

The logo consists of a large dark brown circle centered on the page. Inside the circle, the word "KALMAR" is written in a large, bold, white serif font, followed by a registered trademark symbol (®). Below "KALMAR" is a thin white horizontal line, and underneath that line, the word "WERKSTÄTTEN" is written in a smaller, white serif font.

KALMAR® WERKSTÄTTEN

Kalmar Werkstätten

Kalmar Werkstätten believes that producing great design demands flawless execution. Our company is founded on Austria's rich craftsmanship tradition and, in collaboration with today's noteworthy designers, we propel it into the future. Imagination, skill, and quality infuse every step of our work.

Indeed, at Kalmar Werkstätten, craftsmanship is not an excuse for gratuitous material selection or ornamentation. Our products are **pared to the essence—sleek in geometry and delicate in their proportions. And by creating these forms in soulful, meticulously fabricated materials, we infuse rigorous minimalism with warmth and humanity.**

This approach produces a remarkably versatile lighting object. Kalmar Werkstätten's strong design language may command attention. Our table and floor lamps, pendants, and sconces may also blend in discreetly and effortlessly. While this effect changes according to the interior, in every space our products invite use with beautiful illumination, tactile finishes, and honest construction.

Stripped of ornament and legibly fabricated, Kalmar's Werkbund-era luminaires feel particularly relevant to 21st-century conditions. **In 2009 we launched Kalmar Werkstätten to identify the most relevant works from the Kalmar archives, to once again share with the world.** As co-creative directors, Garth Roberts and Nicolo Taliani subsequently reinterpreted the best Werkbund schemes for today's residential and commercial interiors.

Today Roberts helms Kalmar Werkstätten singularly, conceiving new designs that make reference to Kalmar's rich past while anticipating the social and cultural trends that will shape future interiors. He also champions our philosophy of revering materials: **Whether common or opulent, every material serves a unique purpose and conveys special emotional meaning.** Roberts chooses materials for both function and character, and our master craftsmen handle those selections with intense care.

Based on our ongoing efforts, Kalmar Werkstätten lighting today is as classic as it is contemporary. By stewarding a specific regional legacy of creativity, we are shaping a new legacy for design.

Kalmar Since 1881

For 130 years architects and design professionals have sought Kalmar to produce bespoke lighting. Thanks to namesake Julius August Kalmar's values of design and fabrication excellence, almost immediately after the company's 1881 launch it presented celebrated custom cast-bronze works at Gewerbe Ausstellung Wien, in 1888, and the World's Columbian Exposition in 1893.

Julius Theodor Kalmar took the business in a new direction. A student at the Vienna school of applied arts under **Josef Hoffmann**, the founder's son introduced Kalmar to the most progressive movements in decorative arts. By 1925 he was selling designs in Josef Frank and Oskar Wlach's influential avant-garde furnishings shop Haus und Garten. Six years later, Kalmar was making luminaires based solely on Austrian Werkbund schemes.

As an advocate of burgeoning modernism and an exemplar of collaboration and quality, Kalmar played a significant role in this era of design. The company realized lighting concepts for Werkbund members like **Frank and Wlach, Clemens Holzmeister, Oswald Haerdtl, Ernst Plischke, and Oskar Strnad.** Installations in its Stock Exchange, Opera, and Burgtheater made Kalmar synonymous with a new Viennese aesthetic, generally a marriage of industry and handcraft that was stripped of ornament, reverent toward materials, and honest about construction.

Moving beyond a view of its lighting as humble fixtures intended as background, in the 1960's Kalmar began producing decorative glass objects of many scales, which increased demand for the company's products exponentially. In the early 1990's, fourth generation owner **Thomas Calice returned Kalmar to its bespoke roots** and ceased production of stock inventory.

Through Calice's leadership Kalmar's renown continues to expand. In this period it has installed myriad chandeliers and other custom luminaires, in a variety of meticulously executed styles, in international landmarks that include the presidential palace of the **Kremlin, Tretyakov State Gallery, Shanghai Grand Theater, Hotel Okura Tokio and the Leows Miami Beach Hotel.**



KALMAR®
WERKSTÄTTEN

Fliegenbein HL

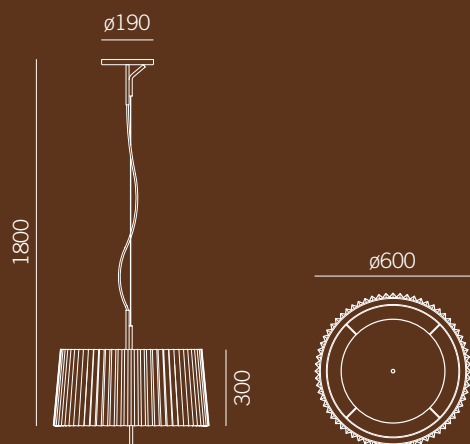


Fliegenbein HL Pendant

Producing overhead ambient light that filters through a pleated silken shade and a frosted glass diffuser, Fliegenbein HL expands the Fliegenbein family into ceiling applications. Like the table and floor versions, the new pendant's voluminous shade has classic appeal, while the dialogue between shade and slender armature injects modern personality into a space. HL also features single and double tubes—available in light gray, dark grey, or brown matte lacquers—in its shade and mounting plate that harmonize with the overall Fliegenbein series's signature splayed leg. A wheat-colored electrical cord dances around the fixture's braided-steel suspension wire.

DIMENSIONS

in mm



MATERIAL OPTIONS

Metal

Matt Lacquered Brown, Dark Grey, Light Grey

Shade

Silken Pleated, Satinated Glass Diffuser

Cable

Wheat Color Textile

Electrical Specifications

4 × E27 40W

Weight

4,1 kg

