

THE
ARCHITECT
COLLECTION

GETAMA[®]

Produced in Denmark since 1899



DET NOBLE HÅNDVÆRK TIL HVERDAGSLIV

GETAMA er indbegrebet af ægte dansk møbelhåndværk, ingen dikkedarer, bare fokus på at levere det ypperligste håndværk.

De danske klassikere er ikke kun til pynt, de er skabt til hjemmet, til hverdagen, de skal bruges og holdes af i flere generationer.

Efter mere end 120 år har GETAMA fortsat ambitioner om at skabe klassiske og innovative møbler i høj kvalitet til såvel detail- som kontraktmarkedet. Vi holder fortsat fast i, at GETAMA producerer danske møbler i Danmark.

Med flere generationers erfaring for godt håndværk er fabrikken og værkstedet i Gedsted stadig center for det noble håndværk, der produceres af uddannede møbelsnedkere og møbel-polstrere.

"Hele GETAMA's produktion foregår i Danmark, og det er en styrke og en sikkerhed for kvaliteten, at vi kan være så tæt på processen fra den spæde opstart til levering af det enkelte møbel"

Jesper Temp, CEO GETAMA

NOBLE CRAFTSMANSHIP FOR DAILY LIVING

GETAMA is the quintessence of Danish furniture crafts. No fuss. No beating around the bush. Our main focus is to deliver the best craftsmanship there is.

Our Danish classics are not just designed to please the eye. They are created for the home and for daily life and are meant to be used and cherished for generations to come.

After more than 120 years, it is still GETAMA's ambition to create classic and innovative high quality furniture for the retail market and the contract market. As the company has always done, GETAMA exclusively manufactures Danish furniture in Denmark.

Inspired and influenced by several generations of experience with artisanship, our factory and workshop in Gedsted remain the center of the noble handicraft made by skilled furniture makers and upholsterers.

"GETAMA's entire production takes place in Denmark, and it is both a strength and a beacon of our quality that we are able to closely monitor the entire process right from the beginning to the delivery of the individual piece of furniture."

Jesper Temp, CEO GETAMA.



Hans J. Wegner



Mogens Koch



Nanna Ditzel



Hanne Valeur



Henrik Blum & Rune Balle



Friis & Moltke

VORES DESIGNPORTEFØLJE

GETAMA arbejder med nogle af de største og mest kendte tegnestuer, der igennem tiderne har skabt nogle af de design klassikere, vi kender i dag. Hos GETAMA er vi meget opmærksomme på den designarv, som vi holder i vores hænder, og har fokus på at holde vores møbelarv evigt gyldig.

I samarbejde med tegnestuerne gennemanalyserer vi de oprindelige tegninger og sørger for at ramme nøjagtigt der, hvor møbelarkitekten har tænkt sit design. Dog har vi også, når omstændighederne kræver det, i fællesskab med tegnestuerne tilrettet møblet, når udviklingen i tiden kræver det. f.eks. er siddehøjden i vores Vita Sofa af Nanna Ditzel tilpasset efter moderne siddehøjde og komfort.

Tiden står ikke stille med de danske klassikere, men møblerne er så gennemtænkte, at de kan følge med tiden og samtidig holde fast i noget oprindeligt.

På de næste sider giver vi et indblik i hver enkelt møbelarkitekts design hos GETAMA. For at komme så tæt på hver enkelt møbels DNA er teksterne blevet til i tæt samarbejde med tegnestuerne.

OUR DESIGN PORTFOLIO

GETAMA collaborates with some of the biggest and most renowned design studios that have created some of the iconic design classics we all know today. At GETAMA, we are very much aware of the design heritage we hold in our hands, and our main focus is to perpetuate our furniture legacy.

In close collaboration with the design studios, we thoroughly analyze the original drawings to make sure that our furniture perfectly matches the furniture architect's design. However, if and when required, we team up with the design studios to find ways to adjust the furniture and adapt it to modern convenience. For instance, we have adjusted the sitting height of our Vita sofa by Nanna Ditzel to make it comply with today's standards for sitting height and comfort. Time never stands still with the Danish classics. The furniture is that well-thought-out, it can easily adapt to the changing times while maintaining something original.

On the following pages, we will introduce you to the design of each furniture architect in the GETAMA portfolio. In order to visualize the DNA of each piece of furniture, the texts have been forged in close collaboration with the design studios.

HANS J. WEGNER

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NANNA DITZEL

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HANS J. WEGNER (1914 – 2007)

Tildelt en lang række såvel danske, som udenlandske priser og æresbevisninger.

Møbelsnedker og arkitekt

Hans J. Wegner blev uddannet som møbelsnedker i perioden 1928 – 1932.

Fra 1936 – 1938 studerede han møbeldesign på Kunsthåndværkerskolen, hvorefter han blev hentet til Arne Jakobsens og Erik Møllers tegnestue i Aarhus til at tegne møbler til byens nye rådhus. Hans J. Wegner startede egen tegnestue i Aarhus i 1943 og flyttede i 1946 med sin hustru til København.

Wegner startede med at tegne møbler til GETAMA i 1949 og har siden skabt et stort antal populære møbler, hvoraf mange stadig er i produktion på fabrikken i Gedsted. Blandt de første Wegner-modeller tegnet til GETAMA var sofasættet GE240 "Cigaren".

Udover et produktnummer har flere af møblerne fået navne som f.eks. "Cigaren", "Butterfly" og "Venus". Det var imidlertid ikke Wegner selv, der gav sine design navne, men derimod producenter, journalister, møbelhandlere og andre som var passionerede omkring Wegner's design.

Hans J. Wegner er nok mest kendt som møbelarkitekten, der tegnede op imod 500 stole, altid med fokus på gennemtænkt siddekomfort.

Hans J. Wegner er ligeledes kendt for sine omhyggeligt udførte arbejdstegninger, som med deres nøjagtighed og store detaljerigdom altid er udgangspunkt for fremstillingsprocessen.

Langt den største del af designporteføljen hos GETAMA består således endnu i dag af værker fra Wegner's hånd, hvoraf mange i dag regnes for klassikere.

Hos GETAMA har vi stadigvæk stor glæde af Hans J. Wegner idérigdom og dybe forståelse for det holdbare håndværk. Vi er stolte af fortsat at løfte arven efter Hans J. Wegner, og vort samarbejde med tegnestuen, som bygger på en lang og stærk historie om passion og respekt for den danske design arv.

HANS J. WEGNER (1914 – 2007)

Awarded an array of Danish and international prizes and honors.

Cabinetmaker and architect

Hans J. Wegner was educated as cabinetmaker during the period between 1928 – 1932.

From 1936 – 1938, he studied furniture design at The School of Arts and Crafts. Afterwards, he was hired by Arne Jakobsen's and Erik Møller's design office in Aarhus where he designed furniture for the new townhall building. Wegner started his own design office in Aarhus in 1943. In 1946, he moved to Copenhagen with his wife. Hans J. Wegner started designing furniture for GETAMA in 1949. Ever since, he has created a large number of popular furniture models, many of which are still being manufactured at the factory in Gedsted. One of the first Wegner models that was designed for GETAMA was the GE240 sofa set, better known as the "Cigar".

In addition to having a specific product number, several furniture items have been named, for example "Cigar", "Butterfly", and "Venus". It was not Wegner who came up with these design names. It was manufacturers, journalists, furniture dealers, and others with a passion for Wegner's design.

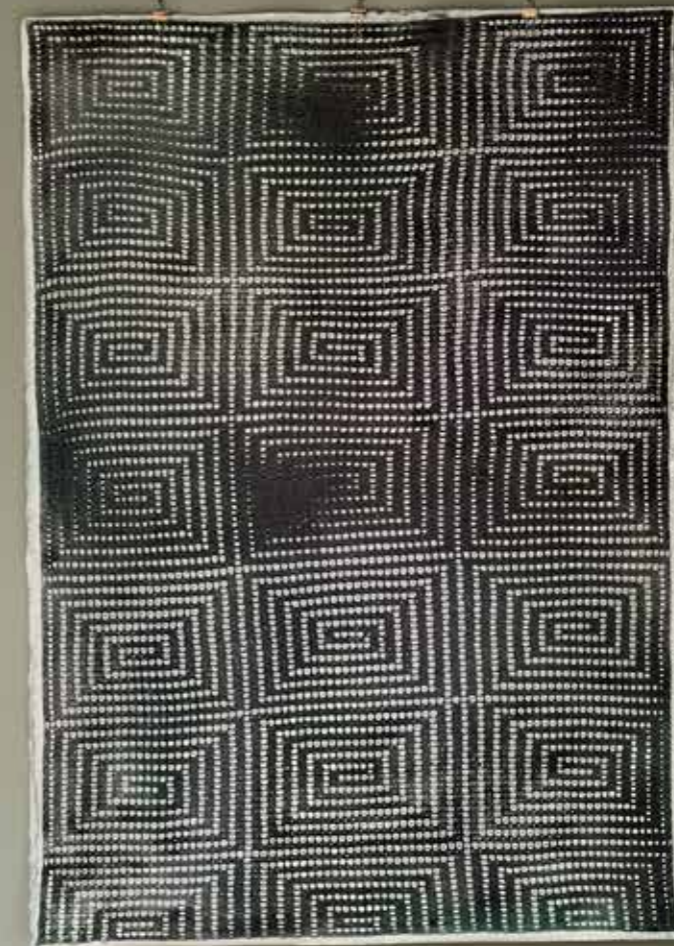
Hans J. Wegner is primarily known as the furniture architect who designed close to 500 different chairs that were all focused on optimal sitting comfort.

He is also known for his meticulous work sketches which, because of their accuracy and richness in detail, are always the starting point for the manufacturing process.

The lion's share of GETAMA's design portfolio consists of Wegner's masterpieces to this day, and many of them are considered classics.

At GETAMA, we still enjoy of Hans J. Wegner's wealth of ideas and his deep and profound understanding of durable craftsmanship. We are proud to be able to continue Hans J. Wegner's legacy, and we are proud of our collaboration with the design office that is based on a long and powerful story about passion and respect for the Danish design heritage.

Kunstværk på væg af Tina Wulff, Akvarel på papir
Artwork on wall by Tina Wulff, Water colour on paper



GE1935 bænk
GE1935 bench

GE460

GE460 "Butterfly" er tegnet af Hans J. Wegner.
Stolen "Butterfly" er som en sommerfugl, der sidder klar til at sætte af.

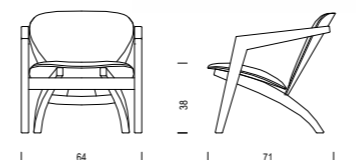
Wegner tegnede Butterfly i 1977, da GETAMA efter-spurgte en lænestol med begrænset brug af stof og polstring.

Designet er skulpturelt med en klar opdeling i det bærende – det massive stel, og det bårne – skallerne. "Butterfly" er især velegnet som fritstående stol, men kan med sine parallelle sider også stilles på lige rækker.

GE460 "Butterfly" is designed by Hans J. Wegner.
The "Butterfly" chair resembles a butterfly sitting ready to set off.

Wegner designed Butterfly in 1977 when GETAMA requested an armchair with limited use of fabric and upholstery.

The design is sculptural with a distinct separation of the structural part – the solid frame, and the supported part – the shells. "Butterfly" is especially well-suited as a free standing chair but because of its parallel sides, you can also line up several chairs side by side.



GE460 er tegnet i 1977
GE460 designed in 1977



GE465

Det var "Butterfly" Stolen, som gav Hans J. Wegner ideen til designet af dette trebenede bord med glasplade.

Stellets tre let kileformede ben er massive, medens de tre sarge består af finerer, som er limet sammen og spændt i facon.

Enkelheden med få, men karakteristiske og gennemtænkte detaljer er typisk for mange af Wegner's møbler.

Det karakteristiske for Wegner er, at lade kanten af bordbenene styre glaspladen, som ligger løst på stykker af omhyggeligt tilpasset kernelæder.

Med sine kun tre ben står bordet uden at vippe selv på ujævnt gulv.

The "Butterfly" chair inspired Hans J. Wegner to design this three-legged table with a glass top.

The three slightly wedge-shaped legs on the frame are solid, whereas the three aprons are made of veneer that is glued together and molded into shape.

The simplicity with few but characteristic and well-thought-out details is typical for a lot of Wegner's furniture.

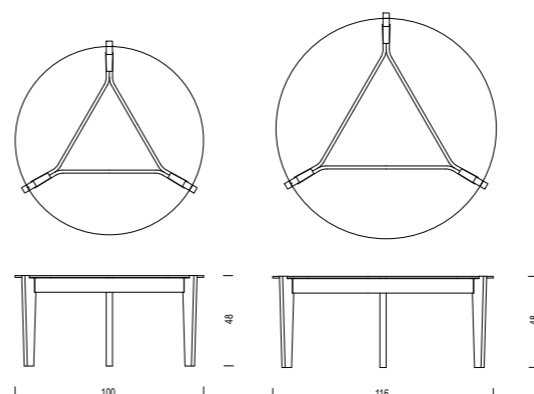
It is characteristic for Wegner to let the table legs control the glass plate that is loosely placed on pieces of meticulously tailored core leather.

With its three legs only, this table does not tilt but stands firmly even on a floor that is not level.



GE465 er tænkt som et match til
GE460 "Butterfly" lænestol

GE465 is designed to match the
GE460 "Butterfly" Easy Chair

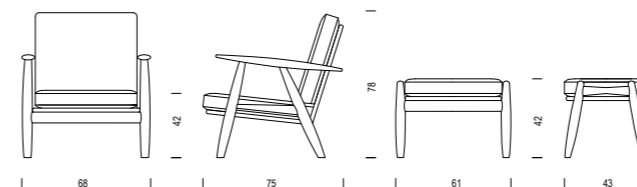




GE240

Kaldenavnet "Cigaren" er opstået over tid og referer til den ydre form på stolens og sofaernes armlæn. GETAMA's kunnen indenfor fremstilling af madrasser og puder med stålindlæg var det, der i 1949 startede samarbejdet med Wegner. GE240 lænestol og sofaer, som er bygget over samme idé, var blandt Hans J. Wegner's allerførste møbler for GETAMA. Med deres skulpturelle udseende og mange karakteristiske Wegner-detajler indbyder møblerne til at blive set fra alle vinkler.

The "Cigar" nickname occurred over time and refers to the shape of the armrests on the chair and the sofas. It was because of GETAMA's experience with manufacturing innerspring mattresses and pillows that the company started collaborating with Wegner in 1949. The GE240 armchair and sofas that are based on the same idea were among some of the first pieces of furniture that Hans J. Wegner designed for GETAMA. It is the sculptural look and the many characteristic Wegner-style details that make the furniture so inviting to view from all angles.



GE 240 tegnet i 1955
GE 240 designed in 1955

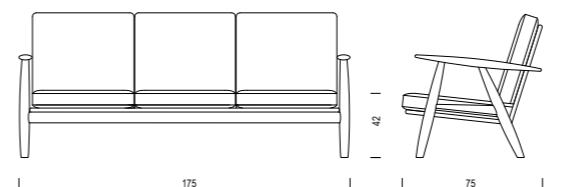
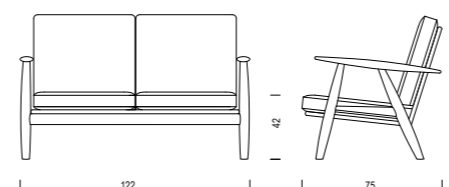


GE240 tegnet i 1955
GE240 designed in 1955

GE240

Stolen og sofaerne er tegnet samtidig i 1955. Sofaen findes i en 2-personers og 3-personers udgave. Konstruktionen er identisk med stolen, hvor på sofaerne oplever man en forlængelse af det fine snedkerarbejde i rygkonstruktionen.

The chair and the sofas were designed at the same time in 1955. The sofa is available as a two-seater and a three-seater. The sofas and chair are constructed in the exact same way. When looking at the sofas, one can appreciate and enjoy the exquisite joinery of the back construction, stretched over several seats.





GE 290 tegnet i 1953
GE 290 designed in 1953

GE290

De ekstra brede armlæn og den tilbagelænedede siddestilling er det, der især karakteriserer møblerne i denne serie.

Det var Hans J. Wegner's omfattende eksperimenter med stole til afslapning i begyndelsen af 1950'erne, som førte til designet af GE290-serien.

Med sin omhyggeligt udtænkte konstruktion er GE 290 Wegner's svar på en magelig lænestol. Takket sine brede armlæn er stolen let at rejse sig fra trods sin mageligt tilbagelænedede sidestilling.

De tværstillede forreste ben bærer såvel de ekstra brede armlæn som de kombinerede sidesarge.

Tilnavnet "Plankestolen" med reference til seriens brede armlæn bruges ind imellem i omtalen af stolen.

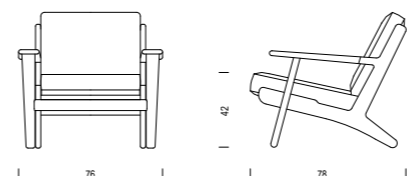
The extra wide armrests and the reclined sitting position are especially characteristic for the furniture in this collection.

It was Hans J. Wegner's extensive experiments with leisure chairs in the beginning of the 1950s that led to the design of the GE290-series.

With its carefully thought-out construction, the GE 290 is Wegner's answer to a comfortable armchair. Thanks to its wide armrests, the chair is easy to get up from despite its comfortably reclined sitting position.

The front legs slope upwards to support the armrests, connecting the frame and sides as they arc downwards to form the back legs rooting the chair to the floor.

This chair is sometimes referred to as the "Plank Chair" due to its wide armrests.

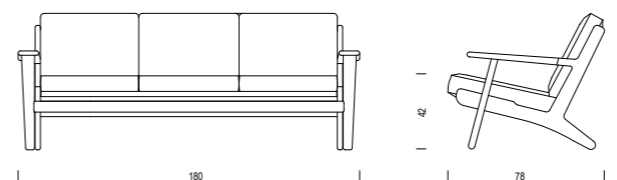
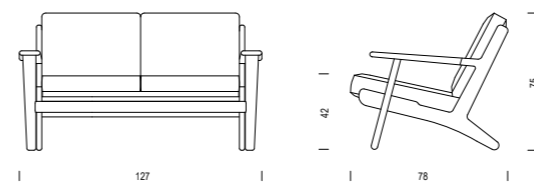




GE290

GE290 serien består ligeledes af en 2-personers og en 3-personers sofa med samme design med brede armlæn og den tilbagelænedde siddestilling som man finder på GE-290 stolen.

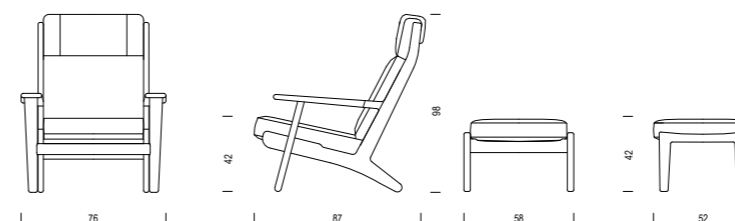
The GE290 series also includes a 2 seater and a 3 seater sofas with the same wide armrests and a reclined sitting position as the GE290 chair.



GE290A

Den højryggede udgave af GE290, har en forlængelse af ryggen og en nakkepude, der holdes fast af et omslag. Omslaget er udskifteligt og beskytter nakkepuden, og samtidig kan det vælges i et andet tekstil eller læder, således at stolen får et mere markant udtryk.

The high-backed version of GE290 has an elongated back and a neck cushion that is strapped to the top rail and held in place by a protective cover, which is also available in a different type of textile or leather to give the chair a more distinct expression.



GE525

Den skulpturelle GE525 er Hans J. Wegner's svar på GETAMA's ønske om en stærk men let stol med arm-læn og polstret sæde til hjemmet eller restauranten. Stolens gode ergonomi gør sammen med det krumme let skrånende topstykke, de skrå tilspidsede ben og de gennemtænkte detaljer stolen til en typisk Wegner-stol.

De fire stoleben flader ud fra sædet og opefter for øverst at ende i en høj aflang tap, som giver en ekstra solid samling med armkransen. Stolen omtales ind imellem som "U Stolen" pga. formen på den bøjede ryg.

The sculptural GE525 is Hans J. Wegner's fulfilment of GETAMA's wish for a sturdy yet light chair with armrests and an upholstered seat – a chair that lends itself equally well to private homes or restaurants.

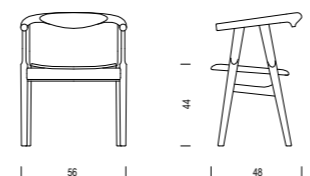
Its excellent ergonomics combined with the curvilinear and slightly sloping top rail, the slanted, tapered legs and the thought-out details make this a typical Wegner chair.

From the seat top and upward, the four chair legs flatten into oblong taps that are firmly anchored to the top rail. The chair is sometimes referred to as the "U Chair" due to the curved backrest.



I samme design:
Det runde spisebord GE526

Available in the same design
The round GE526 dining table



GE526

GE526 er et spisebord med en rund plade og et let og elegant stel bestående af fire skrånede ben og en krydssarg. Løsningen med de skrå ben er valgt for at gøre det let at placere sig vilkårligt omkring bordet. Bordbenene ender foroven i en solid tværligger, som sikrer bordet ekstra god stabilitet. Blandt de mange spiseborde, Wegner tegnede for GETAMA, er dette nok det mest skulpturelle.

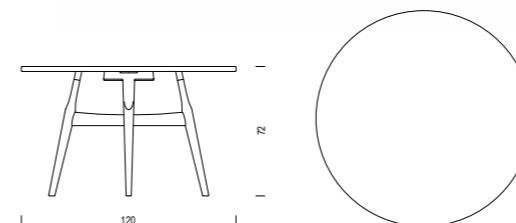
GE526 is a dining table with a round tabletop and a light and elegant frame consisting of four slanted legs and a cross frame.

The solution with the slanted legs has been chosen to make it easy to position yourself around the table. The top part of each table leg is fitted onto a sturdy transverse bracket for extra stability.

Of the many dining tables Wegner designed for GETAMA, this is by far the most sculptural model.



GE526 tegnet i 1970
GE526 designed in 1970



I samme design:
Spisebordsstol GE525

Available in the same design:
Dining chair GE525



GE673 tegnet i 1967
GE673 designed in 1967

GE673

Det er detaljen i forbenet på ophænget af gyngestolens sæde, som har givet gyngestolen tilnavnet "Nøglehullet".

Det var muligheden for at skifte mellem magelig tilbagelænet stilling og let adgang til at rejse sig, som var årsagen til Wegner's fascination af gyngestole.

"Nøglehullet" er Wegner's svar på en gyngestol med ophængt sæde, ryg og nakkepude.

Detaljen med nøglehullerne i forbenene er en konstruktionsdetalje, hvor sædeophænget fastlåses, og som samtidigt tillader at både sæde, ryg og nakkepude nemt kan demonteres/udskiftes.

Stolens gode ergonomi og fine afballancering skyldes ikke mindst gængernes omhyggelige udformning.

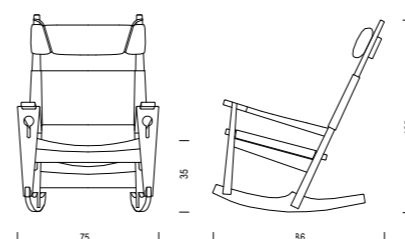
The subtle detail carved into both front legs of the rocking chair explain why this piece of furniture is called the "Keyhole" Rocking Chair.

With rocking chairs, what fascinated Wegner so much was the freedom to be able to change between sitting comfortably reclined and getting up easily.

The "Keyhole" Rocking Chair is Wegner's interpretation of a rocking chair with a sling seat, back and neck pillow.

The detail with the keyholes in the front legs is a construction detail where the seat suspension is locked, and which simultaneously allows both the seat, back and neck cushion to be easily dismantled/replaced.

The excellent ergonomics and delicate balancing of this chair is indeed a result of the carefully shaped rockers.





GE1936

Navnet "Venus" er inspireret af Botticellis maleri af kærlighedsgudinden Venus, som blæses i land stående på en muslingeskal.

Hans J. Wegner's bænke og lænestole blev til som en opfølgning på hans idé til en amerikansk konkurrence i 1948.

Brugen af krydsfiner i fly under 2. verdenskrig inspirerede i 1948 Wegner til denne serie, som blev hans første møbler med formspændte krydsfinerskaller.

Designet i stol og bænk er klart delt op i det bærende – det massive stel, og det bårne – krydsfinerskallerne. Sættets små dimensioner gør det især egnet til små rum og med sine skulpturelle former også til fri placering i rummet.

Stol og bænk kan i dag fås med eller uden fast polstring på sædet.

The name "Venus" is inspired by Botticelli's painting of Venus, the goddess of love who was blown ashore standing on a mussel shell.

Wegner's bench and armchair were created as a follow-up to his idea for an American competition in 1948.

The use of plywood in airplanes during World War II inspired Wegner to create this series in 1948. It was his first furniture made of curved plywood shells.

The design of the chair and the bench is distinctly divided into the supporting part – the solid frame, and the supported part – the plywood shells.

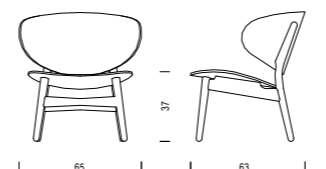
Because of its small dimensions, this furniture set is perfectly suited for small rooms, and its sculptural design even makes it the perfect stand-alone furniture.

Both the bench and the sofa are available with or without fixed upholstery on the seat.



I samme design:
Sofabordet GE1937
med de opadkrummede pladeender

Available in the same design:
The GE1937 sofa table with the upward curved table ends

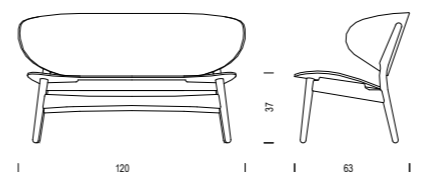




GE1935

GE1935 er en smuk og skulpturel bænke til mange formål. De små dimensioner og skulpturelle udseende gør bænken egnet til at stå frit i rummet. Fås både med og uden polster på sædet.

GE1935 A beautiful sculptural bench for many purposes. The small dimensions and sculptural appearance make the bench suitable for standing freely in the room. Available both with and without upholstery on the seat.



GE1935 tegnet i 1948
GE1935 designed in 1948

GE1937

GE1937 Sofa- eller Sidebord til "Venus" serien. Bordet har et stel af langsgående sarge, som bærer den massive træplade med tværgående lister. Bordpladen afsluttes med massive hævede kanter i siderne.

"Venus" series. The GE1937 table has a longitudinal frame frame which supports the solid wooden board with transverse strips. The tabletop ends with a massive raised edges on the sides.

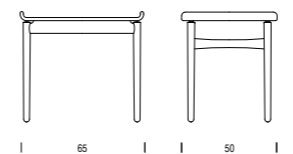


Ege stel og valnød bordplade

Oak legs and walnut top



GE1937 tegnet i 1948
GE1937 designed in 1948





GE1 Tegnet i 1954
GE1 Designed in 1954

GE1

Hans J. Wegner's idé med bænken var, at skabe et møbel, som kunne bruges som stol, stol med fodstøtte, liggestol eller som ekstra seng for en enkelt nat.

Bænkens træstel er omhyggeligt udtænkt, og de specialdesignede hængsler og beslag for indstilling af ryglænet er med til at gøre designet af GE1 til noget helt særligt.

Rygstøtten har hele 7 mulige skrå stillinger, og liggefladen er dækket af løse puder med knapper anbragt på fjedre dækket af skånebetræk i kanvas.

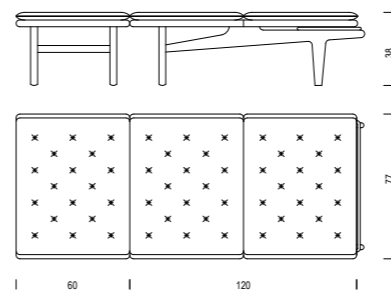
Når bænken skal bruges til at sove på, løftes metalbøjlen fri af hakkene og trækkes bagud, hvorefter lejet kan blive helt vandret.

Hans J. Wegner wanted to create a multi-purpose bench that could be used as a chair, a chair with a foot rest, a deck chair, or a spare guest bed for a single night.

The wood frame is carefully thought out. The custom-made hinges and brackets for adjusting the backrest are a perfect example of wood and steel work combined in a beautiful symbiosis.

The backrest has 7 individual inclined positions and the lying surface is covered with loose, buttoned cushions placed on springs with protective canvas upholstery.

If you want to use the bench as a bed, simply lift the metal bar out of the notches and pull it backwards, which allows you to place the backrest in a horizontal position.





GE236

Hans J. Wegner tegnede ofte sofaer i samme design som sine lænestole. GE236 blev til som et alternativ med polstrede armlæn.

Med sin karakteristiske detalje øverst på bagbenene og sine tre gennemgående lister i ryglænet er sofaen egnet til en fri placering i rummet.

Skal sofaen stå op ad en væg, sikrer to særligt udformede løse afstandselementer forarbejdet i samme træsort, at toppen på bagbenene holdes fri af væggen.

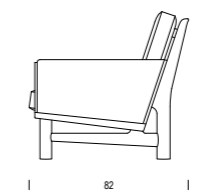
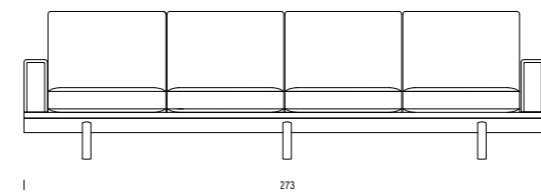
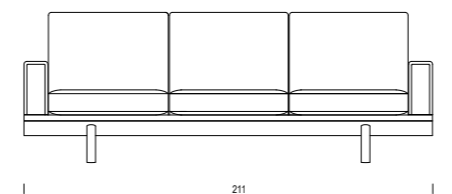
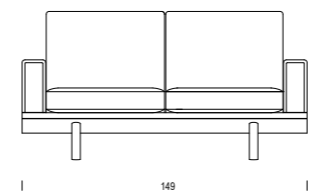
GE236 er i dag at regne for en klassiker, der med lethed kan ombetrækkes.

Hans J. Wegner often designed his sofas in the same fashion as his armchairs. GE236 was created as an alternative with upholstered armrests.

Due to its characteristic detail on the top part of the rear legs and its transverse lists in the backrest, this sofa is perfect for free standing in the room.

If you want to place the sofa up against a wall, the two special-designed spacers that are made out of the same type of wood ensure that the top part of the rear legs are safely distanced from the wall.

Today, GE236 is considered a classic piece of furniture that can easily be reupholstered.



GE370

Hans J. Wegner's GE370 er en tilbagelænet lænestol i træ med lodrette tremmer i ryggen, gjorde i sædet samt to løse puder i skum.

Som udgangspunkt er GE370 en fritstående lænestol, men kan kobles sammen til sofaer med enkle metalbeslag placeret nederst i sidens rille.

GE370 har set fra siden en del lighedspunkter med Wegner's GE290 "Planken", dog med mere kantede profiler. GE370 har lodrette lister i ryggen, mens GE290 "Planken" har vandrette lister i ryggen.

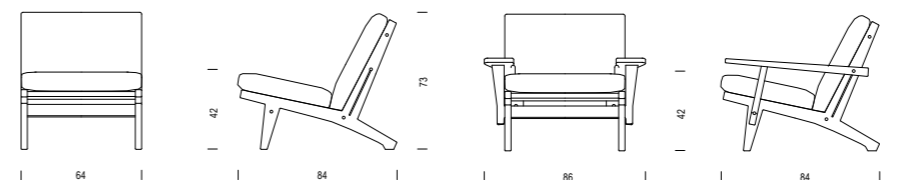
Wegner's GE370 is a wooden easy chair with vertical bars in the backrest, webbing in the seat and two loose foam cushions.

GE370 was designed to serve as a separate armchair but you can connect several chairs and convert them into a sofa simply by inserting special metal brackets in the grooves on the sides of the chairs. Viewed from the side, GE370 resembles Wegner's GE 290 "Plank Chair" series in many ways, although it has more clean-cut profiles. GE370 has vertical strips in the back, while GE290 "Plank chair" has horizontal strips in the back.



Passer til:
GE375 som er en højrygget udgave af GE370
Kan samles til det ønskede antal siddepladser
ved hjælp af et enkelt beslag

Accompanies:
GE375, which is a high backed version of GE370
By use of special metal brackets the chairs can
easily be turned into sofas



GE375

Hans J. Wegner's GE375 er en variant af GE370 med nakkestøtte og kan, ligesom denne, både fungere som fritstående stol og stilles sammen til sofaer.

En særlig detalje på GE375 er den fintformede, løst oplagte og vendbare liste, som nakkepuden bæres af, og som derfor kan højdejusteres.

Typisk for Wegner er også det usædvanligt brede armlæn, som let kan kobles på stolen.

Stolene kan kobles sammen til en sofa med et enkelt løst koblingsbeslag, som er lavet til at passe ned i opsplitningen på ryglænets træside.

Med benene på den tilhørende taburet og et mindre måltid placeret på armlænet er stolen ideel til en aften foran TV.

Hans J. Wegner's GE375 is a variant of GE370 fitted with a headrest and is also able to serve both as a free standing chair or can be connected into sofas.

One of GE375's distinct features is its neatly shaped, reversible wooden rail, to which the neck pillow is strapped. You can choose between two different height settings for the pillow by placing the rail one way or the other in the grooves on both sides of the chair.

As another typical Wegner feature, you have the unusually wide armrests that are easy to attach to the chair.

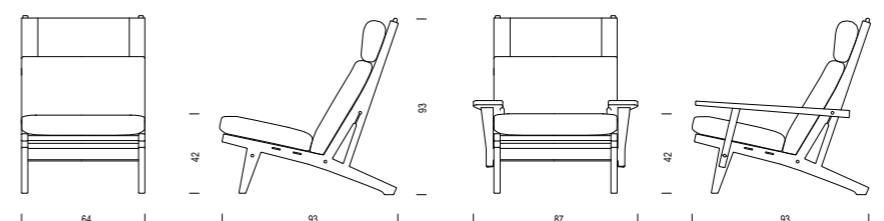
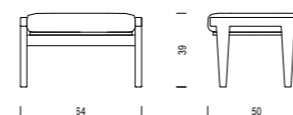
You can connect the chairs and make a sofa by means of a simple coupling bracket that is tailored to fit into the small groove on the side of the backrest.

With your feet on the accompanying footrest and a small snack on the armrest, this chair is perfect for an evening in front of the TV.



Armlæn kan tilvælges

Armrests available





GE280

Hans J. Wegner's modulsofa GE280 fra 1980 består af to elementer – et hjørnemodul GE280H og et ligemodul GE280L.

Sædet er vandret, puderne er i formstøbt skum, og stellet let bagudskrånende ryglæn har vandrette tremmer.

Hjørnemodulet har samme ryglæn som ligemodulet, blot her er det to ens elementer samlet i hjørnet af en formspændt træbøjle.

Med et simpelt koblingsbeslag i metal kan man samle det ønskede antal moduler både med og uden vinkel alt efter behov.

Passer til: GE80-seriens sofaborde med enten fir-kantede eller runde ben, tegnet til sofaen – se side 53.

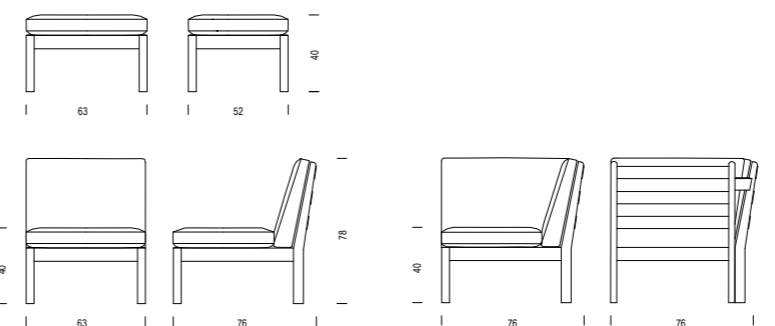
Hans J. Wegner's GE280 modular sofa from 1980 consists of two elements – a corner module GE280H and a straight module GE280L.

The seat is horizontal, the cushions are made of molded foam, and the frame has a slightly reclined backrest with horizontal bars.

The corner module has the same backrest as the straight module. The only difference is that the corner module consists of two identical elements that are joined in the corner with a molded wooden joint.

With help from a simple metal bracket, you can combine any desired number of straight or corner modules.

Ideal match: The tables from the GE80 series with either square or round legs designed for the sofa. Page 53.



GE280 Tegnet i 1980
GE280 Designed in 1980

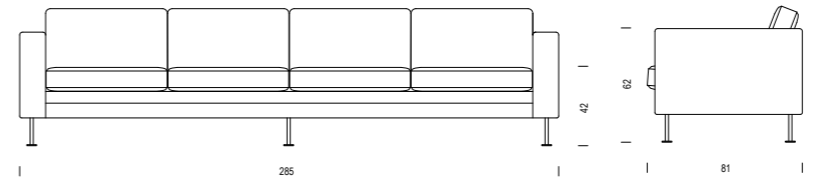
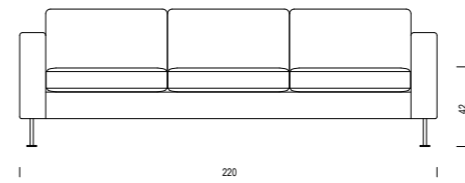
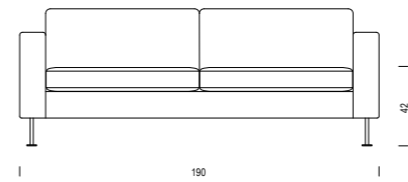
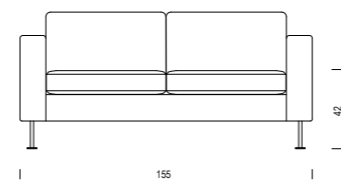
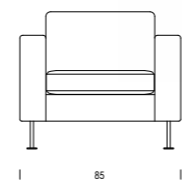
Century 2000

Oprindeligt i 1957 var navnet GE300, men Century blev valgt ved relancering af sofaserien med stol i 2000, dvs. over 40 år efter Wegner tegnede dem. Hans J. Wegner's mål med serien var at lave en sofa, som var så tilstrækkelig neutral i udtrykket, at den kunne bruges til alle hans mange lænestole. Century er designet med løse puder i et overpolstret stel med høje gavle, og benene er enten koniske træben i eg, valnød eller stålben med en markant fod. Designet er stramt, og mål og hældninger på siddepladserne er som sædvanlig fra Wegner's hånd valgt med stor omtanke.

It was originally named GE300 in 1957, but when the sofa series was relaunched in year 2000 in companionship with a chair 40 years after Wegner designed them, the name Century was chosen. Wegner's aim of designing the series was to create a sofa that was sufficiently neutral in its expression and thereby able to accompany all of his different armchairs.

Century is designed with loose cushions and a fully upholstered frame with high sides. You can choose between conically shaped oak, walnut legs or steel legs with a flat round foot.

The design is tight and, quite as expected, Wegner has carefully chosen the exact right dimensions and inclinations for the seating.



Hynder fås både med koldskum og som duntop

Cushions available in cold foam or with down-top



GE285

2- og 3-personers sofa.

Hans J. Wegners idé med GE285 var at lave en sofa med begrænset ydre mål uden at gå på kompromis med siddeegenskaberne.

Stellet er i træ med kantede profiler, sædet er med løse hynder, mens ryglæn og gavle er fastpolstrede. Ryg og gavle har samme højde, og de har en let bue udefter. Gavlene kan således også bruges som ryglæn, hvis man ønsker at sidde med benene oppe i sofaen.

I samme stil findes lænestolene GE284 og GE284A samt GE80-seriens borde i varianten med kantede ben.

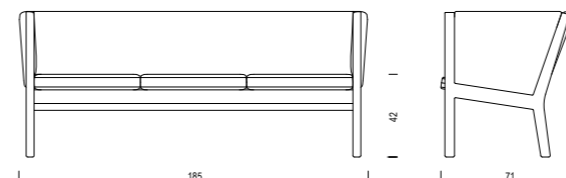
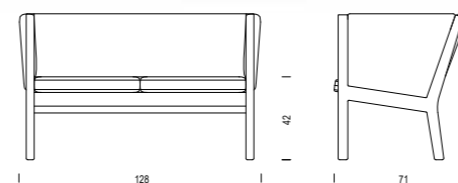
2- and 3-seater sofas.

Hans J. Wegner's idea with creating GE285 was to make a sofa with as small outer dimensions as possible without compromising its seating properties.

The wooden frame has edged profiles, the seat has loose cushions, whereas both the backrest and the sides have tight-fit upholstery.

The back and the sides are the same height and are slightly curved, which means you can lean back comfortably if you want to sit with your feet up.

A good match style-wise are the armchairs GE284 and GE284A and the GE80-series table with square legs.



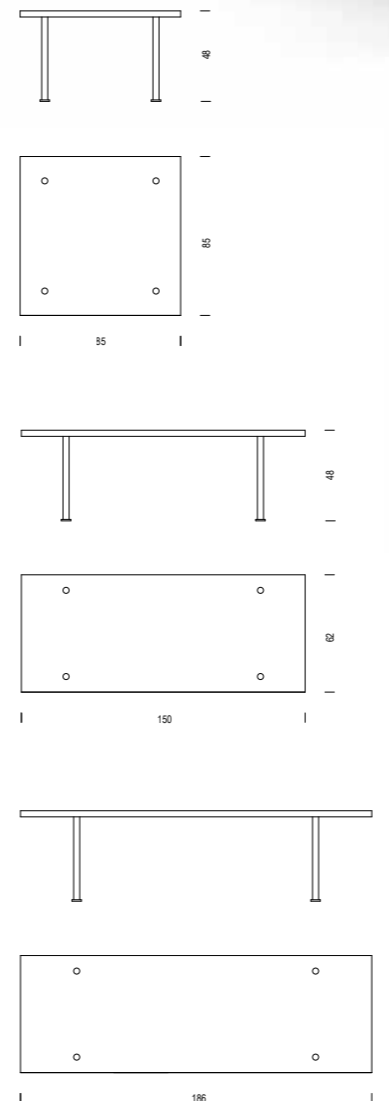
GE285 tegnet i 1985
GE285 designed in 1985



GE12

Sofabord med stålben i 3 størrelser.
Det helt enkle sofa bord GE12 er en fin repræsentant for Hans J. Wegner's idé om ikke at gøre tingene mere komplicerede end nødvendigt. Bordpladen er i massivt træ, og de runde stålben i børstet stål, har en fin lille vulst fornede. Benene er aftagelige, og af hensyn til stabiliteten skruet op i en tværgående metalflange, som er lagt op i pladen.

GE12 is a very basic sofa table and a fine representative of Hans J. Wegner's idea of keeping things as simple as possible. The table top is solid wood and the rounded legs are made of brushed steel, sculpted with a neat little detail at the bottom. The removable legs are screwed into a sturdy transverse metal flange under the table top, which ensures perfect stability.





GE15

Sofabord med træben – 3 størrelser.

Hans J. Wegner's helt enkle sofabord med massiv træplade er båret af to benbukke, som er forbundet via en langsgående liste under bordets midte. De lodrette ben er flade med en runding på både ind- og udvendig kant, og det samme gælder for bordpladens kant på langsiderne.

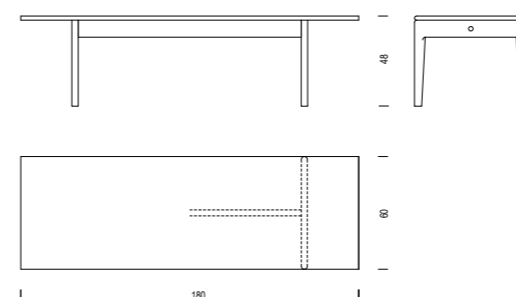
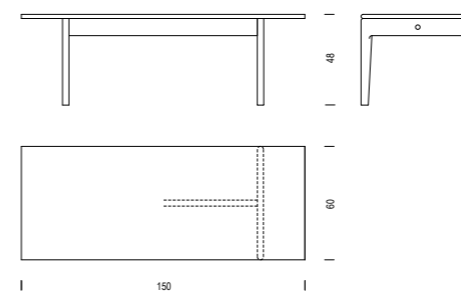
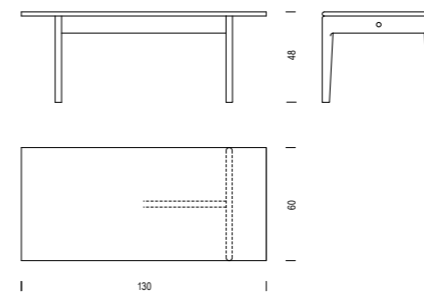
I samme stil findes lænestole og sofaer i serierne GE290 "Planken" og GE240 "Cigaren".

Coffee table with wooden legs – 3 sizes.

Hans J. Wegner's very basic coffee table with a solid table top supported by two trestles connected to a transverse bar under the middle part of the table.

The vertical legs are flat but have rounded inside and outside edges. The longitudinal edges of the table top are rounded in a similar fashion.

Good style matches are armchairs and sofas in the series GE290 "Plank Chair" and GE240 "Cigar".



GE80-88

Hans J. Wegner's intention var i dette tilfælde at lave en række sofaborde ud fra samme idé, som kunne bruges til hans mange forskellige sofaer og lænestole.

Bordpladerne er i massivt træ med rundede kanter, og understellene består af fire sarge, som spændt sammen med de aftagelige ben sikrer bordene en god stabilitet.

Serien består af fire bordtyper med hver sin form og størrelse, som alle kan fås med enten runde let koniske ben eller kantede ben.

GE80 og GE86 er begge sofaborde med kvadratisk plade.

GE80 er med runde ben, medens GE86 har kantede ben.

GE81 og GE87 er med sin aflange facon tænkt som sofaborde, der samler sofagruppen.

GE81 er med runde ben og GE87 er med kantede ben.

GE82 og GE85 er et aflangt bord, som med sine klapper kan justeres i størrelsen efter behov.

GE82 er med runde ben og GE85 har firkantede ben.

GE83 og GE88 er med rund plade og derfor primært tænkt som sofaborde til en gruppe af f.eks. lænestole.

GE83 har runde ben og GE88 har firkantede ben.

Hans J. Wegner's intention with this series was to create a variety of coffee tables based on the same idea, where all tables could be combined with his many different sofas and armchairs.

The table tops are made of solid wood and have rounded edges. The supporting frames consist of four aprons that are joined with the removable table legs for extra stability.

The series consists of four different tables, each with its own shape and size. All tables are available with round, slightly conical, or square table legs.

*Both **GE80 and GE86** are coffee tables with square table tops.*

GE80 has round legs, whereas GE86 has square legs.

*Characterized by an oblong shape, **GE81 and GE87** are designed as coffee tables to join the sofa group.*

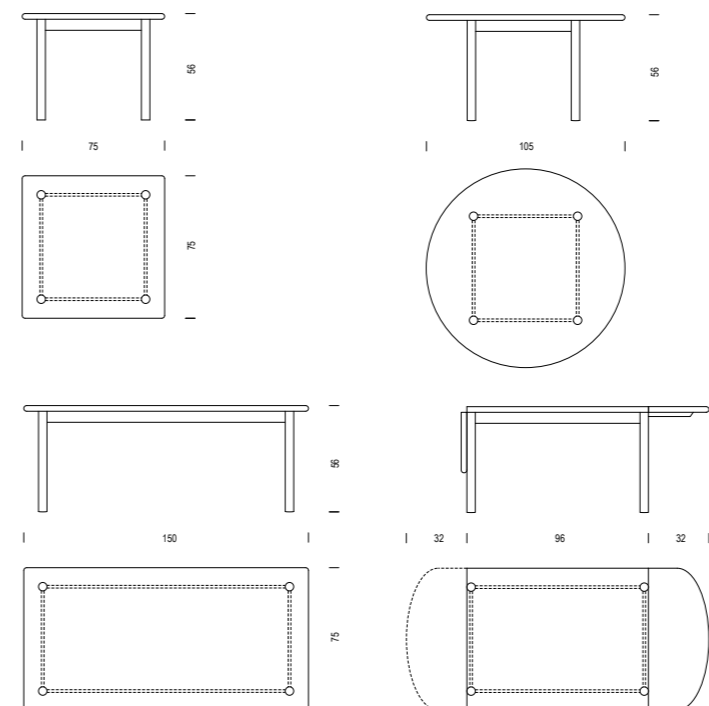
GE81 has round legs and GE87 has square legs.

***GE82 and GE85** are oblong tables that are equipped with hinged leaves that allow you to adjust the table size accordingly.*

GE82 has round legs. GE85 has square legs.

***GE83 and GE88** both have round table tops and are primarily intended to function as coffee tables together with a group of armchairs.*

GE83 has round table legs and GE88 has square table legs.



GE258-261

Sovesofaen blev oprindeligt tegnet til brug på kollegieværelser, men har i mange år også været populær på børne- og gæsteværelser.

Med Wegner's 50 år gamle sovesofaer får man en fornuftigt bred seng, som på få sekunder og med et enkelt greb kan ændres til en sofa med passende siddedybde og fornuftig rygstøtte.

Ryglænet kan klappes op og gemmer på et rum, som er tænkt til opbevaring af sengetøjet. Her finder man også et skånebetræk, der er rullet om en langs-gående liste.

Skånebetræk med listen rulles ud over madrassen for at beskytte både madrassen og betrækket. Når sovesofaen ikke er i brug, kan lagen og sengetøjet indrulles i skånebetrækket og gemmes bag det nedklappede ryglæn. Når møblet fungerer som sofa, har man en hylde bag ryglænet.

GE258 er med lave gavle, medens GE259 er med høje gavle.

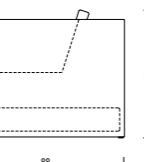
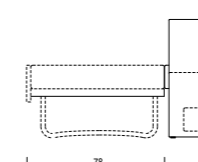
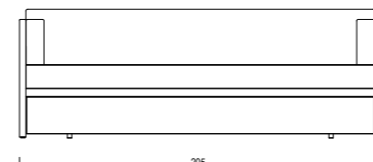
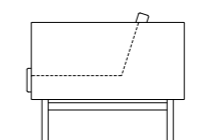
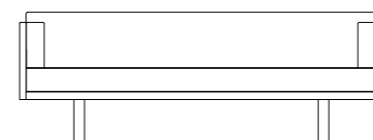
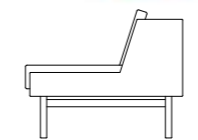
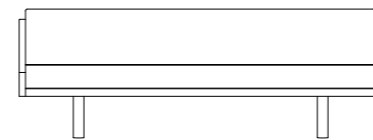
The day-bed was originally designed for dormitories, but has been a popular piece of furniture in children's bedrooms and guestrooms for ages.

Wegner's 50-year-old sofa bed models convert into a reasonably spacious bed, that you can change back into a sofa with sufficient seat depth and comfortable back support – in a few seconds and with a simple grip.

The bedding is concealed behind the sofa's folding backrest, where it can be wrapped in the protective cover that is fitted with a transverse list.

When serving as a sofa, there is a convenient shelf behind the backrest.

GE258 has low sides whereas GE259 has high sides.





GE284 tegnet i 1984
GE284 designed in 1984

GE284

Hans J. Wegner's GE284-serie blev oprindeligt tegnet til hans modulsofa GE280 og har derfor samme type kantede profiler i stellet med runding bagud og vandrete tremmer i ryglænet.

Siddestillingen er forholdsvis opret, men behagelig, og stolene er derfor især velegnet til samtale.

Puderne er tyndere, og rygpuderne er ophængt i en særlig krog, som afslutter bagbenene foroven.

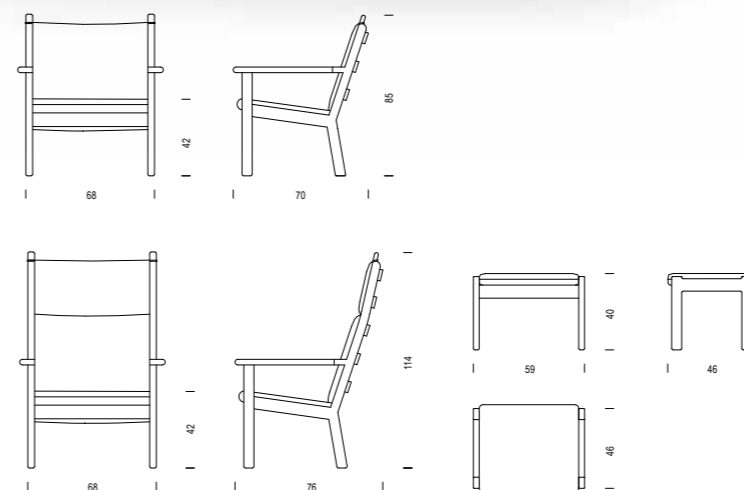
Betrækket er aftageligt, og på den højryggede stol er nakkepuden lagt i samme betræk som rygpuden, men med separat lynlås skjult bag en tremme.

Hans J. Wegner's GE284 series was originally designed to accompany his module sofa GE280, and therefore its frame has the same type of edged profiles with rounded backsides and horizontal bars in the backrest.

The chair has a rather upright, yet comfortable sitting position, that makes these chairs particularly suited for conversation.

The cushions are thin and the back cushions are strapped to the hooked tops of the back posts.

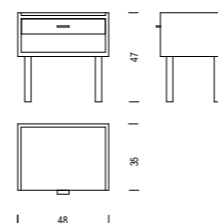
The chair has removable upholstery and the high-backed version of the chair features a neck cushion with the same upholstery as the back cushion with a separate zipper that is concealed by one of the bars.



GE430

Hans J. Wegner's sengebord GE430 blev oprindeligt tegnet til en række senge med runde ben og gavle med vandrette tremmer for firmaet Ry Møbler. Sengebordet har derfor runde ben, som bærer en kasse, hvis overside er forsynet med en beskyttende kant bagtil og på siderne. Selve kassen har nederst et rum til f.eks. læsestof og øverst en flad skuffe med et fint lille trægreb til diverse personlige ting.

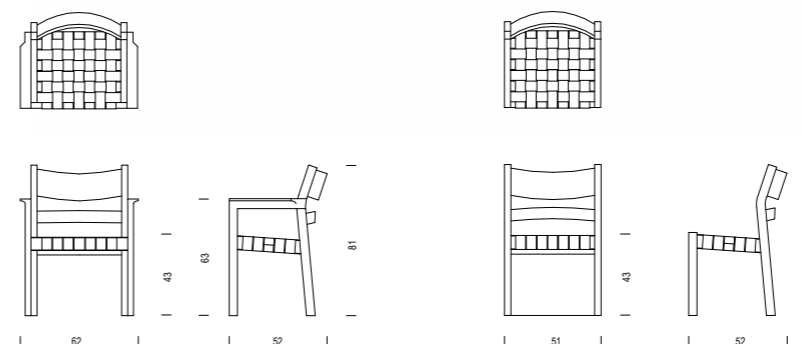
Hans J. Wegner's bedside table GE430 was originally designed for Ry Møbler to accompany their series of beds that had rounded legs and headboards with horizontal bars. Therefore, the bedside table has rounded legs that carry a box with an elevated, protective rim at the back and the sides. The bottom part of the box has a compartment for e.g. books and magazines, while the top part has a flat storage drawer that is fitted with a neatly shaped wooden handle.



GE881 & 882 Koldinghus

GE881 – flet u/armlæn, GE882 – flet m/armlæn.
Hans J. Wegner's Koldinghus-serie blev til på opfordring fra arkitekt Johannes Exner, som stod for den fornemme restaurering af Koldinghus Slotsruin. Stolen udmærker sig ved den gode lændestøtte, som skyldes de to forskellige vinkler på stolens rygbrædder.
Stolene leveres med gjordsæder. GE881 er uden armlæn og GE882 er med armlæn.
Stolene kan kobles sammen i rækker ved hjælp af flade træstænger, som skubbes gennem et hul i stolens sidesarge.
GE881 kan enten kobles i rækker indbyrdes til en slags bænke, eller med GE882 som hver anden stol, hvorved der altid er en arm imellem alle stolene. Begge stole kan stables.

GE881 / GE882 – webbed seat.
Hans J. Wegner's Koldinghus series was created at the request of Johannes Exner, the architect who was in charge of restoring the famous Koldinghus castle ruin.
The chairs are extremely comfortable and provide excellent back support due to the curved lower rail that is angled differently than the top rail.
Both chairs have webbed seats. GE881 does not have armrests, GE882 has armrests.
The chairs can be joined in rows by means of flat wooden bars that are pushed through holes in the sides of their aprons.
You can join several GE881 chairs to form a bench or you can combine GE881 and GE882 in a row which gives you armrests between all the chairs.
Both chairs are stackable.

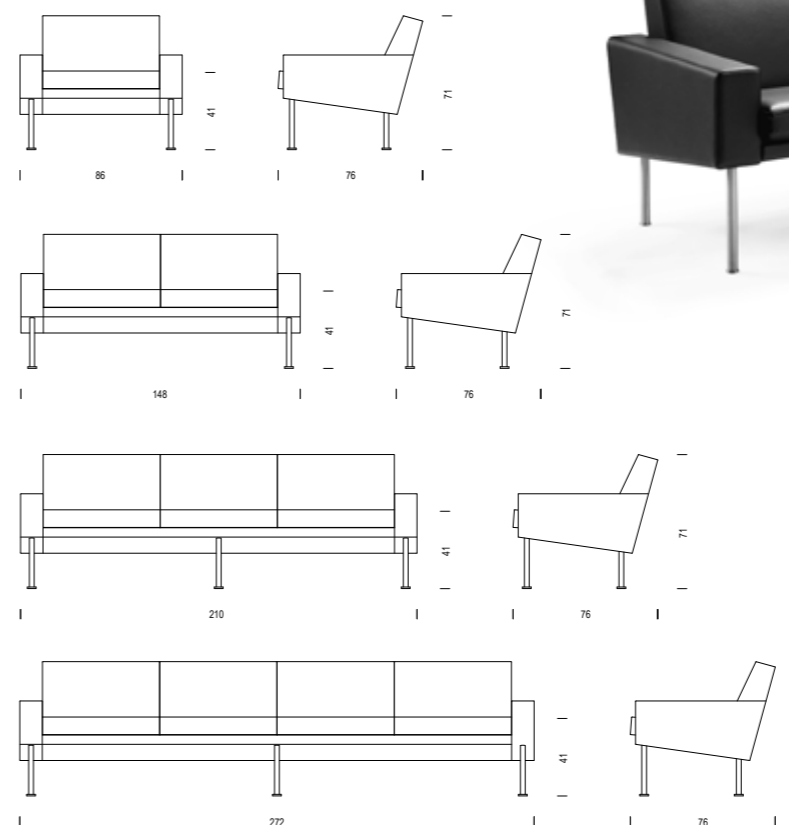




GE34

Hans J. Wegners sofasæt GE34 blev til i 1960'erne, hvor han i en periode arbejdede med stålstel eller ben i stål i stedet for træ. Sættet, som består af en lænestol, en 2-personers og en 3-personers sofa, har fastpolstrede armlæn og rygge, udført i et design med præcise kanter. De løse, vendbare sædepuder i tilsvarende design er med skumindhold og har betræk med lynlås. Benene afsluttes for neden med en lille vulst som fungerer som glidesko.

Hans J. Wegner's GE34 sofa set was created in the 1960s. During this period, he worked with chair frames and legs made of steel rather than wood. The set includes an armchair, a two-seater and a three-seater sofa. The items are designed with upholstered armrests and backrests with sharply defined edges. The loose, reversible seat cushions in a similar design are with foam filling and have a cover with a zip. The bottom part of the sofa legs is bulged and serves as a chair leg cap.





GE501 & GE501A

GE501 og 501A er to lænestole af Hans J. Wegner med fastpolstrede armlæn og rygge, og for den højryggede stols vedkommende også nakkestøtte.

Stolene blev til som led i hans eksperimenter med laminerede konstruktioner i midten af 1960'erne.

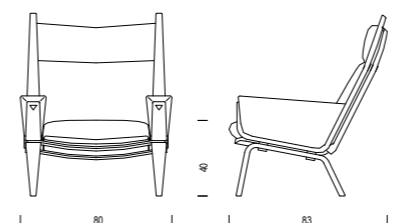
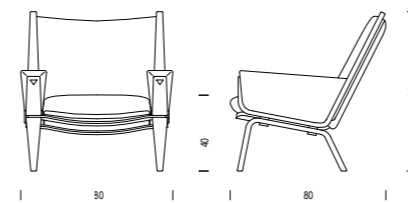
Det karakteristiske ved stolene er, at deres øvre del, bestående af sæde, ryg, armlæn, samt selve sæderammen, er adskilt fra understellet med et metalbeslag. Beslaget understøtter sæderammen med den løse sædepude, som fåes med dun eller koldskumsfyld.

En trekantet prop i armlænenes front og en rund øverst i stolens sider dækker over skruer til fastholdelse af de polstrede dele i stellet.

GE501 and 501A, two armchairs designed by Hans J. Wegner with upholstered armrests and backrests. The high-backed chair has an upholstered headrest. The chairs were created as part of his experiments with laminated constructions in the middle of the 1960s.

A characteristic feature of these chairs is the metal bracket that separates the top and bottom part and supports the seat frame and its loose down- or foam-filled cushions.

A triangular plug in the front part of the armrests and a round plug on top of each side of the chair conceal the screws that join the upholstered parts of the frame.



GE501 GE501A Tegnet i 1967
GE501 GE501A Tegnet i 1967



NANNA DITZEL (1923 – 2005)

Tildelt en lang række af såvel udenlandske som danske priser og æresbevisninger. Lysten til at afsøge nye muligheder og en væsentlig frihedstrang har dannet grundlag for det vigtige aftryk, Nanna Ditzel har sat på dansk design-historie.

Møbelsnedker og møbelarkitekt

Nanna Ditzel blev uddannet på Kunsthåndværkerskolen i perioden 1943 – 1946.

Nanna Ditzel blev optaget som blot 20-årig, og inden da gik hun i snedkerlære på Richards Skole, tog aftenkursus på Teknisk Skole og fik privatundervisning af en pensioneret lærer fra Teknisk Skole. Denne indsats gav hende adgang til Kunsthåndværker Skolen i efteråret 1943.

Kaare Klints møbellære havde stor indflydelse på undervisningsmetoden på Kunsthåndværker Skolen. Klints overbevisning om at udvikle møbelskabelsen fra det æstetiske til at hylde det funktionelle, bragte nogle systematiske analyserende arbejdsmetoder med sig. Det var denne lære og metode, der blev taget afsæt i, da parret Jørgen og Nanna Ditzel tog et endegyldigt opgør med konventionerne.

Nanna Ditzel var drevet af ønsket om at eksperimentere, at overraske og forbedre – ikke kun for skabelsesprocessens skyld, men i høj grad fordi hun helt enkelt ønskede at forbedre, forenkle og bidrage til et friere hverdagsliv igennem sine design, hvilket i høj grad bidrog til, at Nanna Ditzels designsignatur blev legende, livlig og kulørt.

Møbelserien JOY blev det første design, Nanna Ditzel tegnede for GETAMA. Senere hen kom Mondial-serien til, samt Vita Sofaen og Ring Chair, der er designet af både Nanna og Jørgen. Det fælles organiske udtryk i formgivningen bidrager til en diversitet i GETAMA's designportefølje. Disse design dokumenterer på sin egen måde Nanna Ditzels opgør med konventioner, traditioner og den klassiske møbelkunst.

Med udgangspunkt i et fælles ønske om til stadighed at kunne underholde, berige og forenkle det moderne hverdagsliv i boligen er Nanna Ditzel Design A/S i dag fortsat en meget væsentlig samarbejdspartner for GETAMA.

NANNA DITZEL (1923 – 2005)

Awarded an array of both international and Danish prizes and honors. Her desire to look for new opportunities combined with an outspoken longing for freedom has set the stage for the very important footprint that Nanna Ditzel has left on Danish design history.

Designer and furniture architect

Nanna Ditzel got her education at The School of Arts and Crafts during the period 1943 – 1946.

She was enrolled at the young age of 20 years. Up till then, she had been a carpenter apprentice at Richards Skole, and followed an evening course at the Technical School (Teknisk Skole) where she got private tuition from a retired teacher who used to work at the school. These merits gave her admission to The School of Arts and Crafts in the autumn of 1943.

Kaare Klint's furniture theory greatly influenced the teaching method at The School of Arts and Crafts. He firmly believed in developing the art of creating furniture, evolving from being purely aesthetic to honoring the functionality. This brought with it a variety of systematic and analyzing work methods. It was Klint's theory and methods that the couple, Jørgen and Nanna Ditzel, used as a foundation when they decided, once and for all, to do away with conventional thinking.

Nanna Ditzel was driven by a desire to experiment, to surprise, and to improve – not just for the creational process alone but most definitely because she genuinely wanted to improve, simplify, and add more freedom to daily life with help from her design. This, to a great extent, helped Nanna Ditzel's design signature to become playful, lively, and colorful.

The furniture series JOY, was the very first design Nanna Ditzel created for GETAMA. It was followed by the Mondial series and the Vita Sofa and the Ring Chair, which were designed by Nanna and Jørgen together. The mutual organic expression in the design contributes to a diversity in GETAMA's design portfolio. In their own special way, these designs were Nanna Ditzel's way of breaking free from conventions, traditions, and the classical furniture art.

Rooted in a mutual wish to continuously entertain, enrich, and simplify modern living at home, Nanna Ditzel Design A/S remains one of GETAMA's cherished and significant partners.





TUX

Tux Lænestol og Fodskammel.

I 1950'erne begynder møbelarkitekter at beskæftige sig med stolen som objekt. Den var ikke længere blot et tilbehør til sofagruppen. Synet på læne-/hvilestolen ændredes – den blev en enhed.

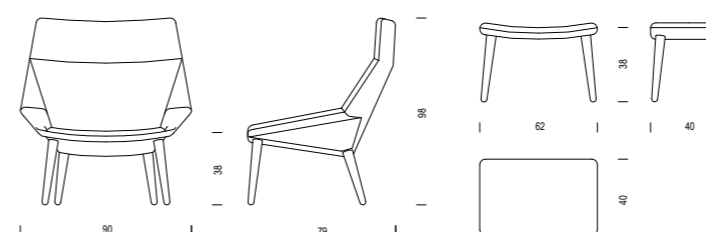
For Nanna og Jørgen Ditzel var det vigtigt at skabe stole, der visuelt fungerede fra alle sider samt passede til menneskets form.

Tux Lænestol med fodskammel har et markant og majestætisk formsprog. Navnet TUX, den engelsk/amerikanske forkortelse af Tuxedo (smoking), lader sig ikke fornægte.

Tux Armchair and Footstool.

In the 1950s furniture designers started working with the chair as an object. They no longer viewed it as something that merely belonged in a sofa group. The entire perception of the armchair/recliner changed – it was now looked upon as an entity.

It was essential for Nanna and Jørgen Ditzel to create chairs that were visually presentable from all angles and that adapted perfectly to the shape of a human. The design language of the Tux Armchair and Footstool is both distinct and majestic. TUX, which is the American abbreviation for tuxedo (dinner jacket), really is a perfect choice of name.





Mondial videreudviklet i 2000 af Nanna Ditzel
Mondial redesigned in 2000 by Nanna Ditzel

MONDIAL

I 1968 giftede Nanna Ditzel sig med den engelske møbelforhandler Kurt Heide. De slog sig ned i London, hvor de sammen skabte det internationale showroom Interspace. I disse år tegnede Nanna en række polstermøbler bl.a. Mondial serien.

Mondial-serien blev udviklet i samarbejde med det engelske bilsædefirma LPC Upholstery, mens Scandus i London stod for produktionen af serien.

Mondial er tænkt som et elegant moderne design med en appel til tidløshed.

Grundelementet udgøres af en enkel buet form, der giver møblerne deres organiske udtryk. Det udtryk, der er så typisk for Nanna Ditzels design, og som endnu engang bevirker, at møblerne tåler at blive betragtet fra alle sider.

Da Nanna Ditzel og GETAMA i 2000 besluttede at relancere Mondial serien, blev møblerne videreudviklet, så de i omfang blev mindre og dermed passede bedre til tidens danske hjem.

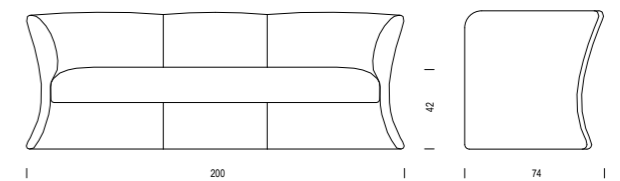
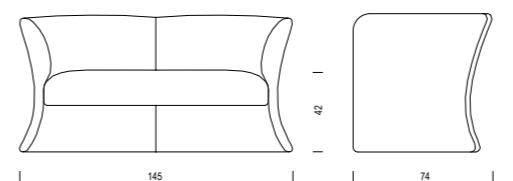
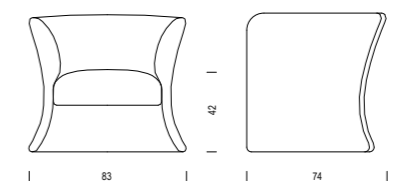
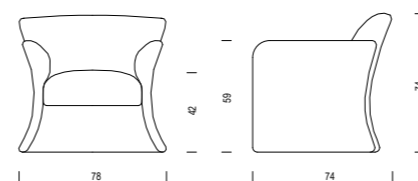
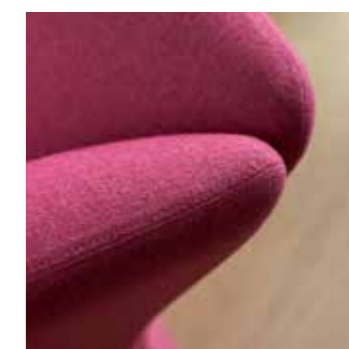
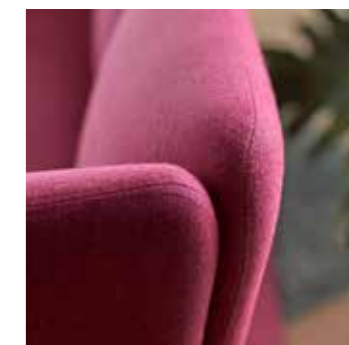
In 1968, Nanna Ditzel married the English furniture dealer Kurt Heide. They settled in London where they created the international showroom, Interspace. During that period, Nanna designed several pieces of upholstered furniture, including the Mondial series.

The Mondial series was developed in collaboration with LPC Upholstery, a British car seat manufacturer. Scandus in London was in charge of the manufacturing.

Mondial stands for elegant modern design with an appeal to timelessness.

The basic element consists of a simple, curved shape that gives the furniture its organic expression. This expression characterizes Nanna Ditzel's design and proves once again that you can view her furniture from any angle.

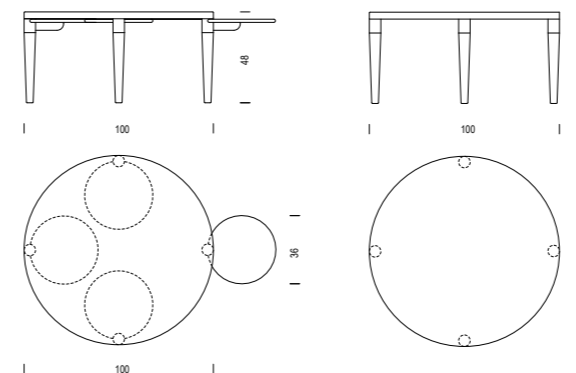
In year 2000, when Nanna Ditzel and GETAMA decided to relaunch the Mondial series, it was developed by reducing its size so it was easier to fit into Danish homes.



MONDIAL

Mondial Sofabord er tegnet til at matche sofaserien af samme navn. Bordet er Ø100 cm, men kan forøges med op til fire cirkulære udtræksplader, som monteres under bordet og kan svinges ud. Nanna Ditzel skabte bordet med tanke på, at der altid ved en forholdsvis moderat bordstørrelse er plads til en ekstra gæst, og udtænkt således at ingen føler sig placeret "på fløjen". Bordet fås med og uden udtræksplader.

The Mondial Coffee Table is designed to match the sofa series of the same name. The diameter of the table is 100 cm, but you can increase the table size with help from up to four circular extension plates that are fitted underneath the table and rotate outward. The whole thought behind Nanna Ditzel's design is that a normal, standard-sized sofa table should be able to seat extra guests without giving them a feeling of being placed at the far end. The table is available with or without rotating extension plates.





Ring Chair tegnet i 1958 af Jørgen og Nanna Ditzel
Ring Chair designed in 1958 by Jørgen and Nanna Ditzel

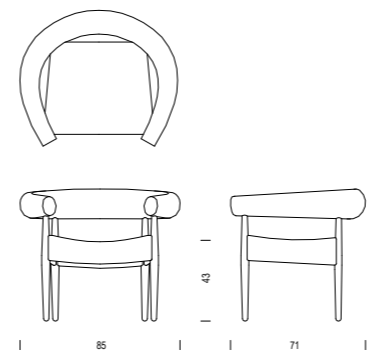
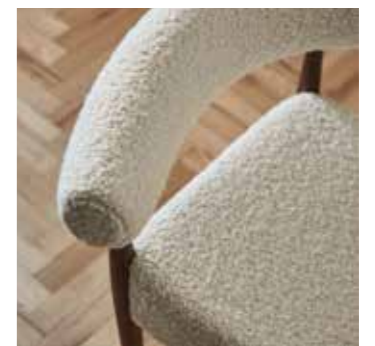
RING CHAIR

I 1954 indledte Nanna og Jørgen Ditzel et samarbejde med virksomheden Poul Kold Savværk i Kerteminde. Dette samarbejde varede ved i mange år og resulterede i en lang række af borde, stole, skænke, hvile- og børnemøbler, samt ikke mindst Ring Chair. Samarbejdet med Kold Savværk, hvor møblerne blev mere industrielt fremstillet, end hvad arbejdsmetoderne hos snedkermestrene tillod, fik Nanna og Jørgen Ditzel til at opdyrke enkeltheder i møblet. Stuens opholdsmøbler skulle skabe et rum til den siddende. Cirkelslaget omkranser personen og skaber samtidig mulighed for forskellige siddestillinger. For at sænke transportomkostningerne blev stolen oprindeligt konstrueret, så den kunne fladpakkes. Sæde, armlæn og ben kunne adskilles. Det gør man ikke længere; nu leveres den samlet.

In 1954, Nanna and Jørgen Ditzel started collaborating with a sawmill (Poul Kold Savværk) in Kerteminde on the Danish island Funen. Their partnership went on for many years and they produced a variety of tables, chairs, sideboards, children's furniture and not least the Ring Chair.

The couple's venture with Kold's Sawmill resulted in furniture production that was industrialized to a much greater extent than what any master carpenter would embrace. Therefore, Nanna and Jørgen Ditzel began to cultivate the simple features in furniture.

Furniture for the living room was meant to create a space for those sitting in it. The curved backrest envelops the person at the same time as allowing for different sitting positions.



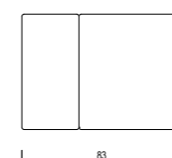
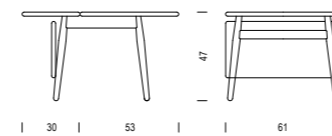
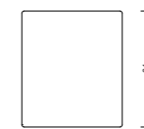
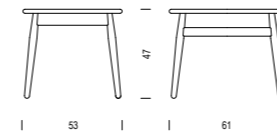
ND55

Det lille sidebord med klap blev oprindeligt tegnet i forbindelse med TUX lænestolen. ND55 findes både med og uden klap.

Når GETAMA har valgt at lave bordet med klap, er det naturligvis for at øge anvendeligheden, med klappen slået ned fylder bordet minimalt, slået ud er der til gengæld plads til ganske meget/mange.

The small drop-leaf table was originally designed as a side table to accompany the TUX armchair.

It was strictly for the sake of increased functionality that GETAMA decided to equip it with a leaf. With its leaf folded down, the table takes up minimal space. On the other hand, it provides a rather large surface when the leaf is in its horizontal position.

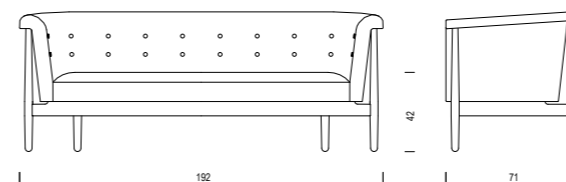
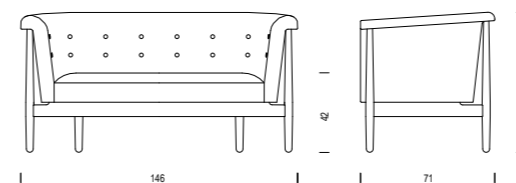




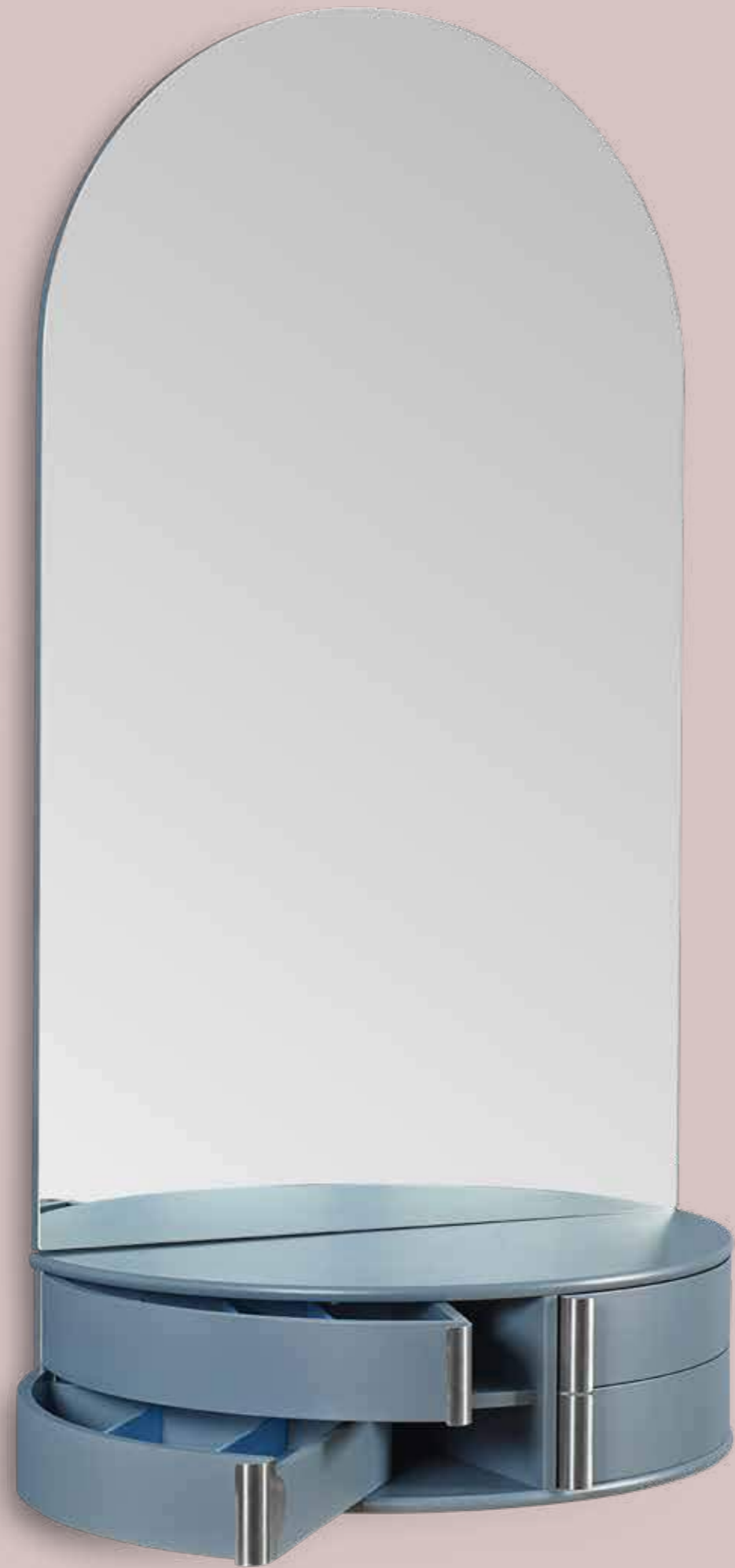
VITA

Allerede fra 1949 eksperimenterede Nanna og Jørgen Ditzel med møbler, hvor der i konstruktionen var en adskillelse mellem det bærende og det bårne, hvilket havde til formål at få møblet til at virke let og "svævende". Vita Sofaen er et godt eksempel på dette. Den fremstår visuelt let, åben og næsten skulpturel, da her er ingen bagside, der behøver at blive pakket væk. GETAMA har i samarbejde med Nanna Ditzel Design videreudviklet sofaen, så dens siddehøjde svarer til nutidens mennesker.

As far back as in 1949, Nanna and Jørgen Ditzel experimented with furniture where the construction featured two elements - the bearing and the borne. The whole purpose of this was to make the furniture appear light and "floating". The Vita Sofa is a good example. It appears visually light, open, almost sculptural - and you do not have to hide its backside by placing it against a wall. In collaboration with Nanna Ditzel Design, GETAMA has brought the sofa up to date by changing its seat height to accommodate people of modern times.



Vita Sofa tegnet i 1958 af Jørgen og Nanna Ditzel
Vita Sofa designed in 1958 by Jørgen and Nanna Ditzel



Joy Spejlmøbel tegnet i 1999 af Nanna Ditzel
Joy Mirror designed in 1999 by Nanna Ditzel

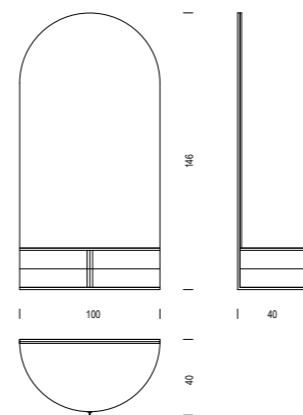
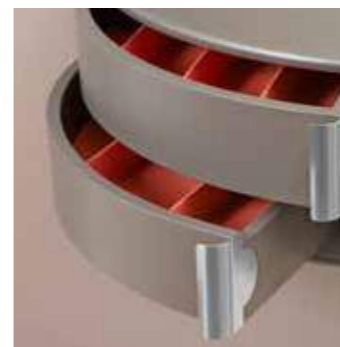
JOY / Entré 1999

I 1988 var Nanna Ditzel vendt tilbage til Danmark efter 18 år i London. Nanna bosatte sig i et gammelt byhus i indre København, nærmere bestemt i Klareboderne 4. Nannas soveværelse, der lå på husets øverste etage, havde høje paneler mellem vinduerne ud til gaden. Som så ofte før satte Nanna sig ned og tegnede det, der manglede – her et spejlmøbel til pladsen mellem to af vinduerne.

I 1999 blev toilet møblet videreudviklet, og det blev en del af Joy-projektet, der bestod af seng, sengebord m.m. Møblet sælges i dag dels som spejlmøbel, men også som entrébord og kan i øvrigt bruges, hvor man finder anvendelse for det.

In 1988, Nanna Ditzel returned to Copenhagen after spending 18 years of her life in London. She settled in an old townhouse in Klareboderne 4 in the center of Copenhagen. Nanna's bedroom was situated on the top floor and had high panels between the windows facing the street. As she had done so often before, Nanna sat down and drew what was missing: a piece of mirrored furniture to fit in between two of the windows.

In 1999, the bedroom furniture was further developed and became part of the Joy project that featured a bed, bedside table etc. Today, it is sold as a piece of mirrored furniture that can also be used as a hallway table or used anywhere else where it serves a purpose.





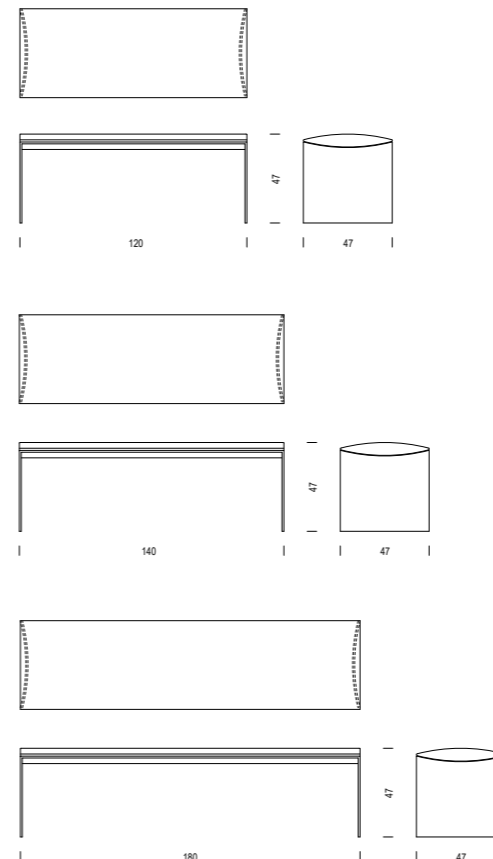
JOY / Bænk / Bench

I 1999 tegnede Nanna Ditzel et sengeprojekt bestående af seng, sengeborde, TV-bord, spejlmøbel og bænk for GETAMA. Heraf er toiletbordet og bænken stadig i produktion.

Bænken, der er meget enkel og organisk i sit formsprog, kan være anvendelig og finde sin plads mange steder i boligen. Den leveres med polstret hynde.

In 1999, Nanna Ditzel designed a bed project for GETAMA. It consisted of a bed, bedside tables, a TV stand, bedroom furniture and a bench. The bedroom furniture and the bench are still being manufactured today.

The design language of the bench is very simple and organic, and the bench is quite practical and can be used in a variety of places in any home. It comes with an upholstered cushion.





MOGENS KOCH (1898 – 1992)

Mogens Koch høstede stor anerkendelse for sine restaureringer, bygningsarkitektur og ikke mindst sin møbelkunst – herunder Snedkerlaugets årspris i 1964 og ID Klassikerprisen i 1991.

Arkitekt og professor

Mogens Koch blev uddannet som bygningsarkitekt fra det Kongelige Danske Kunstakademi i 1925. I perioden indtil 1932 arbejdede han som assistent hos arkitekt og møbelarkitekt Kaare Klint. Mogens Koch arbejdede ligeledes med andre arkitekter som Carl Petersen og Ivar Bendtsen, indtil han åbnede egen tegnestue i 1934. I årene 1950 – 1968 var Mogens Koch ansat som professor i restaurering ved Kunstakademiets Arkitektskole.

Ud over de mange restaureringsarbejder som bygningsarkitekt, var det i høj grad også møbeldesign, som han kastede sin kærlighed på. Her fokuserede han på de danske traditioner med funktionalisme: et stringent design, hvor hver enkelt del tjener et formål, og hvor vægten er lagt på et enkelt formsprog uden overflødig udsmykning.

Mogens Koch havde en forkærlighed for det gode håndværk med sans for detaljer og teknisk fuldkommenhed. Hans foretrukne materialer var træ, læder, uld, lærred og andre naturlige materialer samt messing, som især anvendtes i forbindelse med det funktionelle design og det håndværksmæssige æstetiske udtryk. De møbler, som han designede, høstede stor anerkendelse og vandt popularitet på grund af deres fine formgivning, den formfuldendte fremstilling og skønheden, hvor funktionalitet og enkelthed altid gik hånd i hånd.

Mogens Koch Design er igennem de sidste par år blevet en vigtig samarbejdspartner, og bl.a. ikoner som realsystemet og foldeserien glæder vi os over at kunne indskrive i vores de signportefølje.

Mange af Mogens Kochs møbler tog afsæt i hans eget hjem – rækkehuset på Bellahøj i København. Dette var ud fra en praktisk forudsætning om maksimal udnyttelse.

MOGENS KOCH (1898 – 1992)

Mogens Koch garnered great recognition for his restorations, building architecture and not least his furniture art – including The Carpenters Guild's annual award (Snedkerlaugets årspris) in 1964 and the "ID Klassikerprisen" in 1991.

Arkitekt og architect

Mogens Koch graduated as building architect from the Royal Danish Academy of Fine Arts in 1925. During the period from his graduation until 1932, he worked as an assistant for architect and furniture designer, Kaare Klint. Mogens Koch also collaborated with other architects such as Carl Petersen and Ivar Bendtsen until he eventually started his own design studio in 1934. During the period 1950-1968, Mogens Koch served as Professor of Restoration and Conservation at the Royal Danish Academy of Fine Arts.

In addition to the many restoration works as a building architect, it was largely also furniture design that he was involved in. Here he focused on the Danish traditions of functionalism: a rigorous design where every single part serves a purpose and where the emphasis is on a simple idiom without superfluous decoration.

Mogens Koch had a fondness for good craftsmanship with an eye for detail and technical perfection. His preferred materials were wood, leather, wool, canvas and other natural materials as well as brass, which was especially used in connection with the functional design and the artisanal aesthetic expression. The furniture that he designed garnered great recognition and gained popularity due to their fine design, perfect workmanship and beauty, where functionality and simplicity always went hand in hand.

Over the past few years, Mogens Koch Design has become an important collaboration partner, and i.a. icons such as the shelving system and the folding furniture series, we are delighted to be able to add them to our design portfolio.

A lot of Mogens Koch's furniture was inspired by his own home – a row house located in Bellahøj in Copenhagen. The key aim was maximum utilization of space for practical reasons.





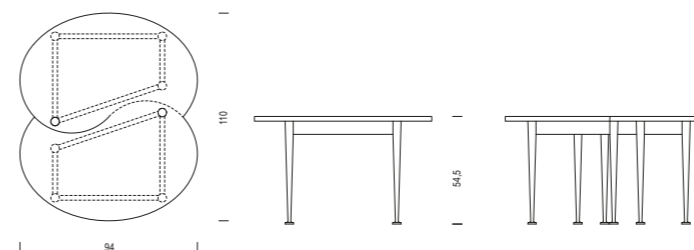
MK-9 Yin Yang

MK-9 "Yin Yang" bordet et tegnet i 1952 og vist første gang på Snedkerlaugets udstilling samme år. Bordet blev blot fremstillet i 3 sæt (det ene har tegnestuen, et andet er på Design Museum Danmark og det sidste fortæller sig i, at det skulle være blevet erhvervet af det svenske kongehus).

Bordene blev dengang udført i finér af mahogni og palisander. Bordet er opstået ud fra Mogens Kochs store passion for matematik. Begge bordplader består hver især af to cirkelslag – et indre og et ydre, og når bordpladerne griber ind i hinanden, opstår faconen med reference til Yin Yang symbolet. Den opdaterede model er udført i massiv eg.

The MK-9 "Yin Yang" Table was designed in 1952. The same year it was presented for the very first time at the exhibit of the Copenhagen Carpenters' Guild. The table was only produced in three editions (one belongs to the design studio, one can be found at Designmuseum Denmark, and one is believed to have been acquired by the Swedish Royal Family). The three originals were made of mahogany and palisander veneer. The table is inspired by Mogens Koch's great passion for mathematics. There are two table tops, each of which represents two circles – an inner circle and an outer circle. When you join the two table tops they form a clear reference to the Yin Yang symbol.

The updated version of the table is made of solid oak.



Værk på væg af Anne Aarstrand
Art work on wall by Anne Aarstrand



MK-30 tegnet i 1960
MK-30 designed in 1960

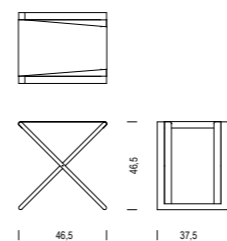
MK-30

Foldetabureten, som blev tegnet i 1960, er et supplement til Foldestolen.

Foldetabureten er fremstillet i egetræ og leveres bebrudket med enten læder eller lærred i neutrale farver. Hver enkelt taburet er udstyret med en messingplade med navnene på såvel designeren som fabrikanten. Når tabureten ikke er i brug, kan den ved hjælp af en læderstrop monteret på en af tværstængerne hænges op på en vægmonteret messingknage. Knagen leveres sammen med tabureten.

The Folding Stool was designed in 1960 as a supplement to the Folding Chair.

The Folding Stool is made of oak and upholstered in either leather or canvas in neutral colors. Each stool has an engraved brass plate bearing the names of the designer and the manufacturer. The stool is fitted with a leather strap that is mounted on one of the crossbars. When not in use, the stool can be hung on a brass hook that is screwed into the wall. The brass hook comes with the stool.

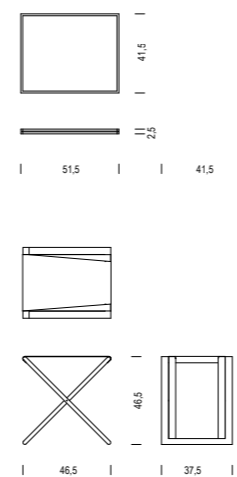




MK-48

For at gøre MK-30 Foldetabureten endnu mere multi-funktionel designede Mogens Koch i 1983 en bakke, så man kan konvertere tabureten til et lille bord til indendørs eller udendørs brug. Den vendbare bakke fremstilles også i egetræ og har en lamineret overflade i 1960ernes typiske farver på den ene side og enkelt hvid på den anden.

To add to the multifunctionality of the stool, Mogens Koch designed a tray in 1983. This way, you can convert the stool into a small table for indoor or outdoor use. The reversible tray is also made of oak and has a laminated surface in popular colors of the 1960s on one side and plain white on the other.

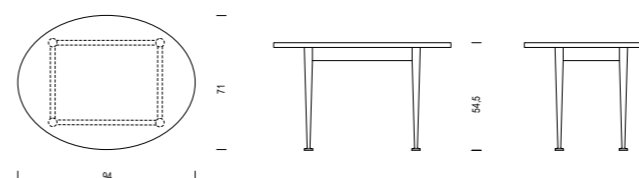




MK-102

MK-102 er opstået som en parafrase over "Yin Yang" Bordet. Konstrueret over samspillet mellem de to cirkelslag af "Yin Yang" Bordet. Bordets form er ovalt.

MK-102 is a restatement – a paraphrase – of the "Yin Yang" Table. Its design is based on the interplay between the "Yin Yang" Table's two circles. The table is elliptical.



MK-102 tegnet i 1952
MK-102 designed in 1952

MK-83, MK-84, MK-85, MK-86

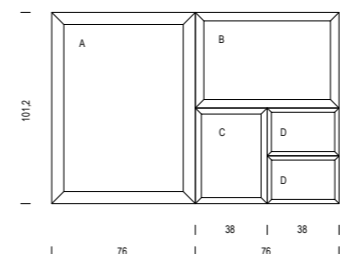
MK Billedrammerne er én del af Mogens Kochs reol-system, og målene på rammerne går op i målene på dette system. Billedrammerne er tegnet i 1938 og revideret 1952. Billedrammerne fås i 4 forskellige vendbare størrelser.

MK-83 ramme 101,2 x 76 cm., MK-84 ramme 50,6 x 76 cm., MK-85 ramme 38 x 50,6 cm og MK-86 ramme 25,3 x 38 cm. Mogens Koch modtog i 1991 "ID Klassikerprisen" for hele MK-reol-systemet. Rammerne udføres i både eg og valnød.

The MK Picture Frames are part of Mogens Koch's bookcase system. The frame dimensions match the dimensions of the bookcases. The frames were designed in 1938 and modified in 1952. They are reversible and available in four different sizes.

MK-83 frame (101.2 x 76 cm), MK-84 frame (50.6 x 76 cm.), MK-85 frame (38 x 50.6 cm) and MK-86 frame (25.3 x 38 cm). In 1991, Mogens Koch received the "ID Klassikerprisen" (the Danish Design Centre's award for good industrial design) for his entire bookcase system.

The picture frames are made of oak and walnut.





HANNE VALEUR (1929 -) Boligkonsulent

Født Koch

TORBEN VALEUR (1920 – 2001), Arkitekt

Tildelt en række danske priser og æresbevisninger

Boligkonsulent / Arkitekt

Hanne Valeur er boligkonsulent med afgang fra Skolen for Boligindretning i 1952. Fik samme år ansættelse hos arkitekt professor Palle Suenson, hvor hun mødte arkitekt Torben Valeur. De blev gift i 1954. Torben Valeur er uddannet bygningskonstruktør fra Aalborg Tekniske skole i 1940 og gik herefter på Kunstakademiets Arkitektskole fra 1940 til 1944. Efter fem år i udlandet blev han ansat hos arkitekt Professor Palle Suenson, hvor han var til 1960. Herefter drev han selvstændig virksomhed sammen med arkitekt Henning Jensen frem til 1981. Foruden adskillige bygningsværker i både Grønland og Danmark tegnede Henning Jensen og Torben Valeur kontormøbelserien M-40 for Munch Møbler og sammen med Hanne Valeur køkkenelementserien K-60 til Snedkerlaugets Møbeludstilling i 1962. Hanne og Torben Valeur har desuden udstillet på Snedkerlauget i 1955 (soverum) og i 1957 med et motelrum. De har også udstillet i Köln og Milano.

Parrets arbejder bærer præg af en rationel tilgang til opgaven og med systematisk sans samt en fin fornemmelse for materialer. Hanne Valeur har i begyndelsen af 1990'erne i samarbejde med snedkermester Ejnar Pedersen fremstillet en serveringsvogn, der nu er blevet relanceret af GETAMA.

Hanne Valeur er født Koch og møbeldesign var en naturlig del af hendes opvækst. Med saglighed og kritisk sans administrer Mogens Koch Design I/S i dag Hanne og Torben Valeurs portefølje.

HANNE VALEUR (1929 -) Interior Decorator

Maiden name Koch

TORBEN VALEUR (1920 – 2001), Architect

Awarded numerous Danish prizes and honors

Interior Decorator / Architect

Hanne Valeur graduated as interior decorator from the School of Interior Design in 1952. The very same year she was employed by architect and professor Palle Suenson. It was here that she met architect Torben Valeur. The couple married in 1954. Torben Valeur graduated as building constructor from Aalborg Tekniske Skole (Aalborg Technical School) in 1940. Afterwards, he attended The Royal Danish Academy of Fine Arts, School of Architecture from 1940 to 1944. After spending five years abroad, he was hired by Professor Palle Suenson and worked for him until 1960. He then went into business with architect Henning Jensen and they continued working together until 1981. Besides designing numerous buildings in Greenland and Denmark, Henning Jensen and Torben Valeur designed the M-40 office furniture series for Munch Møbler, and together with Hanne Valeur, Torben Valeur designed the K-60 kitchen element series in connection with the Carpenter's Guild's Furniture Exhibition in 1962. Hanne and Torben Valeur's work was also on display at the Carpenter's Guild in 1955 (bedroom furniture) and in 1957 (motel room furniture). They have also had exhibitions in Cologne and Milan.

The work of this couple is characterized by a very rational approach, a systematic sense, and an extremely fine feel for materials. In the beginning of the 1990s, Hanne Valeur in collaboration with master joiner Ejnar Pedersen made a serving trolley that has now been relaunched by GETAMA.

Hanne Valeur's maiden name was Koch and furniture design was a natural part of her childhood. Mogens Koch Design I/S now manages Hanne and Torben Valeur's portfolio, with objectivity and a critical sense.

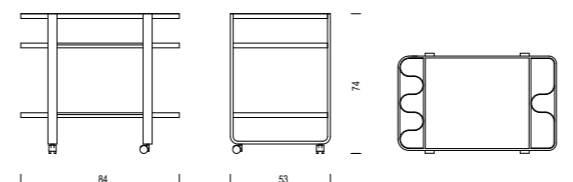




HV / Trolley

Tegnet af Hanne Valeur i 1990.
Serveringsvognen er i 1990'erne tegnet på opfordring af snedkermester Ejnar Pedersen, PP Møbler. Ejnar Pedersen, der var god ven af familien, syntes, at Hanne Valeur skulle have noget at beskæftige sig med, når hun nu havde ladet sig pensionere. PP Møbler producerede omkring et par håndfulde af møblet. (red. eksakt 9 stk.)

*Designed by Hanne Valeur in 1990.
The Serving Trolley was designed in the 1990s at the request of cabinetmaker Ejnar Pedersen PP Møbler. Ejnar Pedersen, a close friend of the family, figured Hanne Valeur needed something to keep her occupied after she retired.
PP Møbler manufactured nine copies of the serving trolley.*





HV / Væg modul / Shelving units

Tegnet af Hanne og Torben Valeur i 1955.

HV Garderobereoler er ganske enkel opbevaring til montering på væggen og findes også i en udgave med fastmonterede forskudte bøjler, hvor forskydningen af bøjlerne letter benyttelsen.

"Det Lille Soverum" blev præmieret, fordi der var så lidt møbel i det, men så meget omtanke og menneskelig fornemmelse.

Designed by Hanne and Torben Valeur in 1955.

HV Wardrobe Shelving Units are wall-hung and provide simple and easy storage room. They are also available with arms in fixed but staggered position for easy access. Underneath the units are shoe shelves because footwear always tends to get in the way when you have undressed.

"The Small Bedroom" was awarded for featuring so little furniture while offering so much accommodation and convenience.





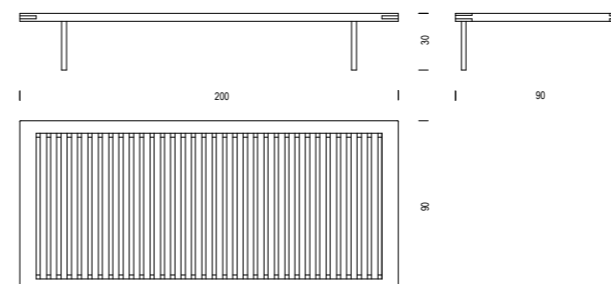
HV / Soveværelse / Bedroom

Tegnet af Hanne og Torben Valeur i 1955.

Valeur's "Det Lille Soverum" er stofligt meget smukt og uhyre klart i sin enkle disposition. De faste sovebrikse i to forskellige bredder er beregnet til at stå op mod væggen for at give fri gulvplads. Da de blev udstillet på Snedker-laugets udstilling i 1955 var de to senge forbundet med hinanden med blot en planke som natbord. Den ene brik var gjort bred, så der den gang var taget hensyn til, at man kan ligge sammen.

Designed by Hanne and Torben Valeur in 1955.

Valeur's "The Small Bedroom" is materially very beautiful with a distinctively simple disposition. The sleeping couches are available in two widths and are designed to place against the wall for increased floorspace. When they were displayed at the Carpenter's Guild's exhibit in 1955, the two beds were connected by a plank that served as a bed table. One bed was made slightly wider so that couples could lie next to each other.





HENRIK BLUM (1960 -)
RUNE BALLE (1957 -)

Design skal bevæge sig, skal overraske og ud fra forudsætningen Keep it simple nå målet om at minimere omkostninger og optimere funktionalitet uden at gå på kompromis med æstetikken.

Blum & Balle's tegnestue blev grundlagt i 1997 af Henrik Blum og Rune Balle. De er begge uddannede fra Danmarks Designskole på linjen for Møbel og Redskab i henholdsvis 1991 og 1992.

Undervist og inspireret af tidens bedste møbelarkitekter som Niels Jørgen Haugesen, Johannes Foersom og Peter Hiort Lorenzen udviklede de efterhånden deres egen retning, og gennem en årrække har de tegnet møbler indenfor kontraktmarkedet, hvor funktionalitet, ergonomi, fysiologi og æstetik er i centrum. Virksomhedens kerneydelse er innovative produkter af industriel karakter inden for et bredt spektrum af produkter.

CIRCLE bordserien er det første produkt, Blum & Balle designede til GETAMA. Et lille fint bord, hvor form, materiale, funktion, konstruktion og fine detaljer skaber et helt og smukt produkt.

HENRIK BLUM (1960 -)
RUNE BALLE (1957 -)

Design must evolve and surprise. Based on the "keep it simple" principle, design should also fulfil the goal of minimizing costs and optimizing functionality without compromising the aesthetics in any way.

Blum & Balle's design studio was founded in 1997 by Henrik Blum and Rune Balle. They both graduated from the Royal Danish Academy of Fine Arts, School of Design, Furniture and Utensils line in 1991 and 1992 respectively.

Trained and inspired by Niels Jørgen Haugesen, Johannes Foersom and Peter Hiort Lorenzen, who were the leading furniture designers of that period, Blum and Balle gradually developed their own personal style. For years, the two men have designed furniture for the contract market where functionality, ergonomics, physiology, and aesthetics have served as pivotal elements. Their core competency is to develop a wide scope of innovative products with an industrial character.

The CIRCLE table series was the first product that Blum & Balle designed for GETAMA. The shape, material, function, construction, and subtle details are what make this fine little table such a complete and beautiful item.





CIRCLE & SQUARE

Blum&Balle Circle og Square – Småborde.

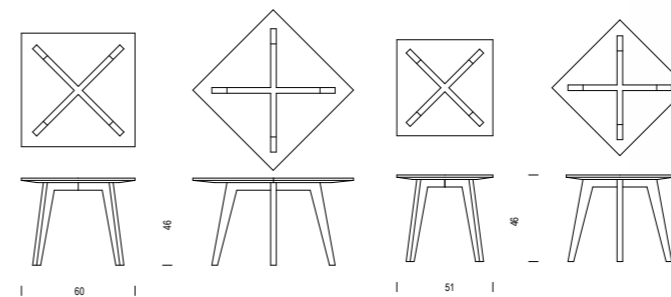
Circle og Square bordene bygger på et princip, hvor tværsprosserne, der bærer bordpladen, også udgør benene. På hjørnerne er der en stille, men smuk detalje.

Bordene er konstrueret, så de kan pakkes fladt. De er nemme at samle, da konstruktionen er gennemtænkt, og de kan med deres fine detaljer og sikre formgivning passe ind i enhver indretning.

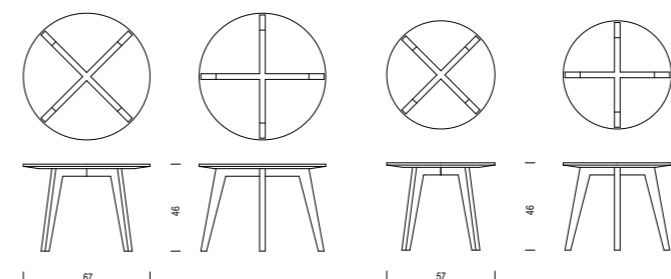
Blum & Balle Circle and Square – Small Tables.

The Circle and Square Tables are based on a principle where the transverse bars that support the table top also serve as legs. On each of the four corners, you will find a discrete yet very beautiful detail.

The table design enables flat-pack shipment. The tables are easy to assemble because of their clever construction. Thanks to their subtle details and sure-footed design, these tables will fit into any imaginable setting.



GETAMA SQUARE - 60X60



CIRCLE & SQUARE tegnet i 2012
CIRCLE & SQUARE designed in 2012



FRIIS & MOLTKE – Arkitekter 1954

Siden grundlæggelsen i 1954 har FRIIS & MOLTKE været et af de mest anerkendte arkitektfirmaer i Danmark. I tegnestuens arbejde med design har projektets idégrundlag altid været det bærende – en enkel og ærlig udtryksform, som den dag i dag stadig kender tegner tegnestuens design.

Man kan genkende arkitektfirmaets usentimentale tilgang til snedkeri, produktion og arkitektur, som FRIIS & MOLTKE stod for i 1960'erne og 1970'erne.

Det er Mikkel Bahr, industriel designer og ansvarlig for FRIIS & MOLTKEs designafdeling, der har stået for tankerne bag hhv. Timber Plankbord og Timber Garderobestativ, som i dag produceres af GETAMA.

FRIIS & MOLTKE – Architects 1954

Ever since the company was founded in 1954, FRIIS & MOLTKE have been among the most recognized architects in Denmark. In the design studio's work with design, the conceptual basis for the project has always been the cornerstone. This simple and honest expression still characterizes their design work.

You can easily recognize the furniture architects' non-sentimental approach to joinery, manufacturing, and architecture, which FRIIS & MOLTKE was known for in the 1960s and 1970s.

Mikkel Bahr, industrial designer and head of FRIIS & MOLTKE'S design studio, is the mastermind behind the Timber Plank Table and the Timber Wardrobe Clothes Rack that are now being manufactured by GETAMA.

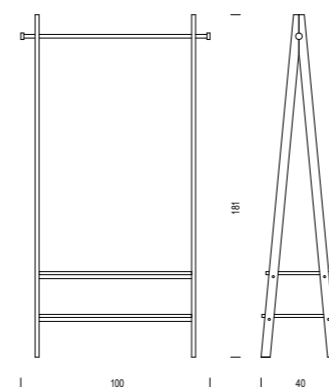




TIMBER / Garderobe / Wardrobe

Timber Garderobe i massiv eg er designet med samme DNA og formsprog som resten af Timber serien. Et smukt og praktisk møbel til ekstra opbevaring af garderoben, gæstetøj eller som alternativ til det lille klædeskab. De nederste skohylder er i massiv eg med overflade i linoleum. Der følger ikke bøjler med Timber Garderobe.

Timber Wardrobe in solid oak is designed with the same DNA and style as the rest of the Timber series. It is both a beautiful and a practical piece of furniture that can be used as a wardrobe extension for yourself, as a guest wardrobe, or as an alternative to a small closet. The lower shoe shelves are made of solid oak with linoleum surfaces. Hangers are not included.



TIMBER / Plankebord / Plank table

Timber Plankebord er et resultat af samarbejdet mellem GETAMA og FRIIS & MOLTKE Architects. Idéen opstod, da FRIIS & MOLTKE selv behøvede et solidt bord, som kunne stå i frokoststuen.

Bordet består af 2 planker enten af Dinesen douglasgran eller massiv eg udvalgt af GETAMA. Timber Plankebord er tegnet af industriel designer og ansvarlig for FRIIS & MOLTKEs designafdeling Mikkel Bahr.

Bordene står bl.a. i museumsbutikken på Skagens Museum og skaber en diskret reference til den rå og vilde natur, som området er kendt for.

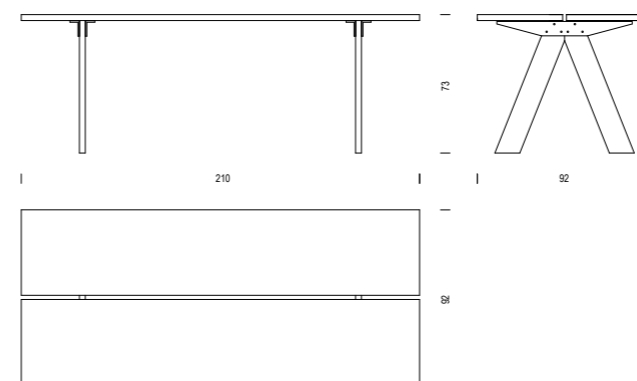
Til bordet er designet en tillægsplade, som kan tilkøbes.

The Timber Plank Table is a result of the collaboration between GETAMA and FRIIS & MOLTKE Architects. The idea arose when FRIIS & MOLTKE needed a strong table in their own canteen.

The table consists of two planks made of either Dinesen Douglas fir or solid oak, carefully handpicked by GETAMA. The Timber Plank Table is designed by industrial designer and head of FRIIS & MOLTKE's design department, Mikkel Bahr.

You can see the tables in the museum shop at the Art Museum of Skagen. Here, they create a subtle reference to the raw and untamed nature that characterizes this part of Denmark.

A specially designed extension plate is available for the table.

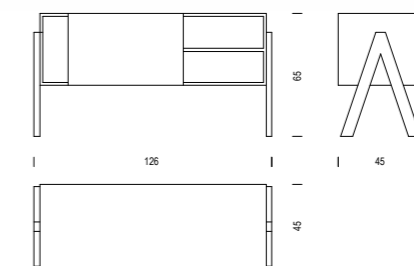
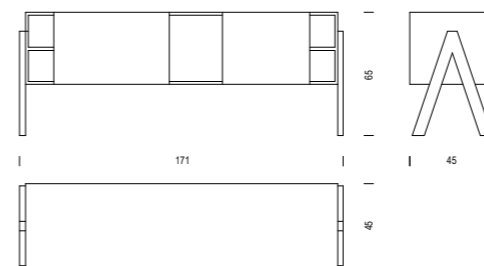




TIMBER / Skænk / Sideboard

Timber Skænten er et typisk nordisk enkelt design. Et udtryk, der er tidløst og med en stærk reference til Timber Plankebordet. Timber Skænk er designet i to størrelser og har skydelåger, som monteres med lydtransporterende tekstil, således at man f.eks. kan skjule højtalere uden at forringe lyden.

The Timber Credenza has a typical Nordic and very simple design. Its expression is timeless with a distinct reference to the Timber Plank Table. The Timber Credenza is designed in two sizes, both of which feature a sliding door that is fitted with sound-transporting fabric, which enables to hide a loudspeaker without impairing the sound.



Skænk tegnet i 2017
Sideboard designed in 2017



RISSKOV MØBELSNEDKERI

Risskov Møbelsnedkeri er grundlagt i 2010. Efter en årrække er produktionen flyttet til GETAMA i Gedsted. Leif Jensen, grundlægger af Risskov Møbelsnedkeri er uddannet møbelsnedker og er i dag GETAMAs produktionschef. Her fortsætter Leif Jensen med at sikre det klassiske håndværk kombineret med det gennemtænkte design, som kendetegner møbelserien fra Risskov Møbelsnedkeri. Hele processen omkring tilblivelse af både Risskov serien og GETAMAs øvrige møbelportefølje bygger på de rette valg af materialer, værktøj og gennemtænkte løsninger. Den garanti står Leif Jensen for som ansvarlig for det fine snedkerarbejde i alle led i produktionen.

Det, der kendetegner en møbelklassiker, er når det perfekte samspil mellem håndværk, materialer, funktion og design går op i en højere enhed. Og det lykkedes for Risskov Møbelsnedkeri med fortolkningen af det danske skrivebord og spisebordet, som også har været DNA for flere design i RM-serien. RM møbelserien består af en række design, som har fællestræk i æstetik, og som samtidigt tydeligt viser, at der har været et nærmest poetisk samspil mellem det rå materiale og snedkerhåndarbejdet.

RISSKOV MØBELSNEDKERI

Risskov Møbelsnedkeri (RM) was founded in 2010 by Leif Jensen, a trained cabinetmaker. After some years, the production was moved to GETAMA in Gedsted. Today is Leif Jensen GETAMA's production manager. Here he continues to ensure classic craftsmanship combined with the well-thought-out design that characterizes the furniture series from Risskov Møbelsnedkeri. The entire process involved with creating both the Risskov series and GETAMA's other furniture portfolio hinges on the right choice of materials, the proper tools, and well-planned solutions. Leif Jensen is responsible for the exquisite joinery throughout every single step of the manufacturing process.

What characterizes a furniture classic is the perfect interplay between craftsmanship, materials, function when the design comes to its expression. Risskov Møbelsnedkeri succeeded so well with the interpretation of the danish desk and dining table, which has become the DNA for several other designs in the RM series. The series of furniture from RM includes a number of design with similar aesthetic features that clearly show the almost poetic interaction between the raw material and the carpentry.

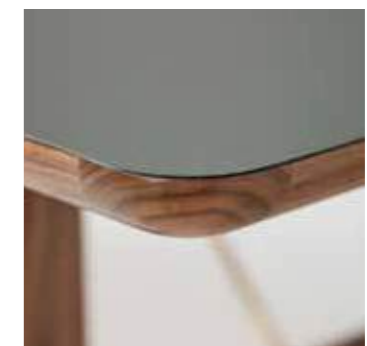
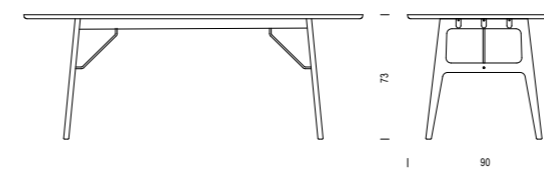
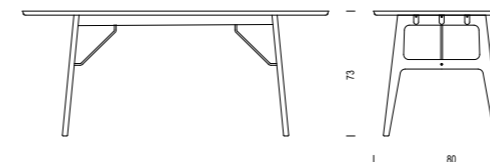




RM13 / Spisebord / Dining table

Spisebordet RM13 er tegnet således, at det kan tilpasses den enkelte kundes behov for bredde og længde. Der findes standardmål, og derudover kan bordet bestilles i øvrige ønskede mål. Hele ideen bag RM13 Spisebordet er netop at kunne tilbyde et skræddersyet spisebord i et fleksibelt størrelse, der passer til den enkelte bolig og på den måde et meget fleksibelt design. RM13 Spisebordet er udtænkt efter RM13 Skrivebordets DNA – og er derfor et æstetisk match. Og selvfølgelig findes der tillægsplader. Og selvfølgelig findes der tillægsplader.

The RM13 Dining Table is designed in a way that it can accommodate each customer's need for width and length. It is available in standard measurements, but you can also order a custom-made table in any desired size. The whole idea behind RM13 is to be able to offer a dining table that is tailored for the individual home, thereby making it a highly flexible design. RM13 shares the same DNA as the RM13 Work Desk and is a perfect, aesthetical match. Needless to say, extension leaves are available.





RM13 / Skrivebord / Desk

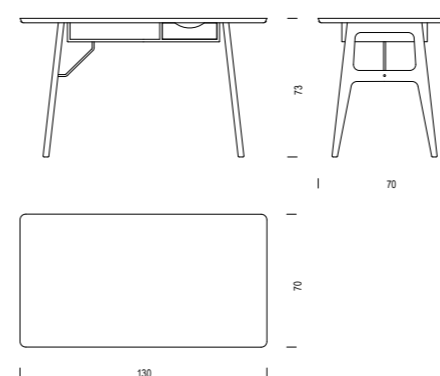
Med dette skrivebord har RM ønsket at skabe et møbel, der med sin specifikke arbejdsfunktion, alligevel er let at integrere i opholdsrummet. Skrivebordet RM13 er konstrueret sådan, at der ingen undskyldning er for ikke at rydde op efter endt arbejde. Med kassetten, der kan rumme en bærbær eller en mobil, der ligger til opladning, er det hurtigt at få ryddet arbejdsredskaberne af vejen, og bordet står som et fint konsolbord i stuen. Der kan derudover tilkøbes en skuffe til yderligere opbevaring. Ud over at være let, praktisk og elegant, så udstråler bordet at her har man med håndværk at gøre. RM13 Skrivebordet, har dannet inspiration til de øvrige design i RM-serien.

This desk represents RM's desire to create a piece of furniture that serves a very specific work-related purpose, yet is easy to integrate in the living room environment. RM13 is designed in such a way that there is absolutely no excuse for not tidying up your desk after you finish work. It features a built-in shelf that can easily store a laptop or a mobile phone left to charge. This makes it easy to hide away your work tools, leaving a neat console table in your living room. You can purchase a separate drawer for additional storage. This light, practical, and elegant table clearly radiates that it is a result of craftsmanship. The RM13 Work Desk has been a source of inspiration for other designs in the RM series.



Vendbart skuffe modul

Reversible drawer module

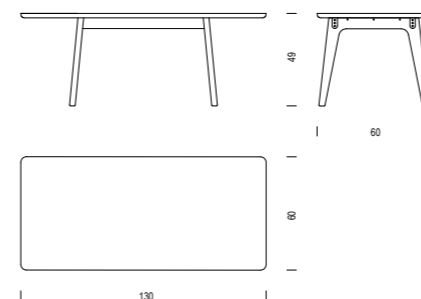




RM14 / Sofabord / Coffee table

Sofabordet er rektangulært med runde hjørner og er tegnet som et modspil eller alternativ til runde sofaborde. RM14 Sofabord er på en og samme tid både klassisk, moderne og helt enkelt i sit udtryk. Med de runde hjørner blødes den rektangulære form op, og bordet egner sig til de fleste typer af sidde-møbler. RM14 har i øvrigt været inspiration til det senere tegnede spisebord og en bæk i samme serie.

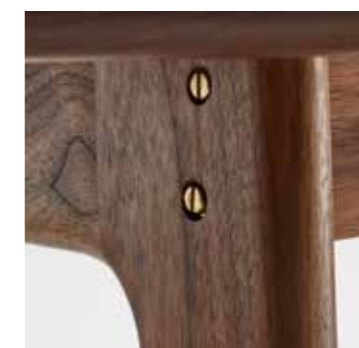
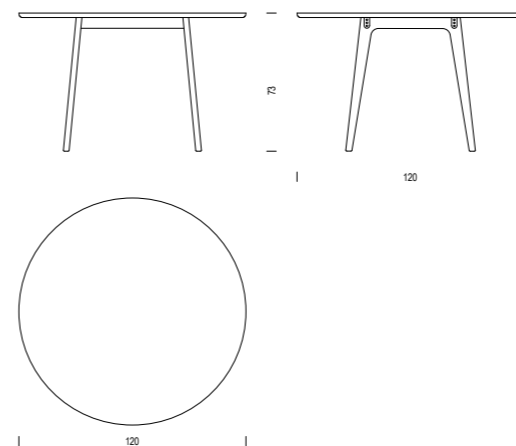
The Coffee Table is rectangular and has rounded corners. Its design represents a contrast or an alternative to round sofa tables. RM14 is classic, modern, and has an extremely simple expression – all at once. Its round corners add a soft touch to its rectangular shape and this table goes well with most types of chairs and sofas. RM14 served as a source of inspiration for the dining table and a bench in the same series.



RM14 / Rundt spisebord / Round Dining Table

For at fuldende rækken af fleksible borde i RM-serien, er RM14 Spisebord tilføjet. Bordet fås med eller uden udtræk og er konstrueret til at kunne rumme hele to tillægsplader. For at forfølge den fleksible tanke er det også muligt at bestille dette runde spisebord i tilpasset størrelse ud over de eksisterende standardmål.

The RM14 Dining Table was added to complete the RM series of flexible tables. It comes with or without pull-out extension and is designed with room for up to two extension leaves. In pursuit of the "flexibility" concept, this round dining table can be manufactured in any desired size along with the existing standard measurements.

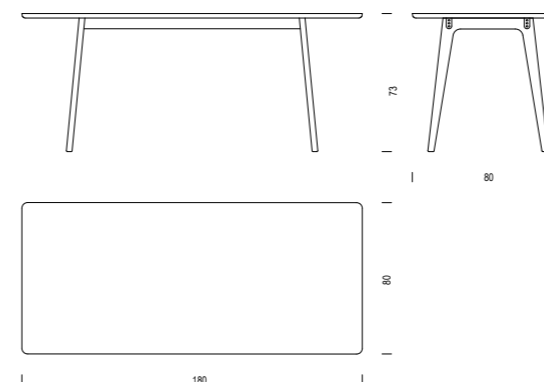




RM15 / Spisebord / Dining Table

I al sin enkelthed er RM15 Spisebordet en udvikling af sofabordet i samme serie. Der findes tillægsplader som monteres i enderne af selve bordet. Udover de eksisterende standardmål kan dette bord ligeledes tilpasses i særlige mål. Til trods for det meget enkle udseende er man ikke i tvivl om, at der her ligger snedkertanker bag.

The RM15 Dining Table in all its simplicity evolves from the sofa table from the same series. The table comes with extension leaves that can be fitted at the table ends. RM15 is available in the existing standard measurements, but it can also be custom-made in any desired dimensions. Despite its very simple look, this table leaves no doubt about its ingenious design.

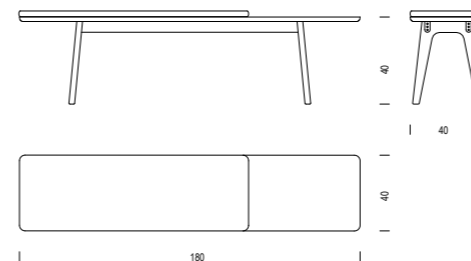




RM19 / Bænk / Bench

Her finder man et meget brugbart og fleksibelt møbel. RM19 Bænken er tænkt ud fra samme DNA som RM14 Sofabordet – blot smallere, og kan dermed anvendes som mere uformel siddeplads til spisebordene, som et entrémøbel eller som ekstra afsætning i stuen. Til bænken fåes der en løs hynde i forskellige længder. Bænken kan fåes i forskellige længder, som er afstemt med standardmålene på de to aflange spiseborde i RM-serien.

With this bench, you get a highly applicable and flexible piece of furniture. The RM19 Bench is created from the same DNA as the RM14 Coffee Table – only it is more slender and can therefore be used for informal seating at dining tables, as a piece of hallway furniture, or as an extra storage space in a living room. A loose cushion in different lengths is available with the bench. The bench comes in different lengths that fit the standard dimensions of the two oblong dining tables in the RM series.





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