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CURATED CHRISTMAS SELECTION

2019



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CANDLESTICK, 2019

JOCHEN HOLZ



Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bended and cut them in various configurations, creating unique candleholders.

borosilicate glass

unique

£ 350 exc. VAT

SEE••DS

CANDLESTICK, 2019

JOCHEN HOLZ



Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bended and cut them in various configurations, creating unique candleholders.

borosilicate glass

unique

£ 400 exc. VAT

SEEDSLONDON.COM

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COLOURED GLASS BOWL, 2019

JOCHEN HOLZ



Hand-blown coloured and textured glass.

borosilicate glass

unique

£ 200 exc. VAT

SEEDSLONDON.COM

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COLOURED BARK VASES, 2019

JOCHEN HOLZ



Continuing his work combining wood and glass, Jochen's aim was to combine coloured glass with the effects of shaping and texturing the hot glass by pressing it onto burned wood and to further enhance the effect with a special flame applied iridescent lustre finish.

coloured borosilicate glass, metallic lustre

H 22–28 x Diam 12–15 cm

each unique

£ 500 exc. VAT / € 600

SEE••DS

IRIDESCENT VASES, 2018

JOCHEN HOLZ



Working with his own experimental techniques, Jochen beautifully creates a unique coloured wash effect on the glass with metallic lustres.

coloured borosilicate glass, metallic lustre

H 25–30 x Diam 12–15 cm

each unique

£ 500 exc. VAT / € 600

SEE••DS

CHAMPAGNE GLASSES, 2018

JOCHEN HOLZ

These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.

borosilicate glass

approx H 23 x Diam 6 cm

£ 50 excl. VAT each / € 60



SEE••DS

WINE GLASSES, 2018

JOCHEN HOLZ



These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.

borosilicate glass

approx H 23 x Diam 9 cm

£ 50 excl. VAT each / € 60

SEE••DS

WATER GLASSES, 2018

JOCHEN HOLZ



These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.

borosilicate glass

approx H 10 x Diam 8 cm

£ 40 excl. VAT each / € 50

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BROKEN RIM CARAFE, 2019

JOCHEN HOLZ



One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.

clear and coloured borosilicate glass

varies from H 30 x 9 cm

each unique

£ 150 exc VAT

SEE••DS

BROKEN RIM CARAFE, 2019

JOCHEN HOLZ



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£ 150 exc VAT

SEE••DS

BARK GLASSES, 2019

JOCHEN HOLZ



With his bark glasses, Jochen explores the rarely practiced glass blowing technique of lamp working. The work focuses on the materiality of borosilicate glass and a unique process to produce rich textures and complex shapes. Glass is often seen as a material of ultimate perfection, qualities of high polished transparency and vibrant colours. Jochen aims to disrupt this perfection and to break down the pristine nature of glass.

borosilicate glass

sizes vary

each unique

£ 35 excl. VAT each

SEE••DS

BROKEN RIM BOWLS +
ICE CREAM SPOONS, 2019
JOCHEN HOLZ



One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.

clear and coloured borosilicate glass

Medium Bowl: approx. H 5 x Diam 9 cm

Large Bowls: approx. H 7 x Diam 12 cm

Spoons: varies from H 2 x L 9 cm

each unique

Medium Bowl £ 16 exc. VAT each

Large Bowl £ 75 exc. VAT each

Spoons £ 16 exc. VAT each

SEE••DS

PLASTIC BAROQUE CUTLERY, 2019

JAMES SHAW



Hand formed 304 stainless steel flatware with hand extruded handles.



post consumer polyethelene and stainless steel

dimensions vary

£ 50 exc. VAT per piece

SEE••DS

NAPKIN RING, 2019

JAMES SHAW



Applying his usual technique of extruding recycled plastic, James Shaw creates these napkin rings, which can also perhaps also be hung as decorations to give a unique spin to your Christmas tree.

post-consumer (recycled) HDPE

ca. 7 cm dia. / £25 exc. VAT

SEE••DS

JINGDEZHEN PLATE, 2019

ATTUA APARICIO



Made in Jingdezhen as part of Attua's ongoing research in ways of using waste borosilicate glass in combination with ceramics, as this glass can't not be recycle with the conventional recycling systems.

porcelain, glaze and borosilicate glass

Diam 30 x D 1 cm

unlimited

£ 120 exc. VAT

SEE••DS

ROUGH VASES, 2019

ATTUA APARICIO

Attua Aparicio has been working with borosilicate glass, which is non-recyclable in the UK. She explores ways to re-use this industrial waste into raw material.

Through her recent residency in China, she has experimented with using this waste borosilicate glass as a glaze on ceramics, achieving many different surfaces and finishes

borosilicate glass

each unique

Sml £ 83 exc. VAT / Med £ 150 exc. VAT / Lrg £ 241 exc. VAT

SEEDSLONDON.COM



SEE••DS

SMOOTH VASES, 2019

ATTUA APARICIO

Attua Aparicio has been working with borosilicate glass, which is non-recyclable in the UK. She explores ways to re-use this industrial waste into raw material.

Through her recent residency in China, she has experimented with using this waste borosilicate glass as a glaze on ceramics, achieving many different surfaces and finishes

borosilicate glass

each unique

Small £ 233 exc. VAT / Med + Large £ 266 exc. VAT

SEEDSLONDON.COM



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TEXTITES BOWLS, 2019

STUDIO FURTHERMORE

Tektites are a collection of ceramic works by Studio Furthermore. A close relative of glass, ceramics are woven into the fabric of our anthropology and will play a certain roll in our material future. Delighted by the promise of such versatility Furthermore decided to investigate the use of ceramic foams. Ceramic foams have been used in applications such as mirror mountings on space telescopes as well as the heat shielding that aided NASA's space shuttles to re-enter the Earth's atmosphere unsinged. The designers decided to replicate ceramic foam production by developing a craft scaled polymer replica process.

Porcelain, already considered to be a superior clay, differs slightly from parian in so much as parian contains a higher proportion of mineral feldspar. When fired, the high feldspar content glasses into a smooth, strong, self-glazing material by means of the vitrification process. What results is a tough ceramic that is highly impermeable to liquids.

ceramic

£ 135 exc. VAT each

SEEDSLONDON.COM



SEE••DS

PLAYING WITH BALANCE, 2019

TIAGO ALMEIDA



Playing with Balance is a game of control.

Each of the compents are thoughtfully designed and layed out in order to achieve aesthetic balance and physiscal equilibrium, however the work continually redraws itself as the balance shifts, moving the varient components with it.

ash and walnut

approx H 40 x W 60 x 10 cm

ed of 8

£ 600 exc. VAT / € 700

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CUMULIFORM TABLE LIGHT, 2016

JOCHEN HOLZ

The neon table light is a unique light sculpture made of free formed borosilicate glass tubing. Each one is one of its kind and part of a small edition. The form plays with the pure light emitted by the different rare gases, the undulating tube subtly manipulates the light, softening and intensifying it in turns.

borosilicate glass and argon gas

approx H 60 x W 25 x D 35 cm

unique

£ 1 950 excl. VAT / € 2 300





SEE••DS

FILTER LIGHT, 2017

SABINE MARCELIS

FILTER is a series of lighting which utilises the material properties of HI- MACS combined with cast resin to filter a light source, highlighting the material's hidden qualities. Patterns and colours which do not reveal themselves when the light is in its off-state are exposed and celebrated once the lights are lit-up.

HI-macs, polished resin

Diam 100 x D 6 cm

ed of 3

£ 6 800 excl. VAT

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WALL LAMPS, 2018

JAMES MICHAEL SHAW

James Shaw has been working with recycled plastic since 2013 using a series of self created 'plastic extruding guns'. These tools unpack a different way of working with this very common and problematic material, bringing it out of the industrial park and into the studio. These works attempt to bring out the beauty and excitement in this material and transform it into something of lasting interest and value.

These lamps can be used on walls or other vertical surfaces and provide a gentle and atmospheric glow.

post consumer (recycled) HDPE, LED strip, fixings

H 60 x W 10 x D 8 cm

unique

£ 300 excl. VAT each / € 350

SEE••DS

GRID STOOL, 2018

JAMES SHAW

James Shaw has been working with recycled plastic since 2013 using a series of self created 'plastic extruding guns'. These tools unpack a different way of working with this very common and problematic material, bringing it out of the industrial park and into the studio. These works attempt to bring out the beauty and excitement in this material and transform it into something of lasting interest and value.

post consumer (recycled) HDPE

H 43 x W 32 x D 32 cm

unique

£ 800 excl. VAT



SEE••DS

GRID STOOL (MULTICOLOUR), 2018

JAMES MICHAEL SHAW



James Shaw has been working with recycled plastic since 2013 using a series of self created 'plastic extruding guns'. These tools unpack a different way of working with this very common and problematic material, bringing it out of the industrial park and into the studio. These works attempt to bring out the beauty and excitement in this material and transform it into something of lasting interest and value.

post consumer (recycled) HDPE

H 43 x W 32 x D 32 cm

unique

£ 800 excl. VAT / € 950

SEE••DS

ELLE STOOL, 2019

M-L-XL



“Elle” is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles. The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.

brass, holographic paint

H 43 x W 34 x D 34 cm

edition of 5

£ 1 600 exc. VAT

SEE••DS

GETA BENCHES, 2019

MAX FROMMELD



Inspired by traditional Japanese 'Geta' footwear, these benches by Max Frommelt are made of walnut, maple and sapele.

walnut, maple and sapele

ed of 12

Large – H 45 x W 123 x D 26 cm / £ 2 500 exc. VAT / € 2 900

Small – H 45 x W 78 x D 26 cm / £ 2 000 exc. VAT / € 2 350

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THE GLUE IS STRONGER THAN
WOOD YOU KNOW, 2017
JAMES SHAW



Timber is joined together with hot hand extruded plastic, as the plastic cools it shrinks and forms a strong joint.

timber and post consumer polyethylene

H 50 x W 35 x D 55 cm

edition of 2

£500 exc. VAT

SEE••DS

SWIVEL PARTY CHAIR, 2018

JAMES SHAW



Originally from a series of 20 chairs made in four days riffing on office furniture the chairs are all made with swivel bases and the same palette of materials we find in the corporate world of foam, aluminium, rubber, faux leather and paint. Referencing greats such as Gunnar Anderson and Linda Bengalis who worked at the start of the synthetic age now 50 years on these materials are all pervasive.

polyurethane foam, polyurethane rubber and swivel chair base

H 65 x W 65 x D 80 cm

Edition of 20

£ 500 exc. VAT

SEE••DS

100° CHAIR, 2016

TIAGO ALMEIDA



To escape from the right angle, glorified by the modernists, Tiago decided to use a different point of departure. 100 degrees is the key measurement of this piece. It represents the most comfortable angle for the back support. It is also used to measure the angle of the cut for each different section of the chair. Thus, it becomes a leitmotif that unifies the structure of the whole piece.

walnut and ash

H 87 x W 40 x D 50 cm (Seat height 47 cm)

£ 600 excl. VAT

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SEE••DS

96° BARSTOOL, 2019

TIAGO ALMEIDA



To escape from the right angle, glorified by the modernists, Tiago decided to use a different point of departure. 100 degrees is the key measurement of this piece. It represents the most comfortable angle for the back support. It is also used to measure the angle of the cut for each different section of the chair. Thus, it becomes a leitmotif that unifies the structure of the whole piece.

walnut and ash, brass, leather

H 87 x W 40 x D 50 cm (Seat height 67 cm)

£ 700 excl. VAT

SEE••DS

DINING CHAIR, 2018

MAX FROMMELD



Hand-made dining chair.

mixed woods and suede upholstery

H 77 x W 46 x D 43 cm

each unique

£ 1 800 exc. VAT

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•DS

DYED MARBLE TABLE, 2019

SILO STUDIO

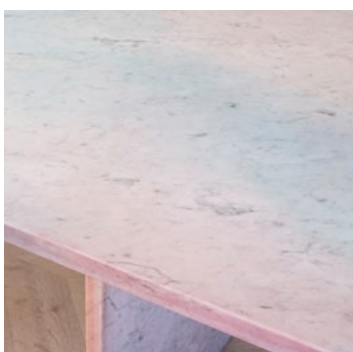
Colours were applied to stone historically in classical art. During the Renaissance, plain became the new ideal, and since then a taste for white marble extended through subsequent aesthetic trends. Dyed marble innovates by treating a classical material in a contemporary way bringing new possibilities in colour and patterns to natural stones.

dyed carrara marble

H 73 x W 190 x D 83 cm

unique

£ 7 500 exc. VAT / € 8 750



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