

pp møbler



# Handbook



# CONTEXT

ENQUIRIES  
[info@contextgallery.com](mailto:info@contextgallery.com)

Tel. 404. 477. 3301  
Tel. 800. 886.0867

[contextgallery.com](http://contextgallery.com)

It is our pleasure to share with you our love of craftsmanship and design and to introduce the exquisite world of PP Møbler.

Our Company was founded amidst the post WWII flowering of Danish Modern and has become a conservatory of profound knowledge and a wellspring of enthusiasm for design and crafts.

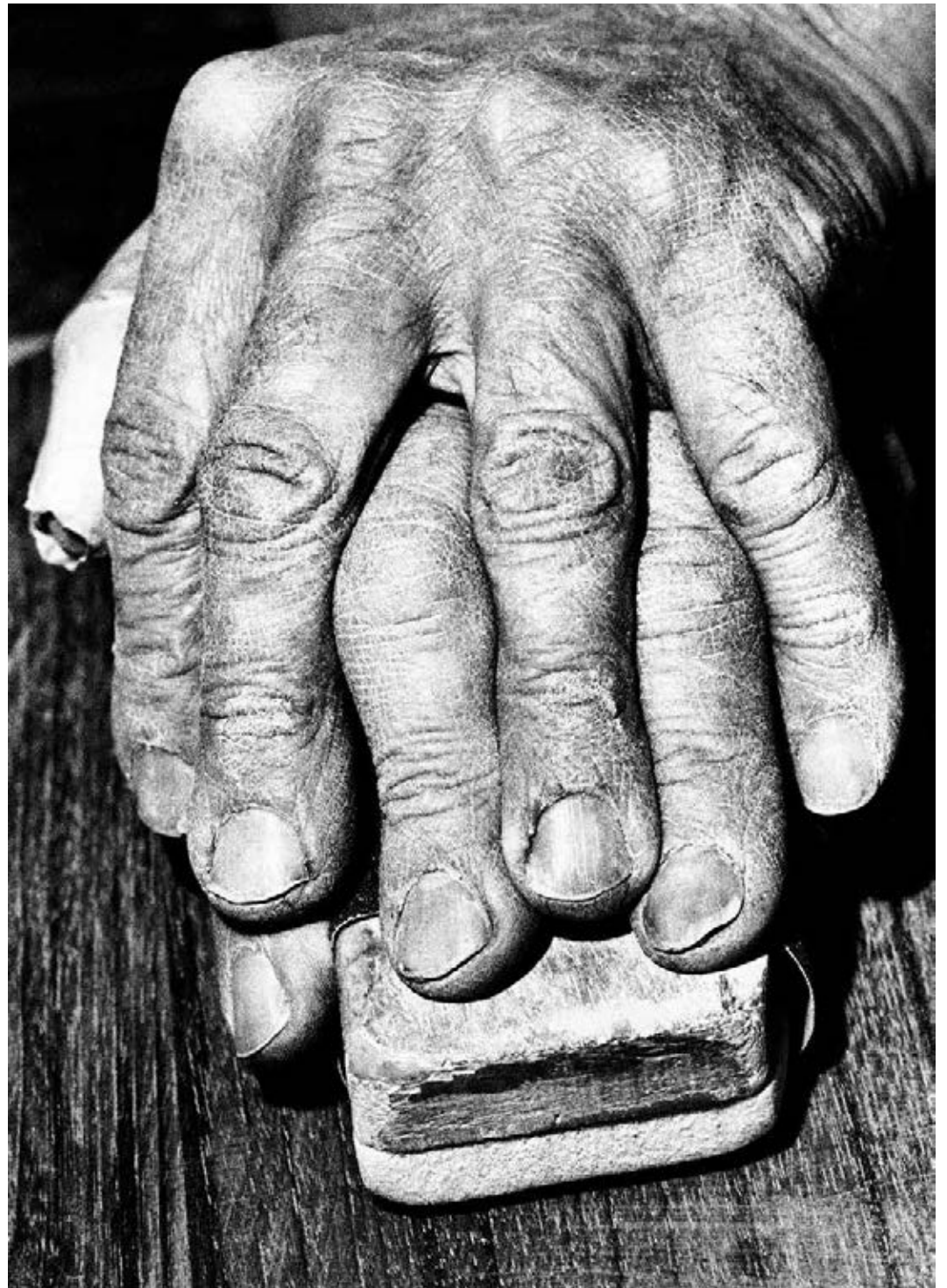
All our designs are made to order and our ambition is to create furniture that will be enjoyed and treasured for generations.

We trust that amongst these pages you will gain an insight into the unique nature of our work and the history that inspires us.

*Kjær Pedersen*

*Søren Holst Pedersen*

*V. H. K.*







2<sup>nd</sup> April 1953 Ejnar Pedersen  
digs the foundations of PP Møbler



## A fine workshop evolving

PP Møbler was founded on 2 April 1953 by brothers Lars Peder and Ejnar Pedersen in Allerød, a small town north of Copenhagen. The Company has evolved through three generations of master cabinetmakers into one of the world's most important and highly skilled workshops. Each day artisans use advanced traditional techniques as well as cutting edge technology to make some of the most exceptionally demanding and yet beautifully resolved furniture ever designed.

The first generation was a strong team. Lars Peder Pedersen was a man of the workshop with extraordinary skills. His leadership and enthusiasm created an atmosphere that inspired his craftsmen to achieve the high standards which gained the Company a reputation for outstanding quality.

Ejnar Pedersen was more of a creative thinker with a strong network to architects and designers. His frequent experiments and making of prototypes led to the close friendship and collaboration with Hans J. Wegner that has become the cornerstone of the development of our brand.

The brothers Ejnar and  
Lars Peder Pedersen



## Three generations of craftsmen

Through the passing generations the Company has been nourished with renewed ambition and innovation.

In 1977 Lars Peder Pedersen retired from the daily management of the company passing the responsibility for the business to his brother, Ejnar. In the same year Ejnar's son, Søren Holst Pedersen joined the Company and has since strived to modernise the workshop with state of the art machinery and wood technology to improve the accuracy of our work and elaborate our craft capabilities.

Søren Holst's son, Kasper Holst Pedersen became the third generation to join the Company in 2001.

Building on the foundations of previous generations, Kasper has worked to develop the PP brand and to increase sales in order to maintain a healthy growth for the business.

Like the founders, Søren and Kasper are skilled cabinetmakers. Their desire to continue pushing the boundaries of design and crafts is central to the ethos of the Company. The close relationship to Hans J. Wegner and his family has also continued to develop through the generations and each has contributed to the ongoing efforts to establish and maintain the production of Wegner's fine crafts collection.

from left to right: Søren Holst Pedersen, co-founder Ejnar Pedersen, Hans J. Wegner and daughter and architect Marianne Wegner



# exPPeriments

At PP Møbler we are driven by our passion for design and enjoy the ongoing dialogue with creative professionals. We have collaborated in making numerous prototypes with many influential designers including Nanna Ditzel, Poul Kjærholm, Finn Juhl, Verner Panton and of course Hans J. Wegner.

Our workshop has been a design laboratory willing to explore the experimental aspects of crafts, challenging the conventional methods of production. Nanna Ditzel expressed it this way, “When everyone else says it can’t be done, I always turn to PP Møbler.”

Architects Nanna and Jørgen Ditzel and artist Gunnar Aagaard Andersen worked closely with the brothers Pedersen from the very beginning. This collaboration peaked with the highly controversial exhibition “Træ – form – farver Højbro Plads” in 1951.

The strong will to experiment is perhaps most clearly expressed in the many conceptual prototypes we have conducted with Gunnar Aagaard Andersen.

Upon the establishment of PP Møbler the **Pot Chair** by Nanna and Jørgen Ditzel became the first prototype ever to be conceived in our workshop. The **Pot Chair** was designed for AP Stolen, who by then produced the **Papa Bear Chair**, and so the initial connection to Hans J. Wegner was established.



**Pot Chair**  
1953  
Nanna & Jørgen Ditzel



1955  
Gunnar Aagaard Andersen

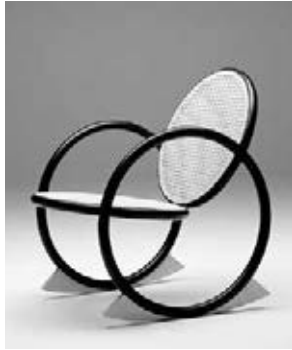


1956  
Gunnar Aagaard Andersen



1980  
Gunnar Aagaard Andersen

Countless designers, artist and artisans have experienced the physical manifestation of their inspiring ideas and daring concepts at our workshop. A few of them made it to production. Most of them remained an experiment. All of them have given us new insight into the nature of our materials and craftsmanship.



1992  
Verner Panton



2000  
Soren Ulrik Petersen

2000  
Cecilie Manz



1992  
Nanna Ditzel

2002  
Lise & Hans Isbrand



2007  
Fredrik Mattson



1997  
Dissing & Weitling



1996  
Nanna Ditzel

2008  
Thomas E. Alken



Through the 1970's and 80's we intensified the ambition to create a substantial line of ingenious wooden chairs to outline the highest possible standards for furniture making.

Poul Kjærholm and Hans J. Wegner both played a significant role during these years, and they were often gathered at the workshop to discuss how far crafts and design would take us.



1975  
Poul Kjærholm



1977  
Hans J. Wegner



1978  
Poul Kjærholm



1980  
Poul Kjærholm



**Circle Chair**  
1986  
Hans J. Wegner

## A circular thought

The **Circle Chair** was presented at the Cabinetmaker's Guild's Autumn Exhibition in 1986 and stands among the most successful and innovative design experiments conducted at PP Møbler.

Throughout most of his career Wegner was pursuing the basic idea of making an easy chair based on a ring. This notion resulted in a number of different chair designs that merely existed as sketches. At the age of 72, Wegner concluded over forty years of meditating on this simple thought by finishing the **Circle Chair**.

This was the last of the big visionary design projects of Wegner and the concept and complexity of the chair demanded the most accurately measured construction drawings and a highly innovative production set up.

Despite Wegner's bold and daring ambition, the **Circle Chair** is one of his most accommodating easy chairs capable of servicing all members of a family in comfort.

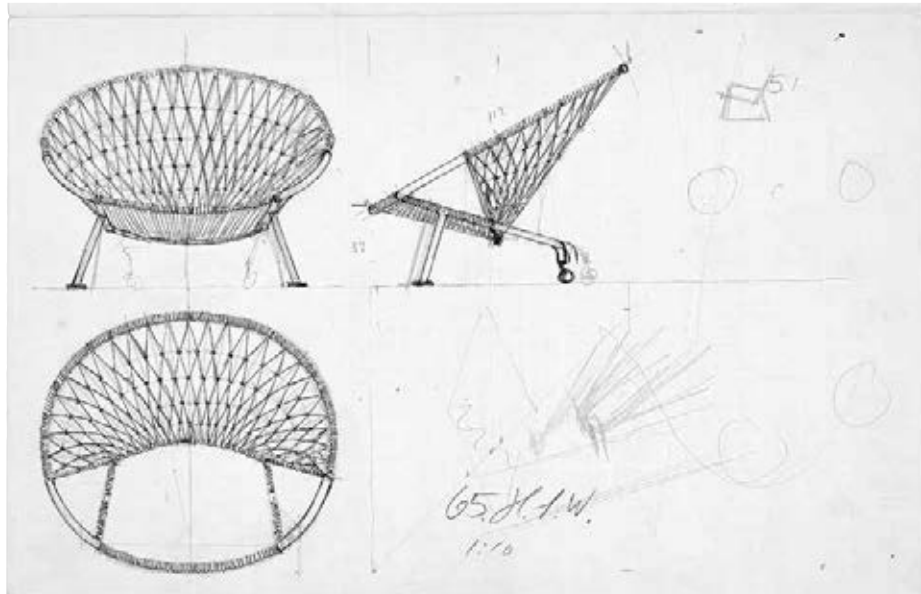
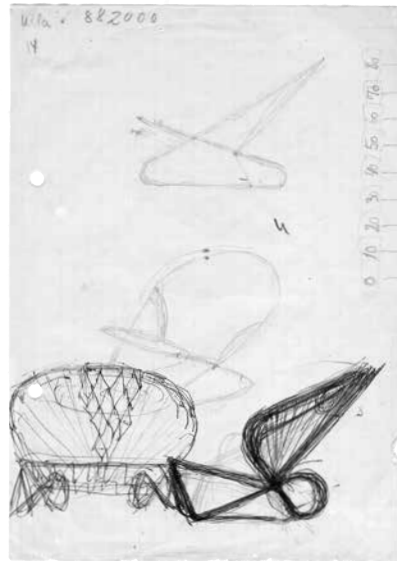
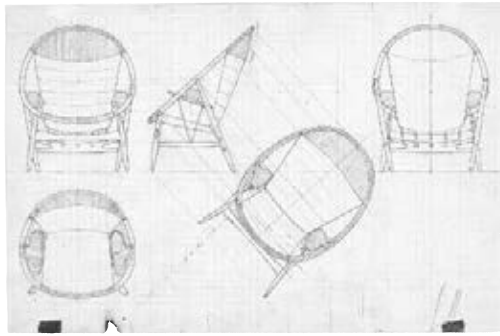


In 1950 Wegner made a scalemodel of an easy chair design based on an oval ring construction

Wegner presenting the prototype of the wooden **Circle Chair** to HRH Queen Ingrid of Denmark at the 1986 Cabinetmaker's Guild's Autumn Exhibition





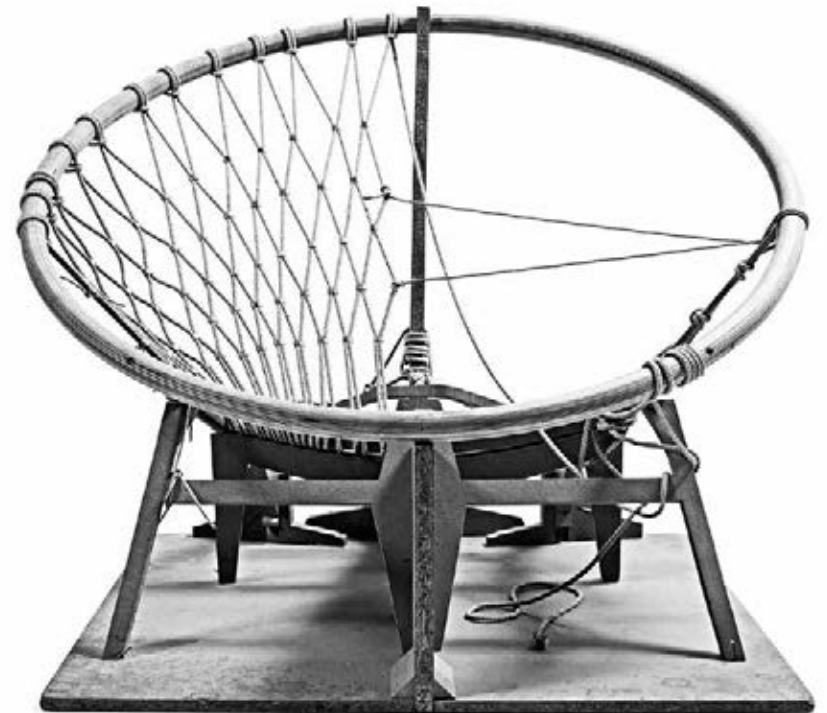


Wegner's first sketches bear a clear relationship to the **Peacock Chair** but later variations became more geometrical and made use of steel and flag line. The distinctive pattern created by clamping the flag line with metal clips appears on sketches drawn in early 1960 and the first drawings of the **Circle Chair** are dated 1965.

Wegner proposed making it in steel as he doubted that it would be possible to produce such a large ring in wood. In numerous experiments conducted in the workshop after normal working hours Wegner concluded that a steel construction was unworkable.

The flag line could not easily be held in place when wrapped around the metal ring while simply cutting slots to secure it to a wooden one would solve this problem.

One Sunday afternoon when Ejnar and his girlfriend Hanne Kjærholm entered the workshop to find Wegner frustrated by the obstacles to his steel experiments, the obvious question was, "Can this be made of wood?"



## The young Wegner

Hans Jørgensen Wegner was born 2 April 1914 in Tønder, a small town in Southern Jutland, Denmark. Typical of the period, Tønder was a town rich in traditional crafts, Wegner the son of the local shoemaker, grew up familiar with the environment and tools used in his father's workshop.

At an early age he proved to be a competent watercolourist and developed an interest in nature, carving small pieces in wood using knives borrowed from his father's workshop.

At the age of 14, Wegner began an apprenticeship as a cabinetmaker in the workshop of the Master of Craftsmen H.F. Stahlberg.

In his spare time he became a frequent visitor to the local Museum of Art and was fascinated by the collection of fine porcelain figurines by the Swedish artist Theodor Lundberg.

When in the late 1920's a large house was demolished near his home, the young Wegner acquired several large pieces of oak. From these he duplicated several of Lundberg's figures including the largest, Wave and Rock, carved with surprising accuracy and proportion.

With hindsight, when studying these three dimensional sculptures they demonstrate the skills and understanding of proportion and space Wegner later employed in creating designs such as the **Round Chair**.



Examples of Wegner's early oak sculptures and figurines.





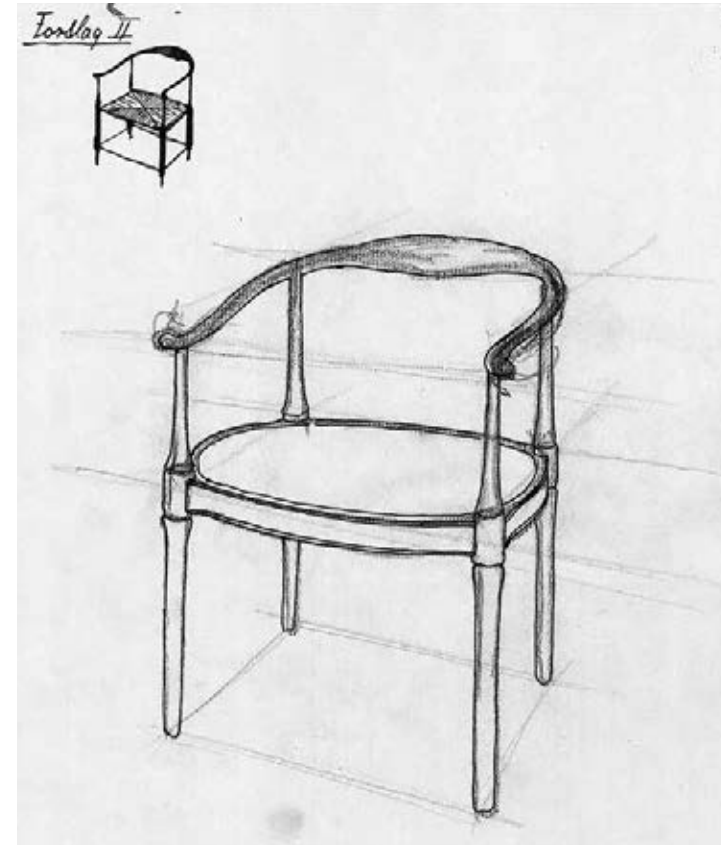
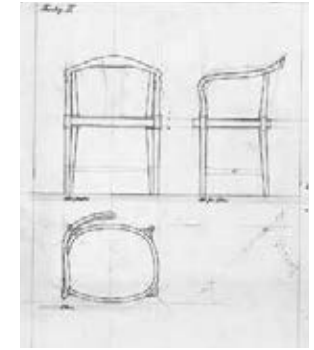
# The birth of Danish Modern

Wegner was often referred to as the master of chairs and he considered the chair to be the greatest challenge within the field of design. As he explained, "The chair is the object closest to humans."

Wegner was a purist. He refined his ideas about crafts and ergonomics with an almost scientific methodology and worked intensely in a relentless search for the perfect chair, "I have the feeling it eludes me the more I work on it", he said.

The foundation of Wegner's principal work was his detailed studies of Ming Dynasty Chinese chairs. These led directly to the creation of the **Round Chair** and consequently marked the International breakthrough for Wegner personally as well as for the export phenomenon of Danish design.

In creating the **Round Chair** Wegner simplified its construction by placing the emphasis and focus of work onto the critical points of contact. The combined back and arm rest.

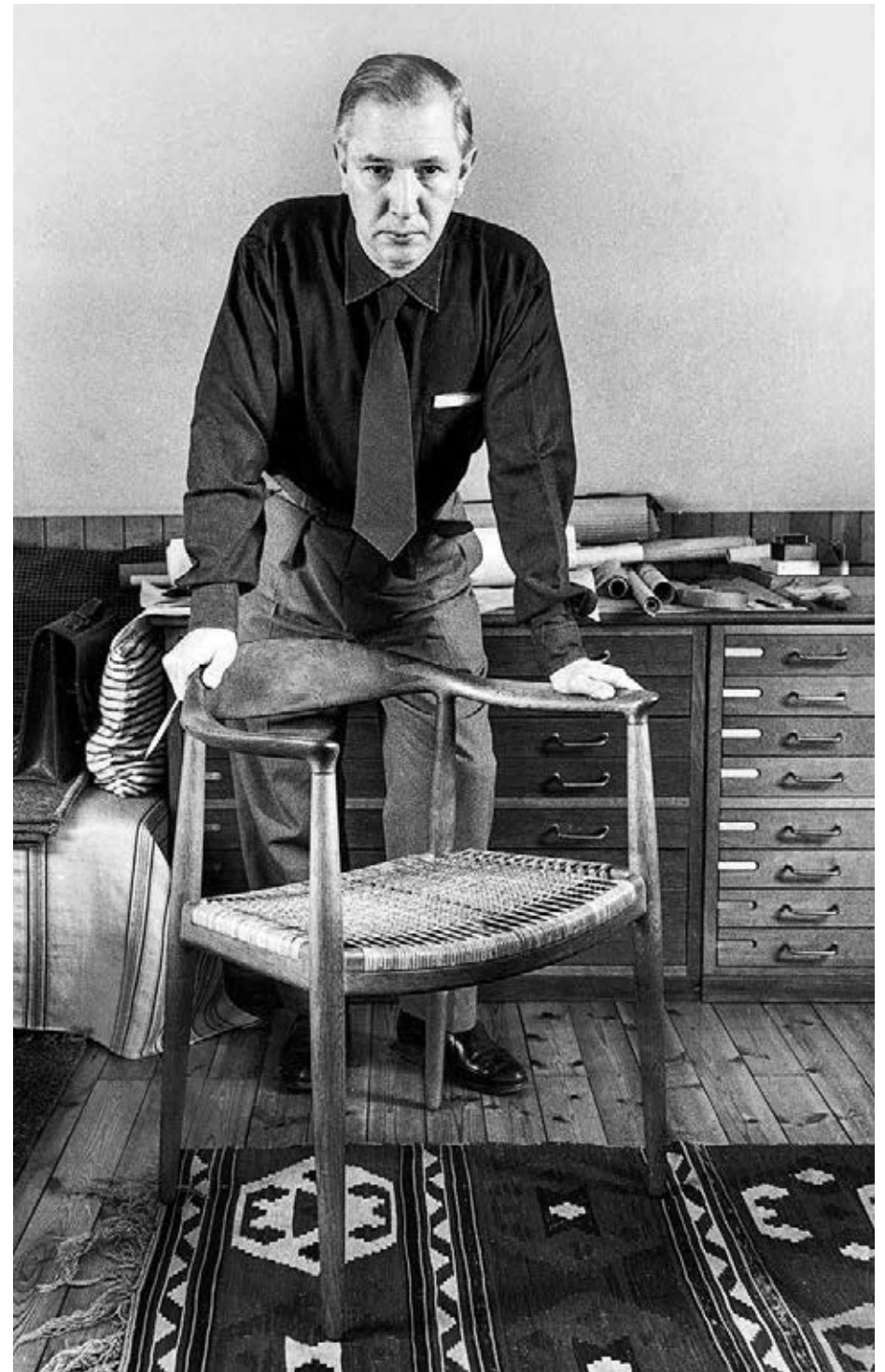


**“ Many foreigners have asked me, how we created the ‘Danish Modern’ style. And I have to say that it was nothing like that – creating ...**

**I suppose it was more an advanced process of purifying and for me simplification, cutting the elements down to the bare essentials:**

**Four legs, a seat and a combined back and arm rest – The Chair.”**

Hans J. Wegner





The prototype of the **Round Chair** was featured in the US magazine Interiors in 1950. This was the first ever report on Danish furniture outside Denmark and the following text accompanied a picture of the chair,

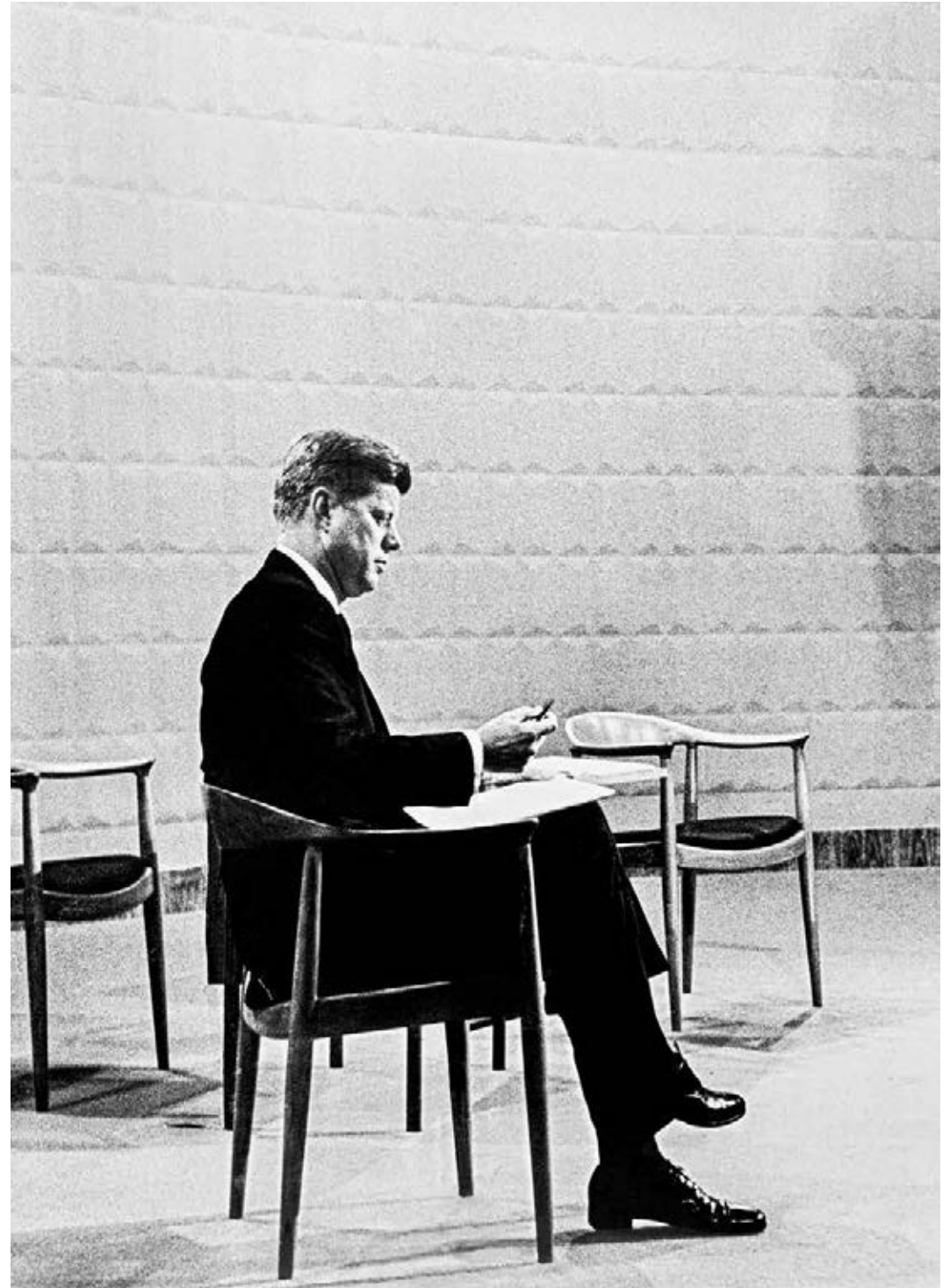
“In this oak desk chair Mr. Wegner uses a simple construction and devotes himself to perfecting the shape and scale of the parts.

The top rail, a complicated collection of twisted curves and joints, was wrested into quiet obedience.

The sturdy legs are tapered just enough to seem muscular rather than overfed and the seat dips slightly to look willing but not seductive.”

The **Round Chair** became one of the most desired designs on the American market and the export of Danish furniture quickly picked up. Within the American furniture business the **Round Chair** was regarded as an archetype of a modern chair and it became known simply as “**The Chair**”.

In 1960, when John F. Kennedy faced Richard Nixon in the first presidential election debate to be televised, they sat in “**The Chair**”. The debate was historic and proved pivotal in favour of Kennedy. The iconic image of him sitting in “**The Chair**” marks the event considered one of the great moments in American political history.



# Ergonomy

Following the debut of the **Round Chair**, Wegner went through several distinct phases in seeking an adequate and healthy support for the back.

In the 1950's Wegner conducted pioneering multi disciplined studies on ergonomics with Consultant, Professor and Doctor of Medicine Egill Snorrason PhD. The studies were based on X-ray images of the human spine and revealed new insight into the laws of ergonomics. As a statement on the results of the studies Wegner created the **Swivel Chair**.



An illustration dated 1953 showing the basic conclusions of Wegner's pioneering studies on ergonomics:

1. Standing position.
2. Wrong sitting position.
3. Right sitting position.

## RØNTGENBILLEDER VISENDE RYGSØJLENS STILLING VED:

### 1. STÅENDE STILLING.

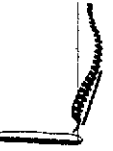
RYGSØJLEN ER I BALANCE.



### 2. FORKERT SIDDESTILLING.

RYGSØJLEN ER IKKE I BALANCE.

STOLENS RYGLÅN STØTTER FOR HØJT OPPE OG ER FOR BÅDET. DET ER IKKE MØJLIGT AT SKYDE SÆDET LANGT NØR TILBAGE.



### 3. RIGTIG SIDDESTILLING.

RYGSØJLEN ER I BALANCE.

STOLENS RYGLÅN STØTTER UD FOR DE NEDERSTE LÅNDETVIRVELER, OG 16 CM OVER SÆDESÆDET, OG DET ER MØJLIGT GRUNDET PÅ RYGLÅNENS FORM AT SKYDE SÆDET TILBAGE UNDER DETTE.



LINDEBERG'SGELSERNE ER FØRETAFET AF DR. MED. E. SNORRASON.

OPTAGELSERNE ER FREMSTILLET PÅ KOMMUNEHOSPITALET'S RØNTGENAFDELING MED VENLIG HJÆLP FRA PROF. DR. MED. ET. ØØØHT. FLEMMING NØRGAARD.

10.9.1953

H. Wegner.



## Variations on a theme



The history of the designs produced by PP Møbler that are derived from Wegner's study of Ming dynasty chairs is an evolutionary story, spanning more than forty years, told through variations on the theme of the ergonomic round back arm chair.

Each chair has its own individual character, purpose and technical challenges. Nevertheless, they are each a clear result of the experience Wegner gained from earlier versions. Common to all of them was the omission of the vertical upright or splat back support of the Chinese chairs as it proved to counteract proper ergonomics. "It's important to have plenty of space for the behind", Wegner often explained.

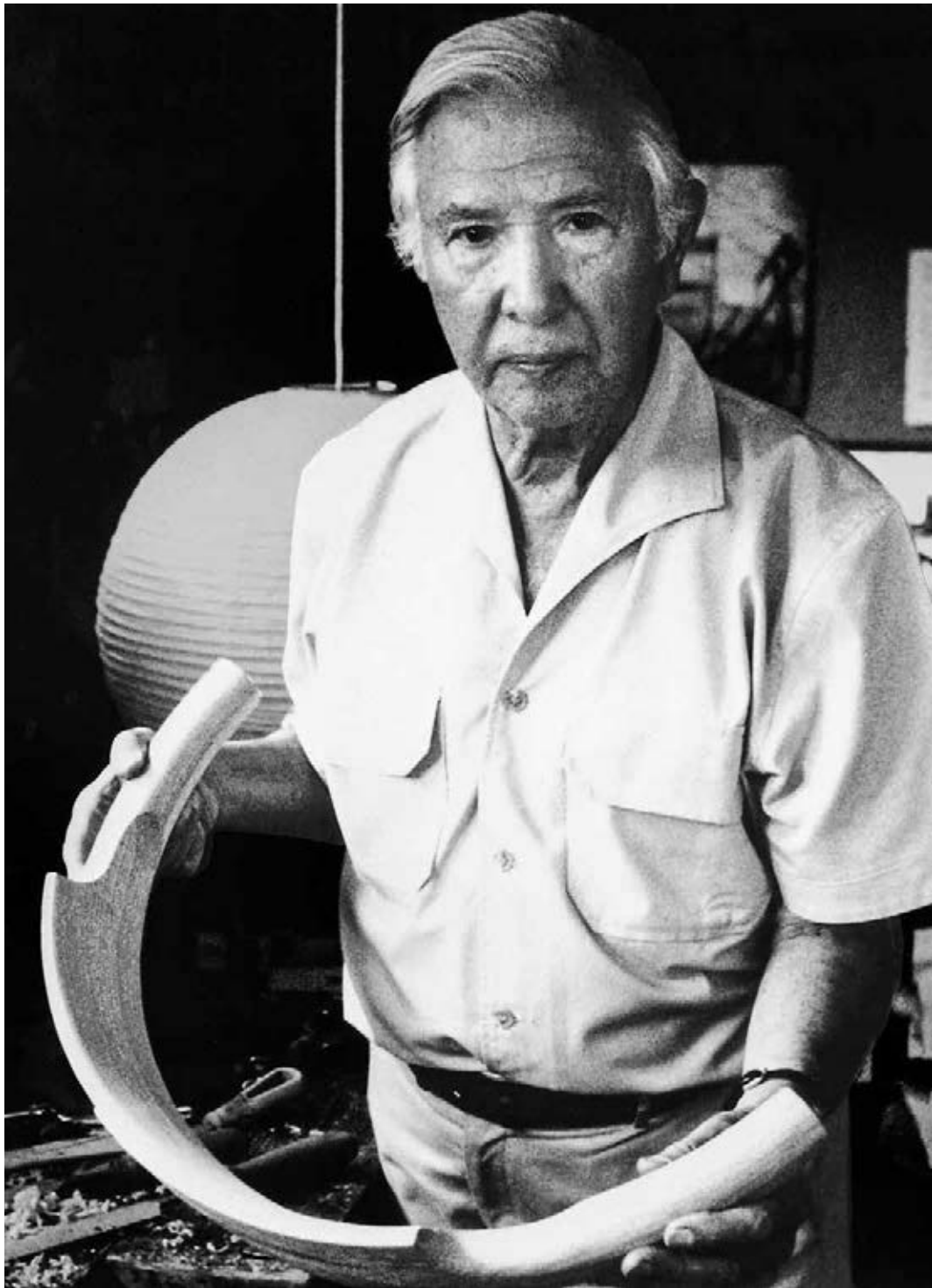
From the organically shaped back supports of the **Round**, **Cow Horn** and **Swivel Chairs** carved in large pieces of solid timber offering abundant comfort, Wegner gradually reduced the use of wood in his designs exemplified in the **Bull Chair** and the **Minimal Chair**.

Subsequently, in creating the **pp201** | **pp203**, Wegner returned to the geometric form of the **Chinese Chair** with a frame and steam bent arms supporting the back while staying true to correct ergonomic principles.

With the **Ferry Chair**, Wegner increased the comfort reminiscent of the **Round Chair**.

Finally, in the **pp68** | **pp58**, Wegner distilled the experience of a lifetime to create a simple yet supremely comfortable chair using a single piece of steam bent wood sculptured to support the back.





Wegner in the workshop explaining to Einar the three main considerations in his work in defining the **pp68** | **pp58** which concluded the line of round back arm chairs:

- The chair provides the correct support for the elbows and the back.
- It has plenty of space below the back rest, to leave plenty of space for the behind.
- One can be seated in alternate positions and still be comfortable.



Wegner in his studio explaining about the details of the **Round Chair**. On the table are the arm rests of the **Round Chair** and the **pp68** | **pp58**





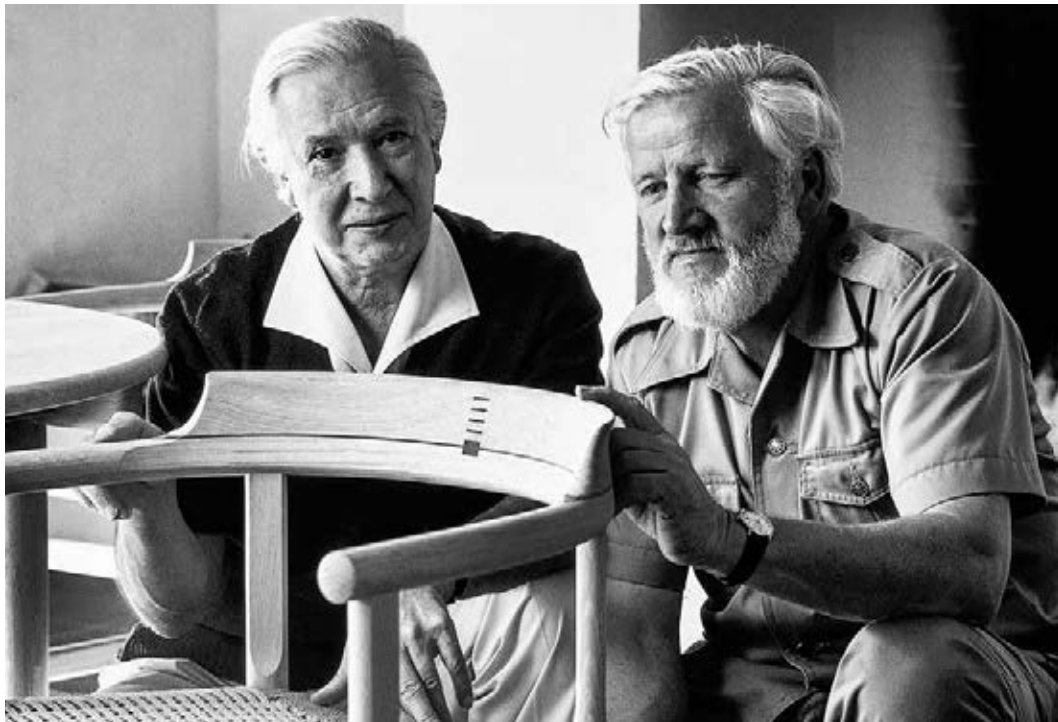
## Wegner and PP Møbler — Friendship and partnership

The longstanding collaboration between Hans J. Wegner and PP Møbler has been pivotal to the development of the workshop and brand. Wegner constantly challenged our craftsmen to think in new ways. Wegner's hands on approach to solve technical challenges and his precise drawings and guidelines made it a pleasure to work on his furniture.

Above all, Wegner was admired and respected for his exceptional cabinetmaker skills. Ejnar Pedersen has said many times, "Wegner is the most skilled cabinetmaker, I have ever met!"

Underpinning this collaboration was the shared pursuit of excellence and the satisfaction of pursuing the more experimental areas of the craft. We have re-launched several of Wegner's most challenging designs true to his original ideas and have had the privilege of bringing several new Wegner creations to life.

Wegner was considered a member of the team at PP Møbler and during his frequent visits he would often walk past the offices directly to the workshop in order to discuss a specific challenge with the craftsmen.

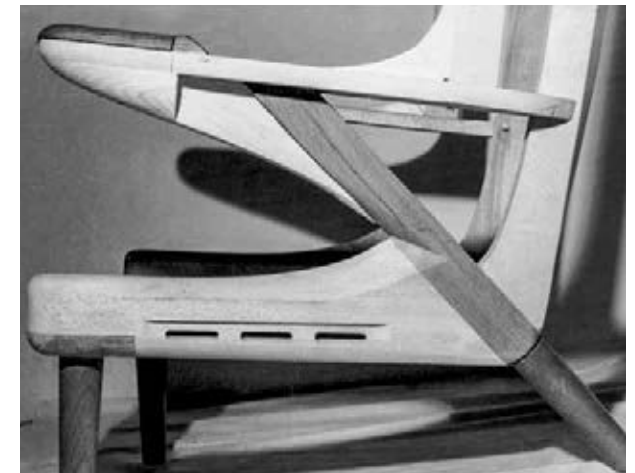


The **Papa Bear Chair** was our first introduction to Wegner. We produced the frame in the 1950's and 60's as a sub-supplier to its manufacturer AP Stolen. On his initial visit to our workshop to inspect the work in progress, Wegner questioned the need for such high quality on a part that would be hidden by upholstery.

Ejnar Pedersen responded by stating that the craftsmen needed to have pride in their work. Besides, PP Møbler only produces first class quality.

This statement came as a surprise to Wegner. Usually he would be the first to speak up for the quality of the work but in this instance his demands for excellence were matched.

A frame for the **Papa Bear Chair** made by PP Møbler. Its quality finish was noted by Wegner on his first visit to the workshop.



## A fine collection emerging



Throughout the 1950's and 60's Wegner was busy supplying new designs for six other companies and PP Møbler was content producing prototypes and working as a sub contractor. Nevertheless, during this period Wegner developed a close friendship with Ejnar Pedersen and the staff at PP Møbler.

In 1961, Wegner's mentor and friend, Master of Craftsmen Johannes Hansen died. Furthermore in 1966, the annual Cabinetmaker's Guild's Autumn Exhibition, where Wegner presented most of his visionary work, ceased to operate.

Wegner missed the close collaboration with Johannes Hansen through which he could achieve his full potential and an environment in which to develop his Ideas. Eventually Wegner turned to PP Møbler with an offer for a closer collaboration.

In 1969, Wegner designed his first chairs, **pp201** | **pp203** exclusively for the Company and urged Ejnar Pedersen to start selling under the name and brand of PP Møbler. Wegner himself designed the characteristic logo of PP Møbler and for the following 20 years all of the marketing material for the Company. Thus he intentionally advanced PP Møbler from being sub-supplier into an independent brand.



In the 1970's, 80's and 90's the furniture market was heavily influenced by mass production and costs minimisation. Nevertheless it was during this period that Wegner established the core of PP Møbler's product line. A number of exquisite new products were created featuring highly detailed joinery, ingenious constructions and subtle combinations of wood, steel, rope and upholstery that demonstrate Wegner's continuing visionary thinking. These include the **pp75** table, the **Ferry Chair**, the **Rocking Chair**, the **Circle Chair** and the **pp68** | **pp58** chair.







**“The staff at PP Møbler consists of highly skilled artisans who work seriously with even the smallest details. Nothing is left to chance.**

**I like to spend time with people who like their work and who take great pleasure in creating the most beautiful result possible.”**

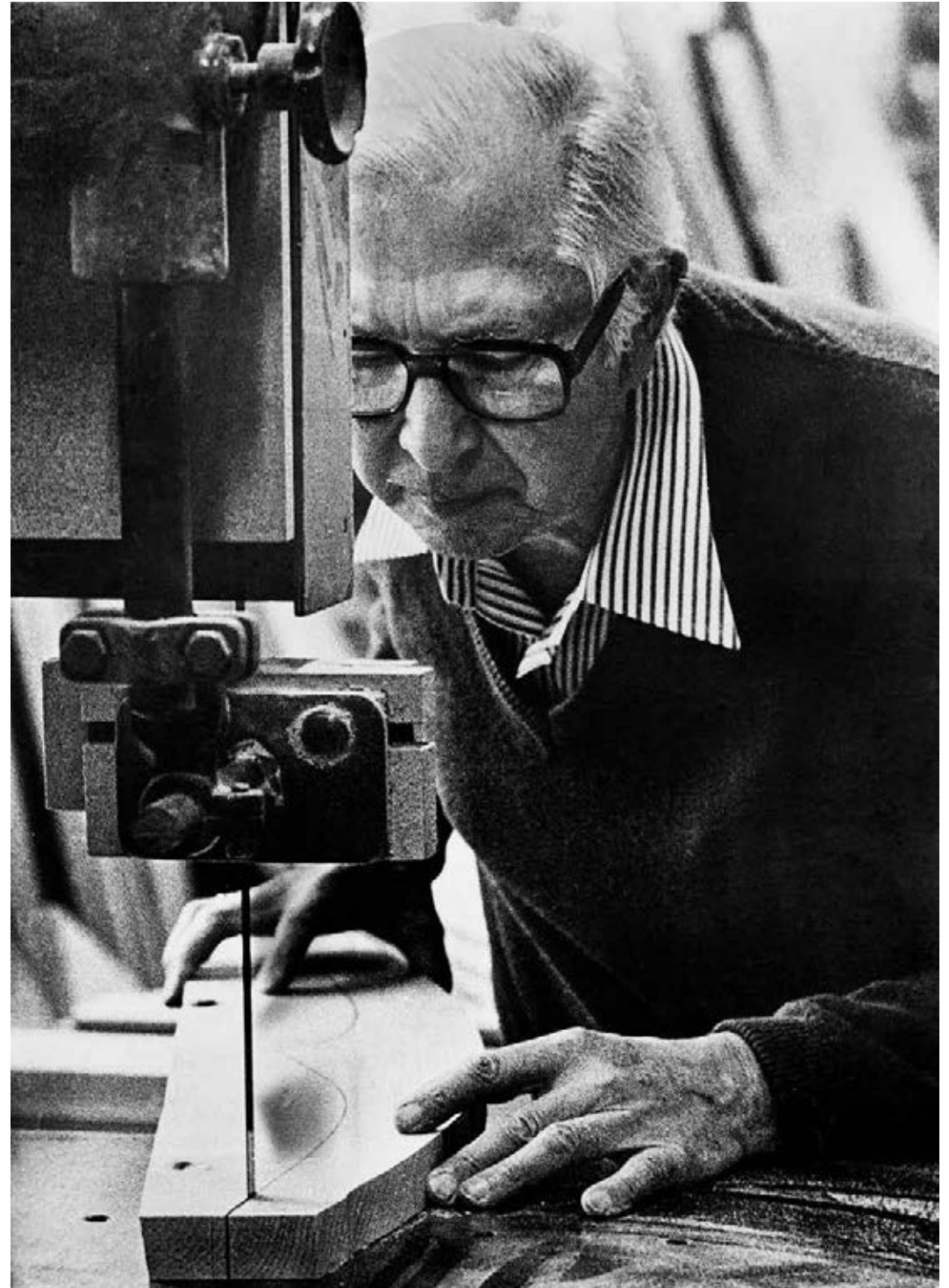
Hans J. Wegner

An important part of building up the product line was to take over the licenses for discontinued Wegner models. In the mid 1970's, **Chinese Chair pp66**, originally designed in 1945 for Fritz Hansen was initiated. Soon after the key designs produced by Andreas Tuck were added to the collection when that business ceased trading.

In 1990 Wegner and PP Møbler finally settled their common ambition for the future of the Company by undertaking the responsibility for the unique collection of modern classics that had been produced in the 1950's and 60's by one of the outstanding Danish workshops of the period, Johannes Hansen.

Among Wegner's masterpieces produced by PP Møbler since this time are the **Round Chair**, the **Minimal Chair**, the **Peacock Chair**, the **Architect's Desk**, the **Valet Chair**, the **Tub Chair** and many others.

Today the Wegner designs produced at PP Møbler constitute the fine crafts collection of Wegner and demonstrate an impressive insight into the amazing legacy of this true master of modernism.



# PP Møbler timeline



2<sup>nd</sup> April 1953  
Ejnar Pedersen digs  
for foundations of  
PP Møbler

1953



Wegner designs the first chair for  
production in PP Møbler's name,  
pp201 | pp203

1969

1972



PP Møbler takes  
over production of  
the most remarkable  
Wegner tables from  
Andreas Tuck.



Wegner designs the label  
and logo for PP Møbler

1976



2<sup>nd</sup> generation Søren  
Holst Pedersen, the son  
of Ejnar Pedersen, joins  
the Company

1977



PP Møbler starts production  
of the **Chinese Chair** that was  
discontinued from Fritz Hansen  
in the 1940's.



Through the 1970's a  
number of products  
were developed  
with Poul Kjærholm

1980



The Danish Minister of Culture  
presents the Furniture Award  
to Hans J. Wegner and Ejnar  
Pedersen



Johannes Hansen gives up  
production of the **Valet Chair**.  
PP Møbler immediately resumes  
production

1982



PP Møbler commences the  
production of frames for  
the **Papa Bear Chair** as a  
sub-contractor for AP Stolen



An era of extensive experimental  
work with designers and artists.  
It has marked some remarkable  
steps in design history and  
continues to this day. Among the  
first to conduct experiments with  
PP Møbler was Nanna and Jørgen  
Ditzel, Gunnar Aagaard Andersen,  
Jørgen Høj and Hans J. Wegner.



Wegner and PP Møbler complete the **Circle Chair**

1990



Johannes Hansen's workshop is closed and Wegner offers the complete fine crafts collection to PP Møbler



3rd generation Kasper Holst Pedersen, the son of Søren Holst Pedersen, joins the company

2001



PP Møbler resumes production of the **Architect's Desk**, the **Upholstered Peacock** and the **Tab Chair**

1986

1987

1997

2000

2003

2014



Wegner creates the final chair in the evolutionary line of designs originated from his studies of the **Chinese Chair**



Søren Holst Pedersen takes over as CEO



PP Møbler starts production of the **Flag Halyard Chair** discontinued by Getama in the 1980's.



PP Møbler establishes an upholster workshop and resumes production of the **Papa Bear Chair**







## In alliance with nature

Trees are fundamental to the global ecosystem and forests are vital to the health and prosperity of our species. If we nurture our forests and protect them from pollution and excess exploitation they will provide a constant supply of renewable healthy raw materials.

Wood is an amazing material to behold and touch with endless possibilities for shaping and treatment. PP Møbler is the story of an on-going fascination with wood and its potential.

Having great respect for nature and the environment is fundamental to PP Møbler. We have developed and implemented many pioneering steps in this field and are constantly looking for new ways to improve the sustainability of our workshop and products.

Our production is a natural part of a small local community that includes many private houses and a school. The workshop is a pleasant environment in which to work and is heated with CO<sub>2</sub> neutral energy from our waste wood.

Trees contribute to making our furniture come alive. Two trees are never alike and consequently every piece of our furniture is unique with its own characteristics and beauty.

At PP Møbler this is important. Each craftsman must not only have an understanding of shape and form but also a sense of each tree – its species and its properties are equally important.

We understand that we rely on the supply of wood from the trees planted by our ancestors and that our descendants will rely on the trees that we plant today. Our contribution to this principle is the PP Forest established within our local community.



In October 2012 PP Møbler established a new forest in collaboration with our local plant nursery, wastewater company and Allerød Municipality. The project was initiated when PP Møbler contacted the municipality with a request for a piece of land to plant new forest.

At PP Møbler we always appreciated the Danish woods, and through several generations we have produced furniture that should endure the time it takes a new tree to grow. The fact that we are now planting a forest of the same wood types that we have used for furniture production for 60 years is to us completing a natural circle.

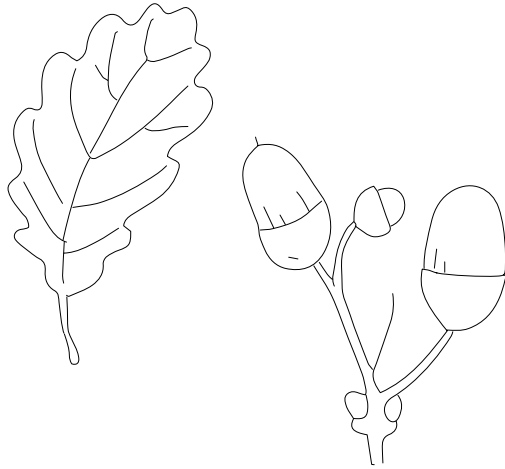
# Species of wood in the PP Forest

## Oak – Quercus

Oaks are a large group of strong and widely spread bushes and trees that grow up to 40 meters tall. There are about 600 species of oak native to the Northern Hemisphere, and they are keystone species in many habitats.

Due to its strength and resistance to biological breakdown oaks have been a significant source of building materials as well as foodstocks for humans since prehistory, and remain a significant resource of many modern economies. Many fine wines and whiskeys are matured in oak caskets, and many great oak ships has crossed the oceans.

Oak has a characteristic grain pattern and patinates beautifully.

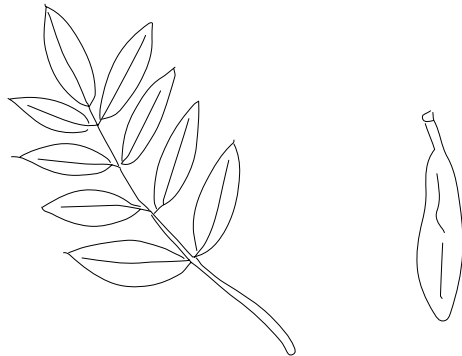


## Ash – Fraxinus

Ash is a small group of about 50 species of medium to large trees widely spread across Europe, South East Asia and North America. It has an open growth and is mostly found in mixed forests. They get up to 35 meters tall.

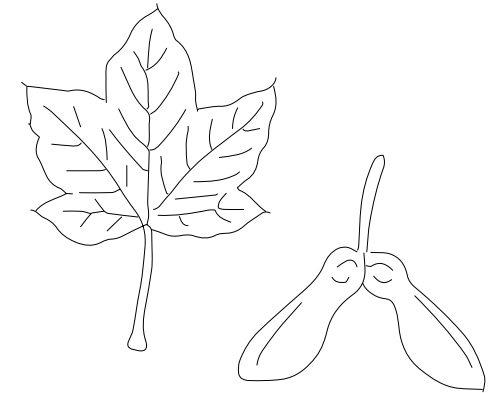
Ash is a bright wood with clearly pronounced grain patterns. The ash wood is very strong and rigid, and it is commonly used for making tools like hammers, axes or shovels. It is very bendable and is excellent for steam bending and pre-compression.

The ash trees planted in the PP Forest are of a new species specifically bred to be resistant to the ash dieback that has become an increasing problem in North Europe.



## Maple – Acer

Maples are a diverse and versatile group of trees beloved especially for the colours of their autumn leaves. They are commonly recognisable by the whirlybird fruits. There are almost 200 species of maples ranging from bushes to trees that grow up to 45 meters tall. They thrive in the high altitudes of the Himalayas, to the rainforests of South East Asia, to rocky cliffs in the Mediterranean and the edge of swamps in North America. The maple wood is delicate and bright with subtle grain patterns. It is a tone wood widely used in the making of string instruments and drums. Maple is hard and dense and is excellent for furniture making.

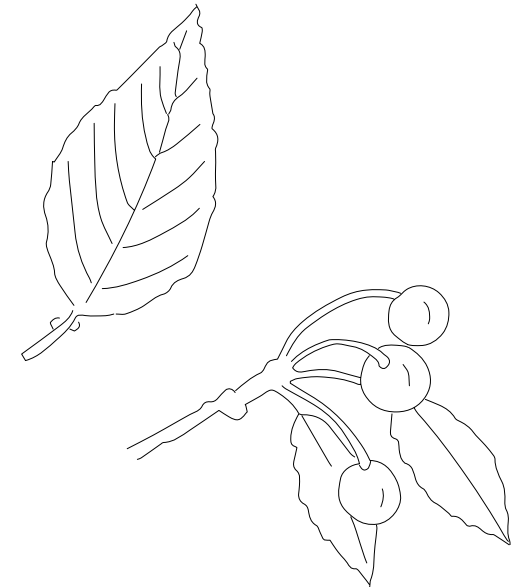


## Cherry – Prunus Avium

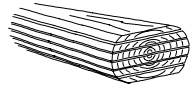
Cherry is a member of the Prunus family and is related to plums, peaches, nectarines, apricots and almonds. Cherry is a fast growing tree. Each branch can grow more than one meter every year. However, cherries seldom get taller than 30 meters.

Cherry is a tone wood and is used for making instruments. It also has a sweat flavour that is utilised in wine and licqeur making.

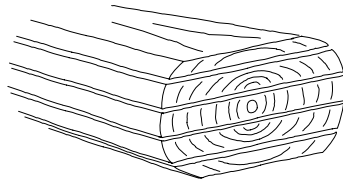
Cherry wood is deep redish brown with distinguished grains and colour nuances that vary significantly from tree to tree.



## Production wood and shelter trees



Normal size  
production wood



Shelter trees

Each tree is carefully selected with only the highest quality being purchased. Our standards are unique for the furniture industry.

Generally, we use two different tree sizes. For the majority of our production we use the same size of timber as the rest of the established furniture industry. These trees are about 80-100 years old when felled. Usually a large area of trees this age are harvested for industry use. They are cut into planks of 1½, 1¾, 2 or 2½ inch and conditioned to about 10-12% of natural moisture content. Before being delivered to our workshop each log is tagged and separated from the others.

Designs like the **Round, Cow Horn, Valet, Swivel** and **Bull Chair**, however, require trees that are much larger than those used as standard. Fortunately, whenever an area of trees is felled in the regular deforestation process a few of the most healthy trees are left standing as shelter for the new young trees that will grow in the felled area. These are called 'shelter trees'.



Shelter trees are a vital part of the sustainable forest management. Not only do they protect the new growth but also provide the seeds for the natural re-generation of the forest. Shelter trees are usually felled individually and only when they show signs of fatigue and begin to die. For many of the Nordic hard woods this occurs when they are around 200 years old.

We cannot simply order a shelter tree due to this natural cycle and it is only when these trees are individually felled that we are able to buy them from the forest. For this reason and due to their large size the costs of working with shelter trees are far higher than those for production using standard timber.

The size of shelter trees can vary widely but on average each log is about 5-7 meters long and about 1-1½ meters wide. We only get one log of this size from one shelter tree.





Whenever shelter trees are felled we take them immediately to the saw mill to be cut into 3, 4 and 5 inch planks. The freshly cut planks are then brought directly to our workshop. While the planks are still naturally moist we cut out and pair the raw pieces needed for a particular chair.

Cutting the raw parts out of freshly felled trees is necessary as the large 5 inch thick planks could take up to 10 years to dry and the risk of cracks or fungus occurring in the conditioning process would be high.

It is important, therefore, that the back and the armrests are cut out before the extensive process of conditioning the wood begins.

These smaller parts can be conditioned within approximately two years reducing the risk of cracking or of fungus developing. Making furniture of the quality such as the **Round Chair** requires considerable investment up to two years in advance of selling it to a customer.



## Conditioning wood

All the wood used at PP Møbler comes from sustainably managed forests. Ideally it is sourced from the trees we can see through our windows. The majority of our timber is purchased locally in Denmark or from our regional neighbours Germany, who share the same traditions for cultivating sustainable forests as ourselves.

We prefer hard woods that are native to the Danish forests such as oak, ash, beech, maple or cherry.

We rarely import species from other countries and when we do, it is always subject to extensive measures of reliability verification.

The overall stability of the wood we use is vital given the exacting nature of the designs we produce and consequently the longevity of our furniture.

In order to stabilise the wood we condition it to below 6% moisture content. This is exceptional and far below normal industry standards.

Proper conditioning is decisive to the quality of the finished product. It is a very time consuming process controlled solely by the nature of the wood. An attempt to shortcut or speed up the conditioning process will prove counterproductive in the long run.



## Our vital crafts

At PP Møbler we hold strong and unique traditions for craftsmanship and furniture making and feel it is our obligation to pass these on to future generations. In this quest we strongly believe that we have to work constantly on re-vitalising the traditions. Otherwise they will slowly fade away.

We do not limit ourselves from the constraints of industrial rationalisation but we insist on exploring the boundaries of our craft. In other words, we do not surrender ourselves to technology, we embrace it!

Today our workshop is highly advanced and equipped with state of the art technology employing sophisticated techniques. Our criteria for implementing new technology has always been very clear. We will only adopt it if it will improve the quality of our product.

We always approach any constructional challenge from the perspective of a craftsman's point of view and welcome every tool, technique, technology or field of expertise that can aid us in our search for artistic freedom and improve the longevity of our products.

At PP Møbler we see technology as enhancing the craftsman's field of skill. It is critical for us to place the maximum insight and responsibility with each individual craftsman and provide them with a context within which they can explore a specific field of expertise.

We believe that the craftsmen should always be the decisive part of our production because the lifetime of hands that have touched and worked with the materials must always rule over any technology or method.

In this way we can ensure that our future craftsmen will be much more capable than those of the past.



## Perfecting shapes



In the 1950's and 60's when the **Round Chair** were made at Johannes Hansen's workshop the shaping had to be done by hand starting with just a raw cut piece of wood. This resulted in many different 'versions', some of which varied significantly from the original design both in terms of shape, strength and comfort.

At PP Møbler we take very seriously the subtle details in the organic shapes of Wegner's finest designs.

By following the shape of a template, machining and replicating it in wood, the copy lathe has allowed us to bring these extremely challenging designs closer to the ideas of Wegner and keeping a consistent quality inline with his original vision.





## Cutting with absolute precision

The most cutting edge piece of technology at PP Møbler is the custom built five axis milling robot, the CNC machine (Computer Navigation Control). The robot is capable of moving and orienting freely and extremely accurately in three dimensional space. It is astoundingly flexible and accommodates the integration of many different tools.

As a result it is not merely a milling machine but a multifunctional tool where the only limitation is the imagination and skill of the user. A craftsman has to invest time to understand and work with the computer interface.

As the CNC machine works in a closed environment it shifts the critical milling moments away from the craftsman's hands and eyes. Aligning the programme with the physical position of an item is, therefore, a time consuming and often experimental challenge. This requires the experience gained from working with more traditional machinery.

At PP Møbler the programming and setups are developed by skilled and experienced craftsmen. The 3rd generation Kasper Holst Pedersen has made the programs and setups for such critical pieces as the armrests for the **Round Chair**, the **Swivel Chair**, the **Minimal Chair** and the **pp68** | **pp58**.

The first CNC machine was installed in 2001, and Hans J. Wegner followed closely the first years of implementing the new CNC technology. Wegner expressed great interest in the machine, and when he saw it for the first time he exclaimed, "Wow – wish I'd had one of those!" Wegner's exclamation illustrates that he had nothing against technological progress as long as it helped improve quality. This it certainly did.

When the CNC machine was programmed to cut the joint for the back of the **Round Chair** it did so with unprecedented precision. The two old friends Wegner and Ejnar Pedersen were so astonished that they sat for half a day just watching the younger generations working with the machine.



## Joining decides longevity

The joints are decisive to the longevity of a product and it is important to undertake extensive preparation in order to reach the most ideal conditions to join two pieces of wood.

Many of the joints made at PP Møbler are extremely complex and are based on idealism and a love for joinery and wood rather than simply the application.

Joints such as those on the back of the **Round Chair** are visible from many angles. This leaves no room for imperfection which is a daily challenge for our workshop.

The slightest inaccuracy in the cut or in the way it is glued will result in a visible flaw. A good joint takes time and parts have to be cut with absolute accuracy. Some joints cannot be fully completed by machines alone and may need manual adjustment in order to gain their maximum strength.

The basic joint of the PP Møbler joinery is the tenon, often cut out of the part that it's going to connect. Tenons are very strong because they have a high connecting surface along the direction of the wood grain. We have tested a large number of sample joints at a laboratory and found that a joint like the ones illustrated opposite can withstand about one ton of pulling strength.



A wedge lock joint used in the **Papa Bear Chair**, the **Upholstered Peacock** and the **Stool** to make the strongest possible connection between the legs and the frame.



# Shaping

The complicated organic shapes of our products are impossible, or certainly unpractical, to finish by using machines alone. Machines will never be able to sense the subtle nuances in each piece of wood and how to bring vitality through its shape.

Technology and machinery are of enormous assistance to us but we still spend many hours of manual work in shaping. In this process the craftsmen have to be mindful of the concept behind the design because the final shape will always be an individual's interpretation.

On the other hand the craftsman is obliged to read and adapt to the grain of each piece of wood in order to faithfully reach the intended shape with the desired smoothness.

A very important aspect when shaping is the continuous evaluation of ones progress, we depend to a great extent on our eyes, although our hands and fingers are much more important. Only with our hands we can sense the true result of our work.

Wood is a material with a will of its own and it is a lifelong education trying to fully understand it.



## The final touch

Our preferred finish for bright Nordic hard woods such as oak, ash, beech and maple is soap treatment. This is a particularly Danish tradition that goes back several hundreds of years. Soap treated furniture are left with the natural surface of the wood and the patina of the surface will be beautiful and smooth.

Before the soap treatment the furniture is carefully sanded with fine grain sandpaper. As the wood is being washed with a solution of soap and water the grain of the wood will rise making the surface feel rough. Consequently, the surface is sanded again with even finer grain sandpaper, before it is packed.

Despite the great effort put into finishing, the surface may occasionally become slightly rough the first couple of times it is exposed to changing humidity or washing. This is a natural reaction, and a soap treated surface may always be gently sanded along the wood grain with fine sandpaper.

For darker woods such as cherry, teak or walnut we prefer a treatment of a mix of vegetable oils and waxes. This enhances the colour and brings out the many nuances hidden within the wood.

The finish of the wood surface requires a lot of sanding, and the result is regularly evaluated by stroking the surface with the hands sensing the smoothness in detail.





## The beauty of patina

At PP Møbler we specialize in wood furniture. Our furniture is crafted to last a lifetime, and the work that goes into creating each piece is thorough throughout all processes.

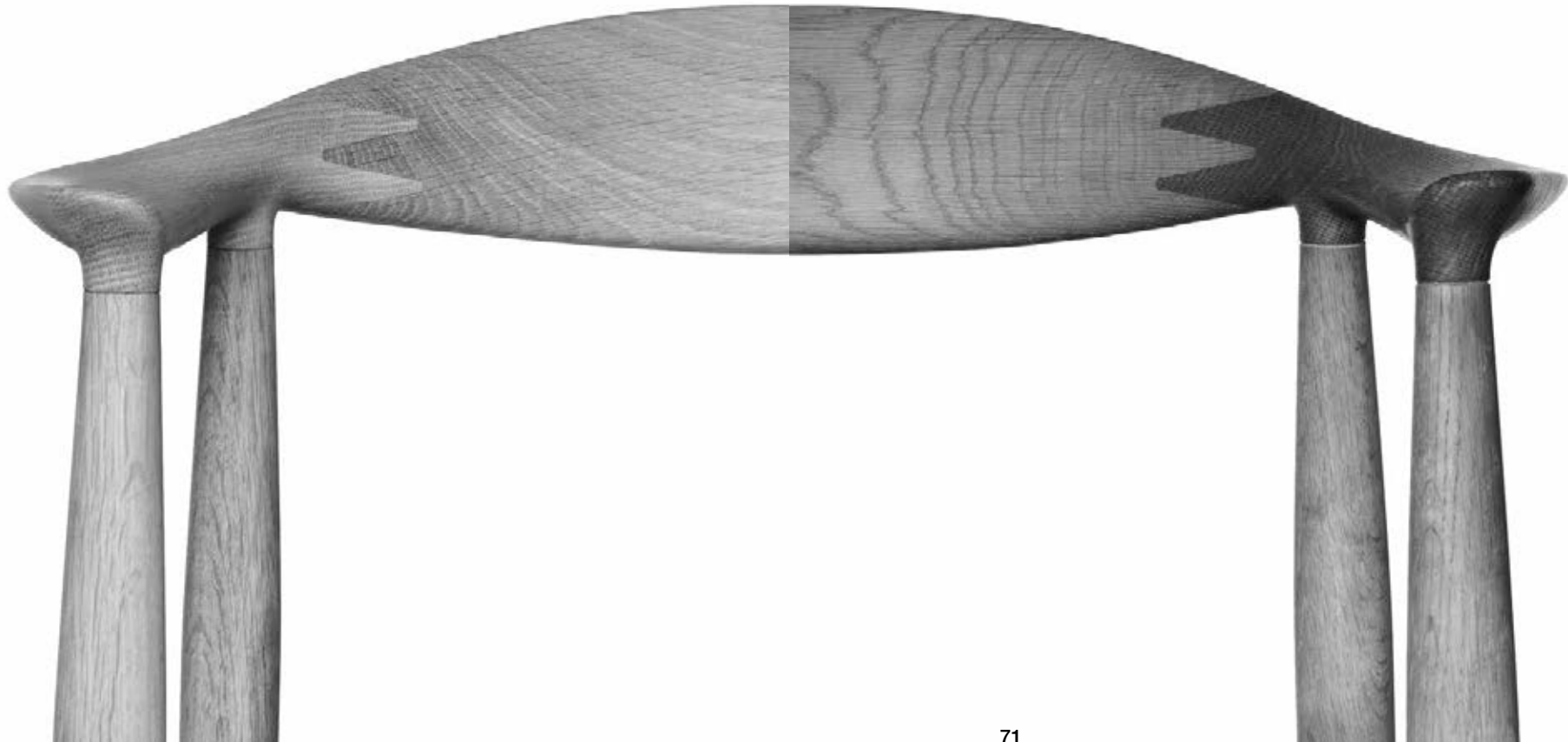
The wood has already lived about a hundred years or more, and from the moment we finish a chair, it will take part of someones life. Like a tree ages in the forest, the wood will mature over the years and reflect the environment and use that it is subjected to.

Eventually the appearance will change, and depending on the care and respect it is given, it will return a beautiful patina.

Different types of wood will age differently. However, common to all wood is that light will effect the appearance. In general bright wood like ash and oak will turn darker, and dark wood will turn brighter when exposed to sunlight.

The soap treated wood has a fresh and delicate surface when brand new. As time goes by, it will slowly evolve into a smooth and somewhat glossy surface, and the character of the grain will stand out more clearly.

The freshness can be kept by regularly soap washing the wood and some will even enjoy sanding it with very fine sandpaper gently along the grains. A 30 year old soap treated oak chair can be beautifully patinated, or it can look practically brand new. Both can be desirable.



# Maintenance

At PP Møbler we put a lot of work and passion into our products. If treated with respect and cared for they should become ever more beautiful and desirable with time.

We offer the following advice on how to maintain a piece of furniture from PP Møbler, these are not rules, merely guidelines as there are many ways to keep the beauty of the natural materials within the furniture.

However. A few important precautions are necessary so please read the following thoroughly before commencing on any treatment or maintenance.

## Daily maintenance

Use a cloth wrung in lukewarm water. Always cover all areas evenly, being careful not to soak the furniture.

The cloth should be tightly wrung so as to leave a minimum amount of water on the surface of the furniture.

## Important!

Never use cleaning tools or materials containing iron.

## Leather

PP Møbler's standard leather is gently treated natural leather. Wash with a soap solution only when necessary. We recommend a solution of 1/4 dl. white soap flakes in 2 litres of lukewarm water. Whip the solution before use. Use a soft sponge or a cloth.

Make sure you distribute the soapy solution covering all surfaces evenly. Do not soak the leather and remove all superfluous moisture with a soft dry cloth.

## Fabric and Flag Halyard

Remove dust with a vacuum cleaner that has a brush attachment. If necessary remove more difficult dirt or odour with iso propyl alcohol or consult a local professional.

## Papercord and cane

These should be washed with a soap solution once or twice a year or when necessary. We recommend a solution of 1/4 dl. white soap flakes in 5 litres of lukewarm water. Use a soft sponge or a cloth. All superfluous soap water should be removed and the surface dried with a soft cloth.

## Important!

Cane can break if it dries out! It must, therefore, be kept supple through frequent washing with soap water. Wash the cane on both sides. You can use a water-atomizer for application. All superfluous soap water should be dried off with a soft dry cloth.



## Soap treated wood

Should be washed with a soap solution once or twice a year or when necessary. We recommend a solution of 1/4 dl. white soap flakes in 5 litres of lukewarm water. Use a soft sponge or a cloth.

Make sure you distribute the soap solution evenly covering all surfaces following the wood grain but do not soak the furniture.

If the furniture is particularly dirty the wood can be scrubbed with a brush with natural bristles, a nylon pad or a soft sponge. All superfluous soap water should then be dried off with a soft dry cloth. When the furniture is dry the process can be repeated until the required result is reached.

## Oil treated wood

Oil treated wood should be washed the same way as soap treated wood once or twice a year or when necessary. Following washing, we recommend that a thin layer of oil is applied though never more than twice a year.

Make sure the oil is evenly distributed. Dry off the furniture with a soft dry cloth always following the wood grain and leave it to dry.

## Important!

Avoid getting oil on materials such as fabric or leather. Oil treated furniture can leave grease marks on contact surfaces. Do not place the furniture on carpet-covered surfaces or on soap treated wooden floors until one to two weeks after the last oil treatment.

## Caution

Oil soaked cloths can self-ignite. Dispose of them in a closed plastic bag containing a little water or store them in a closed metal container or glass jar.



**chairs**

## A modern Chinese chair

Wegner presented his first version of the **Chinese Chair** at the Cabinet-makers' Guild's Autumn Exhibition in 1943. He had been inspired by an old Chinese chair that he had carefully studied at the Danish Museum of Industrial Arts.

The **Chinese Chair** became a cornerstone for Wegner in his early line of designs inspired by foreign cultures. Completing at least seven individual prototypes of Chinese inspired chairs, Wegner worked intensely on modernising the traditional concept, and eventually the **Chinese Chair** evolved into the **Round Chair**, also simply called **The Chair**.



**pp66** was designed in 1945 and became the quintessential modern outcome of Wegner's studies of Chinese chairs. It has always been co-founder Einar Pedersen's favourite chair, and in 1976 it became the first of the early Wegner chairs to be reissued at PP Møbler. The **pp56** version with the upholstered seat for a softer sitting experience was added in 1989.

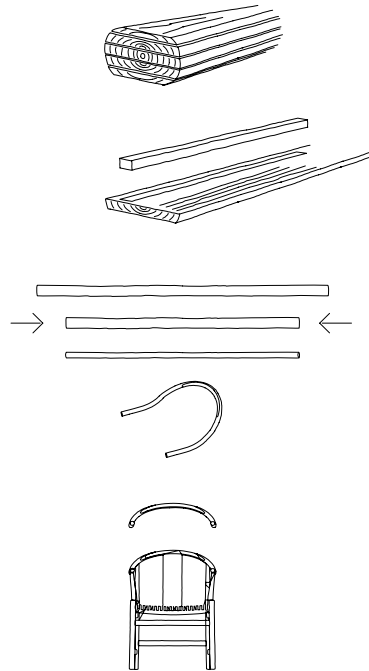
## Chinese Chair

Design: Hans J. Wegner, 1945/1989

pp66 | pp56



# Pre-compressed wood



The **Chinese Chair** is one of Wegner's earliest designs in production yet it is produced using the most modern bending technique. A single piece of steamed solid wood is compressed along its length using an advanced technical process and is immediately rounded before it is bent in three dimensions.

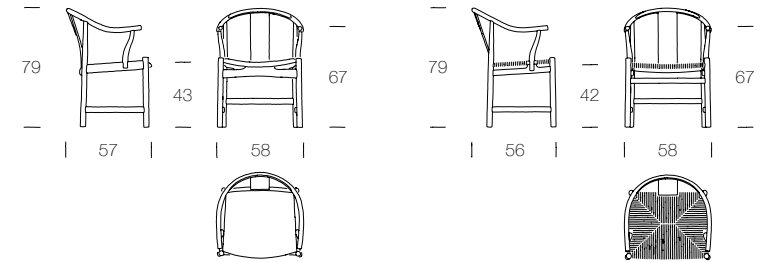
Bending a round piece of wood would appear to be simple, but because of the complexity of the bend, it requires advanced tools, specialised knowledge and experience to control the operation.

The pre-compressed wood needs to be properly fixed in the construction and the accuracy of the subtle tenon joints where the armrest connect to the frame is critical.

# Chinese Chair

pp66 | pp56

Design: Hans J. Wegner, 1945/1989



**pp66 | pp56** has a high and comfortable back and full length low armrests that fits well underneath the table top. The center board is moulded with a bend high enough to offer proper support for the lower back.

**pp66** comes with papercord woven seat in nature or black. **pp56** has an upholsered seat for a softer seating experience which makes it very suitable for meeting rooms.

**pp66 | pp56** comes in oak, ash, cherry or black. Oil or lacquer is available for all materials. Oak and ash are also available soap-treated.



Design: Hans J. Wegner, 1949/1950

The **Round One** as Wegner referred to it with his usual provincial modesty, is one of the most famous Danish pieces of furniture – certainly the most distinctly Danish. In its own modest and simple way it sums up the very essence of traditional Danish woodworking and design philosophy. And it is absolutely the most important work of Hans J. Wegner.

With this chair Wegner came into his own right, no longer needing the inspiration from other cultures and designers that had influenced his earlier works. This chair was created in a language of shape and construction that only Wegner spoke and it triggered the first ever, foreign report on Danish design in the American Interiors Magazine.

It also became the cornerstone in a wide range of designs, which for more than a decade constituted the core business of several Danish furniture manufacturers, effectively becoming the main force in the great international breakthrough of Danish Modern.

Wegner evaluated the **Round Chair** in this way: “Personally, I think it’s my best achievement. Not because of its export success, but because I have been more thorough with it than anything else.”

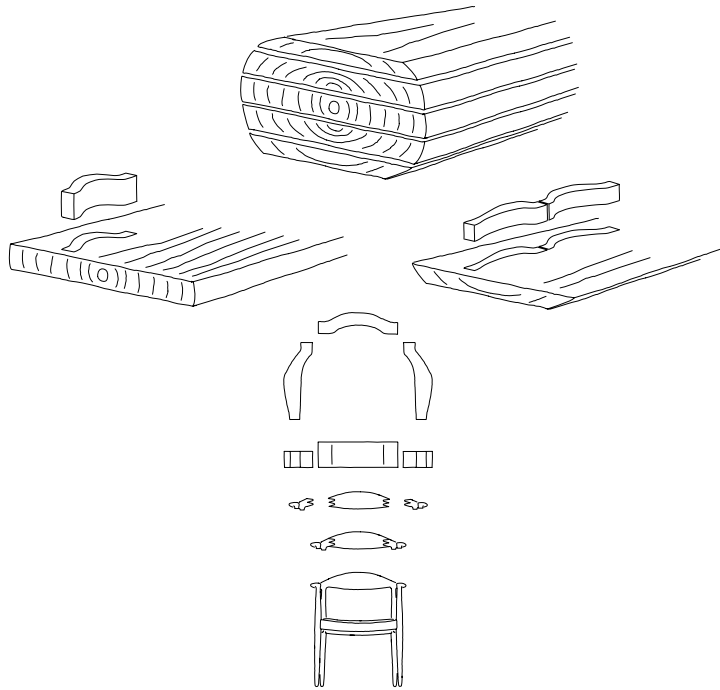
When John F. Kennedy and Richard Nixon met in the first ever, televised election debate in 1960, they sat in the **Round Chair**. It constituted a clear statement of modernism that underlined the significance of this historic broadcast event.

The **Round Chair** conveyed comfort and genuine quality – made in Denmark and shipped to the USA to play an important role as an individual companion for each candidate in their aspiration for the highest office. Eventually the Americans came up with a new and more telling name for this chair. They called it **The Chair**.





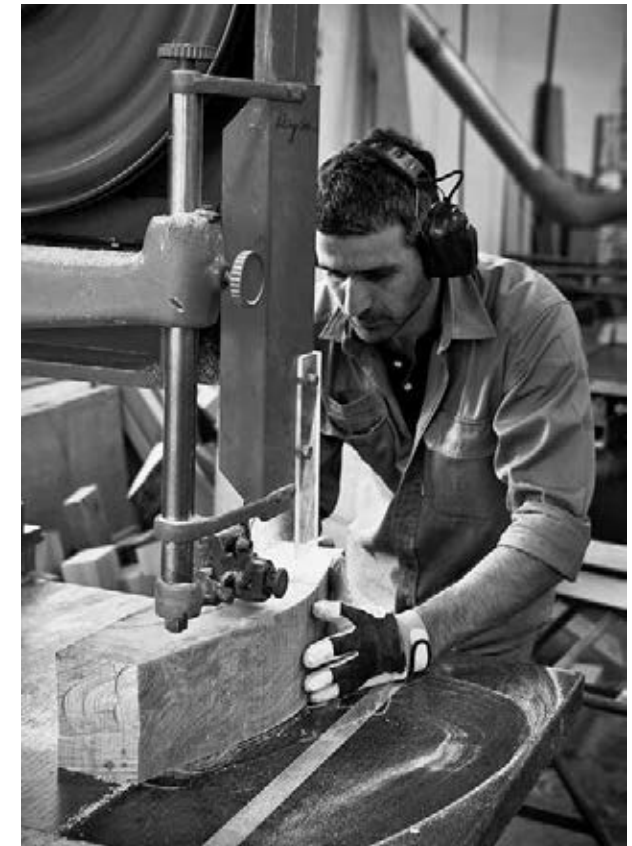
Design: Hans J. Wegner, 1949/1950



The armrest for the **pp501 | pp503 Round Chair** consists of three pieces each carved out of solid wood from a shelter tree approximately 200 years old. Each piece is cut into rough dimensions from a fresh newly felled tree. The right and left armrests are cut in line with one another and paired to match.

The raw parts are then conditioned for between one and two years depending on the wood type. This is a delicate process that cannot be hurried and there is no technology that can speed up the conditioning process. We have to rely on the nature of the tree and on generations of experience.

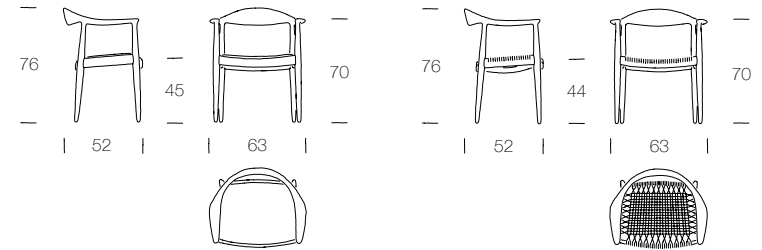
If sales exceed the amount of parts cut and conditioned, the lead time of a new chair will be entirely dependent on the conditioning process and availability of new shelter trees.



# Round Chair / The Chair

pp501 | pp503

Design: Hans J. Wegner, 1949/1950



The back of the **pp501** | **pp503** is carved out of a 5 inch piece of solid wood.

**pp501** | **pp503** comes in oak, ash, cherry or walnut. Oil or lacquer is available for all materials. Oak and ash are also available soap-treated.

**pp501** comes with seat in nature or light cane. The material used in caning chairs is derived from the peeled bark of the rattan vine. It looks somewhat similar to bamboo but is much more flexible. It is very beautiful, but also very delicate and it needs some maintenance to stay smooth because should the cane dry out it may split.

**pp503** comes with upholstered seat.



## Playing with contrast



Great luxury sometimes comes in small packages. This is one of Wegner's smallest chairs, but it is an amazing work of art.

Designed in 1952 the **Cow Horn Chair** is the immediate follow up on the breakthrough of Wegner's career, **pp501 | pp503 Round Chair**. The continuity in shape and philosophy is obvious but designed for a different purpose, Wegner created a smaller chair that would easily fit underneath the table thus making it more suitable for the dining set.

Wanting to pay homage to the breathtaking beauty of solid wood manually carved into organic shapes, Wegner decided to make a compact chair.

## Cow Horn Chair

pp505

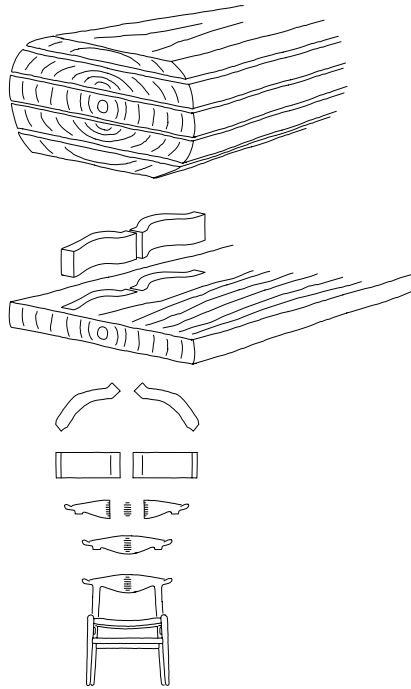
Design: Hans J. Wegner, 1952



Hence the number of pieces of solid wood used to form the armrests and back was reduced to only two pieces, joined in the middle. The joint obviously needs to be aligned with the grains of the wood with some kind of tenon and could be dowelled but in this case Wegner decided that instead of hiding the unavoidable joint he would rather enhance it and make it a decorative feature of the design. To obtain the full visible effect, Wegner used wood of a contrasting colour.

This original idea would later become a characteristic trademark in many of his works and it is an important example of his honest and craftsman-like approach to design.

## Joint details in contrasting wood



The **pp505 Cow Horn Chair** is a compact chair developed by Wegner along the theme of the **Round Chair**. The armrest consists of only two pieces of solid wood each carved from shelter trees of around 200 years old. The right and left armrests are always cut in line of one another and paired to match.

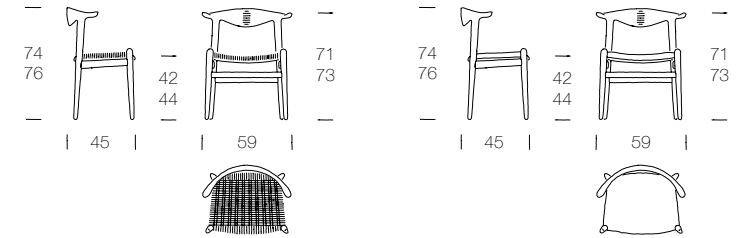
The right and left armrests are joined in the centre of the back where the wood is thickest, facing end-grain to end-grain. Gluing surfaces together along the end-grain of wood is technically very difficult making for a weak joint that moves over time.

Wegner resolved this problem on the **Cow Horn Chair** by using contrasting wood tenons that makes the necessary constructional detail both strong and beautiful. The tenons serve to centre the design of the chair giving visual harmony when cow horns are grouped together.

## Cow Horn Chair

pp505

Design: Hans J. Wegner, 1952



**pp505** is available with either cane or upholstered seat. As opposed to most other chairs by Wegner, this chair is upholstered directly on the seat rails.

Before the era of Wegner this was the normal way of upholstering chairs and in the case of the **Cow Horn Chair** and the **Bull Chair**, Wegner sticks to the old tradition.

The armrests on **pp505** are always cut from the same piece of wood, so the grain will match. The joint detail in the back is made of rosewood.

**pp505** comes in oak, ash or cherry. Oil or lacquer is available for all materials. Oak and ash are also available soap-treated.



## A functional sculpture

Wegner came up with the idea for the **Valet Chair** in 1951, following a long talk with Professor of Architecture Steen Eiler Rasmussen and designer Kay Bojesen about the problems of folding clothes in the most practical manner when it was time for bed. But the process of completing the design was not initiated before the Danish King Frederik IX ordered one after seeing the first four-legged version.

Wegner was dissatisfied with the four-legged version and continued working on the design for two years, before the King could finally receive his chair. By then the three-legged version had been created and made for the King in pine with a teak seat. Wegner wanted to show the King what an extraordinary beautiful chair he could make in even the cheap pinewood. Teak was used for the seat to stretch the exclusivity of the design. The Danish King ended up ordering a total of ten **Valet Chairs**.



## Valet Chair

Design: Hans J. Wegner, 1953





## Valet Chair

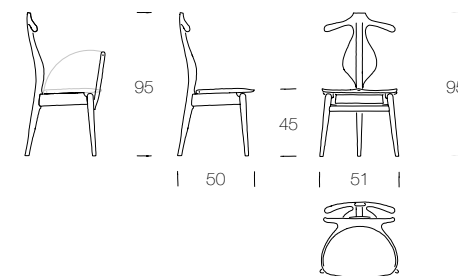
pp250

Design: Hans J. Wegner, 1953

The back of **pp250** works as a hanger for a jacket. The seat is hinged and can be placed in an upright position so the trousers can be neatly folded. Underneath the seat a box is revealed for keys, walet etc.

**pp250** comes in oak, maple, cherry and pine. All wood types can be lacquered. Oak, maple and cherry are available oil treated. Oak, maple and pine are also available soap treated.

The pine version comes with a teak seat. The oak version has optional oak or teak seat, and the maple version has optional maple or wenge seat.



The **Swivel Chair** is an uncompromising tool with comfort and ergonomics as overriding considerations. In actual fact, it is a continuation of the **pp501 | pp503 Round Chair**, which marked a turning point, not just for Wegner but also for Danish Design in general. The top bar, made of solid wood and twisted like a propeller, is separated from the remaining frame and completed at the very limit of what is possible for full ergonomic advantage.

Wegner was inspired by the critique of Consultant, Professor and Doctor of Medicine Egill Snorrason PhD, which was aimed at the entire Danish design and furniture trade for not paying attention to ergonomics. In his critique, however, Snorrason had pointed out that Wegner's **Cow Horn Chair** was in fact an ergonomically correct exception to the rule. The two passionate professionals engaged in a dialogue, which resulted in the **Swivel Chair** with a large piece of solid wood to support the lower back.

Eventually Dr Snorrason became the house doctor of the Wegner family advising in particular on back related issues.



Like numerous other Wegner designs, the **Swivel Chair** was to be produced by Danish craftsmen with not a second thought for cost-minimising industrial production. It presents huge challenges for the joiner, the upholsterer and the blacksmith, as it demands time-consuming work that must not be compromised in any way. Wegner himself expressed it thus, 'It's for the boss ... or the secretary. No, it's too expensive for the secretary. It's for the boss who will appreciate being able to sit correctly in a chair'.

Design: Hans J. Wegner, 1955





## Stainless steel

The making of our metal parts present as many challenges as the other crafts involved in making Wegner's finest masterpieces, it is equally challenging and requires a true artisan to execute.

In fabricating the base for the **Swivel Chair** it is necessary to solder the joints with silver. This is a delicate chemical process that requires constant attention to the balancing of several contradicting factors. Silver soldering is extremely strong and accurate but it is only successful at very high temperatures, however, should the temperature become too high the entire work will be lost.

PP Møbler primarily works with stainless steel sourced from the best European mills. We never use metal coatings like chrome or nickel but polish the surface. This is a much more time consuming process than coating and rules out the possibility of hiding any flaws. It is a manual process where every movement will influence the quality of the final result.



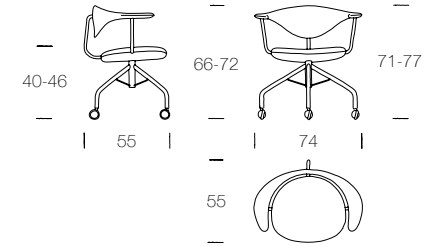
## Swivel Chair

Design: Hans J. Wegner, 1955

The combined arm- and backrest, also called a top rail, is made from solid wood. The different pieces have been cut from newly felled shelter trees that are about 200 years old. The cut pieces are left to dry for up to 2 years.

The frame is made from silver soldered stainless steel and includes an adjustment mechanism enabling the user to adjust the height of the chair. Only the finest leather is used for upholstering the seat.

**pp502** comes in oak, ash or cherry. Oil or lacquer is available for all materials. Oak and ash are also available soap-treated.



## For exceptional seating

With its stout bullhorns, this chair spreads out its armrests in overwhelming comfort. Nothing is spared because in this case Wegner wanted to make an organically shaped chair that puts the human individual first.

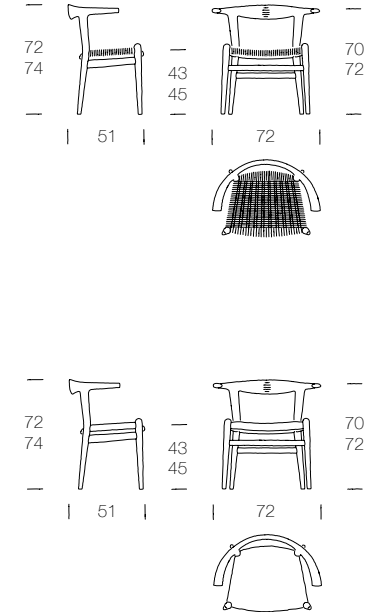
The purpose of this chair is to provide an exceptional sense of wellbeing. Your arms and back are supported by two huge pieces of solid wood joined in the middle by six rosewood tenons. A work of art that will challenge any craftsman, apparently with the sole purpose of providing a sublime sitting experience. Everything else seems less important, but as usual Wegner has managed to turn this vigorous expression into a balanced unit with its very own characteristics.



## Bull Chair

Design: Hans J. Wegner, 1961

pp518



The armrests are always cut from the same piece of wood, so the grain will match. The joint detail in the back is made of rosewood.

**pp518** is available with either cane or an upholstered seat. The upholstered seat is upholstered directly on the seat rails.

**pp518** comes in oak, ash or cherry. Oil or lacquer is available for all materials. Oak and ash are also available soaptreated.



In 1965 Wegner completed his house in Gentofte, north of Copenhagen, where he lived with his family for 40 years. Wegner himself designed every little detail of the house, down to the placement of each stone in the walls, all cabinets, windows and doors as well as a couple of lamps.

As a minimalistic version of the **pp518 Bull Chair**, **pp701** was designed specifically to fit into the dining room. As the family moved into their new home, so did the first production of the **Minimal Chair** – and these chairs have never been replaced.

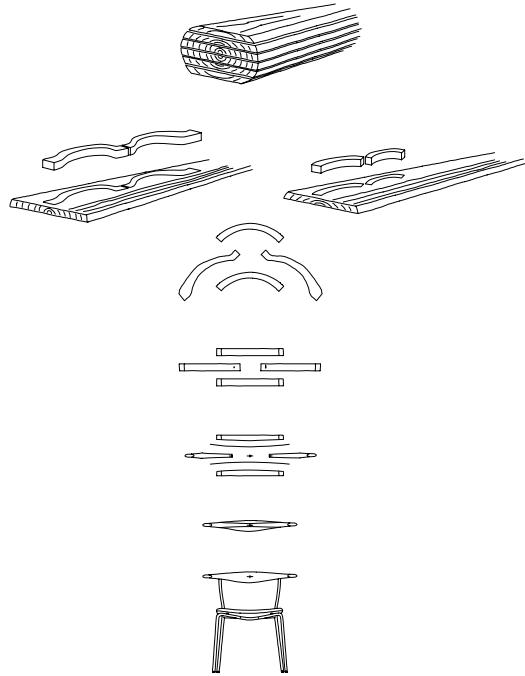
Design: Hans J. Wegner, 1965



The frame is reduced using stainless steel and as in the **Swivel Chair** Wegner reserved the use of solid wood for the part that is closest to the human body, the arm and backrest. This part is reduced to the extent where the central joints used in the **Bull Chair** are no longer adequate. Wegner then introduced an upper and lower piece to connect the two armrests, and thus the **Bull Chair** centre joints transformed into the characteristic centre cross.



## Minimising the use of wood



The **Minimal Chair** seeks to provide an adequate support for the back with the minimum use of wood. Four pieces of solid wood are carved from 1¾ inch planks cut from trees around 100 years old. The right and left armrests and the lower and upper centre sections are always cut in line of one another and paired.

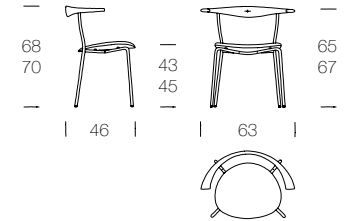
The arched construction requires three different directions of wood grain with long gluing surfaces to ensure sufficient strength.

Recognising that the four solid wood pieces will never match visually, a piece of contrasting veneer is applied to each joint to enhance the character of the construction. The centre cross connects the right and left arms.

## Minimal Chair

Design: Hans J. Wegner, 1965

pp701



**pp701** is an elegant diningroom chair and it would compliment almost every modern diningroom table.

For the complete danish modern look we can recommend **pp75** table.

**pp701** comes in oak, ash, maple, cherry, walnut and Wegner colours (see [www.pp.dk](http://www.pp.dk)). Joint details in rosewood for oak, ash, maple and cherry, whereas the walnut version has joint details in maple. Oil or lacquer is available for all wood types. Oak, ash and maple are also available soap-treated.

The seat can be upholstered with fabric or leather.



# Revising the Chinese Chair



The **pp201 | pp203** combines the aesthetics of the **pp701 Minimal Chair** with the construction of the **pp66 Chinese Chair** thus creating a new expression, where the strict geometrically defined frame supports only the most prudent use of those organic shapes so characteristic of Wegner's work through the 1950's.

The **pp201 | pp203** also marks one of the most important milestones in the lifelong close partnership between Hans J. Wegner and PP Møbler. Until 1969, PP Møbler had been more of a free space for Wegner rather than a business partner.

Although PP Møbler had produced thousands of frames for the **Papa Bear Chair**, Wegner's relation to PP Møbler was primarily based on his friendship with the PP family and craftsmen. The PP workshop came to provide the environment where he conceived the ideas for many of his prototypes and experiments throughout the 1960's to the end of his career.

In addition to designing the **pp201 | pp203**, Wegner also designed the PP logo and encouraged PP Møbler to initiate their own line of products as well as their own sales department. During the next 25 years, Wegner designed all PP Møbler's sales and marketing material and he placed his best and most cherished designs at PP Møbler.

# Chair

**pp201 | pp203**

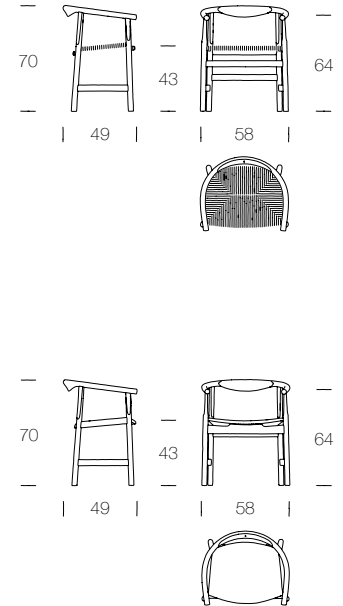
Design: Hans J. Wegner, 1969

The combined arm- and backrest is made of one piece of solid steam bent wood and one piece of carved solid wood with joint details of wenge.

**pp201** has a papercord seat available in either natural colour or black. Papercord is basically woven paper and has an incredible tensile strength and durability. Weaving seats takes a lot of experience, the symmetry of the final result depends on an even pull each time the cord is tightened.

**pp203** comes with an upholstered seat.

**pp201 | pp203** comes in oak and ash. Both woods are available with soap treatment, oil or lacquer.



This is the most static and classic of all Wegner's chairs. Its frame is strictly geometrical and the armrests embrace the person seated while the gracious backrest provides state of the art comfort.

The **Ferry Chair** was created as a statement of an essential Wegner chair. It includes the virtues that were characteristic for the flourishing friendship between Wegner, Ejnar Pedersen and the staff of PP Møbler. It is an inspiring challenge to make and features many details in construction and joinery that demands the utmost accuracy and skill. It is strictly geometrical with references to the **Chinese Chair** in the frame and the back rest refers to the **Cow Horn** and **Bull Chairs** with ergonomically correct comfort and joint details in contrasting wood.

This chair was not designed with ferries in mind but in 1978 more than 800 special versions of the **pp52** chair were delivered to the DFDS ferry 'Dana Anglia' which was to sail between Denmark and England.

In 1982, a customer turned up with one of the special versions exclusively made for the ferry with its seat missing. Obviously lost at sea, he found it one morning on a beach on the west coast of Denmark. The customer got a new seat. The chair itself was completely intact.



Later the manager of the ferry company called PP Møbler asking to buy two new chairs for the ferry in replacement of two damaged chairs. Master of Craftsmen Ejnar Pedersen thought it was a rightful claim. 'No', said the ferry manager, 'we want to pay for the chairs, you see, the ferry has been through the most terrible storm while anchored. The entire inventory was completely destroyed, piled up in the back-end of the ferry. It has all been replaced – except your chairs Mr Pedersen. All but 2 chairs were intact'.

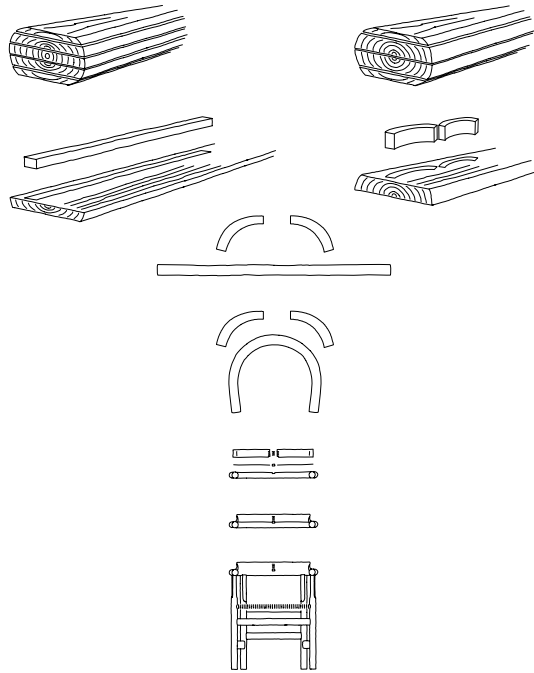
More than 30 years after the ferry's maiden voyage it has been renamed and upgraded several times and has sailed on a number of different routes between Denmark, the UK, the Netherlands, Poland, Norway and Sweden. Through all the years, the chairs have remained on board!

Design: Hans J. Wegner, 1975





## Combining steam bent and carved solid wood



The **Ferry Chair** combines a length of steam bent wood with two pieces of solid wood cut from a 2½ inch plank in line of one another and paired. This sophisticated construction provides a comfort similar to that of the **Round Chair** but can be made using trees that are about 100 years old.

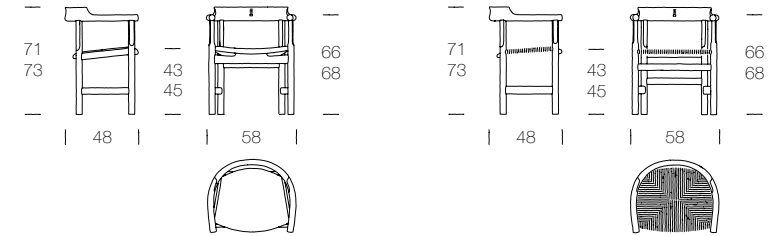
The steam bent and the solid parts are visually divided by a piece of contrasting veneer and the two pieces of solid wood in the back are connected with contrasting wood tenons.

Common with the **Cow Horn**, **Bull** and **Minimal Chairs**, the construction of the **Ferry Chair** is extremely difficult to execute, there is no room for error, the joints have to be perfect every time.

## Ferry Chair

Design: Hans J. Wegner, 1975

pp62 | pp52



**pp62** has a papercord seat available in either natural colour or black. Papercord is basically woven paper and has an incredible tensile strength and durability. Weaving seats takes a lot of experience, the symmetry of the final result depends on an even pull each time the cord is tightened.

**pp52** comes with an upholstered seat.

**pp62 | pp52** comes in oak and ash. Both woods are available with soap treatment, oil or lacquer.



Design: Hans J. Wegner, 1987



What is left to do after a long glorious career having designed a long line of masterpieces acknowledged by the whole world and a number of significant awards already achieved?

For Hans J. Wegner the answer was obvious. In 1987, aged 73, he designed the **pp68 | pp58** as his final round back arm chair. A genuinely comfortable, practical, ergonomic, strong, durable and affordable chair. Benefitting from a lifetime of furniture design, he was determined to let this particular design be guided by all he had learnt from his previous experience.

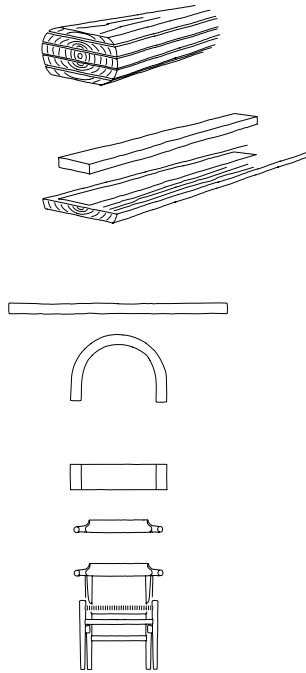
Comprising of solid wood joined with tenons, each joint, proved by testing, to withstand one ton of pulling strength. The chair is designed to be comfortable in alternate seating positions, making it a delightful experience to be seated for hours.

At an affordable price, it will outlast everyday use throughout your life – and your children's and your grandchildren's, effectively constituting the essence of sustainability – not just in terms of ecology, but also in terms of economics.

It is a strong, final contribution from one of the world's greatest furniture designers. The simple conclusion to an incredible life's work.



## Steam bent wood



The most common and easiest way to design a more production friendly wooden chair with excellent back support is to steam bend a single length of solid wood cut from 80-100 year old trees. The semi-conditioned wood is steamed for some hours before it is bent with immense force. The final conditioning after bending takes about 3-4 months.

As each tree is unique, depending on the cut of the plank and the nature of the wood grain, so is each armrest. Finished armrests can appear calm or lively and when producing a set of chairs they are selected for the best possible match.

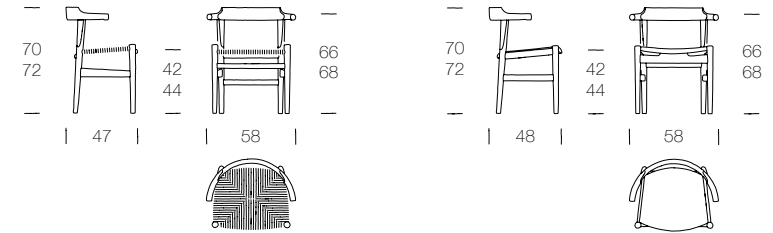




# Chair

pp68 | pp58

Design: Hans J. Wegner, 1987



**pp68 | pp58** is optimised to be practical. The short armrests makes it easy to enter and move around the chair. It fits well underneath the table and can also hang from the table top to make cleaning easier. The all solid wood tenon joints have been tested to withstand one ton of pulling strength. The combined arm and backrest is made of one piece of solid steam bent wood.

**pp58** comes with an upholstered seat in either fabric or leather.

**pp68** has a papercord seat available in either natural colour or black. Papercord is basically woven paper and has an incredible tensile strength and durability. Weaving seats takes a lot of experience, the symmetry of the final result depends on an even pull each time the cord is tightened.

**pp68 | pp58** comes in oak, ash, beech, black or Wegner colours (see [www.pp.dk](http://www.pp.dk)). Soap treatment, oil or lacquer is available for all woods.

## Simple and stackable

## Chair

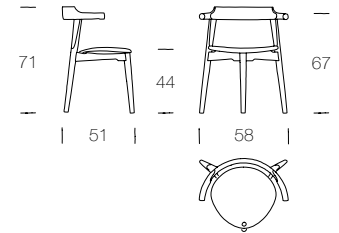
pp58/3

Design: Hans J. Wegner, 1988

**pp58/3** is a perfect everyday chair and it's ability to stack makes it even more usable for perhaps an office space or lunchroom.

**pp58/3** comes with either a veneered or an upholstered seat. The veneered wooden seat can be made to match or in a wood or finish to contrast with the frame.

**pp58/3** comes in oak, ash, beech, black or Wegner colours (see [www.pp.dk](http://www.pp.dk)). Soap treatment, oil or lacquer is available for all woods.



The three-legged version of **pp58** is named **pp58/3**. A more simple shape and stackable, yet with the same basic characteristics as its predecessor: Excellent comfort, practical and with a strength and durability to outlast daily use for generations.

Though the chair only has three legs it is remarkably stable and the triangular rail structure under the seat allows for the simplest possible construction. This makes **pp58/3** a beautiful and elegant chair for the dining table and like **pp58** it is the result of Wegner's experience from a long life as one of the world's greatest furniture designers.



## For extensive comfort

The **Conference Chair** is designed with the purpose of providing comfortable upright seating throughout an entire day – and the following evening, if that proves necessary.

For the sake of meeting this challenge the **Conference Chair** is more related to some of Wegner's easy chairs elevated into a more upright position.

In this way it breaks the norms and boundaries for how comfortable an upright chair may be.

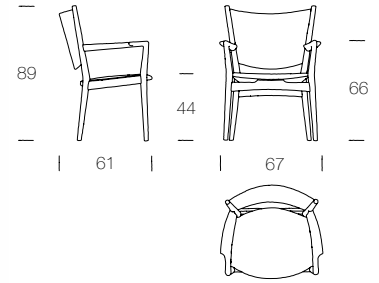
Despite the purpose of conference use and because of the seat height this upright easy chair is perfectly suited for dining, and it may also be used as a desk chair.



## Conference Chair

Design: Hans J. Wegner, 1990

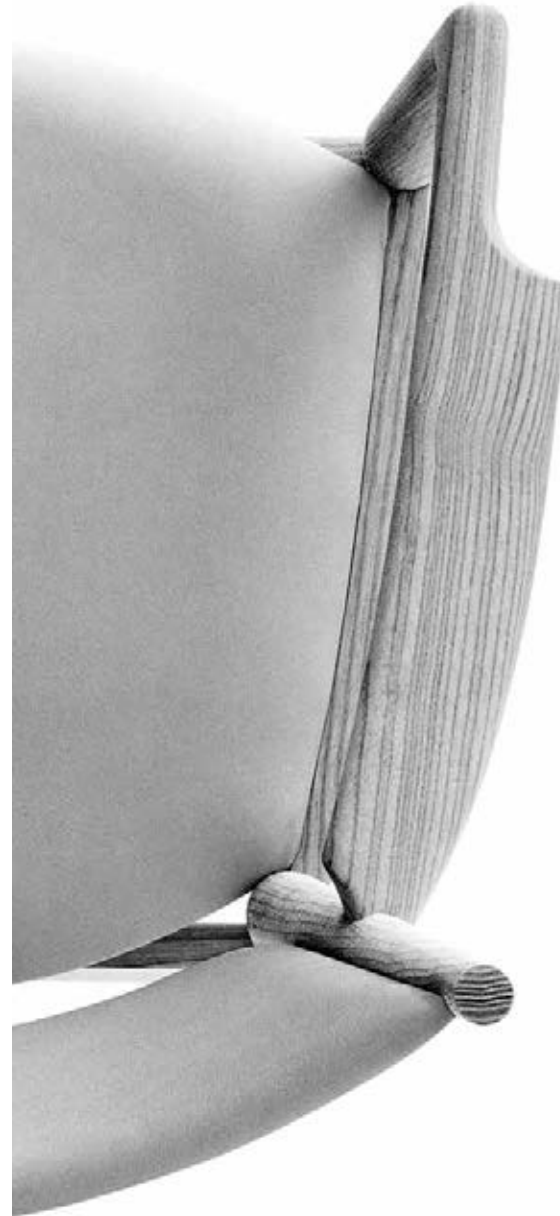
pp240



**pp240** is an elegant chair which offers an excellent comfort even after many hours.

**pp240** comes with an upholstered seat in either fabric or leather.

**pp240** comes in oak, ash or cherry. Oil or lacquer is available for all woods. Oak and ash can also be soap treated.





**easy  
chairs**

## The sweeping back

When Finn Juhl first saw this chair, he immediately noticed its characteristic back and named it the **Peacock Chair** – a name that stuck with the chair.

Despite the chair's almost post-modern design, it was actually designed back in 1947. Its deliberately modern lines, however, are not merely a question of looks. Rather, the sweeping back with its extravagantly shaped sticks is the mark of ergonomic aesthetics. The stick's flat part, which gives the chair its peacock-like appearance, is located exactly where the shoulder blades rest against the chair's back.

The **Peacock Chair** is historically anchored in the classic British Windsor Chair. As was the case with many of his early works, Wegner updated his sources of inspiration to a modern version while adding sophisticated details that required the greatest accuracy from highly skilled craftsmen.



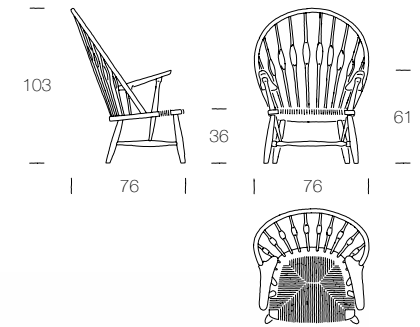
## Peacock Chair

pp550

Design: Hans J. Wegner, 1947

pp550 comes in oak or ash. Both wood types are available soap treated, oil treated or lacquered. The armrests come in the same wood as the frame or in teak.

pp550 comes with a natural papercord seat.



## A mobile solution

Presented along with the **Round Chair** at the legendary 1949 Cabinetmakers' Guild's Autumn Exhibition, the **Folding Chair** is so elegantly solved that only Wegner could have designed it. Although its shape obviously pays homage to the Barcelona Chair by the renowned Bauhaus architect Mies van der Rohe, the **Folding Chair** nonetheless reveals the unique skill so characteristic of Wegner himself.

This modern and minimalistic construction exhibits the superb handling of two basic natural materials, solid wood and cane.

The wooden handles serve as hand-rests, but they also intersect with the otherwise continuing cane seat causing an aesthetic deviation, which makes the cane work look well balanced rather than overdone.

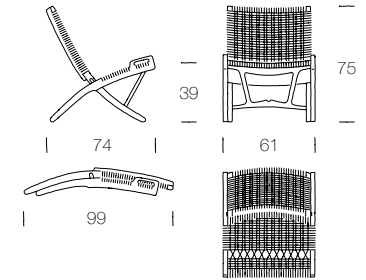
The **Folding Chair** appears quite straightforward and elegant in use and thus offers a tangible experience of quality materials, however, when hanging neatly folded on the wall it becomes a breathtaking piece of art.



## Folding Chair

Design: Hans J. Wegner, 1949

pp512



**pp512** is perfect as a low livingroom chair or for the terrace or summer house.

**pp512** comes with seat in nature or light cane. The material used in caning chairs is derived from the peeled bark of the rattan vine. It looks somewhat similar to bamboo but is much more flexible.

**pp512** comes with a hook for hanging for wall mounting.



Be embraced by the great bear paws of this all time comfortable easy chair. Consider it an investment for life as gifted Danish craftsmen spend at least two weeks hand crafting each chair to the highest standards. The solid wooden frame is strongly jointed and shaped to form a solid base for the comprehensive traditional upholstery work.

Four natural materials constitute the comfortable upholstery, cotton, palm leaves, flax fibre, horsehair, and of course metal springs providing sensitive support for the back.

With this kind of genuine upholstery you will have a chair that will wear in rather than wear out. This chair will be softer and even more comfortable with use.

Initiating production of the frames in 1953, the **Papa Bear Chair** was the first Hans J. Wegner design to be produced at PP Møbler and marks the beginning of a life long passionate collaboration involving generations of craftsmen and countless hours of work in the workshop developing prototypes and production techniques for numerous Wegner models, yet the **Papa Bear Chair** remains the most exclusive piece of them all.



Design: Hans J. Wegner, 1951



At PP Møbler upholstery is much more than just covering a structure with foam and fabric. We often build up the shapes gradually with traditional and natural upholstery materials. This process requires a lot of experience and days of manual work required for each chair prior to covering it with fabric or leather. The result is extremely comfortable and the comfort will improve with use as traditional upholstery materials soften with wear over time.

The **Papa Bear Chair** stands as the archetype for a comfortable easy chair. The strong solid wooden frame constitutes the foundation on which the comprehensive and detailed upholstery work is built.

A number of different materials with unique properties are used to build up the shape. Plant fibres constitute the basic profile of the sides of the chair where sturdiness is crucial while coil springs are sewn onto jute straps in the back to provide flexible support. The inside of the frame is covered with horsehair and cotton. Finally, the ergonomic shape of the back is carefully adjusted by tightening the buttons.

The upholstery work on a **Papa Bear Chair** takes at least a week and each craftsman executes all processes from beginning to end.



**Tow**  
plant fibre material used to make basic shapes. This material makes a dense compound as a foundation for softer materials.



**Horse hair**  
has a springy effect and can be shaped.



**Cotton**  
is used as the final layer before the fabric. The cotton softens the touch of the upholstery and evens out the surface.



**Dried palm leaves**  
are used as filler because it can be shaped but remains quite stiff. The palm leaves are only used on the outside of the chair where there is a minimum of wear from daily use.



**Coil springs**  
are fundamental to the comfortable support for the back in the **Papa Bear Chair**. The coil springs are sewn into bags of linen fabric and then attached to jute straps that are stretched down the length of the back.

Design: Hans J. Wegner, 1951





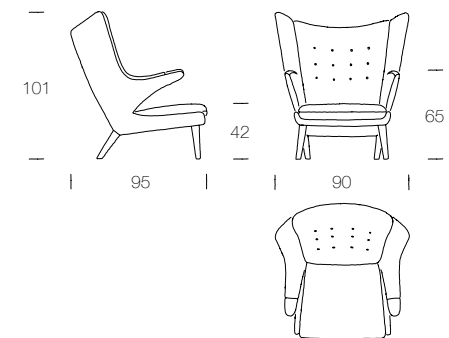
## Papa Bear Chair

Design: Hans J. Wegner, 1951

pp19

**pp19** comes in fabric or leather. Seat cushion, piping and buttons can be customized with leathers and fabrics different from the main upholstery.

**pp19** is available with legs in oak, ash, cherry or walnut. For the paws choose between oak, cherry, walnut, teak, rosewood or black. All wood types comes oil treated or lacquered. Oak and ash also comes soap treated.





## Upholstering a classic

The **Upholstered Peacock** is, as the name implies, an upholstered interpretation of the **pp550 Peacock Chair** from 1947, one of Wegner's all time classics and one of his personally most beloved designs. In the **Upholstered Peacock** Wegner has repeated the arch from the original version and then covered the construction with fabric making a softer chair. The neck and the armrests allow the sitter to indulge in the sensible touch of leather, right where it matters the most.



The elegantly resolved use of leather and fabric in combination is unique, and the way in which these two contradicting materials are so well balanced is a strong example of Wegner's extraordinary sense for the material.

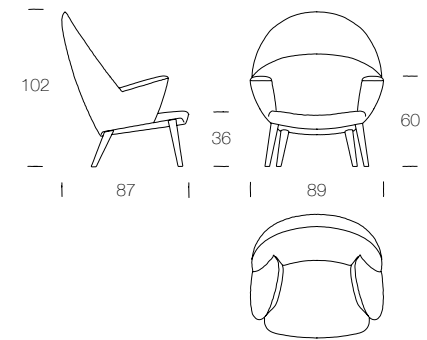
## Upholstered Peacock

pp521

Design: Hans J. Wegner, 1953

**pp521** is upholstered using only natural materials like flax fibres, cotton, jute straps, palm leaves and horsehair. This is the only way to ensure that this kind of easy chair will be worn in rather than worn out with time.

**pp521** comes in oak or walnut. Both wood types can be oil treated or lacquered. Oak also comes soap treated.





Conceived in 1954 the **Tub Chair** was a pioneering experiment and it turned out to be the most advanced shell chair design Wegner created as the back of the chair is a complicated double bent shell comprising of two individual shapes. One that is bent and one that is both bent and twisted.

Even besides the complexity of the back, the **Tub Chair** is a unique fusion, where Wegner merged the moulded plywood technique with upholstery and traditional work in solid wood, even adding a metal angle adjustment mechanism for the back.

It is one of the most striking and brilliant examples of Wegner's vision and courage and it is a most practical, usable and comfortable chair. It was not, however, technically possible to produce the **Tub Chair** in a rational way during the lifetime of Wegner. As our techniques have developed, PP Møbler has been able to produce this great tribute and introduce this bold design in celebration of the 100 years anniversary of Wegner.

Design: Hans J. Wegner, 1954



## Double bent wooden shells

Moulding shells of wood is a part of laminating technology. Gluing layers of veneer makes it possible to produce large curved constructions that are light and strong. At PP Møbler we use this technique for making the seats for upholstery.

In the 1940's and 50's leading designers like Ray & Charles Eames, Alvar Alto and Arne Jacobsen created some highly innovative and iconic chairs exploring the full potential of this technique. They all had to comply with the limitation that veneer, like paper, can only be bent in one direction at a time. It is by principle impossible to make a double bent shell made of veneer.

Wegner challenged this principle in 1954, when he created the **Tub Chair**. The concept of the back shell was daring and as Wegner combined it with upholstery, fine woodwork and even an elegant metal mechanism to adjust the angle of the back, he created an iconic chair unlike anything else. At that time the **Tub Chair** was impossible to produce and only a few prototypes were made.

In 2003 the 3D veneer technique was introduced. By slicing up the veneer into 1 millimetre wide strips it is now possible to bend wood shells in two directions. The **Tub Chair** finally made it into production in 2014.

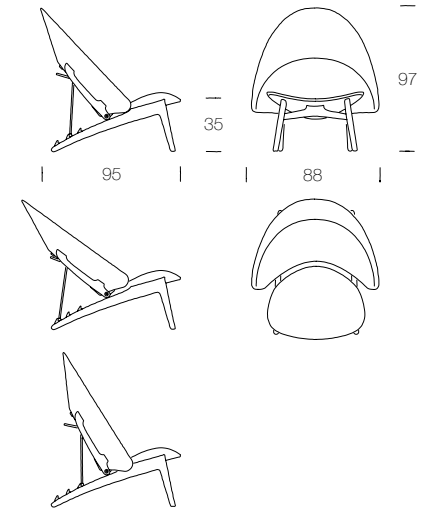


## Tub Chair

pp530

Design: Hans J. Wegner, 1954

The back is adjustable and can be placed in three different positions. Upright for reading and conversation, in a classic easy chair position and in a laid back position for relaxing.



## Flexible and transparent



Wegner's primary material was always solid wood. Nevertheless, having designed the **pp550 Peacock Chair** in 1947, it was not until 1968 that Wegner created an expressive easy chair with solid wood as the dominant material, namely the **Web Chair**.

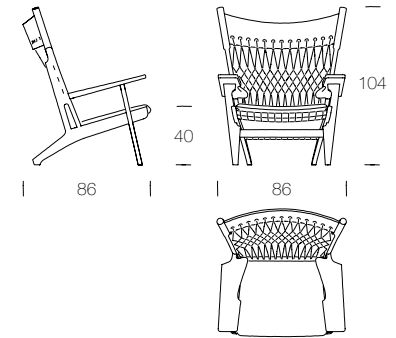
Its playful and ample armrests immediately bring to mind Wegner's sense of joy at shaping solid wood. At the same time the chair manifests the distinct idea of transparency in a nonetheless sturdily constructed, comfortable easy chair.

The history of the **Web Chair** reveals Wegner's insistence on artistic integrity. Despite the expressive use of solid wood, Wegner introduced the **Web Chair** by showcasing six chairs all painted bright red!

## Web Chair

Design: Hans J. Wegner, 1968

pp129



**pp129** comes in oak, ash, black or Wegner colours (see [www.pp.dk](http://www.pp.dk)). Oak and ash are both available soap treated, oil treated or lacquered.

The flag halyard is available in nature or black. Flag line is made from jute and has a high tensile nylon core for optimal strength covered by a protective sleeve of woven jute. In order to optimise rigidity the flag line is stretched before it is applied to the chair. The clips connecting the flag halyard come in stainless steel, brass or black.

Seat and neck cushions come in fabric or leather. The cover for the neck cushion comes in a range of fabrics specifically suited for carrying the cushion.

## A hybrid chair

**pp112** is a hybrid design comprising features from Wegner's series of Chinese chairs and his many attempts at creating a modern version of the British Windsor Chair. Consequently this easy chair is light and elegant, and it is a brilliant example of Wegner's insistence on traditional simplicity in both construction and design.

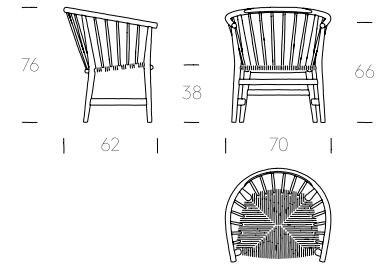
The fact that Wegner with this hybrid chair obviously returned to the theme of the **Chinese Chair**, just like he did with **pp201** | **pp203**, is also a testament to the close friendship with co-founder of PP Møbler, Ejnar Pedersen. The **pp66 Chinese Chair** was the first of Wegner's early chair designs to be reintroduced by PP Møbler, and it has always been Ejnar Pedersen's favourite Wegner design.



## Chair

Design: Hans J. Wegner, 1978

**pp112**



**pp112** comes with a papercord seat in nature or black. Papercord is basically woven paper and has an incredible tensile strength and durability. Weaving seats takes a lot of experience, the symmetry of the final result depends on an even pull each time the cord is tightened.

**pp112** comes in oak, ash or beech. Soap treatment, oil or lacquer is available for all woods.

## Well balanced comfort



The concept of a rocking chair was common in traditional American Shaker furniture. It is a wonderful way to relax and with this plain and simple, yet luxurious chair, rocking becomes a sensual experience.

With its distinctly Scandinavian appearance, this chair is carefully designed for well-balanced comfort, and down to its very last detail, it is thoroughly shaped, jointed, sanded and plaited by our skilled craftsmen with a lifetime of daily use in mind.

## Rocking Chair

Design: Hans J. Wegner, 1984



This chair offers thousands of hours of rocking relaxation in which you can read, listen, enjoy a cup of tea, watch television or just let your thoughts flow freely while you gently rub the solid wood with your hands. And although you may not want to leave the chair, the fact that it rocks, actually makes getting up from it easy.



## A rocking chair for PP Møbler

Wegner created this chair solely on his own initiative because he thought that a rocking chair would fit well into the developing line of products at PP Møbler. He decided that a PP Møbler rocking chair should be more comfortable and it should also include a more significant reference to the craftsmanship put into its creation than any of his previous rocking chairs.



The result was this strait and slim, yet luxurious rocking chair with an upholstered seat and back. Arms and hands can relax on the beautiful and neatly shaped armrests made of solid wood.

Despite the many efforts and good intentions embodied in this design by Wegner, it didn't make it into production. Ejnar Pedersen thought it was too 'prim'.

Upon that remark Wegner left the workshop unhappy and didn't return until two weeks later. By that time he had designed a new version of the Rocking Chair with the characteristic flag halyard work in the back. "Well, Ejnar" Wegner asked. "How do you like this one?". "That's a PP!" Ejnar replied.

This gentle controversy later became a standard comment from Wegner, "Well, Ejnar. Do you think it's too prim", he would say whenever they evaluated a design.



## Rocking Chair

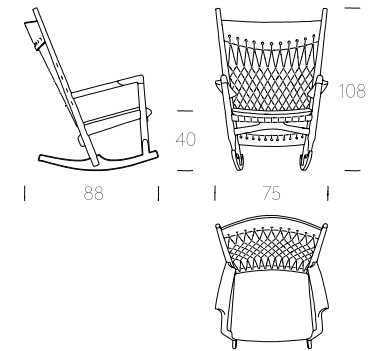
Design: Hans J. Wegner, 1984

pp124

pp124 comes in oak, ash, black or Wegner colours (see [www.pp.dk](http://www.pp.dk)). Oak and ash are both available soap treated, oil treated or lacquered.

The flag halyard is available in nature or black. Flag line is made from jute and has a high tensile nylon core for optimal strength covered by a protective sleeve of woven jute. In order to optimise rigidity the flag line is stretched before it is applied to the chair. The clips connecting the flag halyard come in stainless steel, brass or black.

Seat and neck cushions come in fabric or leather. The cover for the neck cushion comes in a range of fabrics specifically suited for carrying the cushion.





The idea of making a chair based on the most simple and elegant shape of them all, the circle, remained a distant dream until Hans J. Wegner eventually completed the design at the age of 72. This bright sparkle, this tickling thought, matured over a lifetime and became one of his most visionary projects, posing great challenges for PP Møbler's workshop as its construction would push the limits of the possible.

Consequently the **Circle Chair** turned out to be one of Wegner's most characteristic designs and it still offers great comfort and flexibility. One of the many appealing features of the **Circle Chair** is the fact that despite the size and comfort it is light and transparent, very practical and easy to move around.

The **Circle Chair** definitely elevates Wegner into the exclusive league of artists who performed consistently at a very high level throughout a long life.

Design: Hans J. Wegner, 1986



# Laminating



Laminating is possible because wood is flexible and thin pieces are easily bent. It is the technique of slicing up wood into thin pieces and gluing them together to form a new shape.

This is not as easy as it appears and is a relatively recent invention developed during WWII for the aircraft industry. In producing the Circle Chair we have developed laminating techniques far beyond those that are in industrial use.

The objective was simple. To produce a laminated ring from eleven layers of wood, each 3½ metres long and complete a full circular bend joining them end to end.

The execution was a huge challenge. Not only to accurately place all eleven layers into a mould but also to cut each layer precisely to the length required at a given circumference throughout the thickness of the ring.

Wegner himself thought the problem insurmountable and although he conceived the idea of the **Circle Chair** in 1965 it was not completed until 1986 in collaboration with PP Møbler.

The machine made to solve the problem of producing the large ring for the **Circle Chair** was designed and built by Søren Holst Pedersen.



# Circle Chair

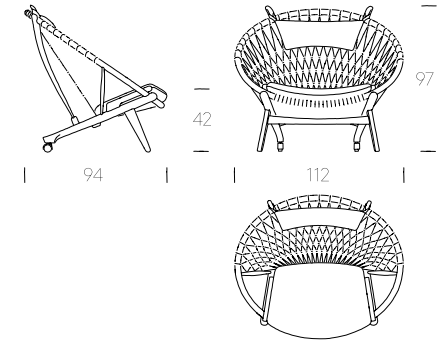
pp130

Design: Hans J. Wegner, 1986

pp130 comes in oak, ash, black or Wegner colours (see [www.pp.dk](http://www.pp.dk)). Oak and ash are both available soap treated, oil treated or lacquered.

The flag halyard is available in nature or black. Flag line is made from jute and has a high tensile nylon core for optimal strength covered by a protective sleeve of woven jute. In order to optimise rigidity the flag line is stretched before it is applied to the chair. The clips connecting the flag halyard come in stainless steel, brass or black.

Seat and neck cushions come in fabric or leather.



## Strictly geometrical

The chair's strict design is convincing and accomplished with great confidence. It presents itself as geometrical and thus meets modernism's criteria of letting functionality decide both shape and design, cutting away everything superfluous.

The simple construction relies on the accuracy and strength of just one sophisticated joint in each back leg, where the front legs are fitted. The chair seems both self-effacing and remarkable, destined to enter into a sophisticated dialogue with its surroundings.

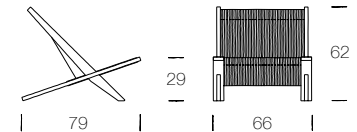
As a result of the dialogue between the conceptual Poul Kjærholm and the studio associate Jørgen Høj with a particular sense for subtle details in woodwork, this chair is unusually low employing a different philosophy of social interaction to the living room with almost dogmatically simple means. The two architects wanted to bring relaxing people closer to each other and closer to the floor.



## Low Chair

Design Jørgen Høj & Poul Kjærholm, 1952

pp106



**pp106** comes in soap treated, oiled or lacquered ash or black.

The flag halyard on **pp106** comes in either nature or black. Flag line is made from jute and has a high tensile nylon core for optimal strength covered by a protective sleeve of woven jute. In order to optimise rigidity the flag line is stretched before it is applied to the chair.

## Soft and simple



The **Pot Chair** submits to simple and concluded shapes and enfolds the seated person with generous upholstery. Circular curves forms a three-dimensional object with a gentle dynamic that makes it beautiful and inviting from all angles.

The frame is a strong solid beech wood construction and all upholstery is built up using only natural and traditional materials providing a rich and soothing comfort.

This chair was designed exactly upon the establishment of PP Møbler. Since Nanna and Jørgen Ditzel knew co-founder Ejnar Pedersen very well from previous years design experiments and exhibitions, the **Pot Chair** became the first prototype ever to be conceived in our workshop.

The **Pot Chair** was designed for AP Stolen, which in the 1950's and 60's was the leading Danish upholstery workshop based in Copenhagen. As they didn't have a wood workshop, Nanna and Jørgen Ditzel introduced PP Møbler to AP Stolen with the prototype in hand and quickly facilitated a contract for supply of frames to the new design.

The collaboration was an immediate success and as AP Stolen was working on the **Papa Bear Chair**, they needed a quality supply for these frames as well. Consequently Hans J. Wegner was introduced to PP Møbler and the rest as they say, is history.

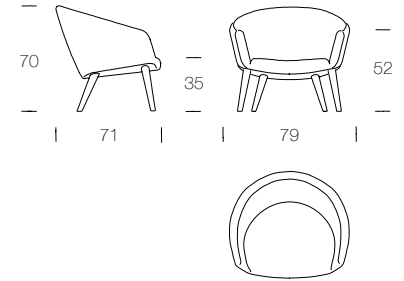
## Pot Chair

pp26

Design Nanna & Jørgen Ditzel, 1953

**pp26** is upholstered using only natural materials like flax fibres, cotton, jute straps, canvas, palm leaves and horsehair. This is the only way to ensure that this kind of easy chair will be worn in rather than worn out with time.

The legs of the **pp26** come in oak, ash, walnut, teak or black. Oil or lacquer is available for all woods. Oak and ash also comes soap treated.



**chaise  
longues**

## 240 meter flag line



With a frame made of solid stainless steel, 240 metres of specially developed flag line forming the seat and back and a longhaired sheepskin softening the industrial sharpness of the steel, this chair constitutes ultimate and luxurious relaxation!

Although the appearance of the **Flag Halyard Chair** seems rather futuristic, the basic idea was conceived on a hot summer afternoon in rather trivial circumstances. While the kids were playing in the shallow waters along the beach, Wegner was digging himself into the sand building a comfortable chair to enjoy the holidays.

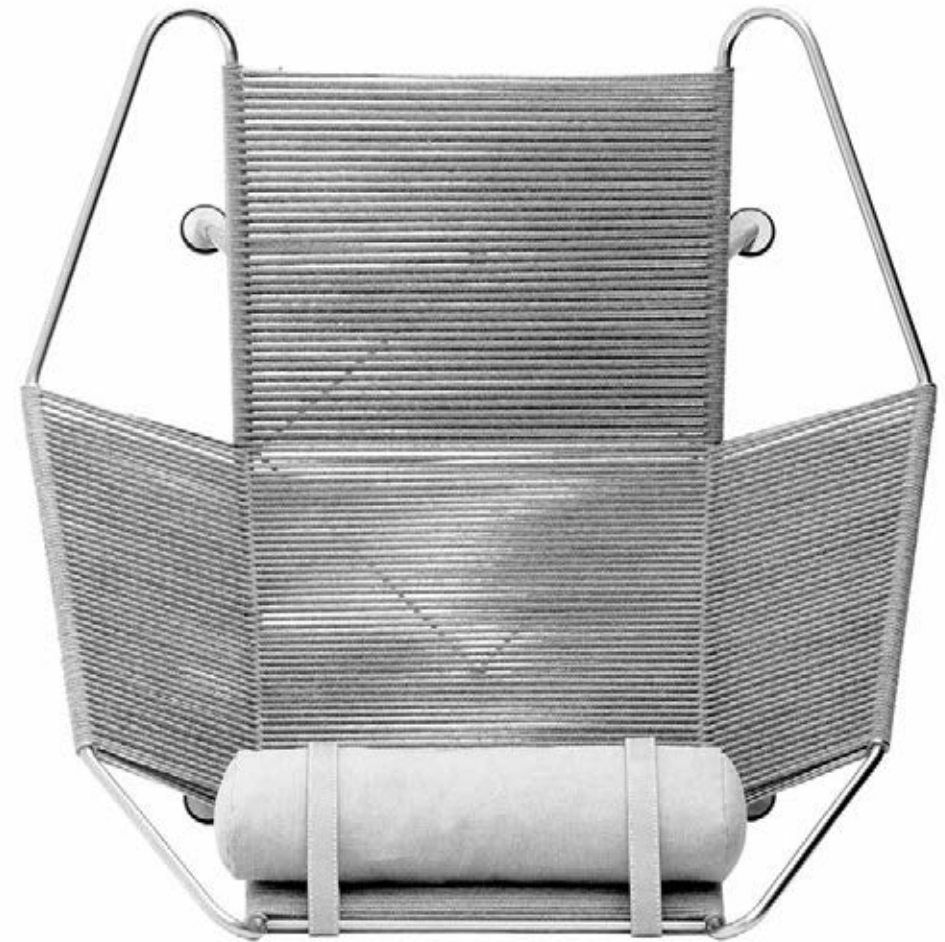
Back in the summerhouse Wegner made the first sketches using the seating angles that he had conceived on the beach.

Despite having obvious preferences for wood, Wegner shows his bold and courageous appetite for creating. With the **Flag Halyard Chair** he pays a tribute to the early modernists such as Le Corbusier, Mies van der Rohe, and Marcel Breuer, and proves that he mastered stainless steel with the same conclusive elegance as he mastered wood.

## Flag Halyard Chair

pp225

Design: Hans J. Wegner, 1950







## Flag Halyard Chair

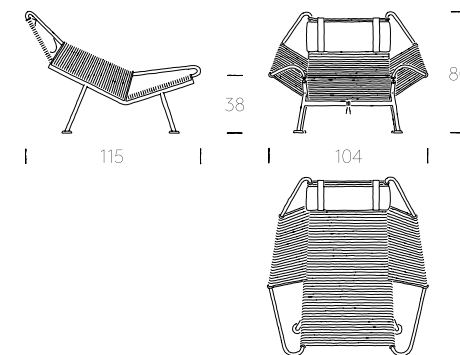
pp225

Design: Hans J. Wegner, 1950

**pp225** comes with a unique sheepskin for further comfort. All sheepskin are produced in Iceland, and are a bi-product of food production. All sheep lived in the open fields and their hides has been processed without the use of chrome.

**pp225** is available in natural or black flag line. Flag line is made from jute and has a high tensile nylon core for optimal strength covered by a protective sleeve of woven jute. In order to optimise rigidity the flag line is stretched before it is applied to the chair.

It comes with a leather or fabric upholstered neck cushion held by brittle leather or jute straps.



## Pure relaxation

The **Deck Chair** is serving exactly the purpose that the name implies and stands as an obvious archetype. Nevertheless, it refers to a number of earlier Wegner designs and is basically derived from the **pp512 Folding Chair** and the beautiful but rare **Dolphin Chair**, adding an adjustment mechanism for the back very similar to the one on the **pp530 Tub Chair**.

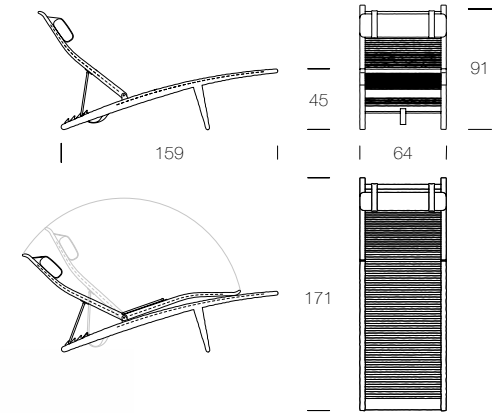
Despite the number of references, the **Deck Chair** seems to be concluded with simple means. It is an elegant and agile recliner. Although it is not made for permanent outdoor use, the flag line and the light construction will encourage one to bring it out to enjoy a sunny afternoon under the blue sky.



## Deck Chair

Design: Hans J. Wegner, 1958

pp524



**pp524** is contrary to its predecessors, has no armrests. The fittings and a stainless steel loop with a strap for safety, allows the chair four different positions. The chair comes with a neck cushion in fabric or leather. A sheep-skin can be delivered separately.

**pp524** comes in soap treated oak or ash.

The flag halyard is available in nature or black. Flag line is made from jute and has a high tensile nylon core for optimal strength covered by a protective sleeve of woven jute. In order to optimise rigidity the flag line is stretched before it is applied to the chair.

## A tangible sculpture

The **Hammock Chair** is a remarkable sculpture made to offer a tangible relaxing experience. The beautiful curves balance with the sturdy moulded wood construction and the flag line pattern with an excessive elegance elevates this bold design into one of Wegner's truly unique creations.

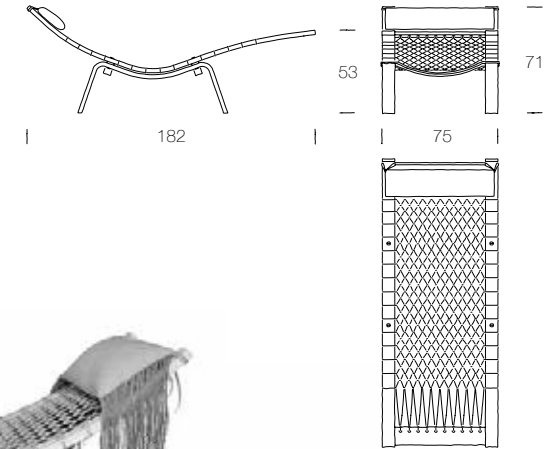
Based on the idea of stretching out a flexible surface of flag line strings in a wooden frame, Wegner has created the resemblance of a hammock in a reclining chair. Within this design concept Wegner introduced the simple metal clips that allow the characteristic pattern in the string work, which was a feature of the early 1960's sketches of the **Circle Chair**.



## Hammock Chair

Design: Hans J. Wegner, 1967

pp135

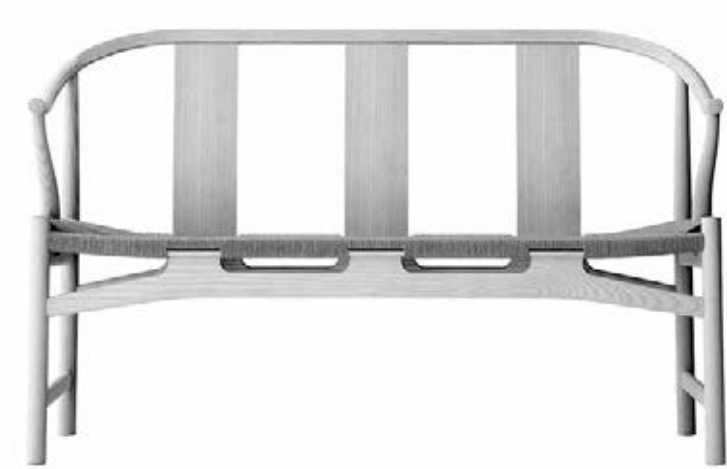


**pp135** comes in oak or ash. Both woods are available soap treated or oil treated.

**pp135** comes with an upholstered pillow and neckrest in fabric.

The flag halyard is available in nature or black. Flag line is made from jute and has a high tensile nylon core for optimal strength covered by a protective sleeve of woven jute. In order to optimise rigidity the flag line is stretched before it is applied to the chair. The clips connecting the flag halyard come in stainless steel, brass or black.

**benches  
and stools**



Feeling quite confident about the strength and agility of the **pp66 Chinese Chair**, Wegner was bold enough to develop the construction by designing a bench with an even stronger character. This is the only example by Wegner of progression of shape and design, from wooden armchair to bench and, therefore the **Chinese Bench** remains a unique and extraordinary accomplishment.

Design: Hans J. Wegner, 1946



The **Chinese Bench** remained a prototype until 1991 when it was finally possible to put it into production thanks to the pioneering experiments at PP Møbler with the pre-compression wood bending technique.

The **Chinese Bench** poses a great challenge to even the most skilled craftsmen, not merely because of the woodwork, but also because the long paper cord seat demands an unusual degree of accuracy in order to appear linear.

## Pre-compressed wood

The pre-compression technique works by steaming solid wood and then compressing the fibres. When applying a force of several tons along the direction of the wood grain, the wood fibres concertina from their linear form to a zig zag shape similar to that of an accordion.

Changing the cells does not affect the appearance of the wood, but it makes it much more flexible. In this state the wood can be easily bent with little force into quite complex curves as pictured below. The knot illustrated was tied by hand from a piece of solid wood with a diameter of about 35 millimetres.

During the drying process the wood cells stabilise and the wood will retain its new shape.

The pre-compression technique was developed in the late 1980's by Danish engineers following their microscopic studies of traditional steam bending techniques. The research was followed closely by second generation Master of Craftsmen, Søren Holst Pedersen. Once the research resulted in usable technology, PP Møbler developed the first ever prototype and production piece using pre-compressed wood. The design was the pk15 designed by Poul Kjærholm in 1978.

Pre-compressed wood has helped improve several of the Wegner designs in our production and made it possible for us to finally produce the **Chinese Bench**, designed in 1946, which had previously only existed as a prototype.

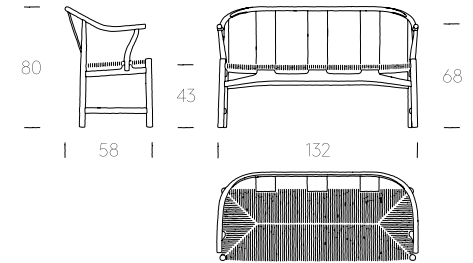


170

## Chinese Bench

Design: Hans J. Wegner, 1946

pp266



**pp266** comes in ash or black. Ash is available soap treated, oil treated or lacquered.

**pp266** comes with a papercord seat available in either natural colour or black. Papercord is basically woven paper and has an incredible tensile strength and durability. Weaving seats takes a lot of experience, the symmetry of the final result depends on an even pull each time the cord is tightened.



171

## Transparent unit



Wegner designed the **Bar Bench** for his own private entrance hall. Employing simple means, the bench provides practical intermediate seating while appearing like a transparent unit, blending in with the surrounding interior and light.

The **Bar Bench** is designed in 1953, the same year as the fabulous **Upholstered Peacock** was designed and these two beautiful pieces of furniture were often presented together. Obviously the **Bar Bench** is such a strong design that in spite of being designed for an entrance hall it will suit many other purposes.

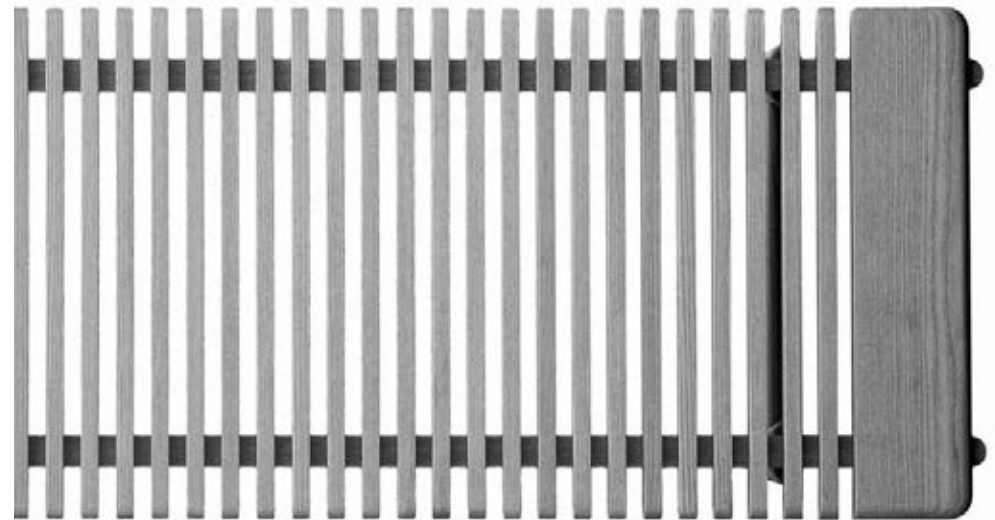
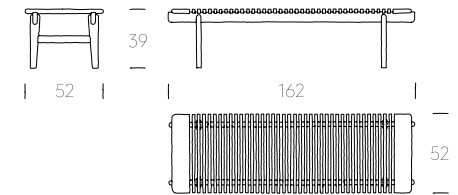
## Bar Bench

pp589

Design: Hans J. Wegner, 1953

**pp589** is not only perfect for seating, use the bench as a display surface for your favorite coffee table books or for your indoor plants.

**pp589** comes in oak or ash. Oil or soap is available for both woods.





## A universal object



Wegner designed this stool as an accessory to the **pp19 Papa Bear Chair**. In spite of this intention it naturally accompanies most other easy chairs in PP Møbler's product line. Wegner clearly demonstrated this himself on several occasions presenting the stool along with many other easy chairs. In this way, the stool exemplifies a similar kind of universal design as the **pp35 Tray Table**.

The stool is a strong construction with legs that penetrate and interlock with the solid beech wood frame using traditional joinery and the upholstery is made of horsehair and cotton. It may seem as a trivial product, but it is a genuine piece of exquisite craft.

## Stool

Design: Hans J. Wegner, 1954

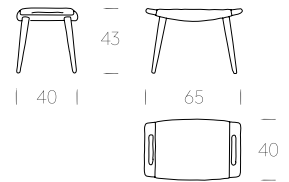
pp120

**pp120** has a wooden frame and comes with an upholstered seat in either fabric or leather. The handles can be specified with a wood type that differs from the legs.

**pp120** is the perfect foot stool for **pp19**, **pp129**, **pp124**, **pp130**, **pp521** and **pp530** – it is also perfect as an individual stool for alternate seating in a hall or bathroom.

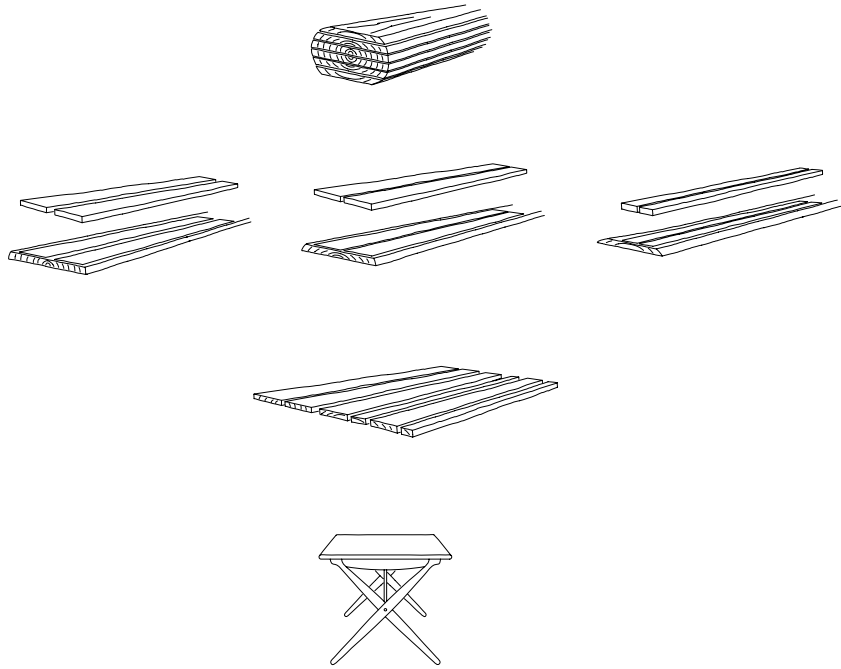
The handles of **pp120** come in oak, ash, cherry, walnut, teak, rosewood, black or Wegner colours (see [www.pp.dk](http://www.pp.dk)). Oil and lacquer is available for all woods. Oak and ash also comes soap treated.

The legs of the **pp120** come in oak, ash, cherry, black or Wegner colours. Oil and lacquer is available for all woods. Oak and ash also comes soap treated.



**tables,  
desks and  
others**

## Table tops



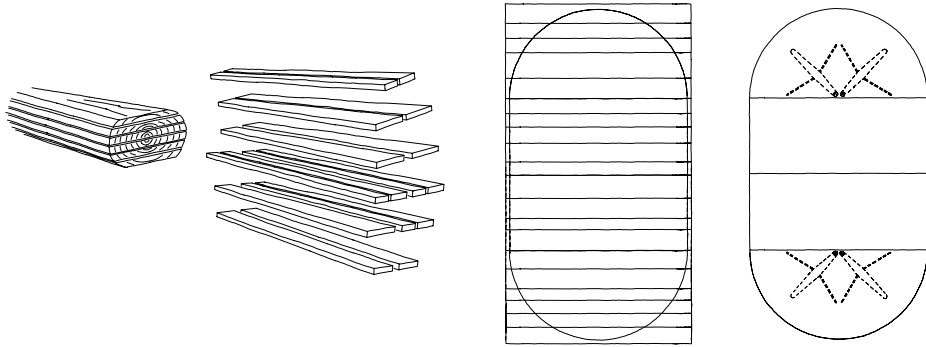
Every solid wood table from PP Møbler is made using the wood from a single tree. Each tree is cut, dried, machined into planks and then separated from the others. Planks are then cut into sections as wide as possible in order to minimise the number of joints and glue used in a finished tabletop.

This policy of only using the wood from a single tree to make the top is the best way to ensure a balanced hue across the surface and express the beauty of the wood so it gains an even patina over time. This attention to detail is important and adds to the future value of the table.

Because we select the individual pieces of wood that will make each tabletop we face a number of natural and inevitable conditions with which we are obliged to work. Normally we can produce between 1-4 tables per tree depending on its size and the dimensions of the table we are making.



## Composing a table top



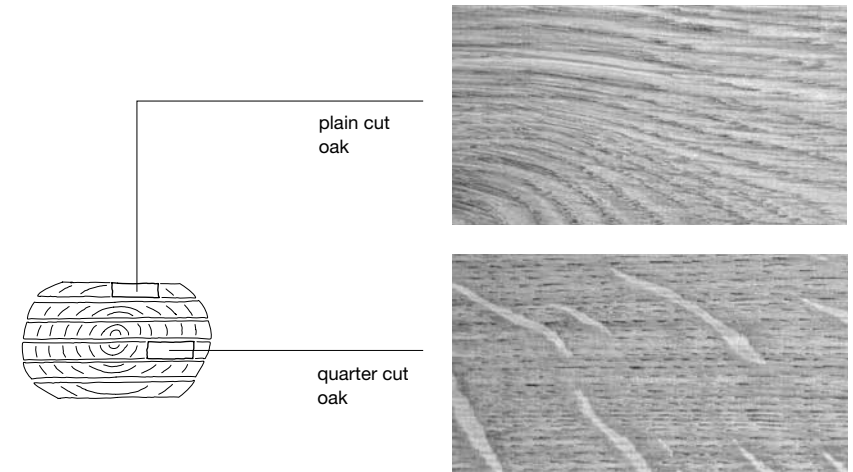
The composition of each tabletop is always thoughtfully considered and planned in detail. Every section is carefully evaluated from what a tree offers and they are glued together in the exact order selected by the individual craftsman for a particular top.

The same procedure applies to split tabletops including any solid leaves. For this reason it is important when ordering for example, a **pp75/140** with two solid wood leaves, that all of the wood for the top and the leaves are cut from the same tree.

Finding the right tree for such a table is a considerable challenge.

The planks cut near the centre of the log are described as quarter cut and the planks cut away from the centre are known as being plain cut. Most wood types have medullary rays through which nutrients circulate that are a natural part of the trees biology.

Particularly in oak, the medullary rays are visible in the quarter cut planks and this is part of the strong character of the species. Any tabletop made of oak is likely to have visible medullary rays.



## Cross construction



The **Cross Legged Table** is a testimony to Wegner's ability to utilise very few means while still creating optimal designs and this table could hardly be simpler. Wegner combines the total sum of the individual components and manages to create an aesthetical experience out of the ordinary.

The cross construction with steel stretchers is minimalistic, light and extremely strong.

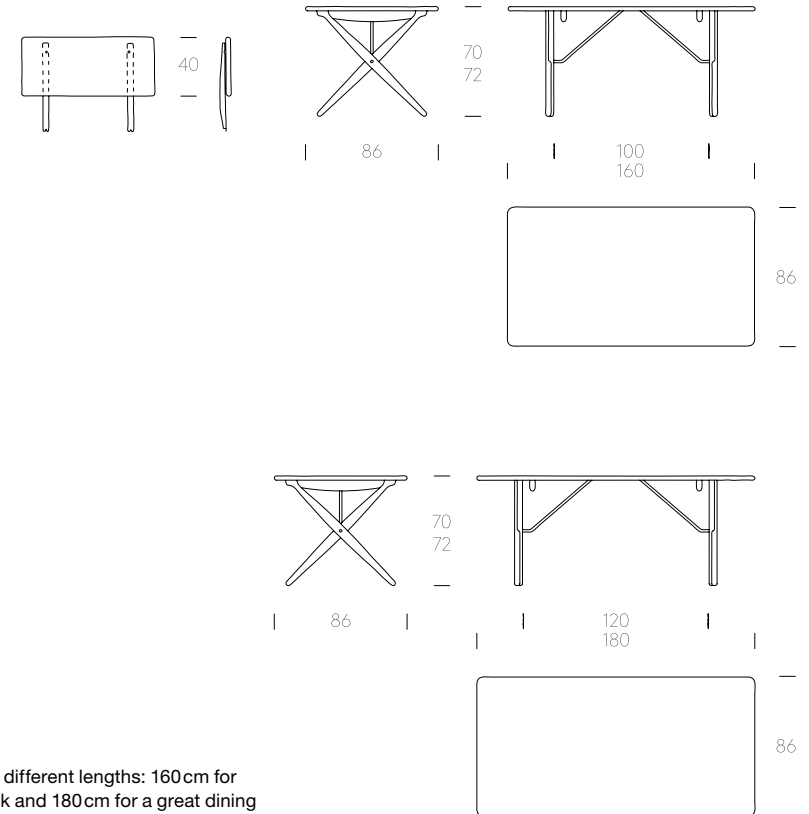
The characteristically crossed legs are really just a simple and elegant solution to a basic requirement that table legs should take up as little space as possible, making the table more occupant-friendly and more adaptable to various settings.

This design is now approximately 60 years old, yet it appears more topical than ever, encompassing the essential need for simple, practical and usable products produced with respect and concern for the environment to have a very long life span.

## Cross Legged Table

pp85

Design: Hans J. Wegner, 1955

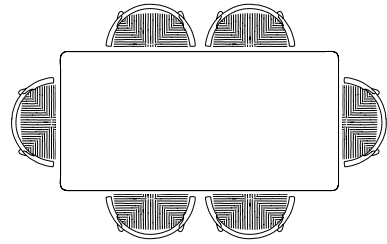


**pp85** comes in different lengths: 160 cm for the perfect desk and 180 cm for a great dining room table. More information about dining setups are on the next page.

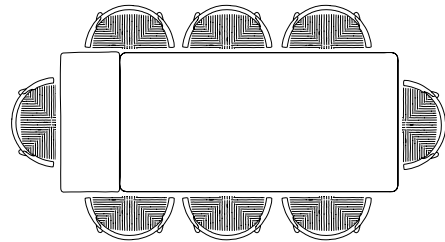
**pp85** comes in oak, ash or black. Soap, oil or lacquer is available for both woods. The leaf is also available in Wegner colours (see [www.pp.dk](http://www.pp.dk)).

Please note that the **pp85** has a solid wood table top, whereas the leaf is veneered. This means that the grain and colour nuance of the leaf will vary from the table top.

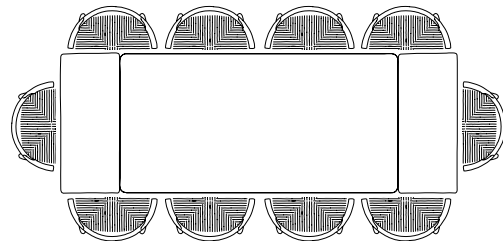
Design: Hans J. Wegner, 1955



pp85/180  
+ 6 pcs. pp68

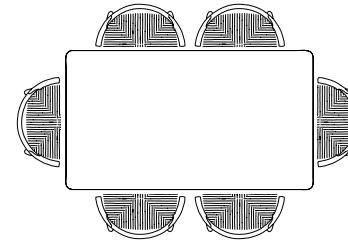


pp85/180  
- with one leaf  
+ 8 pcs. pp68

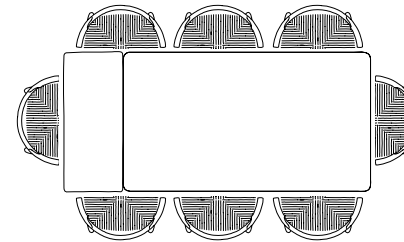


pp85/180  
- with two leaves  
+ 10 pcs. pp68

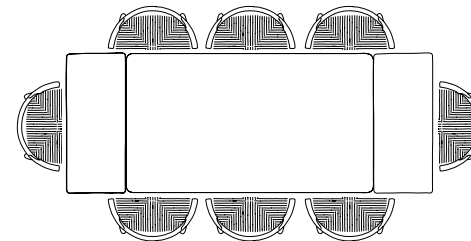
Design: Hans J. Wegner, 1955



pp85/160  
+ 6 pcs. pp68



pp85/160  
- with one leaf  
+ 8 pcs. pp68



pp85/160  
- with two leaves  
+ 8 pcs. pp68

## Basic round table



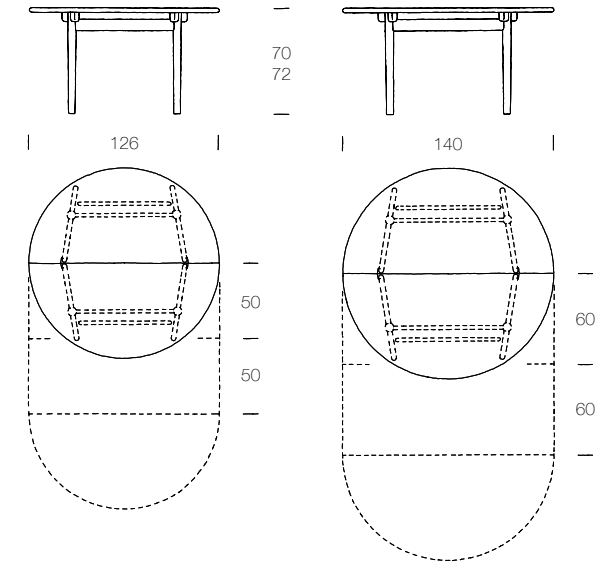
Wegner designed **pp70** for PP Møbler in 1975 because he thought that many of his chairs lacked a suitable table of high quality. The idea behind this table was to create a simple and genuine, circular dining table that would honour the uncompromising philosophy of woodwork as practiced by PP Møbler.

The **pp70** table is a strong testament to Wegner's enthusiastic process of gradually building up a product line for PP Møbler featuring only the very best of his works. In this context, the **pp70** constitutes the basic round table, and it makes a great set with just about any chair from PP Møbler's collection. The most obvious match is the **pp62** | **pp52**, **pp66** | **pp56**, **pp68** | **pp58** or **pp201** | **pp203**.

## Table

**pp70**

Design: Hans J. Wegner, 1975



**pp70** is available in two standard sizes: 126 and 140 cm. Above illustrations show the standard extension length of each version. Customisation and supporting legs for extra long extensions are optional.

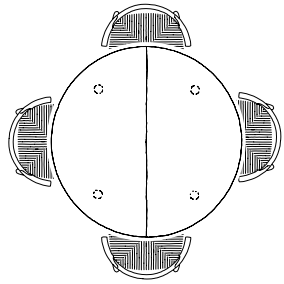
We always fit the leaves individually to each table, so any extra leaves must be ordered with the table. Solid wood leaves and main tabletops are always made of wood from the same tree.

**pp70** comes in oak or ash. Soap, oil or lacquer is available for both woods.

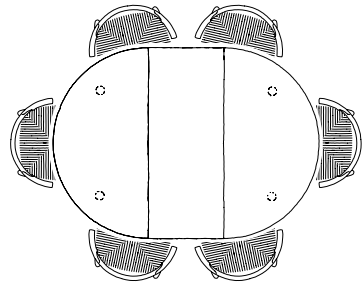
The leaves for **pp70** comes in solid or veneered. Please note that a veneered leaf will never match the grain and colour nuance of the solid wood table top.



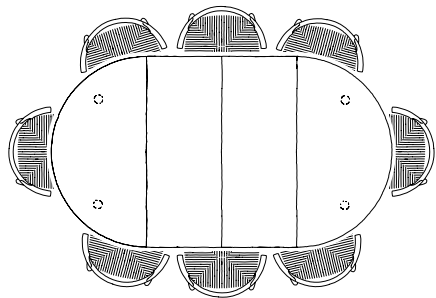
Design: Hans J. Wegner, 1975



pp70/126  
+ 4 pcs. pp68

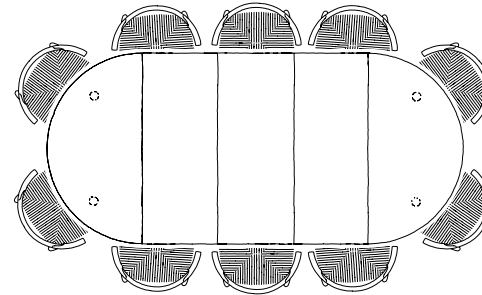


pp70/126  
- with one leaf  
+ 6 pcs. pp68

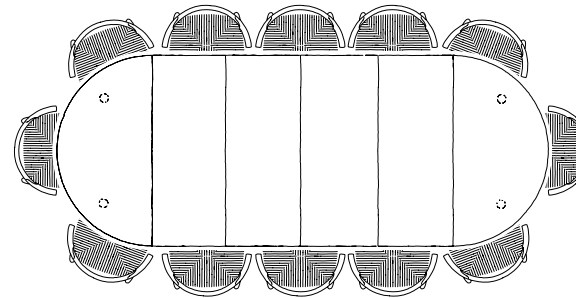


pp70/126  
- with two leaves  
+ 8 pcs. pp68

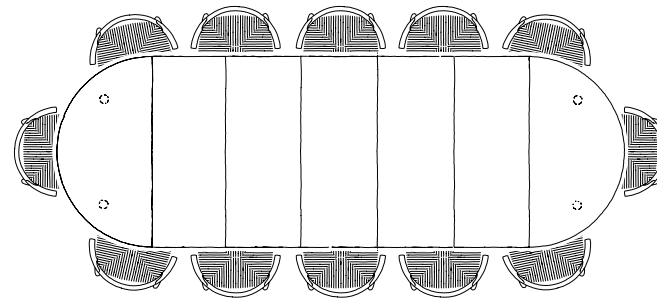
Design: Hans J. Wegner, 1975



pp70/126  
- with three leaves  
+ 10 pcs. pp68

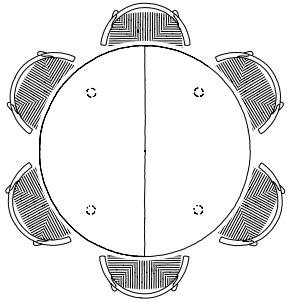


pp70/126  
- with four leaves  
+ 12 pcs. pp68

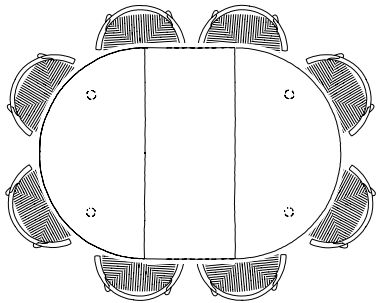


pp70/126  
- with five leaves  
+ 14 pcs. pp68

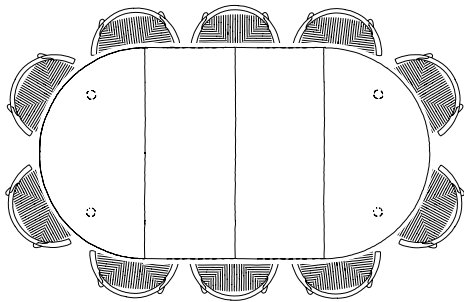
Design: Hans J. Wegner, 1975



pp70/140  
+ 6 pcs. pp68

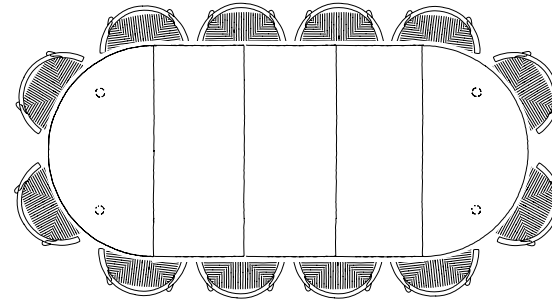


pp70/140  
- with one leaf  
+ 8 pcs. pp68

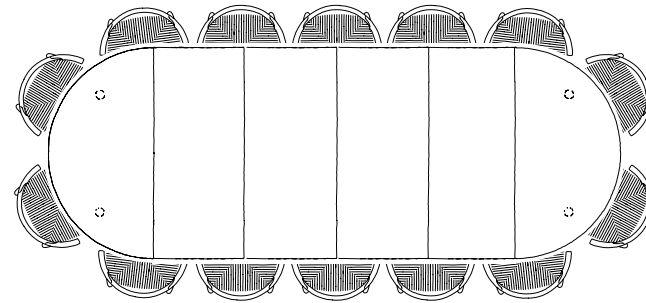


pp70/140  
- with two leaves  
+ 10 pcs. pp68

Design: Hans J. Wegner, 1975



pp70/140  
- with three leaves  
+ 12 pcs. pp68



pp70/140  
- with four leaves  
+ 14 pcs. pp68

# Construational masterpiece



This table is nothing short of a constructional masterpiece. Wanting to maximise the knee and legroom of those sitting at the table, Wegner joined the table legs in the centre of the table top.

Each leg is supported by steel stretchers that turn into strong triangular formations within each stretcher and between the stretcher and the wooden leg.

The construction is so strong that despite its daring elegance, it even offers the possibility of extension by separating the two halves of the table top.

As is common in the best of Wegner's works, this table combines practicality with the most refined sense of aesthetics. The construction is so sophisticated that the round top seems to balance on a centre point.

# Table

pp75

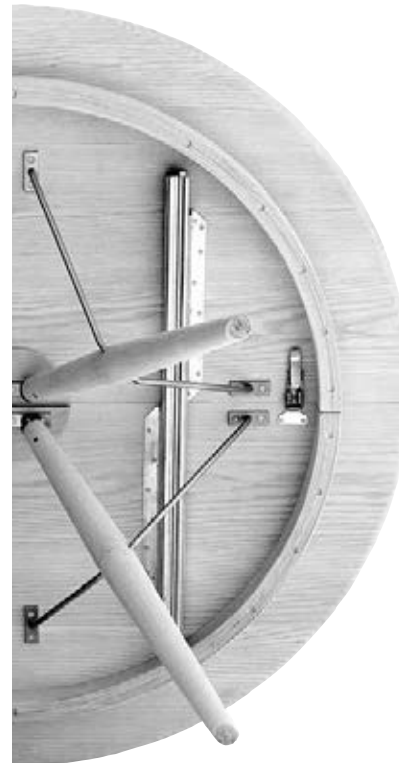
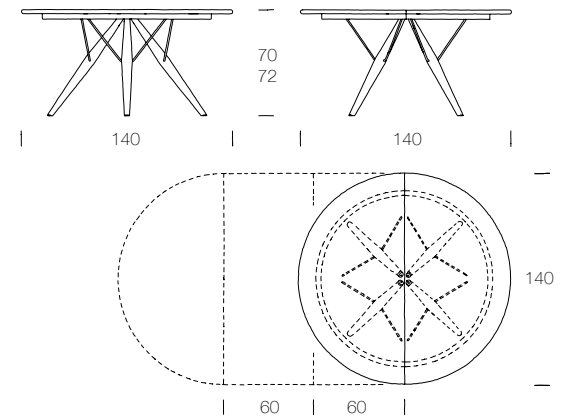
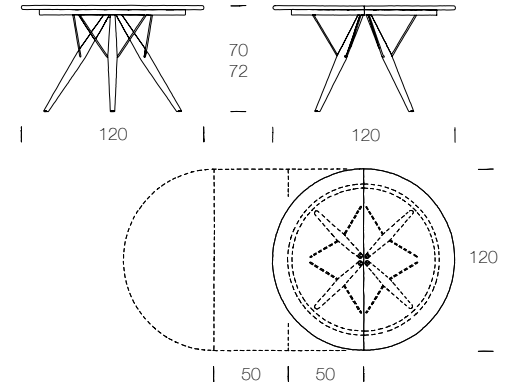
Design: Hans J. Wegner, 1982

pp75 is available in two standard sizes: 120 cm and 140 cm and is available with a split top with extensions or with a one piece top.

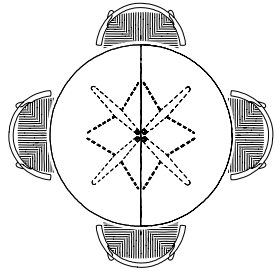
We always fit the leaves individually to each table, so any extra leaves must be ordered with the table. Solid wood leaves and main tabletops are always made of wood from the same tree.

pp75 comes in oak, ash or black. Soap, oil or lacquer is available for both woods.

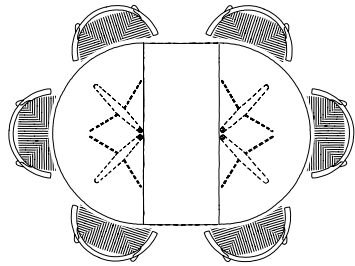
The leaves for pp75 comes in solid or veneered. Please note that a veneered leaf will never match the grain and colour nuance of the solid wood table top.



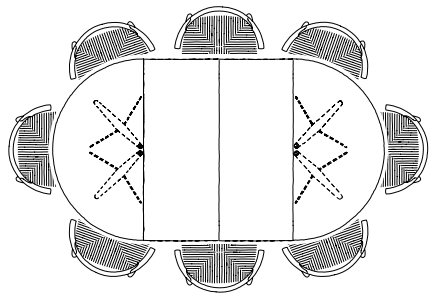
Design: Hans J. Wegner, 1982



pp75/120  
+ 4 pcs. pp68

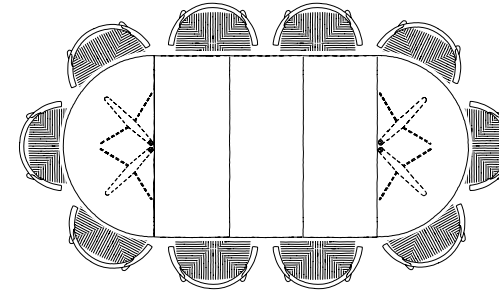


pp75/120  
- with one leaf  
+ 6 pcs. pp68



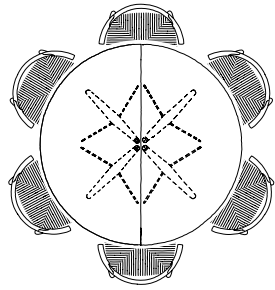
pp75/120  
- with two leaves  
+ 8 pcs. pp68

Design: Hans J. Wegner, 1982

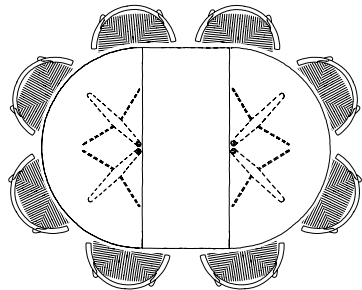


pp75/120  
+ 10 pcs. pp68

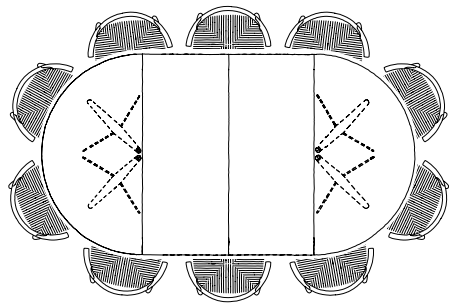
Design: Hans J. Wegner, 1982



pp75/140  
+ 6 pcs. pp68

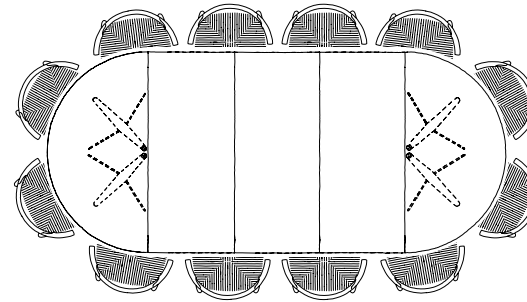


pp75/140  
- with one leaf  
+ 8 pcs. pp68

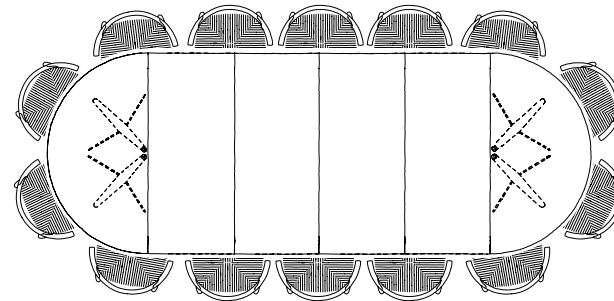


pp75/140  
- with two leaves  
+ 10 pcs. pp68

Design: Hans J. Wegner, 1982



pp75/140  
+ 12 pcs. pp68



pp75/140  
+ 14 pcs. pp68

## Modern long table

Simple and elegant functionality in solid wood. **On Board** offers between six and twelve well-proportioned table pieces for dining, meetings, etc. – and in case a couple of unexpected guests arrive there will be room for them as well.

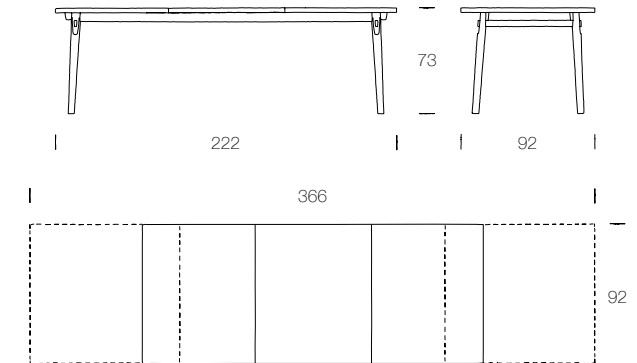
**On Board** is an honest, modern version of the classic long table, with the addition of refined details and a high adaptability to a variety of needs. While fulfilling the basic task of being a practical dining table, **On Board** also takes the aspect of tolerances and accuracy in solid woodwork to a new level.



## On Board

Design Thomas E. Alken, 2013

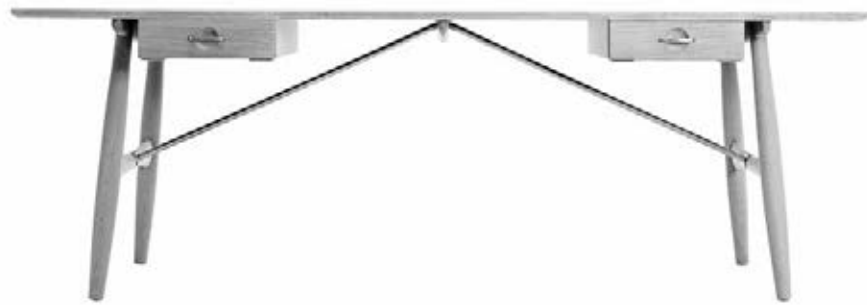
pp850



**pp850** comes with four solid wood leaves included. The main tabletops are primarily made of plain cut wood, and the leaves are primarily made of quarter cut wood. The leaves come in two different widths for convenience and flexibility.

**pp850** can be extended from the initial 222 cm to a maximum of 366 cm in 26 cm increments making it possible to fit the size of the table to any given dining situation for up to 12 people.

**pp850** comes in oak or ash. Soap treatment or oil is available for both woods.

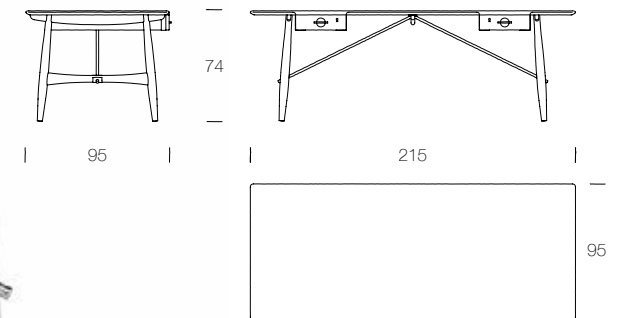
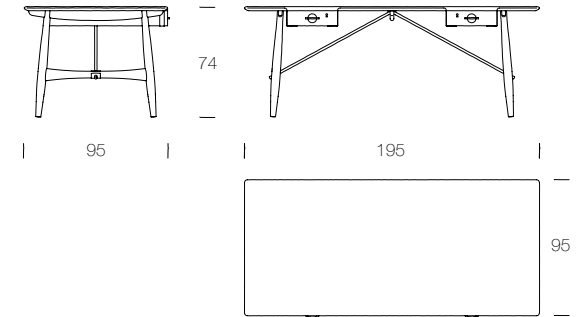


Hans J. Wegner designed the extraordinary **pp571 Architect's Desk** in 1953 as a match to the **Round Chair** (The Chair). Later in 1955 he designed the **Swivel Chair**, completing a line of exclusive, functional and exquisitely crafted masterpieces for the CEO office.

The desk marks the beginning of Wegner's work on combining sharp steel and sculptural solid wood in elegant and well-balanced solutions. In this respect the desk precedes such unique classics as the **Swivel Chair**, the **Cross Legged Table** and the **pp75** table.

The pure and natural desk clearly extends the ideas behind Wegner's breakthrough design the **Round Chair**. The scarce, organic and always reasonable, yet luxurious lines, became the language of shape that clearly distinguishes Wegner as a true artist with a deep understanding of proportion, material and function.

Design: Hans J. Wegner, 1953



**pp571** is fitted with a lock in each drawer.

**pp571** comes in soap treated, oil treated or lacquered oak.



## Danish craftsmanship

This is classic Danish craftsmanship offering simple and modest functionality in solid wood.

As a counter experiment, this desk pays homage to pure, traditional and exquisite woodworking. Although the thorough and dedicated attention of a skilled cabinetmaker is required in executing the work on this desk, the job can be done with quite simple and trivial tools.

This is not a search for something new or extraordinary. This is a result of the simple and strong will to create something genuine and honest.



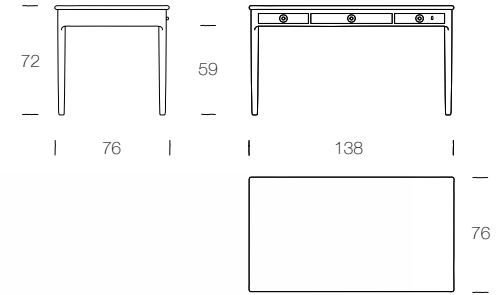
## Desk

pp305

Design: Hans J. Wegner, 1955

pp305 comes with a lock in the right drawer.

pp305 comes in soap treated, oil treated or lacquered oak.



## Pure and functional



The **Tray Table** stands as a symbol of the most refined balance between functionalism and purity one could possibly obtain in a solid wood product. It appears logical that the honest static foldable frame will hold the modest wooden tray with elegance and grace for eternity.

The simple tray made of solid wood is unattached, and the table frame can easily be folded and put away. An additional tray can even be placed as a shelf resting on the lower rails.

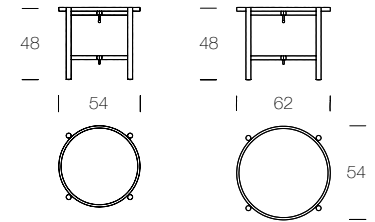
## Tray Table

Design: Hans J. Wegner, 1945

pp35

pp35 is available with an additional tray to rest on the lower bars.

pp35 comes in oak, ash, black and Wegner colours (see [www.pp.dk](http://www.pp.dk)). Soap treatment, oil treatment or lacquer is available for both woods.



## How to make a ring



The **Paper Basket** was designed for Aarhus townhall. Wegner was assigned by Arne Jacobsen to design all of the interiors for this prestigious project. This resulted in many interesting chairs and desks some of which were only produced for the project.

The idea of the **Paper Basket** is quite simple. A solid base connected to the top ring by fourteen vertical slats. All components are made of solid wood.

The top ring is particularly interesting as the original drawing for the **Paper Basket** shows a laminated circular construction. A principle similar to that implemented more than forty years later in the production of the **Circle Chair**.

However, the **Paper Baskets** made for Aarhus townhall did not make use of this construction. Instead they were made of several sections of solid wood joined together.

This controversy between the drawing and the products realised from it is a testimony to the complex challenges of such a laminated ring construction. A challenge we finally overcame with the making of the **Circle Chair** in 1986.

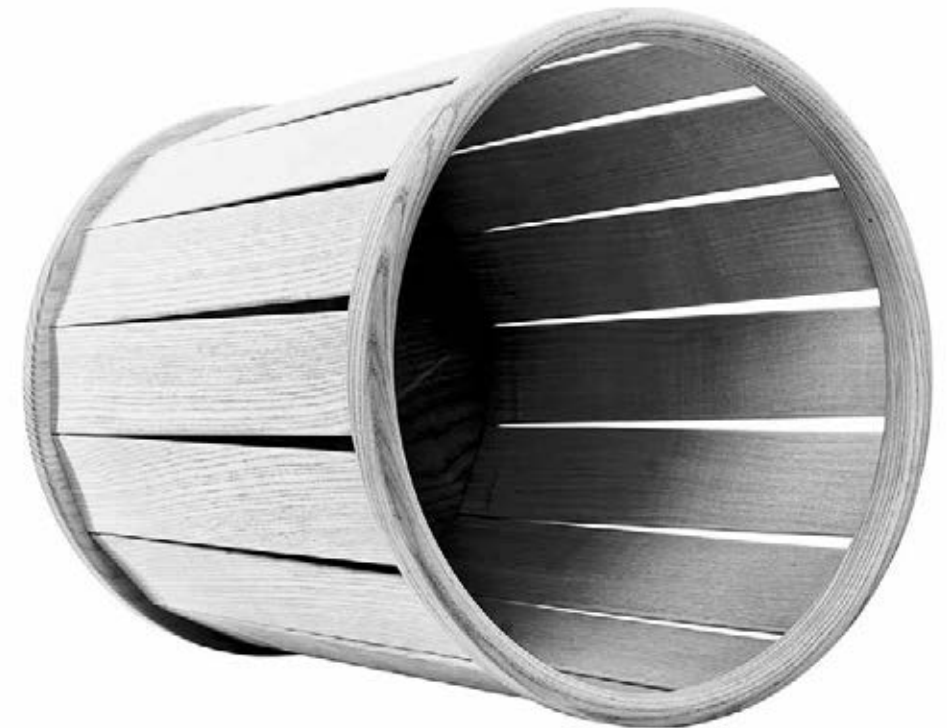
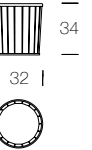
## Paper Basket

pp40

Design: Hans J. Wegner, 1943

The top ring is made of just one piece of solid wood. By pre-compression it completes a full circular bend joining itself end to end in a near tangential cut.

pp40 comes in soap treated oak or ash.



## Piece of art



The **Fruit Bowl** is a result of a rare execution, Wegner using the wood turning technique to create a stand-alone object. In this instance he did not allow himself to be concerned about practical issues making a truly extravagant design demonstrating with great elegance what such an expressive carving of solid wood can offer.

Wegner presented the **Fruit Bowl** at the annual Cabinetmakers' Guild's Autumn Exhibition, where a journalist questioning the reason for this excessive extravagance confronted him. "Well, sometimes you would like to just let it all go!" Wegner replied.

Still the **Fruit Bowl** seems obvious in all its beauty and as usual with Wegner, all shapes, angles and proportions somehow could not have been made differently.

The **Fruit Bowl** is unique in Wegner's work and has no predecessor or alternative versions. It is a one off piece of art that states the high point of the golden era of Danish Modern in the 1950's.

## Fruit Bowl

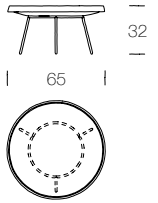
Design: Hans J. Wegner, 1956

pp586

pp586 can be used both as a classic fruit bowl or perhaps a more modern magazine holder – the only limit is your imagination.

The legs can easily be removed for a different use of the bowl.

pp586 comes in oil treated ash or cherry.



## From the workshop with love



The **Wooden Tray** was the first actual product to be designed for and produced by PP Møbler. It was never, however, really considered as a product but as a gift offered to friends and relatives of the workshop.

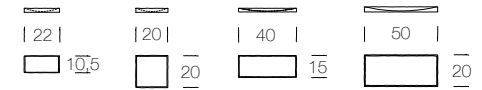
With a strict and slim geometry the trays are perfectly aligned with the style of the 1950's Danish architecture. The idea of the tray is simple and obvious, as are the demands for accuracy in the details and quality of the material.

Cut from a single piece of wood, thoroughly dried, machined, sanded, soap treated and sanded again, each tray catches a glimpse of the extraordinary respect and enthusiasm for wood that thrives at the workshop of PP Møbler in Denmark.

## Wooden Tray

Design Jørgen Høj, 1953

## pp970 – pp973



**pp970** – size 22 cm × 10,5 cm

**pp971** – size 20 cm × 20 cm

**pp972** – size 40 cm × 15 cm

**pp973** – size 50 cm × 20 cm

**pp970** – **pp973** comes in soap treated maple.





"As I've been visiting PP Møbler, I often got fascinated by the many wonderful pieces of waste wood that naturally appears in the creation of PP Møbler's collection. There were pieces in ash, maple, oak, beech, walnut and cherry as well as various other wood types, which I didn't immediately recognize.

Each piece was like a colour sample: Both individually beautiful, but also exciting in a mix of many different, where colour and grain look good in combinations. These pieces of waste wood fascinated me. They were far too good to burn but too small to be part of a chair or a table.

So I went home wondering if I could figure out a good product that would make use of them." quote Thomas E. Alken.

Eventually Alken designed this simple and practical hanger consisting of two basic parts. A rail and a hanger, where the hangers are produced in all possible woods depending on the current activity in the workshop. The two parts are easily assembled without the use of glue or tools, so it is possible to make your very own combination of wood types.



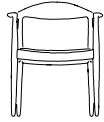
**collection**



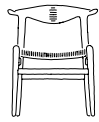
## chairs



**pp56/pp66**  
p. 78



**pp501/pp503**  
p. 82



**pp505**  
p. 88



**pp250**  
p. 92



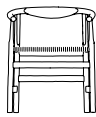
**pp502**  
p. 96



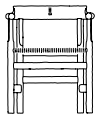
**pp518**  
p. 100



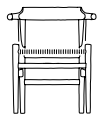
**pp701**  
p. 102



**pp201/pp203**  
p. 106



**pp52/pp62**  
p. 108



**pp58/pp68**  
p. 112



**pp58/3**  
p. 118

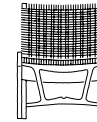


**pp240**  
p. 120

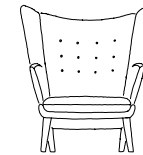
## easy chairs



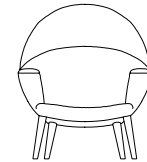
**pp550**  
p. 124



**pp512**  
p. 126



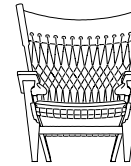
**pp19**  
p. 128



**pp521**  
p. 134



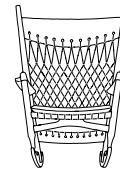
**pp530**  
p. 136



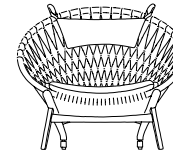
**pp129**  
p. 140



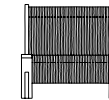
**pp112**  
p. 142



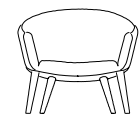
**pp124**  
p. 144



**pp130**  
p. 148

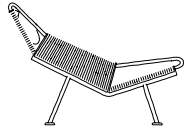


**pp106**  
p. 152

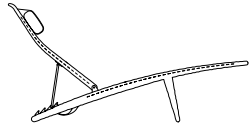


**pp26**  
p. 154

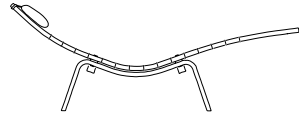
## chaise longues



**pp225**  
p. 158

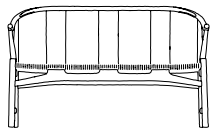


**pp524**  
p. 162

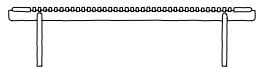


**pp135**  
p. 164

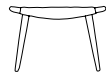
## benches and stools



**pp266**  
p. 168



**pp589**  
p. 172

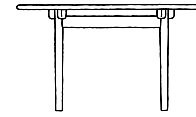


**pp120**  
p. 174

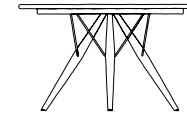
## tables, desks and others



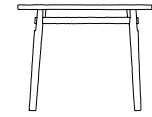
**pp85**  
p. 182



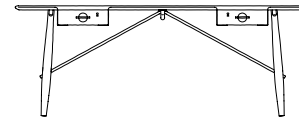
**pp70**  
p. 186



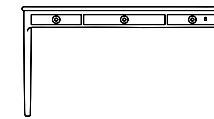
**pp75**  
p. 192



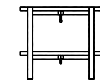
**pp850**  
p. 198



**pp571**  
p. 200



**pp305**  
p. 202



**pp35**  
p. 204



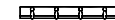
**pp40**  
p. 206



**pp586**  
p. 208



**pp970**  
p. 210



**pp961**  
p. 212



# Credits

## **Text, illustrations and storyboard**

Kasper Holst Pedersen

## **Text editing**

Matthew Rhodes

## **Text and storyboard assistance**

Melissa Ruengmanee Hansen

## **Graphic design**

Rasmus Koch Studio

## **Digital imaging**

Katja Kejser Pedersen & Ola Hollsten

## **Photography**

Jacob Ehrbahn, Jens Mourits Sørensen, Kirsten Bjerregaard, Anja Franke Hedegaard, Erik Brahl, Jeppe Gudmundsen Holmgreen, Karl Ravn, Tage Nielsen, Mogens Ladegaard, Anders Hybel Bräuner, John Jørgensen, Ronald Chen, Casper Chiu, Jørgen Schytte, Sten Wrem, A.E. Andersen, Mogens Carrebye, Anna Nordahl Axelsen, Sten Hansen, Torben Eskerod, Katja Kejser & Kasper Holst Pedersen

## **Sketches and private photos**

Courtesy of The Hans J. Wegner Design Studio

## **Print**

Narayana Press, Denmark

---

© copyright PP Møbler 2016.

All rights reserved

## **PP Møbler**

Vestvej 45  
3450 Allerød  
Denmark

T +45 4817 2106  
F +45 4817 0863

info@pp.dk  
www.pp.dk

“Love of wood is something that all mankind has in common.

Regardless of where people come from, they cannot stop themselves from letting their hands stroke a piece of wood, hold it, smell it, and experience the material.”

Hans J. Wegner

# CONTEXT

ENQUIRIES  
info@contextgallery.com

Tel. 404. 477. 3301  
Tel. 800. 886.0867

contextgallery.com

