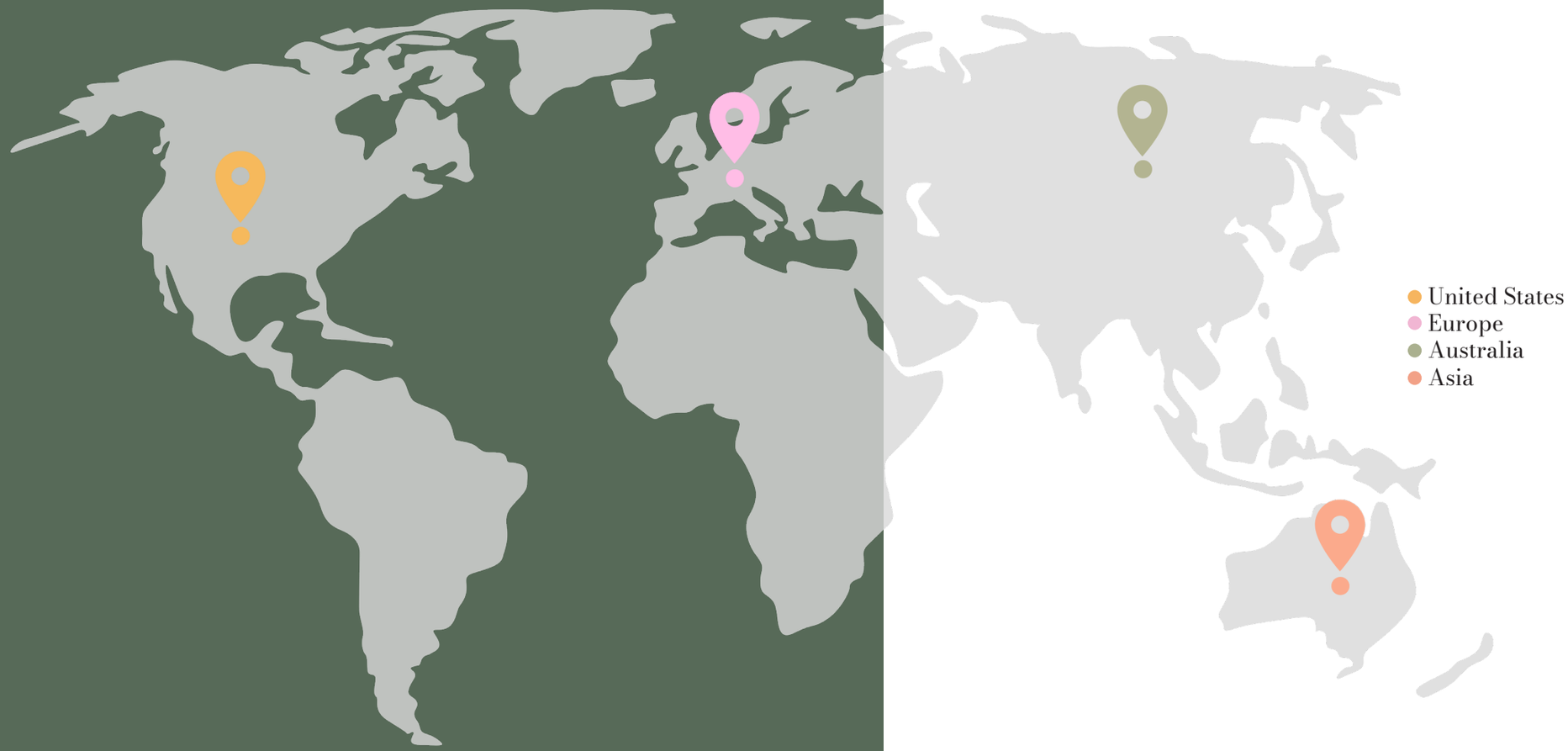
STOLAB

Creating tomorrows classics






# Solid wood furniture Made in Sweden.

At Stolab, we strive to produce solid wood furniture with soul and character. Furniture that is truly contemporary, yet timeless. Where its quality, design and function makes it more beautiful over time - furniture to be enjoyed and appreciated world wide by generations to come.





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1907

# The History.

In 1907, Oscar André started the company Stolfabriksaktiebolaget* in Smålandsstenar, located in the province Småland in southern Sweden. The area offered proximity to the best raw materials and access to loyal and hardworking employees. There was also a wealth of knowledge in woodworking in the region.

The company's main focus was the production of high-quality Windsor chairs, made of solid birch. The location and the basic idea of the business concept have since followed and developed over time.

History

Today we are a 116-year-young company – a true story made of wood - which you can read more about on the following pages.

**Stol is the Swedish word for chair. Stolab is an abbreviation of Stolfabriksaktiebolaget, "Chair Manufacturing Company".*



# 1907

## Stolab Started

Stolsfabriksaktiebolaget was founded in Smålandsstenar in 1907.





# 1989

## Marit Stigsdotter

The year 1989 marked the beginning of Marit Stigsdotter's collaboration with Stolab. She has designed several classics, such as the Prima Vista series and the Carl table.

# 1942

## Carl Malmsten

The collaboration with the designer Carl Malmsten begins. Lilla Åland chair begins to be manufactured.





# 2010

## Jonas Lindvall

Stolab begins its collaboration with Jonas Lindvall. The Miss Holly chair was launched in 2011.

# 1955

## New Logo

In 1955, we developed a new logo for Stolab. It changed from the old logo to the one we have today.

STOLFABRIKS-AKTIEBOLAGET SMÅLANDSSTENAR

STOLAB



# 2014

## Space Copenhagen

Stolab starts a design collaboration with Space Copenhagen.

# 1955

## Yngve Ekström

The collaboration with the designer Yngve Ekström begins, he created classics such as Arka, Pinnockio, and Palle.





# 2019

## Dan Ihreborn

Stolab starts its collaboration with Dan Ihreborn. The Link armchair is released.




# Core values.

# Wood Experts.

At Stolab we've been making furniture in solid wood since 1907. This has given us unique, in-depth insights across the entire value chain, from raw material to finished items of furniture that are ensured of a long, useful life.













## FROM FOREST TO FACTORY

Knowledge about wood processing starts with the planting of the tree. Where and how the tree grows plays a key role in terms of the ultimate quality and durability of the furniture it is used to produce. Although we are well-informed in such matters, this is one area of expertise that we entrust to the specialist knowledge of our carefully selected timber suppliers. After many years of close collaboration they know exactly what it takes for wood to meet the exacting demands of Stolab quality – quality that, in many cases, takes a lifetime in the forest to achieve. That is why, in our factory in Smålandsstenar, we always treat our raw materials with the greatest respect.

## RESPECT FOR RAW MATERIALS

This respect for the raw materials is evident all the way to the end product. Wood is a living material. It is affected and influenced by a multitude of factors, so stringent quality controls are essential throughout the production process. There are also big differences between the various types of wood we work with. In addition, every part of the wood has its own specific qualities, and our task is to make optimal use of these properties to avoid any unnecessary waste.

## A COMBINATION OF CRAFTSMANSHIP AND ENGINEERING

Our production processes combine genuine craftsmanship with a high degree of automated engineering and robot technology. We know exactly what is best done by human hands and where machines excel. This synergism, together with our naturally inquisitive mindset and our determination to improve and develop, enables us to turn our designers' thoughts and ideas for sophisticated solutions into reality. At the same time it also motivates us to push the boundaries of what it is possible to achieve.

To do this we are making continuous investments, not only in new technology and our choices of materials, but also in our collaboration with creative individuals who possess skills across a broad spectrum of areas of expertise. In addition, our high technical capacity ensures that production processes are geared to cope even with large volumes of products. This is crucial in helping us to achieve our ambition of being a world leader in the manufacture of premium furnishings in solid wood.

## A VALUE CHAIN WITHOUT A BEST-BEFORE DATE

One important aspect of our knowledge about wood is the insights this gives us into the effects that daily use over time – often over generations – has on the materials we choose. It is perhaps here that our expertise demonstrates its true value.

# Interview - Martin Johansson

CEO & OWNER OF STOLAB

Martin has been the CEO of Stolab since 2008 and the owner since 2016. He has a great interest in the raw material of wood and how Stolab can streamline it's production capacity.





## OUR IN-HOUSE PRODUCTION MEANS WE CAN DRIVE DEVELOPMENT

"Stolab is both a brand and a producer. This enables us to drive our development, based exclusively on our own goals and visions in terms of quality, design and range. In other words, we are not entirely dependent on external suppliers and their limitations about what they can and cannot do."

"Take Lilla Åland for example. At first glance it may look no different from the very first versions of the chair that we produced. However, we have constantly been making slight changes to the construction, as our knowledge and manufacturing techniques have developed and improved. While these are often subtle changes that may go unnoticed, to the trained eye of craftspeople and connoisseurs such refinements are clearly evident, without in any way detracting from the appeal and function of the original design."

## WE ARE DRIVEN BY A PASSION FOR THE POSSIBILITIES THAT WOOD OFFERS

"It is pure passion and intense curiosity that drives this constant development work. How can we get the very best out of the wood we are using? Is there something we can do differently, to find out if we can produce an even better result? It can be difficult to demand that an external supplier devotes the time and has the patience that is needed for these kinds of never-ending development projects."

*"We are not dependent on external suppliers and their limitations about what they can and cannot do"*



## WE SET THE AMBITIONS. THE MACHINES CARRY OUT OUR ORDERS

”If you compare the way we work today with how we used to do things 20 years ago, the picture is totally different. While the scent of solid wood remains the same as always, much of today’s inline production at Stolab is carried out by advanced robots and other specially adapted technology.”

”These technical advances play an essential role in enabling us to maintain a consistent level of premium quality, even when manufacturing large volumes of products. Moreover, they help us to continue to afford to be a producer. We don’t see technology as a tool for replacing human skills: at Stolab it is skilled people who use technology as a tool. The robots perform the actions and tasks that we have taught them to do. It’s as simple as that.”

”We set the ambitions. The machines carry out our orders. Of course, we still also contribute our fair share of genuine craftsmanship, but this is motivated by necessity, not nostalgia.”

”I also see advantages in constantly challenging the results that robots produce. It’s easier to reprogram a robot than to tell someone their work is not good enough. Our production team is made up of many amazingly skilled professionals, and it’s thanks to them that this unique combination of craftsmanship and modern technology works so well. It always gives me such pride every time I have the opportunity to tell people about this, and to show them the manufacturing facilities that we have here at Stolab in Smålandsstenar.”




”These technical advances play an essential role in enabling us to maintain a consistent level of premium quality”



Wood experts



## REACTIVE DEVELOPMENT

”It is our customers, however, whom we have to thank for another aspect of our development – for making demands of us and for letting us know their wishes and requirements. Because production is totally in our own hands, we are able to react quickly to customer requests. We also work closely with our designers, who are fully familiar with our production methods and are happy to test our limits of what is and is not possible, whenever new items of furniture are created.”

”Achieving a leading position as a brand and a manufacturer of premium furniture in solid wood is a journey that takes time. Having set out on that journey way back in 1907, today we rightly feel that we can say we are well on our way towards that goal.”






Wood experts







# Aestethic Sustainability.

At Stolab there has always been a symbiosis between sustainability and aesthetics. It is part of the cultural heritage that defines both us and the local area where we live and work. It's all about recognising the value of what you have, and not living beyond your means.



## SUSTAINABLE FORESTRY

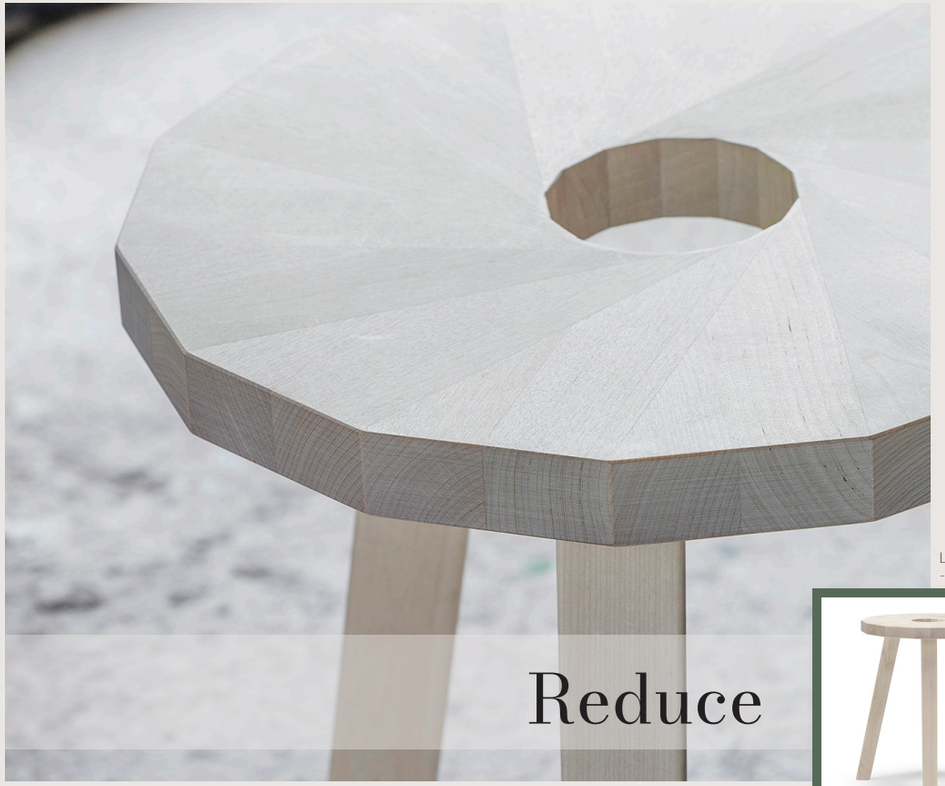
The art of working with aesthetic sustainability starts with healthy, well controlled forestry practices. For us, being able to influence and justify all parts of the production process is an important aspect of our responsibility as a manufacturer. That's why we always choose timber that is approved or certified in accordance with the standards for sustainable forestry.

## THE IMPACT WE MAKE IS WITH BEAUTIFUL FURNITURE

A strong visual appeal combined with environmental sustainability are fundamental criteria for the design of every new item of furniture we produce. This is a challenge that, far from restraining or restricting us, fills us with inspiration. It often means simplifying things, without compromising features that are essential for the quality and character of the furniture, such as beautiful details that add a function. Striving for simplicity, however, can present its own complications, so much of our product development work takes place in the factory, in close dialogue between our skilled co-workers and our external designers.







# Reduce



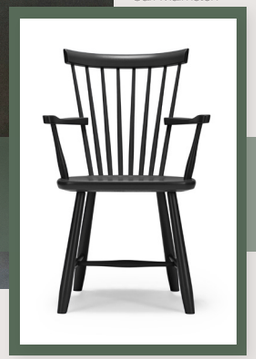
Lilla Snåland Stool
*- Marie-Louise Hellgren*

## AIMING TO SAVE

At every stage of the manufacturing process, we are constantly striving to become a little better at what we do and taking new steps to advance our environmental performance. To a great degree this work consists of reducing our environmental footprint, where every step – even the very smallest – contributes to our overall progress. We work exclusively with water-based lacquers, and all the energy we use in our premises is fossil-free. We package and transport our furniture as efficiently as possible, and we have created a sustainable work environment for our co-workers by minimising strenuous activities and heavy lifts, replacing them where possible, with mechanised power. Careful planning also enables us to make maximum use of the wood at our disposal, which greatly reduces the cost of waste in the production process. For example, we now saw the shape of a tabletop in such a way that the wood that is left can be used for spindles in the backrest of a chair or the seat of a child's chair. Wood left over from the manufacture of a Lilla Åland seat can also enjoy a new lease of life in the form of the upcycled stool Lilla Snåland.



# Reuse



Lilla Åland Armchair
- *Carl Malmsten*

## ALMOST JUST AS GOOD

Working with living materials means that there is always a risk of mishaps during the manufacturing process or damage during transport. Items of furniture that, for any reason, do not meet our requirements for premium quality are not shipped from the factory or are immediately recalled. We then conduct a thorough inspection of the product before carrying out the necessary repairs and making any adjustments to the surface finish.

After a final inspection these items are then marked with the Stolab Reuse stamp, a designation that indicates that these furnishings are almost just as good as our premium products. As we have different quality classifications, these are then sold to projects and customers who have consciously chosen reused products as part of their purchasing concept.







# Restore

## FURNITURE WORTH PRESERVING

Aesthetic sustainability also includes the not-to-be-neglected importance of sentimental value. Stolab furniture is furniture built for people to live with for many years – generations, even. Furniture that remains a loyal servant in room after room. Furniture that accompanies you from one home to another. Stolab furniture is created in such a way that it grows old gracefully in form, function and construction,

so it is well worth repairing if anything should become worn or broken. A tabletop that has become timeworn can be sanded down, for example. A cover can be replaced. Together with a number of furniture restorers and an ever-expanding group of retailers who can also repair furniture, we make this possible for our customers.



# Interview - Marit Stigsdotter

DESIGNER

Marit is a trained furniture carpenter and furniture designer. Over the years, she has designed several pieces of furniture for Stolab, such as the Prima Vista series, the Yngve coffee table, and the Carl dining table. Marit's design is characterized by thoughtful, clean, simple lines and details.





## A FORM THAT RESONATES

"For me, aesthetic sustainability means that an item of furniture has certain attributes that translate into an experience for the observer. Furniture like this has a quality that attracts interest, so that people are repeatedly drawn towards it. What evokes these feelings is, of course, very subjective, but as a furniture designer my starting point is always the user. Who will be using the furniture? In what setting and for what purpose? Can the furniture create a long-lasting relationship with its user that will not become tired or grow stale? If the user sees no need to replace much-loved furniture, we can genuinely link the concept of sustainability with the word aesthetic."

## THE DETAILS ARE INTEGRAL TO THE DESIGN

"Those who engage my services often present me with specific criteria and wishes that they require me to fulfil. As a designer, I am duty bound to take these into consideration without compromising the aesthetics of my original idea. It's a delicate balancing act. It's not possible to retain certain elements of the form and replace others without impacting the design as a whole."

## THE WHOLE IS REFLECTED IN THE DETAILS

"Form and function are inextricably intertwined, as materials, manufacturing techniques and areas of use all impact on the appearance. Function alone is rarely sufficient to engage the interest of the user, so the designer's task is to find and articulate an aesthetic expression that does. It's also a matter of showing respect for the user. That's why design is such a time-consuming and painstaking process. Together with the manufacturer, I need to seek ways of refining and improving the end result so that we can achieve the qualities that we want the furniture to exhibit."

## AESTHETIC AND TACTILE

"Aesthetic sustainability may also be achieved by engaging more than just the sense of sight. Prima Vista, which I designed together with Staffan Lind, is one example of how this might work. The form is intended to attract attention, but also to invite the observer to touch the chair. Who can resist the temptation to run their hand along the gently curved sweep of the backrest, to feel the tactile smoothness of the solid wood? The sensation is totally different to that of, for example, compression-moulded wood. The same applies to the tabletop with its gently rounded edges – a first impression that is confirmed in your mind when you pull out the drawer with the extra table leaf: 'This is a piece of furniture that I really like. It appeals to me, and I want it to share my home with me.' Aesthetic sustainability is only truly achieved when this initial feeling lingers and lasts. It is then that a piece of furniture can retain its emotional hold, despite the wear and tear that something you see and use day after day is subjected to. It is then that we have succeeded!"

Prima Vista Chair - Marit Stigsdotter



"For me, aesthetic sustainability means that a piece of furniture has certain attributes that translate into an experience for the observer."









# Tomorrows Classics.

While it's not possible to know what will become tomorrows classics, with all the knowledge we've gained about wood, and with our firm focus on aesthetic sustainability, this has become our constant vision for our furniture and the Stolab range.



Sture Armchair -
*Mathieu Gustafsson / Tengbom*



## TRUE TO STYLE, BUT NOT PREDICTABLE

We want our language of design to be recognisable with solid wood often assuming the leading role, but where meticulous attention to detail also plays its own crucial part in the enduring sensation of quality. This extends even to the backs of our furnishings, which is where the difference between furniture and furniture is frequently revealed.

We aim to be perceived as staying true to style without being predictable. Timeless, yet with a contemporary touch. We feel confident about what we can do and where we want to go: the rest is a matter of collaboration with external designers, each of whom has his or her own individual interpretation of Stolab design.







Lilla Åland Chair -
*Carl Malmsten*



## TODAY'S CLASSICS AND TOMORROW'S

Today several of the furniture designs in our range can rightly be regarded as classics. Some were created decades ago by renowned furniture designers with whom we have been privileged to work. Others are contemporary classics, created together with designers with whom we still enjoy the privilege of working. Classics, regardless of their age, are at home in all sorts of different settings, modern and traditional alike. And they are widely loved.

We are immensely proud of being able to manufacture these classic furnishings here at Stolab. Working with today's designers to create tomorrow's classics is what motivates us to do what we do. But it's a task that takes time, and it must be allowed to take the time it needs. Not infrequently we are forced to start anew, or maybe to take a few steps back in the process before we feel that we have found what we are looking for. The physical proximity between design, production and prototype development is essential if we are to be able to work efficiently and produce the very best result at every stage of the process.

## EACH PIECE OF FURNITURE IS A STORY

Our classics also have a story to tell. This further strengthens the identity and the soul of a piece of furniture. Because that's how those of us who are passionate about making furniture think and work. We work with living materials, and we work with people and for people in a time of change, where everything sooner or later becomes history. Yet we remain firmly convinced that the enduring value of our classics can foster a sense of security and serve as a link between what is and what has been.



*Pinnockio Chair - Yngve Ekström, Miss Tailor Table - Jonas Lindvall*

*Miss Holly Upholstered Chair & Miss Holly Table - Jonas Lindvall*





# Interview - Jonas Lindvall

DESIGNER

Jonas Lindvall is a Swedish interior architect and designer. He is meticulous in his material choices and prefers to work with solid wood, where form and material complement each other. Timelessness and care are two words that characterize Jonas as a designer. Jonas Lindvall has designed the series Miss Holly, Miss Button, Hundranian, Miss Tailor, Totem, Tureen tables, and Wrap.





## EVERY CLASSIC IS DEEPLY ROOTED IN HISTORY

”When you talk about classic furnishings, it always makes sense to weave the historical aspect into the story. That’s because every classic is part of a process of historical evolution. Take the chair, for example. To start with, its purpose was not purely practical. A chair was a symbol of power and authority, a throne reserved for those in the higher echelons of society. It wasn’t until the 1600s that it began to take the shape of what we now call a chair. Even so, chairs with backrests were initially reserved for use only by certain people – a clear signal of the status these people held in society. Only in the 1800s did the chair we now call the stick-back take its place in the homes of the masses.”

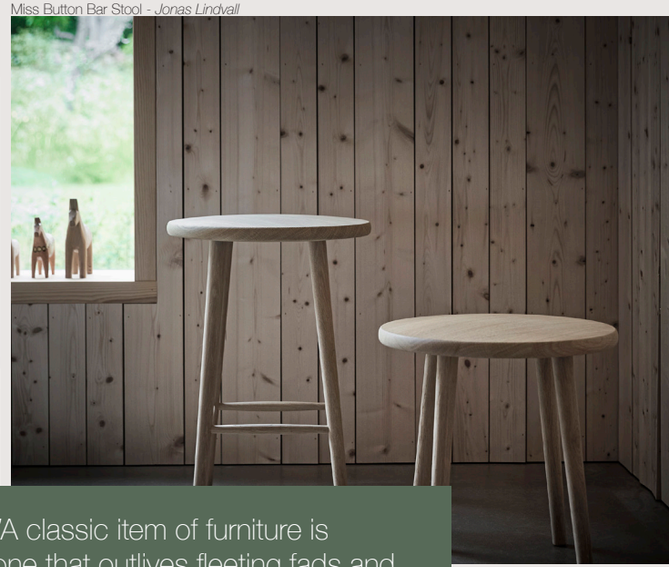
## WHAT CONSTITUTES A CLASSIC?

”A classic item of furniture is one that outlives fleeting fads and fashions – one that continues to inspire and impress generation after generation. But classics are also products of their times, reflecting the cultural preferences and historical conditions of the days when they were created. This historical perspective is important if we are to understand where we have come from, why society looks the way it does, and how it can develop in the future.”

Miss Holly Chair - *Jonas Lindvall*



Miss Button Bar Stool - *Jonas Lindvall*



”A classic item of furniture is one that outlives fleeting fads and fashions – one that continues to inspire and impress generation after generation.”

STOLAB

## TOMORROW'S CLASSICS. WHO DECIDES?

"No one can predict in advance what will be a classic: time alone can do that. If we put aside iconic designs and concentrate instead on more functional items of furniture that have become classics, the common denominator they share is often a harmony of form that has a wide appeal. They are beautiful at the same time as they work well within their context. It must be possible to produce them in a fairly rational way, so that they can be made widely available over an extended period of time. Of course, the context in which they are seen also plays an important role. There are many examples of furnishings, not least chairs, that have become well-known because they have featured in a setting which, for one reason or another, has attracted a great deal of attention."

## MISS HOLLY WITH ADDED ELEGANCE

"As a designer, you must always add something new: a feature of some sort that attracts attention. When I began to sketch my ideas for Stolab's Miss Holly chair, I based my design on the classic stick-back, but I made the look more elegant by giving the chair a generous backrest and more graceful lines. Together these create a more three-dimensional impression. I wanted to move the stick chair out of the kitchen and into the living room. It's a relatively complicated chair to manufacture, which means that it's not an easy design to copy. That, too, is one aspect that is well worth considering."









Miss Holly Chair - *Jonas Lindvall*



Link Easychair - *Dan Ihreborn*

# Reference Projects.





Hotel. At Six - Stockholm, Sweden.
Miss Holly Bar Stool.





Private. Villa Glumslöv, Glumslöv, Sweden.
Miss Holly Chair, Miss Holly Table.

Company. Bolon Labstore, Stockholm, Sweden.
Lilla Åland Chair.







Munch Museum, Oslo, Norway
Link Easy Chair.

School. Kunskapshuset, Gällivare, Sweden.
Pinnockio Chair.







Café. Baker Norby, Oslo, Norway.
Arka Loungechair & Hundranian Chair.

Restaurant. PM & vänner, Växjö
Hundranian Chair.







Hotel. Svinkløv Bath hotel, Denmark
Miss Holly Chair & Miss Holly Table.

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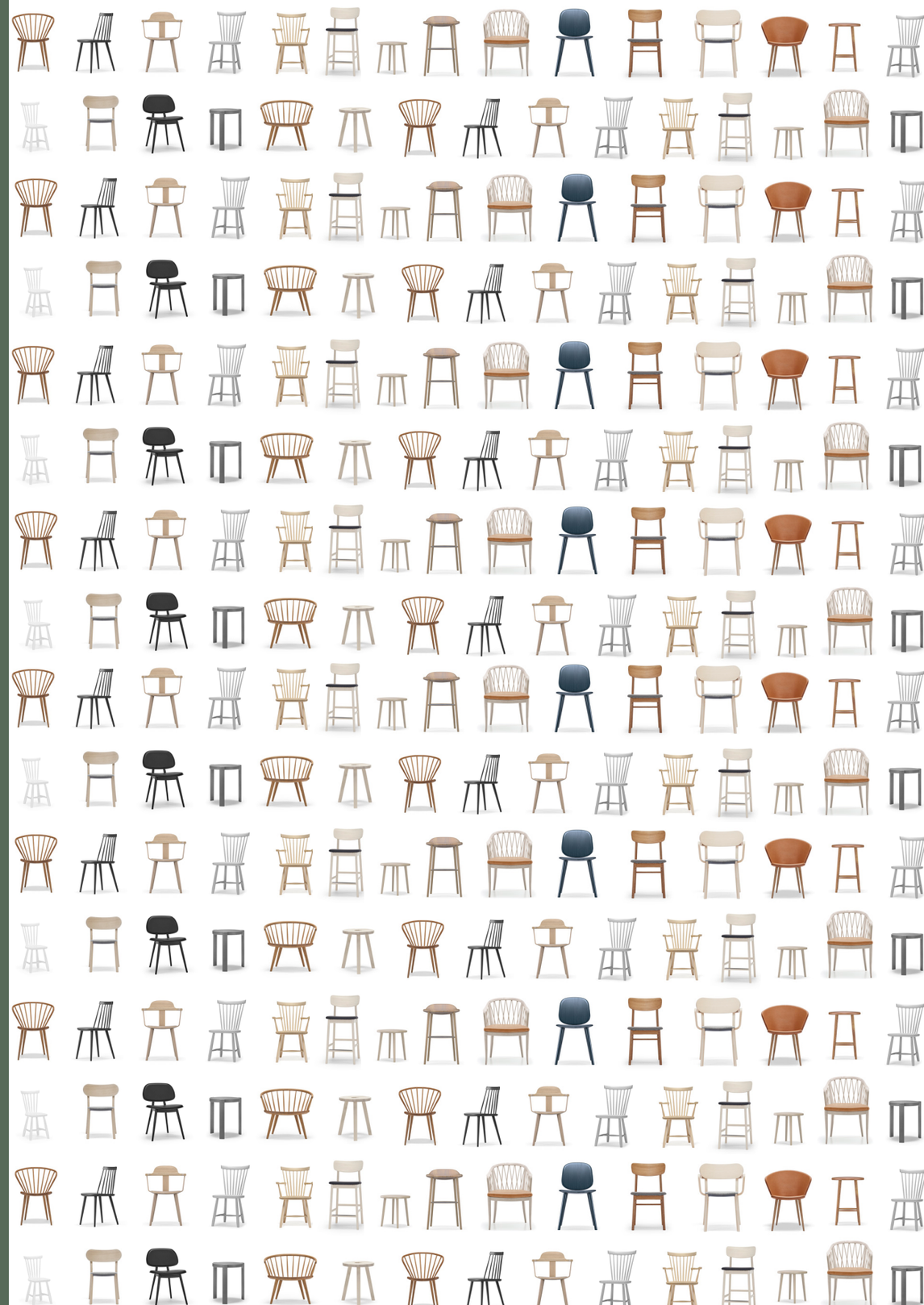
# Products.

Our furniture can be combined in many ways. Choose your favorite fabric, finish, and wood type.

To view our furniture in other finishes, fabrics, and wood types, please visit stolab.se to see more.



# Chairs, Stools & Benches



Miss Holly
*Designer: Jonas Lindvall*



Pinnockio
*Designer: Yngve Ekström*



Sture Armchair
*Designer: Mathieu Gustafsson / Tengbom*



Lilla Åland
*Designer: Carl Malmsten*



Lilla Åland
Childrens Chair H33
*Designer: The foundation Siv & Carl Malmsten's Memory*



Hundranian
*Designer: Jonas Lindvall*



Miss Holly
Upholstered
*Designer: Jonas Lindvall*



Miss Button Upholstered
H45, H62, H78
*Designer: Jonas Lindvall*



Widemar
*Designer: Carl Malmsten*



Sture
*Designer: Mathieu Gustafsson / Tengbom*



Prima Vista
*Designer: Marit Stigsdotter & Staffan Lind*



Hundranian Armchair
*Designer: Jonas Lindvall*







Lilla Åland Armchair
*Designer: Carl Malmsten*



Prima Vista Bar stool
*Designer: Marit Stigsdotter & Staffan Lind*



Miss Button
H45, H62, H78
*Designer: Jonas Lindvall*



Miss Holly Bar stool
H63 & H78
*Designer: Jonas Lindvall*



My Chair
*Designer: Space Copenhagen*



Bolt Stool
*Designer: Per Bornstein*



Arka Loungechair
*Designer: Jonas Lindvall*



Lilla Snåland
*Designer: Marie-Louise Hellgren*



Miss Tailor Bench
*Designer: Jonas Lindvall*

# Tables & Lounge tables

## Miss Holly

*Designer: Jonas Lindvall*

*Size:*

235x82 *- 6 chairs*
235x100 *- 6 chairs*
175x82 *- 4 chairs*
175x100 *- 4 chairs*



## Miss Holly bar table

*Designer: Jonas Lindvall*

*Size:*

159x60 *- 4 chairs*



## Miss Tailor

*Designer: Jonas Lindvall*

*Size:*

82x82 *- 2 chairs*
130x82 *- 4 chairs*
130x100 *- 4 chairs*
185x82 *- 6 chairs*
185x100 *- 6 chairs*
235x82 *- 8 chairs*
235x100 *- 8 chairs*



## Miss Tailor round

*Designer: Jonas Lindvall*

*Size:*

Ø90 *- 3 chairs*
Ø130 *- 6 chairs*







## Prima Vista

*Designer: Marit Stigsdotter / Staffan Lind*

*Size:*

120x90 (+ 50) - 4 chairs (6 chairs)
180x90 (+ 50) - 6 chairs (8 chairs)
210x90 - 8 chairs



## Carl

*Designer: Marit Stigsdotter*

*Size:*

Ø115 *- 4 chairs*
Ø115 + 50 *- 6 chairs*
Ø115 + 2x50 *- 8 chairs*
Ø115 + 3x50 *- 10 chairs*
Ø115 + 4x50 *- 12 chairs*



## Tureen Coffee Table

*Designer: Jonas Lindvall*

*Size:*

Ø38
Ø52
Ø65



## Yngve

*Designer: Marit Stigsdotter*

*Size:*

60x60 H40
75x75 H50
90x90 H45



# Easy chairs & Sofas



Link easy chair
*Designer: Dan Ihreborn*



Link foot stool
*Designer: Dan Ihreborn*



Wrap easy chair
*Designer: Jonas Lindvall*



Wrap sofa
*Designer: Jonas Lindvall*





# Storage units & Hallway



Prio Cabinet High
*Designer: Måns H Sjöstedt / Yellon*



Prio Cabinet High
*Designer: Måns H Sjöstedt / Yellon*



Prio Cabinet Low
*Designer: Måns H Sjöstedt / Yellon*



Prio Vitrine
*Designer: Måns H Sjöstedt / Yellon*



Prio Sideboard High
*Designer: Måns H Sjöstedt / Yellon*



Prio Sideboard High
*Designer: Måns H Sjöstedt / Yellon*



Prio Sideboard Low
*Designer: Måns H Sjöstedt / Yellon*



Prio Sideboard Low
*Designer: Måns H Sjöstedt / Yellon*



Miss Holly Hanger
*Designer: Jonas Lindvall*



Totem Hook 3, 5 or 8
*Designer: Jonas Lindvall*



Miss Holly
Hat & Shoe rack
*Designer: Jonas Lindvall*



Miss Holly Wall bars
*Designer: Jonas Lindvall*

# Notes



# Notes



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