



The PP Book



The PP Book

**11 The Workshop
— A Place For
Thorough Crafts**

The beginning
The workshop develops
The workshop today

**19 The PP Family
— Generations
of Craftsmanship**

The founding brothers
2nd generation
3rd generation
The staff

**29 ExPPERiments
— The Urge to Challenge
and Explore**

A basic instinct
Ambitions for wooden chairs
Daring concepts
The creative process
A chair for the Queen

**45 Hans J. Wegner
— A talent unfolding**

The master of chairs
The young Wegner
Woodworker and designer
The birth of Danish Modern
Ergonomics
Variations on a theme

**71 Wegner and PP Møbler
— Friendship and
Partnership**

The first encounter
A fine collection emerging
Countering industrialism
A rocking chair for PP
A circular thought
Entrusted with the most cherished works
A part of the team

**93 In Alliance With Nature
— Care and Respect
for the Forests**

Our vital forests
The PP Forest
Species of wood in the PP Forest
Productive forests
Conditioning wood
No two trees are alike

**113 The Work of Our Hands
— Nurturing Good
Craftsmanship**

Technology in crafts
Bending wood
The initial shape
Cutting with absolute precision
Joining decides longevity
Constantly refining details
Finishing the shape
Weaving
Upholstery
The final touch
The beauty of patina

139 chairs

187 easy chairs

221 lounge chairs

231 benches and stools

243 tables, desks and others

281 collection

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.

3rd generation master of craftsmen
Kasper Holst Pedersen





The Workshop

—

**A Place For
Thorough Crafts**



Ejnar Pedersen digs the foundations of PP Møbler.



The beginning

PP Møbler was founded on 2 April 1953 by brothers Lars Peder and Ejnar Pedersen in Allerød, a small town north of Copenhagen. Initially the company was named 'Pedersen & Pedersen Møbler' directly after the two brothers. Later the name was condensed to 'PP Møbler'.

The initial building was located in an area that was mostly bare land with a mix of residential houses and small businesses. It was built by the Pedersen family and local friends and was just about 150 square meters equipped only with the most basic tools and machinery.



The workshop develops

Soon after the company was established, the workshop had its first expansion and has since been gradually expanded and modified through the years, as business developed and fostered the need for more space and facilities for special equipment and more advanced machinery.

Always, whenever an extension was added to the building, it was built not for large scale factory production in mind, but rather it was carefully built to provide a good working environment and allow for a warm atmosphere to develop.

No matter the growing size of the buildings, it will always be a space for skilled craftsmen to thrive and indulge in excellence rather than a facility for mass production. It is a workshop, not a factory.



The workshop today

By 2025, the workshop has reached approximately 2,500 square meters and features raw cutting area, wood conditioning facilities, state of the art machinery including advanced precision technology and steam bending capacity, dedicated areas for sanding, assembly, finishing, weaving, upholstery and packing, integrated dust extraction and shredding of scrap wood system with kettle utilising dust and wood chips for heat production plus lunch and office areas.

As the workshop has evolved, so has the surrounding area. A school, a kindergarten and houses for elderly people has been established close by, and the rest of the area is almost exclusively residential private houses.









The PP Family

—

**Generations of
Craftsmanship**

The founding brothers

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 efforts to develop good design made with the most excellent standards of craftsmanship has become the cornerstone of the development of PP.



Brothers Ejnar and
Lars Peder Pedersen.



Ejnar with his grandson
Kasper Holst Pedersen.



Ejnar and his son
Søren Holst Pedersen.

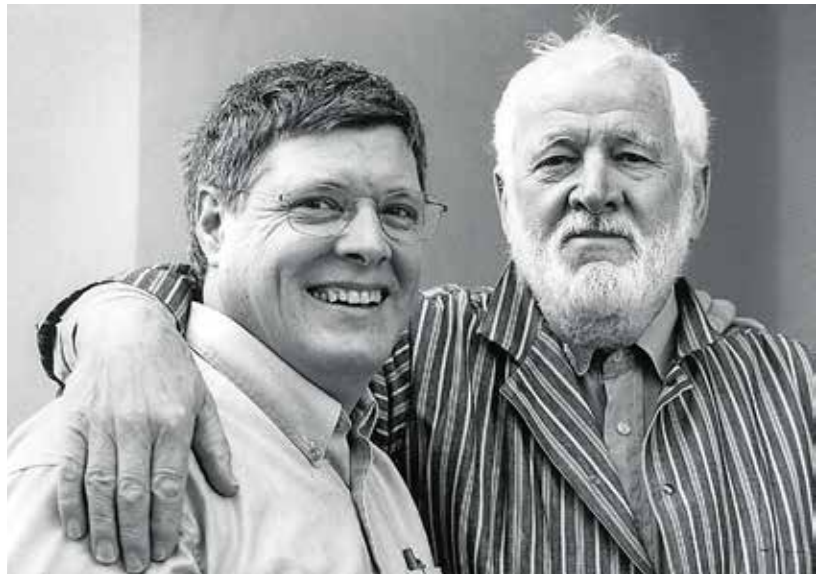
2nd generation

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 leaving the responsibility for the business solely to his brother, Ejnar. Lars Peder continued relentlessly his work in the workshop and gradually retired through his late 80s.

Also in 1977, Ejnar's son, Søren Holst Pedersen, joined the company and together they strived to modernise the workshop with state of the art machinery and elaborate our craft capabilities.

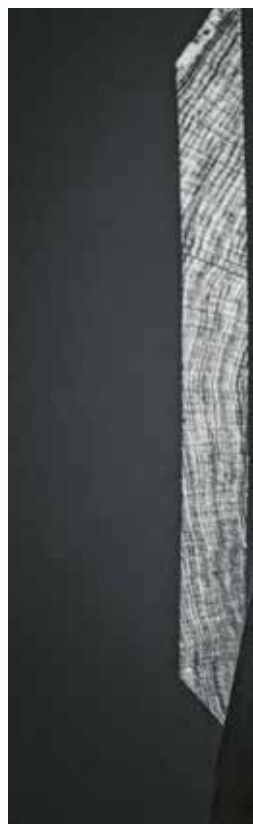
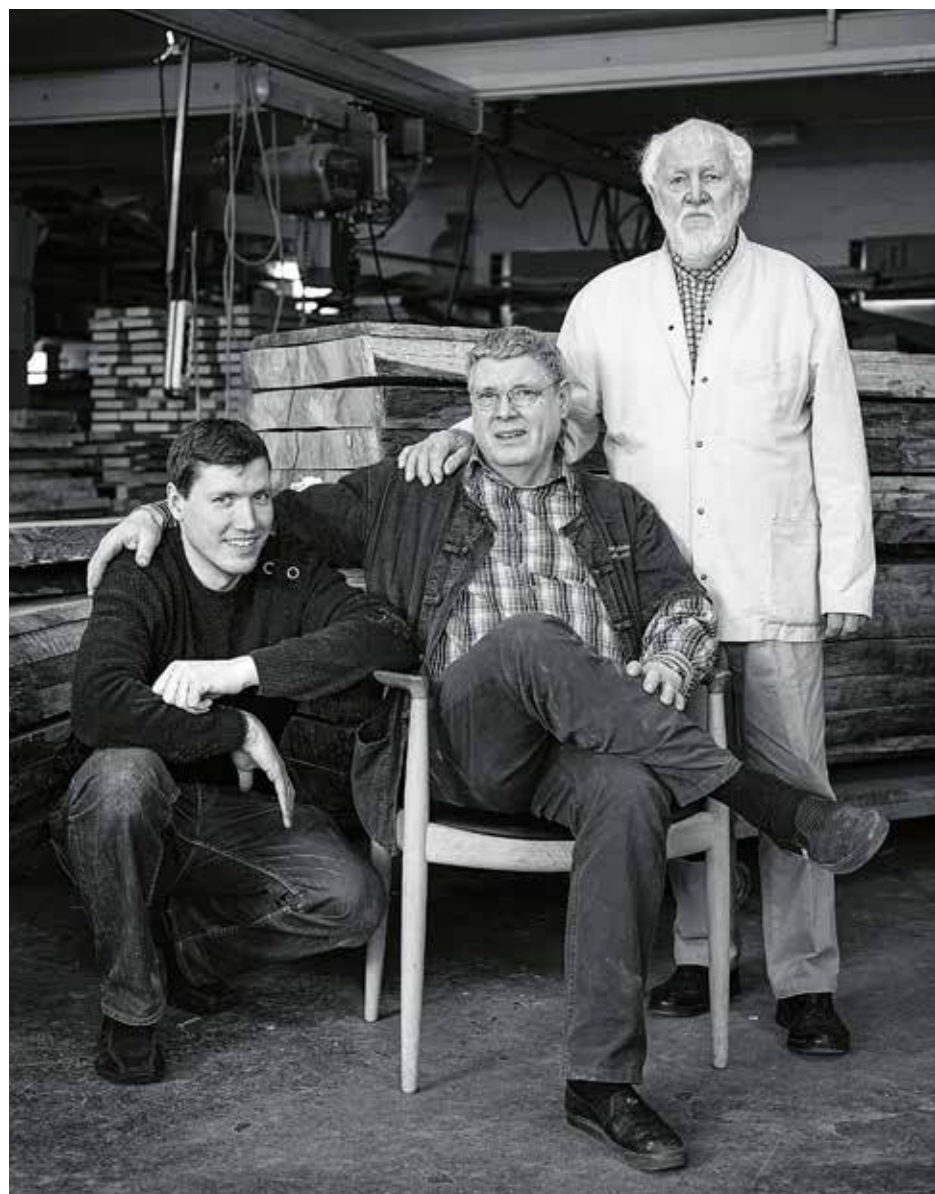
In 1999 Ejnar passed the responsibility for the business to Søren. Ejnar stayed in the company, though, and followed closely the development of the production. He became a mentor and great inspiration to the staff.



Ejnar and Søren Holst Pedersen.

3rd generation

Three generations of Pedersen
– Ejnar, Søren and Kasper.



Søren Holst's son, Kasper Holst Pedersen, became the third generation to join the company in 2001 after completing apprenticeship at Rud. Rasmussen's workshop in Copenhagen. Kasper's wife, Katja Kejser Pedersen, joined the company in 2005 as the company's first dedicated marketing manager and creative director, and by 2006 Kasper joined the management.

The following decade Kasper assisted his father Søren with all aspects of operations and daily management with his grandfather Ejnar providing support and advice. Furthermore, Kasper did a lot of traveling to explore and develop export markets and promoting the products and history of PP with his wife Katja. Through these years PP basically doubled in size.

2020 became a decisive year for PP, as Ejnar passed away at the age of 97, and Søren retired leaving Kasper with the sole responsibility for the company.



Kasper's wife Katja Kejser Pedersen explaining the details of Wegner's design during an exhibition in Taiwan.

Katja and Kasper during exhibition in Milan.



The staff

At PP we rely on multiple factors that all need to work on a very high level and often even beyond what can reasonably be expected by normal standards. Each of these factors are critical to our production.

However, none of these critical resources will result in a product worthy of the PP label without our staff. It is the work of the skilled and experienced hands that make our products become truly valuable objects.

One may even say that the sole purpose of our business is to allow these skills to thrive and the experience to be passed on through generations to ensure that good craftsmanship will always remain alive and continue to evolve. Because at PP we believe that good craftsmanship is a fundamentally important virtue of our society.



1954



1988



1980



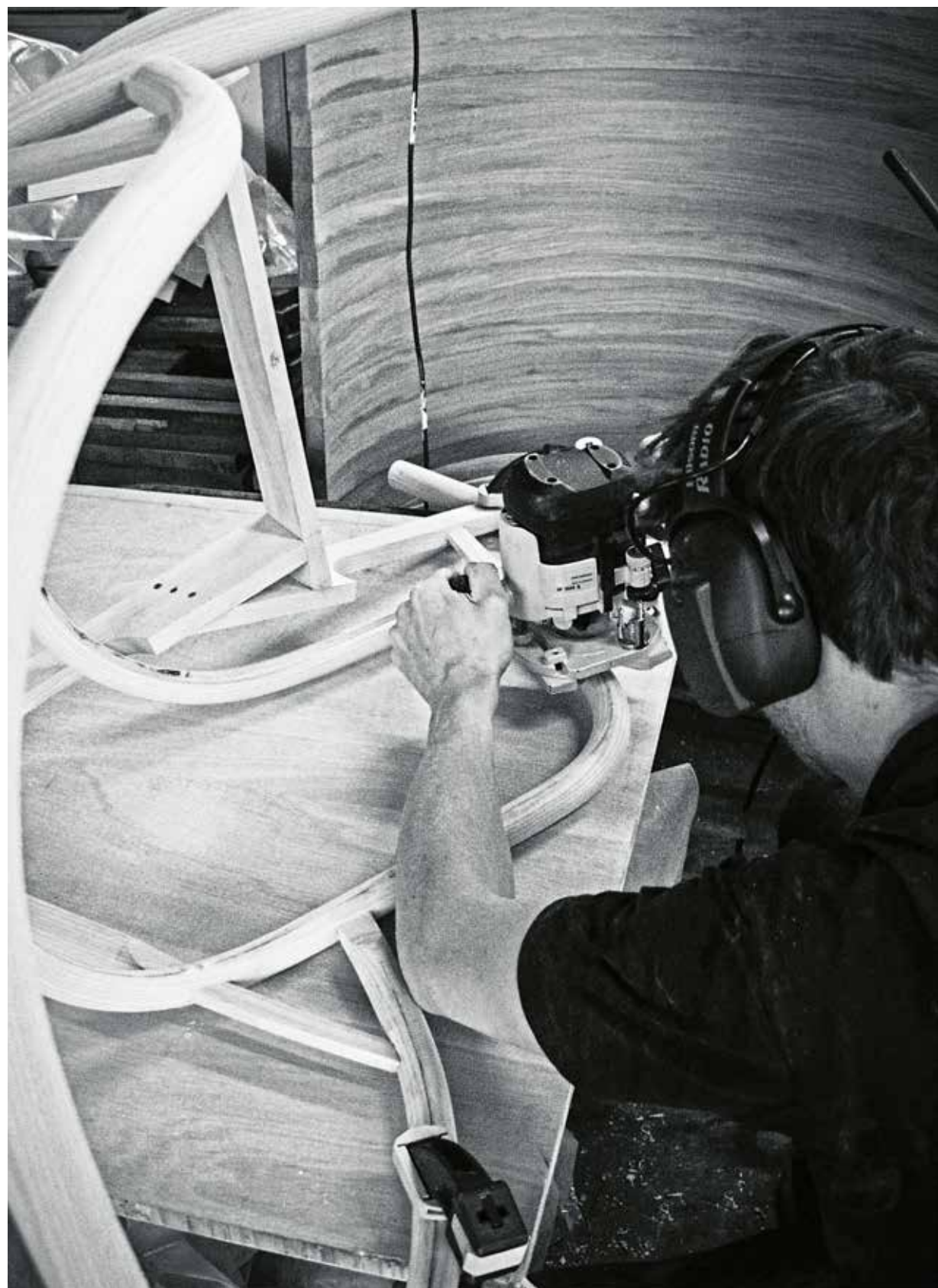
2014

2022









ExPPeriments

**The Urge to
Challenge
and Explore**

A basic instinct

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 skilled designers through the years.

In order to ensure the highest possible standards for our furniture production, it is important constantly to challenge norms and explore the boundaries of the material's properties and possible utilisations.

Otherwise, we will risk that the development of our craftsmanship will stall, and what is not developing will slowly erode and eventually perish.

All processes that involve humans need to be nourished with fresh ideas, curiosity and vision.

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 Ejnar Pedersen from the very beginning. This collaboration peaked with the highly controversial exhibition "Træ – form – farver Højbro Plads" in 1951.

Upon the establishment of PP Møbler the Pot Chair by Nanna and Jørgen Ditzel was among the first prototypes 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. The strong will to experiment is perhaps most clearly expressed in the many conceptual prototypes we have conducted with Gunnar Aagaard Andersen.



Pot Chair
1953
Nanna & Jørgen Ditzel

1955
Gunnar Aagaard Andersen



1956
Gunnar Aagaard Andersen



Ambitions for wooden chairs

Through the 1970s and 80s 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



1978
Poul Kjærholm



1980
Poul Kjærholm



1977
Hans J. Wegner



1988
Hans J. Wegner

Circle Chair
1986
Hans J. Wegner



Daring concepts

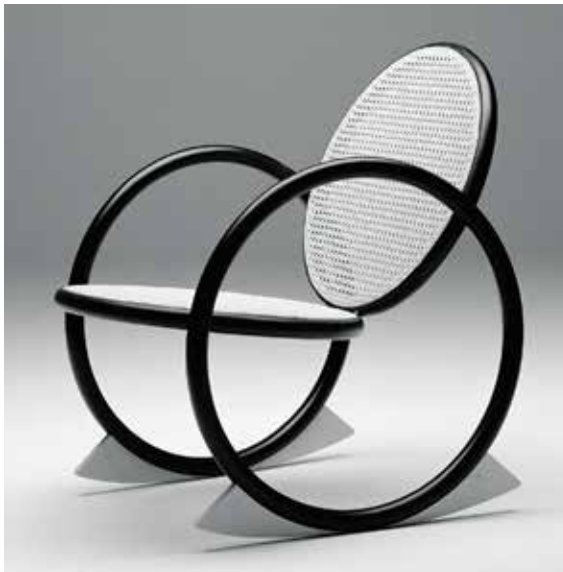
1980
Gunnar Aagaard
Andersen



1992
Nanna Ditzel

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.

1991
Hiro Watabe



1992
Verner Panton



1997
Dissing & Weitling



2000
Boris Berlin



2000
Cecilie Manz

2000
Søren Ulrik Petersen



2002
Lise & Hans Isbrand



2005
Zaha Hadid



2008
Thomas E. Alken



2007
Fredrik Mattson



2009
Thomas E. Alken

The creative process

Every design is based on an idea – a vision of a particular way to serve a given purpose. However, it is the work in developing the idea into an actual physical object that is decisive. It requires extensive creativity and the courage to explore our crafts, our tools and techniques.

Using natural materials adds even a further dimension of complexity, because of the non-homogenous and inconsistent properties.

To experiment with design of wooden furniture is like researching the crafts and the possibilities of the materials.

With our existing knowledge we seek to gain new experience in hope of finding new ways to fulfil the human needs to furnish our surroundings – and to express ourselves.





Thomas E. Alken in the workshop with a prototype for a chair with front legs, armrests and back all made from one piece of pre-compressed bent wood.



A chair for the Queen

In 2019 PP delivered 400 specially produced chairs to Her Majesty Queen Margrethe II of Denmark. The chairs was a result of more than 30 years of efforts from Ejnar to replace the Queen's chairs, as he thought they were not adequately representing Denmark as a nation of good design and strong craft traditions.

After many failed attempts we finally succeeded to find a design that would meet all expectations and functional demands in collaboration with designer Søren Ulrik Petersen.

Kasper explains the different aspects of the development of the Queen's chair during an official visit to PP by Her Majesty Queen Margrethe II of Denmark on September 12th 2023.





The chairs that were used for the royal banquets for decades were uncomfortable and not very reliable, so they regularly needed replacement.

The new chair for the Queen is stackable, comfortable and made to last.



Three generations of the Pedersen family gathered at Christiansborg Palace for the official handover of the new state banquet chair.









Hans J. Wegner

A talent unfolding

The master of chairs

Wood is our preferred material, as it is our most important and obvious sustainable raw material for construction. But it is also a difficult and uneven material to work with, and it demands deep insight to design a chair in solid wood that solve its purpose with efficiency, durability and elegance.

The best and most resilient designs respect the nature of the materials and utilise their properties well. Today, the inspiring legacy of Hans J. Wegner that we uphold at PP Møbler stands as a strong monument to this profound virtue.

The best furniture designs by Wegner is so well resolved that they seem almost obvious and self-explaining, as if they could not have been made any different. They are a true joy to work with for a craftsman, as you can feel that every detail has a sound purpose.

Wegner's masterpieces are a fascinating study in a design process that is based on profound knowledge of wood and an extraordinary sense for proportion and space.

“The nice things about the furniture is usually created in the workshop. What I do on paper is often ordinary, but when you are shaping the wood at the workbench that's where the ideas come. It's the work process that inspires to new shapes and solutions.

After all, I'm a craftsman myself – I like working with wood.”

Hans J. Wegner

Wegner describes in detail the **Round Chair** in his studio. On the table is the backrests for the **Round Chair** and the **Final Chair**.





“It begins today the same way as before, with an idea and a question: How would a good craftsman solve this task?”

Hans J. Wegner

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 1920s a large house was demolished near his home, the young Wegner acquired several large pieces of solid wood. 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**.



Young Hans J. Wegner, to the left of the centre, had just started his apprenticeship at the age of 14.

Examples of Wegner's early solid wood sculptures and figurines.

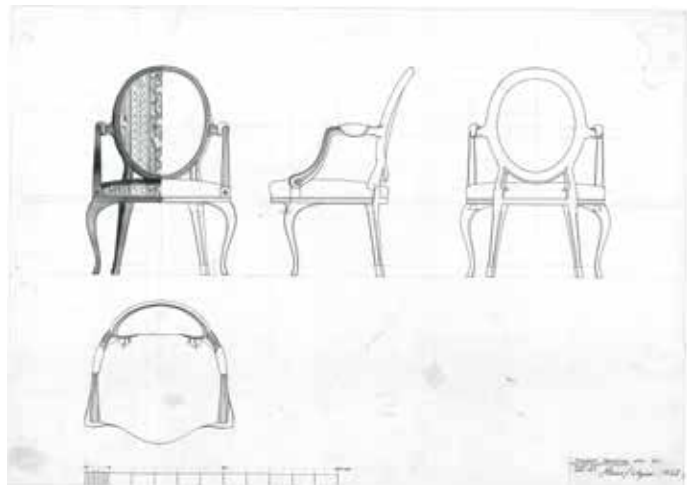


Woodworker and designer

As a graduated cabinetmaker, Wegner moves to Copenhagen in 1935. Here he visits the Cabinetmakers' Guild's Autumn Exhibition and becomes inspired to join the School of Arts and Crafts, located at what is today Design Museum Denmark.

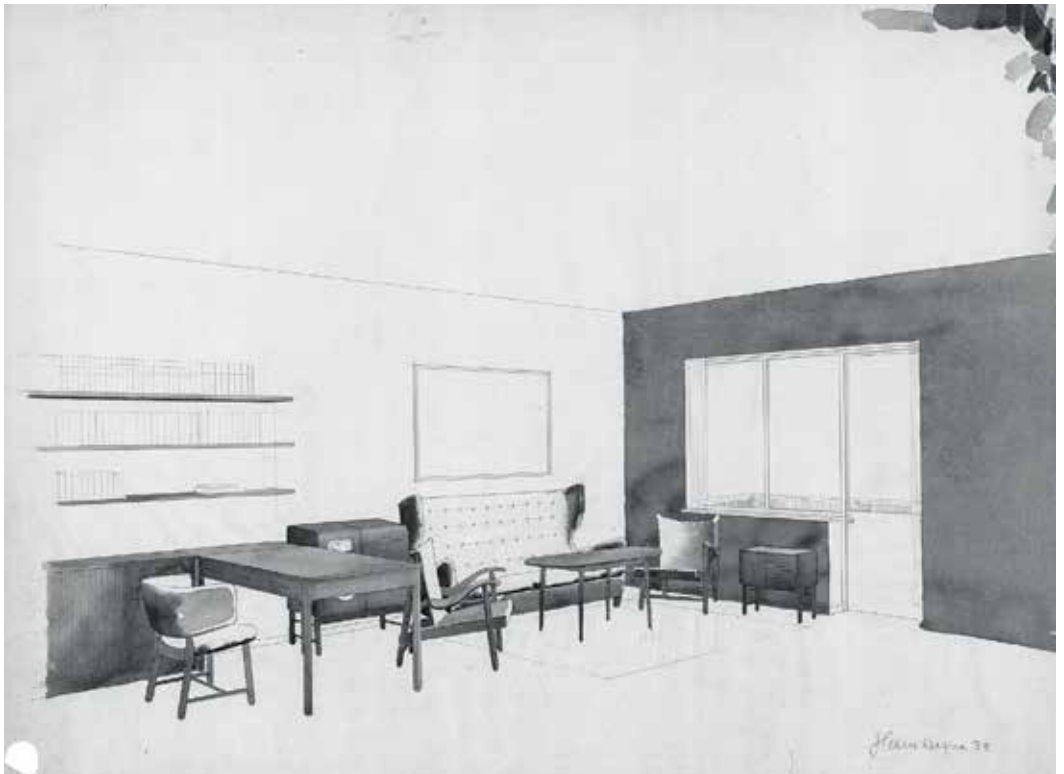
Here Wegner began his thorough studies of the modern human needs for interior furnishing, and he analysed and measured numerous examples of classic furniture and interior solutions in order to deeply understand their anatomy.

Simultaneously, he started developing his own furniture designs, and by 1938 Wegner presented his first design at the Cabinetmakers' Guild's Autumn Exhibition.



Examples of Wegner's studies of classic furniture.

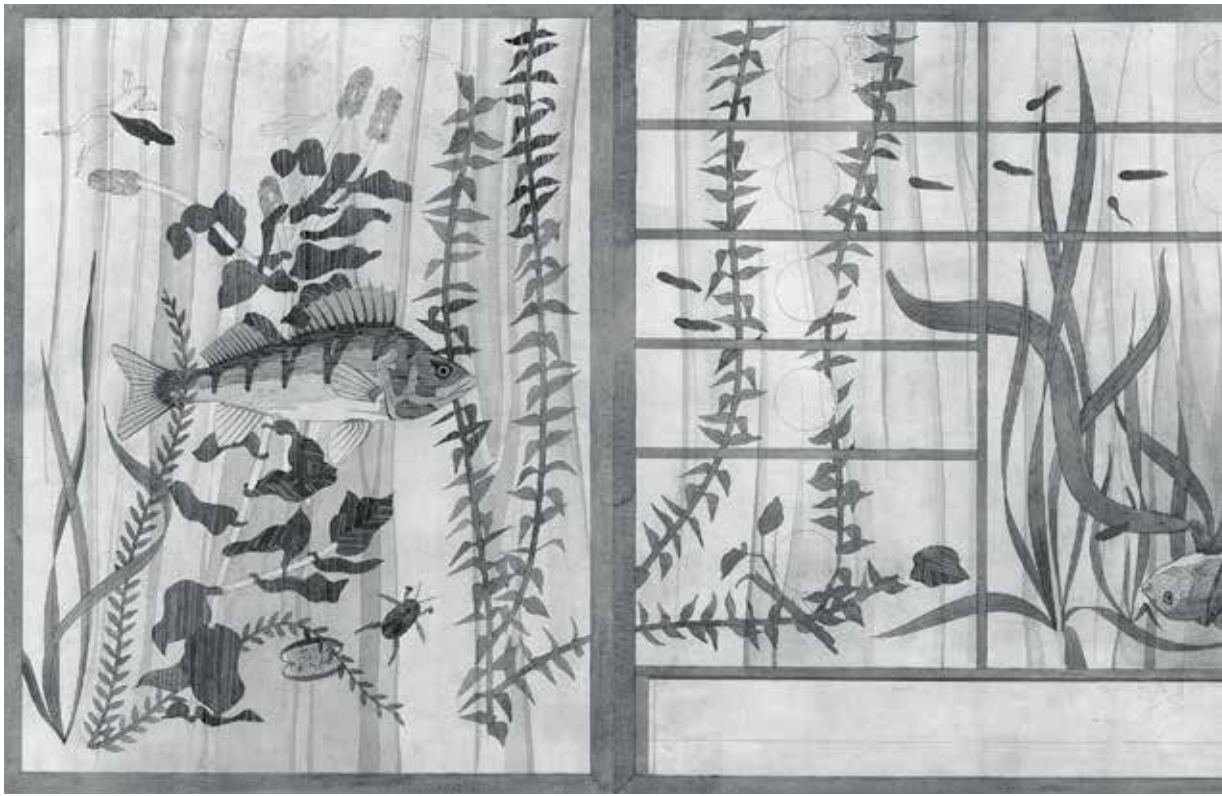




Watercoloured drawing of interior suggestion with Wegner's own designs.

With this chair, Wegner made his debut at the Cabinetmaker's Guild's Autumn Exhibition in 1938.





Watercoloured illustration of the intarsia work in the fish cabinet.

Wegner never finished his education at the School of Arts and Crafts, as he was hired by architects Arne Jacobsen and Erik Møller to design furniture for the new town hall in Aarhus, Denmark. Wegner was very productive and quickly got further requests for furniture designs. Despite the growing demand for his design work, he never let go of his cabinetmaker background.

By 1944, he designed the Fish Cabinet for the annual Cabinetmakers' Guild's Autumn Exhibition for Johannes Hansens Møbelsnedkeri. It was a functionalist cabinet with an extensive intarsia work behind the doors.

Johannes Hansen did not find the comprehensive and immensely detailed intarsia work to be doable. So Wegner decided to cut the almost 3,000 pieces of veneer himself using a pocket knife.



“I feel more like a craftsman than an architect – I have to say. In my own opinion, I think more like a craftsman.”

Hans J. Wegner



The completed Fish Cabinet at the Cabinetmakers' Guild's Autumn Exhibition in 1944. Wegner cut the almost 3,000 pieces of veneer for the intarsia work himself.

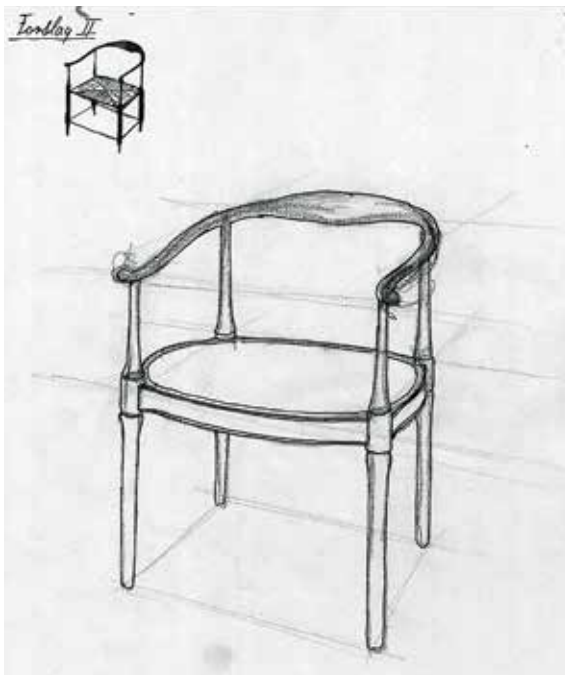
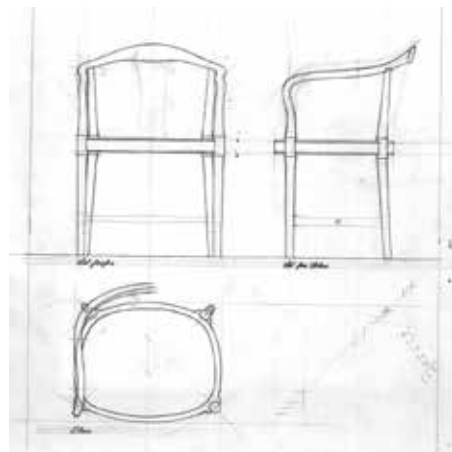
The birth of Danish Modern

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.

Wegner's early work on designing chairs was often based on studies of furniture from other cultures. For example the **Peacock Chair** is inspired by the British Windsor tradition, and the idea of a rocking chair is inspired by the American Shaker culture.

A cornerstone in Wegner's work was the detailed studies of chairs from the Chinese Ming Dynasty that had produced some of the most sophisticated wooden chairs from before the industrialisation.



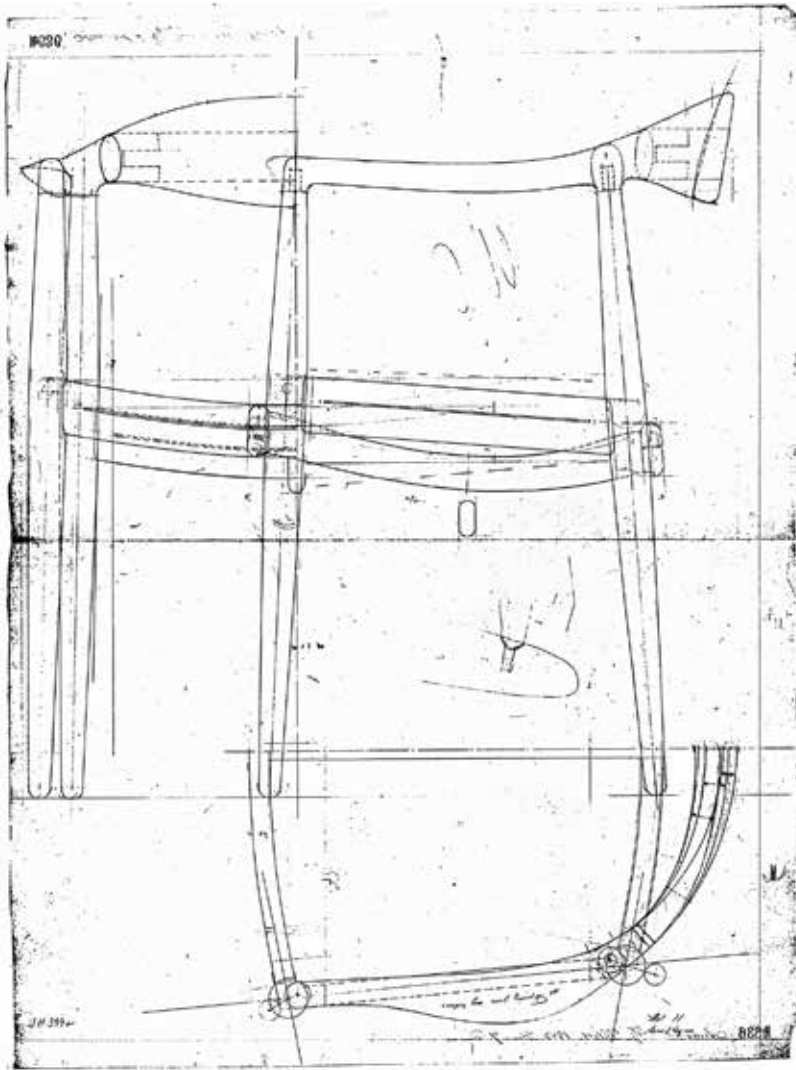


Wegner made several interpretations of the Chinese chairs with round back and gradually simplified the construction by placing the emphasis and focus of work onto the critical points of contact. The combined back and armrest.

“The decisive aspect of a chair – and for any product – is how the user experiences it right where you touch it. The points of contact is a major part of the experience.” Wegner explained.

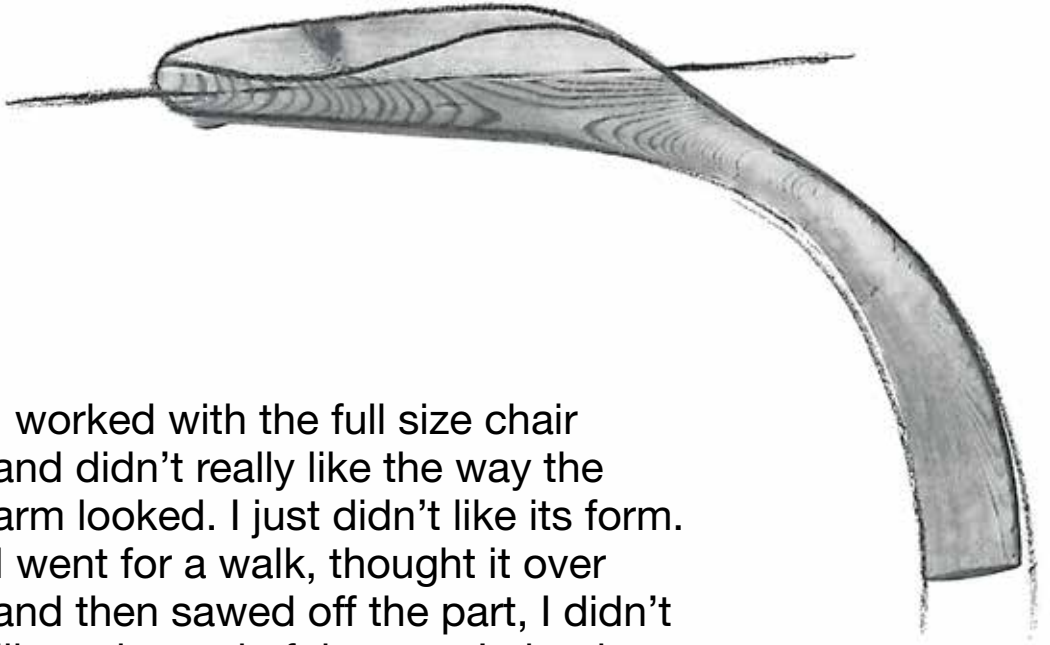
His work led to important recognition of ergonomics, and he realized that the center back piece of the Chinese chairs had to be removed in order to allow a natural curvature of the lower spine.

By thoroughly cutting, joining and shaping three big pieces of solid wood to ergonomically and comfortably support back and arms, Wegner created the **Round Chair** and consequently marked the international breakthrough for Wegner personally as well as for the export phenomenon of Danish design.



An early version of the **Round Chair**, where the relationship to the Chinese chairs is clearly visible in the shape of the armrest.

In a pine wood prototype of the chair, Wegner cut away the characteristic shape of the Chinese chairs and created a wider and more comfortable shape.



“I worked with the full size chair and didn’t really like the way the arm looked. I just didn’t like its form. I went for a walk, thought it over and then sawed off the part, I didn’t like – the end of the arm. I glued a new piece onto the arm, giving it the form it has today.

If I hadn’t done that, the chair never would have been a success. It was an important lesson, and it also taught me the virtue of making my own models. If another craftsman had made the chair, I probably wouldn’t have dared to brutally saw off an arm.”

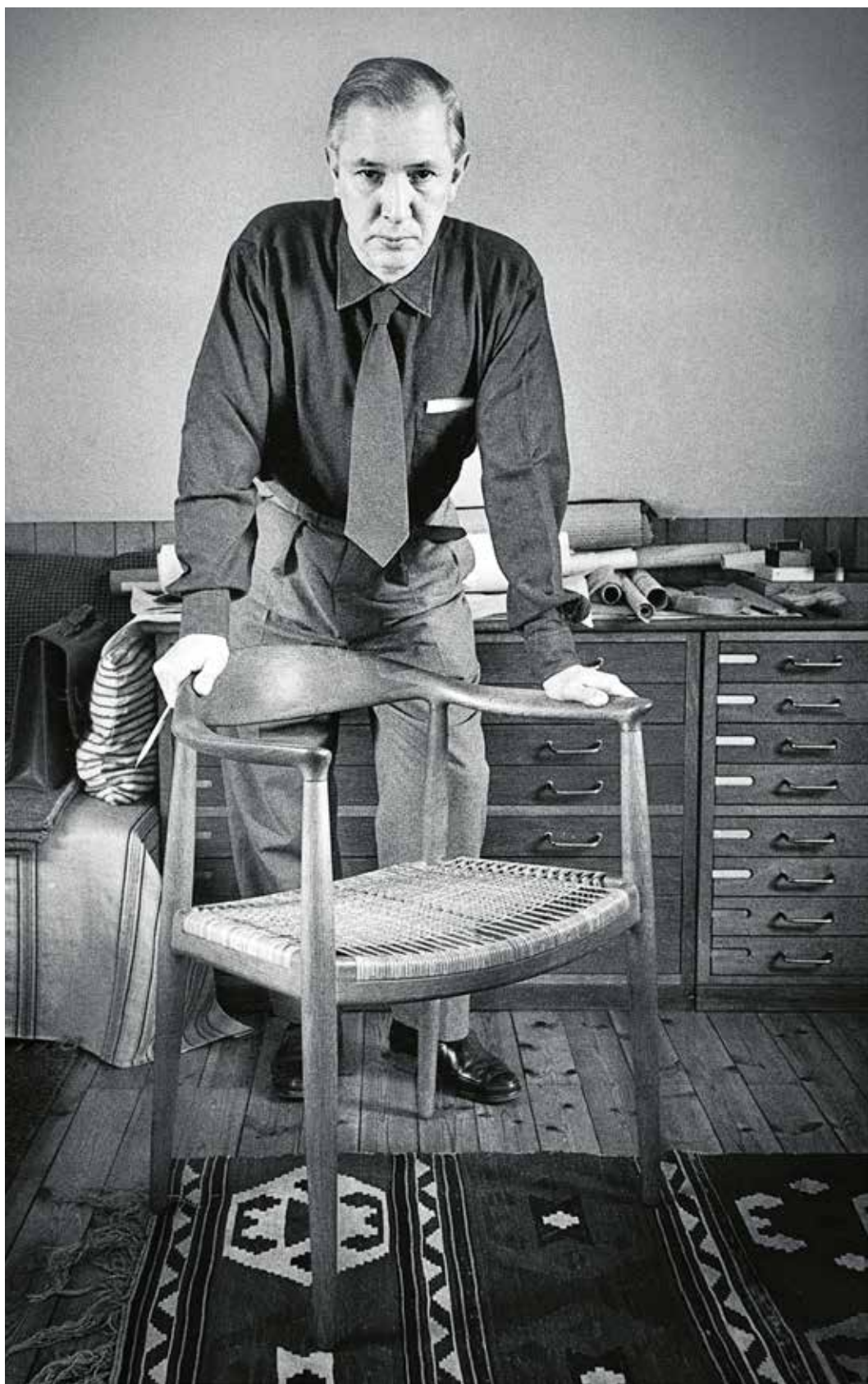
Hans J. Wegner

“Many 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,

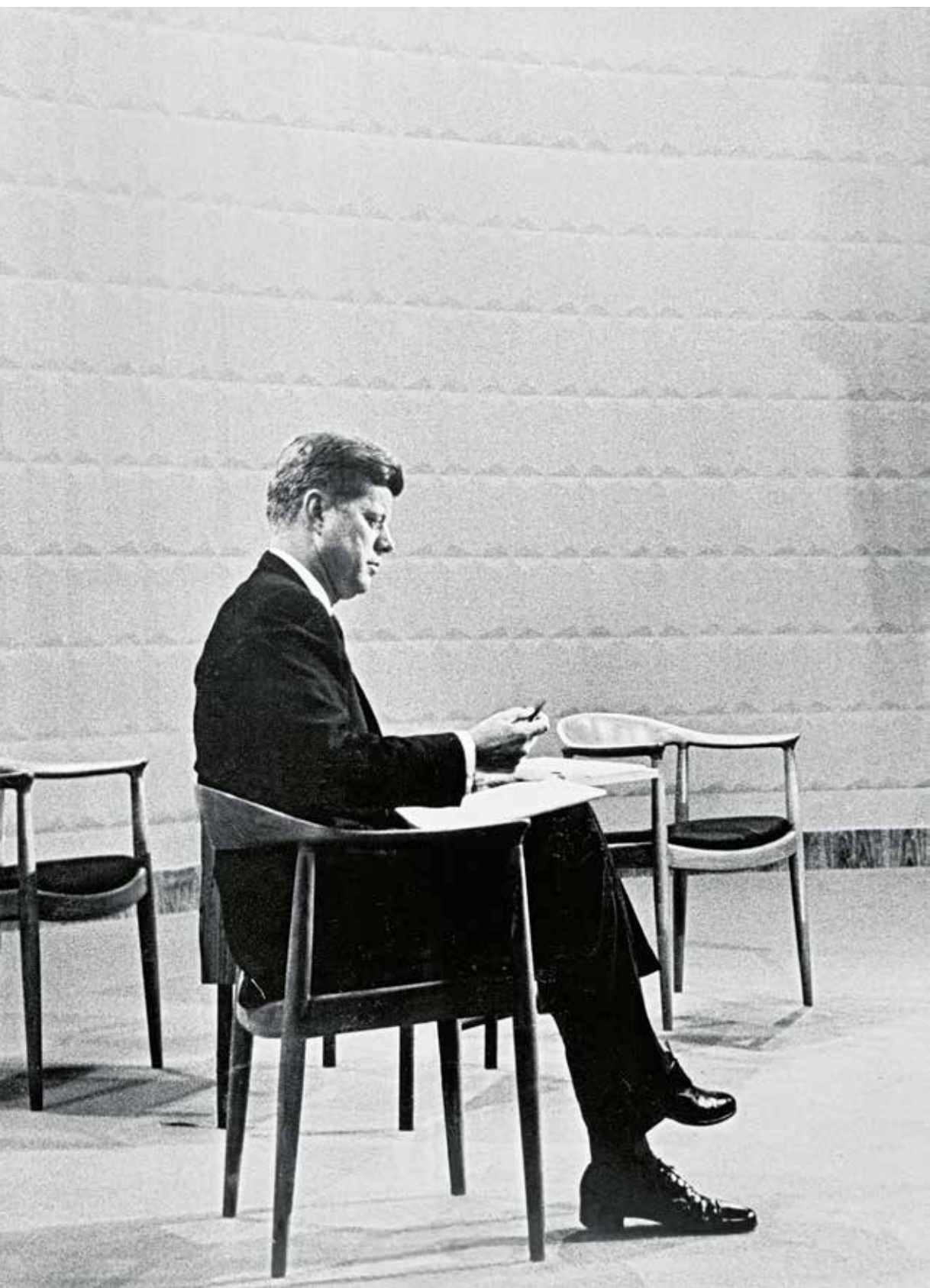
“In this oak desk chair Mr. Wegner uses a simple construction and devotes himself to perfecting the shape and scale of the parts.

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.



Ergonomics

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 1950s 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 RYGSØJ- LENS STILLING VED:

1. STÅENDE STILLING.

RYGSØJLEN ER I BALANCE.



2. FORKERT SIDDESTILLING.

RYGSØJLEN ER IKKE I BALANCE.

STOLENS RYGLÆN STØTTER FOR HØJT OPPE OG ER FOR
BREDT, DET ER IKKE MULIGT AT SKYDE SÆDET LANGT
NOG TILBAGE



3. RIGTIG SIDDESTILLING.

RYGSØJLEN ER I BALANCE.

STOLENS RYGLÆN STØTTER UD FOR DE NEDERSTE
LÆNDEVIRVLER, CA 10 CM OVER STOLESKÆDET, OG
DET ER MULIGT GRUNDET PÅ RYGLÆNET FORM
AT SKYDE SÆDET TILBAGE UNDER DETTE.



UNDERSØGELSENE ER FØRET AF DR. MED. E. SMØRRASØN.

OPTAGELSENE ER FREMSTILLET PÅ KOMMUNEHOSPITALET'S RØNTGENAFDELING MED
VENLIG HJÆLP FRA PROF. DR. MED. ET. ØBØNT, FLEMMING NØRGAARD.

10-9-1953

Hans J. 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 armchair.

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**.

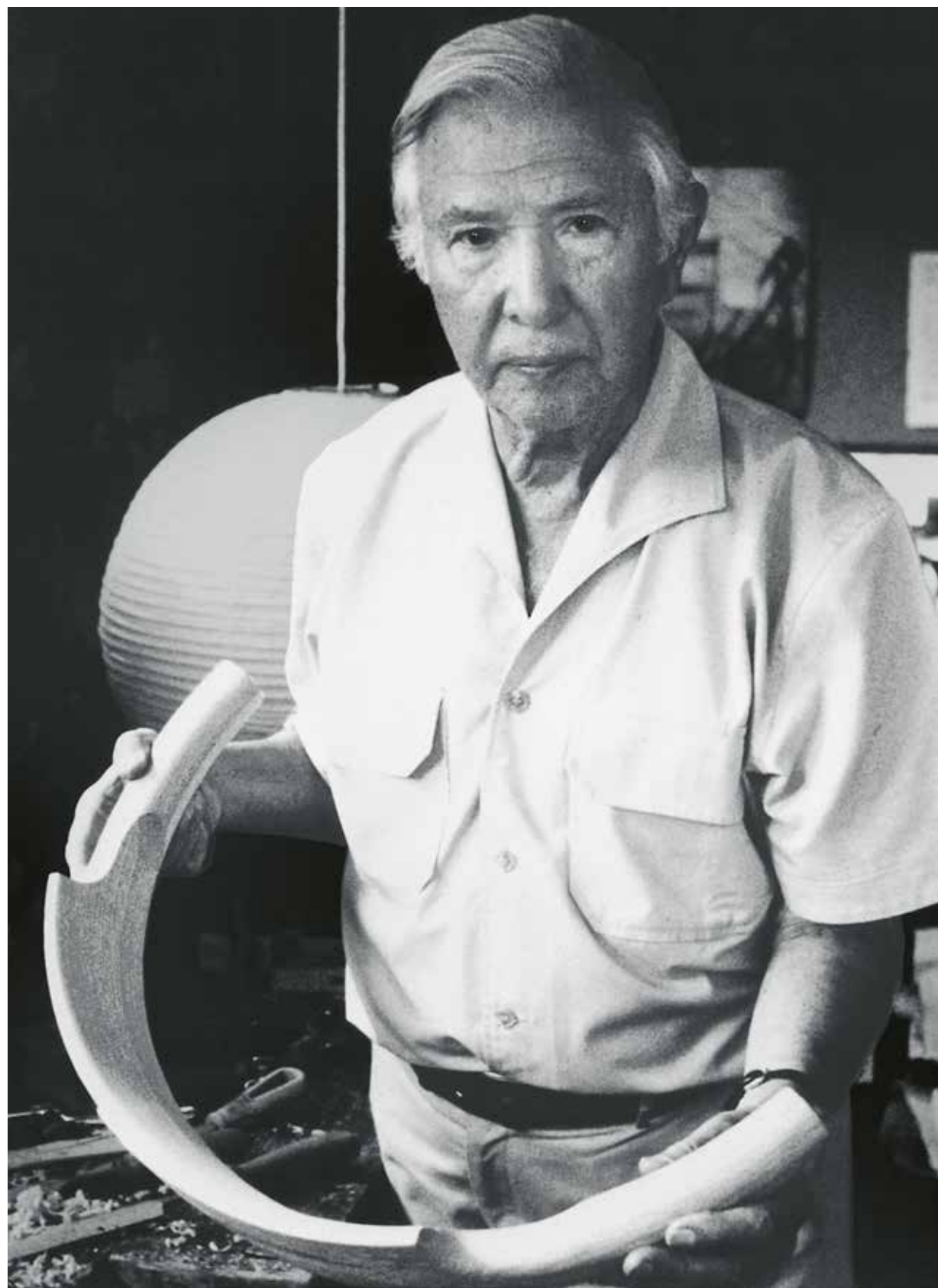
Subsequently, in creating the **pp201** | **pp203**, Wegner returned to the geometric form of the **Chinese Chair** with a frame and steam bent arms supporting the back while staying true to correct ergonomic principles.

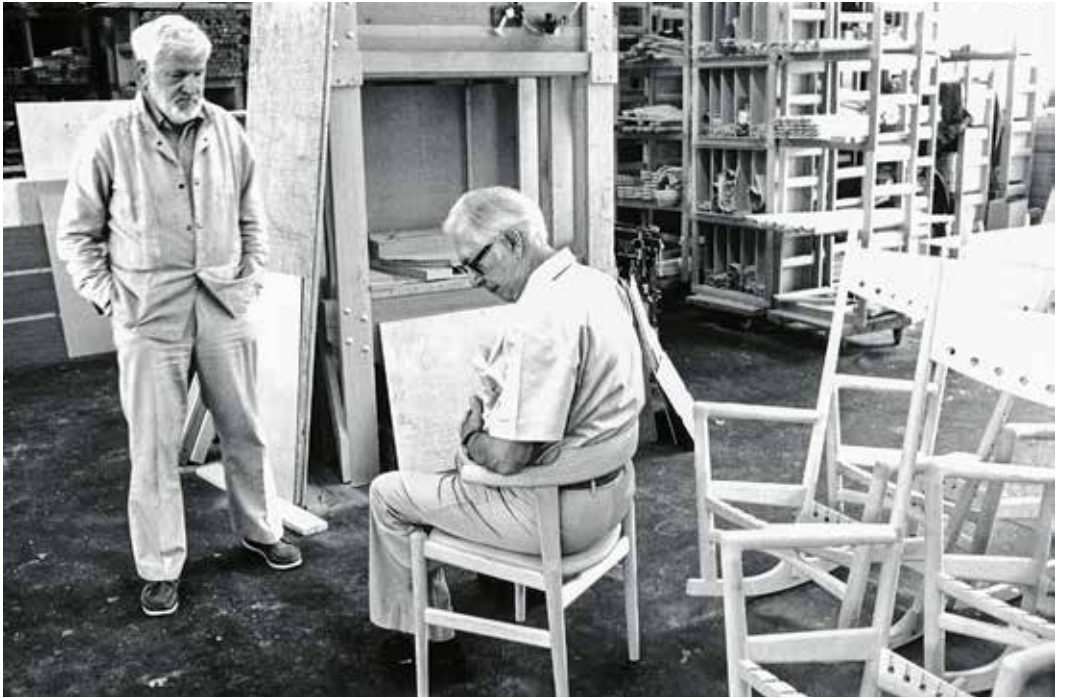
With the **Captain's Chair**, Wegner increased the comfort reminiscent of the **Round Chair**.

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







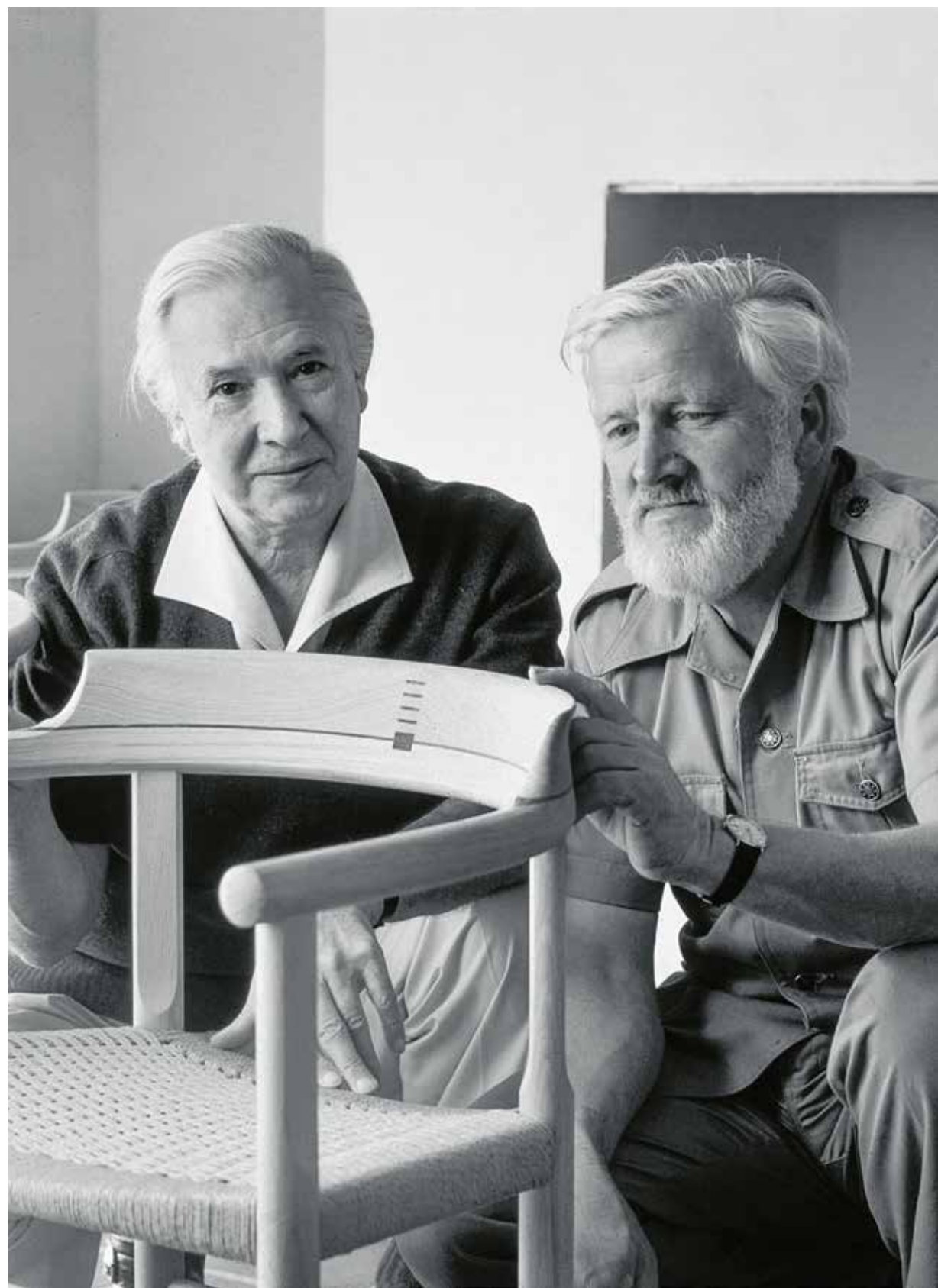


Wegner sitting in the workshop of PP explaining to Ejnar the three basic principles of ergonomics featured in the **Final Chair**, which concluded the series of round back chairs:

- The chair provides correct support for elbows and back
- Plenty of space underneath the back piece to allow space for the tailbone
- The seated is allowed to change sitting position and still be comfortable







**Wegner and
PP Møbler**

—

**Friendship and
Partnership**

The first encounter

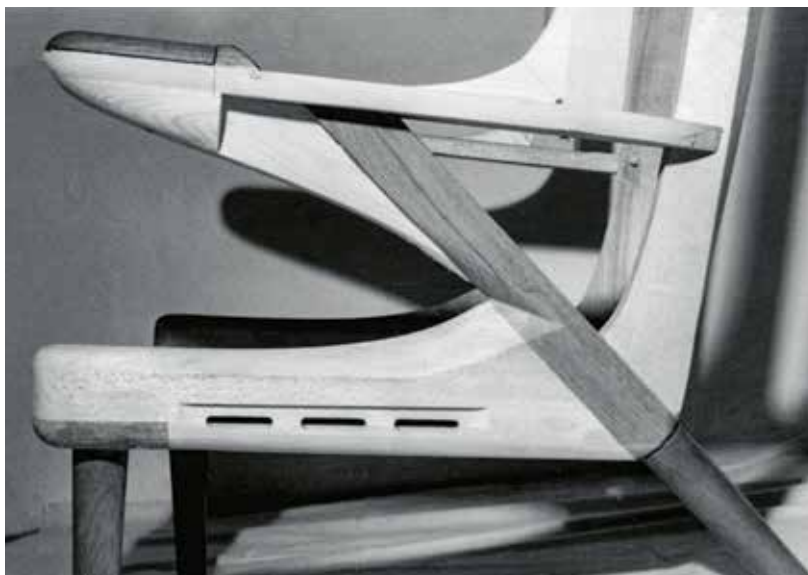
The **Papa Bear Chair** was our first introduction to Wegner. We produced the frame in the 1950s and 60s as a sub-supplier to its manufacturer AP Stolen. On his initial visit to our workshop to inspect the work in progress, Wegner questioned the need for such high quality on a part that would be hidden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





Production of frames for the **Papa Bear Chair** at the PP workshop.

Although PP made many different products and projects in the early years, the production of frames for the **Papa Bear Chair** was an essential and consistent part of the revenue, and thus it became the core foundation of the development of PP's young workshop.

While producing the frame involved enough aspects to encourage the skilled and enthusiastic craftsmen at PP, the fact that PP acted as a sub-supplier for the well established producer AP Stolen, allowed PP to focus entirely on the craftsmanship and to spare the hassle of enrolling more administration and sales staff.



Celebrating the graduation of a young apprentice in the workshop with frames for the **Papa Bear Chair** stacked in the background.

A fine collection emerging

Throughout the 1950s and 60s 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 Cabinetmakers' 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. Furthermore, through the 60s many of the companies producing Wegner's designs were facing serious problems maintaining business, and many of them would eventually cease operations. Eventually Wegner turned to PP Møbler with an offer for a closer collaboration.

In 1969, Wegner designed his first chair, **pp201** | **pp203** exclusively for PP. The design was based on the idea of utilising PP's capabilities for precise machine work and accurate joinery while minimising the hours needed to shape the wood using manual hand work, reserving it for the critical points of contact.

With this new design, Wegner urged Ejnar Pedersen to start selling under the name and brand of PP Møbler.



Wegner with a scale model of **pp112** that was designed for PP after **pp201** | **pp203**, and is based on a similar idea of using precise and meticulous machine work in order to obtain a very high quality while avoiding abundant use of manual hand work.

The **pp201**, Wegner's first design for PP. The most elaborate woodwork is saved for the most critical point of contact – the backrest.



Ejnar Pedersen liked the chair, which was based on the geometrics of Ejnar's favourite Wegner design, the **Chinese Chair**, but also incorporated the ergonomic principles founded in the **Round Chair**.

Ejnar decided to commence production, but the sales efforts were left to Johannes Hansens Møbelsnedkeri, which was managed by the son, Poul Hansen. The first year the chair was sold with Johannes Hansen's brand and got the product number **201 | 203** (**201** with woven seat and **203** with upholstered seat) with reference to **501 | 503**, the product numbers of the **Round Chair** also produced by Johannes Hansen at the time.

Ejnar was satisfied, but when Wegner saw the brand of Johannes Hansen in a design specifically made for PP, he turned to Ejnar demanding that he hire a sales person and started selling the chair in the name of PP Møbler as he had anticipated.

And so, the brand of PP Møbler was pushed to market by Wegner, who also designed the characteristic logo for PP and for the following about twenty years all of the sales and marketing material. Thereby, on Wegner's initiative, PP Møbler advanced from sub-supplier to independent manufacturer.



The PP logo and label designed by Wegner.

Countering industrialism

In the 1970s, 80s and 90s the furniture market was heavily influenced by mass production and costs minimisation. Many types of plastic and uniform wood fiber materials such as MDF and plywood advanced on the market in pursuit of cheaply manufactured furniture that didn't require craftsmanship, but could be produced purely industrial. Nevertheless it was during this period that Wegner and Ejnar established the core of PP Møbler's product line with the aim of countering the still more dominating industrialisation and proving good craftsmanship to still be relevant.

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 Stayed Table**, the **Captain's Chair**, the **Rocking Chair**, the **Circle Chair** and the **pp68 | pp58 Final Chair**.





Wegner on occasion of his 70th birthday in 1984 presenting an exhibition of PP Møbler's fine crafted solid wood furniture.



A rocking chair for PP

In the early 1980s Wegner 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.

In order to provide the desired level of comfort, Wegner designed the rocking chair with an upholstered seat and back. The construction was dimensioned for strength and durability, and the armrests were carefully shaped to allow the joy of sensing 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 'prim'.



Upon that remark Wegner left the workshop quite upset 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 said. "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 prim?", he would ask whenever they evaluated a design.



Wegner at PP's workshop with craftsmen Henrik Blumensaat and Henry Fisker working on a prototype for the **pp124 Rocking Chair**.

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.

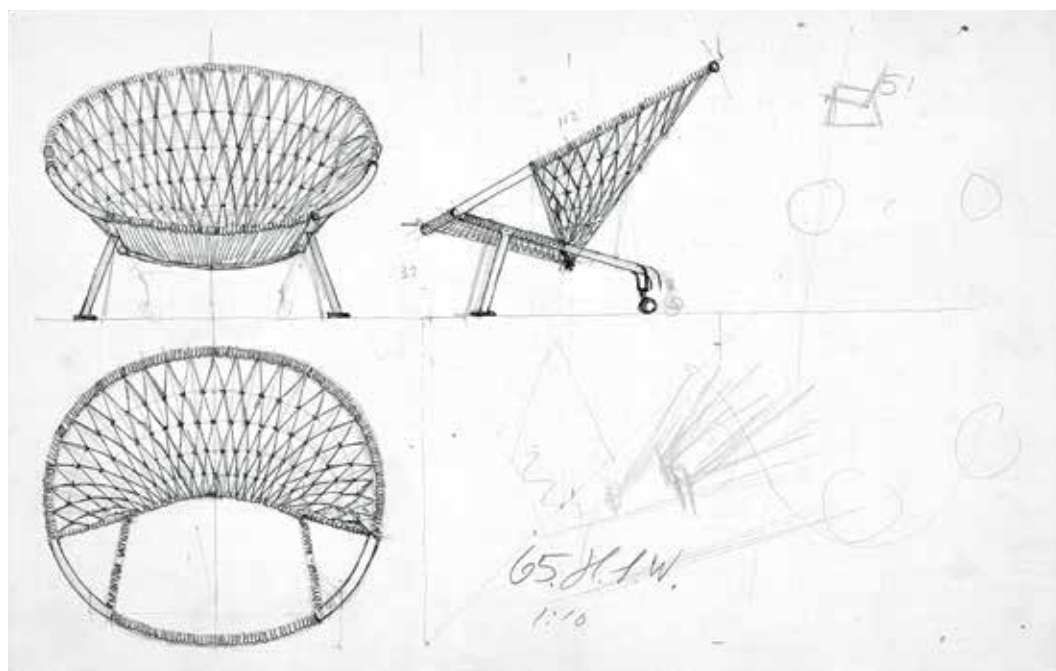
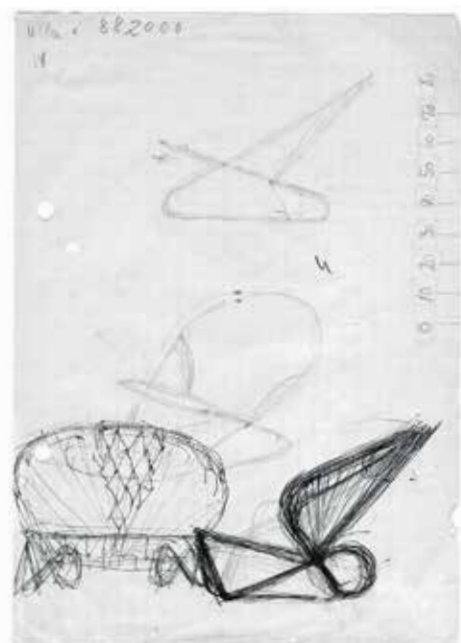
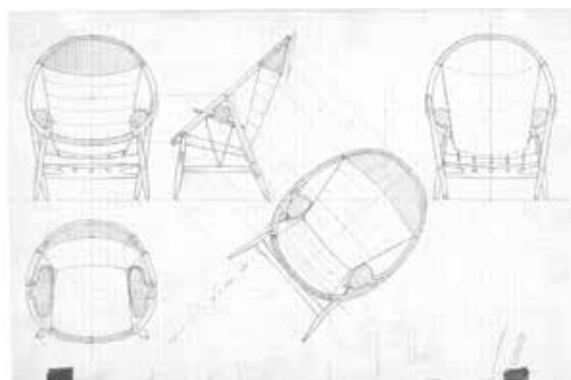




In 1950s Wegner made a scale model of an easy chair design based on an oval ring construction.

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



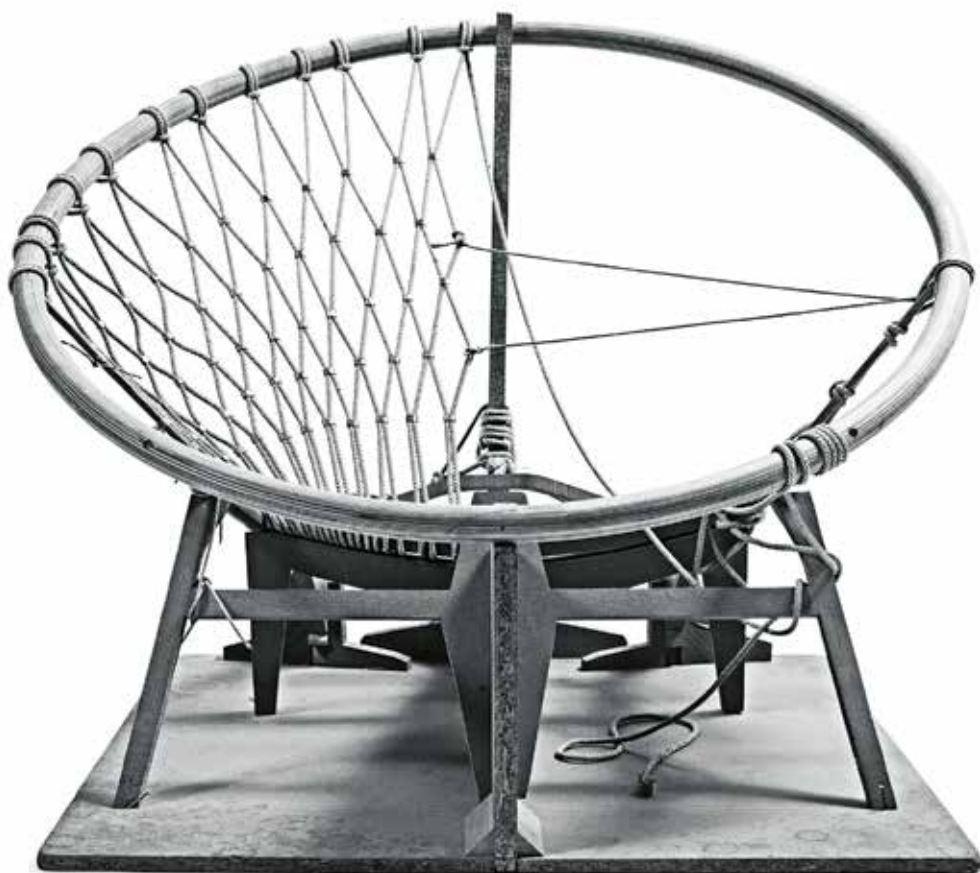


Wegner's first sketches bear a clear relationship to the **Peacock Chair** but later variations became more geometrical and made use of steel and flag line. The distinctive pattern created by clamping the flag line with metal clips appears on sketches drawn in early 1960s and the first drawings of the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



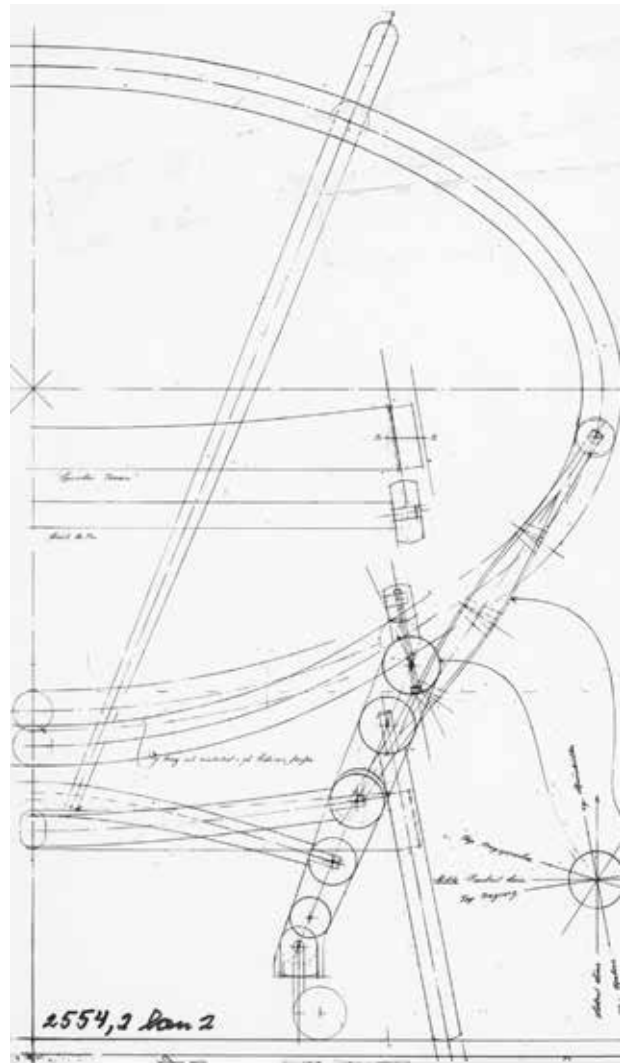
The production setup for the **Circle Chair** required the creation of a custom built moulding machine. Constructing a ring with the strength required to withstand the tension from the suspended flag line and the forced applied, when the chair is used, is not as simple as it may seem. One may think that simply putting together small sections of solid wood would do the job, but this would result in numerous end-grain to end-grain joints that would become weak points in the ring.

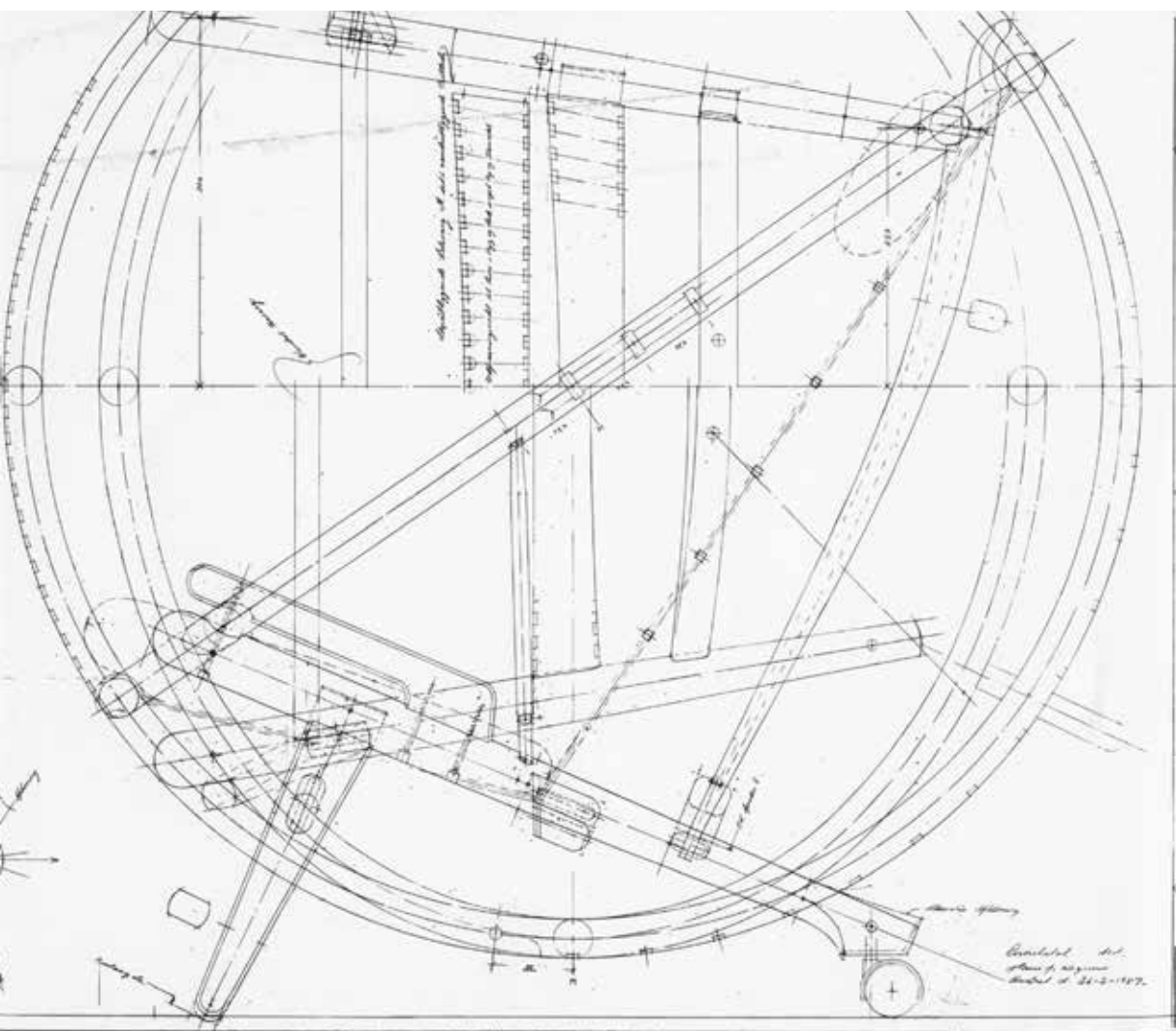
The strong solution in this case is to glue together pieces of solid wood sliced thin enough each to bend in the full circular shape meeting themselves end to end. Furthermore, the points where each piece of sliced wood meets themselves, should be staggered to ensure maximum strength, but still within the same area that would then be hidden below the seat cushion.

The process requires critical accuracy and immense concentration, as all eleven slices of wood each cut in individual length should be glued in one operation.

In finding a solution for how to make such a large strong ring out of wood, PP proved to Wegner that we could do more with wood than even he had thought possible.

The complete drawing of the wooden version of the **Circle Chair** was finished by Wegner in february 1987, after the initial prototype was made, and the different aspects of the construction was tested.





Entrusted with the most cherished works

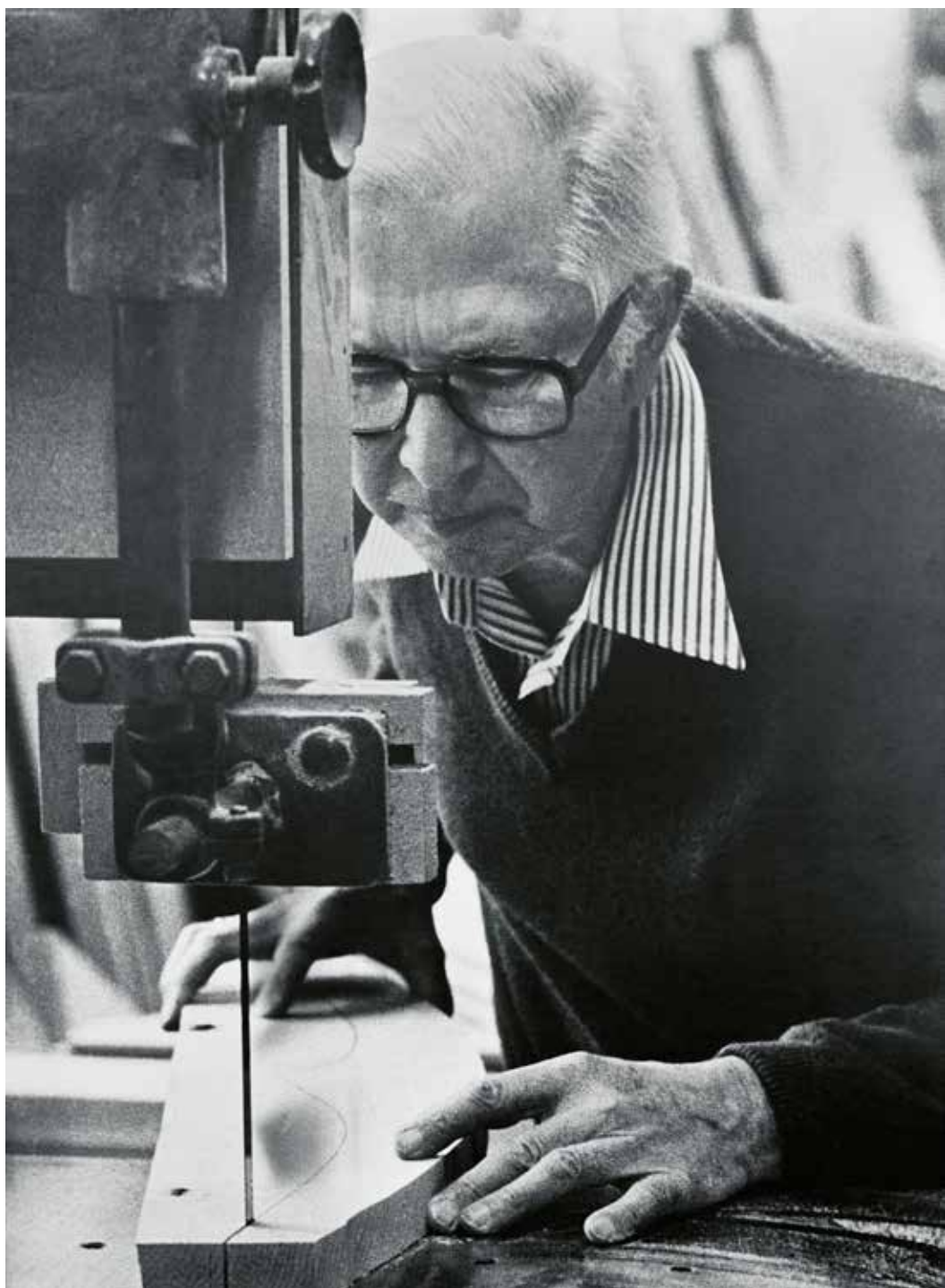
An important part of building up the product line was to take over the licenses for discontinued Wegner models. In the mid 1970s, **Chinese Chair pp66**, originally designed in 1945 for Fritz Hansen was initiated. Soon after the key designs produced by Andreas Tuck were added to the collection when that 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 1950s and 60s 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.





A part of the team

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 cabinet-maker skills. Ejnar Pedersen has said many times, "I know of no craftsman, who can match the skill of Wegner. I have never met anyone with a similar sense of the crafts!"

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.





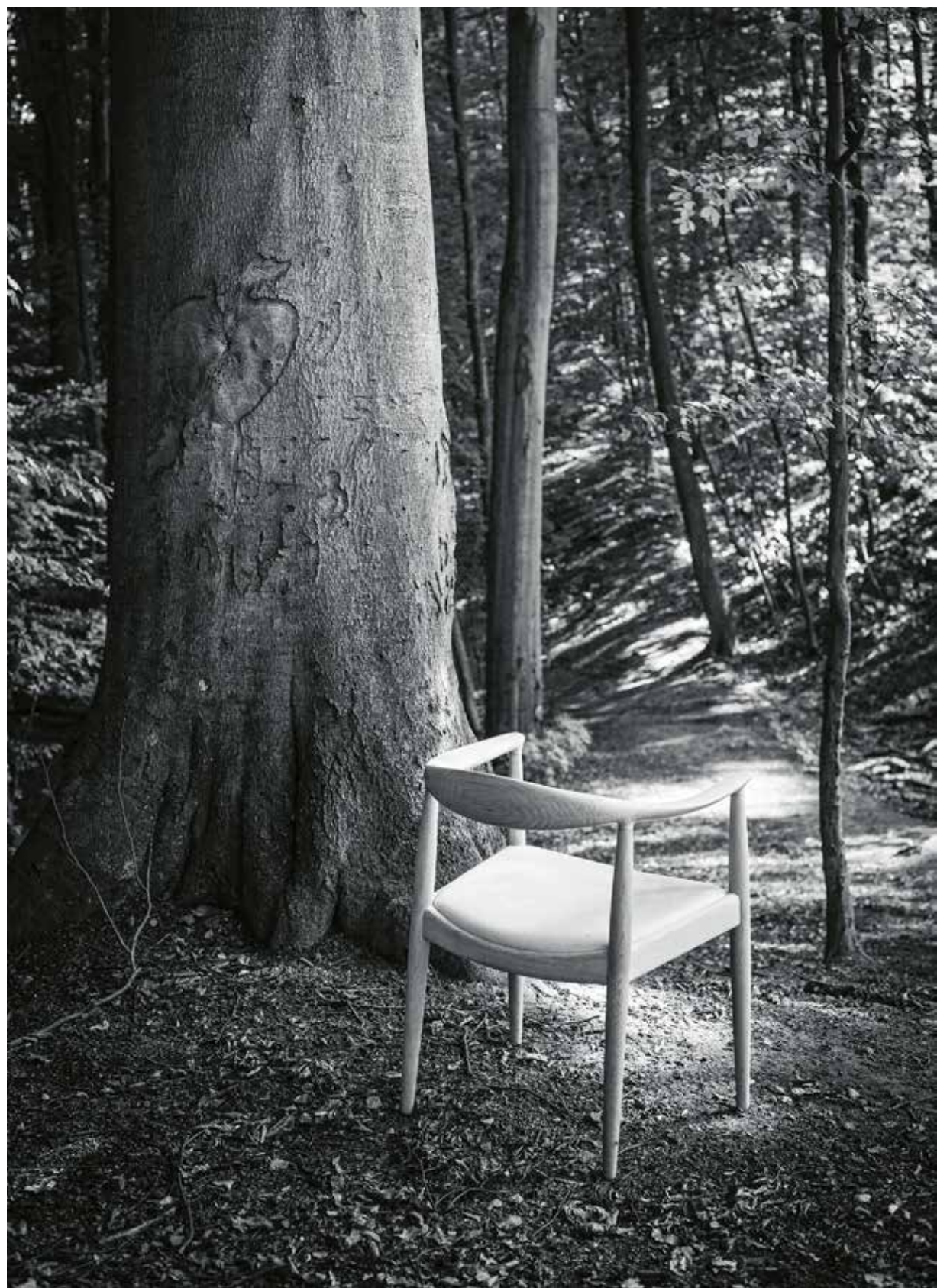
“The staff at PP Møbler consists of highly skilled artisans who work seriously with even the smallest details. Nothing is left to chance.

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







**In Alliance
With Nature**

**Care and
Respect for
the Forests**

Our vital forests

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 ongoing 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 CO₂ 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 properties are equally important.





The PP Forest

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 have planted a forest of the same types of wood that we have used for furniture production for decades is, to us, completing a natural circle.



Three generations of Pedersen, Ejnar, Søren and Kasper planting a fairly big tree in the PP Forest.



The PP Forest when it was newly planted in 2012, most trees were just small plants less than one meter tall. At the center of the forest there are two small connected lakes, in which the water level rises significantly during times of heavy rain as the area collects excess rain water from large adjacent and more elevated residential areas.



By 2025 the cherry trees in the PP forest have grown to several meters in height, and because they are planted quite close to each other, they compete in getting the most sunlight. Soon the first thinning will take place, where the weakest and most vulnerable trees will be removed leaving more space for the other trees to grow even bigger.

The areas around the lakes have grown dense with a variety of plant species that have created a flourishing ecosystem with many different animals and insects thriving.



Species of wood in the PP Forest

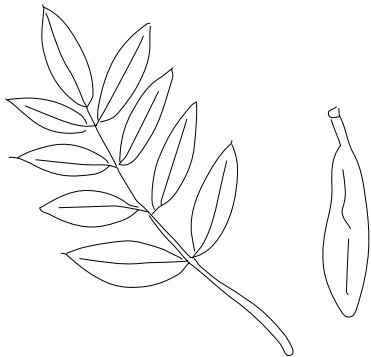
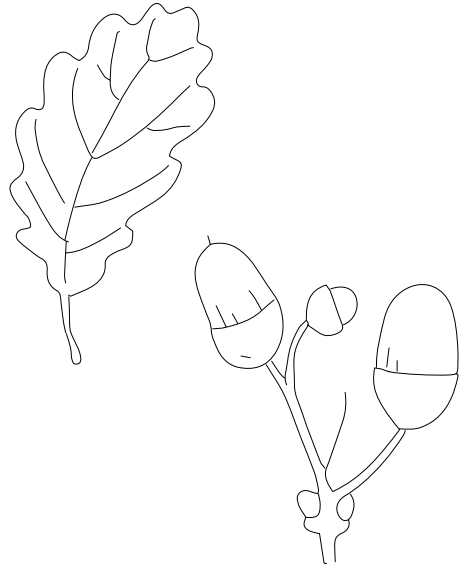
Oak – *Quercus Robur*

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. Oak trees have a normal lifespan of about 4-500 years, but can grow much older.

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 whiskies are matured in oak caskets, and many great oak ships has crossed the oceans. It is by far the most common wood in PP's current production.

Oak has a characteristic grain pattern with clearly visible medullary rays and patinates beautifully.

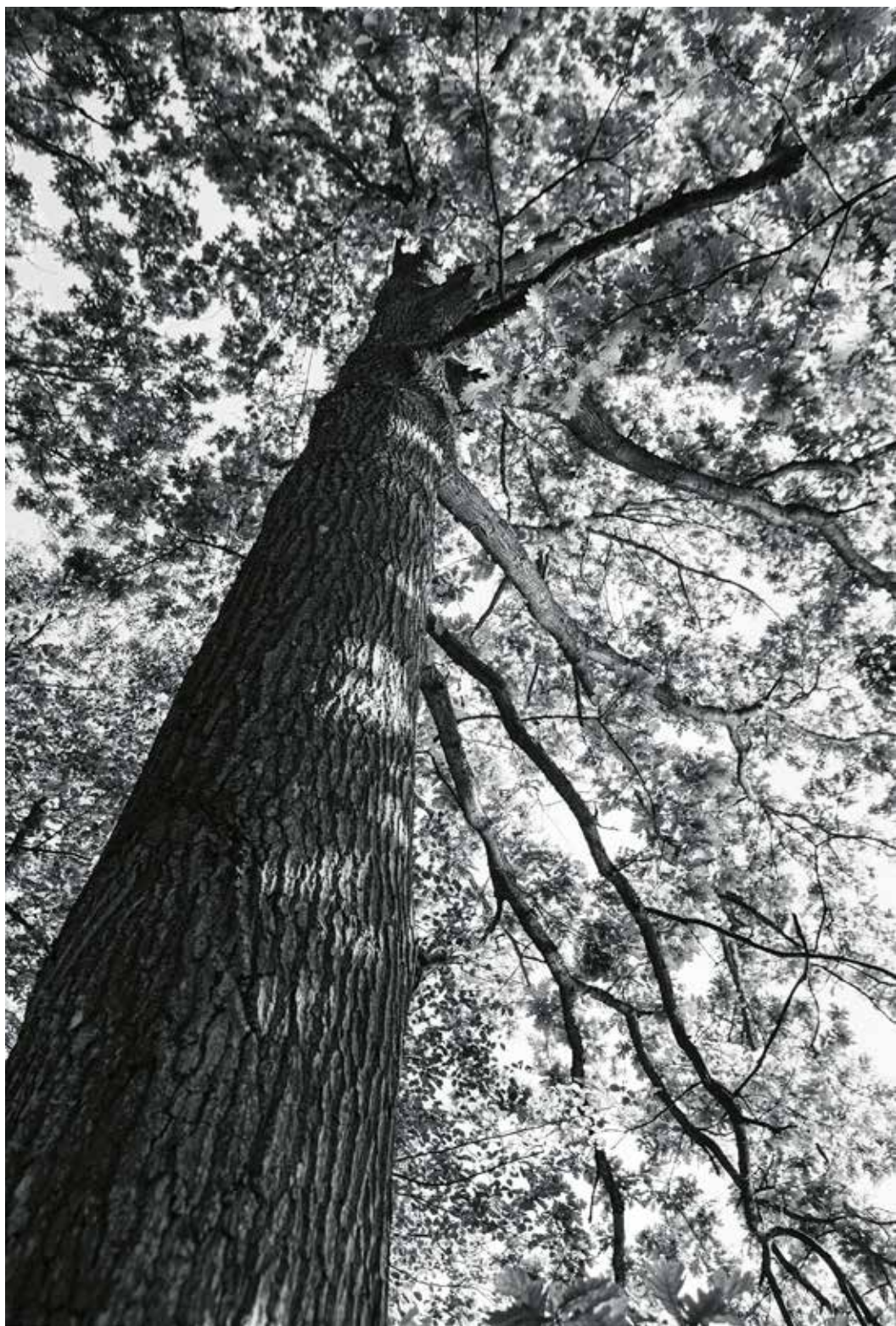


Ash – *Fraxinus Excelsior*

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 grow up to 35 meters tall and can reach up to 300 years of age.

Ash is a bright wood with clearly pronounced grain patterns. Ash wood is very strong and rigid, and it is commonly used for making tools such as hammers, axes or shovels. It is highly 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.



A local oak tree

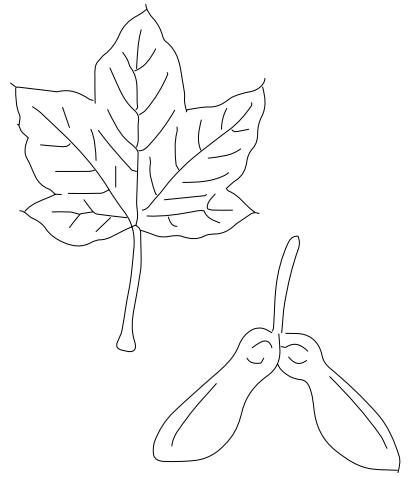


Beech trees

Maple – *Acer Pseudoplatanus*

Maples are a diverse and versatile group of trees particularly beloved for the colours of their autumn leaves. They are commonly recognisable by the whirlybird fruits. There are nearly 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 Southeast Asia, to rocky cliffs in the Mediterranean and the edge of swamps in North America. In Danish forests maples grow to about 150 years of age.

Maple wood is delicate and bright with subtle grain patterns. It is a tonewood widely used in the making of string instruments and drums. Maple is hard and dense and is excellent for furniture making.



Beech – *Fagus Sylvatica*

Beech trees are native to the temperate parts of the Northern Hemisphere. It is the most common hardwood trees in the Danish forests and is a very strong and resilient tree that grows to about 40 meters tall and 3-400 years of age.

Beech is a very dense wood when conditioned and has a very homogeneous grain structure with very little variation in colour nuances. It is very hygienic with no particular inherent scent or flavour and is commonly used for making cooking utensils and caskets for maturing beer.

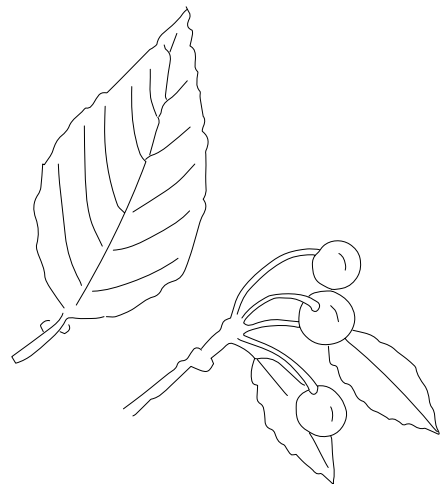
Beech wood is light in colour and excellent for furniture making.

Cherry – *Prunus Avium*

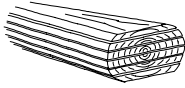
Cherry is a member of the Prunus family and is related to plums, peaches, nectarines, apricots and almonds. Cherry is a fast growing tree. Each branch can grow more than one meter every year. However, cherries seldom get taller than 25 meters and older than 100 years.

Cherry is a tonewood and is used for making instruments. It also has a sweet flavour that is utilised in wine and licqeur making.

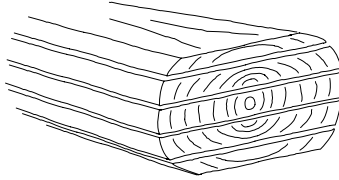
Cherry wood is deep redish brown with distinguished grains and colour nuances that vary significantly from tree to tree.



Productive forests



Normal size
production wood



Shelter trees

Each tree is carefully selected with only the highest quality from sustainable forests 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 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% 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 larger than normal timber. Fortunately, whenever an area of trees is felled in the regular forestry process some 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 regeneration of the forest. Shelter trees are usually felled individually and only when they show signs of fatigue and begin to die. For the Nordic hardwoods this usually occurs when they are around 100-200 years old, depending on the species.

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.



Whenever shelter trees are felled we take them immediately to the sawmill 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 a very long time to dry and the risk of cracking 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 of 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 hardwoods 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 counter-productive in the long run.



No two trees are alike

With great respect and admiration for wood, we seek to allow the material to reveal its full potential and natural beauty. We prefer to use solid pieces of wood and many of our products use large cuts, which apart from giving strength to the construction also present the individual character of each piece.

The larger the cut of wood the more each piece stands out. No two trees are ever the same, and even within a single tree, the appearance of each cut will vary. Furthermore, when making large cuts of wood, the grain pattern will show significant irregularities.

Therefore, every product made with prominent large cuts of wood will inevitably have an obviously unique character, and each product can never be replicated with the exact same appearance.

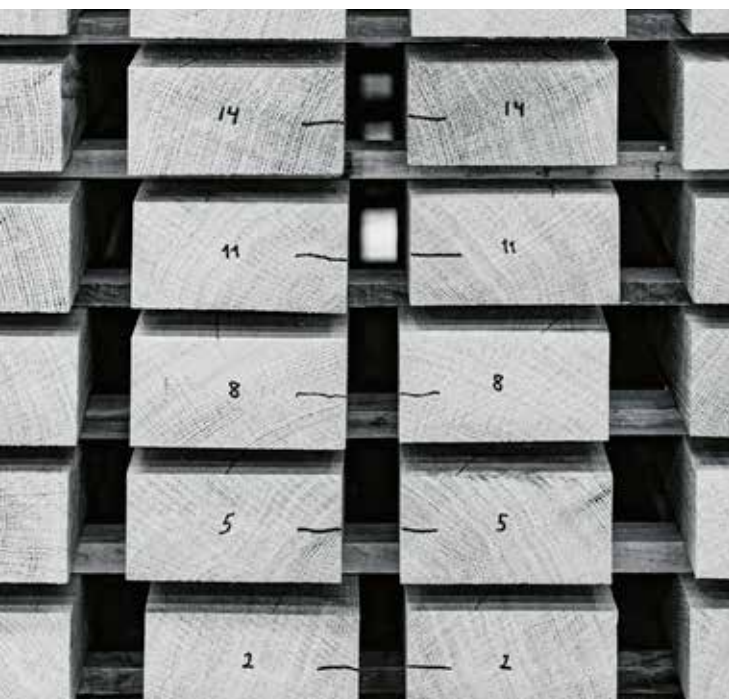
The most prominent pieces of solid wood in our products such as armrests are cut from a single piece and paired. Each tabletop is composed using pieces from the same tree. We spend time to match any side rail to a leg, and when making an order for a set of chairs, we match the parts as far as at all possible in order to get a set of chairs that will look nice together.

Each chair and each table is made to order and will be made from the materials available.

With all this in mind, please consider to order chairs in complete sets and a table with all extra leaves that will be needed. It is much easier to match a set of chairs, when they are made all at once than to have a chair made to match another existing one.

And in any case, we truly hope that no matter the specific appearance of your PP product, you will appreciate our thorough efforts and the unique nature of the wood.











**The Work of
Our Hands**

**Nurturing Good
Craftsmanship**

Technology in 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 clear. We will only adopt it if it improves the quality of our product.

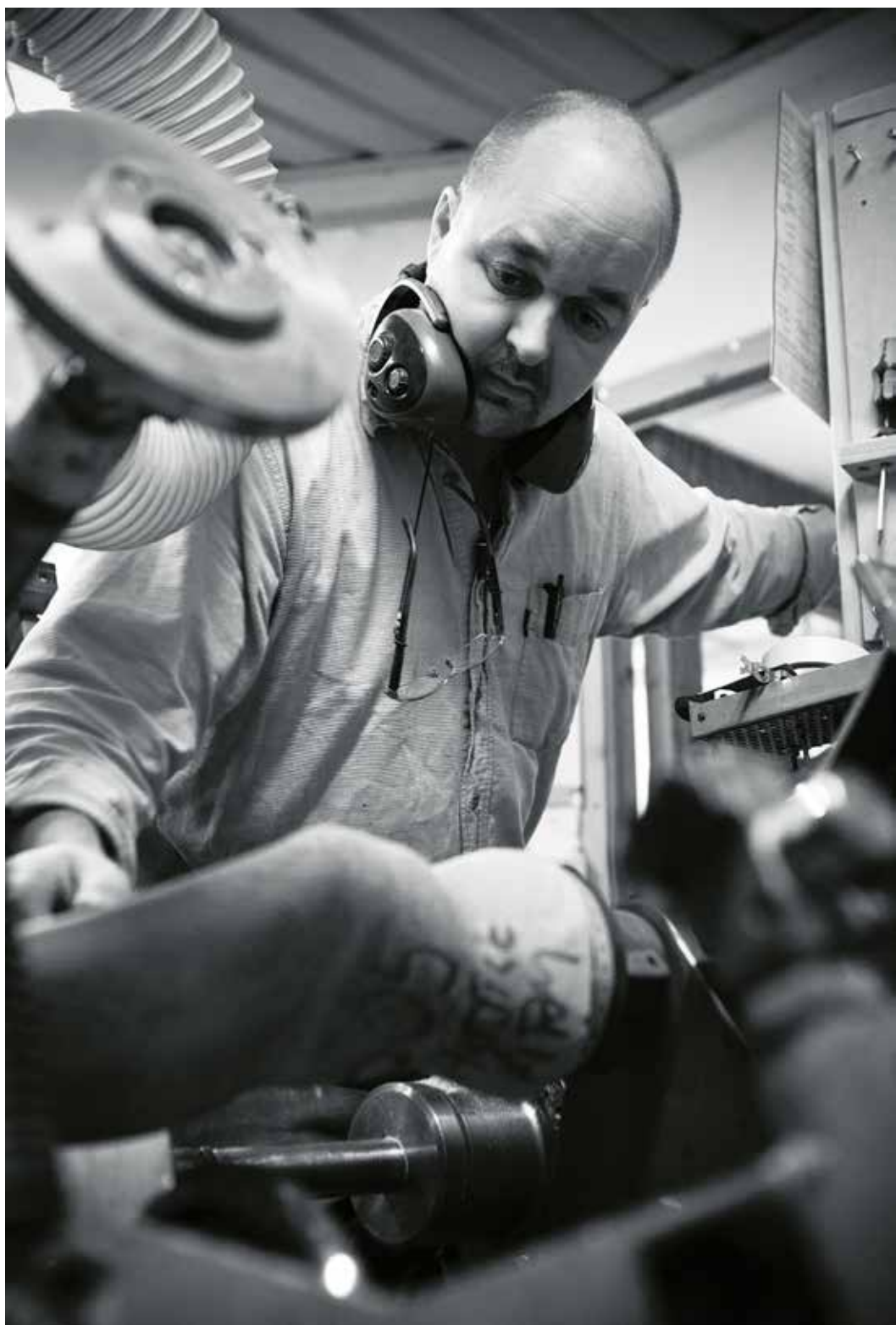
We always approach any constructional challenge from the perspective of a craftsman's point of view and welcome every tool, technique, technology or field of expertise that can aid us in our search for artistic freedom and improve the longevity of our products.

At PP Møbler we see technology as enhancing the craftsman's field of skill. It is critical for us to place 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 take precedence 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.





Bending wood

When making chairs it is often preferable to make curved shapes in order to enclose the human body in a comfortable and elegant way. To achieve this it is possible to bend wood, which has the great benefit of aligning the grain direction with the curved shape giving optimal strengt and minimising potential weak points while also having very little waste in the the process.

One way of bending wood is to cut the wood into thin pieces of 1-4 mm thickness, whereby the wood becomes somewhat bendable. By gluing several such thin pieces together, it is possible to achieve the required thickness, while the glue will lock the wood in shape. This method is used when making the ring for the **Circle Chair** and the back and seat of the **Tub Chair**.

Another way of bending wood is by steaming it, whereby the wood can be softened making it possible to compress the wood fibres on the inside of the curve while bending it. It takes quite a lot of force to compress the wood fibres, so bending a piece of steamed solid wood of some thickness will often require machinery or mechanised moulds, and only simple shapes are reasonable to make.

However, it is possible using a special machine to compress all the fibres in a piece of wood before bending it. This is called pre-compression and makes the wood so flexible that it is easily bent by hand and can be bent into quite complex shapes.





The initial shape



In the 1950s and 60s when the **Round Chair** was 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 Numerical 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 Final Chair**.

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 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 must be cut with absolute accuracy. Some joints cannot be 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.



Constantly refining details

We take great pride in making our products as good as at all possible. Therefore, it is natural to constantly look for ways to improve the quality of each detail in our work.

Obviously the design is given in the technical drawings supplied by the designer, but in many cases there can be some undetermined aspects or solutions that might have been perceived adequate at the time of design but proven insufficient or inferior to other solutions over time.

And further to this is of course the ongoing pursuit of accuracy and excellence that any proud and curious craftsman will always undertake.

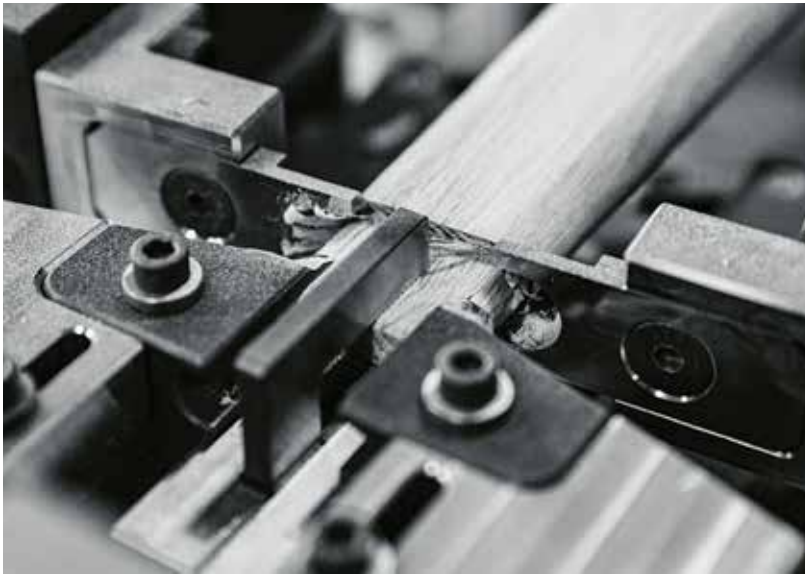
So, as our experience grows and our abilities evolve, we will improve whatever detail or production technique we find reason to grant our attention.

Not all aspects of the quality of our products are determined by our resolve and commitment to thorough craftsmanship. We also rely on the quality of the raw materials available.

Nonetheless, we feel confident that overall our continuous technical improvements and relentless attention to innovate our work ensures that the products that we make today are even better than those we made in the past.



Metal parts for our furniture are often custom made. The **Circle Chair** was initially equipped with standard industrially manufactured casters, but in 2017, new wheels were introduced, which were better and more reliable.



A tenon and mortise joint is by far the strongest way to join a stretcher with a leg, but a tenon that goes into a round leg can by definition not be cut to fit perfectly by traditional rotating machine tools. Rather than allowing for the tenon not to fit accurately in the mortise and thereby weakening the joint, we have developed a custom built machine that cuts the tenon to fit with the highest possible accuracy using custom shaped chisels.

Finishing the shape

The complicated organic shapes of our products are impossible, or certainly impractical, 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.





Weaving

In order to make a seat that provides a good firm support while it still gives a bit to not feel hard and stiff, it is a very good option to apply a woven pattern of cord or lines. If made right, this has the benefit of being very durable and well ventilated, so heat and moist does not build up in the seat when in use even for a long time.

Making such a seat requires thorough manual work and can only be made by hand. One aspect that makes it difficult if not impossible to have a machine to make the work, is that the materials used are natural and therefore not uniform.

A widely used material for seating is papercord, which is basically just thin paper tightly twisted into a strong cord. The paper is waxed to gain some resistance to dirt.

Another material that is often used in our products is cane, which is the outermost layer of the rattan plant. The plant has growth marks similar to those of bamboo, so the cane will always have some growth marks and will be somewhat irregular and also stiff, which makes it a very demanding material that requires the most meticulous work.

For easy chairs we often use flag halyard, which is custom developed to meet certain stiffness and strength requirements with a nylon core and a woven linen cover.

The most recent addition to our weaving workshop is jute straps, which has been developed for the **pp101** chair introduced in 2025.





Upholstery

When a soft seating experience is required, it is necessary to build up a structure of soft materials and cover it with either fabric or leather. This is the field of upholstery, which is related somewhat to clothing and opens up a wide range of possibilities in terms of customising and styling the furniture.

In some cases we use foam, which is a commonly used material suitable to create relatively thin and well defined shapes. In most cases though, we use natural materials to build up the soft structure underneath the surface. We use materials such as linen, hemp and coconut fibre, horsehair, raw cotton, palm leaves and latex.

The natural materials have some great advantages over synthetic materials in terms of durability, breathability and sustainability. However, they are time consuming to work with and require highly skilled craftsmanship to achieve a refined result.

Further to building up a soft structure, a lot of efforts goes into cutting, stitching, stretching and applying the covering layer of fabric or leather. Fabric is often the more homogeneous material, but can be challenging depending on the weaving pattern.

Leather poses it's own challenges, as the best quality of leather is always the ones with the most natural variations such as scars, wrinkles etc. However, using natural leather will often be the most durable option for upholstery.





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 in someone's life. Like a tree ages in the forest, the wood will mature over the years and reflect the environment and use 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 affect 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.







A modern Chinese chair

Wegner presented his first version of the **Chinese Chair** at the Cabinetmakers' Guild's Autumn Exhibition in 1943. He had been inspired by an old Chinese chair that he had carefully studied in a book.

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 Ejnar 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 seating experience was added in 1989.



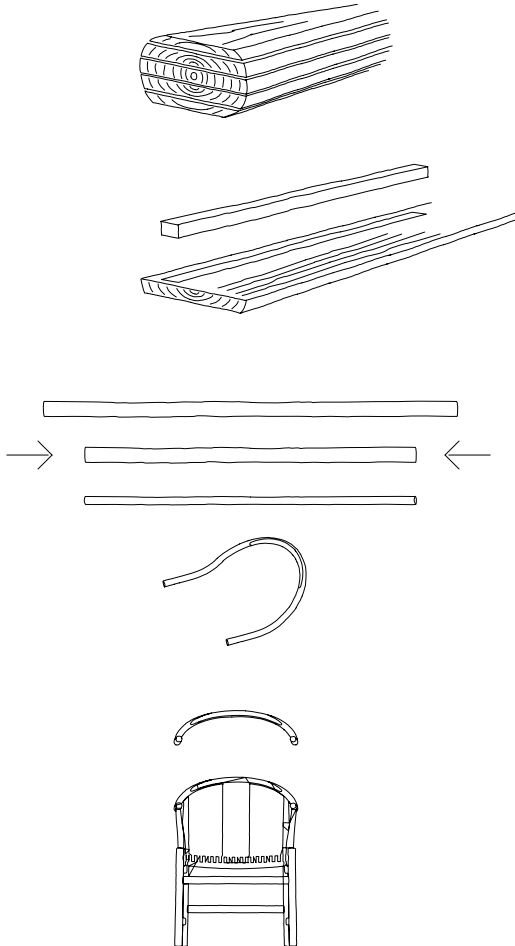
Chinese Chair

Design: Hans J. Wegner, 1945/1989

pp66 | pp56



Pre-compressed wood



The **Chinese Chair** is one of Wegner's earliest designs in production and yet, it is produced using the most modern bending technique.

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.

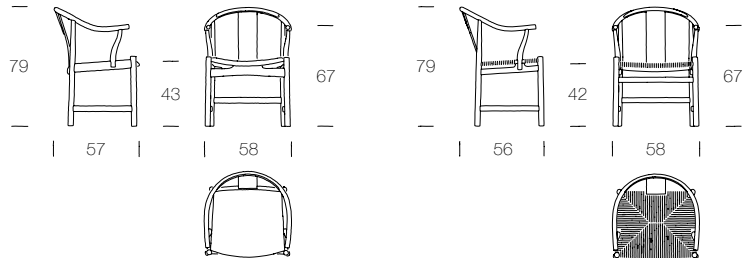
A single piece of steamed solid wood is compressed along its length using an advanced technical process and is immediately rounded before it is bent in three dimensions.

The pre-compressed wood needs to be properly fixed in the construction and the accuracy of the subtle tenon joints where the armrests 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 v. 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 upholstered seat for a softer seating experience which makes it very suitable for meeting rooms.



Essential Danish modernism

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**.



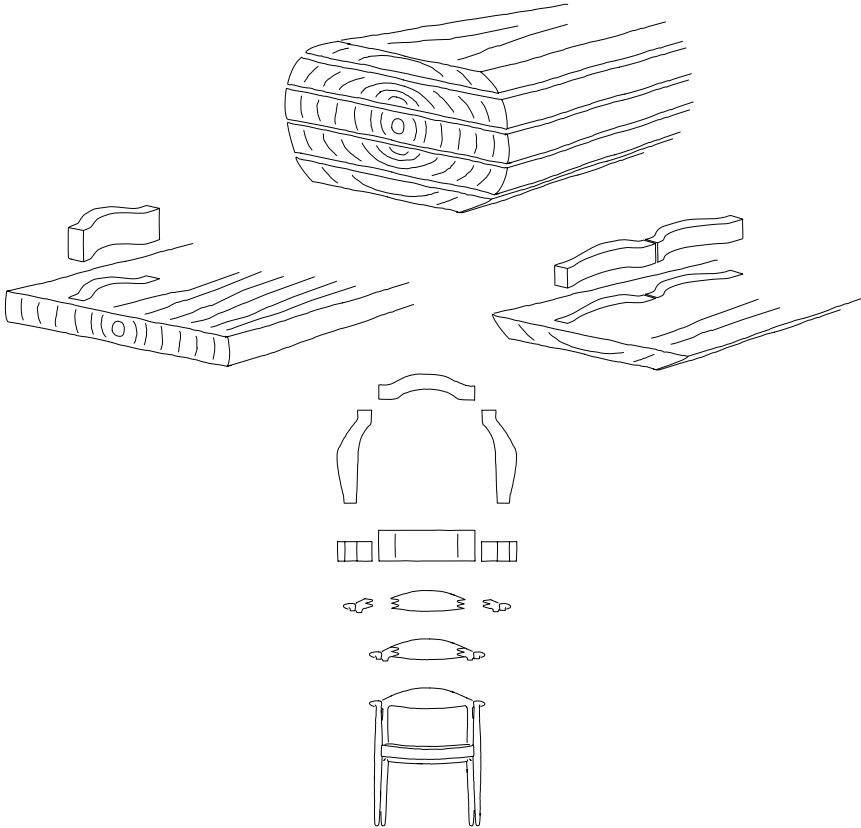
Round Chair / The Chair

pp501 | pp503

Design: Hans J. Wegner, 1949/1950



Carved from very large trees

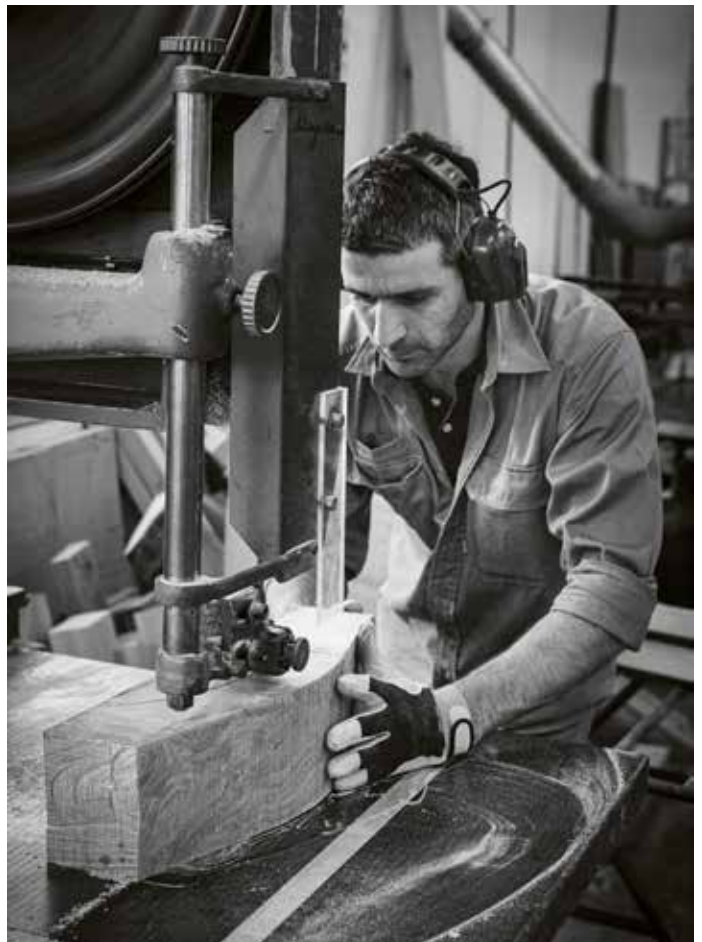


The armrest for the **pp501 | pp503 Round Chair** consists of three pieces each carved out of solid wood from a large tree. Each piece is cut into rough dimensions from a fresh felled tree. The right and left armrests are cut in line with one another and paired to match.

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. 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 large trees.

Design: Hans J. Wegner, 1949/1950

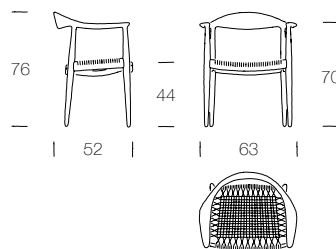
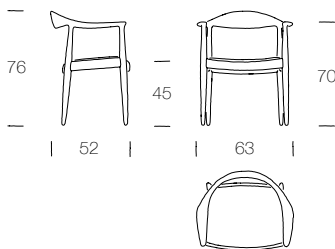




Round Chair / The Chair

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 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.

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.

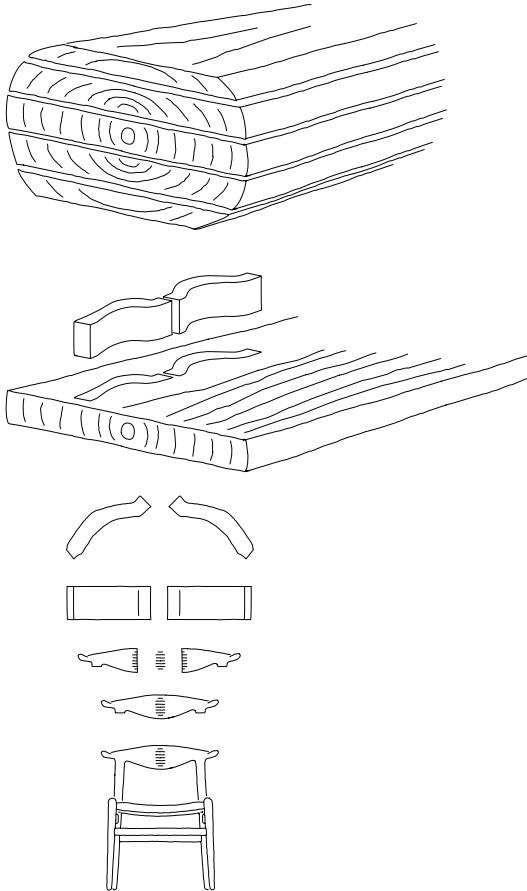
Cow Horn Chair

pp505

Design: Hans J. Wegner, 1952



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 large trees. The right and left armrests are always cut in line of one another and paired to match.

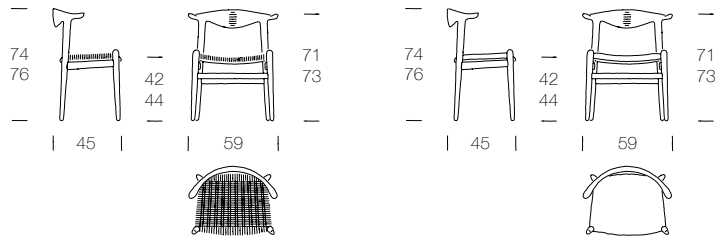
The right and left armrests are joined in the centre of the back where the wood is thickest, facing end-grain to end-grain. Gluing surfaces together along the end-grain of wood is technically very difficult making for a weak joint that moves over time.

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 Horn Chairs** 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 contrast wood.



Simple function with smooth shapes



In gracefully refined organic shapes this chair provides a comfortable back rest and seat adequate for most daily seating occasions. The soft and spacious seat dips slightly and the back is well shaped in order to gently support your body.

With obvious references to the style and details of Wegner's iconic breakthrough piece the **Round Chair**, the **pp101** is designed for a less complicated production and a somewhat more humble purpose. Despite its reduced complexity, the chair preserves Wegner's signature attention to proportion, balance, and craftsmanship while presenting its own unique character.

A defining element is the gently curved, horizontal backrest – a construction that reflects Wegner's sculptural understanding of both form and function. The frame is complemented by custom developed linen webbing, created specifically for this chair, adding a light and understated expression.

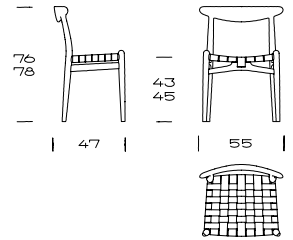
Chair

pp101

Design: Hans J. Wegner, 1953

The back is made of a slightly steam bent piece of solid wood.

pp101 is available with a jute strap seat in either natural colour or black.



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 until 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 extraordinarily 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

pp250

Design: Hans J. Wegner, 1953





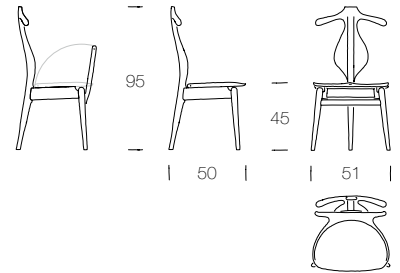
Valet Chair

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, wallet etc.

The seat can be specified in a different wood type than the frame.



A chair for the boss

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'.



Swivel Chair

Design: Hans J. Wegner, 1955

pp502



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 flaws. It is a manual process where every movement influence the quality of the final result.



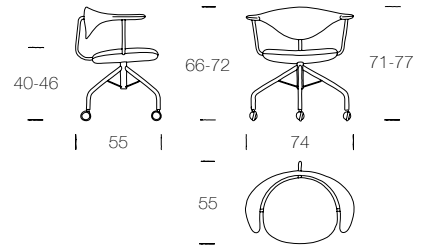
Swivel Chair

pp502

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 fresh felled large trees. 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 allowing the user to adjust the height of the chair. Only the finest leather is used for upholstering the seat.



For exceptional seating

With its stout bull horns, 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.

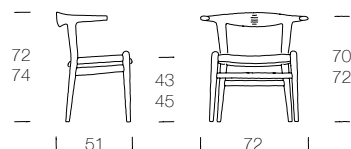
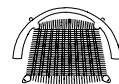
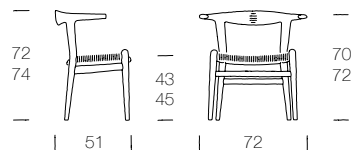
The purpose of this chair is to provide an exceptional sense of wellbeing. Your arms and back are supported by two huge pieces of solid wood joined in the middle by six rosewood tenons. A work of art that will challenge any craftsman, apparently with the sole purpose of providing a sublime sitting experience. 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.

For my own house



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 minimalist 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.

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.

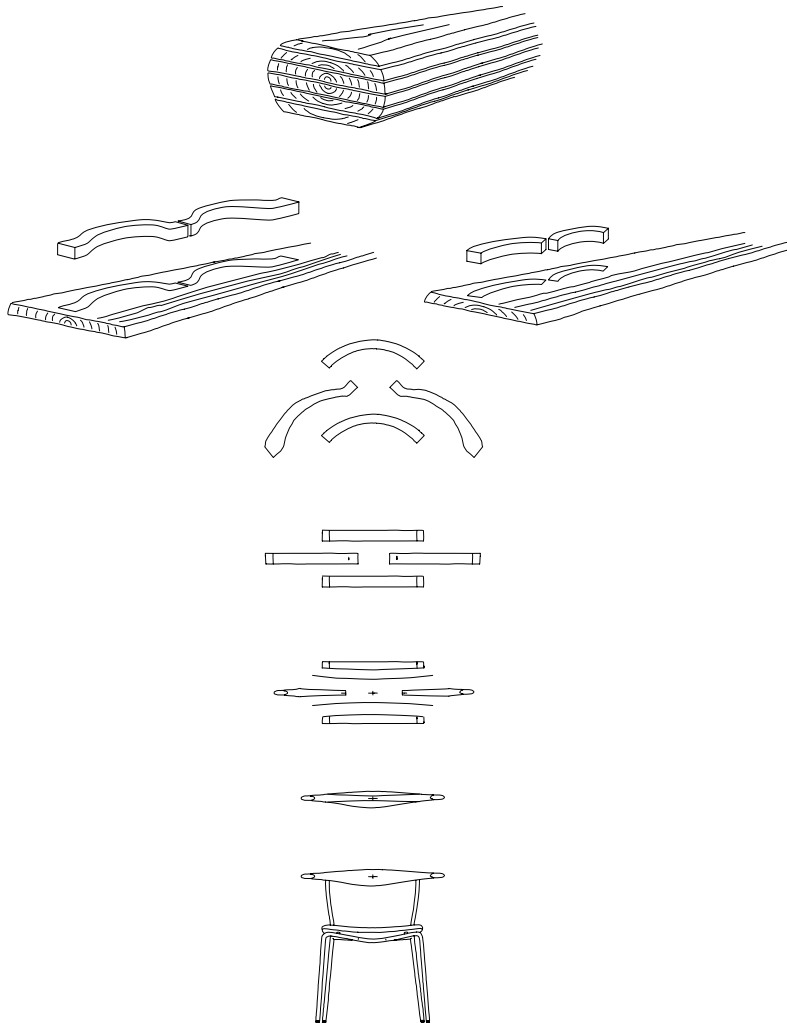
Minimal Chair

pp701

Design: Hans J. Wegner, 1965



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 thin planks cut from smaller trees. The right and left armrests and the lower and upper centre sections are always cut in line of one another and paired.

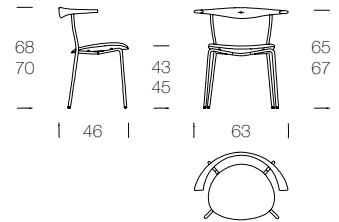
The arched construction requires three different directions of wood grain with long gluing surfaces to ensure sufficient strength.

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.

Joint details in contrasting wood.

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 1950s.

The **pp201 | pp203** is the first design made by Wegner specifically for PP Møbler, and so it 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 1960s 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

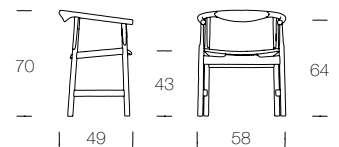
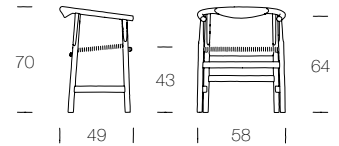
pp201 | pp203

Design: Hans J. Wegner, 1969

The combined arm- and back-rest 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 twisted 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.



The essential Wegner

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 **Captain's 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. It has all been replaced – except your chairs Mr. Pedersen. All but two 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!

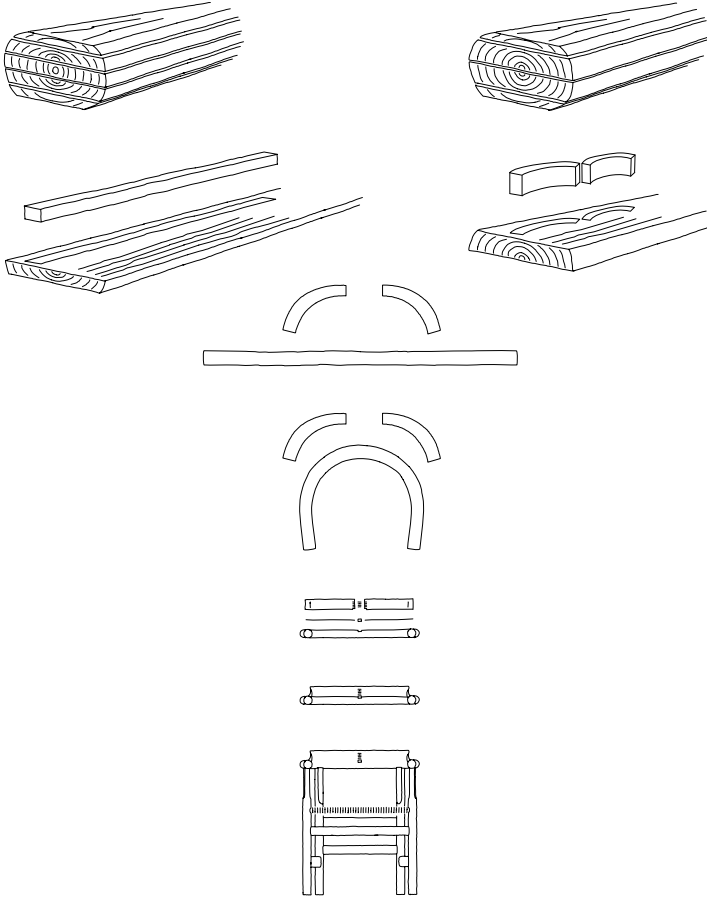
Captain's Chair

pp62 | pp52

Design: Hans J. Wegner, 1975



Combining steam bent and carved solid wood



The **Captain's Chair** combines a length of steam bent wood with two pieces of solid wood cut 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 smaller trees.

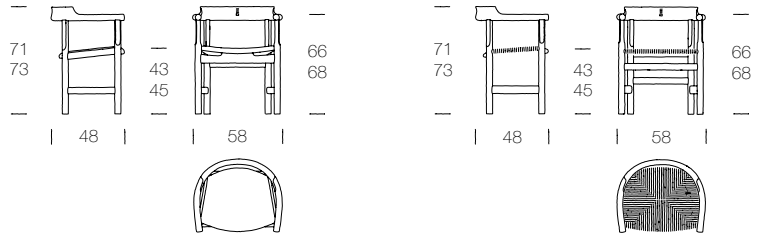
The steam bent and the solid parts are visually divided by a piece of contrasting veneer and the two pieces of solid wood in the back are connected with contrasting wood tenons.

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

Captain's Chair

Design: Hans J. Wegner, 1975

pp62 | pp52



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

pp62 has a papercord seat available in either natural colour or black. Papercord is basically twisted 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.



Based on a life's experience



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. Benefiting 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 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.

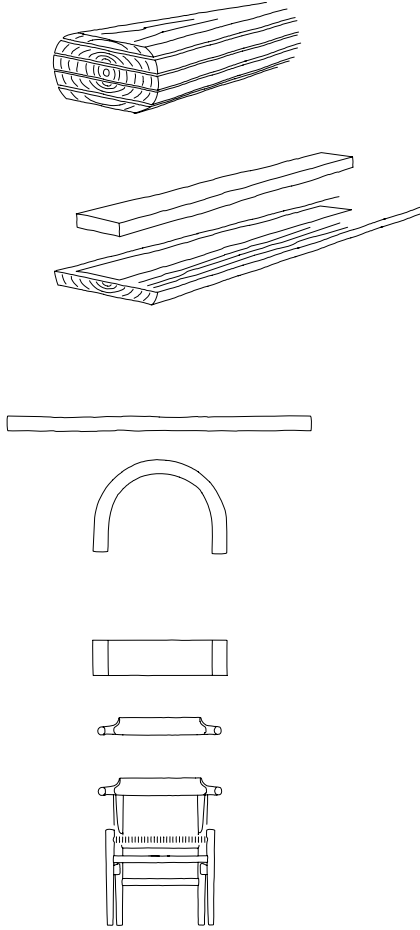
Final Chair

Design: Hans J. Wegner, 1987

pp68 | pp58



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. 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.

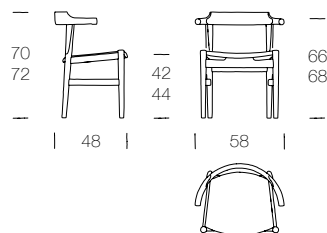
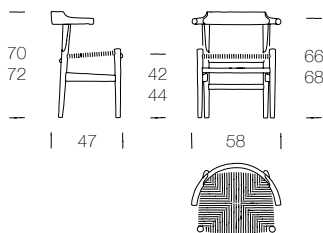




Final Chair

Design: Hans J. Wegner, 1987

pp68 | pp58



pp68 | pp58 is optimised to be practical. The short armrests make it easy to enter and move around the chair. It fits well underneath the table and can also hang from the tabletop 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 essentially twisted paper and has 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.

Simple and stackable



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 withstand daily use for generations.

Although the chair has only 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.

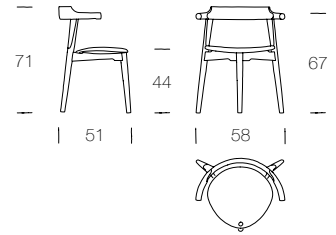
Tripod Chair

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.



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.

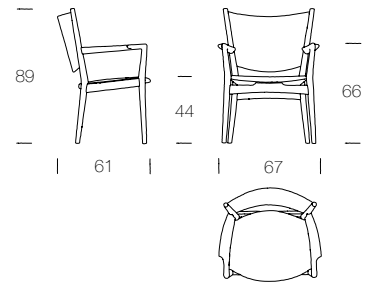
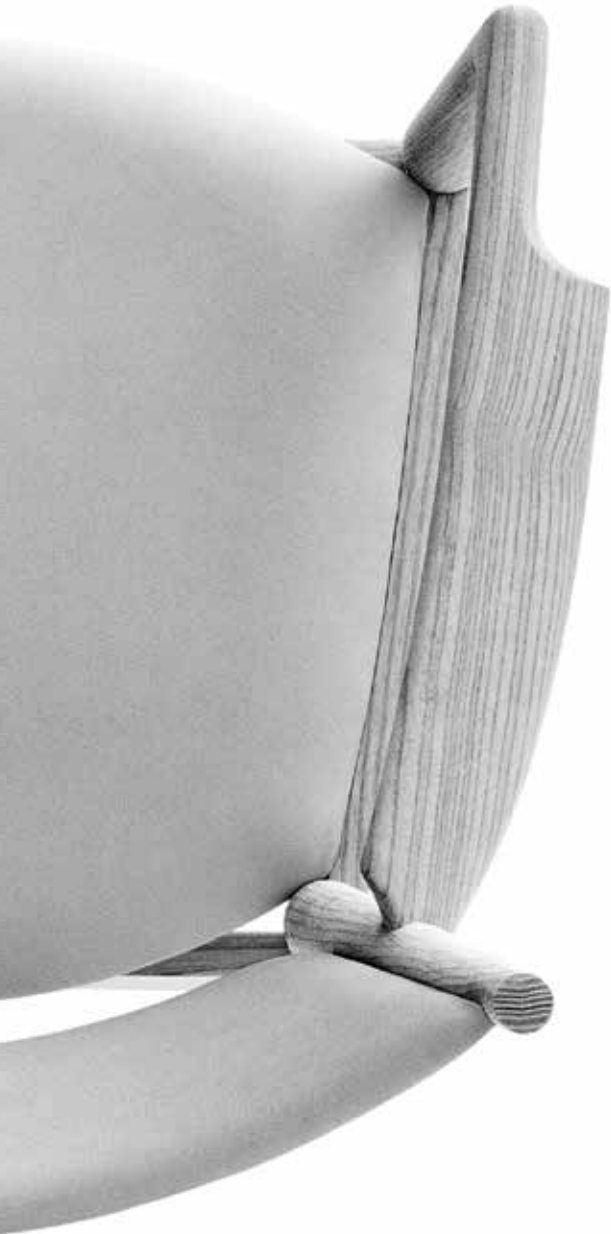
Despite the purpose of conference use, and because of the seat height, this upright easy chair is perfectly suited for dining, and it may also be used as a desk chair.



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.

**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 were 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.



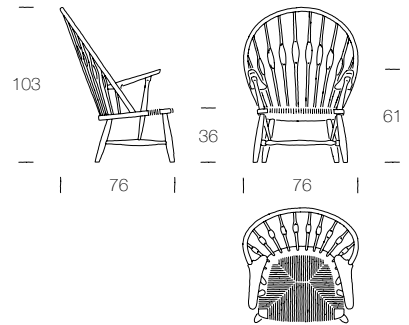
Peacock Chair

pp550

Design: Hans J. Wegner, 1947

The wood type of the armrests is available in the same wood as the frame or in teak.

pp550 has a papercord seat available in either natural colour or black. Papercord is basically twisted paper and has an incredible tensile strength and durability. Weaving seats requires a great deal of experience, the symmetry of the final result depends on an even pull each time the cord is tightened.



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 fundamental 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.

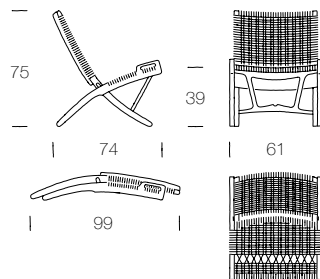
The **Folding Chair** appears quite straightforward and elegant in use and thus offers a tangible experience of quality materials, however, when hanging neatly folded on the wall it becomes a breathtaking piece of art.



Folding Chair

Design: Hans J. Wegner, 1949

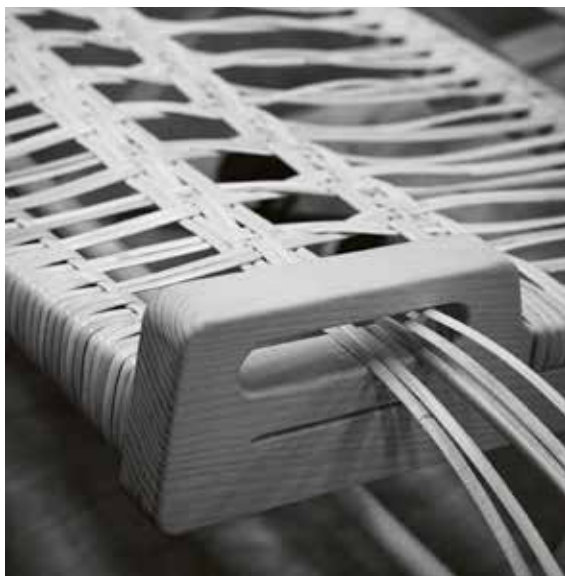
pp512



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.



Regular comfort

Hans J. Wegner designed the **pp16** for the renowned Copenhagen upholstery workshop AP Stolen in 1950 – one year prior to designing the **Papa Bear Chair** for the same company. PP Møbler re-issued production of this chair in 2023.

The arms are slim, but carefully shaped to provide adequate support while inviting you to sense the joy of solid wood. The back is upholstered with internal springs, the seat is supported by suspended springs, and both are fitted with horsehair and cotton for optimal comfort and durability.

In relation to the first design ever introduced by Wegner and produced by cabinetmaker Ove Lander as early as 1938, this chair embodies some of Wegner's earliest and most fundamental ideas of good design.

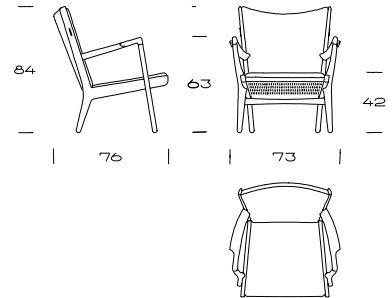
A simple and elegant chair that easily fits into a modest living room. It is based on proper craftsmanship and good materials. Prudent in every detail, reliable and optimised for comfort, this is a chair to make you feel at home.



Easy Chair

Design: Hans J. Wegner, 1950

pp16



pp16 is a very reasonably sized easy chair with a regular and comfortable seating position.

pp16 has an upholstered back with internal springs and a seat cushion supported by suspended springs.

pp16 is upholstered with horsehair, natural latex and cotton.



Investment for generations

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 supportive resilience 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 lifelong, passionate collaboration involving generations of craftsmen and countless hours 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.



Papa Bear Chair

Design: Hans J. Wegner, 1951

pp19



Inside the Papa Bear

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.



Horsehair

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 they can be shaped but remain 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 in the back of the **Papa Bear Chair**. The coil springs are sewn into bags of cotton fabric and then attached to jute straps that are stretched along the length of the back.

Papa Bear Chair

pp19

Design: Hans J. Wegner, 1951





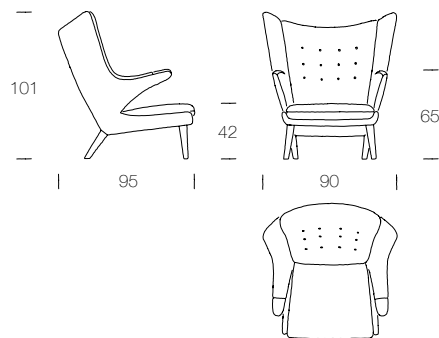
Papa Bear Chair

pp19

Design: Hans J. Wegner, 1951

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

Different wood types can be chosen for paws and legs.



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 contrasting materials are so well balanced is a strong example of Wegner's extraordinary sense for the material.

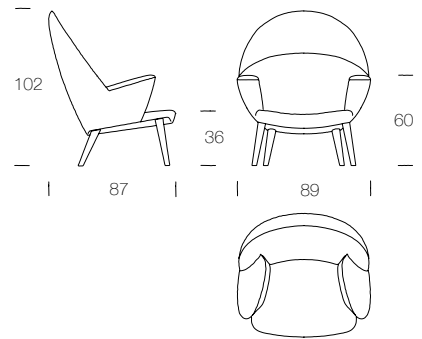


Upholstered Peacock

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.



A daring concept



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 two individual shapes. One is bent and one is both bent and twisted.

Even aside from the complexity of the back, the **Tub Chair** is a unique fusion in which Wegner merged 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 feasible 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-year anniversary of Wegner.

Tub Chair

pp530

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 1940s and 50s 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 in 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.

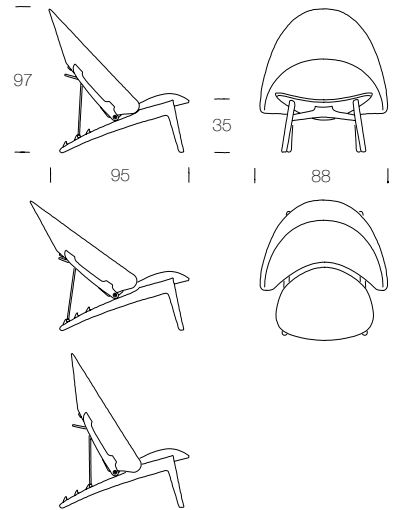


Tub Chair

pp530

Design: Hans J. Wegner, 1954

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



Flexible and transparent



Wegner's primary material was always solid wood. With the **Web Chair**, Wegner has created an expressive armchair with solid wood as the dominant material and added a net of flag halyard in the back, which is created by joining the lines at selected points with metal clips. The stretched net is very comfortable to sit in, as it is flexible where necessary. Upholstered cushions have been added to the seat and headrest to ensure a soft and pleasant level of comfort.

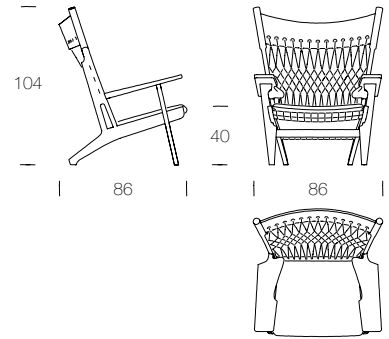
The playful and ample armrests immediately bring to mind Wegner's sense of joy at shaping solid wood. At the same time, the chair manifests the distinct idea of transparency in a nonetheless sturdy constructed, comfortable easy chair.

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



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.

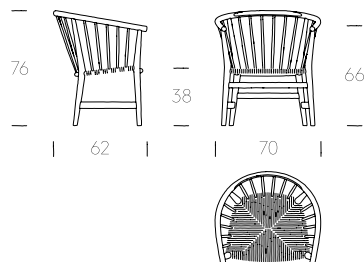
The fact that Wegner with this hybrid chair obviously returned to the theme of the **Chinese Chair**, just as he did with **pp201 | pp203**, is also a testament to the close friendship with co-founder of PP Møbler, Ejnar Pedersen. The **pp66 Chinese Chair** was the first of Wegner's early chair designs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



British Chair

Design: Hans J. Wegner, 1978

pp112



pp112 comes with a papercord seat in nature or black. Papercord is basically twisted 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.

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.

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.

Rocking Chair

Design: Hans J. Wegner, 1984

pp124





Rocking Chair

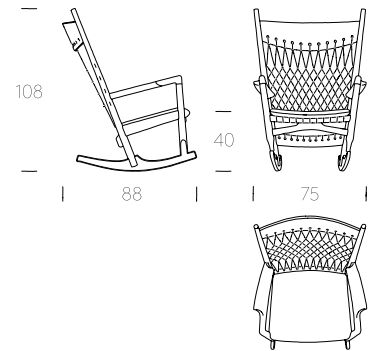
pp124

Design: Hans J. Wegner, 1984

The flag halyard is available in natural or black. The 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 are available in stainless steel, brass or black.

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



To the limits of the possible



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 spark, 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 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.

Circle Chair

pp130

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 completing 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.



Circle Chair

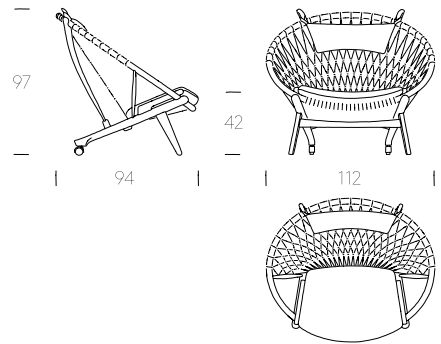
pp130

Design: Hans J. Wegner, 1986

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 and the wheels on the back legs 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.

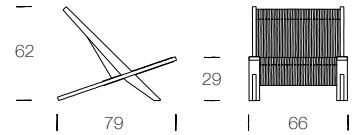
As a result of the dialogue between the conceptual designer Poul Kjærholm and the studio associate Jørgen Høj, who had a particular sense for subtle details in woodwork, this chair is unusually low employing a different philosophy of social interaction to the living room with almost dogmatically simple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

X Chair

pp106

Design Jørgen Høj & Poul Kjærholm, 1952

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.



**lounge
chairs**

A result of vacation



With a frame made of solid stainless steel, more than 200 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 the ultimate 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 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 decisive elegance as he mastered wood.

Flag Halyard Chair

pp225

Design: Hans J. Wegner, 1950





Flag Halyard Chair

pp225

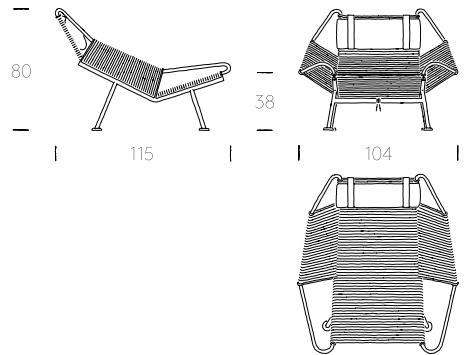
Design: Hans J. Wegner, 1950

pp225 comes with a 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.

pp225 is available with wooden feet.



Pure relaxation



The **Deck Chair** serves exactly the purpose that the name implies, and it stands as an obvious archetype. Nevertheless, it refers to several earlier Wegner designs and is essentially derived from the **Folding Chair** and the beautiful but rare **Dolphin Chair**, adding an adjustment mechanism for the back very similar to the one used on the **Tub Chair**.

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

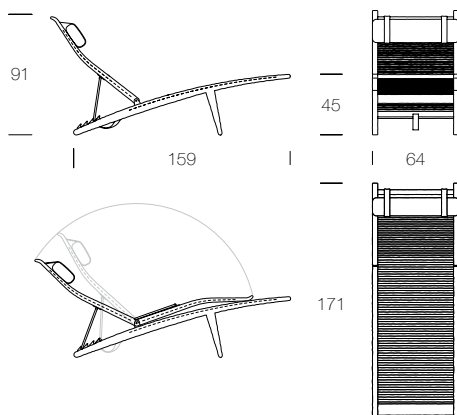
Deck Chair

pp524

Design: Hans J. Wegner, 1958

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.

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.

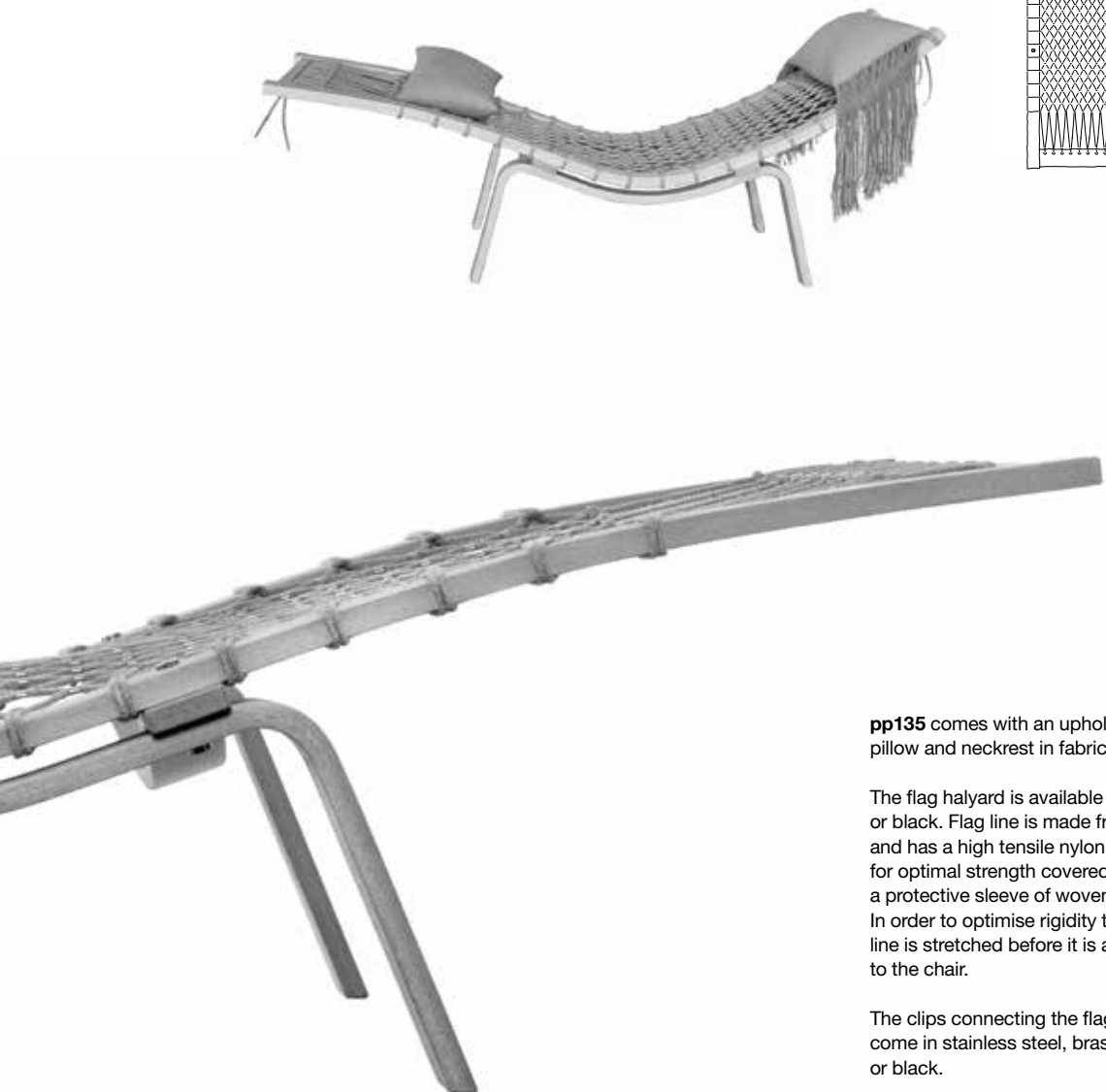
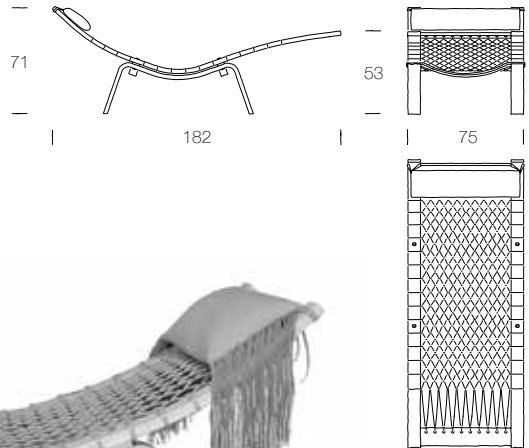
Based on the idea of stretching out a flexible surface of flag line strings in a wooden frame, Wegner has created the resemblance of a hammock in a reclining chair. Within this design concept Wegner introduced the simple metal clips that allow the characteristic pattern in the string work, which was a feature of the early sketches of the **Circle Chair** from 1965.



Hammock Chair

pp135

Design: Hans J. Wegner, 1967



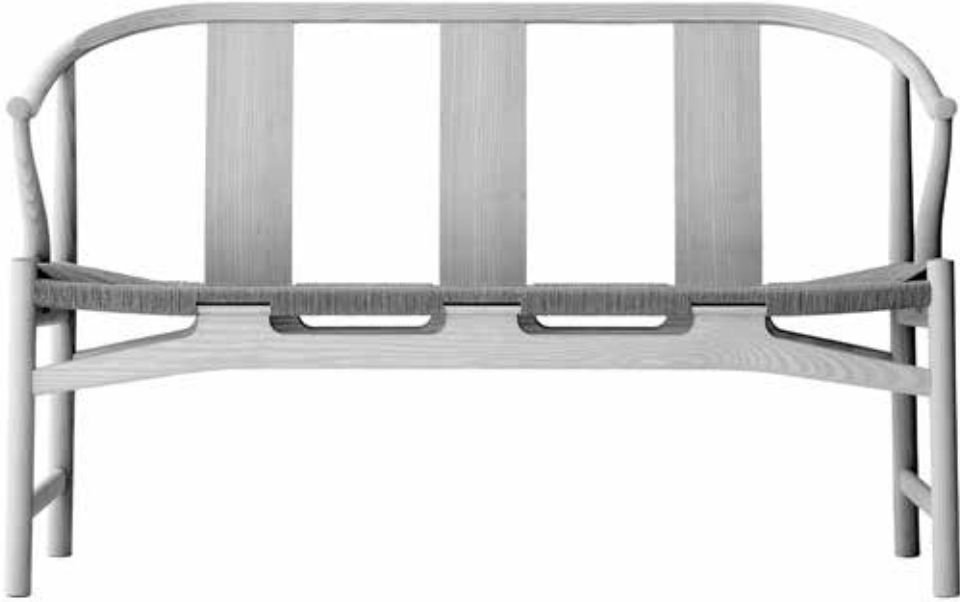
pp135 comes with an upholstered pillow and neckrest in fabric.

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

Progression of shape



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.

The **Chinese Bench** remained a prototype until 1991, when it finally became 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.

Chinese Bench

pp266

Design: Hans J. Wegner, 1946



Pre-compressed wood

The pre-compression technique works by steaming solid wood and then compressing the fibres. When applying 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 the wood 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 1980s 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.

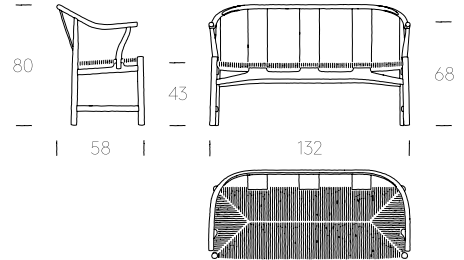
Pre-compressed wood has helped to improve several of the Wegner designs in our production and made it possible for us to finally produce the **Chinese Bench**, which was designed in 1946.



Chinese Bench

pp266

Design: Hans J. Wegner, 1946



pp266 comes with a papercord seat available in either natural colour or black. Papercord is basically twisted 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.



Transparent unit



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

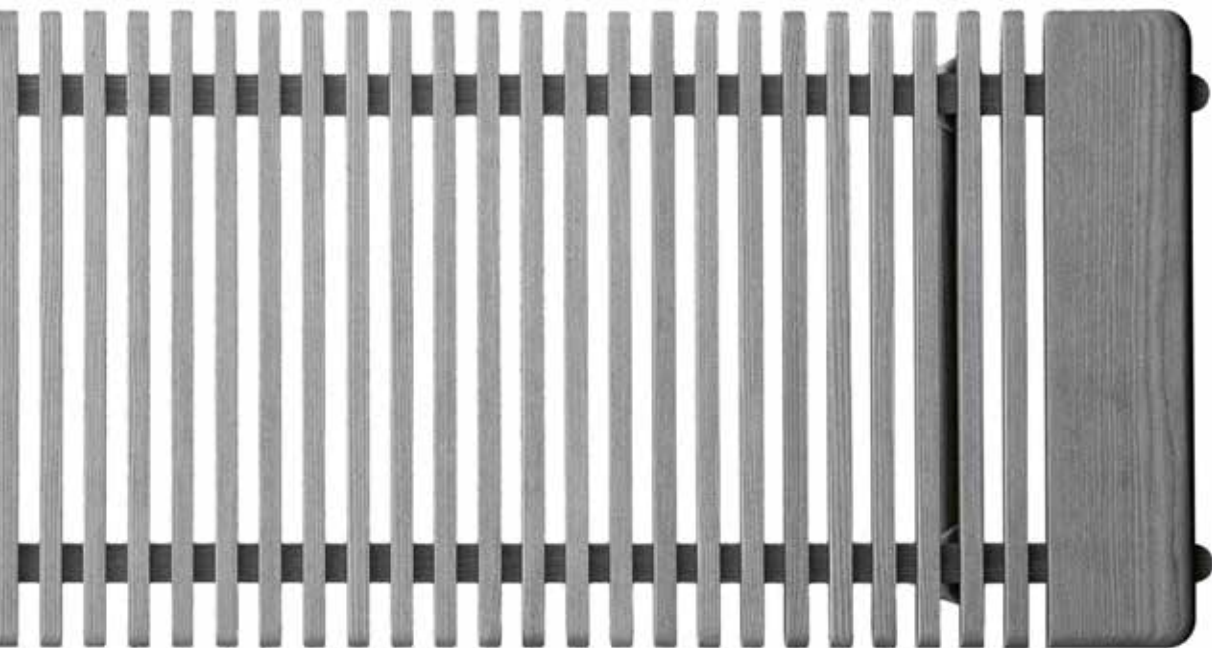
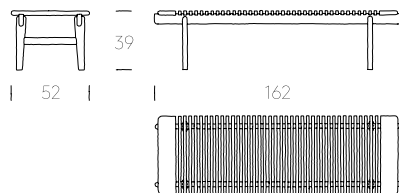
The **Bar Bench** is designed in 1953, the same year as the fabulous **Upholstered Peacock** was designed and these two beautiful pieces of furniture were often shown together. Obviously the **Bar Bench** is such a strong design that despite being designed for an entrance hall, it will suit many other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

Bar Bench

pp589

Design: Hans J. Wegner, 1953

pp589 is not only perfect for seating; you can also use the bench as a display surface for your favorite coffee table books or for your indoor plants.



A universal object



Wegner designed this stool as an accessory to the **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 to the **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

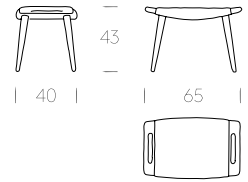
pp120

Design: Hans J. Wegner, 1954

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



A simple seating gesture

Designed with the straightforward purpose to serve as a seat when working. Providing reliable support while allowing for full freedom of movement of the upper body and arms.

A very simple and modest purpose resolved with proper respect and attention to basic ergonomics by an honest craftsman sculpting the desired functional shape in one single large piece of solid wood. Three legs are assembled to ensure that this piece will always stand firm on any floor regardless how straight or uneven it may be.

While being obviously made as a good tool for sitting, a single large piece of solid wood makes the seat so carefully sculpted that the character of each piece stands out in full grace. It will invite you to show the full expression in each piece of wood and thereby also underlining the amazing variety of beauty that nature offers.

For this reason, the Sela stool is made in any kind of wood – preferably local species – that can supply the needed size, may it be homogeneous in appearance or vivid and with pronounced irregularities.

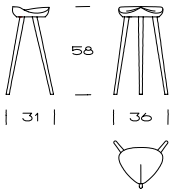


Sela

pp12

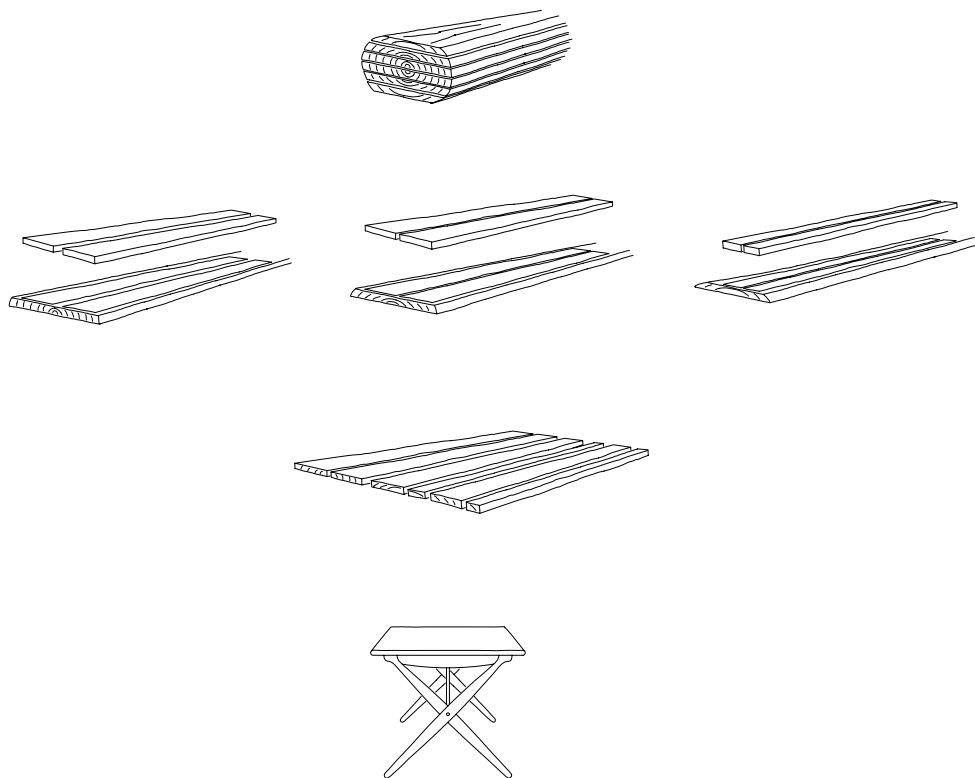
Design: Ricardo Graham Ferreria, 2015

Just four pieces of solid wood: Three straight legs and one sculpted seat.



**tables, desks
and others**

Tabletops



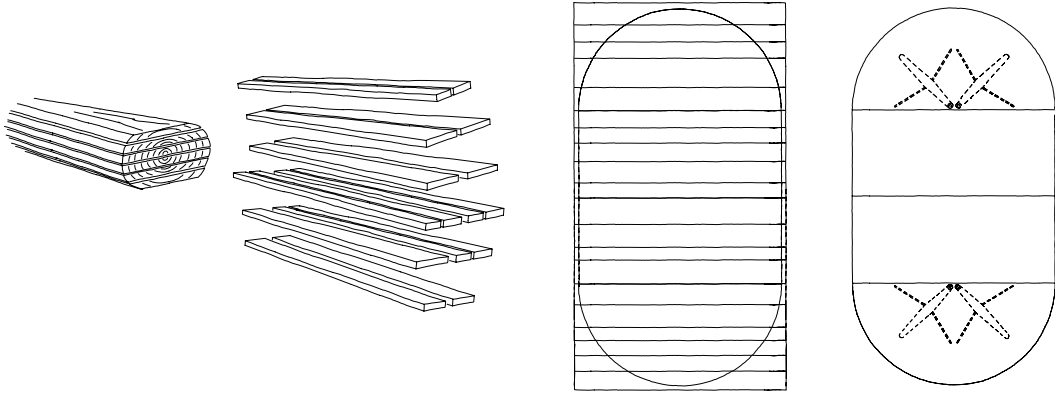
Every solid wood table from PP Møbler is made using wood from a single tree. Each tree is cut, dried, machined into planks, and then separated from the others. Planks are then cut into sections as wide as possible in order to minimise the number of joints and glue used in a finished tabletop.

This policy of using 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 tabletop



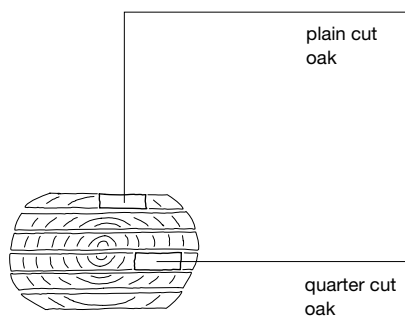
The composition of every tabletop is always thoughtfully considered, and planned in detail. Every section is carefully evaluated for what the tree offers and they are glued together in the exact order selected by the individual craftsman for a particular top.

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 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 plain cut. Most wood types have medullary rays through which nutrients circulate, which 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 species' strong character. Any tabletop made of oak is likely to display medullary rays.



Cross construction



The **Cross Legged Table** is a testament 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 aesthetic experience out of the ordinary.

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

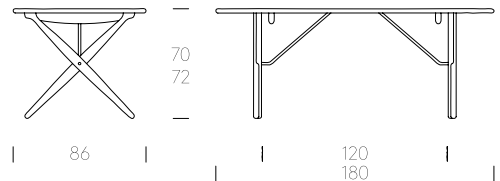
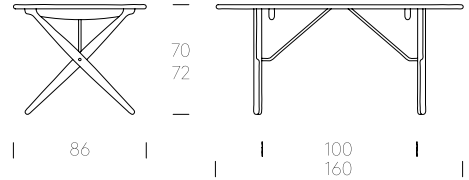
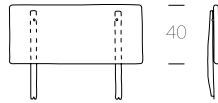
The characteristically crossed legs are really just a simple and elegant solution to a basic requirement that table legs should occupy as little space as possible, making the table more user-friendly and more adaptable to various settings.

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

Cross Legged Table

pp85

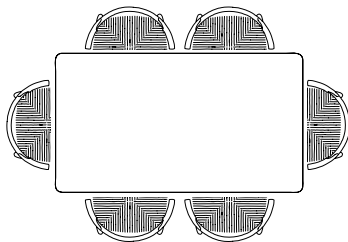
Design: Hans J. Wegner, 1955



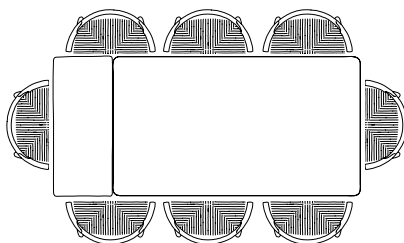
pp85 comes in different lengths:
160cm for the perfect desk
and 180cm for a great dining
room table. More information about
dining setups are on the next page.

Please note that the grain and
colour nuance of the extension leaf
will vary from the tabletop.

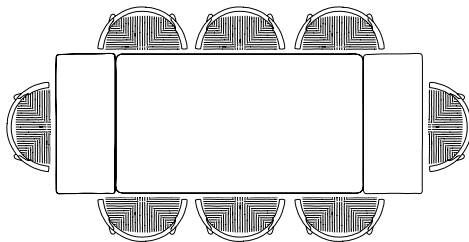
pp85/160
+ 6 pcs. pp68



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



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

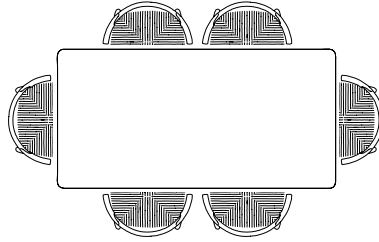


Cross Legged Table

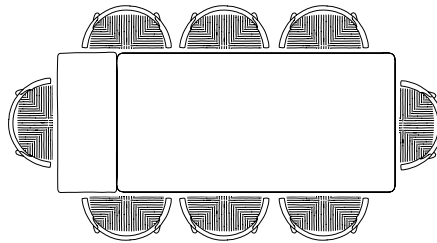
pp85/180

Design: Hans J. Wegner, 1955

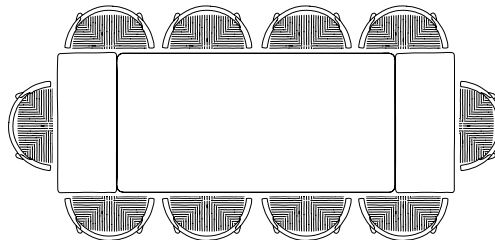
pp85/180
+ 6 pcs. pp68



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



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



Basic round table



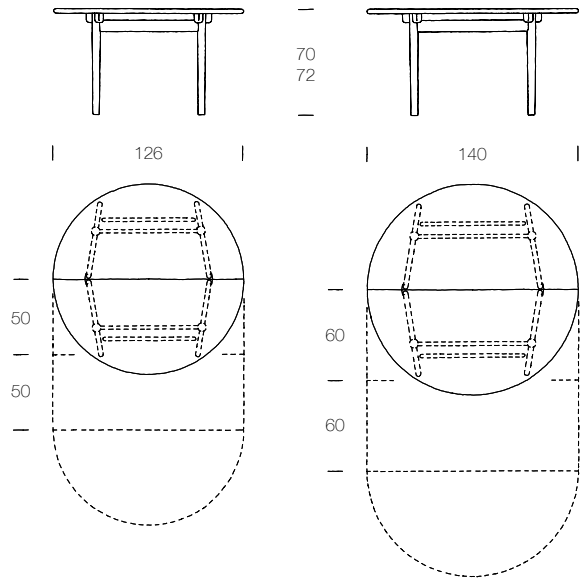
Wegner designed **pp70** for PP Møbler in 1975 because he thought that many of his chairs lacked a suitable table of high quality. The idea behind this table was to create a simple and genuine, circular dining table that would honour the uncompromising philosophy of woodworking as practised by PP Møbler.

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

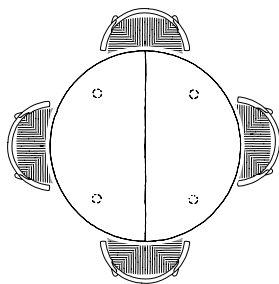


pp70 is available in two standard sizes: 126 and 140 cm. Above illustrations show the standard extension length of each version. Customisation and supporting legs for extra long extensions are optional.

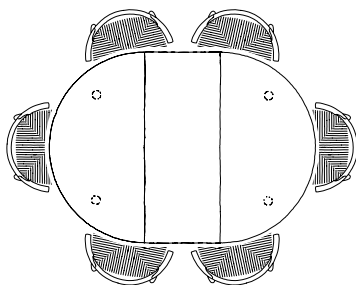
We always fit the leaves individually to each table, so any extra leaves must be ordered with the table. Solid wood leaves and main tabletops are made of wood from the same tree.

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 tabletop.

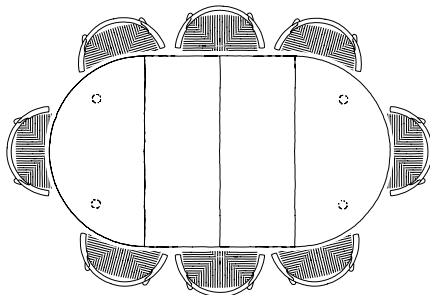
pp70/126
+ 4 pcs. pp68



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



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

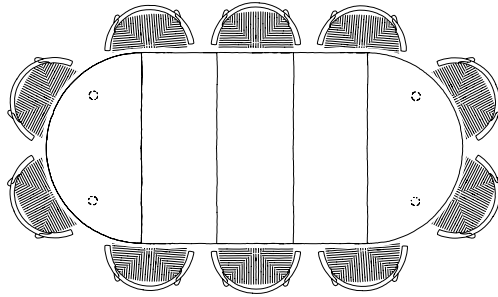


Table

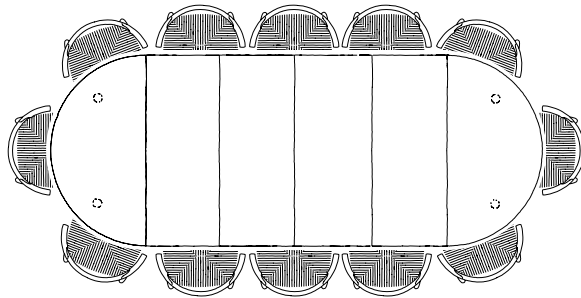
pp70/126

Design: Hans J. Wegner, 1975

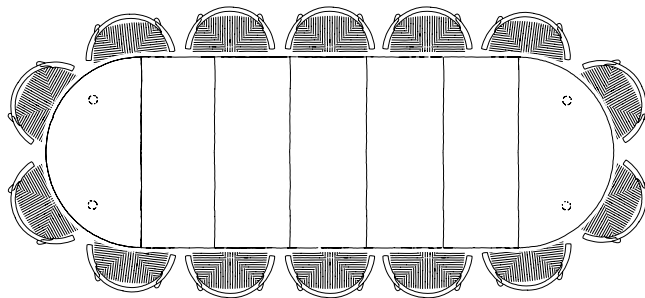
pp70/126
– with three leaves
+ 10 pcs. **pp68**



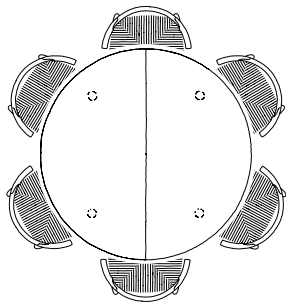
pp70/126
– with four leaves
+ 12 pcs. **pp68**



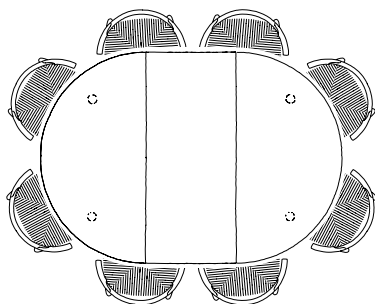
pp70/126
– with five leaves
+ 14 pcs. **pp68**



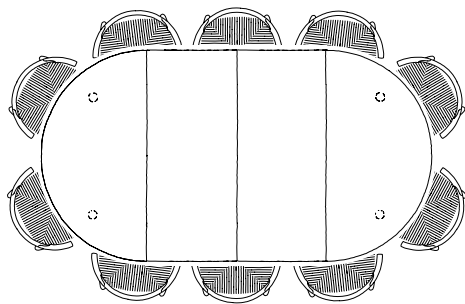
pp70/140
+ 6 pcs. pp68



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



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

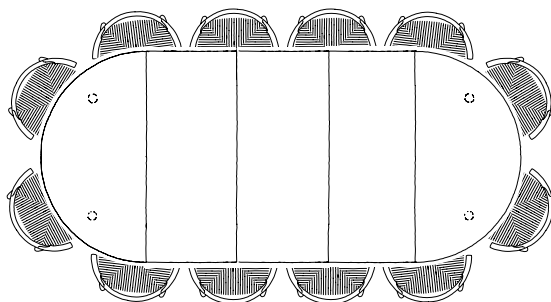


Table

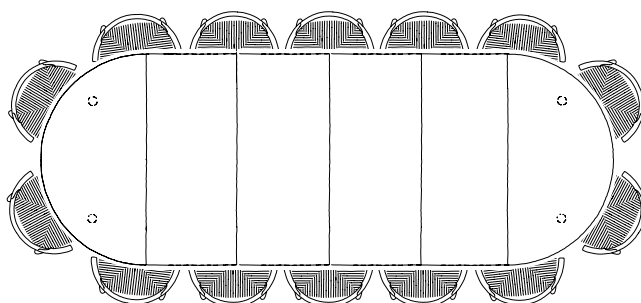
pp70/140

Design: Hans J. Wegner, 1975

pp70/140
– with three leaves
+ 12 pcs. **pp68**



pp70/140
– with four leaves
+ 14 pcs. **pp68**



Constructional 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 tabletop.

Each leg is supported by stays of steel that turn into strong triangular formations within each stay and between each stay and the wooden leg.

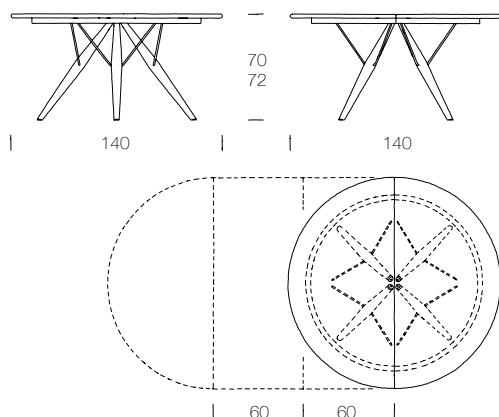
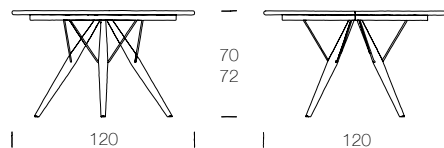
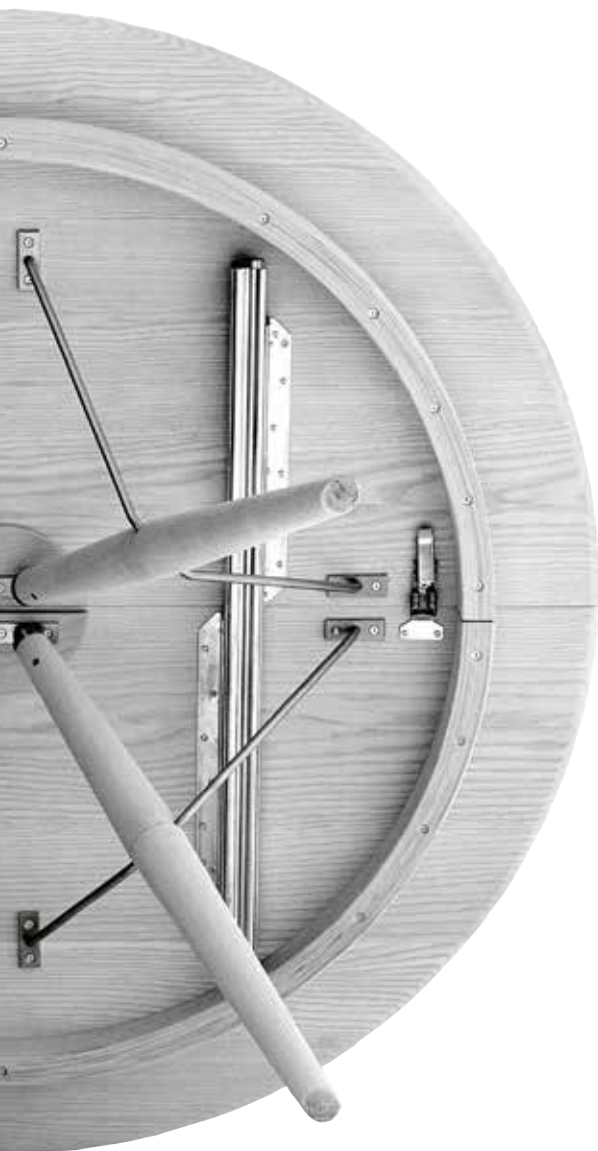
The construction is so strong that, despite its daring elegance, it even offers the possibility of extension by separating the two halves of the table top.

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.

Stayed Table

Design: Hans J. Wegner, 1982

pp75

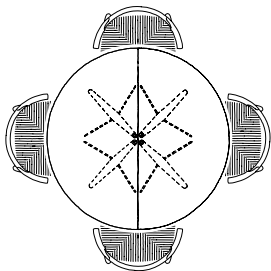


pp75 is available in two standard sizes: 120 cm and 140 cm and is available with a split top with extensions or with a one piece top.

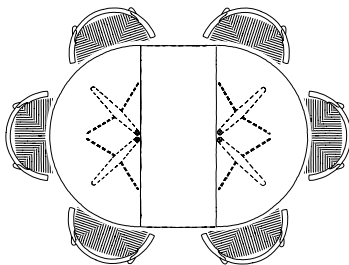
We always fit the leaves individually to each table, so any extra leaves must be ordered with the table. Solid wood leaves and main tabletops are made of wood from the same tree.

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 tabletop.

pp75/120
+ 4 pcs. pp68



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



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

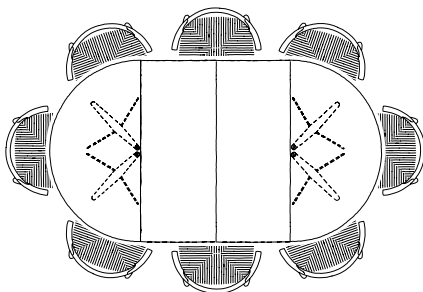
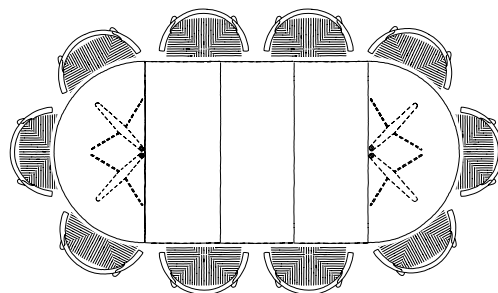


Table / 120

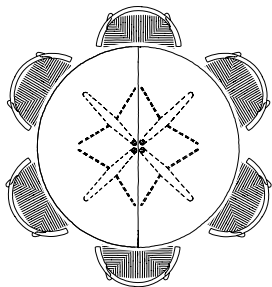
pp75

Design: Hans J. Wegner, 1982

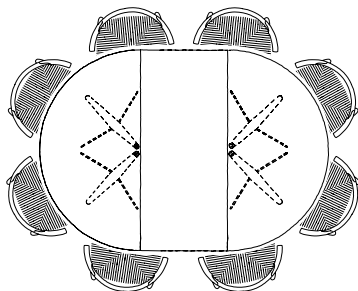
pp75/120
+ 10 pcs. pp68



pp75/140
+ 6 pcs. pp68



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



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

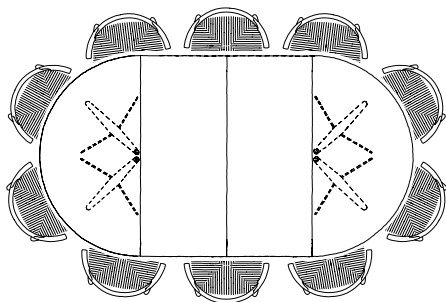
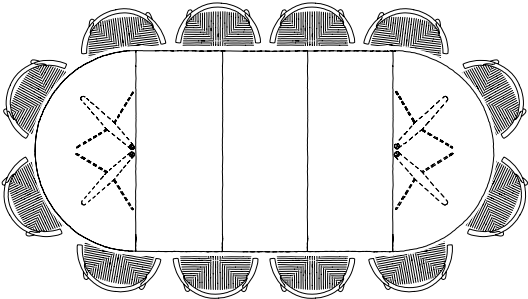


Table / 140

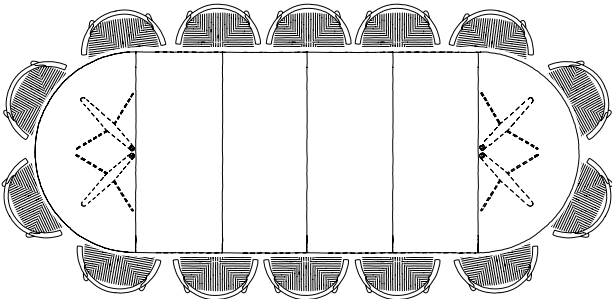
pp75

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 seating places for dining, meetings, etc. – and in case a couple of unexpected guests arrives there will be room for them as well.

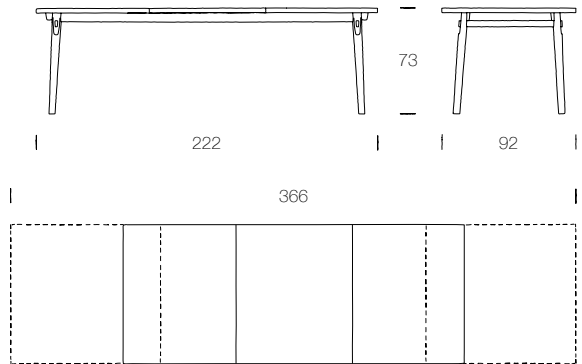
On Board is an honest, modern version of the classic long table, with the addition of refined details, and a high adaptability to a variety of needs. While fulfilling the basic task of serving as a practical dining table, **On Board** also elevates tolerances and accuracy in solid woodwork to a new level.



On Board

Design Thomas E. Alken, 2013

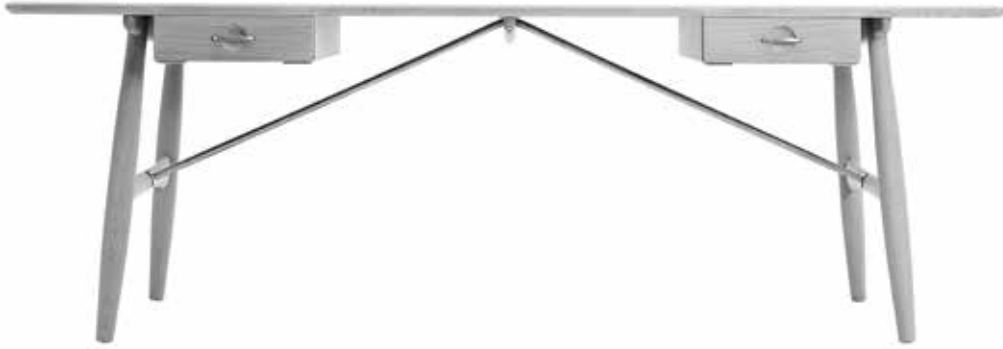
pp850



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 222cm to a maximum of 366cm in 26cm increments making it possible to fit the size of the table to any given dining situation for up to 12 people.

Luxurious lines



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

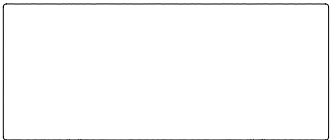
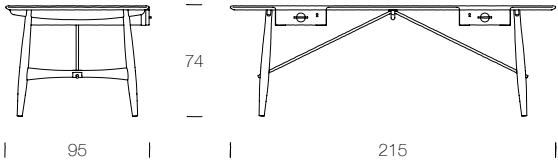
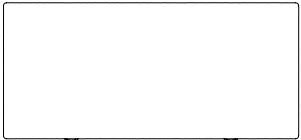
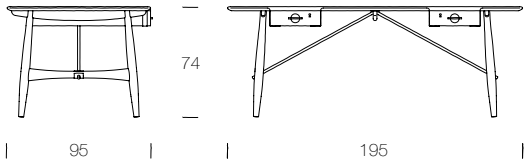
The desk marks the beginning of Wegner's work on combining sharp steel and sculptural solid wood in elegant and well-balanced solutions. In this respect, the desk precedes such unique classics as the **Swivel Chair**, the **Cross Legged Table**, and the **pp75** table.

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.

Architect's Desk

pp571

Design: Hans J. Wegner, 1953



pp571 is fitted with a lock in each drawer.

Classic 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, exquisite woodworking. Although the thorough and dedicated attention of a skilled cabinetmaker is required to execute the work on this desk, the job can be done with quite simple and trivial tools.

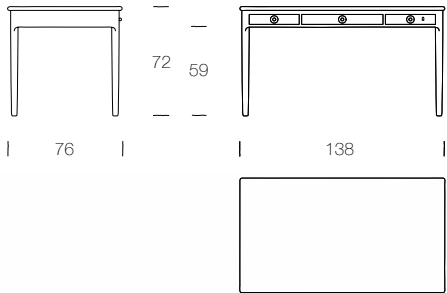
This is not a search for something new or extraordinary. This is the result of a simple and strong will to create something genuine and honest.

Desk

pp305

Design: Hans J. Wegner, 1955

pp305 comes with a lock in the right drawer.



Pure and functional



The **Tray Table** stands as a symbol of the most refined balance between functionalism and purity that 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 on the lower rails.

This practical and user-friendly product is based on the modern geometric lines of the **pp66 Chinese Chair**. This pure and logical design concept is executed so that it is almost a non-design, and the **Tray Table** stands as a universal product that will fit into almost any interior.

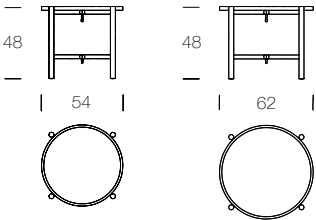
Tray Table

pp35

Design: Hans J. Wegner, 1945

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

The trays can be removed and flipped.



How to make a ring



The **Paper Basket** was designed for Aarhus Town Hall. 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 is 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 **pp130 Circle Chair**.

However, the **Paper Baskets** made for Aarhus Town Hall 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 testimony to the complex challenges of such a laminated ring construction. This was a challenge we finally overcame with the making of the **Circle Chair** in 1986.

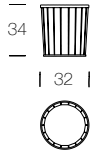
Today, the ring for the **Paper Basket** is made from one solid piece of wood pre-compressed and steam-bent.

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.



Elegant wood turning



The **Fruit Bowl** is a result of a rare execution, Wegner used 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.

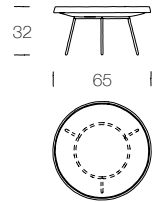
Still, the **Fruit Bowl** seems obvious in all its beauty and as usual with Wegner, all shapes, angles, and proportions somehow could not have been made differently.

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 1950s.

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.



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 a product but as a gift offered to friends and relatives of the workshop.

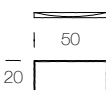
With a strict and slim geometry, the trays are perfectly aligned with the style of the 1950s Danish architecture. The idea of the tray is simple and obvious, as are the demands for accuracy in the details and quality of the material.

Cut from a single piece of wood, thoroughly dried, machined, sanded, soap treated and sanded again, each tray captures a glimpse of the extraordinary respect and enthusiasm for wood and thrives in 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



Mix of wood



"As I've been visiting PP Møbler, I often got fascinated by the many wonderful pieces of waste wood that naturally appears in the making of PP Møbler's collection. There were pieces of 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 combination. These pieces of off-cuts fascinated me. They were far too good to burn but too small to be part of a chair or a table.

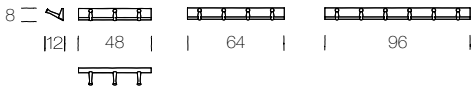
So I went home wondering if I could figure out a good product that would make use of them," quoted Thomas E. Alken.

Eventually, Alken designed this simple and practical hanger consisting of two basic parts. A rail and a hanger, which the hangers 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.

Hang On

Design Thomas E. Alken, 2009

pp961



pp961 comes with pegs of various wood species.

The wood types of the pegs can be specified from what is available at the time of order.

chairs



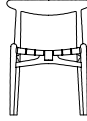
pp56/pp66
p. 140



pp501/pp503
p. 144



pp505
p. 150



pp101
p. 154



pp250
p. 156



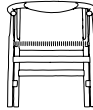
pp502
p. 160



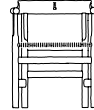
pp518
p. 164



pp701
p. 166



pp201/pp203
p. 170



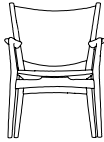
pp52/pp62
p. 172



pp58/pp68
p. 176



pp58/3
p. 182

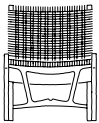


pp240
p. 184

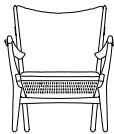
easy chairs



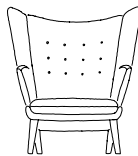
pp550
p. 188



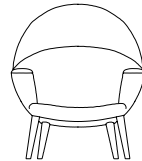
pp512
p. 190



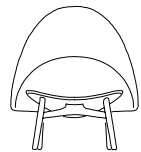
pp16
p. 192



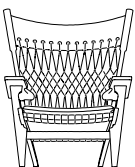
pp19
p. 194



pp521
p. 200



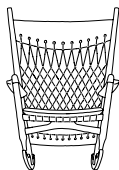
pp530
p. 202



pp129
p. 206



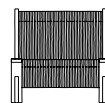
pp112
p. 208



pp124
p. 210

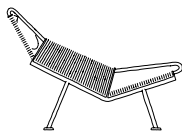


pp130
p. 214

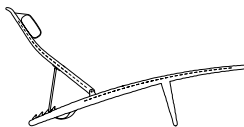


pp106
p. 218

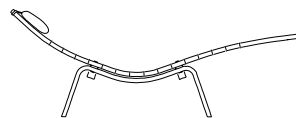
lounge chairs



pp225
p. 222

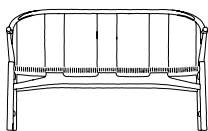


pp524
p. 226

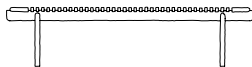


pp135
p. 228

benches and stools



pp266
p. 232



pp589
p. 236



pp120
p. 238

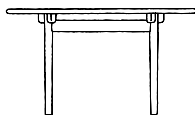


pp12
p. 240

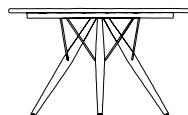
tables, desks and others



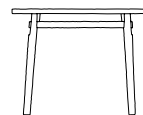
pp85
p. 248



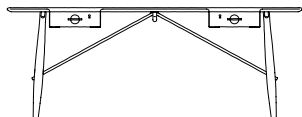
pp70
p. 252



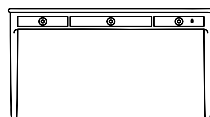
pp75
p. 258



pp850
p. 264



pp571
p. 266



pp305
p. 268



pp35
p. 270



pp40
p. 272



pp586
p. 274



pp970
p. 276



pp961
p. 278



The PP Book

© copyright PP Møbler 2025
All rights reserved

Text, line drawings & storyboard

Kasper Holst Pedersen

Text editing

Matthew Rhodes

Graphic Design

Rasmus Koch Studio

Digital Imaging

Katja Kejser Pedersen

Sketches

Courtesy of The Hans J. Wegner Design Studio

Print

Narayana Press, Denmark

—

2nd edition, 1st print run
number of prints: 1000
ISBN 978-87-973961-4-8

—

PP Møbler

Vestvej 45
3450 Allerød
Denmark

T +45 4817 2106

info@pp.dk
www.pp.dk

Photo credits

Jacob Ehrbahn — p. 9, p. 114, p. 126, p. 127

Anja Franke Hedegaard — p. 21

Sten Hansen / PP Møbler — p. 22

Anders Hybel-Bräuner — p. 25 (top), p. 161 (top), p. 167 (top),
p. 202, p. 228, p. 272, p. 273, p. 274

Schnakenburg & Brahl Fotografi — p. 31, p. 32, p. 33 (bottom),
p. 34, p. 35, p. 36, p. 37 (mid-bottom), p. 51, p. 55, p. 81
(bottom), p. 160, p. 258, p. 264, p. 265, p. 266, p. 267, p. 276,
p. 277, p. 278, p. 279

Arne Karlsen — p. 33 (top-right)

Per Nagel (top) — p. 37

Mikkel Bay Rasmussen / PP Møbler — p. 40

Helle Skaarup (bottom) — p. 41

Aage Sørensen / Ritzau Scanpix — p. 47

Torben Eskerød — p. 49

The Hans J. Wegner Design Studio — p. 50, p. 118

Hans Pedersen / Ritzau Scanpix — p. 59

Mogens Ladegaard / Ritzau Scanpix — p. 77

John Jørgensen — p. 62 (top)

Jens Mourits Sørensen — p. 65, p. 75, p. 76, p. 77, p. 140,
p. 141, p. 145, p. 151, p. 156, p. 157, p. 164, p. 166, p. 167
(bottom), p. 169 (bottom), p. 170, p. 172, p. 173, p. 184,
p. 185, p. 188, p. 189, p. 190, p. 191, p. 209, p. 210, p. 211,
p. 222, p. 223, p. 226, p. 227, p. 232, p. 236, p. 237, p. 238,
p. 239, p. 252, p. 259, p. 268, p. 269, p. 270, p. 271, p. 275

Kirsten Bjerregaard — p. 70, p. 87, p. 89

A.E. Andersen / Ritzau Scanpix — p. 72 (center)

Ronald Chen & Casper Chiu — p. 83

Tage Nielsen / Ritzau Scanpix — p. 86

Karl Ravn — p. 96

Jeppe Gudmundsen Holmgreen — p. 248

“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.”

