

&k
amsterdam



lookbook

autumn winter
2026

&k

always
bright.
never
boring.

designed to stand
out since 1992

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intro

&k

dear,

With great pride, we present our new autumn/winter 2026 collection. A collection that perfectly reflects who we are today and where we are heading tomorrow.

This season also marks the introduction of our new brand promise: Always Bright, Never Boring. A simple phrase that captures the spirit of &klevering: creating joyful, distinctive designs that bring colour, character and creativity into everyday life.

Driven by our in-house design team, we have explored new categories and exciting materials. We are proud to introduce our first flatwoven rug, featuring beautiful patterns designed by Darja Nordberg, as well as our very first upholstered chair, made with recycled PET fabric. These additions reflect our ambition to continue surprising, innovating and expanding our collection while staying true to our design DNA.

In addition, with our little sister label Buro Berger, we are delighted to

welcome several exceptional new designers to our portfolio. Among them is Boris de Beijer, who created a stunning series of candleholders and glassware, and Carole Baijings, who has brought her distinctive vision to a beautifully reimaged salt and pepper mill. These collaborations further strengthen our commitment to celebrating original design and creative talent.

As the days grow shorter and the festive season approaches, we invite you to celebrate the moments that matter most. From beautifully set tables to decorative accents that make a house feel like home, this collection is designed to help create warm gatherings, memorable dinners and joyful celebrations.

We hope these pages inspire you as much as creating this collection inspired us. Thank you for your continued support, trust and partnership. Together, we look forward to another season filled with creativity, connection and beautiful design.

berdien & gerbrand
owners



lookbook



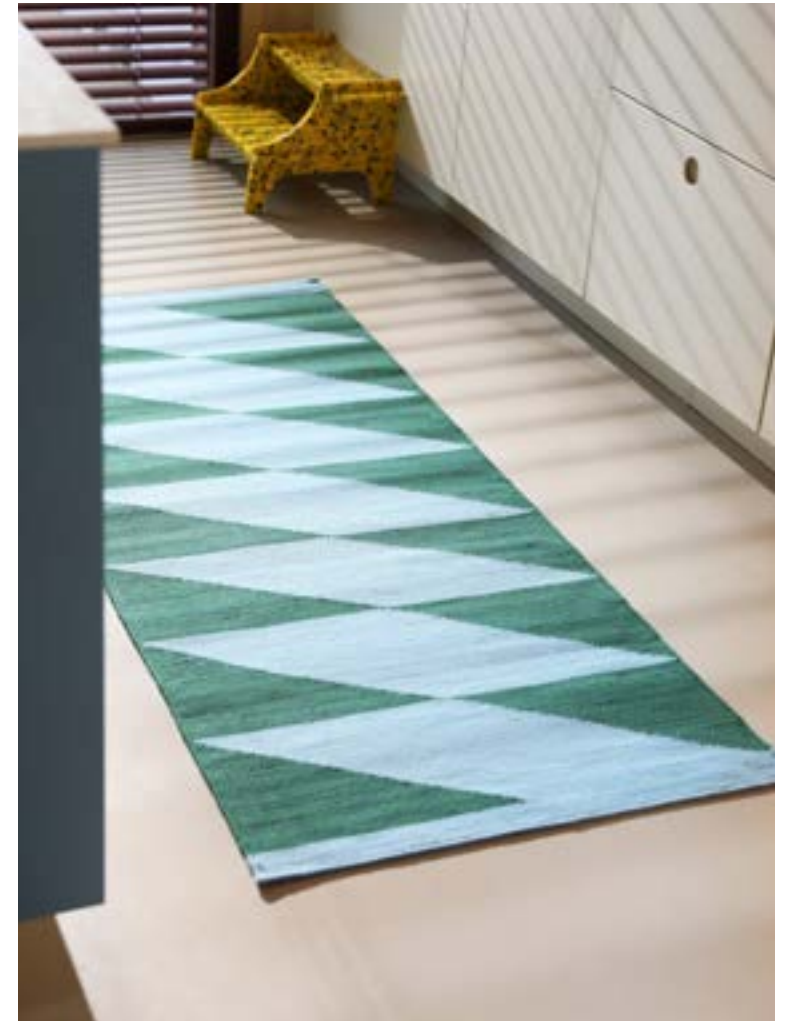
AW26

Say hello to our AW26 collection!
A celebration of colour, craftsmanship, and character, inspired by timeless shapes with a fresh twist. Every piece is designed to surprise, spark joy, and stand out.
Always bright, never boring.

autumn winter 2026



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Bowl taverna small set of 4
2444-02



Glass cantine large blue set of 2
362-09



Jar hobs green
1524-02



Cutting board taverna farfalle
1802-01



Platter taverna pepper
2444-04



Grater halma blue
1801-09









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Photo frame osteria A4 green
1666-04



Bowl sun oval burgundy
2838-09



Stool macaron beige
3553-02



Candle holder salto medium blue
2156-04



Vase amfora dark blue
3551-04



Candle holder chunk red
3249-02





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Stool macaron red
3553-01



Carpet takt blue 70x180
1429-04



Photo frame facet square blue
1667-05



Candle holder chunk pink
3249-03



Salt & pepper cake
1799-34

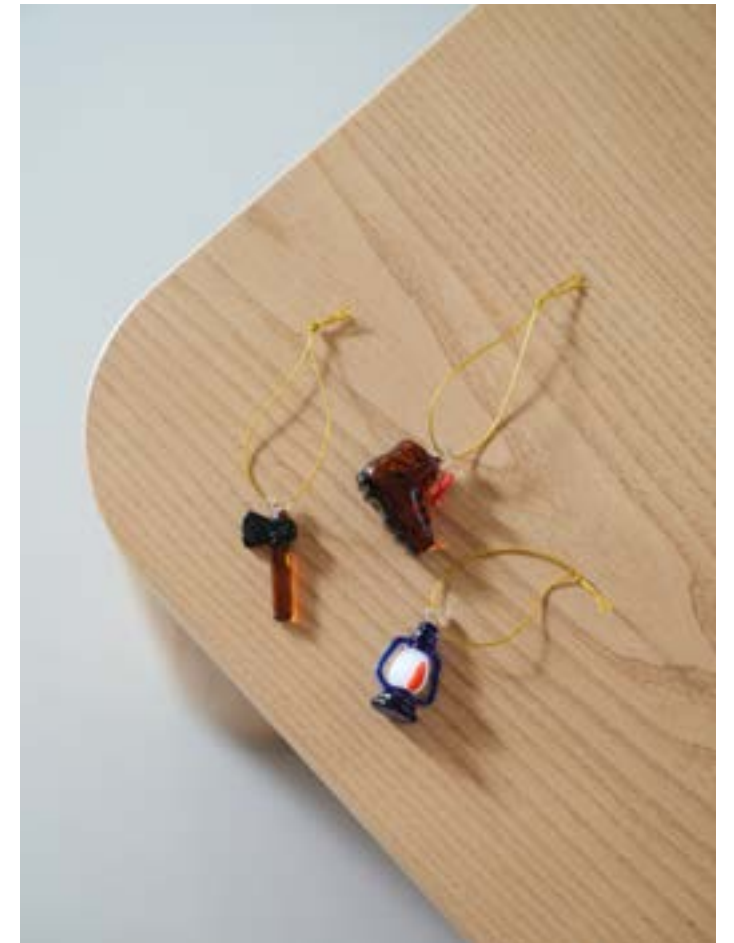


Lamp canal house
1786-01









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Ornament pudding red
1226-72



Wonderball gingerbread
1031-88



Storage holly
2848-03



Ornament merry #3 set of 3
1253-06



Coupe rialto short red set of 2
366-03



Platter holly small
2193-10





—
bram de kanter

This season, we teamed up with Bram de Kanter, chef behind the highly anticipated restaurant Motief, opening at the end of 2026 in the Van Gendt Hallen in Amsterdam. Inspired by our collection, seasonal ingredients, and locally sourced produce, Bram created a series of five recipes. In this lookbook, we feature two of them. Follow our socials to discover the full series. Happy cooking!



roasted langoustines

tomato concassé / shellfish bisque /
toasted pine nuts / parsley

bisque

- + shells and heads from approximately 1 kg of prawns, langoustines or lobster
- + 1 onion
- + 1 carrot
- + 1 stalk celery
- + 2 cloves garlic
- + 2 tbsp tomato purée
- + 100 ml dry white wine
- + 50 ml cognac or brandy
- + 1 litre fish stock
- + 200 ml cream
- + 30 g butter
- + 1 tbsp olive oil
- + 1 bay leaf
- + a few sprigs of thyme

langoustines

- + 10 langoustines, halved lengthwise, intestinal tract removed
- + 4 tomatoes
- + 100 g pine nuts, roughly chopped
- + 1 bunch parsley, finely chopped

bisque

Heat the olive oil and butter in a large saucepan over high heat. Add the shells and sear until they turn bright red and become highly aromatic. Add the onion, carrot, celery and garlic, and cook for 5 minutes. Stir in the tomato purée and cook for 1 minute to develop its flavour. Pour in the cognac and simmer briefly to reduce, then add the white wine and reduce slightly. Add the fish stock, bay leaf and thyme. Bring to a gentle simmer and cook for 35–45 minutes. Remove the bay leaf and thyme, then carefully blend the soup with an immersion blender until smooth. Pass the bisque through a fine sieve, pressing well to extract as much flavour and liquid as possible. Stir in the cream and season to taste with salt, black pepper and a pinch of cayenne pepper.

langoustines

Cook the langoustines in a hot pan, starting on the shell side. Turn them over briefly at the end to finish cooking. Keep the bisque hot and froth it with an immersion blender just before serving. Cut the tomatoes into small dice and mix with olive oil, lemon zest, parsley and pine nuts. Arrange the langoustines on a large platter. Spoon the hot bisque around or over them and finish with the tomato mixture spooned on top.





braised beef cheek

celeriac purée / green pepper cognac jus /
chive, horseradish & puffed grains

beef cheek

- + 1.5 kg beef cheeks
- + salt and pepper
- + flour
- + 2 onions,
roughly chopped
- + 2 carrots
- + ½ celeriac
- + 3 cloves garlic
- + 2 tbsp tomato purée
- + 500 ml beef stock
- + 500 ml red wine
- + 2 bay leaves
- + sprigs of thyme

pepper jus

- + 250 g shallots
- + 125 g butter
- + 100 g green
peppercorns
- + 250 ml cognac
- + 1.5 litres stock
(cooking liquid from the
beef cheeks)
- + 500 ml cream
- + 50 g mustard

celeriac purée

- + puffed grains
- + 1 bunch chives,
finely chopped
- + 1 horseradish root
- + ½ celeriac, peeled
and diced
- + 500 ml cream

beef cheek

Preheat the oven to 150–160°C. Pat the beef cheeks dry, season generously with salt and pepper, then lightly dust with flour. Heat a little oil or butter in a large ovenproof casserole or Dutch oven over medium-high heat. Sear the beef cheeks on all sides until well browned, then remove and set aside.

In the same pan, cook the onion, carrot and celeriac until softened and lightly browned. Add the garlic and tomato purée and cook for 1 minute. Pour in the red wine, scraping up any browned bits from the bottom of the pan, and simmer until reduced by about one-third. Stir in the beef stock, herbs and, if using, a splash of vinegar. Return the beef cheeks to the pan, ensuring they are mostly submerged in the liquid. Cover with a lid and transfer to the oven. Braise for 3–4 hours, until the beef cheeks are fork-tender and can easily be pulled apart with a spoon.

pepper jus

Sweat the shallots in the butter until softened. Add the crushed green peppercorns and cook for 1 minute. Pour in the cognac and simmer until reduced by about half. Add the stock and continue simmering until reduced by half. Stir in the cream and mustard, then simmer until the sauce reaches the desired consistency.

celeriac purée

Cook the celeriac in a mixture of equal parts cream and water with a pinch of salt until tender. Drain, reserving a little of the cooking liquid, then blend the celeriac until smooth, adding a little of the reserved cooking liquid if needed to achieve a silky consistency. In a small bowl, combine the chives, grated horseradish, puffed grains, olive oil and a pinch of salt. Spoon the celeriac purée onto each plate. Place a beef cheek on top and spoon the sauce generously over it. Finish with the chive mixture.

B

boris de beijer

Boris de Beijer creates objects that balance technical precision with childlike curiosity. Rooted in a fascination with antiquity, science fiction, and the endless possibilities of materials, his work invites dialogue between maker and matter. We spoke with him about process, inspiration, and the world behind his latest collaboration with Buro Berger.

For people who are not yet familiar with your work: who is Boris de Beijer? I come from a family of makers. My mother was a designer and my father an artist. From a young age, I was taken to my father's studio. Surrounded by machines, blowtorches, books, and collections of strange and exotic objects, I developed the idea that, as a maker, you could create your own universe.

How would you describe your style in five words? Colourful, spontaneous, dynamic, contemporary, and yet deeply drawn to antiquity.

What can you completely lose yourself in? In my studio, I have several traditional lathes and milling machines. Working with these machines requires a great deal of concentration and preparation. They allow you to create virtually any form you can imagine, and the possibilities are endless. It is almost monastic work - highly technical and demanding. Once I begin, I usually lose myself entirely in the process. I become one with the machines.

In your work, you often push materials to their limits. Where does





interview

that fascination come from?

I find understanding materials incredibly interesting, and I always have. I usually start by thoroughly exploring a material's properties and learning how it can be worked. But beyond that, I find it far more interesting to approach a material with all that knowledge while still maintaining the curiosity and freedom of a child. I have seen this as well in the master glassmakers I have worked with. They have complete command of their craft, but when you ask them to approach your ideas in the

way that feels most natural to them, the results become far more exciting. A kind of dynamic dance emerges between the material and the master. You can try to control a material, or you can enter into a dialogue with it.

What, in your opinion, creates the connection between your work and Buro Berger?

I generally find it easy to sense the potential for a good collaboration at an early stage, and I felt that immediately with Buro Berger. For me, it is always a sign of genuine





interest when a collaboration begins not with endless emails, but with a visit to the studio. A designer or artist is much more than the objects they create, and there is no better place to understand that than in their working environment. During the studio visit from Buro Berger, I immediately felt that genuine curiosity and attention.

What was the very first idea, feeling, or image from which this collection emerged? I wanted to create a glassware collection directly inspired by antiquity, while using colour and form in a way that still feels entirely contemporary. With this collection, I also wanted to convey an immediate sense of warmth, beauty, and exoticism. You may be drinking a cocktail from one of my glasses on a grey day, yet feel as though you are



sitting in a palazzo in Sicily in 1935.

Are you more interested in the final result or in the transformation that precedes it? How would you describe that process? The process differs from project to project. Sometimes I sit down at the drawing table, but often I lack the patience and simply begin making something. In general, I find the process behind a finished object more interesting than the result itself. The search is the most exciting part. I also think making scale models is one of the most enjoyable things there is. Like many people, I have a deep affection for miniature objects. It is no coincidence that I originally studied goldsmithing. If, from now on, I were only allowed to make things in miniature, I would not mind at all.

What source of inspiration would people probably not expect to find behind your work? Alongside my love for antiquity, I have a complete obsession with everything related to science fiction. More specifically, I am fascinated by extraterrestrial life. I often imagine my work as relics from alien civilizations. In the television series *The X-Files*, there was a poster hanging in the office of Special Agent Fox Mulder that read, "I Want to Believe." That perfectly captures my approach to the subject. I want to believe in something greater - something that transcends everything we know.

What do you most enjoy doing when you are not in your studio? Aside from spending time with my family, which is always number one, I love getting up extremely early and driving to one of my favourite spots by the sea before sunrise to go fishing. Ideally, I am on the piers of Scheveningen or



somewhere in the vast harbour area around Rotterdam. There, among container ships and immense industrial structures, you can witness how much nature exists beneath all that activity and noise. Sometimes dolphins swim right up to your feet. Sometimes a seal tries to steal your catch. There is something deeply mystical about witnessing these moments in the twilight.

What do you still dream of designing one day? I have many dreams left to pursue. I would love to design the Olympic torch. I would love to create a public sculpture or fountain in a major Mediterranean city. Designing crown jewels for an obscure royal family would also be wonderful. And I would very much enjoy designing part of a hotel built on the coastal cliffs of Southern France, furnished with my own work.



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