



Clore Beam, Clore Dining Table and Highgate Chairs

'Come To Dinner'

An exhibition celebrating Tamart's latest lighting designs
15-20 September 2026

Tamart launches two new lights at Shoreditch Design Week 2026 part of LDF

British furniture and lighting brand Tamart reveals its latest designs at SDW 2026 this September. A special exhibition, 'Come to Dinner', integrates the launch of lighting designs both **Clore Bead Pendant** and **Clore Beam** into a newly created room set where they reveal how a singular design evolves into a contemporary collection. The exhibition explores the relationship between lighting and dining, demonstrating how carefully considered illumination can transform a space and shape the experience within. This is all part of an installation designed by Tamart's founder, architect Amos Goldreich.

Tamart was always going to be heavily influenced by Goldreich's design intuition and eye for spatial flow and proportion. As he explains: 'Light is one of the most impactful elements of architecture and interiors, it has a transformational effect on any environment. Some lights fill a room. Others change it. This is what we will demonstrate at our show.'

Tamart Extends the Legacy

Originating from the Clore Floor Lamp, and first produced in 2025, the collection's distinctive ovoid glass silhouette is defined by a generous 45cm-high shade handcrafted in Czechia. Skilled artisans layer opaque and clear polished glass to create a remarkable sense of depth and luminosity. This signature shape now extends throughout the Clore lighting family, establishing a clear visual language across the range. By employing the same artisanal techniques and production processes throughout the collection, the designs achieve both aesthetic continuity and manufacturing efficiency.

Clore Bead Pendant: A Single or Multiple Light

The new **Clore Bead Pendant** takes that same hand-blown shade and lifts it from the floor to the ceiling. Hung as a single fitting above a dining table, it becomes an object of considered restraint. Grouped in clusters of two, three or more at varying heights, it becomes something more dramatic - a constellation of softly glowing forms that shifts the atmosphere of a room or stairwell as decisively as any piece of furniture.

This versatility is deliberate. Tamart has always been interested in how modernist design principles integrating form, function and materials translates into the spaces we inhabit today. The **Clore Bead Pendant** works equally well in a double-height living room, a minimalist hallway or bedroom. Used in multiples, it rewards the interior designer who values repetition, variation and scale. The shade's dual-layer glass construction means the quality of the light itself remains consistent however the fitting is specified - both luminous and ambient.

Clore Beam: Architecture at the Table

The new **Clore Beam** takes a different approach entirely to the Clore Pendant inviting spatial play. The **Clore Beam** is all about structure. **Clore Beam** is a modular lighting system forming striking linear illumination over dining tables, in workplace, kitchen and bar areas or connected together to create cluster-grid chandeliers for lobby areas and entrance halls.

According to Amos Goldreich 'A solid wood beam which is honest in its materiality and considered in its proportion is suspended horizontally above a surface, from which multiple Clore shades hang in a linear composition. The result is less a light fitting than a piece of low-level architecture, something that defines the space beneath it as clearly as any architectural element. Something as an architect I am always looking for.'

The Clore Lighting Collection is inspired from an original Floor Lamp designed by Tamar de Shalit in the early 1960s as part of a complete interior for Sir Charles Clore's London penthouse - a commission in which every detail, from the furniture to the light fittings, was conceived as part of a single visual language.

London, September 2026

Tamart would like to thank CRATE Brewery for their generous support. www.cratebrewery.com



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Clore Bead Pendant

About Tamart

Founded in 2024 by Amos Goldreich, Tamart draws from an archive of more than 10,000 works created by his late parents, Tamar de Shalit (1932–2009) and Arthur Goldreich (1929–2011). Every piece in the collection is designed for longevity, crafted from responsibly sourced materials, and manufactured in Europe, bringing significant modernist designs into contemporary production while preserving their original integrity.
www.tamartdesign.com

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The Dinner Guests – Tamart’s place settings story

As part of the ‘Come to Dinner’ exhibition, Tamart creates a fantasy dinner party featuring some of the influential figures who came into the lives of Amos Goldreich’s parents.

Each guest is given a personalised place setting, specially designed from original archival illustrations for cutlery and tableware that Tamar and Arthur developed for a hospitality commission in the mid-1960s. The designs were never manufactured and are seen here as illustrations for Tamart’s imagined dinner.

As Amos explains ‘The installation design comes from an idea about creating people centric spaces for hospitality and residential projects that used lighting in different ways. So the idea of a private dining room was born – a room within a room - at our Shoreditch space. I was also reviewing some of our extensive archive and found the original drawings for cutlery designed by both my parents for a 1960s hospitality project that never came to fruition. The idea struck me that we could create a fantasy dinner party of people my parents knew. These one-off place settings will also be on show at our exhibition.’

The guests at ‘Come to Dinner’ are as follows:

Robin Day

1915 to 2010. British furniture designer.

London, 1954. Day sat on the panel assessing furniture at the Central School of Arts and Crafts. Among the work in front of him was a three-legged stool with a half-moon seat, by the 23 year old Tamar de Shalit. That stool is the Central Stool. It was the first design Tamart put into production, seventy three years later.

Sir Charles Clore

1904 to 1979. British Entrepreneur and philanthropist.

In 1963 Clore commissioned Tamar to design his penthouse. She followed the total design approach, creating all interiors including indoor gardens, and designed all the furniture, lighting and home accessories. Among the designs she produced was a floor lamp. It is the origin of the light hanging over this table.

Ludwig Mies van der Rohe

1886 to 1969. Architect.

Arthur went to see him in the late 1960s to talk about how architects should be taught. He was setting up the design department at Bezalel Academy of Arts and Design at the time. He asked Mies how long it takes to become an architect. Twenty eight years, Mies said.

‘Come To Dinner’ Guests

Nelson Mandela

1918 to 2013. Lawyer, revolutionary, President of South Africa.

Arthur joined uMkhonto weSizwe as a key figure in the ANC and the anti-apartheid movement and moved his family to Liliesleaf Farm in Rivonia. The Goldreichs were the household of record. A white family in a farmhouse, which made the property unremarkable to anyone watching. Mandela lived there as David Motsamayi, a farmhand. The farm was raided in July 1963. Arthur was arrested and held alongside him. Arthur escaped and fled through Dar es Salaam.

Jack Lenor Larsen

1927 to 2020. American textile designer.

He came to South Africa in 1961 and met Arthur. The trip gave Larsen the round Ndebele forms he later built his own house from, and it gave Arthur and Tamar a friendship that outlasted exile, relocation and four decades. They specified his fabrics on their projects ever after. His fabrics also adorned Frank Lloyd Wright’s Fallingwater residence and Jackie Kennedy’s 1960s redesign of the White House. Amos and his parents spent summers with Jack.

Miriam Makeba

1932 to 2008. Singer and activist.

Johannesburg, 1959. Arthur was thirty and designed the striking sets, costumes and album cover for King Kong, the jazz opera that put sixty-three black and white performers on one stage in front of mixed audiences, in open defiance of segregation. Makeba sang the lead. It was his first major stage commission and her last year of anonymity. The show reached London’s West End in 1961. In 1996 Amos was working in Berlin and saw Miriam in concert. He managed to send a note to her that he was Arthur’s son. She met him backstage, hugged him and told him to tell his father to come home.



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