



PLANTERS FOR LIFE

Materials





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A collection of planters with a contemporary and unique signature that are distinctive in terms of design and use of materials.

Planters For Life has an obvious preference for natural materials. In compiling the collection special attention is given to functionality, creativity and quality. This has resulted in a collection of high level with an eye for detail.

The natural materials and craft techniques of the Planters For Life collection are included in this materials book. These materials are also collected in the special Planters For Life sample box.

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*Handcrafted inlay,
inside of the coconut*

Wood

Craftsmanship

Woodcarving is a skill that requires creative improvisation as well as innovation. Wood is a 'living' material and to shape this into an enduring and functional form a trained eye and skilled hand are required.

Cemani wood

Cemani wood is the first layer of wood under the bark of a teak tree. The teak trees grow on timber production plantations. The wood, that is used for the Planters For Life collection, is characterized by its softness which feels like cork. This wood is too soft to be used in the furniture production, but perfect to be applied as finish on vases and bowls.

Pine Bark

The Scorza range within the Planters For Life collection exists of various glass fibre moulds finished with the bark of coniferous trees (Pinus). After the tree has been used in the timber production, this bark remains as a residue. The natural pieces of bark are used as inlays.

Coconut shell

Coconuts are grown as an organic cultivation by local farmers in Indonesia. The coconuts are mainly grown for their fibres, leaves and to be used for palm oil production. For over 50 years craftsmen have used the shell of the nuts for decorative applications. Once the rough top layer is removed and the nuts are polished, beautiful natural colours appear.

The colour range of the Planters For Life collection, brown, beige, orange and black, are all natural shades. No additional paint or artificial colours are added. The nuts are peeled, washed and carved. During this process the nuts are again and again carefully polished.



Wood

Products & samples



*Cemani wood, first layer under
the bark of a teak tree*



Above Cemani Vase Large
Under: Scorza Vase Medium



S7013 Cemani wood



S7041 Brown coconut shell



S7042 Coconut shell



S7061 Pine bark



*Handcrafted
broken eggshell*

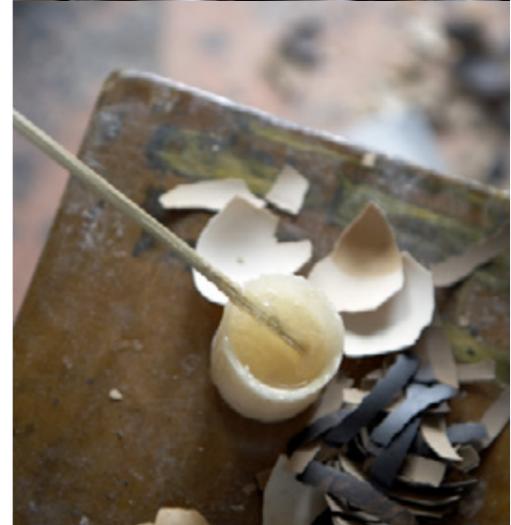
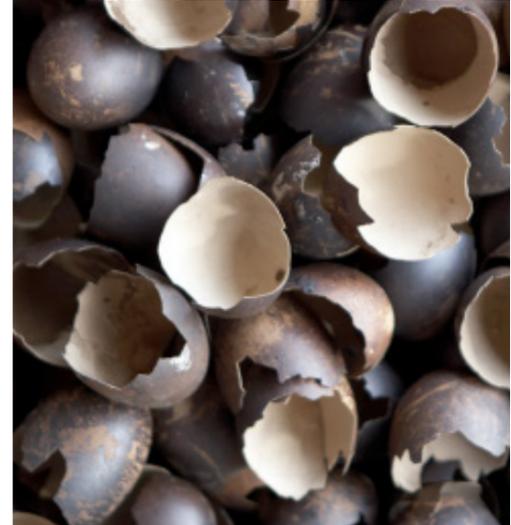
Eggshell

Craftsmanship

The art of eggshell inlay originated in China around the time of the Tang Dynasty (618-907). The technique spread from China to Korea and was destined to become one of the most well-known traditional crafts practiced in Vietnam. Fire is the most important tool for this technique. Eggshell inlay uses white duck eggs. The shells are cleaned, arranged in a pan and carefully roasted over a bed of hot charcoal. A range of colouration can be achieved; from light mocha to deep chocolate and from burnished gold to black.

Artisans with trained eyes and skilled hands puzzle out patterns with pieces of burnt eggshell in irregular geometry. Each piece is carefully glued, one shard at a time, on to pre-created moulds. Special attention is given to spacing and its effect on the overall design. Multiple layers of lacquer are then applied to fill in open space. The piece is perfected with purified beeswax and polished to a high gloss.

The vases of the Planters For Life collection with this special technique stand out by a refined finish.



Eggshell

Products & samples



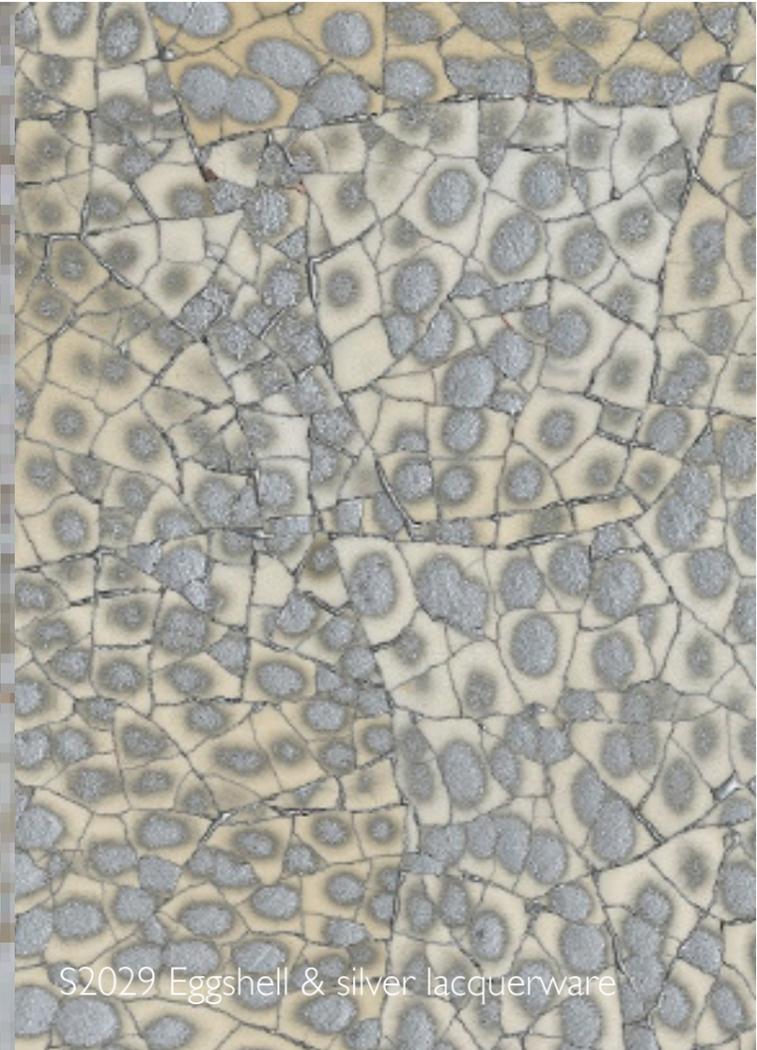
*Handcrafted eggshell
with a lacquered finish*



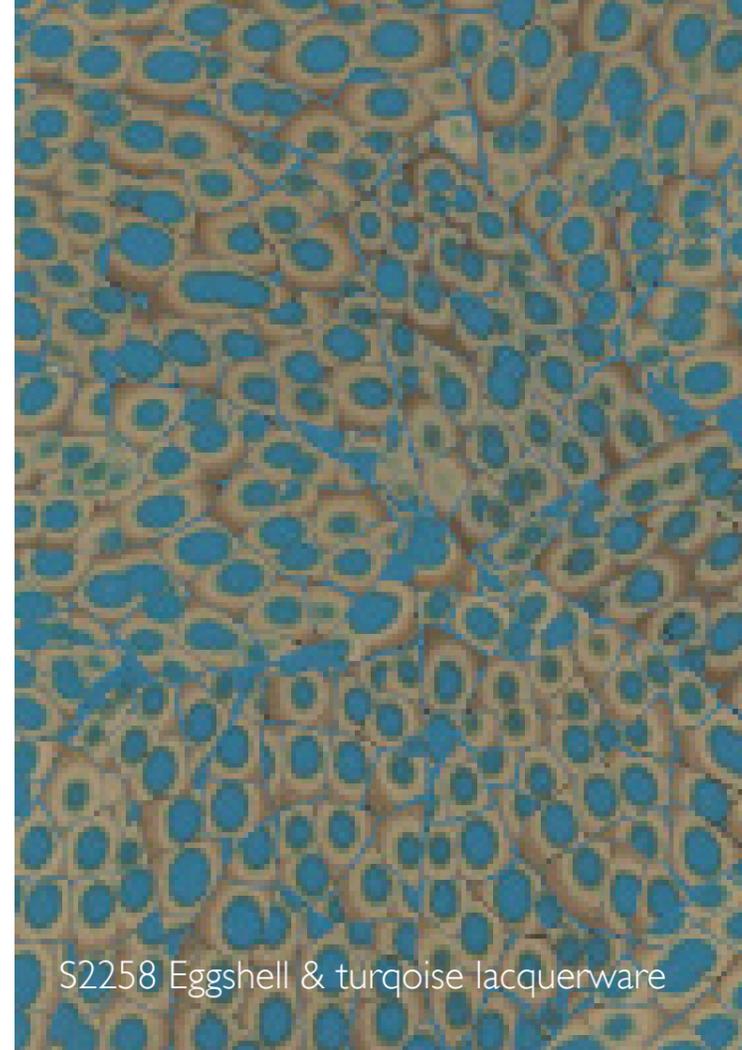
Above: Baroque Eggshell Medium
Under: Buoy Extra Large Eggshell



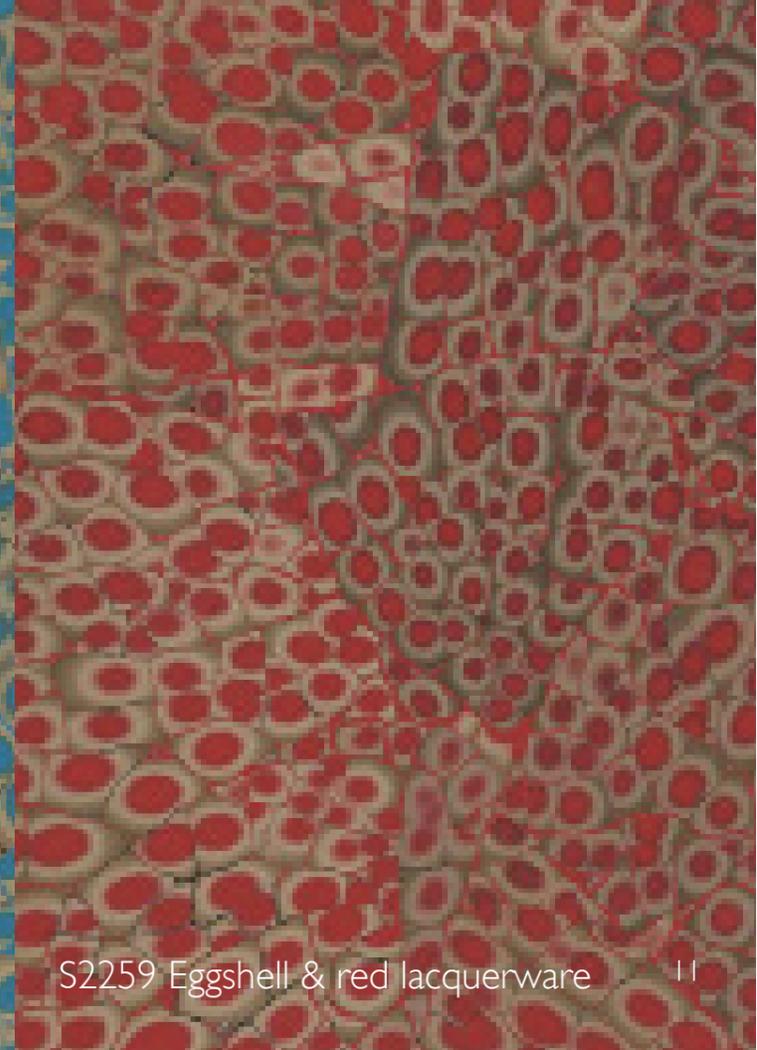
S2012 Eggshell & white lacquerware



S2029 Eggshell & silver lacquerware



S2258 Eggshell & turquoise lacquerware



S2259 Eggshell & red lacquerware

Products



Above: Baroque Black Medium
Under: Maple White

Lacquerware

Craftsmanship

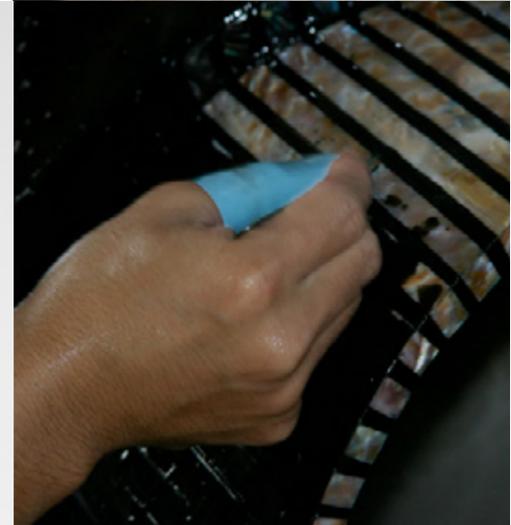
The art of lacquerware ornamentation has been practiced for millennia. It is said to have originated in China. The high quality lacquer is applied carefully, layer by layer, by hand using a fine brush. The application of each layer of lacquer is followed by thoroughly polishing with use of water and fine surgical grade cloth. The process of application and polishing is repeated at least 8 times, until the required high gloss is reached.

Samples

S2037 Black

S2036 White

*This high quality lacquer is applied by _____
_____ using ancient techniques and polished*



*Silver leaf
applied by hand*

Silver leaf

Craftsmanship

The art of applying silver leaf to decorative objects, including lacquerware, is known as gilding. Silver beating is a delicate and demanding process.

First the surface is primed and while the mould is still tacky to the touch, individual leaves are laid onto the surface using a gilder's tip. The leaf is held to the tip by static electricity generated by gently rubbing the tip against the gilder's hair. Utmost care must be taken. The slightest breath can send the leaf flying. Once the gilding is complete the leaf-covered surface is burnished to a high level using surgical grade cotton.



Silver leaf

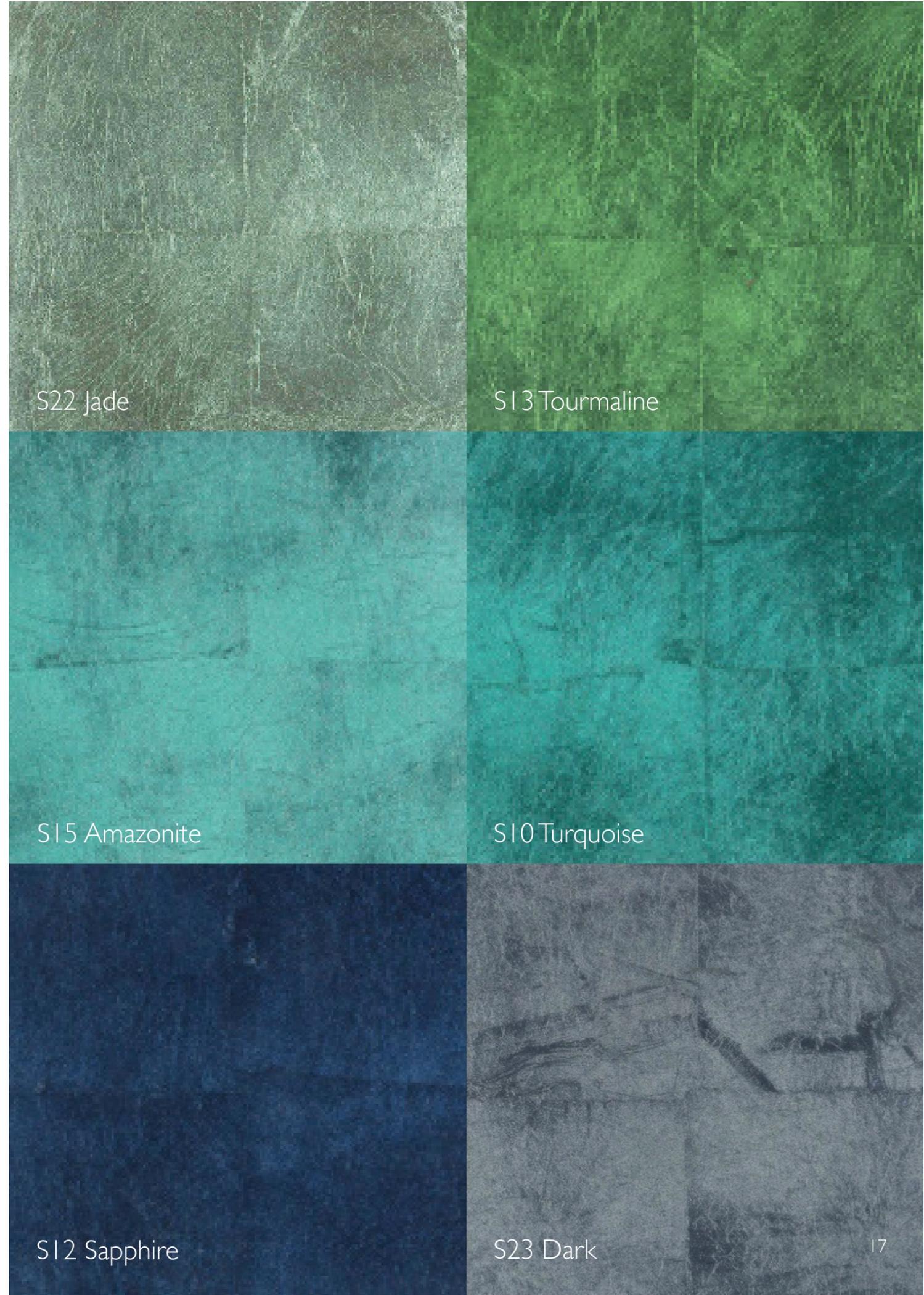
Products & samples



*Silver leaf finished with
a coloured transparent lacquer*



Above: Senza Vase Small
Under: Sly



S22 Jade

S13 Tourmaline

S15 Amazonite

S10 Turquoise

S12 Sapphire

S23 Dark



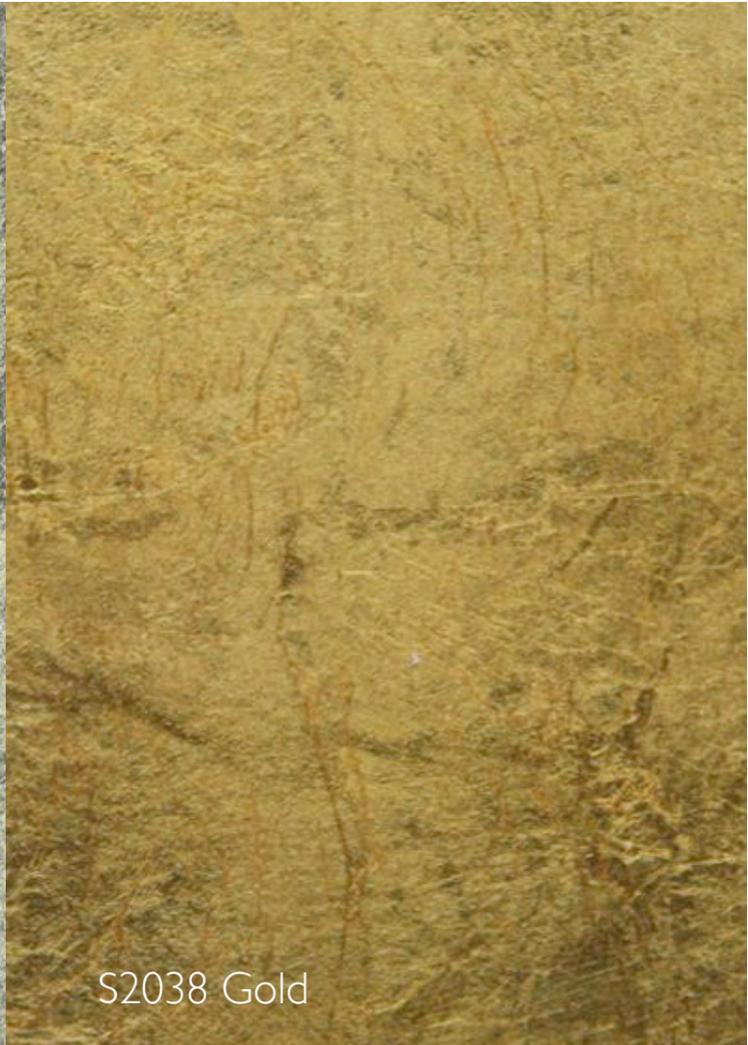
S02 Red



S16 Ruby



S2035 Champagne



S2038 Gold



S24 Fuchsia



S2045
Platinum & mother of pearl



S2039 Silver leaf



S2033 Platinum



Shell

Craftsmanship

Within the Planters For Life collection you will also find finishes with oyster shells. The various variants, such as Black Tab Shell, Brown Lip Shell, White Kabibe Shell and Mother-of-Pearl Shell have a natural beauty.

The Black Tab Shell is cultivated for 50% and the remaining 50% is caught. The catch is under strict supervision of the Bureau of Fisheries and Aquatic Resources. These shells are not in the CITES list. Because of this strict monitoring, the shells are certified by these institutes from their country of origin. The Brown Lip Shell and White Kabibe shells are only cultivated.

The Mother -of-Pearl shell is also cultivated and used for the pearl industry. Rather than polishing these shells, the shells are simply cleaned with water so as to reveal the unique character of each and every specimen. This produces a beautiful, yet rough, mat finish. The shells look like sand and feel like clay that has been left to dry. These shells are used as a raw Mother of Pearl (MOP) finish for vases, bowls and planters.

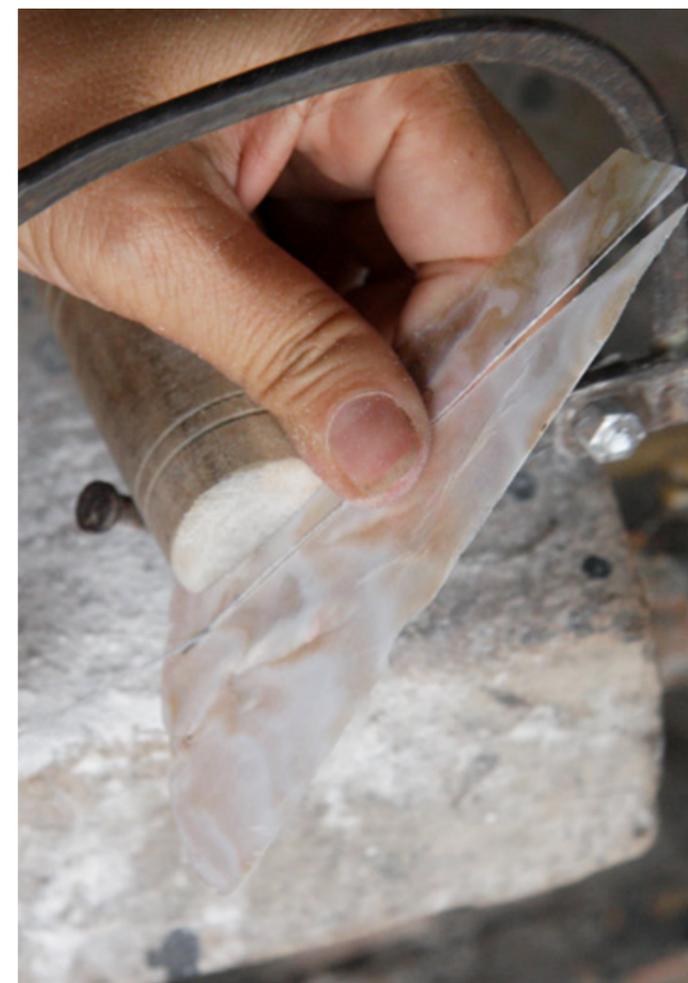
All varieties of the shells can be cut to fit into a design, be cracked to realize a craquelure finish, can be polished and both the inside as well as the outside can be used. This makes the application of the shells very diverse. After the requested treatment the shells are then applied to a resin or wooden base.

Capiz shell

Capiz shells are very common in the seas around The Philippines and Indonesia. The hallmark of this shell is characterized by layering. These natural layers provide the shell with a transparent appearance. The Capiz shells are not on the CITES list.

The shells can be cut to fit into a design or be cracked to realize the finish. Another option is to colorize the shells. After the requested treatment the shells are then applied to a resin base.





Shell

Products & samples



Above: Celebes Medium White
Under: Chess Bowl



S1011 Brown lip shell



S1019 White kabibe shell



S1249 White capiz shell



White kabibe,
S1004 Brown lip shell



SI 156 Raw mother of pearl shell blocks



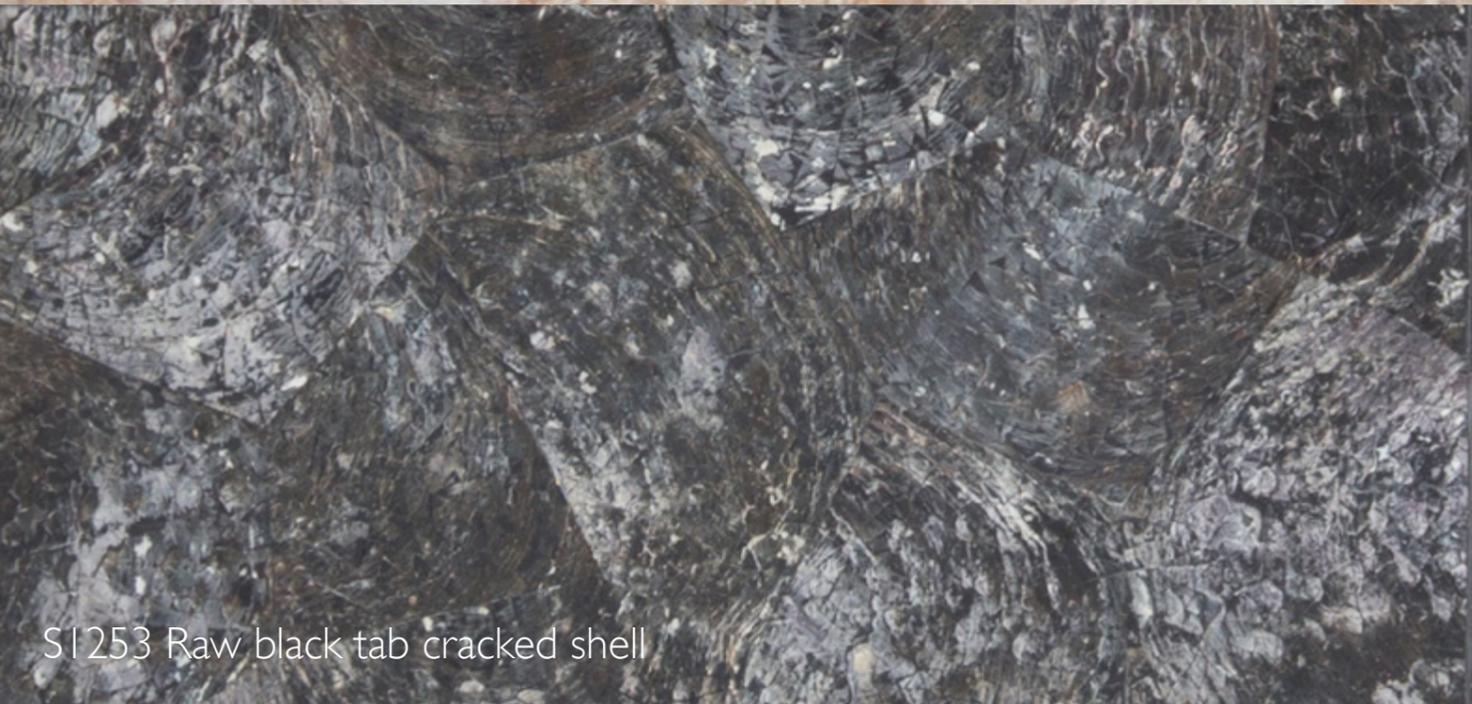
SI015 Polished black tab shell



SI 166 Raw mother of pearl cracked shell



SI247 Black tab shell split



SI253 Raw black tab cracked shell



SI250 Capiz shell pattern dark

Stone

Products

Craftsmanship

Stonecast

This material arises from the mixture of grounded natural stone and resin. This mixture is poured into a mould in order to create the design.

Natural dried clay is the natural source of inspiration for this finish. After the process of drying and hardening, the object is manually perfected.

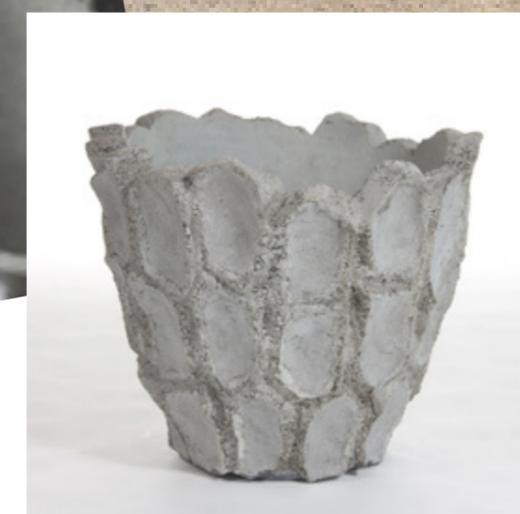
Lava

This sustainable material arises from the mixture of sand, stone and grit with water. The mixture is poured into a mould in order to create the design.

Erupted lava is the natural source of inspiration for this finish. After the process of drying and hardening the object is manually perfected and coloured.

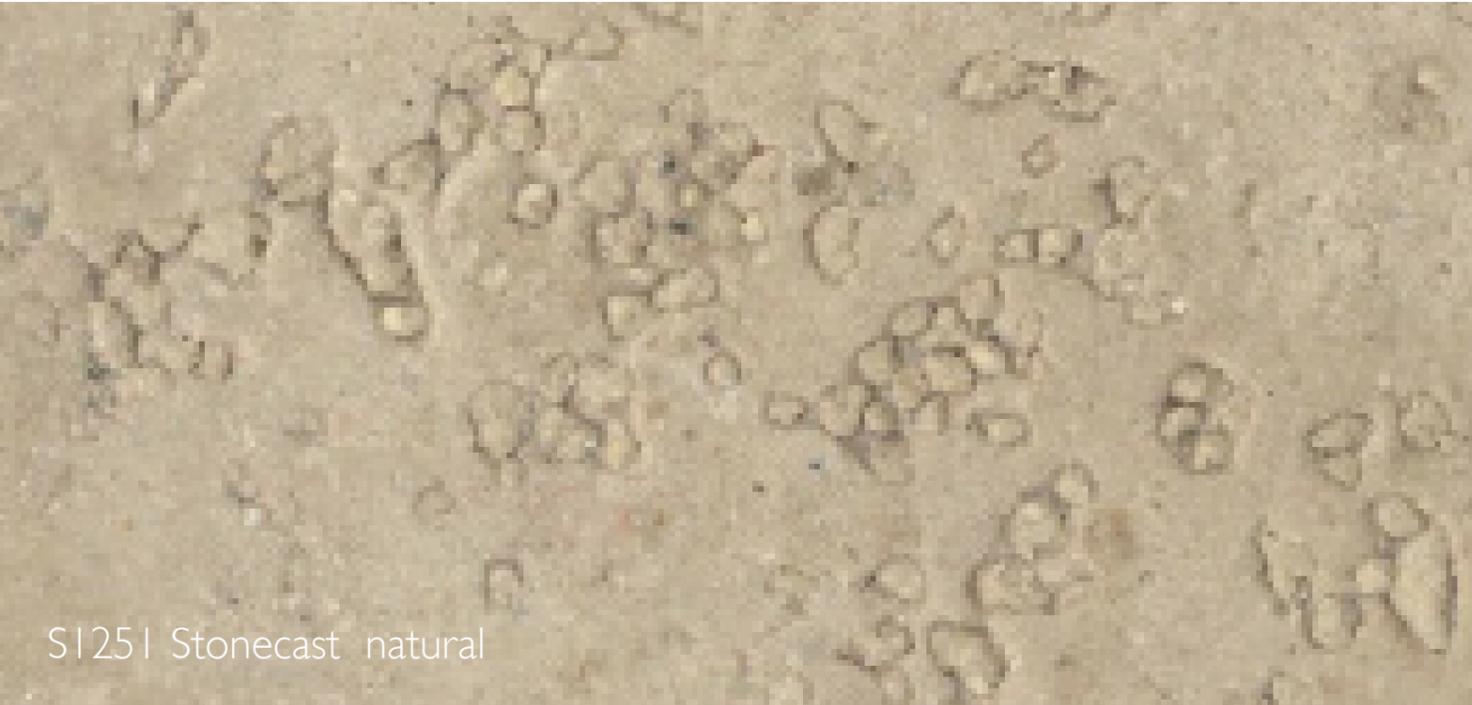
White washed

A resin base, created in a special mould, is provided with a layer of quartz sand. The finish that arises is



Above: Sawa Vase White Washed
Under: Bursting Grey Medium





S1251 Stonecast natural



S1244 Lava white



S1252 Stonecast grey



S1170 Lava grey



S5102 Sawa white washed



S1169 Lava black



Metal

Craftsmanship

Stainless steel

Within the Planters For Life collection stainless steel is polished as well as brushed. The stainless steel is first cut to the requested shape and subsequently polished or brushed.

By polishing a high reflection is reached. By brushing the stainless steel, a robust look arises as the steel is slightly sanded.

Both finishes create a beautiful look that combines well in a contemporary design.

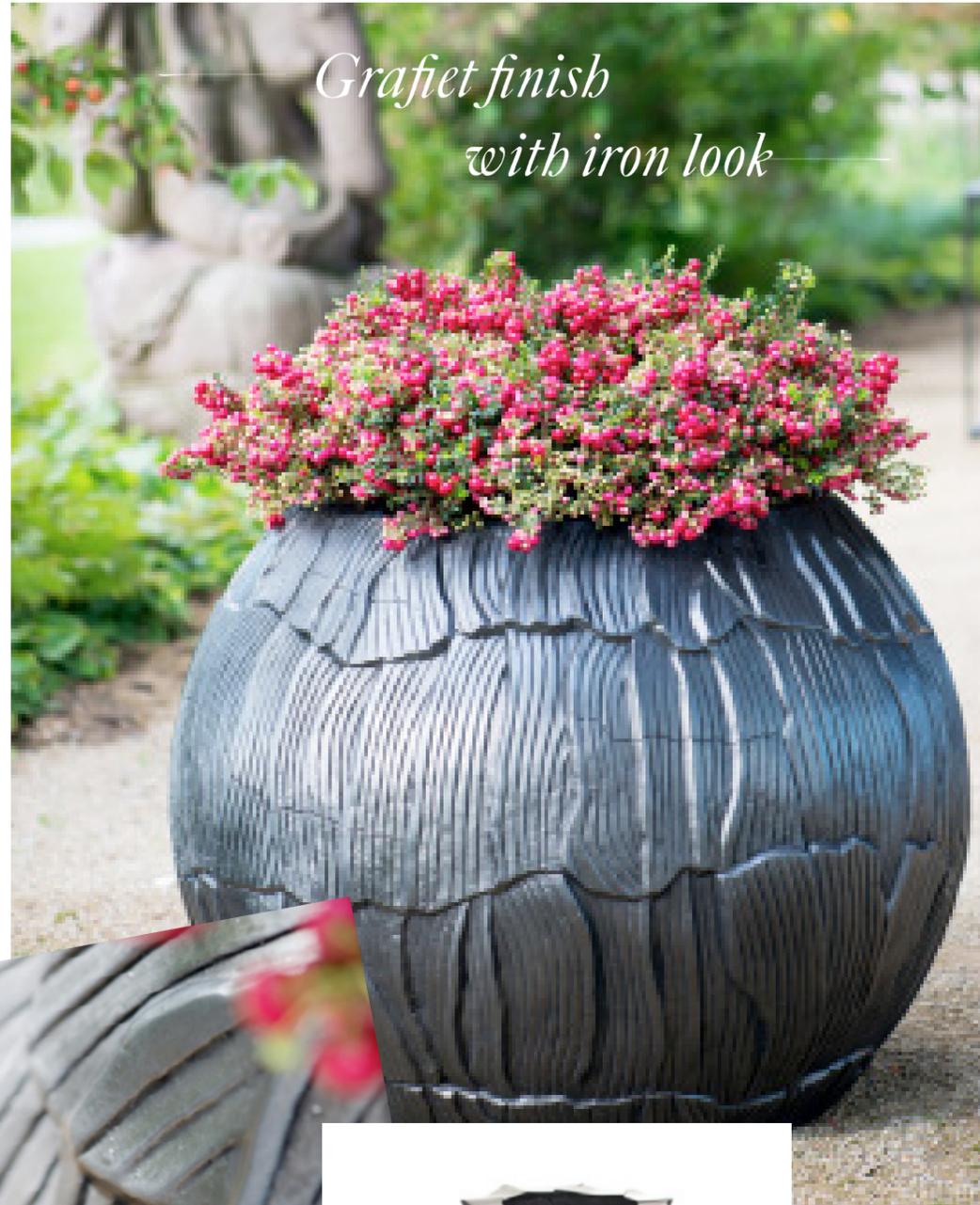
Iron look

The special base, created exclusively for this Planters For Life series of vases, is created in a special mould. The layering character of this mould is inspired by the terraced Asian rice fields. Subsequently this base is carefully polished until a completely smooth surface arises. A layer of graphite finish is applied to create the final iron look.



Metal

Products & samples



Above: Sawa Round Bowl Iron Large
Under: Capri Vase Large

