



KÄLLEMO



Furniture with a strong style makes a statement. It claims its space in the room. It can be both loud and messy. Demanding attention. Or, its design is so compelling we never lose interest in it – a timeless quality. Interesting furniture is never just ergonomic. A classic does not gain long-lasting relevance merely by being comfortable. It requires something more. It requires immaterial qualities. Talented designers know that. They know that they need to achieve expression – the same way as in art. There needs to be a spark, that moves us. Otherwise it will be indifferent.

At Källemo, we collaborate with designers and artists who all share the ability to create from the inside out. They lack mannerisms. Their personality is tangible. And that's good. They add something beyond the purely functional. An aura. And that is what is needed to make furniture functional in the true sense. To achieve that requires both knowledge and patience.

The environment is one of our most important issues today. Local, environmental thinking every step of the way, good working and production conditions... For most businesses those things are a matter of course now. Thank goodness. And there's more to be done. But the most important question is still WHAT we produce. Everything that uses up resources has to be sustainable. On every level. Things we grow tired of don't have a long life. We don't bother mending them. We don't restore them.

So, the most important is that it shall stand the wear of the eye. That's the real wear and tear. This sums up our philosophy.

ERIK LUNDH OCH KARIN LUNDH



2 OLLE KÅKS FREDRIK WRETMAN

















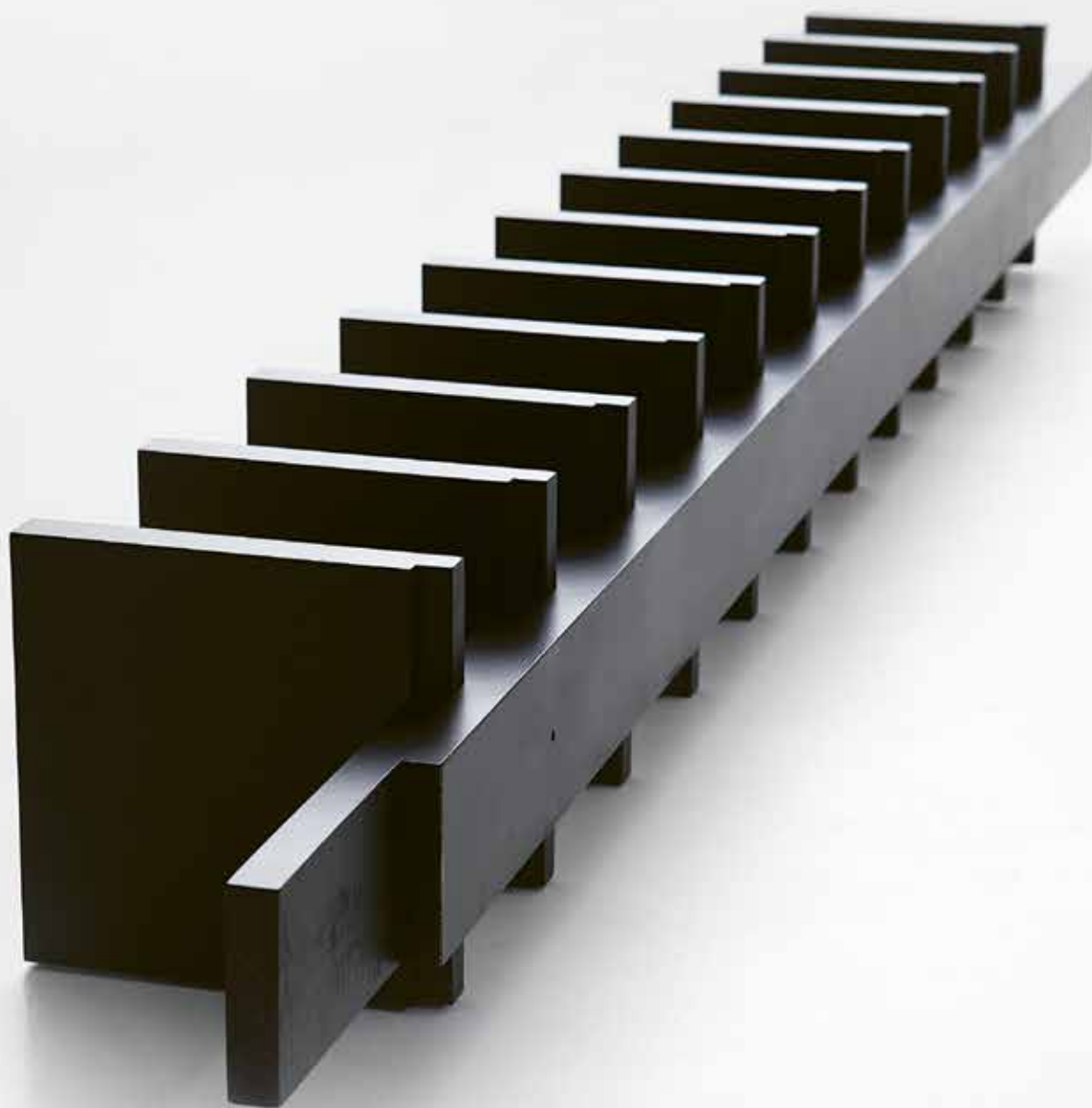


Most of my estimations are probably the usual ones I've learned. The unusual learned ones are the most important. Who can I ask about them? No, there's nobody I can ask. Normally I can get by with the usual estimations. Mostly and successfully throughout life. The unusual ones, as they could be called, are irritating and stimulating. They are like holes in a boat. The question is: how many holes can a boat take before it sinks?

JOHN KANDELL











Independent artists and designers know that the market is the opponent in the short perspective. In the long perspective, whatever contains your own magical energy wins.

SVEN LUNDH



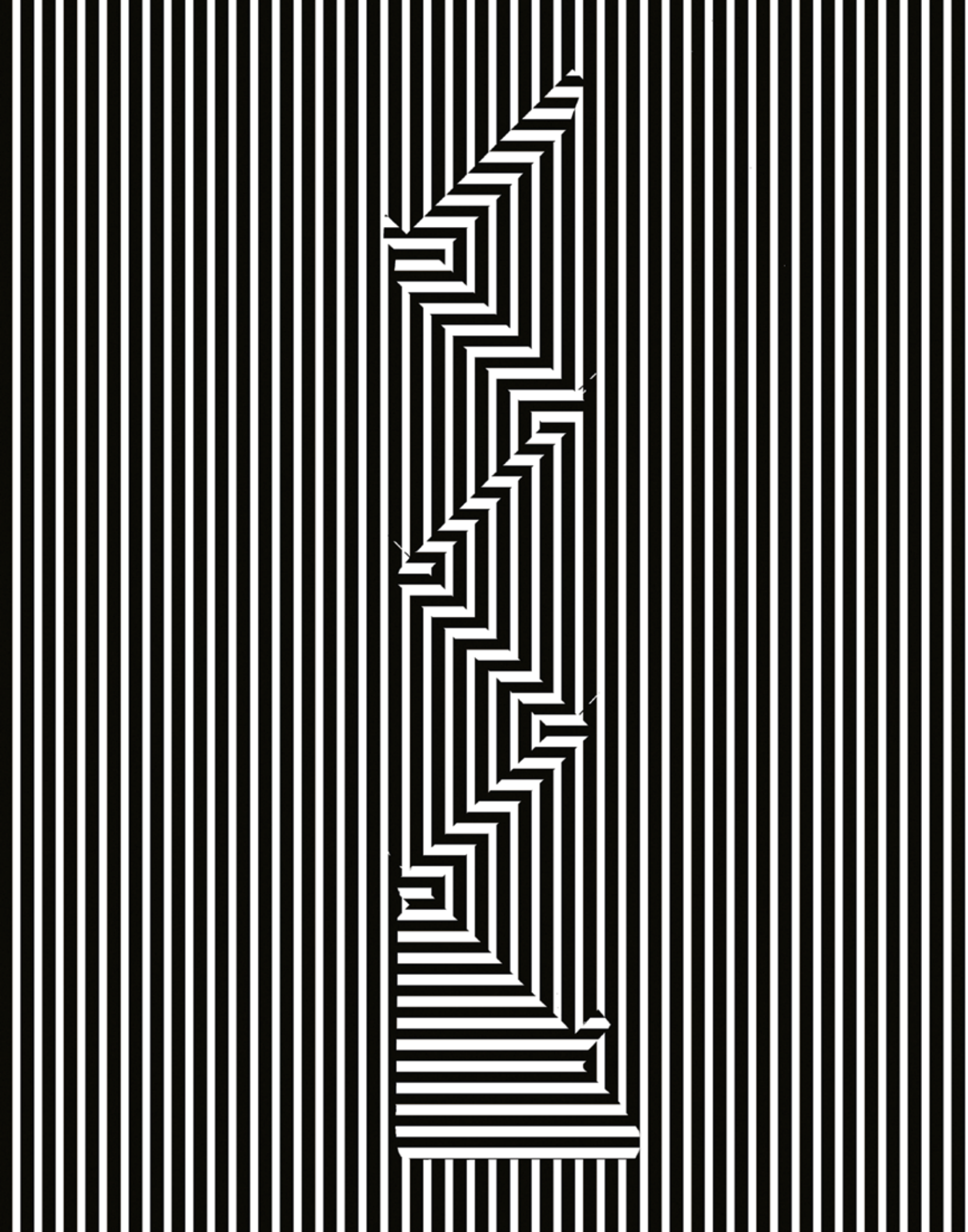


















This idea came to me in October 2011, on a visit to the St Petri Church in Klippan with my trainees. This is Lewerentz's last church, and it is one of Sweden's finest works of architecture, in my opinion, and I believe many will agree. The copper roof was being replaced.

I immediately thought of suggesting to the parish that the copper sheets be recycled into something else, rather than just being scrapped. Since the church was built, architects and architecture-lovers from all over the world have pilgrimaged to Klippan, so, if nothing else, the copper could be turned into some kind of souvenir or postcard, I proposed. While the girls in the parish office were thinking it over, I salvaged one of the sheets to make a unique armchair with the copper as casing.

When I asked the owner of the roofing company how much they wanted for the copper plating, he got curious and asked what I would use it for. I explained and he immediately answered: "I want one of those armchairs." Rather startled, I tried to explain that the furniture I make is quite exclusive and expensive. Peter, as his name was, interrupted me and launched into his story: "This is my company. I started it 20 years ago. It's just nearby. We didn't lay the roof when the church was built, but we're doing it now, because it hadn't been done properly. Several of my employees and other workers I've met helped build the church and met Lewerentz. It's a wonderful building, and it's a privilege to be doing this work. So, if anyone should have an armchair made of copper from the church, it's me!"

After we said goodbye and I was leaving, I heard the girls in the parish office call out to me. "Can we put in an order too?" In the car on my way back to Malmö, I called Källemo to say, I think we have a commission. Peter the roof metalworker told me there were twelve tonnes of copper, and even if I have occasionally made more than one unique armchair of the same design, this project was too big for me to handle on my own. Källemo said yes immediately, and the very next day I was back at the church for a run-though with the people involved.

I was constantly surprised. The church was surprisingly and overwhelmingly positive, something I hadn't felt on my first visit there with my teacher at Konstfack, Torbjörn Ahlström. "What's so interesting about it? It's dark and inconvenient to work in." Now, everybody loved the building. As we walked around inside, an old woman came along with her cleaning trolley, tapped me on the shoulder and asked, "How much do you think I need to put by?"

At first, we discussed making a version of the Aluminium Chair, since the sheets were long rectangles. But when I got home, my wife said:





“Mats, you lazy whatsit, you love Lewerentz, so you simply have to design a new model dedicated to him.”

So, I started thinking about what I like about his buildings, and how I could transfer some of that to an armchair. Like a game and a free interpretation of Lewerentz’s ideas for the church.

One thing that distinguishes the building is how Lewerentz designed the doors and windows. These are all mounted on the outside walls, which makes them invisible from the inside when the doors are opened. As though it were massive brick. The wiring appears provisional and is strung up like Christmas tree lights. Many of the cables just cross the space as the crow flies rather than being nailed vertically or horizontally to the walls. Several lights resemble plywood boxes. Some of the roofs are resting on each respective building volume like individual surfaces, separated from the building volumes and overlapping. The floors are clinker tiles laid in concrete with wide grouting. Where the floor meets the walls, the tiles are whole, not cut to measure as is customary. The pattern of diagonal squares in rows of varied lengths gives a liveliness to the floor.

There are many other details and qualities in this building, and it’s obvious that Lewerentz had lots of fun. The fact that he was extremely difficult to deal with is now forgiven.

I tried using a base à la Bauhaus’ tube frame. After all, Lewerentz was at the tail-end of Swedish functionalism, and I like the springiness of those chairs. The frame is dipped in copper, and the inside of the seat basket is covered with domestik – a common material for furniture upholstery – traditionally laced up to keep the padding in place. The armrests are made of ebony, to give more weight to the armchair, and placed on the upper edge of the seat basket. My trainees Julia, Malin and Hanna and I also designed a piece of jacquard fabric that lies loose in the armchair; the pattern is inspired by the church floor.

The armchair looks unfinished. It consists of several separate elements combined to make up the model, without adapting much to each other. That’s something I feel is characteristic of the church design.

MATS THESELIUS,
From the exhibition catalogue for Mats Theselius’s Universe,
at Vandalorum, 15 June – 22 September 2013.















Estimation

The difference between stones
and sparrows is not immediately
apparent in the newly-sown,
black field.

Some fly
and perch among the dog rose thorns
– the sparrows.

Others remain
and hop around the field
– they are also sparrows.

And yet others
lie still in the field
– they are probably stones.

ANNA RYDSTEDT

















CLAES HAKE BJÖRN SELDER





KATRINE HELMERSSON



ANDERS KRÜGER



KENNETH JOHANSSON

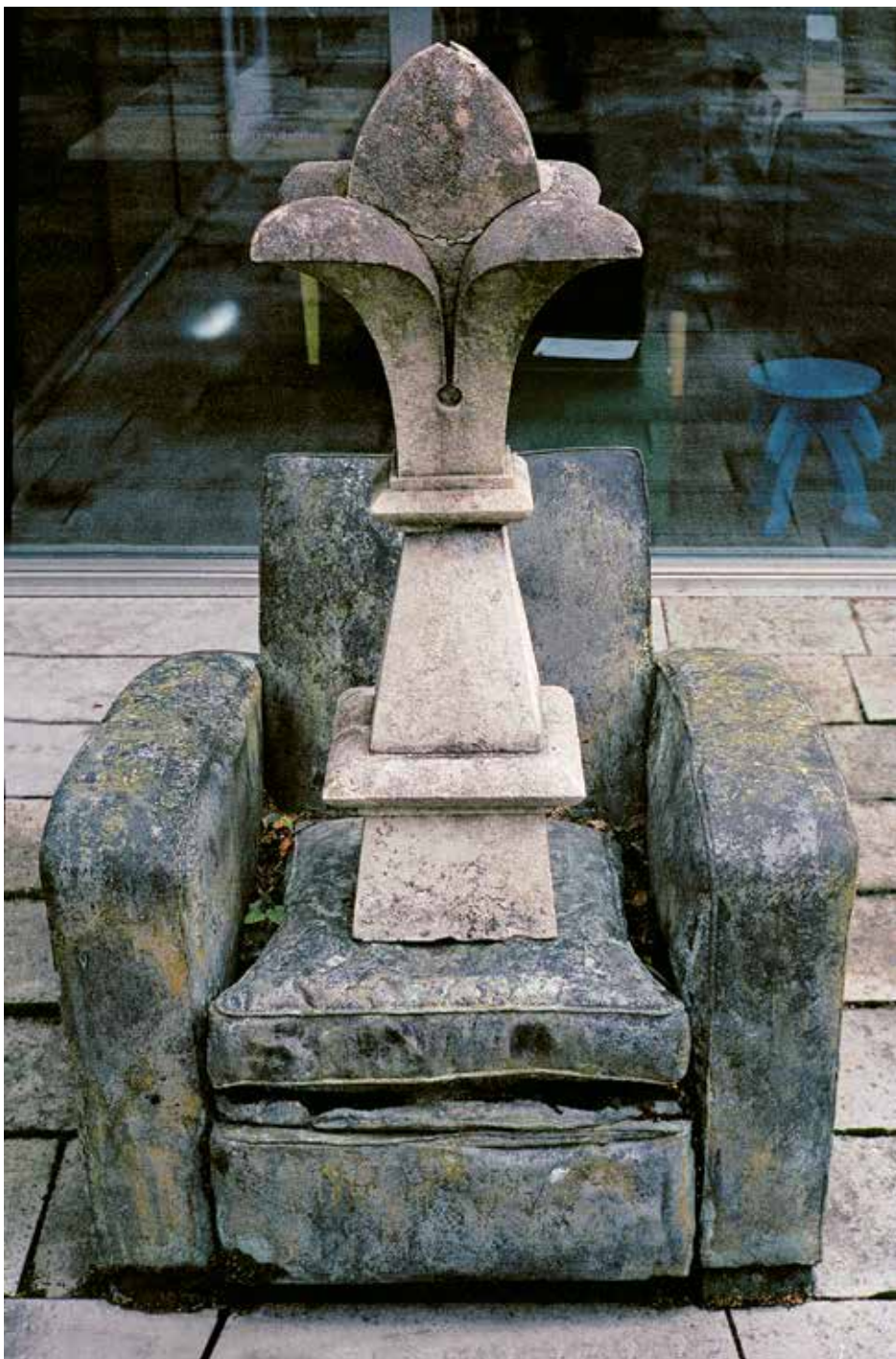


KENNETH JOHANSSON



ARKITEKT JOHN KANDELL





ERIK DIETMAN
T.H. ERIK A FRANDSEN





MARIE-LOUISE EKMAN STIG SELLÉN



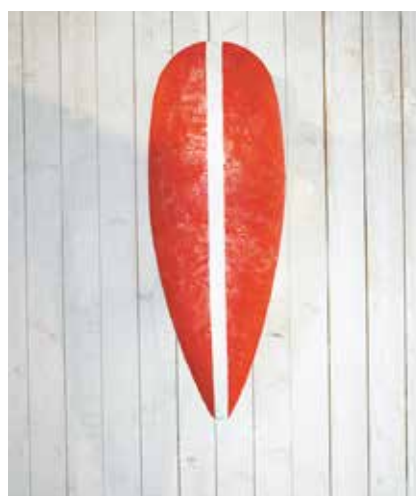
STIG SELLÉN



HÅKAN BULL



BORIS BERLIN



STIG SELLÉN



WALTER BENGTSSON



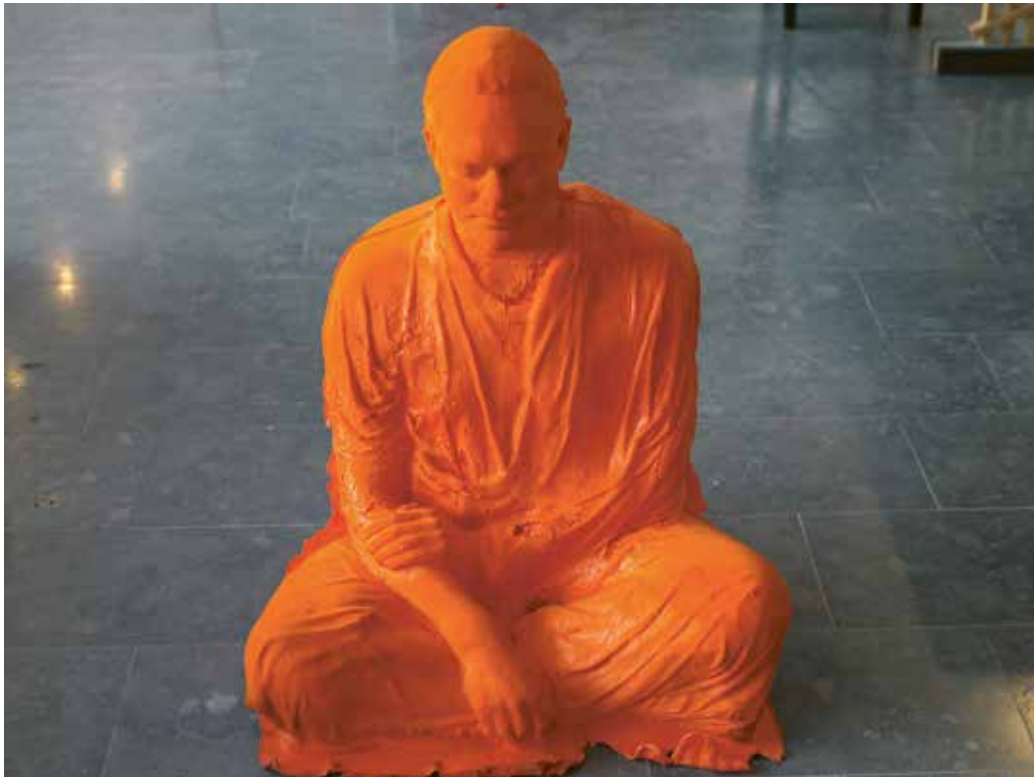
PER INGE BJØRLO



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FREDRIK WRETMAN

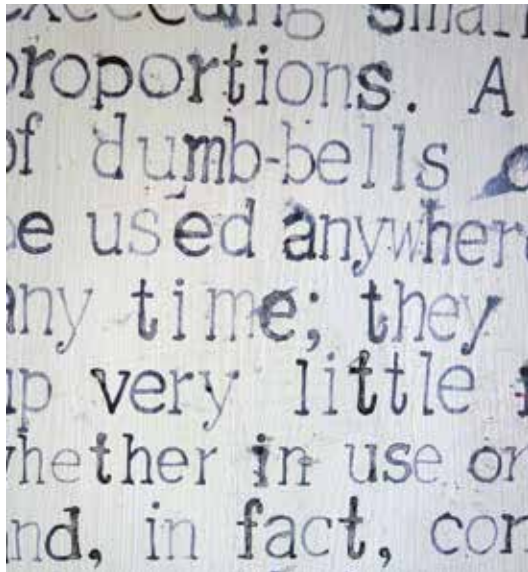


FREDRIK WRETMAN

PRIVAT



SVEN LJUNGBERG



OLLE ÄNGKVIST, DETAILS FROM THE WORK
DUMB BELL STORY



If you think about it, quality can't just be measured in terms of ergonomics, the durability of surfaces and the strength of glued joins. Quality is a much broader concept that is profoundly linked to the eye's experience. Remaining relevant over time is good quality. That prolongs the journey to the waste dump.

SVEN LUNDH









































A DUMB-BELL STORY.
That dumb-bells are
so popular, is due
to the fact that
they give the most
exercise with the
size of the appa-
ratus reduced to
exceeding small pro-
portions. A pair
of dumb-bells can
be used anywhere at
any time; they take
up very little room,
whether in use or not,
and, in fact, consti-
tute a whole gymna-
sium, provided the
person using them
knows how to do so
thoroughly.

in *Reader's Digest* for
Young Folks - 1929.











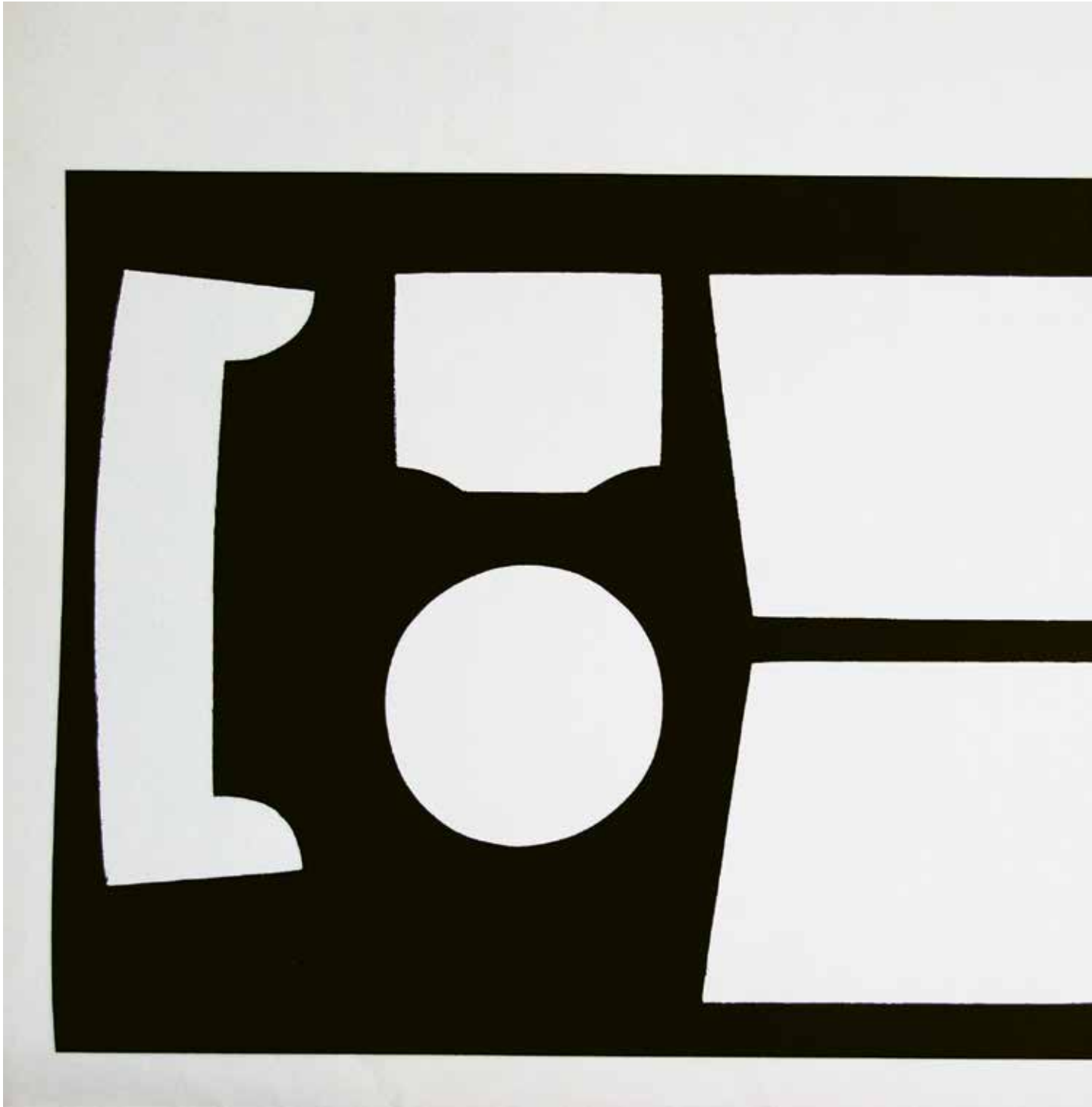
When the *National Geographic* cabinet was presented at the fair in Milan in 1991, the *New York Times* featured an article that caused a stir. Someone at the National Industrial Authority had estimated that the cabinet had a huge market potential and that Källemo could count on selling some ten thousand per year for fifty years. A quick calculation said I would earn a couple of hundred million kronor in royalties... We all got hubris.

Sven came by in his new red sports-car, patted me on the shoulder and said it was my fault he had bought it... We were all pretty baffled by what had happened.

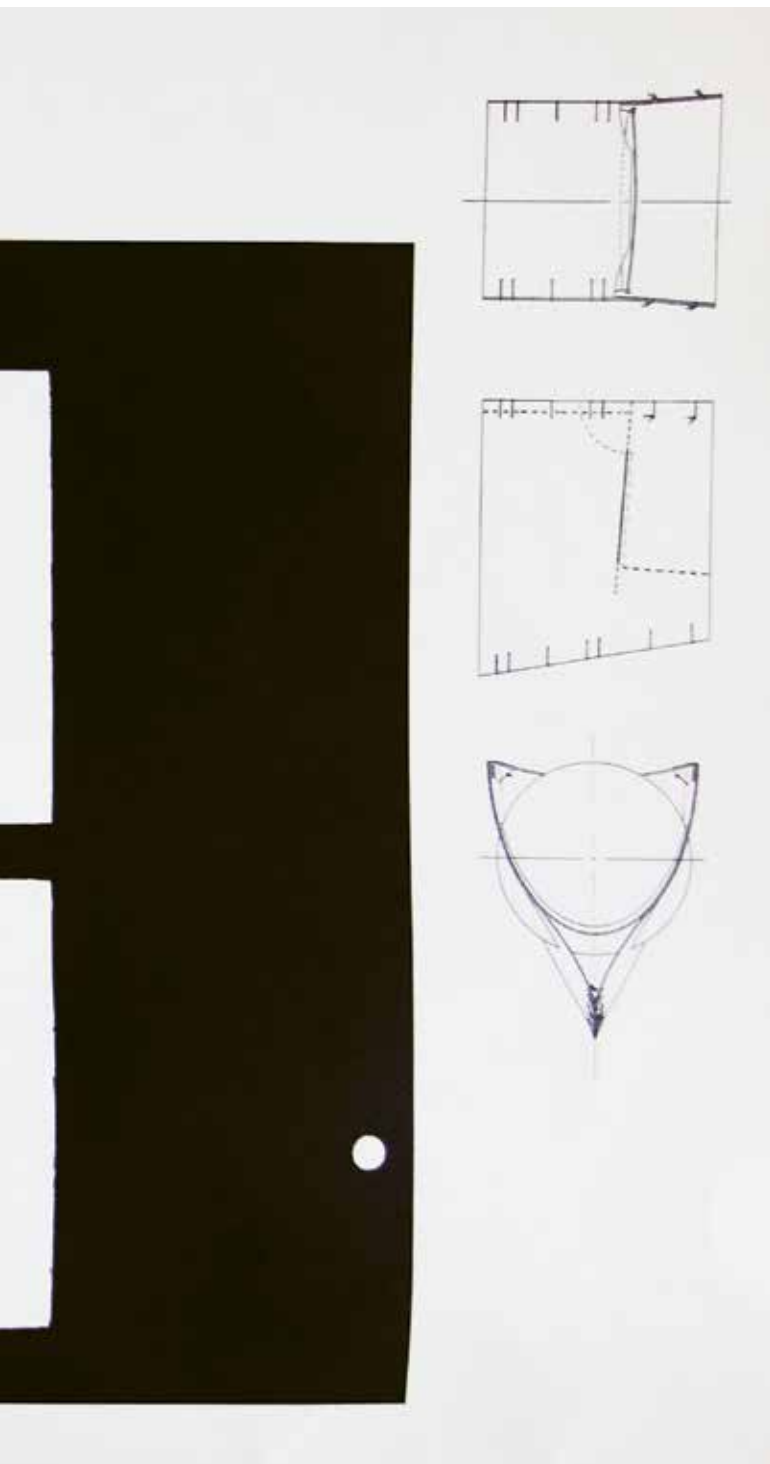
MATS THESELIUS

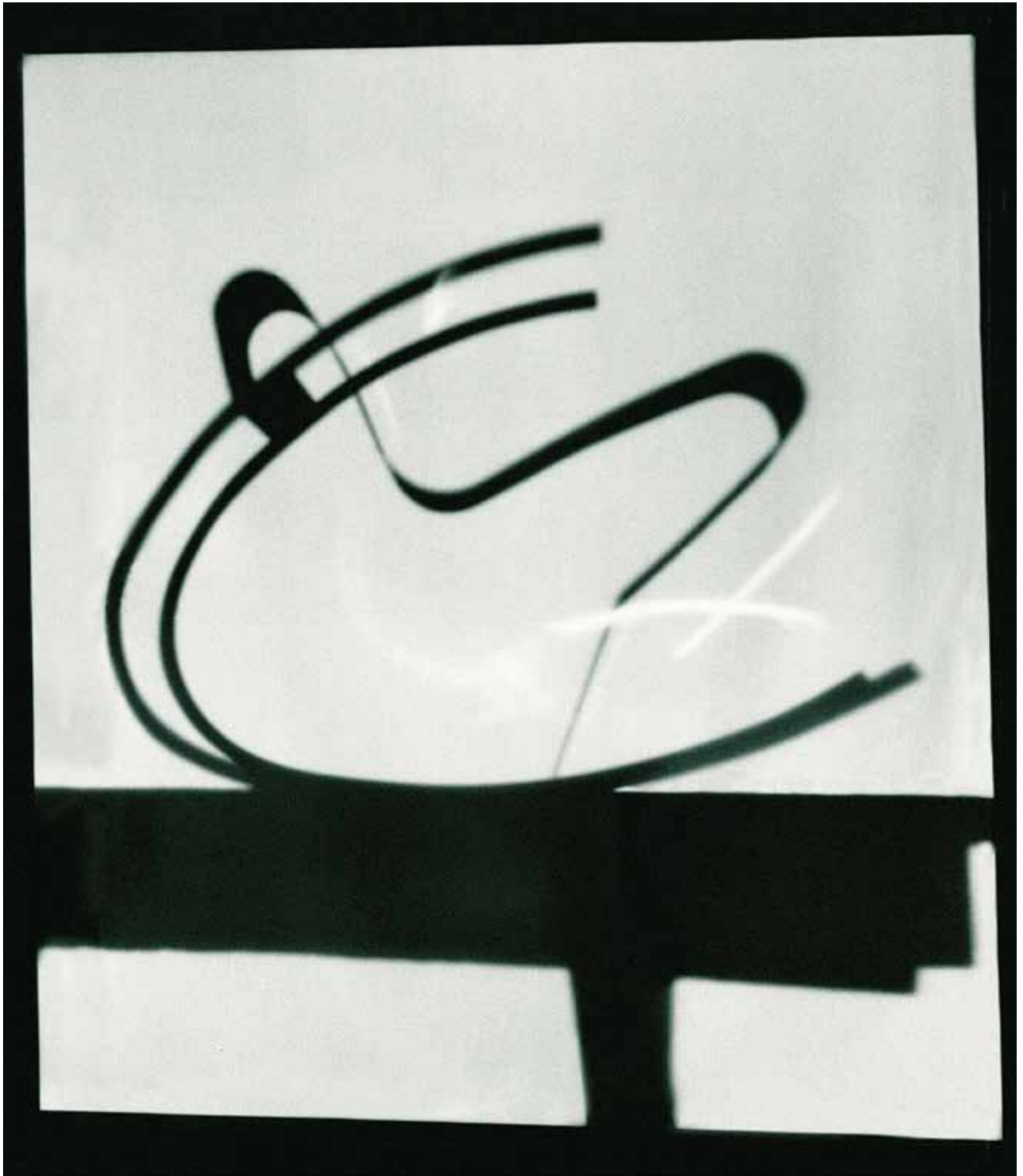
Excerpt from the book *Personakt Sven Lundh*



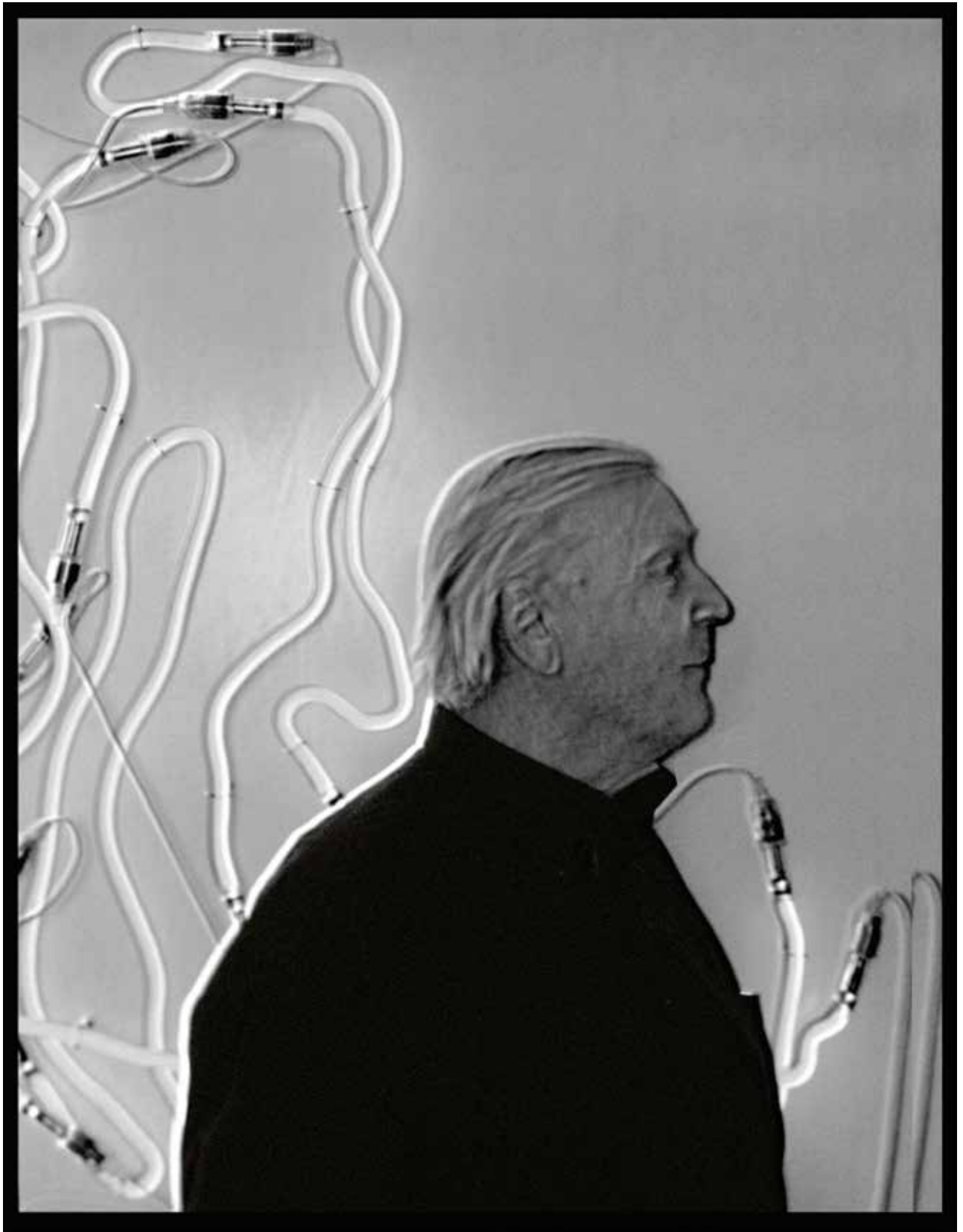


Sigurdur sent little sketches and letters to Källemo.
Naturally, we was curious.











In 1992 – nearly 30 years ago – the founder of Källemo, Sven Lundh, wrote the text below. It could just as well have been written 20 years earlier, when the company was first started.

Or today. Because it is just as pertinent today as when it was written. Our values haven't changed at all.

LECTURE AT THE BO92 HOUSING EXHIBITION IN ÖREBRO.

I have a longstanding relationship with the furniture testing institute Möbel-institutet, but my relationship to furniture is much longer. Over the years, I have had the privilege of collaborating with Bruno Mathsson (1907–1988), Hans J. Wegner (1914–2007) and, for a long period, John Kandell (1925–1991). All three are God-given furniture artists, each with their own philosophy of furniture, or rather: each with their philosophy of life. In recent years, I have also worked with the somewhat younger Jonas Bohlin (1953) and Mats Theselius (1956). These five designers are stylistically very different, but they all have one thing in common: they have totally unique views on the furniture and objects we surround ourselves with, and very definite ideas on quality. They share an approach that reaches beyond the mainstream design adapted to narrow commercial considerations.

That kind of approach is what interests me in my work, and has been constantly in focus, even when it was arduous and extraordinarily demanding on resources in the short term, and required a lot of aspirin. Most of the time, however, it has been a pleasure and always a privilege.

Throughout my career in the furniture industry, first as a salesperson and later

as a producer, I have naturally learned a lot about these designers and their place in the Nordic furniture tradition. But their influence has been even deeper. Based on our different experiences, we have had conversations that have been essential to my development, sharpening my sensitivity and making me more confident in my perception of criticism and questioning, especially with regard to given notions of what furniture should look like in order to be of good quality.

The word quality, its true, authentic meaning, has been of the utmost interest to me, and to us all at Källemo. In Sweden, we sometimes believe that the quality of furniture is determined by Möbelinstitutet and summed up by the test results in its “Möbelfakta”.



Of course, the description in Möbelfakta could be seen to estimate the furniture, but in terms of quantity, not quality. The word quantity refers to length, width, height, weight, material, physical stress tolerance per time unit, and so on. The word quality has a much broader meaning. Quality describes the totality, the overall impression, design and culture of an object, a piece of furniture. Quality is what makes the object interesting and alive, regardless of whether it is used as intended or in a completely different way, or not at all. Objects and furniture can possess values that are impossible to measure in physical terms, values that are different to different people and express different experiences. I believe that our contemporary relationship to furniture has suffered because these important values have been overshadowed for several decades, and that this has hampered development in the furniture sector. In recent years, however, there has been a growing understanding for creativity and independent design, fortunately. This opens up for a freer approach that will probably create something valuable for the future.

Some characteristics that we can perceive with our senses cannot be measured but are nevertheless crucial, yes, perhaps even more important than anything.

Ten years ago, Jonas Bohlin and Källemo launched the chair Concrete on the furniture market. A decade is not long, in relation to history, but I think we can be fairly certain that this chair will maintain its position as a milestone in modern furniture design. Not for being comfortable, or practical, or durable, but because it visualises valuable characteristics beyond what can be measured. Even before it was presented ten years ago, I wrote that this chair would make furniture history. I wrote that it would make history, even in the face of ridicule and criticism, and even if it proved to be unsellable. One of the reasons we made the chair in a limited edition was actually that we thought it wouldn't sell. The edition of one hundred would last a lifetime. Another was that moulding by hand meant that every chair was unique and different from the others.

Today, we know that the chair has had an excellent increase in value, but making a limited edition was not a commercial gimmick. Incidentally, I believe the Swedish furniture industry has an unwarranted fear of small-scale production. For too long, there has been a fixation on large-scale output and the use of ever-larger and more remarkable machinery. I'm not sure that production approach is the best for the Nordic region, seen in a global perspective. I believe our creative capital is under-utilised, and that it can be developed and nurtured in small-scale production with more room for diversity.

But what is so remarkable about Jonas Bohlin's concrete chair? Well, it has a style that no one can embrace without passion. An aloof, casual attitude will not suffice. This chair demonstrates clearly how users and viewers contribute to understanding the object, and this is a valuable aspect. The chair was not ergonomic, but functional on another level. It stirred up strong feelings and people either loved it or hated it. Ten years after it was launched, the reactions exemplify its long-lasting quality. The concrete chair demonstrates a type of function in furniture that has been seriously overlooked. Like quality, the word function has a wider meaning than we usually consider.

Källemo, which I represent, is a small-scale company, with a collection characterised by diversity. We have been acknowledged for our collaborations with artists, but the business also relies on other partnerships, including with several excellent suppliers who are experts in their respective fields.

In my career, I have never commissioned an artist or designer to make one particular model; that would probably be impossible. Instead, I base our exchange on discussions and dialogue, sometimes – as with John Kandell – practically on a daily basis. Our talks are not primarily about specific pieces of furniture that we intend to produce, but about furniture in general, about art, about life, about nature, or sometimes about such trivial things as the best way to fry an egg...

This exchange, and our interaction, gives rise to something. And that something is born without force or any special conditions.

A constant theme in our discussions is our shared resistance to everything that is indifferent. There is too much indifference in the world as it is. Naturally, everyone is entitled to their own opinion, but personally I find it hard to like things that are just “a little” nice or “fairly” good. I consider indifference to be bad for your health, sometimes even lethal. And yet, we know that people have a tendency to migrate towards the lowest tension, towards what is comfortable and safe. That tendency, I believe, is pacifying. In view of what I have said here, most of you will realise that Källemo does not put its faith in market research. We run the company according to opinions, opinions that have evolved through work and experience. Who else's opinions should we be representing? Personally, I can't stand compromising and changing my opinions to comply with market research. We have to believe in what we're doing. We have to try to contribute to improving the furniture industry, furniture culture, to create something of lasting



relevance, even when the going gets tough. You can't just produce for the sake of producing. Through my work, I have wanted to offer something of value, but whether or not I've succeeded, that's for others to decide.

And then, furniture is like life in general – ultimately, the enigma is what makes it interesting. Good furniture always rises above the crowd, it stands out due to its own inherent energy. There is too much indifferent furniture that pacifies its users and viewers, and I have wanted to create a complement to that furniture. I believe furniture that makes demands, that has the potential to change the user's and viewer's opinions, can contribute to progress and combat prejudice. It generates an approach that can enrich other facets of life.

From my lecture, you can probably tell that my ideas and my approach to furniture has not always been in line with those of Möbelinstitutet. Over the years, our exchange has been stimulating, and today I can truthfully say that I wouldn't have wanted to be without it. So, I hereby wish to thank Möbelinstitutet: Thanks for putting me to the test. And I also promise you, on my part, now and in the future, to continue putting you to the test. You and your testing equipment.

SVEN LUNDH



STOLAR | CHAIRS



ONO
PIERRE SINDRE



ONO
PIERRE SINDRE



SINDRE
PIERRE SINDRE



SINDRE
PIERRE SINDRE



SKISSERNAS
ELDING OSCARSON



NON
KOMPLOT DESIGN
BORIS BERLIN POUL CHRISTIANSEN



NON BÄNK
KOMPLOT DESIGN
BORIS BERLIN POUL CHRISTIANSEN



VIENNA
PIERRE SINDRE



VIENNA HJUL
PIERRE SINDRE



SCHABLON
JOHN KANDELL



SCHABLON BARSTOL
JOHN KANDELL



CAMILLA
JOHN KANDELL



BOTERO
MATTI KLENELL PETER ANDERSSON



CONCRETE
JONAS BOHLIN



CONCRETE
JONAS BOHLIN

FÅTÖLJER | ARMCHAIRS



ALUMINIUM
MATS THESELIUS



NOIR
MATS THESELIUS



KOPPAR
MATS THESELIUS



AMBASSAD
MATS THESELIUS



BRUNO
MATS THESELIUS



BRUNO
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INGO
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STAR
MATS THESELIUS



GRACE
MATS THESELIUS



GRACE
MATS THESELIUS



FRAME
MATS THESELIUS



SHERIFF
MATS THESELIUS

FÅTÖLJER SOFFOR BORD | ARMCHAIRS SOFAS TABLES



BJÖRN
ANNA KRAITZ



CHESTER
THOMAS SANDELL PIERRE SINDRE



CHESTER SOFFA
THOMAS SANDELL PIERRE SINDRE



GA-2
GUNNAR ASPLUND



BEATRIX
ANNA KRAITZ



BEATRIX SOFFA
ANNA KRAITZ



BROKK
PIERRE SINDRE



NON
KOMPLOT DESIGN
BORIS BERLIN POUL CHRISTIANSEN



CAFÉBORD NM
AFTEROOM



BORGHOLM



SVEN
MATS THESELIUS



LOGGIA
IN PRAISE OF SHADOWS

HYLLOR ÖVRIGA PRODUKTER | SHELVES OTHER PRODUCTS



PILASTER
JOHN KANDELL



SOLITÄR
JOHN KANDELL



ZINK
JONAS BOHLIN



NATIONAL GEOGRAPHIC
MATS THESELIUS



AL DENTE
LAST



BABE
ANNA KRAITZ



IMAGINE
ANNA KRAITZ



RIDÅ
SOFIE JOHANSSON LOVISA SANDSTRÖM

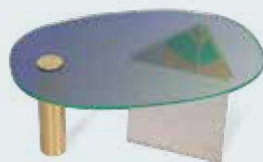


BARNBARN
JOHN KANDELL

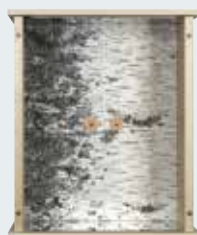


BÄNK
GUSTAV PERSON

LIMITERADE MODELLER | LIMITED MODELS



ETTORE
ÅSA JUNGNELIUS



BJÖRKSKÅPET
DAVID ERICSSON



NATIONAL GEOGRAPHIC
MATS THESELIUS



PILASTER ROYAL EK
JOHN KANDELL



ARMSTRONG
MATS THESELIUS



STAR
MATS THESELIUS



BIRDLAND
MATS THESELIUS



A-EKI
SIGURDUR GUSTAFSSON



ANNO
SIGURDUR GUSTAFSSON



COPY AND PASTE
SIGURDUR GUSTAFSSON



TANGO
SIGURDUR GUSTAFSSON



ÄNTLIGEN
FREDRIK WRETMAN



LJUS FÄRG
FREDRIK WRETMAN



CONCRETE JUNGLE
JONAS BOHLIN



SKEPPARPALL
MATS THESELIUS



PICAPICA
ROLF HANSON

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ENIGME
JOHAN LINTON



PIMPIM
JOHN KANDELL



CONCRETE
JONAS BOHLIN



SLOTTSBACKEN
JONAS BOHLIN



BAMBOO KING
MATS THESELIUS



INOX
MATS THESELIUS



SPRING
JONAS BOHLIN



ÄLGSKINNSFÅTÖLJEN
MATS THESELIUS



EL DORADO
MATS THESELIUS



HOMMAGE À SIGURD LEWERENTZ
MATS THESELIUS



JÄRN/MOCCA
MATS THESELIUS



REX
MATS THESELIUS



THE RITZ
MATS THESELIUS



EL REY
MATS THESELIUS



KIASMA
VESA HONKONEN

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CHAISE LOUNGE
MATS THESELIUS



VIKSKÄRM
JONAS BOHLIN



VIKSKÄRM
JONAS BOHLIN



MC
MATS THESELIUS



CANAPE
MATS THESELIUS



STOLSKULPTUR
BJØRN NØRGAARD



PELARE
ROLF HANSON

HEADOFFICE KÄLLEMO AB

Växjövägen 30 331 42 Värnamo Sweden +46 (0)370-150 00
www.kallemo.se info@kallemo.se

SHOWROOM FATBUREN STOCKHOLM

Södermalmsallén 36 118 28 Stockholm Sweden +46 (0)73-7093509

SHOWROOM STUDIO L6 GOTHENBURG

Lasarettsgatan 6 411 19 Gothenburg Sweden +46 (0)73-2601450

It shall stand the wear of the eye.

SVEN LUNDH

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