

# COLLECTION OVERVIEW

Recommended retail price incl. VAT



memento chair  
€ 490,-



memento barstool  
€ 740,-



the altar  
from € 3.250,-



bellamp  
€ 690,-



sublight  
€ 2.650,-



exhale  
standing € 850,-  
hanging € 950,-



floating divan  
single € 1.550,-  
double € 1.990,-  
burned € 2.400,-



burning ego  
€ 2.650,-



LPB  
3 copies



symbiose  
1 copy



lotw  
3 copies



otos  
3 copies



the lost daughter  
of icarus  
€ 1.850,-



trio of portraits  
€ 2.750,-



roos  
€ 2.750,-



With a sturdy oak school chair from the 1950's in mind, Sanderson takes us back to his childhood and designs the Memento Chair. He recalls how he repeatedly balanced on the hind legs of that exact chair, until he fell down on the floor, distracted by what was going on in the world outside the classroom.

Nowadays everything needs to be better, slicker and improved, this gets on Jesse's nerves. His longing for simplicity derives from Calvinistic times of frugality, thrift and perseverance. Nostalgia enables him to take a step back in our 'fast forward' world. By applying traditional craftsmanship and expressing his personal view, Sanderson designs intelligent yet simple hearted objects.

#### **Memento Chair**

Seat height 47 cm  
40 x 45 x 80 cm

#### **Memento Barstool**

Seat height 70 cm  
40 x 45 x 106 cm

#### **Steel Frame**

Matt black or natural  
steel

#### **Saddle Leather**

Matt black  
Moss green  
Light grey  
Classic brown

# MEMENTO CHAIR\_

WD  
STC  
K.





# MEMENTO BARSTOOL\_

WD  
STC  
K



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Jesse Sanderson



Nature is full of wonderful and beautiful phenomena, which create an endless source of inspiration. Natural materials bring an environment to life with their asymmetrical ratio, organic forms and uneven structures. The traces left behind by weathering and aging tell us a story about the heritage which lies within.

Environmental conditions such as temperature, humidity, light and air have an influence on the form and color of the tree slice and add a new layer to its history. The maker leaves his signature by emphasizing the natural patterns of nerves and lines with careful craftsmanship. The user will also contribute to the history of the table, by simply using it and leaving traces of use.

## Tabletop

Tabletops can be individually chosen from our carefully selected stock

## Steel Frame

Matt black or natural steel

## Average Measurements

Width 80 - 90 cm  
Thickness 3,5 - 4,5 cm  
Height 75 cm

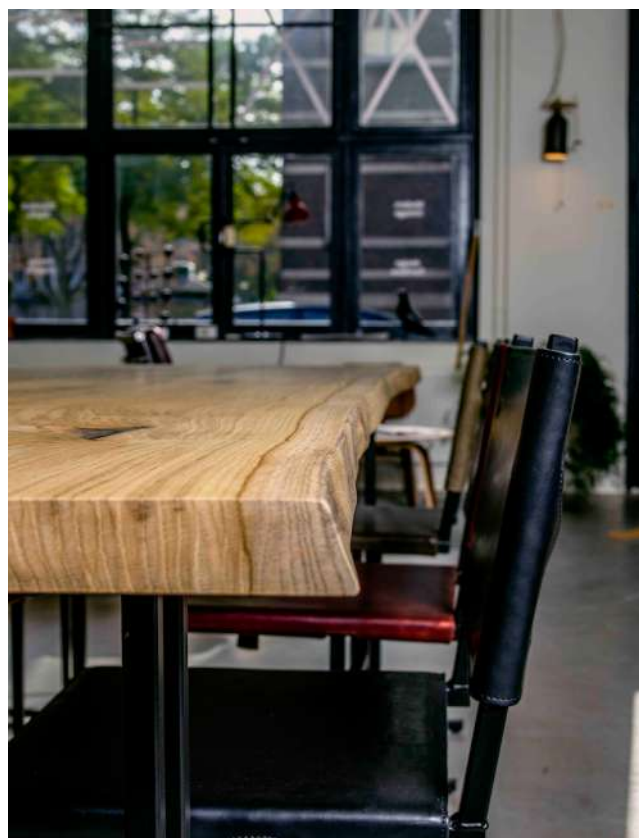
## Free Flow

< 300 cm € 3.500,-  
< 350 cm € 3.950,-  
< 400 cm € 4.650,-

## Clean Cut

< 300 cm € 3.250,-  
< 350 cm € 3.650,-  
< 400 cm € 4.150,-







Akko Goldenbeld discovered a set of weathered air tanks during one of his regular visits to the local metal junkyard. As a musician, he was instantly mesmerized by the long serene sound the tanks created when clashing into each other. By turning on the light, the sound is re-created to capture a sense of calmness and awareness in a world that seems to travel faster than light.

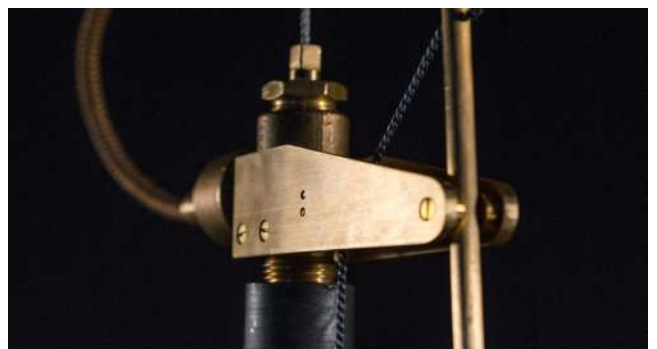
Goldenbeld remembers watching his father work with large machinery during his childhood. That impression quickly changed into a fascination for metals. He prefers weathered materials because they have a unique look that is hard to reproduce. Goldenbeld always integrates sound in his design in an unexpected way. His intuitive way of designing is similar to how he composes music. By experimenting and improvising, Goldenbeld slowly discovers the best approach, which often leads to pleasant surprises.

#### Measurements

32 cm  
adjustable height

#### Material

Brass and steel







Like a submarine suddenly appearing on the surface of a calm ocean, the Sublight emerged from weathered steel plates Roland de Mul found. Through exploring the possibilities, the steel started to resemble the form of an underwater vessel. By keeping the source of light out of sight, mysteriousness is created similar to the abstruseness of a submarine's light moving through dark waters.

The Sublight is an example of Roland de Mul's intuitive way of designing. Most of his designs start as an idea in his head; the chosen material completes the last part of the puzzle. Sometimes it's the material and its possibilities that lead to an idea or design. His objects have character, are quite bold and masculine. Because of this intuitive designing process, the amount of objects is limited.

#### Measurements

210 cm  
adjustable height

#### Material

Steel

#### Features

Dimmable LED light





Exhale skillfully encases a single blow of glass within a rigid metal structure. The metal form restricts the glass by pinching, hooking and spiking into the volume during the blowing process, capturing a tense play between the constricting and billowing materials. The entire fixture catches one breath.

Catie Newell is known for taking unexpected turns, in her career and in her work. From flight and engineering, Newell crossed into architecture and design. She seeks to make the familiar unfamiliar, and the material process of fabrication is a vital act in her work. Her installations have unpredictable effects on their surroundings, intervening to highlight what is often left unseen. Exhale, undertaken in partnership with Wes McGee and blower Brian Barber, creates deep physical resonance between strength, fragility, and the fleeting breath that brings them together.

**Diameter**

30 cm

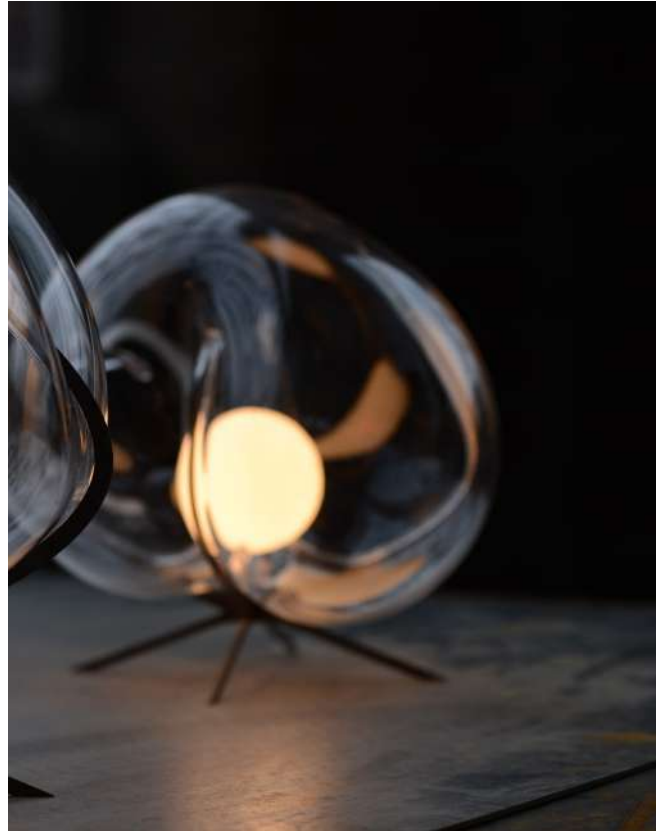
**Material**Crystal Glass  
Stainless Steel**Collection**Standing  
Hanging**Features**

Matt light bulb



EXHALE\_

WD  
STC  
K.



# FLOATING DIVAN\_

WD  
STC  
K



The Floating Divan, by Chiel Kuijl emerged directly from his art installations that refer to the endless networks and systems that we encounter in nature and society. His architectural projects consist of mainly rope and space constructed over land, water and in the air. The same inspiration and technique is applied on the Floating Divan. Kuijl includes swings and floating divans in his installations to involve human interaction.

The seat is made of a cross section of a tree trunk, which is held up in the air by a well thought-out pattern of knotted ropes. The Floating Divan has become an intimate place where one can slowly rock and withdraw themselves from hasty everyday life. Lifted from the ground, you are surrendered to the waves that move seemingly unpredictable through space.

**Single seat**  
approx 110 cm

**Double seat**  
approx 190 cm

**Material**  
Robust European wood

# FLOATING DIVAN\_

WD  
STC  
K.







An observing walk through a forest can leave us feeling free, serene and sheltered at the same time. Trees outlive our lives, symbolize strength and fortitude, and are the epitome of connection with their network of offshoots.

Despite their peculiar beauty, offshoots are often discarded after other parts of the tree are manufactured into new forms. By doing so, the dignity of the offshoots is wasted. Stubbornly yet controlled, the branches reach out for sunlight and bring life into a tree.

The Burning Ego serves as an ode to the often neglected essence of the bough and its relationship with light and life. The design of the lamp arose from a search for balance between the cultivated and the a-symmetric design of Mother Nature. To accentuate the beautiful and muscular forms of the bough, the Shou Sugi Ban technique is applied. This ancient woodworking technique from Japan burns away the soft parts of the wood. By letting the LED follow the original form of the bough and using minimalistic suspension, the Burning Ego floats powerfully through mid air.

#### Measurements

approx 250 cm  
adjustable height

#### Material

Burned oak wood

#### Features

Dimmable LED light





The Love, the Pain, the Beauty arose in a phase in which Kevin de Winter was triggered by the paradox between love and sorrow. During the design process he dealt with questions such as; what is true love? What kind of experience is it? What is the beauty of it? Do you find it when capturing the moment? Is it in the longing after you lose that love? Or do you only truly experience the beauty when you let go of a loved one? The first 'The Love, the Pain, the Beauty' edition in plastic was a visual answer to these questions. With this 'LPB' execution in noble metal Kevin tried to reinforce his grip on time.

**Artist**

Kevin de Winter, 1978

**Measurements**

101 x 58 x 60 cm

50 kg

**Material**

Bronze

**Design year**

2013

**Limited series**

3 copies







As with every craft, one needs tools that help transform, change and create. Maurits Büsse crafted his ultimate artist toolkit as an ode to craftsmanship.

The designer feels that, in the same way a surgeon needs a special set of refined instruments, a designer needs one as well. For Maurits the role of a designer requires one to be able to design as well as create, this results in a beautiful symbiosis between two abilities that are inherently connected. On requests Maurits offers tailor-made toolkits for multiple crafts.

For designer Maurits Büsse, mere aesthetics are not enough. Büsse finds a great source of inspiration for new applications and products in old, forgotten crafts. In today's technology-driven society, the beauty and simplicity of these crafts are often forgotten. Frustrated by a society where products are made cheaply and usually far away, Maurits makes people think about where their products come from.

**Artist**

Maurits Büsse, 1986

**Measurements**

60 x 60 x 8 cm

**Material**

Leather

Polished metal

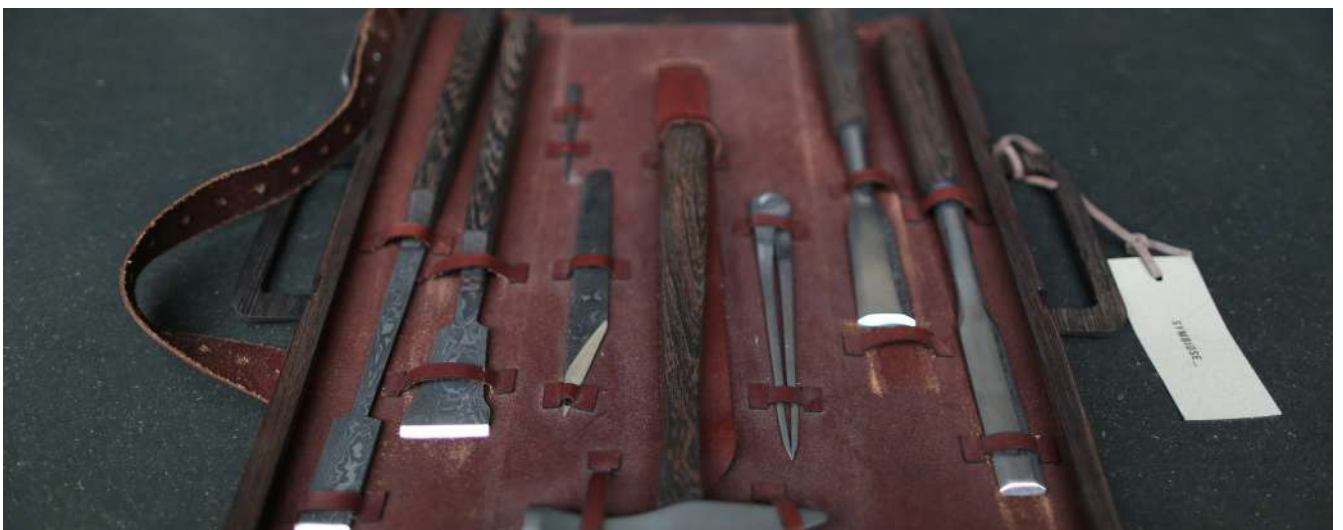
Wood

**Limited series**

1 copy

SYMBIOSE\_

WD  
STC  
K.







The Legacy Of The Wild is a unique seating object that triggers the imagination. Carefully selected branches of Acacia wood, captured in bronze, support a jackal fur. This rare combination of flora and fauna gives the object a creature-like appearance. The specific structure of wood that remains after it is affected by weather influences and insects reminds of structures of the human body.

Jesse Sanderson allows natural forms to dictate his designs. Sanderson is fascinated by imperfection, natural errors as asymmetric proportions, organic shapes and uneven structures. By applying traditional craftsmanship and expressing his personal view, he designs intelligent yet simple hearted objects. This hang to simplicity derives from the long for the Calvinist times of frugality, thrift and perseverance.

#### Artist

Jesse Sanderson, 1983

#### Measurements

55 x 82 x 44 cm

#### Material

Bronze frame  
Jackal fur

#### Limited series

3 copies

LOTW\_

WD  
STC  
K



Jesse Sanderson



This imposing creature with its enormous head and lips made Miriam wonder: 'What if a majestic moose lays in total surrender, with her head hanging heavy and low? What makes some of us want to conquer and others want to admire?'

With its resting legs, bend and stretched, the limp neck, the large head, closed eyes and hanging lips, it remains free of endeavour. Between presence and absence, it takes the space in the world nonetheless.

In her work Miriam examines the space between soullessness and soulfulness, banality and mystery. In the definability of her sculptures, she tries to find the undefinable. This way she questions the mystery of life and death.

**Title**

On the other side

**Artist**

Miriam Knibbeler, 1981

**Measurements**

68 x 55 x 41 cm

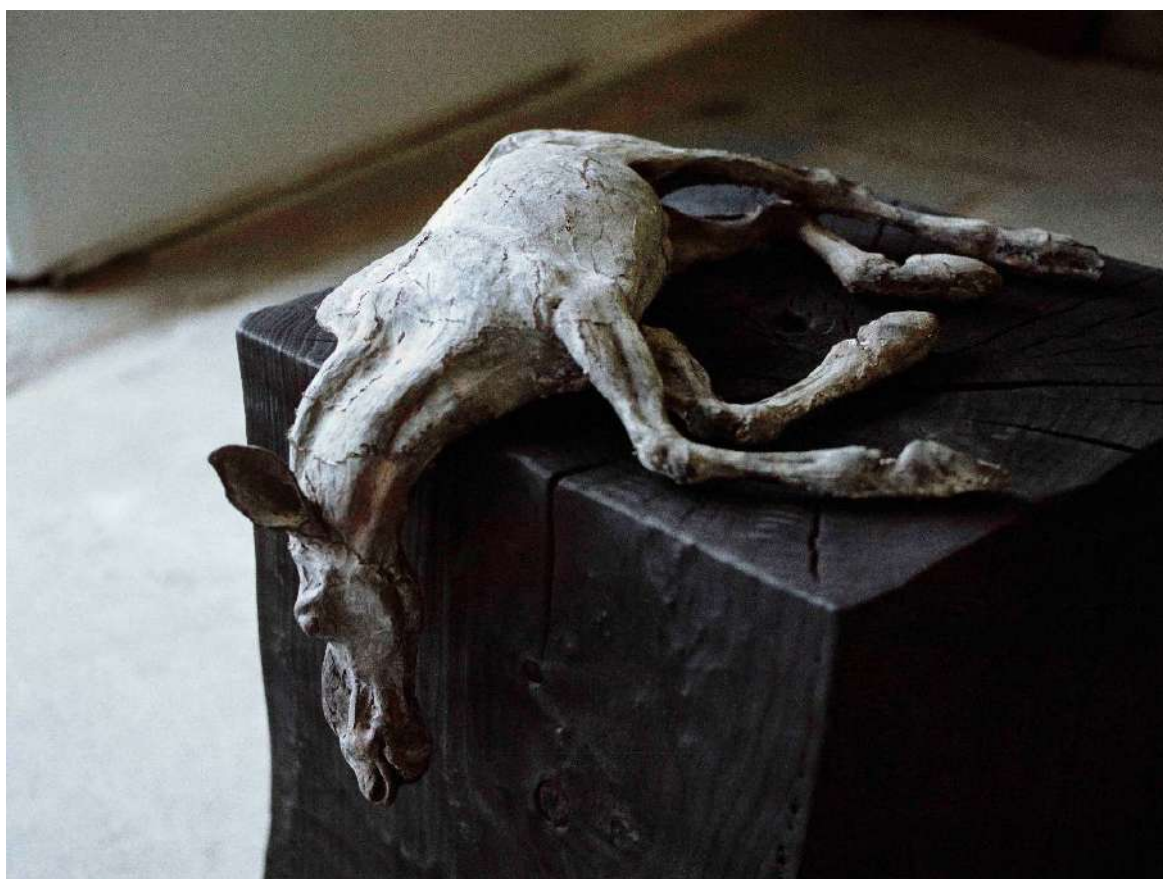
**Material**

Bronze

**Limited series**

3 copies







# THE LOST DAUGHTER OF ICARUS\_

WD  
STCK  
K



In collaboration with a like-minded team of creatives we portray 'The lost daughter of Icarus' as an ode to ones that work with limitless dedication, the ones that are passionate to discover and re-define a new world, the ones that enable us to enjoy great design and works of art – the artists. While we often get to see the beauty of their finished works, the beauty of their hidden worlds of creation often remains unseen...

In Greek mythology, the master craftsman Daedalus is on the run for the armies of king Minos. Daedalus creates two pairs of wings, for himself and Icarus, out of wax and feathers. The sudden power of flight, however, causes Icarus to try and push his luck. In his arrogance, Icarus starts flying too close to the sun, which causes the wax on his wings to melt and ultimately sends him plummeting towards his doom in the tumultuous seas below. Back on the mainland, we find that Icarus has a daughter. She hides and locks herself in the cathedral Daedalus, where she develops an immense fear towards the sun. The fear to be devoured by the sun, just like her dad, keeps her in the safety of the cathedral. The years pass by and slowly her hair and skin get more and more pale. When king Minos searches for the lost daughter of Icarus, he finds a bewildered young woman. A pale white apparition that true lack of interaction with the outside world, which she had only seen in books and pictures, had no other choice but to create her own world full of art.

Measurements  
110 x 150 cm

Artist  
WDSTCK

Material  
Forex

Limited series  
4 copies

THE LOST  
DAUGHTER  
OF ICARUS\_

WD  
STC  
K



Measurements  
110 x 150 cm

Artist  
WDSTCK

Material  
Forex

Limited series  
4 copies





In a fast world in which excess rules supreme, Maarten Schröder gets a sense of peace from a pure and simple image. In his work, he searches for the ultimate form of simplicity.

Maarten is able to capture the reality in an estranging way, yet nothing in his picture has been manipulated. For the photographer it proves that one doesn't always need to meddle with an image, sometimes the reality is fascinating enough itself.

**Artist**  
Maarten Schröder, 1987

**Limited series**  
4 copies

**Material**  
Epson Satin

**Measurements**  
100 x 133,5 cm

Other measurements on request

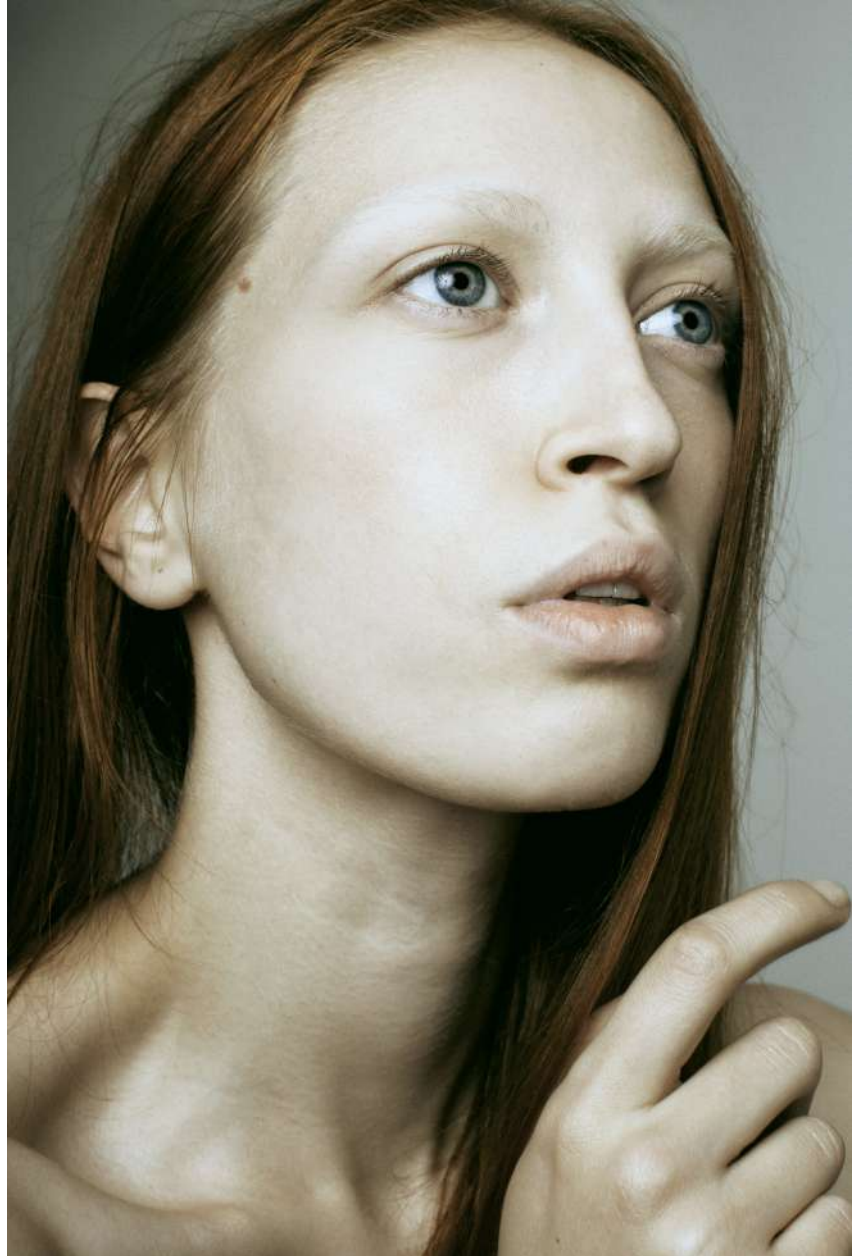
TRIO OF  
PORTRAITS\_

WD  
STC  
K.



Pien  
Top-left

Iris  
Bottom-left



Lex  
Right





**Artist**

Maarten Schröder, 1987

**Measurements**

100 x 133,5 cm

Other measurements on request

**Material**

Epson Satin

**Limited series**

8 copies

In a fast world in which excess rules supreme, Maarten Schröder gets a sense of peace from a pure and simple image. In his work, he searches for the ultimate form of simplicity.

Maarten is able to capture the reality in an estranging way, yet nothing in his picture has been manipulated. For the photographer it proves that one doesn't always need to meddle with an image, sometimes the reality is fascinating enough itself.