the black cord, creating a downward light and a discreet upward light, resulting in a subdued and pleasant ambience. The beautiful detail of the open top, to which its name refers, conceals the light source to provide the pendant with an ingenious and functional aspect.

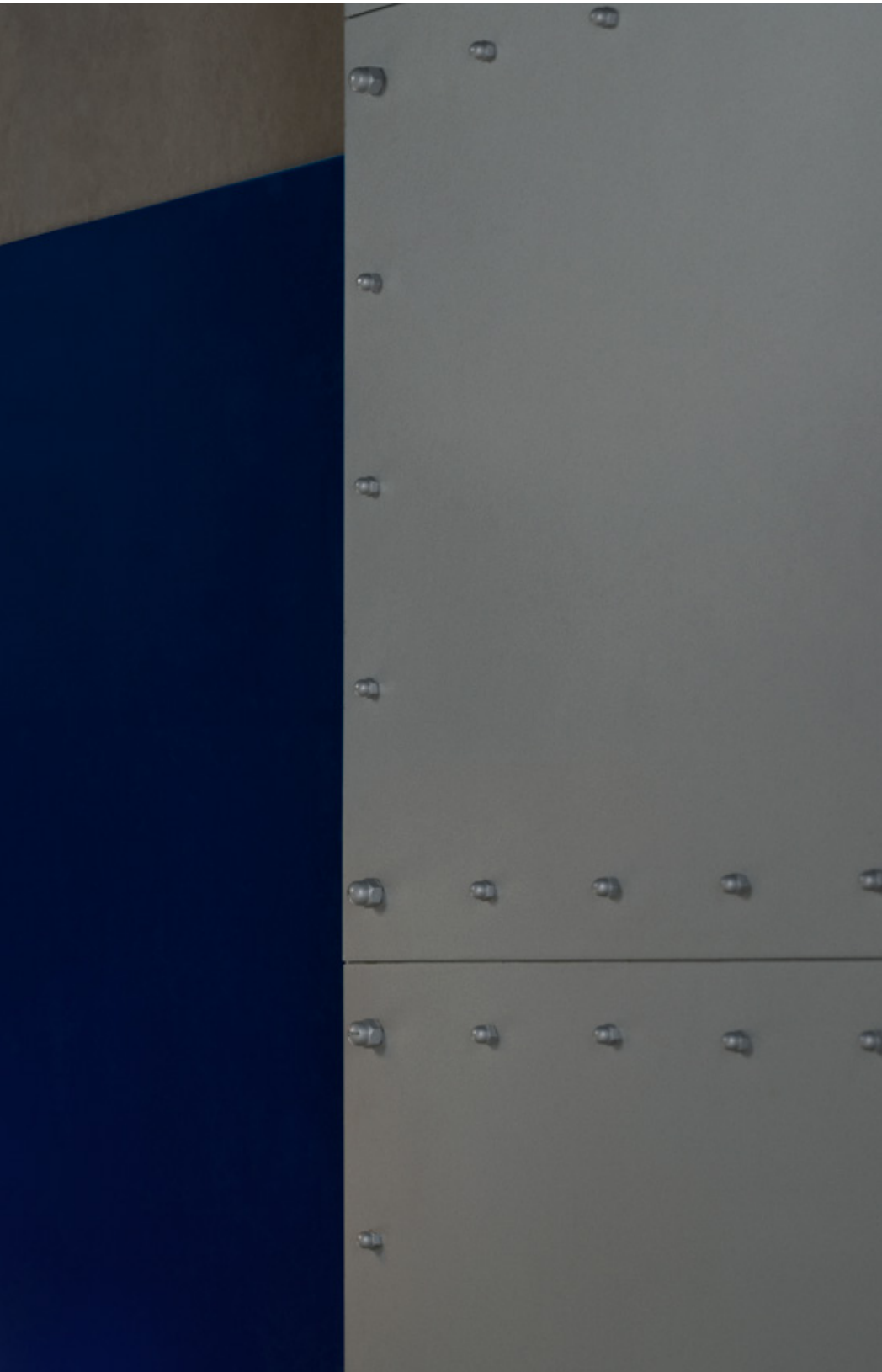
The images were shot at ARKEN Museum of Modern Art south of Copenhagen providing a simplistic, cool architectural setting.





*This and previous page: Above designed by Mads Odgård.*







*This page:* PH 2/1 and PH 3½-2½ Glass Table Lamp, black metallised. Designed by Poul Henningsen.  
*Opposite page:* PH 3½-2½ Glass Floor Lamp, PH 3½-3 Glass Pendant and PH 3½-2½ Glass Table Lamp, black metallised. Designed by Poul Henningsen.













*This page:* AJ Table and Floor Lamp in dark grey. Designed by Arne Jacobsen.  
*Opposite page:* AJ Table Lamp in ochre. Designed by Arne Jacobsen.

*Next page:* AJ Table Lamp in white, light grey, dark grey, pale petroleum, dark green, ochre, rusty red, midnight blue, aubergine and black. Designed by Arne Jacobsen.









The dense and powerful colours of the walls in this classic apartment in Frederiksstaden in the heart of Copenhagen provides the perfect backdrop for the scene-stealing lamps. The warm and diffuse light adds a cosy ambience to the interior complimenting the beautiful wooden furniture and highlighting the metallic parts of the designs.

# Classic Copenhagen







*This page: VL45 Radiohus Pendant designed by Vilhelm Lauritzen.  
Opposite page: PH Artichoke in copper designed by Poul Henningsen.*



PH 3½-2½ Glass Floor Lamp, black metallised. Designed by Poul Henningsen.









*This page: PH 2/1 Glass Table Lamp, black metallised. Designed by Poul Henningsen.  
Opposite page: VL38 Table Lamp designed by Vilhelm Lauritzen.*







# Fjord View

Delights for both the eyes and the palate make up the fundamental philosophy behind a new restaurant in Lysaker, which offers a magnificent view out over beautiful Oslo Fjord in Norway.

A spectacular new restaurant – Pier 31 – has now opened at the very end of the pier. In an unconventionally sited showroom and shopping centre, the jewel in the crown is this restaurant located on the far edge of the building, with an impressive view of the fjord.

The showroom and restaurant are positioned close to an extensive residential complex where the apartments feature a modern, rustic style of architecture and enjoy a truly remarkable location.

It is not hard to imagine what it would be like to tie up at the pier on a hot summer day. The boats rock gently in the waves generated by passing vessels, while diners enjoy a light meal on the quay. Nor is it difficult to envisage spending several hours of a winter's day in the restaurant, where the overarching aim was precisely to create a soft, comfortable atmosphere.

The ceiling is ornamented with Patera 600 pendants laid out in a random pattern, with the intention of generating a warm and inviting mood. A mood that invites people outside to step inside. A mood that, from the inside, creates a charming setting for a marvellous culinary experience. At the same time, the random positioning of the pendants turns the restaurant into a multifunctional space. Tables and chairs can be laid out in different styles to suit different needs.

The simple Pakhus pendant has been chosen for the bar area, in a black version with a warm copper colour on the interior to provide cosy, intimate illumination.

Light wood has been used in the restaurant, and the simplicity aligns harmoniously with the darker walls and the light flowing in through the windows. The composition of materials also gels neatly with the unkempt nature outside. A Nordic interior interacting seamlessly with its surroundings.















*This page: Patera 600 designed by Øivind Slaatto.  
Opposite page: Pakhus designed by Erik Møllers Tegnastue A/S.*

**Breathe,**

**Breathe,**

**Breathe**

The eclectic, yet simple, Scandinavian style of this spacious apartment at Islands Brygge, along Copenhagen's harbour, has a delightful and airy atmosphere. A stylish balance of old and modern creates room for reflections. The scarce light of the short Scandinavian winter days are naturally complemented by the light from PH 5, Panthella and AJ lamps as well as the latest addition to the Louis Poulsen family; the Above pendant.



Panthella Floor Lamp designed by Verner Panton.

PH Snowball designed by Poul Henningsen.









*This page: AJ Table Lamp designed by Arne Jacobsen.  
Opposite page: Panthella MINI designed by Verner Panton.*









*This page:* NJP Floor Lamp designed by nendo.  
*Opposite page:* Above 175 and 250 mm designed by Mads Odgård.



AJ Floor Lamp designed by Arne Jacobsen and PH 5 designed by Poul Henningsen.



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Mads Odgård

Lamps must be simple  
and conduct the light





When Mads Odgård was working on his new pendant, Above, he made sure to keep the house he designed for himself and his family in mind. The beautifully proportioned and neatly profiled wooden house located next to Esrum Lake in Fredensborg, Denmark was ready to move into in 2015 – all that was missing was the lighting. Mads Odgård set to work to come up with a solution himself, which is what he always does when he encounters problems he feels have not been solved satisfactorily by existing products.

Mads, who is considered a leading profile among Danish designers, founded his design company in 1988, since when he has repeatedly demonstrated his remarkable skill as a designer of lamps, construction components, AV equipment, furniture, kitchen utensils, crockery, cutlery and cars for a wide range of both Danish and international companies. Mads Odgård makes high demands on himself, and believes that product design is only justified if it improves something that already exists and if it brings joy to the user.

“I’m attracted by pretty much all kinds of assignments, but lighting has always held a particular interest for me. My eyes are extremely sensitive to light, so I often find daylight irritating – especially the winter months in Denmark when the sun hangs low in the sky. At that time of year, we Scandinavians rely heavily on artificial light, which it’s important to handle correctly,” explains Mads Odgård. His working relationship with Louis Poulsen began in 1990, which means it has been running for almost 28 years. Over the course of the partnership, Mads has designed several indoor lamps, but it was the post top fixture Icon, launched in 2003 and subsequently

the risk of being exposed to unintended glare.” “When developing Above, I set myself the challenge of creating a lamp that features everything in one single design. I wanted the light to flow both upwards and downwards, and ideally, I wanted the shape itself to latch onto the cord,” Mads explains. With its clear, geometric, spherical form, Above is a graphically precise creation, while the unconventionally shaped top – which serves as both handle and reflector – adds a refreshing, unpretentious appeal. The lamp emits plenty of downward light, while the upward light strikes the underside of the arch shape, from where it is reflected to produce an elegant and discreet indication of the entire lamp.

Above is being launched in four sizes, and in both black and white versions. The shade is semi-matt on the outside, while the interior surface features a little more gloss to ensure the ideal reflection of the light. If the pendant is to be positioned above a dining table or in similar settings, it is simple to fit the accompanying matt shield in the shade to obscure the light source itself. The smallest size is ideal for installing in groups – over a kitchen table, for example. On both the black and the white models of the lamp, the textile cord is black, as this is the colour cords should be according to Mads Odgård.

Above appears simple and straightforward, but as is so often the case, a great many considerations go into the creation of apparently uncomplicated products: “The new pendant expresses the essence of my mantra: ‘How simply dare you design?’. In the design process, I always choose to remove rather than to add,

## “In the design process, I always choose to remove rather than to add...”

developed into a product family, that cemented his name as one of Louis Poulsen’s most significant designers. The AL600, which was developed specifically for the illumination of tunnels, was added to the collection in 2007. Another post top fixture he designed – the MO500 – was introduced in 2013.

Mads Odgård drew inspiration for Icon from studying the post top fixtures already available on the market: “I realised that a common trait of most post top fixtures is that you can’t see where the light is coming from. If you try to take a closer look, however, you end up being dazzled. My primary aim with Icon was therefore to make the light distribution readily identifiable. My next objective was to make the light from the lamp correspond to moonlight. I met both requirements through Icon’s illuminating surface, which clearly reveals the geometry of the post fixture from a distance, along with the downward lighting design.”

In parallel with his outdoor fixtures, Mads Odgård has always worked with and been fascinated by indoor lighting. Here, too, his aim is to make lamps that are simple yet refined. “A lot of people consider me to be a minimalist designer. Personally, I’m uncomfortable with labels of any kind, but I will admit that I always strive to make my lamps – and other products – achieve a simplicity of expression, even though they may house complex functions. I’ve always been highly conscious of the importance of managing the light. Not by dimming it or by using so many shades that the light is prevented from flowing out, but instead by seeking to achieve logical light emission and an honest design of the lamp itself. At the same time, I feel it’s equally important in the context of indoor lighting to provide a sense of the source of the light emission, to eliminate

and this brings a range of benefits. For example, it opens the door to repetition, whose importance has become clear to me through my work on assignments for post top fixtures and cutlery, for example. It is crucial that even the negative space that is created between pendants installed in a row functions from an aesthetical perspective. This is a test that Above passes with flying colours thanks to its ultra-simple geometry which means it can hang closely over tables in restaurants or cafés,” he explains.

Developing lamps is both time-consuming and complicated, and Louis Poulsen therefore strives to maintain long-term working relationships with designers. The work with Mads Odgård is a shining example of how beneficial it is to the design process that the designer knows the company from the inside: “I have in-depth knowledge of Louis Poulsen’s fundamental idea and philosophy, and over the years I’ve engaged in many conversations with sales representatives, production specialists and marketing staff. I’m familiar with the company’s spearhead skills, and can therefore think in terms of both materials and production methods at the factory in Vejen, Denmark, in even the earliest stages of the design process. In this case, for example, I knew from the very start that I wanted the pendant shades to be made of spun aluminium and then powder-coated,” relates Mads Odgård, who concludes with one final point: “I dearly hope that Above will be received as a simple, understated lamp that simultaneously radiates poetry. But if you don’t notice the lamp itself, and simply note that the illumination is pleasant and sufficient, that’s fine by me as well. Functionality is all.”





Mads Odgård in his house by Esrum Lake in Fredensborg, Denmark.  
AJ Wall Lamp designed by Arne Jacobsen and PH 6½-6 designed by Poul Henningsen.







Mads Odgård working in his studio in his wooden house.

Lights

in

the

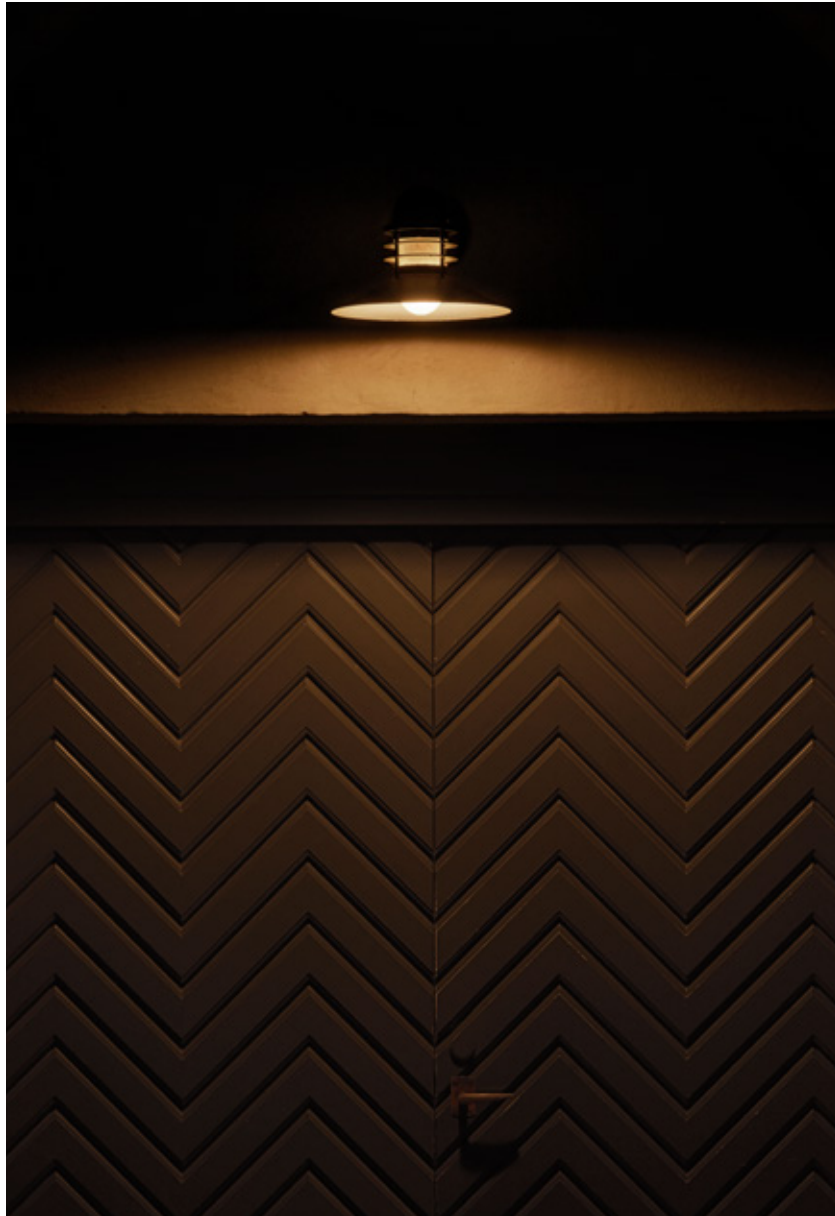
Night



Strolling down the narrow roads and alleys of Copenhagen. The experience of light and dark. Streetlights and wall lamps that create unique ambience in the dark of night. You see the light and make out the contours of the lamp design. Designed to shape the light. Functional and aesthetical, intense and dramatic. Cosy and comforting. Light that makes a difference. Light for those who appreciate light. Light for people, and for where they walk. Light that respects the dark.



Toldbod lamp designed by Louis Poulsen.  
Secure and close. Light in perfect harmony with the architecture.



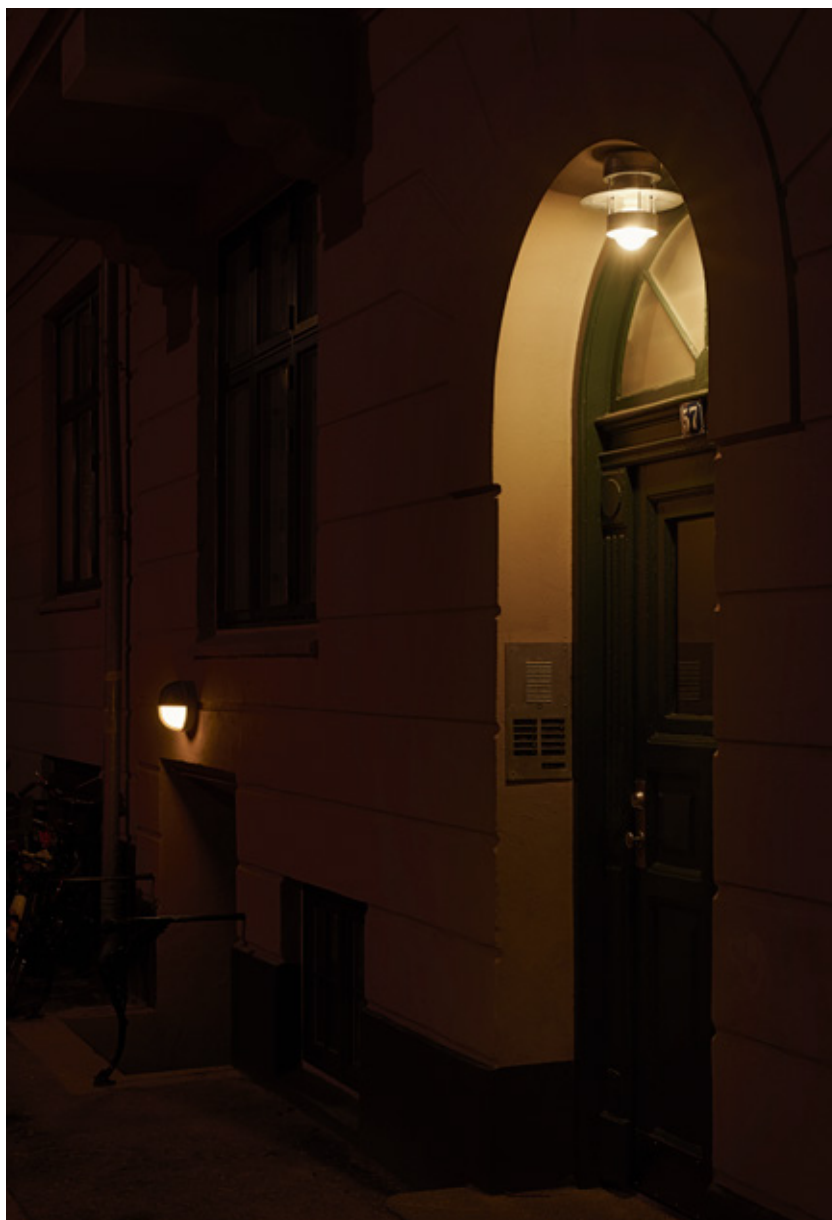
Nyhavn Copper, Wall designed by Alfred Homann and Ole V. Kjær.  
Light where light should be. Functional and decorative.



Icon lamp designed by Mads Odgård.  
Function blended with a gentle and pleasant ambience.



PH Copper, Wall designed by Poul Henningsen.  
Simple and brilliant. Glare-free. The light is soft and sweetly served.



Albertslund Ceiling designed by Jens Møller-Jensen.  
Skot designed by LK A/S.  
Focus on detail and function. Albertslund Ceiling takes care of the  
main door, while Skot – with its shades – illuminates the cellar stairs.



# Pendants



ABOVE. Design: Mads Odgård  
Finish: White or Black, matt. Wet painted. Cable: Black textile. Material: Shade: Spun aluminium.  
Dimensions: Ø 175: Diameter 175mm, height 210mm. Ø 250: Diameter 250mm, height 300mm.  
Ø 400: Diameter 400mm, height 480mm. Ø 550: Diameter 550mm, height 660mm.



AJ ROYAL Design: Arne Jacobsen. Finish: White, wet painted. Materials: Shades: Spun aluminium. Rings: Steel. Dimensions: Ø 370: Diameter 370mm, height 181mm, Ø 500: Diameter 500mm, height 225mm.



CIRQUE. Design: Clara von Zweigbergk.  
Finish: Top: Copper, Red or Yellow, wet painted.  
Materials: Shade: Drawn aluminium. Dimensions:  
Ø 150: Diameter 150mm, height 189mm. Ø 220:  
Diameter 220mm, height 295mm. Ø 380: Diameter  
380mm, height 478mm.



COLLAGE 450. Design: Louise Campbell. Finish: White matt, Rose matt, Blue-Grey matt, Dark green matt. Material: Suspension: Natural anodised aluminium. Shades: Laser cut matt acrylic. Dimensions: Diameter 450mm, height 288mm.

COLLAGE 600. Design: Louise Campbell. Finish: White matt, Rose matt, Blue-Grey matt, Dark green matt. Material: Suspension: Natural anodised aluminium. Shades: Laser cut matt acrylic. Dimensions: Diameter 600mm, height 360mm.

# Pendants



DOO-WOP. Design: Louis Poulsen A/S in cooperation with the Navy Buildings Department. Finish: White, Dark grey, Red, Green, Blue, powder coated or Brass. Material: Shade: Spun aluminium or spun brass. Suspension: Spun aluminium. Dimensions: Diameter 283mm, height 245mm.



ENIGMA 425. Design: Shoichi Uchiyama. Finish: Aluminium, brushed and lacquered. Matt acrylic. Material: Cone: Brushed and lacquered aluminium. Shades: Matt acrylic. Pendant tube: Extruded brushed aluminium. Dimensions: Diameter 422/120mm, height 740mm.



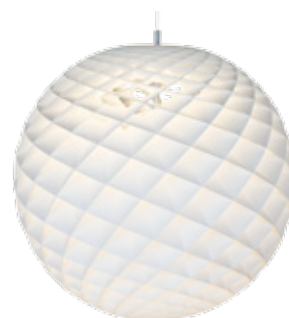
ENIGMA 545. Design: Shoichi Uchiyama. Finish: Aluminium, brushed and lacquered. Matt acrylic. Material: Cone: Brushed and lacquered aluminium. Shades: Matt acrylic. Pendant tube: Extruded brushed aluminium. Dimensions: Diameter 545/120mm, height 970mm. Ø 825 is available to order.



MOSER. Design: Anu Moser. Finish: Matt white opal glass. Material: Suspension: Polished aluminium. Shade: Mouth-blown matt white opal glass. Dimensions: Ø 185: Diameter 185mm, height 255mm, Ø 205: Diameter 205mm, height 285mm, Ø 250: Diameter 250mm, height 360mm.



LC SHUTTERS. Design: Louise Campbell. Finish: White, powder coated. White, powder coated with coloured foils. Material: Shade: Spun aluminium. Punched and embossed. Diffuser ball: Rotation moulded PC. Dimensions: Diameter 440mm, height 301mm.



PATERA. Design: Øivind Slaatto. Finish: White, matt coated. Material: Shade: Cut matt PVC. Suspension: Matt-chromed brass and die cast acrylic. Dimensions: Ø 450: Diameter 450mm, height 433mm. Ø 600: Diameter 600mm, height 577mm.

# Pendants



PH 2/1 PENDANT. Design: Poul Henningsen.  
Finish: High lustre chrome plated or black metallised.  
White opal glass. Material: Shades: Mouth-blown white opal glass. Suspension: Black metallised or high lustre chrome plated, spun aluminium. Dimensions: Diameter 200mm, height 140mm.



PH 2/1 STEM FITTING. Design: Poul Henningsen.  
Finish: High lustre chrome plated. White opal glass.  
Material: Shades: Mouth-blown white opal glass. Socket cover: High lustre chrome plated, spun aluminium. Dimensions: Diameter 596mm, height 551mm.



PH 3/2 ACADEMY. Design: Poul Henningsen.  
Finish: High lustre chrome plated. White opal glass.  
Material: Shades: Mouth-blown white opal glass. Frame: High lustre chrome plated, extruded brass. Dimensions: Diameter 680mm, height 345mm.



PH 3/2 PENDANT. Design: Poul Henningsen.  
Finish: High lustre chrome plated or black metallised. White opal glass. Material: Shades: Mouth-blown white opal glass. Suspension: Black metallised or high lustre chrome plated, brass. Dimensions: Diameter 290mm, height 242mm.



PH 3½-3 GLASS PENDANT. Design: Poul Henningsen.  
Finish: High lustre chrome plated or black metallised. White opal glass.  
Material: Shades: Mouth-blown white opal glass. Suspension: Black metallised or high lustre chrome plated, brass. Dimensions: Diameter 330mm, height 288mm.



PH 3½-3 PENDANT. Design: Poul Henningsen.  
Finish: Red, Green, Yellow and White, powder coated.  
Material: Shade: Deepdrawn aluminium. Suspension: Silk matt brown, copper. Dimensions: Diameter 330mm, height 307mm.



PH 4½-4 GLASS PENDANT. Design: Poul Henningsen.  
Finish: High lustre chrome plated. White opal glass.  
Material: Shades: Mouth-blown matt white opal glass. Suspension: High lustre chrome plated, extruded aluminium. Dimensions: Diameter 450mm, height 410mm.

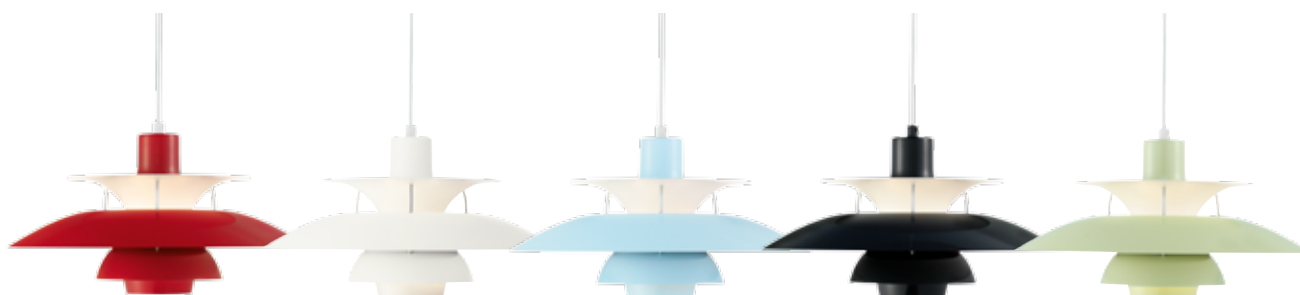
# Pendants



PH 5 CLASSIC. Design: Poul Henningsen.  
Finish: White, matt lacquered. Material: Shades: Spun aluminium. Anti-glare disc: Spun aluminium. Struts: Rolled aluminium. Dimensions: Diameter 500mm, height 285mm.



PH 5 CONTEMPORARY. Design: Poul Henningsen.  
Finish: White/Pale Rose, Dark Grey/Turquoise, Army/Dark Grey, Pale Rose/Green, matt coated.  
Materials: Shades: Spun aluminium. Anti-glare disc: Spun aluminium. Struts: Rolled aluminium.  
Dimensions: Diameter 500mm, height 285mm.



PH 50. Design Poul Henningsen. Finish: Chili Red, Coconut White, Mint Blue, Olive Black or Wasabi Green, glossy, wet lacquered. Materials: Shades: Spun aluminium. Anti-glare disc: Spun aluminium. Struts: Rolled aluminium. Dimensions: Diameter 500mm, height 285mm.



PH 4/3 PENDANT. Design: Poul Henningsen.  
Finish: White, powder coated. Material: Shades: Spun aluminium. Anti-glare disc: White, spun aluminium.  
Dimensions: Diameter 400mm, height 200mm.



PH 5-4½. Design: Ebbe Christensen & Sophus Frandsen, Poul Henningsen. Finish: White. Material: Shades: Spun aluminium. Anti-glare disc: Blue, spun aluminium. Struts: Rolled aluminium coloured.  
Dimensions: Diameter 466mm, height 318mm.



PH SNOWBALL. Design: Poul Henningsen.  
Finish: White, wet painted. Material: Shades: Spun aluminium. Frame: High lustre chrome plated, die cast aluminium. Housing: High lustre chrome plated, spun aluminium. Dimensions: Diameter 400mm, height 390mm.

# Pendants



PH ARTICHOKE. Design: Poul Henningsen. Finish: Copper or stainless steel, brushed and coated. White, wet painted. Polished stainless steel. Material: Leaves: Punched copper, laser cut stainless steel or punched steel. Frame: High lustre chrome plated, laser cut steel. Dimensions: Ø 480: Diameter 480mm, height 497mm. Ø 600: Diameter 600mm, height 580mm. Ø 720 and Ø 840 available to order.



TOLBOD 120 DUO PENDANT. Design: Louis Poulsen. Finish: Green/Bronze, Light Grey/Coral, White/Green. Matt coated. Dark Grey/Turquoise with textured surface. Matt coated. Material: Shade: Spun aluminium. Reflector: Spun anodised aluminium. Dimensions: Diameter 120mm, height 121mm.



TOLBOD 155/220 GLASS PENDANT. Design: Louis Poulsen. Finish: White opal glass. Material: Suspension: Brushed stainless steel. Shade: Mouth-blown white opal glass. Dimensions: Ø 155: Diameter 155mm, height incl. pendant fitting 260mm, Ø 220: Diameter 220mm, height incl. pendant fitting 375mm.



VL45 RADIOHUS PENDANT. Design: Vilhelm Lauritzen. Finish: Glossy white opal glass, brushed brass. Material: Shade: Mouth-blown glossy white opal glass. Pendant tube: Brushed brass. Dimensions: Ø 250: Diameter 250mm, height 328mm. Ø 370: Diameter 370mm, height 448mm.



WOHLERT. Design: Vilhelm Wohlert. Finish: Matt white opal glass. Material: Shade: Mouth-blown matt white opal glass. Pendant tube: Brushed steel. Dimensions: Ø 300: Diameter 300mm, height 320mm. Ø 350: Diameter 350mm, height 370mm. Ø 400 is available to order.



# Table lamps



AJ TABLE. Design: Arne Jacobsen.  
Finish: Aubergine, Dark Green, Dark Grey, Light Grey, Midnight Blue, Pale Petroleum, Rusty Red, Yellow Ochre, White or Black, wet painted. Material: Shade: Spun steel.  
Dimensions: Baseplate 215mm, Shade 350mm, height 560mm.



NJP TABLE. Design: nendo. Finish: White or black, powder coated. Material: Base: Steel. Arms and lamp head: Aluminium. Joints: Anodised aluminium. Dimensions: Base plate: Diameter 220mm. Shade: Diameter 149mm, height 480mm. Fitted with LED light source 2700 kelvin.

PANTHELLA TABLE. Design: Verner Panton. Finish: White opal acrylic. Material: Shade: Injection moulded white opal acrylic. Dimensions: Diameter 400mm, height 580mm.



PANTHELLA MINI. Design: Verner Panton. Finish: White opal acrylic or White, Black, Yellow, Violet, Orange, Blue, Red, Blue/green, Pink, Yellow/Green, powder coated.  
Material: Shade: Vacuum formed opal acrylic or deep drawn steel. Base: Aluminium.  
Dimensions: Diameter 250mm, height 335mm. Fitted with LED light source 2700 kelvin.

# Table lamps



PH 2/1 TABLE. Design: Poul Henningsen.  
Finish: High lustre chrome plated or black metallised.  
White opal glass. Material: Shades: Mouth-blown  
white opal glass. Stem and base: Black metallised  
or high lustre chrome plated, brass. Dimensions:  
Diameter 200mm, height 355mm.



PH 3/2 TABLE. Design: Poul Henningsen.  
Finish: High lustre chrome plated or black metallised.  
White opal glass. Material: Shades:  
Mouth-blown white opal glass. Stem: Black metallised  
or high lustre chrome plated, brass. Dimensions:  
Diameter 290mm, height 472mm.



PH 3½-2½ GLASS TABLE. Design: Poul Henningsen.  
Finish: High lustre chrome plated or black metallised.  
White opal glass. Material: Shades: Mouth-blown  
white opal glass. Stem and base: Black metallised  
or high lustre chrome plated, brass. Dimensions:  
Diameter 330mm, height 465mm.



PH 3½-2½ TABLE. Design: Poul Henningsen.  
Finish: Red, Green, Yellow and White, powder coated. White opal glass. Materials:  
Top shade: Spun aluminium, Middle/lower shade: Mouth-blown white opal glass. Stem:  
Silk matt brown, brass. Dimensions: Diameter 330mm, height 450mm.



PH 4/3 TABLE. Design: Poul Henningsen.  
Finish: White, powder coated. High lustre chrome  
plated. Material: Shades: Spun aluminium. Stem:  
High lustre chrome plated, steel. Dimensions:  
Diameter 450mm, height 540mm.



PH 4½-3½ GLASS TABLE. Design: Poul Henningsen.  
Finish: High lustre chrome plated. White opal glass.  
Material: Shades: Mouth-blown white opal glass.  
Stem: High lustre chrome plated, steel. Dimensions:  
Diameter 450mm, height 550mm.



VL38 TABLE. Design: Vilhelm Lauritzen.  
Finish: white, powder coated. Brushed brass. Material:  
Base: Die cast aluminium. Shade: Spun aluminium.  
Stem: Brushed brass. Dimensions: Arm: 380mm.  
Head: 135mm. Base: 175mm. Fitted with LED light  
source 2700 kelvin.

# Floor lamps



AJ FLOOR. Design: Arne Jacobsen.  
Finish: Aubergine, Dark Green, Dark Grey, Light Grey, Midnight Blue, Pale Petroleum, Rusty Red, Yellow Ochre, White or Black, wet painted. Material: Shade: Spun steel.  
Dimensions: Foot plate 275mm, Shade 325mm, height 1300mm



NJP FLOOR. Design: nendo.  
Finish: White or black, powder coated.  
Material: Base: Steel. Arms and lamp head: Aluminium.  
Joints: Anodised aluminium. Dimensions: Head: 149mm. Base: 260mm. Height: 1218mm. Fitted with LED light source 2700 kelvin.



PANTHELLA FLOOR. Design: Verner Panton.  
Finish: White opal acrylic. Material: Shade: Injection moulded white opal acrylic. Stem: White, steel.  
Dimensions: Diameter 500mm, height 1305mm.



PH 3½-2½ FLOOR. Design: Poul Henningsen.  
Finish: High lustre chrome plated or black metallised.  
White opal glass. Material: Shades: Mouth-blown white opal glass. Stem: Black metallised or high lustre chrome plated, steel. Dimensions: Diameter 330mm, height 1300mm.



PH 80. Design: Poul Henningsen.  
Finish: White opal acrylic. High lustre chrome plated.  
Material: Shades: High pressure moulded white opal acrylic. Top shade: Black, high pressure moulded polycarbonate. Stem: High lustre chrome plated, steel.  
Dimensions: Diameter 550mm, height 1315mm.



PH 4½-3½ GLASS FLOOR. Design: Poul Henningsen.  
Finish: High lustre chrome plated. White opal glass.  
Material: Shades: Mouth-blown white opal glass.  
Stem: High lustre chrome plated, steel. Dimensions: Diameter 450mm, height 1250mm.



VL38 FLOOR. Design: Vilhelm Lauritzen.  
Finish: white, powder coated. Brushed brass.  
Material: Base: Die cast aluminium. Shade: Spun aluminium. Stem: Brushed brass. Dimensions: Head: 135mm. Base: 250mm. Height: 1200mm. Fitted with LED light source 2700 kelvin.

# Wall lamps



AJ WALL. Design: Arne Jacobsen.  
Finish: Aubergine, Dark Green, Dark Grey, Light Grey, Midnight Blue, Pale Petroleum, Rusty Red, Yellow Ochre, White or Black, wet painted. Material: Shade: Spun steel.  
Dimensions: Wall box diameter 90mm, depth 318mm, height 180mm.



AJ EKLIPTA. Design: Arne Jacobsen.  
Finish: White, powder coated. White opal glass.  
Material: Ceiling/Wall box: Die cast aluminium or spun aluminium. Diffuser: Mouth-blown white opal glass. Dimensions: Ø 220: Diameter 220mm, Wall box diameter 83mm, depth 105mm, Ø 350: Diameter 350mm, Wall box diameter 172mm, depth 100mm.  
Ø 450 available to order.



NJP WALL. Design: nendo.  
Finish: White or black, powder coated. Material: Arms and lamp head: Aluminium. Joints: Anodised aluminium. Dimensions: Head 149mm. Long vertical/horizontal arm 480mm. Short arm 150mm. Fitted with LED light source 2700 kelvin.



PH 2/1 WALL. Design: Poul Henningsen.  
Finish: White opal glass. High lustre chrome plated.  
Material: Shades: Mouth-blown white opal glass.  
Arm: High lustre chrome plated, brass. Dimensions: Wall box diameter 120mm, lamp diameter 200mm, height 165mm, depth 296mm.



PH 3/2 WALL. Design: Poul Henningsen.  
Finish: White opal glass. High lustre chrome plated.  
Material: Shades: Mouth-blown white opal glass. Arm: High lustre chrome plated, brass. Dimensions: Wall box diameter 140mm, lamp diameter 290mm, height 235mm, depth 367mm.



PH HAT. Design: Poul Henningsen. Finish: White, wet painted. Material: Shade: Spun steel.  
Dimensions: Diameter 225mm, depth 153mm, Wall box diameter 120mm.



VL38 WALL. Design: Vilhelm Lauritzen. Finish: white, powder coated. Brushed brass. Material: Shade: Spun aluminium. Arm: Brushed brass. Dimensions: Wall box diameter 90mm, Head 135mm, height 190mm, depth 250mm. Fitted with LED light source 2700 kelvin.

# Outdoor lamps



AJ 50 WALL. Design: Arne Jacobsen.  
Finish: White, Black or Aluminium coloured with textured surface, powder coated. Material: Shade: Die cast aluminium. Wall box: Die cast aluminium. Arm: Die cast aluminium. Dimensions: Wall box diameter 113mm, height 248mm, depth 349mm.



PH 3-2½ WALL. Design: Poul Henningsen.  
Finish: Black, powder coated. Material: Shades: Spun stainless steel. Shadeholder: Form pressed glass. Wall box: Die cast aluminium. Wall box cover: Spun aluminium. Arm: Stainless steel. Dimensions: Wall box diameter 121mm, Lamp diameter 283mm, depth 336mm, height 239mm.



PH 3-2½ BOLLARD. Design: Poul Henningsen.  
Finish: Black, powder coated. Material: Shades: Spun stainless steel. Shadeholder: Form pressed glass. Post: Stainless steel. Dimensions: Diameter 283mm, height 909mm.



TOLDBOD 155 BOLLARD. Design: Louis Poulsen.  
Finish: Aluminium coloured with textured surface or Black with textured surface, powder coated. Material: Fixture head: Chilled casting aluminium. Shield: Laser cut acrylic satine. Arm: Chilled casting aluminium. Post: Extruded aluminium. Dimensions: Lamp diameter: 155mm, depth 267mm, height 900mm.



TOLDBOD 155 WALL. Design: Louis Poulsen.  
Finish: Aluminium coloured with textured surface or Black with textured surface, powder coated. Material: Fixture head: Chilled casting aluminium. Shield: Laser cut acrylic satine. Wall box: Die cast aluminium. Arm: Chilled casting aluminium. Dimensions: Wall box diameter 115mm, Lamp diameter 155mm, height 158mm, depth 267mm.



## Design to Shape Light



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