Clay Works & Inspirations

atelier**vierkant**

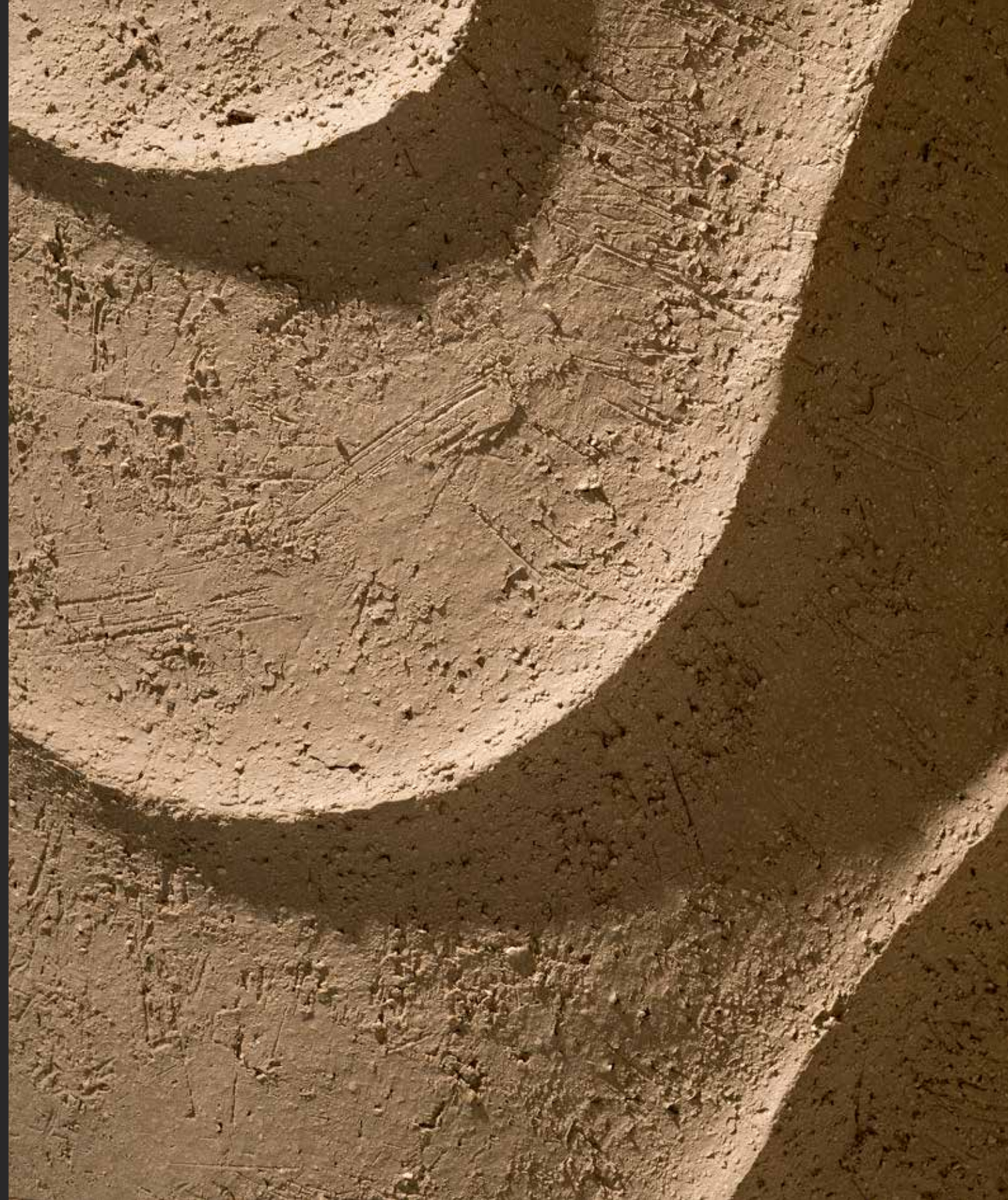
2019

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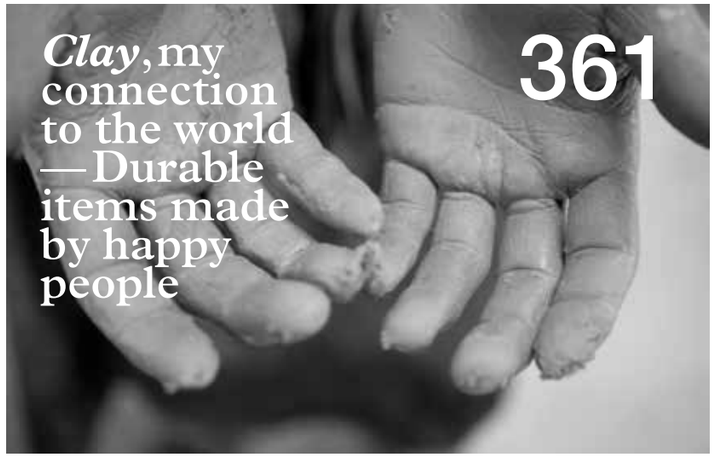
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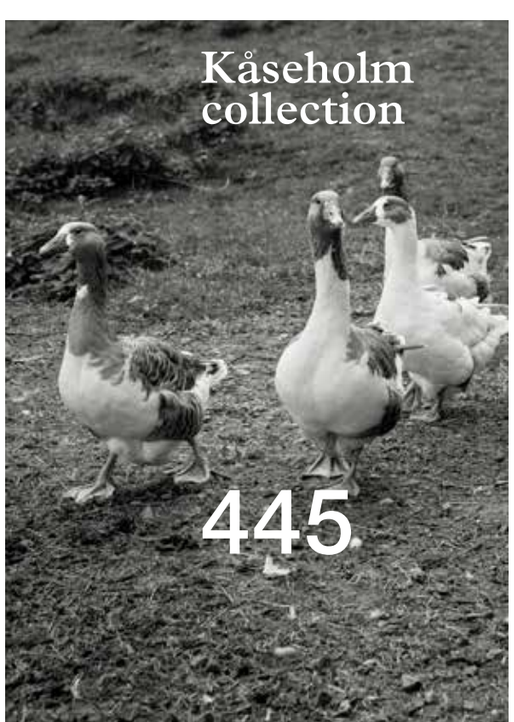
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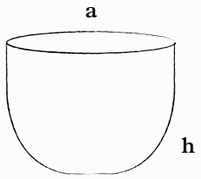
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CREDITS

All photography:
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UT

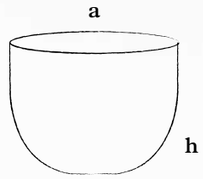


	a	h	w
UT80	80cm	60cm	70kg
UT100	100cm	72cm	150kg
UT120	120cm	88cm	250kg
UT80	*31,5”*	*23,6”*	*155lbs*
UT100	*39,4”*	*28,3”*	*330lbs*
UT120	*47,2”*	*34,6”*	*550lbs*



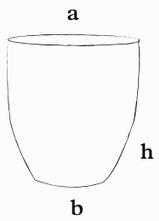
UM

	a	h	w
UM80	80cm	60cm	70kg
UM100	100cm	72cm	150kg
UM120	120cm	88cm	250kg
UM80	*31,5”*	*23,6”*	*155lbs*
UM100	*39,4”*	*28,3”*	*330lbs*
UM120	*47,2”*	*34,6”*	*550lbs*





AUI



	a	h	w
AUI100	100cm	72cm	150kg
AUI130	130cm	120cm	250kg
AUI100	*39,4”*	*28,3”*	*330lbs*
AUI130	*51,2”*	*47,2”*	*550lbs*



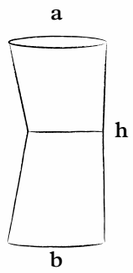
CC MAX

	a	b	c	h	w
CCMAX	75cm	26cm	89cm	103cm	90kg
CCMAX	*29,5”*	*10,2”*	*35”*	*40,5”*	*198lbs*



FGS

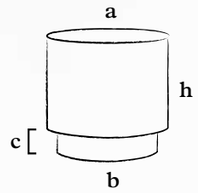
	a	b	h	w
FGS60	30cm	30cm	58cm	35kg
FGS70	40cm	40cm	68cm	50kg
FGS60	*11,8”*	*11,8”*	*22,8”*	*77lbs*
FGS70	*15,7”*	*15,7”*	*26,8”*	*110lbs*





CS MAX

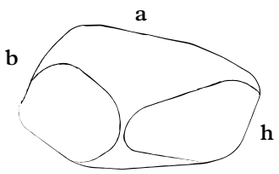
	a	b	c	h	w
CS MAX 60	74cm	68cm	17cm	66cm	80kg
CS MAX 90	74cm	68cm	17cm	93cm	95kg
CS MAX 60	*29,1”*	*26,8”*	*6,7”*	*26”*	*176lbs*
CS MAX 90	*29,1”*	*26,8”*	*6,7”*	*36,6”*	*209lbs*





KX

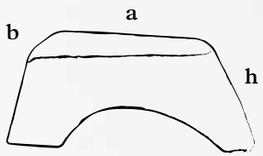
	a	b	h	w
KX	100cm	130cm	60cm	200kg
KX	*39,4”*	*51,2”*	*28,3”*	*440lbs*





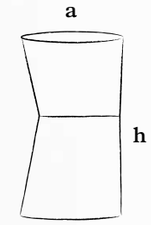
HM

	a	b	h	w
HM	64cm	52cm	47cm	90kg
HM	*25,2”*	*20,5”*	*18,5”*	*198lbs*



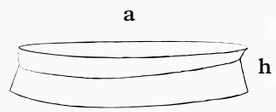
FGS SEAT

	a	h	w
FGS SEAT	40cm	61cm	55kg
FGS SEAT	*15,7”*	*24”*	*121lbs*



SB

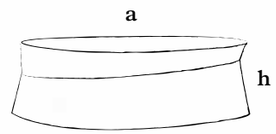
	a	h	w
SB15	82cm	16cm	30kg
SB15	*32,3”*	*6,3”*	*66lbs*





SB

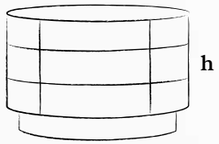
	a	h	w
SB30	80cm	29cm	55kg
SB30	*31,5”*	*11,4”*	*121lbs*





SJ

	a	h	w
SJ30	80cm	31cm	50kg
SJ40	80cm	43cm	65kg
SJ30	*31,5”*	*12,2”*	*110lbs*
SJ40	*31,5”*	*16,9”*	*143lbs*

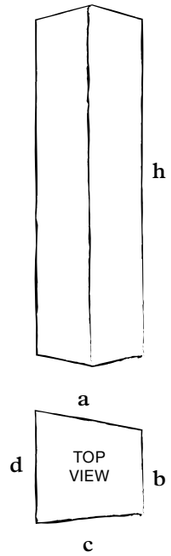




TP

	a	b	c	d	h	w
TP	40cm	47cm	50cm	54cm	200cm	300kg
TP	*15,7”*	*18,5”*	*19,7”*	*21,3”*	*78,7”*	*660lbs*





Content Collections

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II













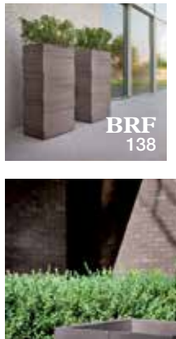








































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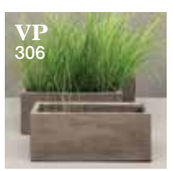

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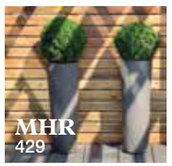

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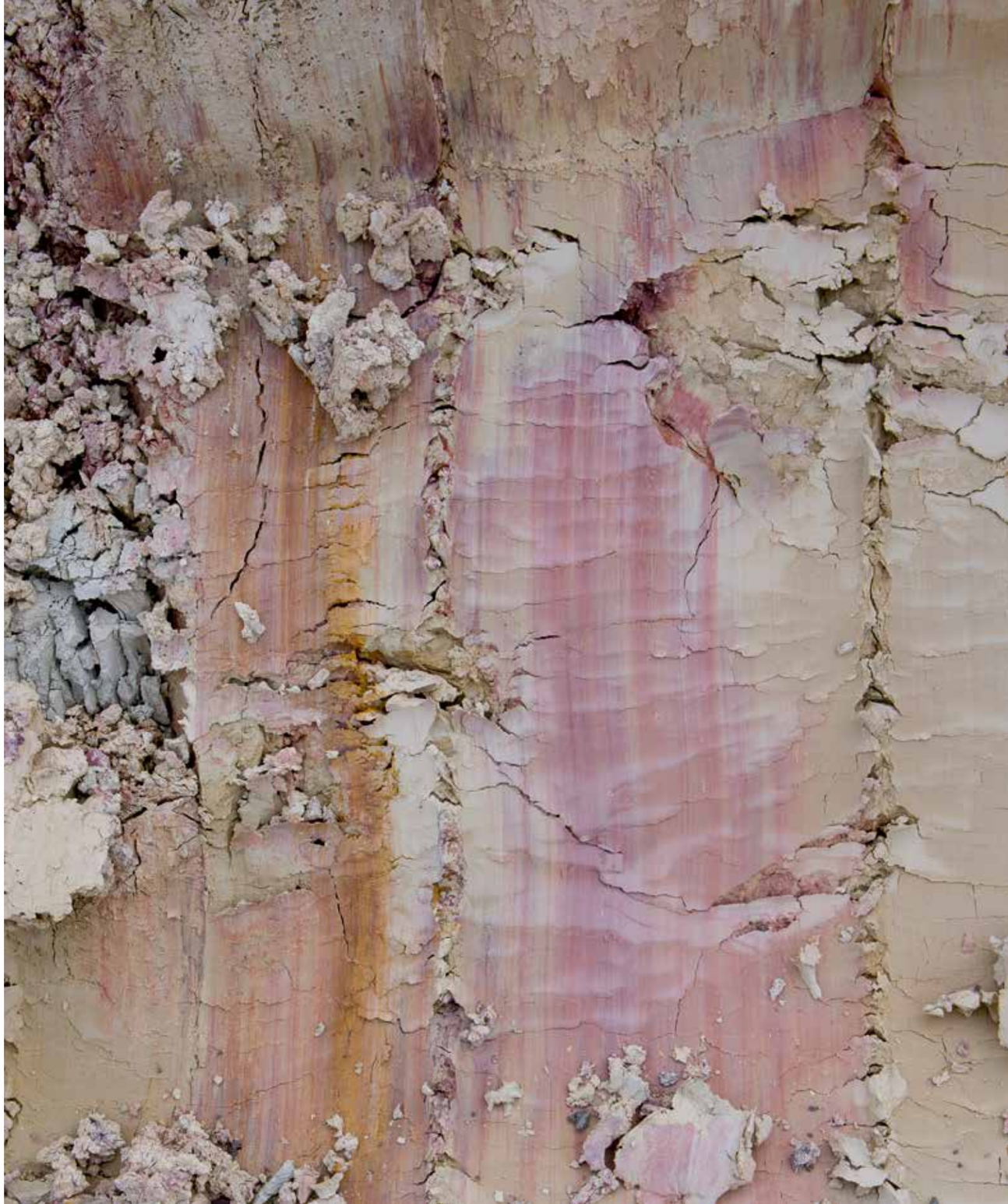

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Clay, my earth to connect with

01

— In Europe's heartland Germany, big rocks of clay deposits are digged out of the ground. Trucks come and go, cranes carve into the soil and extract blocks of earth, aged in the time and transformed to clay, coloured through natural oxides deriving from processes in nature. As a natural material, clay is a finely-grained natural rock or soil material that combines one or more minerals with possible traces of metal oxides and organic matter. Geologic clay deposits are mostly composed of phyllosilicate minerals containing variable amounts of water trapped in the mineral structure. Depending on the nature of the soil in which it is found, clay can appear in various colours, from white to dull grey, from brown to deep orange-red. This is because the physical features of the clay mineral present in any particular soil depend on many variables such as parent material, climate, the geographic position of the quarry, the surrounding vegetation and the length of time over which these factors have operated.

***Clay*, my earth to connect with**







Clay, my earth to connect with

— Clays are distinguished from other fine-grained soils by differences in size and mineralogy. Many different types of clays can be found in nature and they are classified according to their mineral composition and properties. Chamotte, known as calcined kaolin, is the most used variety of clay for manufacturing. In fact, chamotte can be defined as a ceramic raw material characterized by a high percentage of silica and alumina. It can be produced by firing selected clays to high temperature, which are then grinded to specific particle sizes. For this reason, it seems to have «small rocks» inside its texture. It tends to be porous and with a low density. Specifically, it is composed by 40% alumina, 30% minimum silica, 4% maximum Iron oxide, 2% maximum of calcium oxide and magnesium oxide combined together. Its composition forms an ideal basis for further processing typical of ceramic products, such as firing. Moreover, its peculiar composition eases the drying process and prevents excessive shrinkage and defects such as cracking. The coarse particles open the clay body to allow gases to escape.

— Clay has many properties such as high plasticity, shrinkage during drying and firing and impressive hardness after being fired. When still wet, it can be molded to form a shape that it retains while drying. During the drying process, clay loses its original plasticity. However, the clay can still be treated with water so that the shape can still be partially altered. Once the clay is dry, it becomes hard and not pliable and it is ready to be fired to become bisque. Bisque is the name used to define all types of clays that have been fired to become a ceramic. It is different from non-fired clay as it undergoes chemical changes during the firing process: in fact, bisque turns into a permanent shape and cannot be altered anymore. Firing also alters the size of the object made with clay, as the heat eliminates

all the water particles trapped in the structure of clay so that the object is subjected to shrinkage.
— Since their first steps, people acquire knowledge through all their senses: in fact, being human means most of all to be alive with all these senses: how we listen, how we taste, how we touch. In our digital world, this kind of knowledge has become more and more important. There is a real need for people to connect with what they can learn from their senses. As a universal prime material, Clay has the power to connect people from across the globe. How can we describe the origins of such connection between the human being and clay? The religious narrative also mentions that man was created with clay.
The relation goes back beyond memory, trillion of years ago, when there was Chaos, from which all living species were created: volumes and mass of material floated randomly in space colliding, breaking into smaller particles and eventually aggregating in bigger entities. Planet Earth and eventually Life were born due to such collisions. The unconscious memory of our origins remains in our nature and, throughout history, it has led humans to relate with clay in different ways: from its use as a building material to its use in pottery and in traditional medical treatments, clay has always been used in the material world we live in. Used by artists, potters, ceramists, there has been an endless rethinking of the use and applications of clay throughout history; from antique Chinese porcelain to today's contemporary vessels, Clay has been continuously put into question and has been used as the preferred medium to express and vehiculate knowledge.
— Prehistoric humans were the first to discover the useful properties of clay. Some of the earliest pottery shards recovered are located in Japan and they are related to the Jōmon.
Clay tablets were also the first known writing medium in history.

***Clay*, my earth to connect with**











Clay, my earth to connect with

In the ancient cultures which lived in the Maesopotamian and Mediterranean areas, public figures like scribes used to register information by inscribing cuneiform script on clay surfaces. Clays sintered in fire were the first form of ceramic: bricks, cooking pots, art objects, cutlery and even musical instruments could, in fact, all be shaped from clay.

— As building material, Clay is one of the oldest on Earth, together with stone and wood. Between one-half and two-thirds of the world's population in both traditional societies and developed countries still live or work in buildings made with clay, and they often use it for daily necessities.

— Nonetheless, clay has also covered and still covers nowadays a remarkable role in traditional medicine, thanks to its healing properties. In fact, the traditional uses of clay as medicine goes back to prehistoric times. Nowadays Clay is also used in many industrial processes such as paper making, cement production, and chemical filtering.

— This 'interwoven', everyday knowledge survives through the fired objects and clay shapes. Since the 60's and 70's of the past century, the rise of industrialized production processes has reduced the quality of what people daily consume in favor of ready-to-use commodities. The reduction of the time of preparation and the increase in the efficiency of production processes made commodities of daily use available for millions of people. However, traceability went lost, and the cost minimization became the basis of the current industrial supply chain: the less expenses, the better. As human nature is flexible, a counter movement came up – for example, the whole food revolution developed in the food sector, where communities started to grow their own vegetables and keep their own animals. The gastronomic fascination about what we use to feed ourselves is one of the biggest counter revolution in the



worlds history and shows the critical nature of human beings; taking distance of programmed food processing as an act of cultural rebellion. In the same perspective, we have become extremely sensitive to the materials that play a crucial role in our daily life: the sofa we rest on, the chair we sit on and the table work and dine on. We feel, touch and use throughout everyday materials – carpet, books, cushion, walls – that make us feel happy – materials we can connect with. With this move away from 'fake' materials like plastic, composite, that are not what they pretend to be, towards materials that are what they are - wood, glass, metal, clay- people go back to their origins, to their roots.

COLLECTION

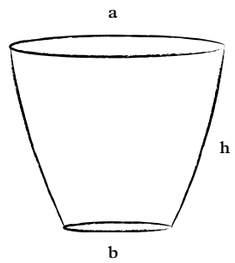
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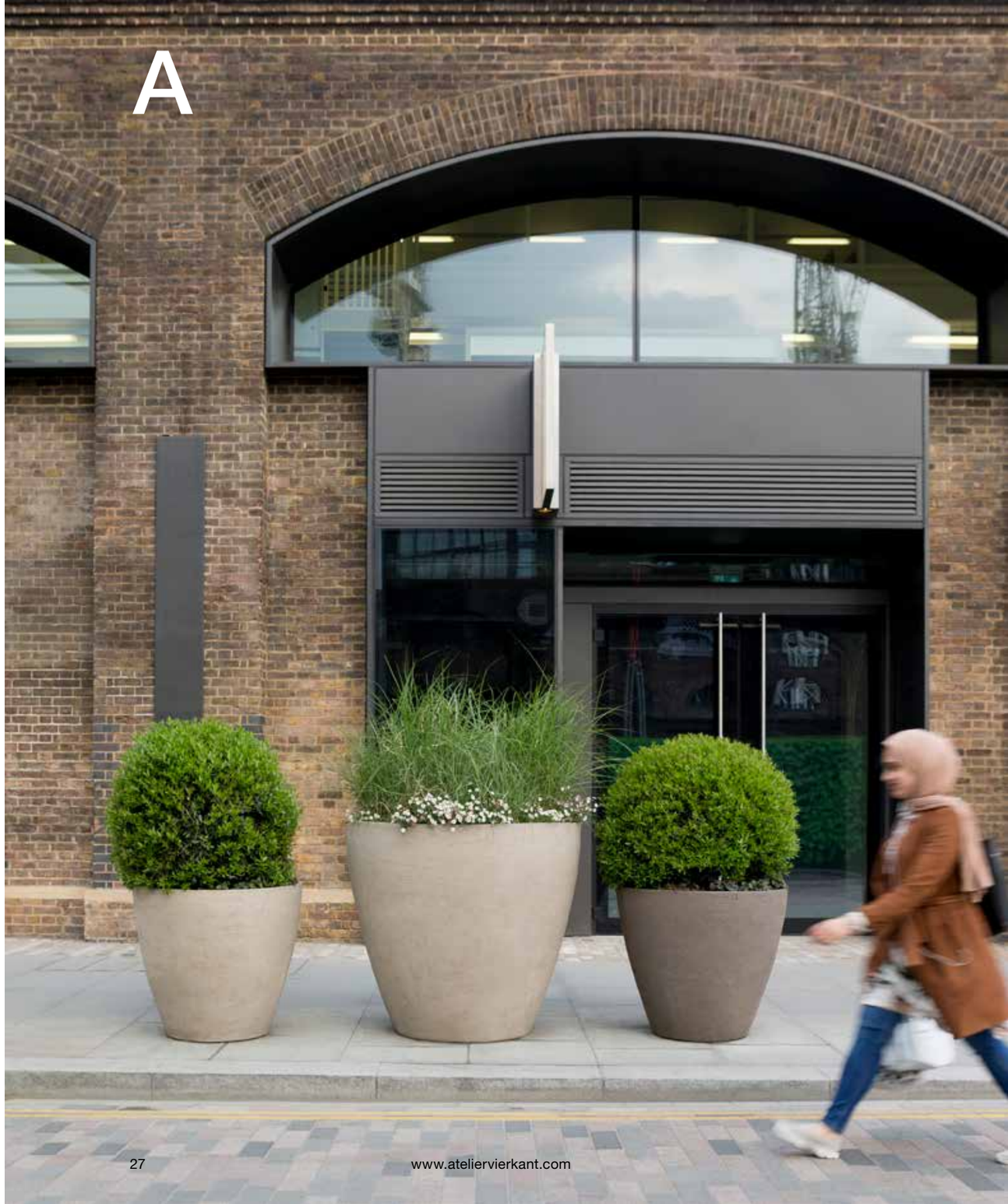
A



	a	b	h	w
A40	47cm	23cm	40cm	20kg
A50	56cm	25cm	49cm	30kg
A60	70cm	35cm	60cm	40kg
A70	75cm	40cm	70cm	55kg
A80	88cm	48cm	81cm	70kg
A90	99cm	53cm	91cm	100kg
A100	110cm	58cm	101cm	135kg
A110	120cm	62cm	110cm	180kg
A120	130cm	70cm	120cm	200kg

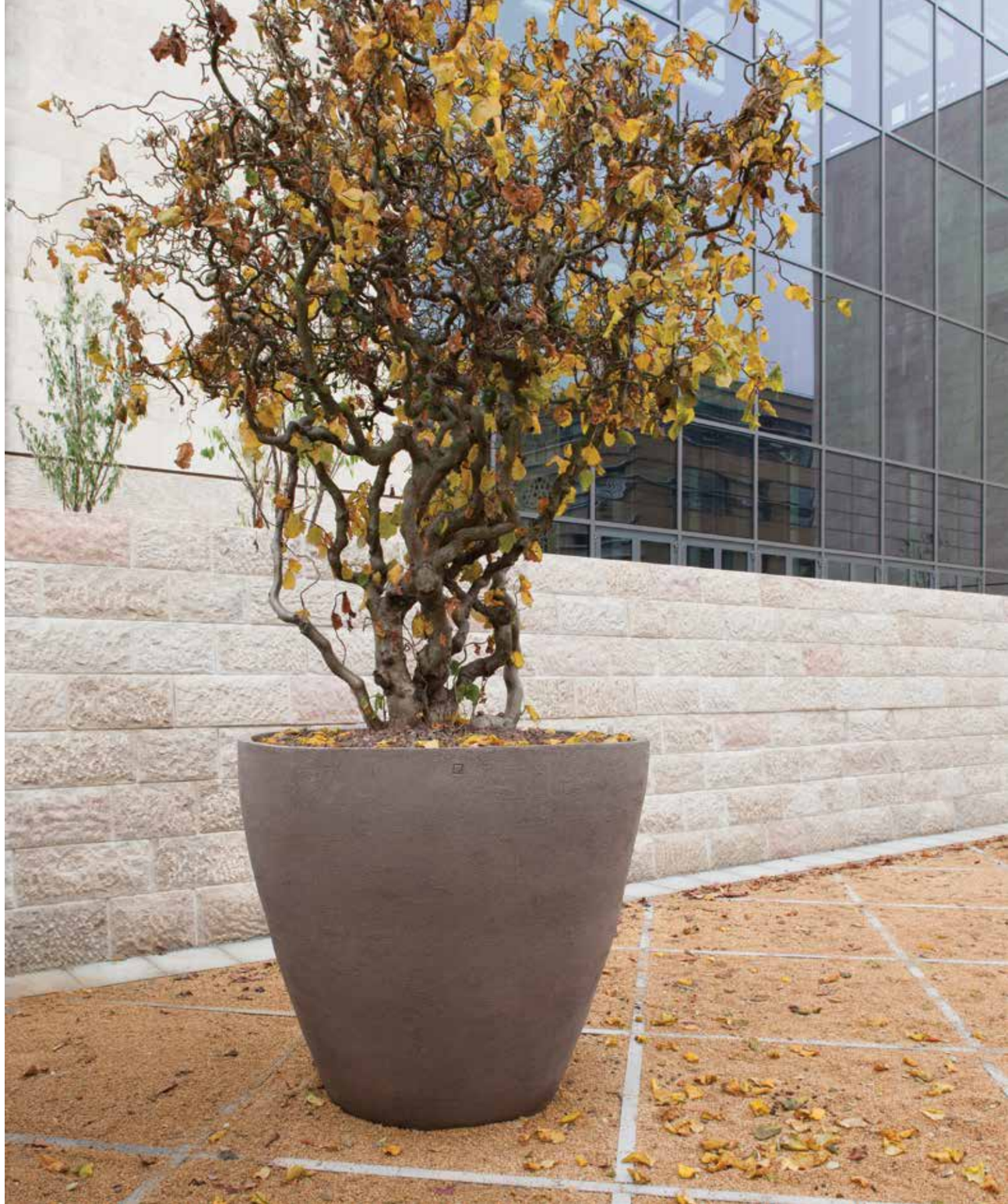
A40	*18,5”*	*9”*	*15,7”*	*45lbs*
A50	*22”*	*9,8”*	*19,3”*	*65lbs*
A60	*27,5”*	*13,8”*	*23,6”*	*90lbs*
A70	*29,5”*	*15,7”*	*27,5”*	*120lbs*
A80	*34,6”*	*18,9”*	*31,9”*	*155lbs*
A90	*39”*	*20,9”*	*35,8”*	*220lbs*
A100	*43,3”*	*22,8”*	*39,8”*	*297lbs*
A110	*47,2”*	*24,4”*	*43,3”*	*396lbs*
A120	*51,2”*	*27,6”*	*47,2”*	*440lbs*

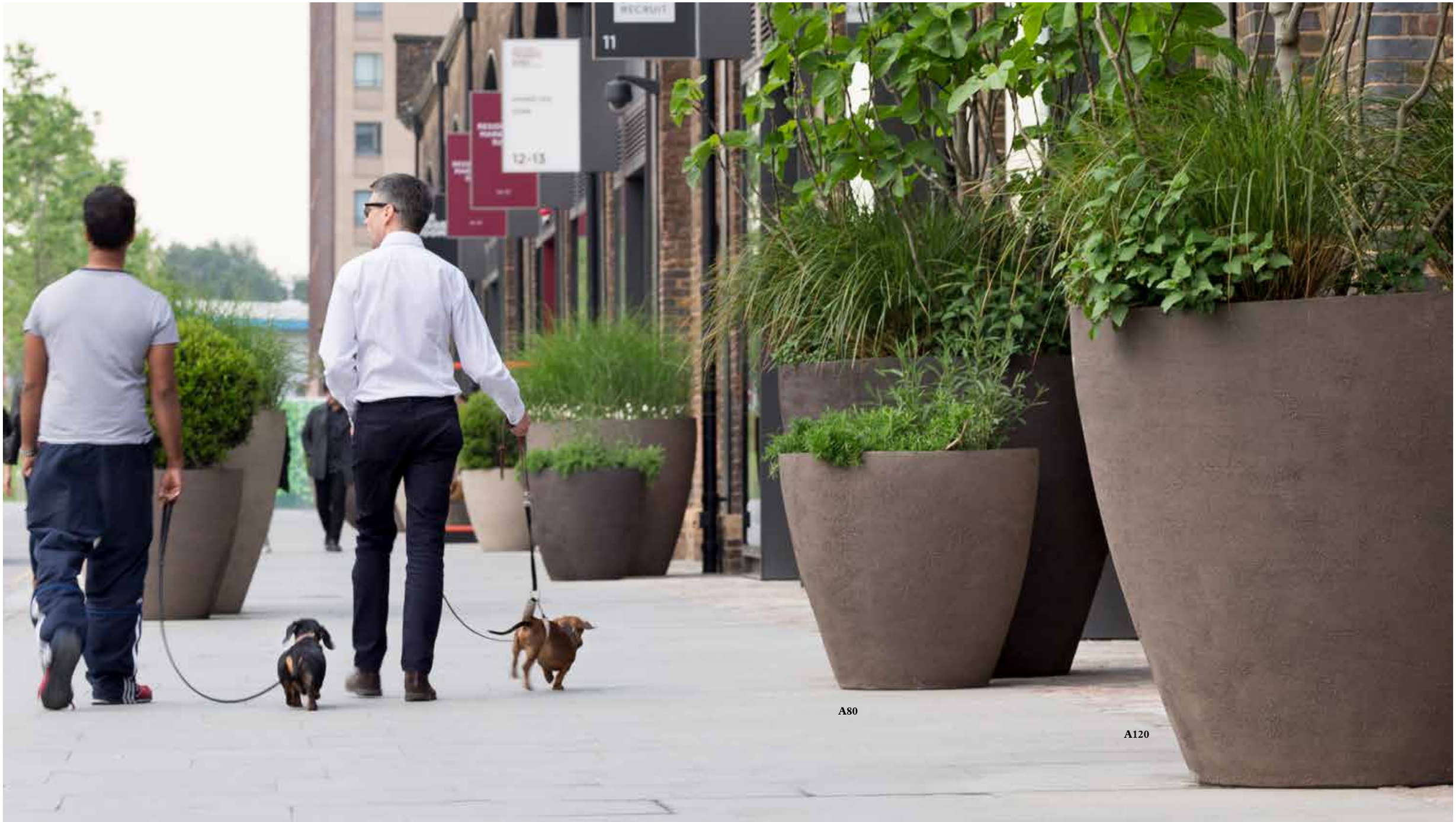






In and around the Philosofia, the bar at Barcelona's Sofia Hotel, groups of A vases at different heights and in various grey shades, planted with *Myrtus communis*, *Westringia fruticose*, *Verbena bonariensis*, *Metrosideros excelsa* and *Acer campestre*, create intimate spaces on the terrace for guests enjoying a coffee in the early morning sunlight. While in London's St Pancras urban development, larger **A80** and **A120** models are put along Stable Street, to create a green walk way from Granary to Lewis Cubitt Square.



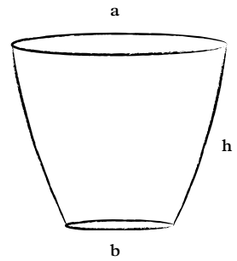


A80

A120

AB

	a	b	h	w
AB40	47cm	23cm	40cm	20kg
AB50	56cm	25cm	49cm	30kg
AB60	70cm	35cm	60cm	40kg
AB80	88cm	48cm	81cm	75kg
AB40	*18,5”*	*9”*	*15,7”*	*45lbs*
AB50	*22”*	*9,8”*	*19,3”*	*65lbs*
AB60	*27,6”*	*13,8”*	*23,6”*	*88lbs*
AB80	*34,6”*	*18,9”*	*31,9”*	*165lbs*



Following bark textures are possible:
White clay with grey texture
Grey clay with black texture
Black clay with red texture
Red clay with black texture

AB80’s in warm Bordeaux red color are used in Westfield Village in Woodland Hills. The Village’s welcoming and casually elegant environment typifies our Southern California lifestyle and offers a walkable, car-free space unlike any other in the local community.

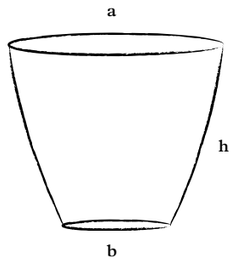


AB80, **AB60** and **AB50** grey with black accents
Bohemia Hotel, Gran Canaria.

AK

	a	b	h	w
AK40	47cm	23cm	40cm	20kg
AK50	56cm	25cm	49cm	30kg
AK60	70cm	35cm	60cm	40kg
AK70	75cm	40cm	70cm	55kg
AK80	88cm	48cm	81cm	70kg
AK90	99cm	53cm	91cm	100kg
AK100	110cm	58cm	101cm	135kg
AK110	120cm	62cm	110cm	180kg
AK120	130cm	70cm	120cm	200kg

AK40	*18,5”*	*9”*	*15,7”*	*45lbs*
AK50	*22”*	*9,8”*	*19,3”*	*65lbs*
AK60	*27,5”*	*13,8”*	*23,6”*	*90lbs*
AK70	*29,5”*	*15,7”*	*27,5”*	*120lbs*
AK80	*34,6”*	*18,9”*	*31,9”*	*155lbs*
AK90	*39”*	*20,9”*	*35,8”*	*220lbs*
AK100	*43,3”*	*22,8”*	*39,8”*	*297lbs*
AK110	*47,2”*	*24,4”*	*43,3”*	*396lbs*
AK120	*51,2”*	*27,6”*	*47,2”*	*440lbs*



Different colour
combinations are possible.
Info upon request.



AK60 - G/WW/G

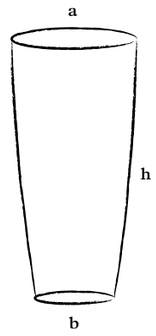
AK60 - W/WW/G

AH

	a	b	h	w
AH50	29cm	17cm	49cm	15kg
AH65	37cm	20cm	64cm	20kg
AH90*	42cm	26cm	90cm	35kg
AH50	*11,4”*	*6,7”*	*19,3”*	*35lbs*
AH65	*14,6”*	*7,9”*	*25,2”*	*45lbs*
AH90*	*16,5”*	*10,2”*	*35,4”*	*77lbs*

**Suitable for a polyester innerliner.*





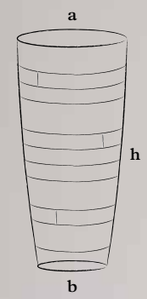


Since more than hundred years Gstaad is well known for exclusive Mountain holidays and a relaxed life style. Refined music, wine and mountain gastronomy lie at the heart of Gstaad society. Artisans retain traditional skills while farmers live off the pastures just like their fore-fathers. Such elegant authenticity was what drew pioneering sport enthusiasts to the region all those years ago. Now it is the turn of The Alpina to define an era while celebrating the vibrant core of Saanenland culture.
For the terraces outside and around the swimming pools, **HBA** chose **A80** and **AH90** vases in black anthracite clay planted with multicolor geranium flowers.



AHE

	a	b	h	w
AHE90	42cm	26cm	90cm	35kg
AHE90	*16,5”*	*10,2”*	*35,4”*	*77lbs*



G/Z21

G/R12

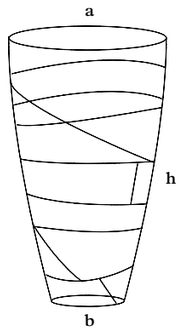
W/G19

Z/R12

AP

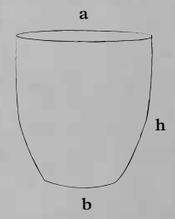
AHP

	a	b	h	w
AP40	47cm	23cm	40cm	20kg
AP80	89cm	49cm	81cm	80kg
AHP90	70cm	35cm	97cm	90kg
AHP130	73cm	35cm	127cm	120kg
AP40	*18,5”*	*9”*	*15,7”*	*45lbs*
AP80	*35”*	*19,3”*	*31,9”*	*175lbs*
AHP90	*27,6”*	*13,8”*	*38,2”*	*200lbs*
AHP130	*28,7”*	*13,8”*	*50”*	*265lbs*



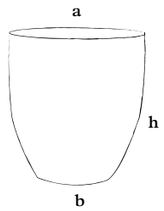
AU

	a	b	h	w
AU80	72cm	37cm	80cm	65kg
AU100	90cm	45cm	100cm	150kg
AU130	120cm	65cm	130cm	200kg
AU80	*28,3”*	*14,6”*	*31,5”*	*143,3lbs*
AU100	*35,4”*	*17,7”*	*39,3”*	*330lbs*
AU130	*47,2”*	*35,5”*	*51,1”*	*440lbs*



AUB

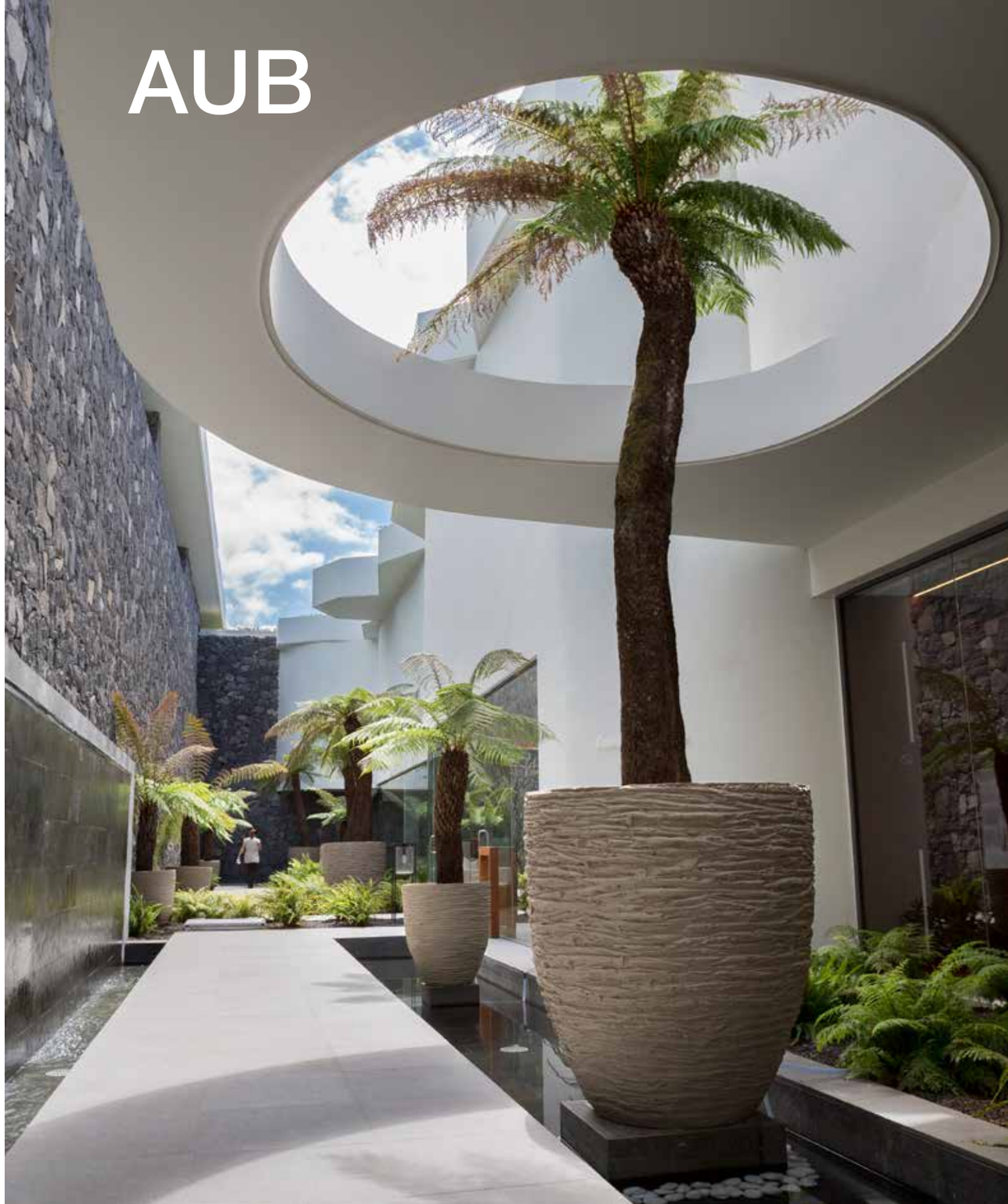
	a	b	h	w
AUB80	72cm	37cm	80cm	85kg
AUB100	90cm	45cm	100cm	150kg
AUB130	120cm	65cm	130cm	250kg
AUB80	*28,3”*	*14,6”*	*31,5”*	*187lbs*
AUB100	*35,4”*	*17,7”*	*39,3”*	*330lbs*
AUB130	*47,2”*	*25,5”*	*51,1”*	*550lbs*







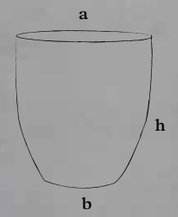
As soon as clients approach Corales Suites in Adeje, Tenerife, they are captivated by the sinuous curves of its massive white contemporary-style building. White models from the **AUB** series are used to guide clients and staff along the wooden pavement of one of the many outdoor passages, breaking the horizontal lines of the grey walls and adding volume through use of texture and the bright white colour. The sense of verticality is created by the upwards motion of *Hyophorbe lagenicaulis*.



The Jane, Antwerp

AUO

	a	b	h	w
AUO80	72cm	37cm	80cm	65kg
AUO100	90cm	45cm	100cm	150kg
AUO130	120cm	65cm	130cm	250kg
AUO80	*28,3”*	*14,6”*	*31,5”*	*143,3lbs*
AUO100	*35,4”*	*17,7”*	*39,4”*	*330lbs*
AUO130	*47,2”*	*25,6”*	*51,1”*	*550lbs*



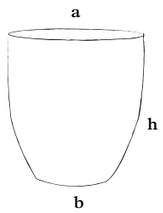
AUO Series charactarized by their honeycomb texture, developed and designed in dialogue with Dutch architect Osiris Hertman, is available in 3 sizes: 80, 100 and 130 height.

AUS



AUS100 - G/R

	a	b	h	w
AUSX80	56cm	27cm	80cm	45kg
AUS80	72cm	37cm	80cm	65kg
AUS100	90cm	45cm	100cm	150kg
AUSX80	*22”*	*10,6”*	*31,5”*	*99,2lbs*
AUS80	*28,3”*	*14,6”*	*31,5”*	*143,3lbs*
AUS100	*35,4”*	*17,7”*	*39,3”*	*330lbs*





Z/G

AUS100

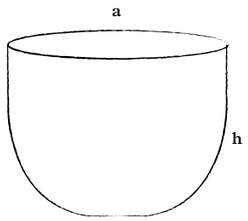
Located on the South Coast of the Lake of Zürich, Mönchhof Restaurant offers wide views in combination with excellent local Swiss cuisine. Landscape architect Jack Richard was asked to arrange a planting scheme for the entry and pathway that welcomes guests. He therefor selected a series of **AUS100** in grey with white accents.

G/W22

U

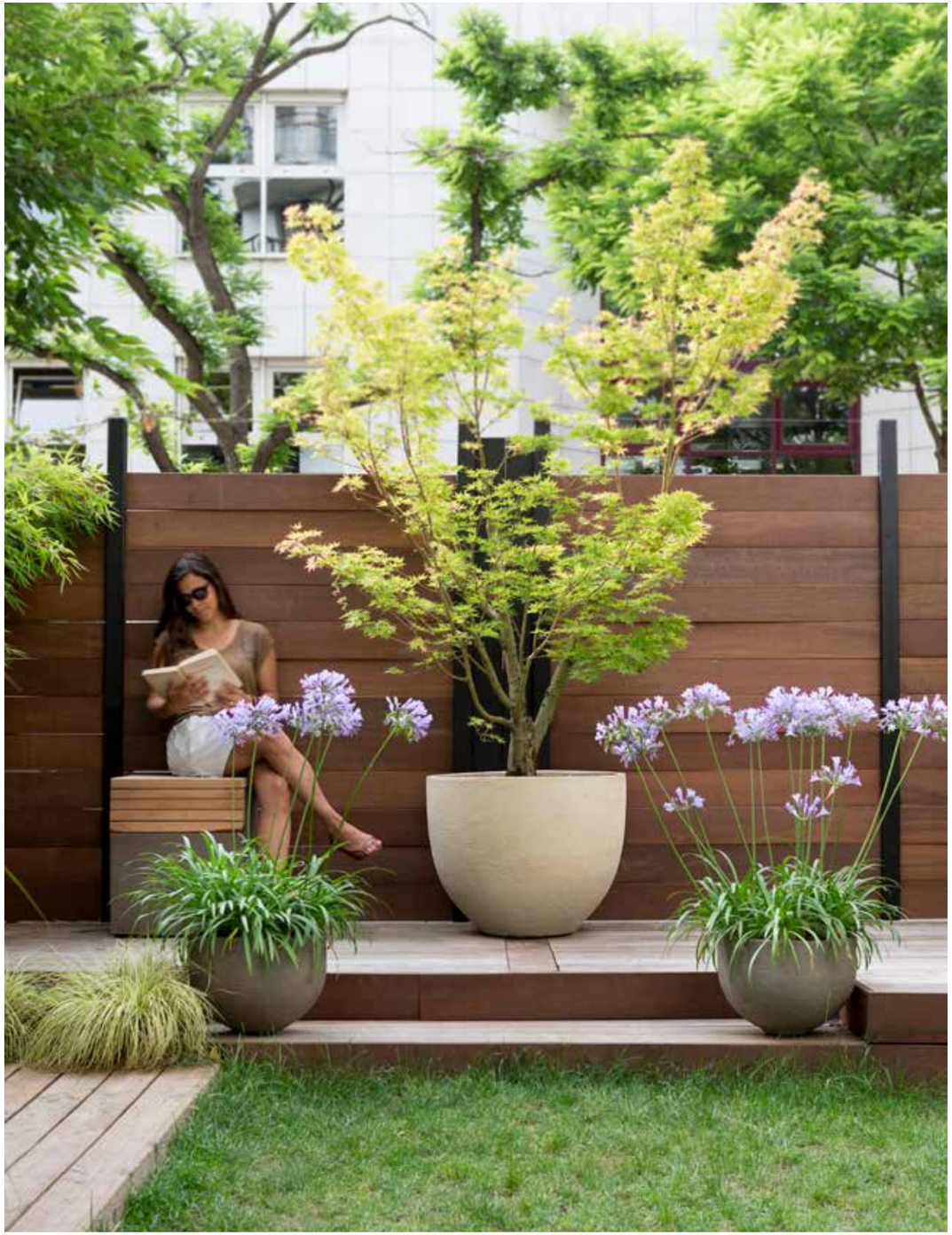
	a	h	w
U40	40cm	30cm	15kg
U50	50cm	39cm	20kg
U60	60cm	48cm	35kg
U70	70cm	50cm	50kg
U80	78cm	60cm	65kg
U90	90cm	68cm	110kg
U100	100cm	72cm	150kg
U10080	100cm	80cm	170kg
U12065	120cm	65cm	200kg
U120	120cm	90cm	250kg
U140	140cm	96cm	350kg
U160	160cm	96cm	450kg

U40	*15,7”*	*11,8”*	*35lbs*
U50	*19,7”*	*15,3”*	*45lbs*
U60	*23,6”*	*18,9”*	*77lbs*
U70	*27,5”*	*19,6”*	*110lbs*
U80	*30,7”*	*23,6”*	*145lbs*
U90	*35,4”*	*26,8”*	*242lbs*
U100	*39,4”*	*28,3”*	*330lbs*
U10080	*39,4”*	*31,5”*	*374lbs*
U12065	*47,2”*	*25,6”*	*440lbs*
U120	*47,2”*	*35,4”*	*550lbs*
U140	*55,1”*	*37,8”*	*770lbs*
U160	*62,9”*	*37,8”*	*990lbs*





U12065
in grey clay planted with
bonsai pine trees.





U



U

Black customized **U** vases
play a great scenic role
in the interior of
Swiss Re in Zurich.

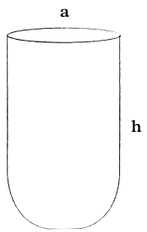


U

UH vases planted with tender *Pennisetum alop* ‘Black Beauty’ that contrasts with the grey and white shades of the vases and the whiteness of the wall while simultaneously corresponding to the verdant vine behind it.

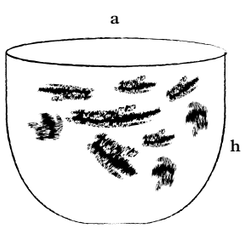
UH

	a	h	w
UH80	48cm	72cm	35kg
UH80	*18,9”*	*38,3”*	*77lbs*

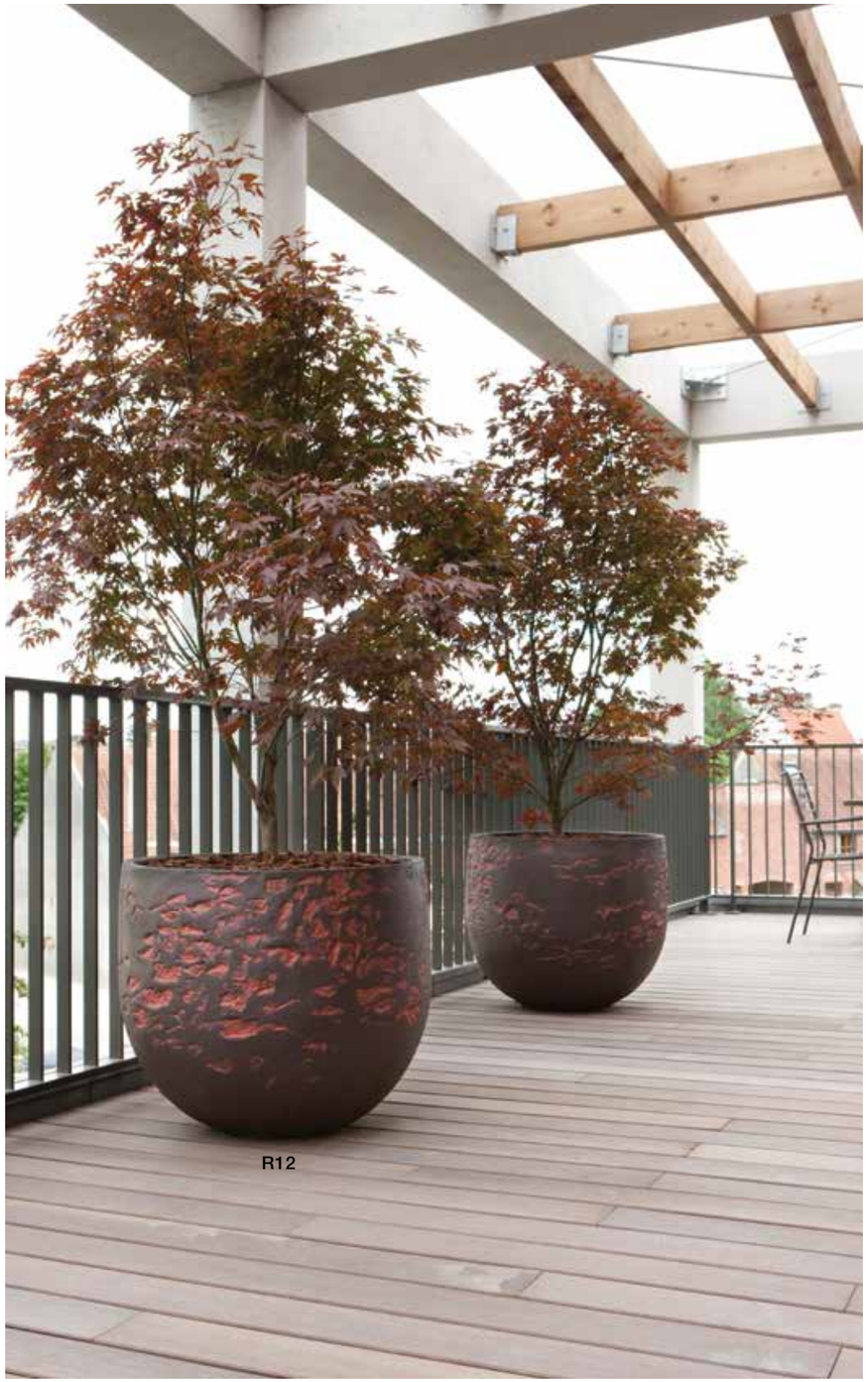


UB

	a	b	h	w
UB40	40cm	20cm	30cm	15kg
UB50	50cm	25cm	39cm	20kg
UB80	78cm	30cm	68cm	75kg
UB40	*15,7”*	*7,9”*	*11,8”*	*33lbs*
UB50	*19,7”*	*9,8”*	*15,3”*	*44lbs*
UB80	*30,7”*	*11,8”*	*26,8”*	*165lbs*

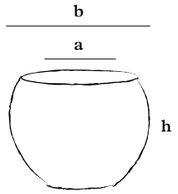


Following bark textures are possible:
White clay with grey texture
Grey clay with black texture
Black clay with red texture
Red clay with black texture



UC

	a	b	h	w
UC50	47cm	57cm	46cm	20kg
UC50	*18,5”*	*22,4”*	*18,1”*	*44lbs*



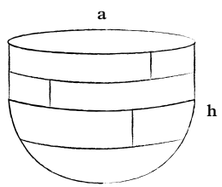


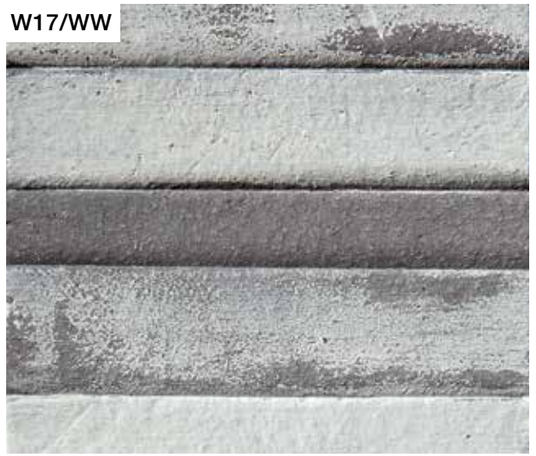
UE



Possible colour textures on opposite page.

	a	h	w
UE80	78cm	60cm	65kg
UE100	100cm	72cm	150kg
UE120	120cm	90cm	250kg
UE80	*30,7”*	*23,6”*	*145lbs*
UE100	*39,4”*	*28,3”*	*330lbs*
UE120	*47,2”*	*35,4”*	*550lbs*



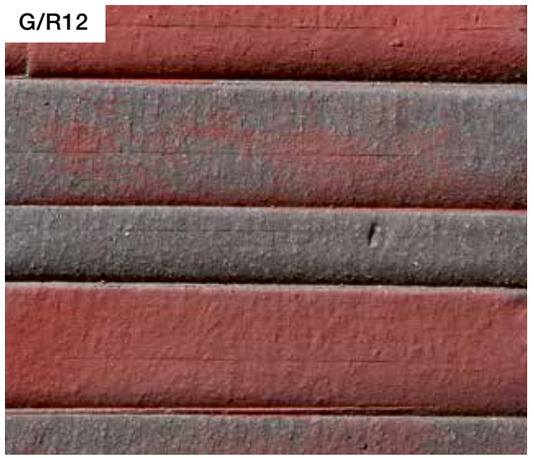












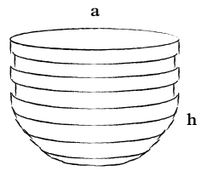
UE120 and **UE80**
vessels plantes with palms.
International Market Place,
Honolulu, Hawaii.

UE

UF

	a	h	w
UF60	58cm	44cm	50kg
UF80	80cm	60cm	80kg
UF100	100cm	68cm	250kg
UF120	120cm	90cm	350kg
UF140	140cm	90cm	400kg
UF160	160cm	96cm	500kg

	a	h	w
UF60	*22,8”*	*17,3”*	*135lbs*
UF80	*31,5”*	*23,6”*	*155lbs*
UF100	*39,4”*	*26,8”*	*330lbs*
UF120	*47,2”*	*35,4”*	*550lbs*
UF140	*55,1”*	*35,4”*	*650lbs*
UF160	*63”*	*37,8”*	*880lbs*







UF120 white,
Turkish Embassy,
Berlin.

UF80 white,
Sofia Hotel, Barcelona

UF100 grey,
private residence
Long Island, NY.



UF



UF80 grey,
Kempinski Hotel,
Kitzbühl

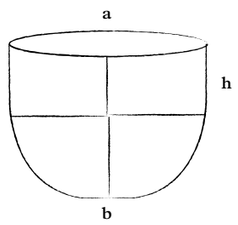


UF160 white,
private residences,
Abu Dhabi

UF

UO

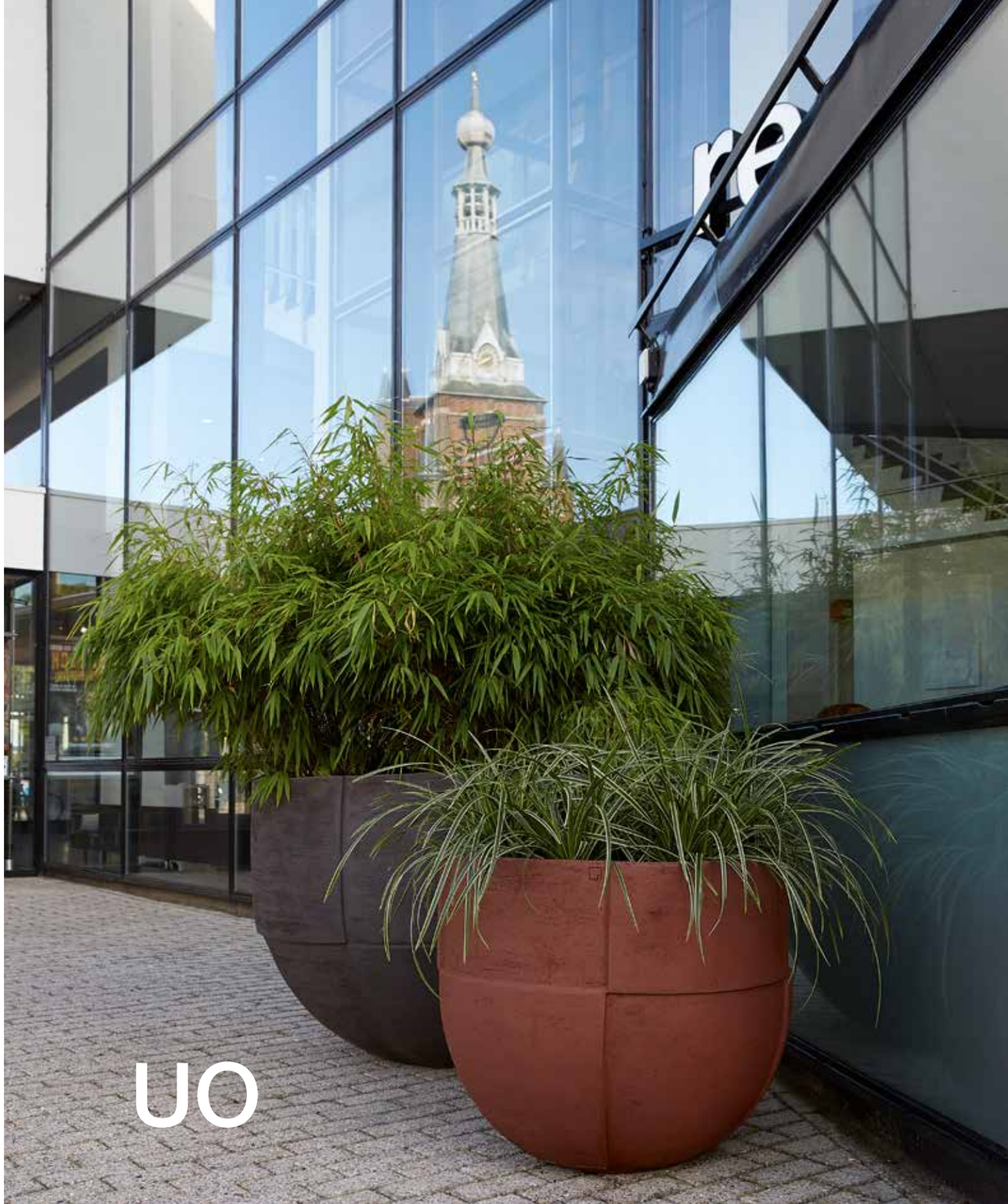
	a	b	h	w
UO80	*78cm*	*30cm*	*68cm*	*75kg*
UO120	*120cm*	*68cm*	*90cm*	*350kg*
UO80	*30,7”*	*11,8”*	*26,8”*	*165lbs*
UO120	*47,2”*	*26,7”*	*35,4”*	*550lbs*



UO80 black,
Fort Beemster.
Design developed
in collaboration with
Osiris Hertman
Studio.

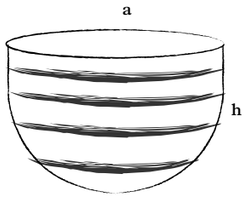


UO80 red and
UO120 black
Lucebert Restaurant,
Tilburg



UR

	a	h	w
UR50	60cm	40cm	30kg
UR60	60cm	50cm	35kg
UR70	70cm	50cm	55kg
UR80	78cm	60cm	70kg
UR90	90cm	68cm	110kg
UR100	100cm	72cm	150kg
UR120	120cm	90cm	250kg
UR50	*23,6”*	*15,7”*	*55lbs*
UR60	*23,6”*	*19,7”*	*77lbs*
UR70	*27,6”*	*19,7”*	*121lbs*
UR80	*30,7”*	*23,6”*	*155lbs*
UR90	*35,4”*	*26,8”*	*242lbs*
UR100	*39,4”*	*28,3”*	*330lbs*
UR120	*47,2”*	*35,4”*	*550lbs*

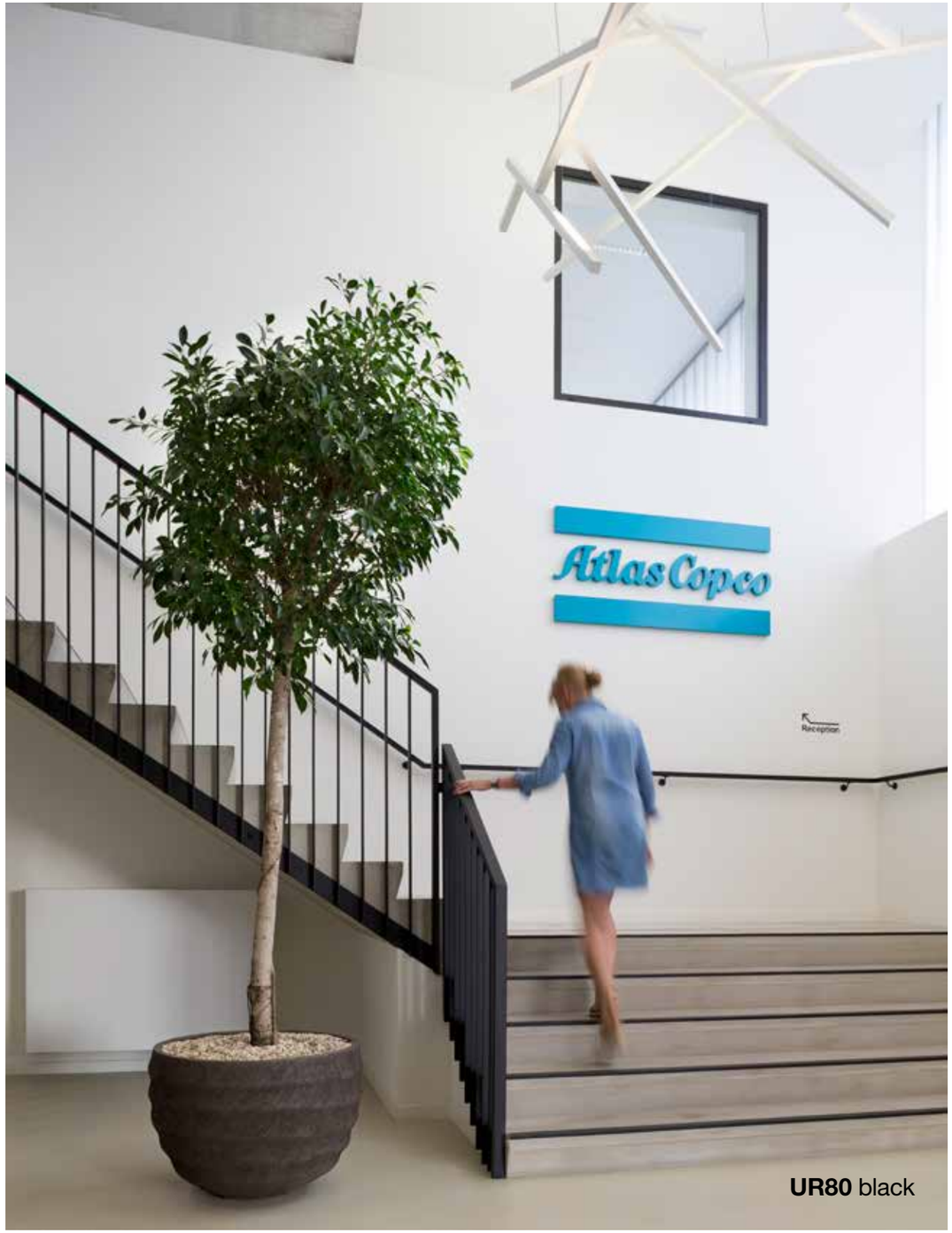






Custom **UR8050** white
RHS Chelsea Flower Show,
Andy Sturgeon

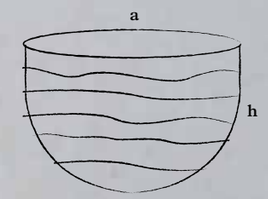
UR



UR80 black

UZ

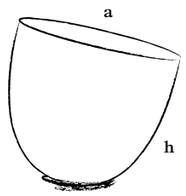
	a	h	w
UZ60	58cm	44cm	35kg
UZ70	70cm	50cm	55kg
UZ80	78cm	68cm	65kg
UZ90	90cm	68cm	110kg
UZ100	100cm	72cm	150kg
UZ120	120cm	90cm	250kg
UZ60	*22,8”*	*17,53”*	*77lbs*
UZ70	*27,6”*	*19,7”*	*121lbs*
UZ80	*30,7”*	*26,8”*	*145lbs*
UZ90	*35,4”*	*26,8”*	*242lbs*
UZ100	*39,4”*	*28,3”*	*330lbs*
UZ120	*47,2”*	*35,4”*	*550lbs*



UZ

UK

	a	h	w
UK60	60cm	50cm	35kg
UK60	*23,6”*	*19,7”*	*77lbs*





Different colour combinations are possible.

UK is standard delivered with a plexiglass-ring



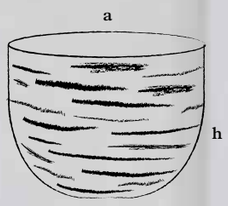
UK



UK white with red

UG

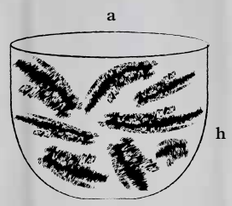
	a	h	w
UG60	60cm	47cm	35kg
UG60	*23,6”*	*18,5”*	*77lbs*



W/G

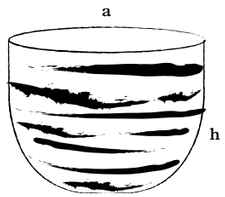
UP

	a	h	w
UP60	60cm	47cm	35kg
UP60	*23,6”*	*18,5”*	*77lbs*



US

	a	h	w
US60	58cm	44cm	35kg
US70	70cm	50cm	55kg
US80	78cm	68cm	65kg
US90	90cm	68cm	110kg
US100	100cm	72cm	150kg
US120	120cm	90cm	250kg
US60	*22,8”*	*17,53”*	*77lbs*
US70	*27,6”*	*19,7”*	*121lbs*
US80	*30,7”*	*26,8”*	*145lbs*
US90	*35,4”*	*26,8”*	*242lbs*
US100	*39,4”*	*28,3”*	*330lbs*
US120	*47,2”*	*35,4”*	*550lbs*





BL3

Clay colours, textures & finishes

02

A unique combination of different textures & shapes

— Texture can make or break a structure or building; it is a crucial part of architecture and it has long been used by architects to breathe life into buildings as well as to create a unique experience for occupant's senses, creating pattern or rhythm and allowing the viewer to believe the piece moves through space. In this perspective, textures create a different experience: they allow more than one sense to be used at once by just "seeing" it and ensure the viewer a full sensorial experience. Atelier Vierkant provides costumers with a vast array of 16 different textures that can be used and applied to structures, objects, shapes and forms, as well as mixed and matched with our colour palette.

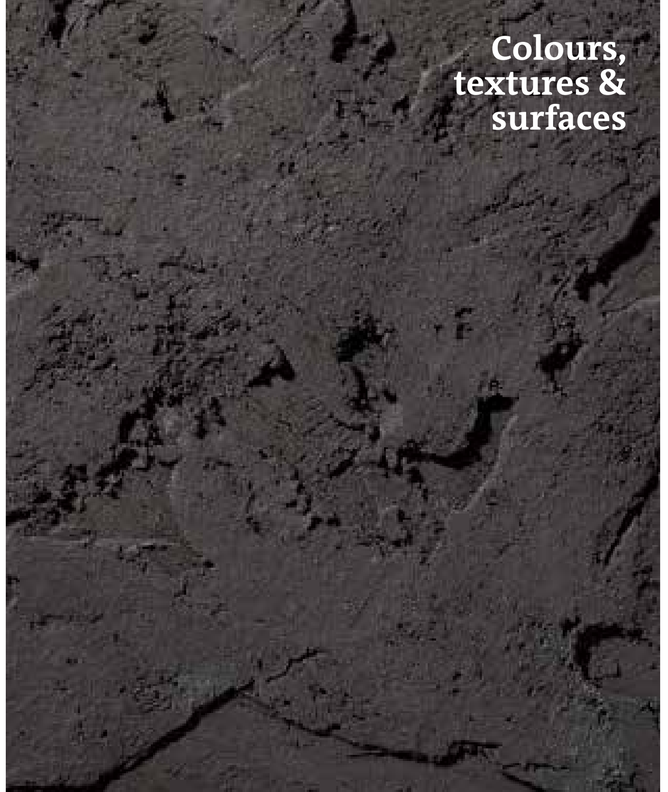
— Expressing the true quality of materials and shaping an interior space or simply articulating a pattern, texture gives structure and strength to the object. On a finer level of detail, the texture is, in fact, the skin of the pot and the true expression of its meaning as well as of its character. It gives beauty to the shape and emphasizes volumes and plays of natural light on the surface of the vases. The combination between the natural pattern of the clay and the texture chosen creates a unique piece that is linked with the context and with the elements of the surrounding environment in a strong and indissoluble way. The designer's choice is a vast selection of possibilities to combine a model with one of the many available textures, which are indicated in a practical table with a numeric symbol. The reader will find for each model the recommended textures available, and samples of the specific texture can be sent upon request.

Clay Perfumes

— Beside the 8 clay body colours, Atelier Vierkant last year launched 22 new engobe top colours – clay perfumes – which can be applied on the outside of the natural clay.
— Engobe, a liquid clay slip applied on the outside of the ceramic body, is mixed with oxides and fired upon the surface of the pot. The 22 fragrances are used as accents that embellish the shapes and volumes. They often cover partly the model, from time to time entirely, but in most cases their favour mixes with the body of the clay on which they are applied. Engobe applications are done on demand and patterns are customized to order.
— Clay colours and textures can be mixed together, resulting in the widest display of possible choices and combinations and matching each client's expectations in the most personal and unique way.

Surface colours



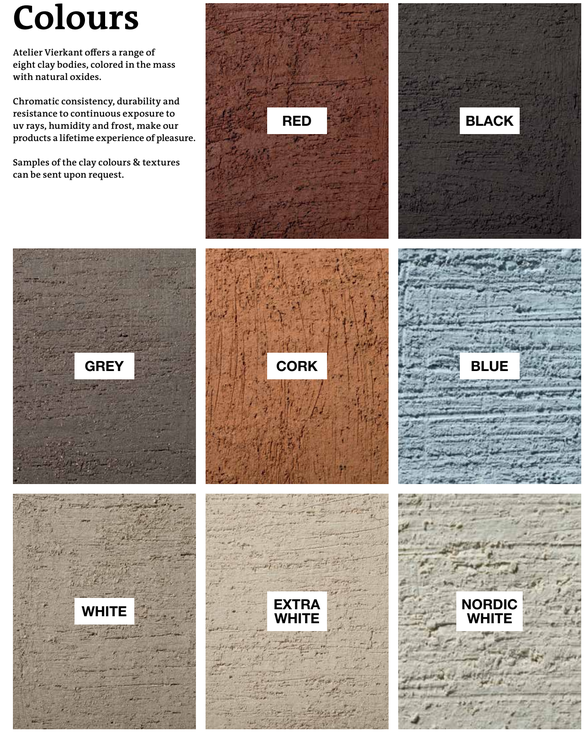


Colours

Atelier Vierkant offers a range of eight clay bodies, colored in the mass with natural oxides.

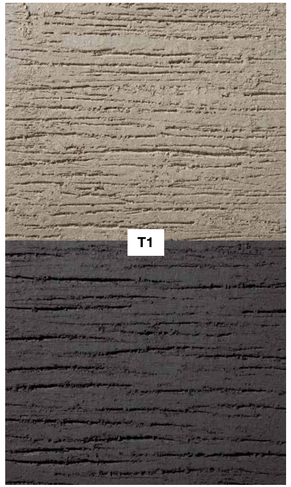
Chromatic consistency, durability and resistance to continuous exposure to uv rays, humidity and frost, make our products a lifetime experience of pleasure.

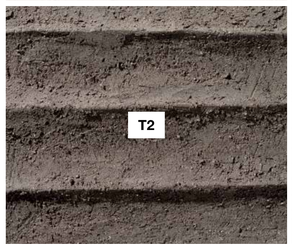
Samples of the clay colours & textures can be sent upon request.



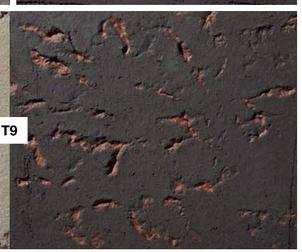
Textures

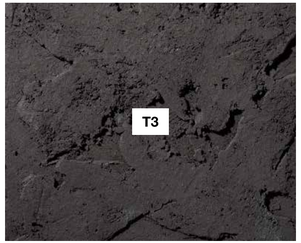

T0
STANDARD
TEXTURE

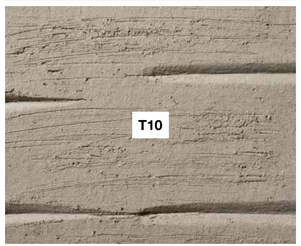

T1

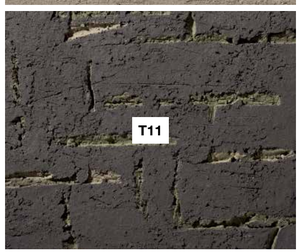

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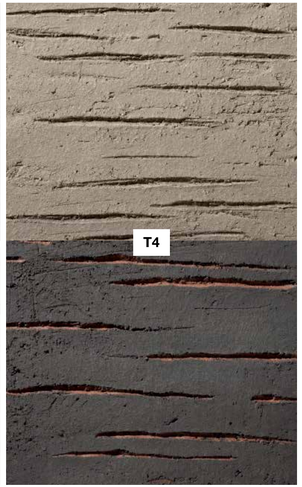

T9



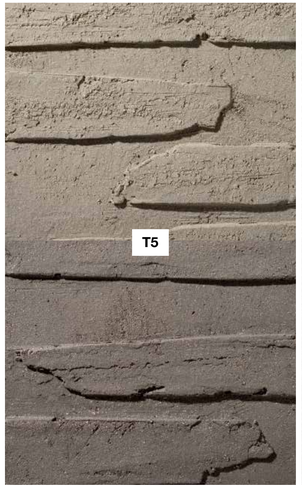

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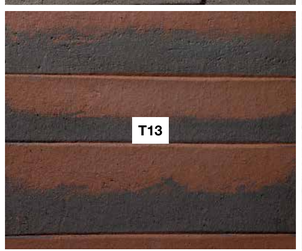

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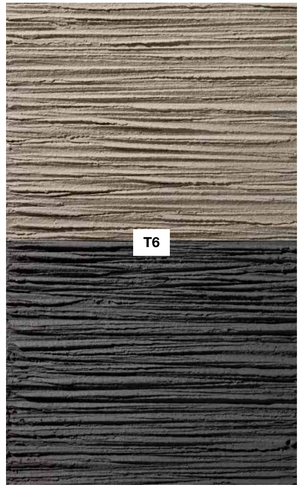

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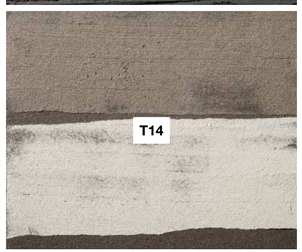

T4


T12

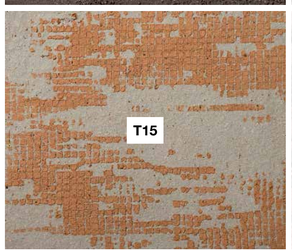

T5

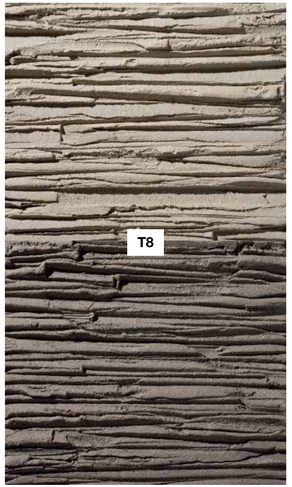

T13

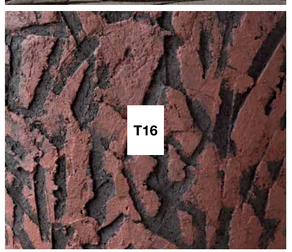

T6


T14


T7


T15


T8


T16

Clay body Colours

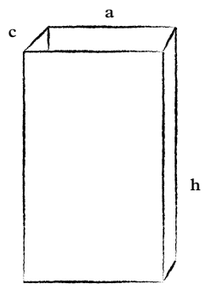
The highly chamotted clay Atelier Vierkant works with is naturally coloured in the mass by oxides and pigments in 8 different shades:
Atelier Vierkant's body colours. During the firing process, those oxides are absorbed by the clay body so that they do not fade away with external weather agents – UV rays, rain, heat, frost. Samples of body colours can be sent upon request.

II

B

	a	c	h	w
B2080	20cm	20cm	80cm	20kg
B20100	20cm	20cm	100cm	25kg
B20120	20cm	20cm	120cm	30kg
B3060	28cm	28cm	55cm	25kg
B3080*	30cm	30cm	80cm	35kg
B30100*	30cm	30cm	100cm	40kg
B30120*	30cm	30cm	120cm	50kg
B2080	*7,9”*	*7,9”*	*31,5”*	*45lbs*
B20100	*7,9”*	*7,9”*	*39,4”*	*55lbs*
B20120	*7,9”*	*7,9”*	*47,2”*	*65lbs*
B3060	*11”*	*11”*	*21,6”*	*55lbs*
B3080*	*11,8”*	*11,8”*	*31,5”*	*77lbs*
B30100*	*11,8”*	*11,8”*	*39,4”*	*88lbs*
B30120*	*11,8”*	*11,8”*	*47,2”*	*110lbs*

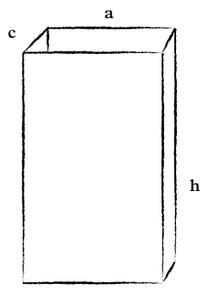
** Suitable for a polyester innerliner.*





B

	a	c	h	w
B4060*	40cm	40cm	60cm	35kg
B4080*	40cm	40cm	80cm	45kg
B40100*	40cm	40cm	100cm	55kg
B40120*	40cm	40cm	120cm	65kg
B45100	45cm	45cm	100cm	62kg
B5060*	50cm	50cm	60cm	50kg
B5080*	50cm	50cm	80cm	60kg
B50100*	50cm	50cm	100cm	70kg
B50120*	50cm	50cm	120cm	80kg
B50140*	50cm	50cm	140cm	90kg
B4060*	*15,7”*	*15,7”*	*23,6”*	*77lbs*
B4080*	*15”*	*15”*	*31,5”*	*100lbs*
B40100*	*15”*	*15”*	*39,4”*	*120lbs*
B40120*	*15,7”*	*15,7”*	*47,2”*	*145lbs*
B45100	*17,7”*	*17,7”*	*39,4”*	*137lbs*
B5060*	*18,9”*	*18,9”*	*23,6”*	*110lbs*
B5080*	*18,9”*	*18,9”*	*31,5”*	*130lbs*
B50100*	*19,7”*	*19,7”*	*39,4”*	*155lbs*
B50120*	*19,7”*	*19,7”*	*47,2”*	*175lbs*
B50140*	*19,7”*	*19,7”*	*55,1”*	*200lbs*



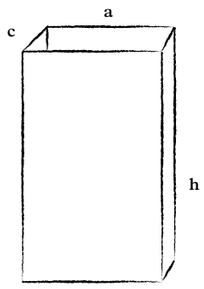
B

B50100 black
SOFAZ tower, Baku

BR

	a	c	h	w
BR55	45cm	25cm	55cm	30kg
BR80*	50cm	30cm	80cm	50kg
BR100*	50cm	30cm	100cm	60kg
BR120*	50cm	30cm	120cm	70kg
BR55	*17,2”*	*9,8”*	*21,6”*	*65lbs*
BR80*	*19,7”*	*11,8”*	*31,5”*	*110lbs*
BR100*	*19,7”*	*11,8”*	*39,4”*	*135lbs*
BR120*	*19,7”*	*11,8”*	*47,2”*	*155lbs*

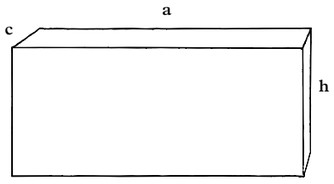
** Suitable for a polyester innerliner.*





BRL

	a	c	h	w
BRL6040	60cm	30cm	40cm	40kg
BRL6060	60cm	30cm	60cm	45kg
BRL6080	60cm	30cm	80cm	55kg
BRL8040	80cm	30cm	40cm	50kg
BRL8060	80cm	30cm	60cm	75kg
BRL8080	80cm	30cm	80cm	85kg
BRL10040	100cm	30cm	40cm	65kg
BRL10060	100cm	30cm	60cm	85kg
BRL10080	100cm	30cm	80cm	105kg
BRL6040	*23,6”*	*11,8”*	*15,7”*	*90lbs*
BRL6060	*23,6”*	*11,8”*	*23,6”*	*100lbs*
BRL6080	*23,6”*	*11,8”*	*31,5”*	*120lbs*
BRL8040	*31,5”*	*11,8”*	*15,7”*	*110lbs*
BRL8060	*31,5”*	*11,8”*	*23,6”*	*165lbs*
BRL8080	*31,5”*	*11,8”*	*31,5”*	*185lbs*
BRL10040	*39,4”*	*11,8”*	*15,7”*	*145lbs*
BRL10060	*39,4”*	*11,8”*	*23,6”*	*190lbs*
BRL10080	*39,4”*	*11,8”*	*31,5”*	*230lbs*

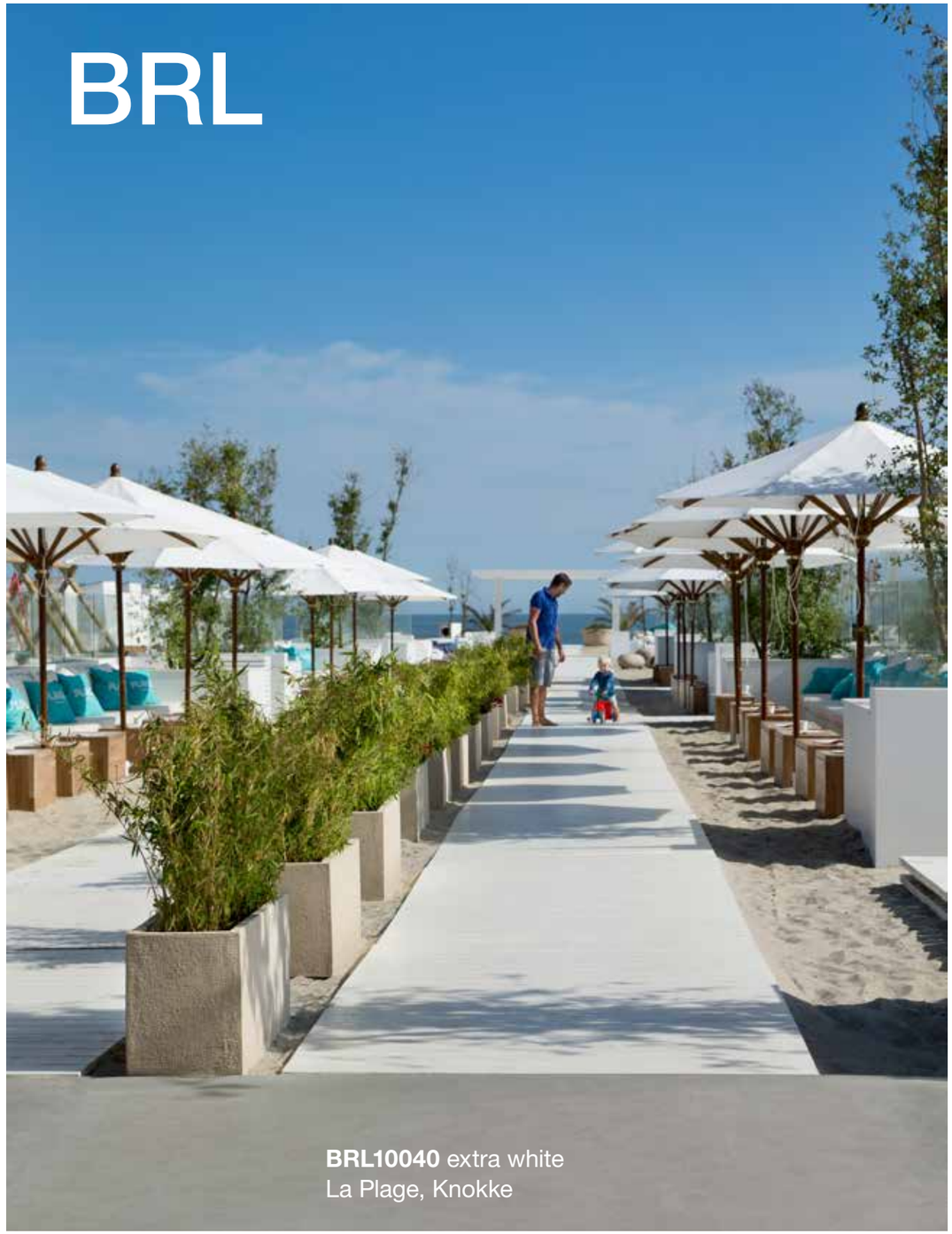




Customized sizes are possible.
Info upon request.

BRL10060 white
Klésia, Paris

BRL



BRL10040 extra white
La Plage, Knokke

BRL

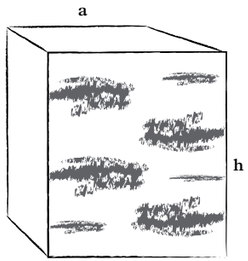
BRL8060
extra white
Malibu, CA

RB

RBC

	a	h	w
RB5060	50cm	60cm	60kg
RBC5060	50cm	60cm	75kg
RB5060	*19,7”*	*23,6”*	*132lbs*
RBC5060	*19,7”*	*23,6”*	*165lbs*

RB is an open vase.
RBC is a closed pedestal.





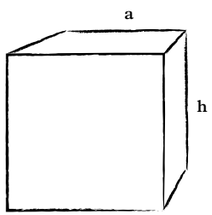
RBC

The geometric pattern created by the vertical and horizontal rims and contour is recalled by a dimensional, squared customized bench in clay, based on the **RBC** model and placed at the center of one of the court-yards that embellish the hotel. The overall linearity of the environment is broken and softened by the slender shape of verdant and fawn Japanese Maple Acer *amoenum cv. Sanguineum* at the centre of the bench surrounded by Crape myrtle *Lagerstroemia indica L*, giving a sense of height.

Custom sizes available

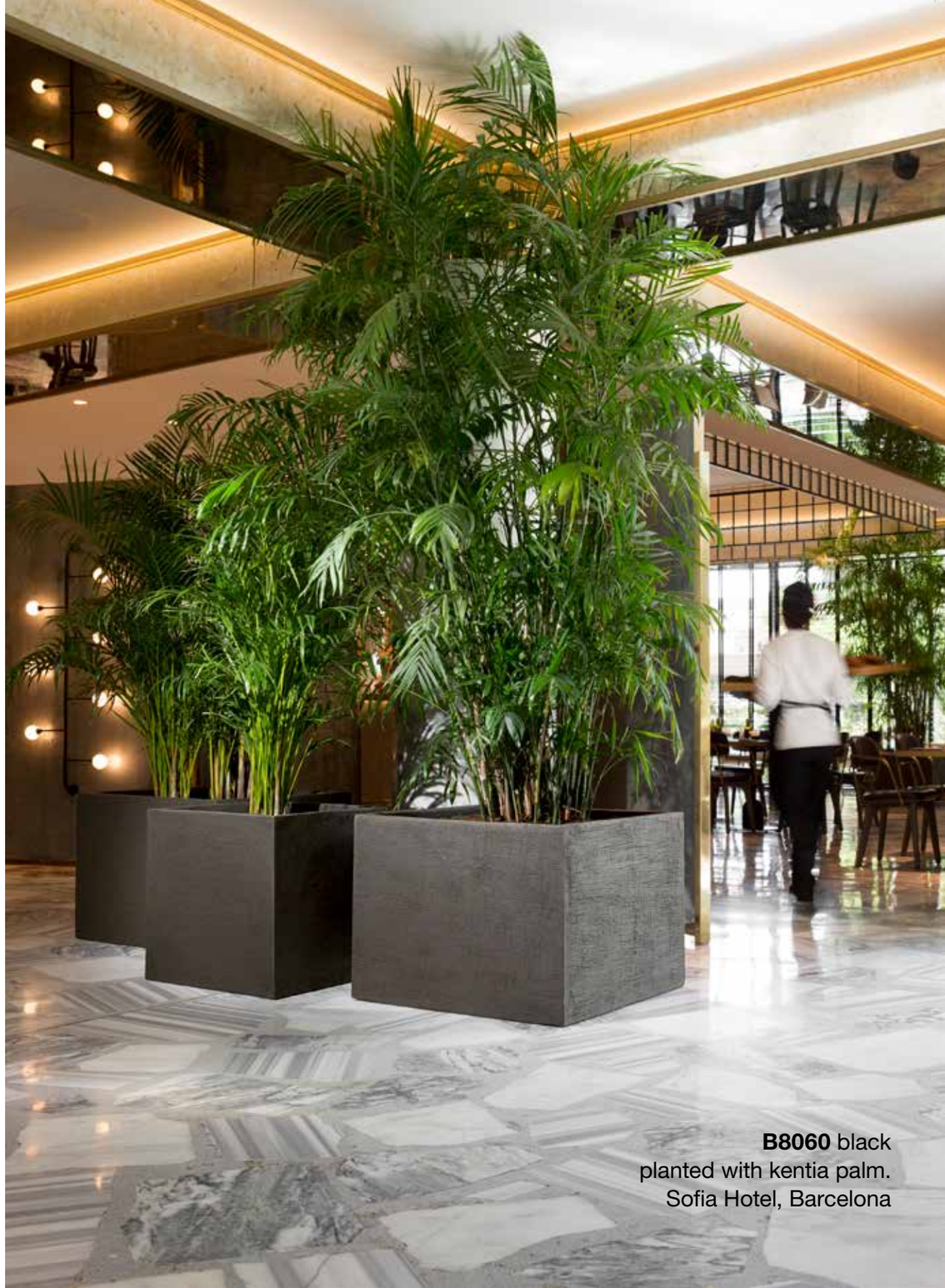
B-CUBE

	a	h	w
B3030	30cm	30cm	15kg
B4040	40cm	40cm	20kg
B5050*	50cm	50cm	50kg
B6060	60cm	60cm	70kg
B6565	65cm	65cm	78kg
B7070	70cm	70cm	85kg
B8060	80cm	60cm	85kg
B3030	*11,8”*	*11,8”*	*35lbs*
B4040	*15,7”*	*15,7”*	*45lbs*
B5050*	*19,7”*	*19,7”*	*110lbs*
B6060	*23,6”*	*23,6”*	*155lbs*
B6565	*25,6”*	*25,6”*	*173lbs*
B7070	*27,6”*	*27,6”*	*190lbs*
B8060	*31,5”*	*23,6”*	*190lbs*



** Suitable for a polyester innerliner.*





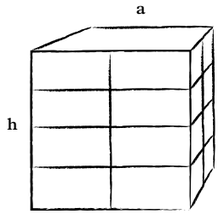
B8060 black
planted with kentia palm.
Sofia Hotel, Barcelona

B-CUBE

B5050 grey,
MAS, Belgium

BP

	a	h	w
BP60	60cm	60cm	60kg
BP60	*23,6”*	*23,6”*	*135lbs*



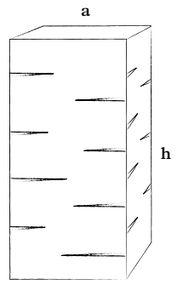




BG

	a	h	w
BG5050	50cm	50cm	50kg
BG40120*	40cm	120cm	75kg
BG5050	*19,7”*	*19,7”*	*110lbs*
BG40120*	*15,7”*	*47,2”*	*165lbs*

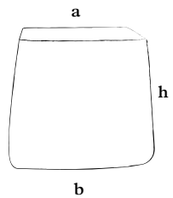
* *Suitable for a polyester innerliner.*

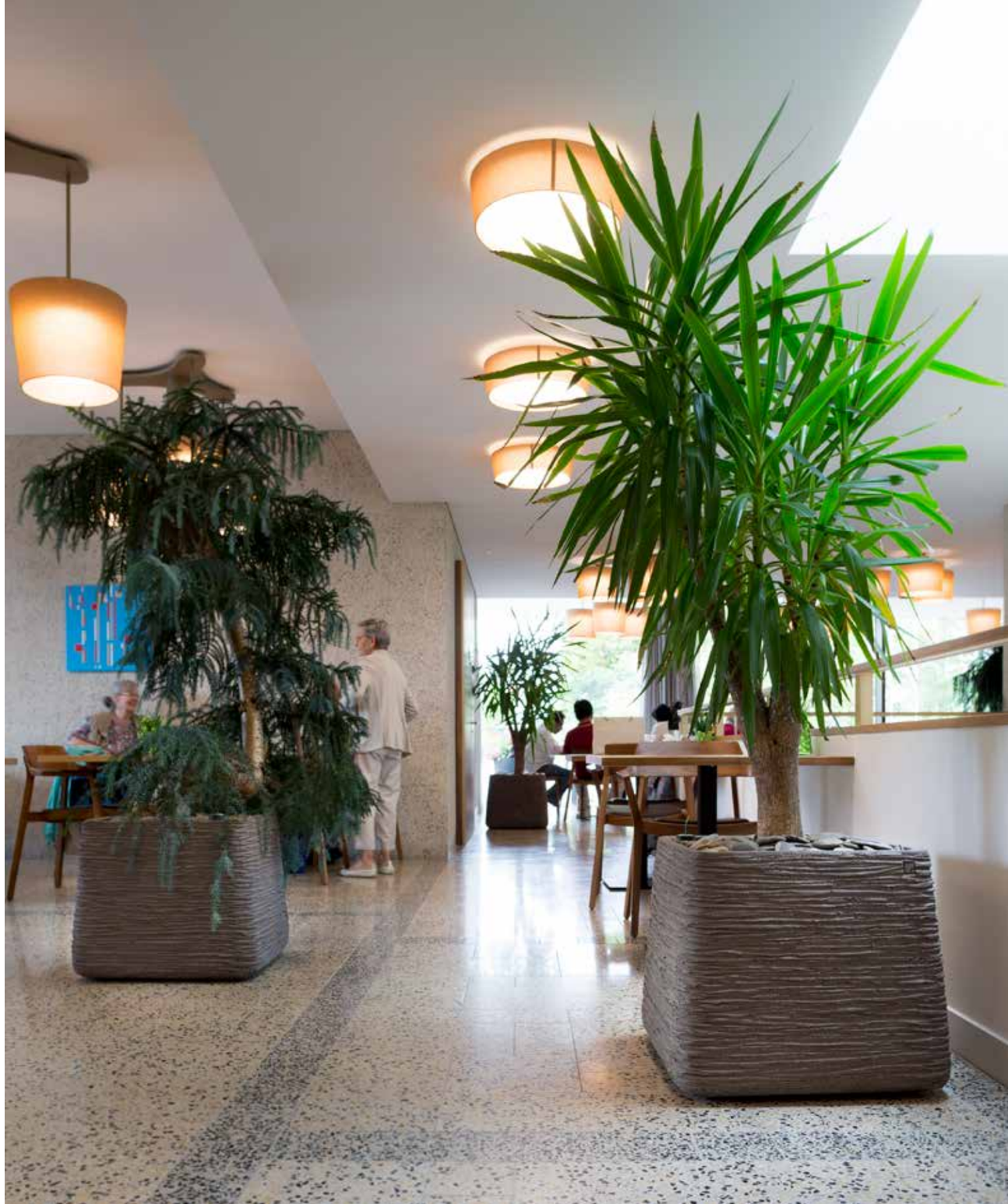


BC

	a	b	h	w
BC40	45cm	50cm	44cm	35kg
BC50	55cm	60cm	53cm	50kg
BC40	*17,7”*	*19,7”*	*17,3”*	*77lbs*
BC50	*21,6”*	*23,6”*	*20,8”*	*110lbs*



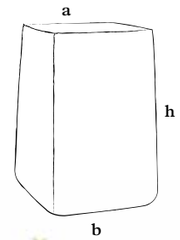


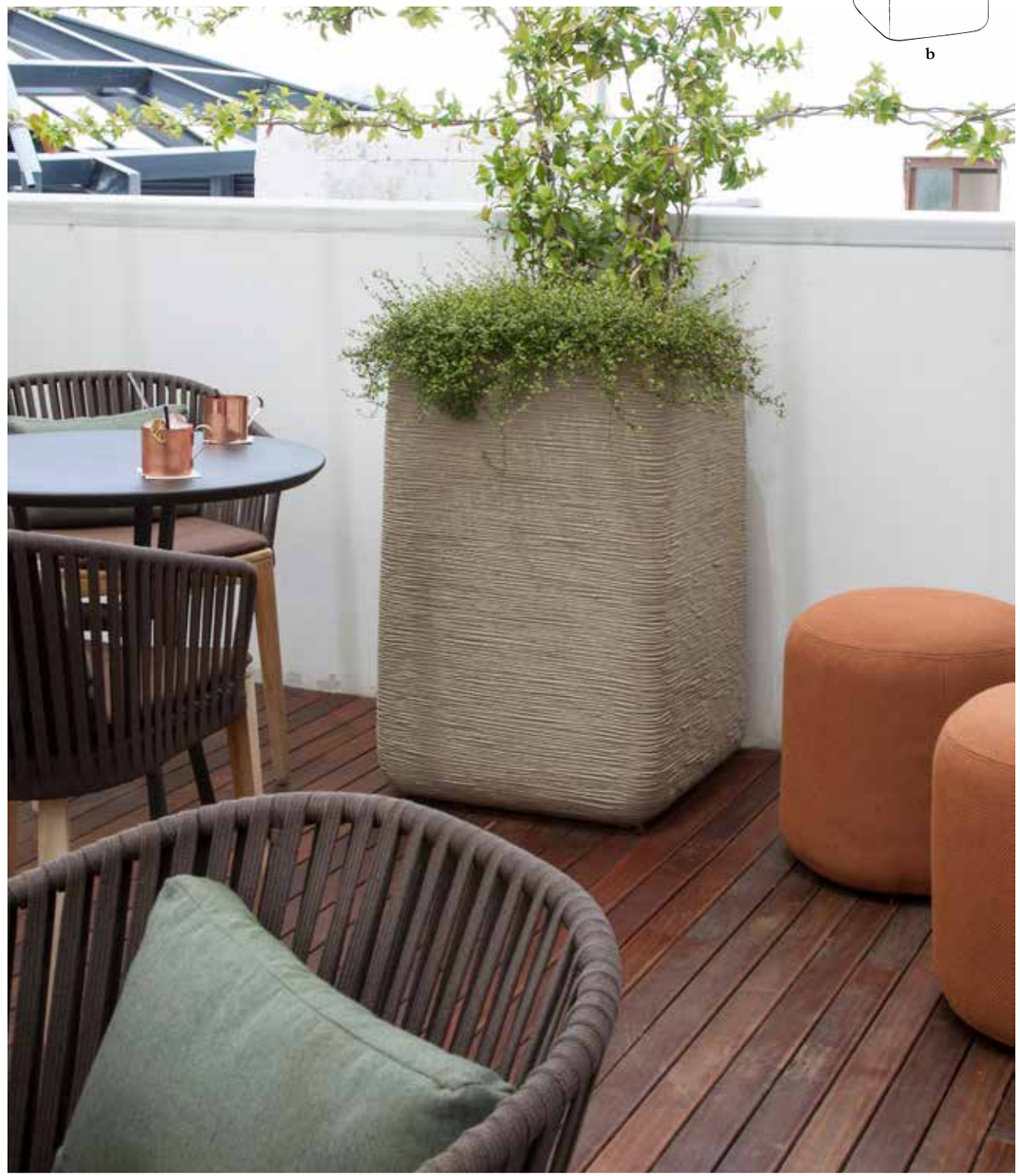


BC50 black and
BCH90 white
Echelon Towers,
Singapore

BCH

	a	b	h	w
BCH90	55cm	60cm	90cm	75kg
BCH90	*21,6”*	*23,6”*	*35,4”*	*165lbs*

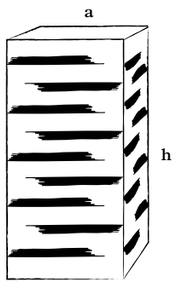




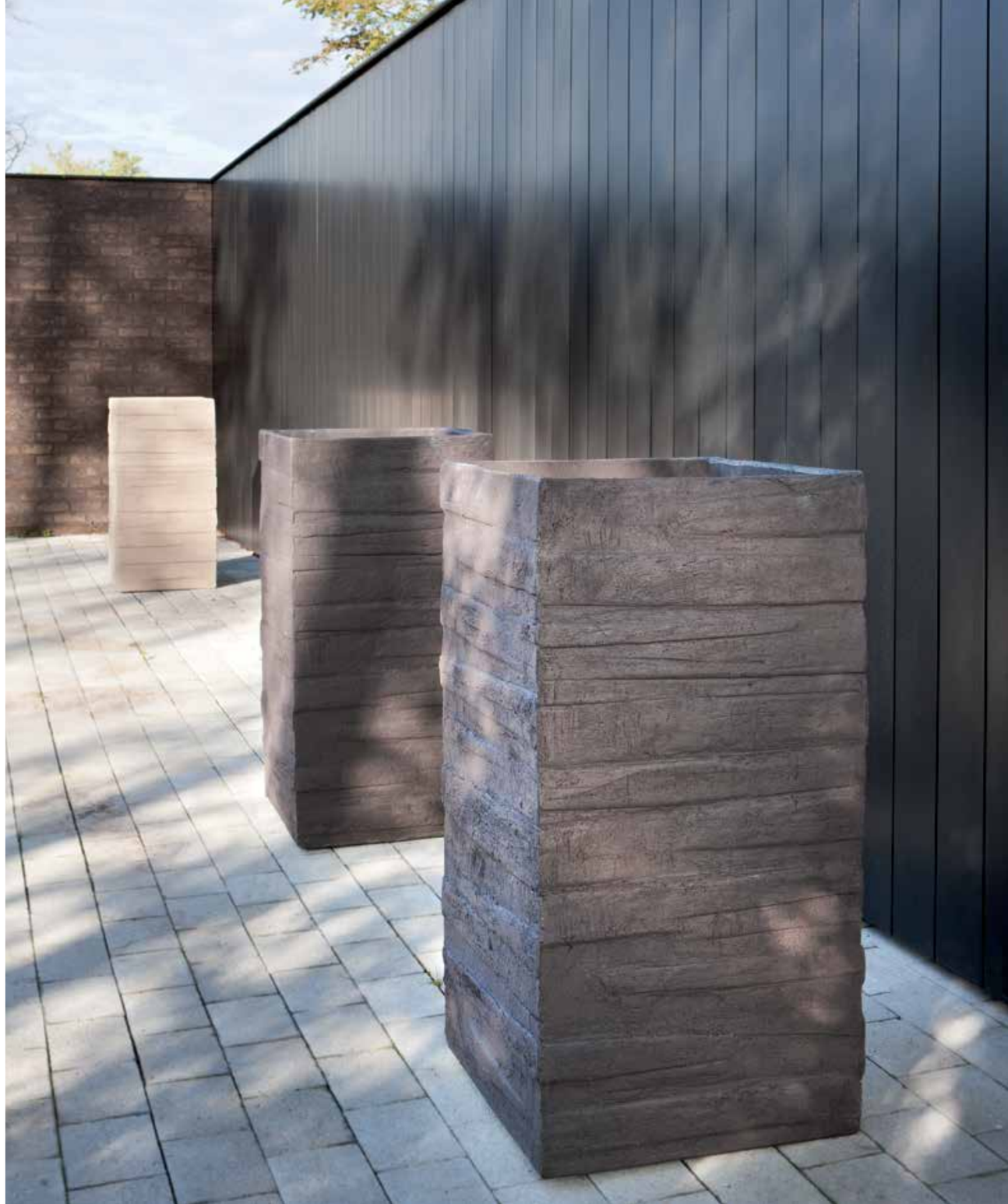


BM

	a	h	w
BM5050	50cm	50cm	45kg
BM40120*	40cm	120cm	60kg
BM50100*	50cm	100cm	65kg
BM5050	*19,7”*	*19,7”*	*100lbs*
BM40120*	*15,7”*	*47,2”*	*130lbs*
BM50100*	*19,7”*	*39,4”*	*145lbs*



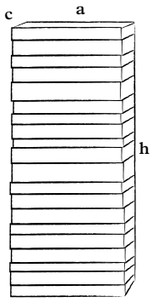
**Suitable for a polyester innerliner.*



BRF

	a	c	h	w
BRF100	50cm	35cm	100cm	100kg
BRF120	50cm	35cm	120cm	115kg
BRF100	*19,7”*	*13,8”*	*39,4”*	*220lbs*
BRF120	*19,7”*	*13,8”*	*47,2*	*255lbs*

All BRF models suitable for a polyester innerliner.





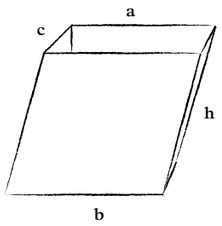


BRF

BRF120 grey
River Grill, Hamburg.

BS

	a	b	h	c	w
BS40	40cm	40cm	50cm	40cm	30kg
BS50	50cm	50cm	60cm	50cm	45kg
BS75	50cm	50cm	75cm	50cm	60kg
BS40	*15,7”*	*15,7”*	*19,6”*	*15,7”*	*65lbs*
BS50	*19,6”*	*19,6”*	*23,6”*	*19,6”*	*100lbs*
BS75	*19,6”*	*19,6”*	*29,5”*	*19,6”*	*132lbs*



BS is a square vase.



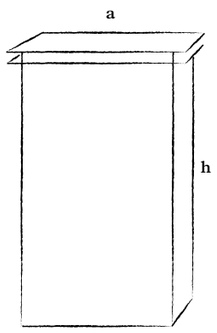


Customized
rectangular **BS**
in black
anthracite finish

BT

	a	h	w
BT4080	46cm	80cm	50kg
BT40100	46cm	100cm	60kg
BT40120	46cm	120cm	80kg
BT5080	56cm	80cm	70kg
BT50100	56cm	100cm	95kg
BT50120	56cm	120cm	110kg
BT4080	*18,1”*	*31,5”*	*110lbs*
BT40100	*18,1”*	*39,4”*	*135lbs*
BT40120	*18,1”*	*47,2”*	*175lbs*
BT5080	*22”*	*31,5”*	*155lbs*
BT50100	*22”*	*39,4”*	*210lbs*
BT50120	*22”*	*47,2”*	*245lbs*

All BT-models are suitable for a polyester innerliner.



BT50100 grey

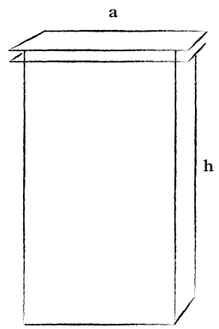


Tamagawa Takashimaya Department Store, Tokyo

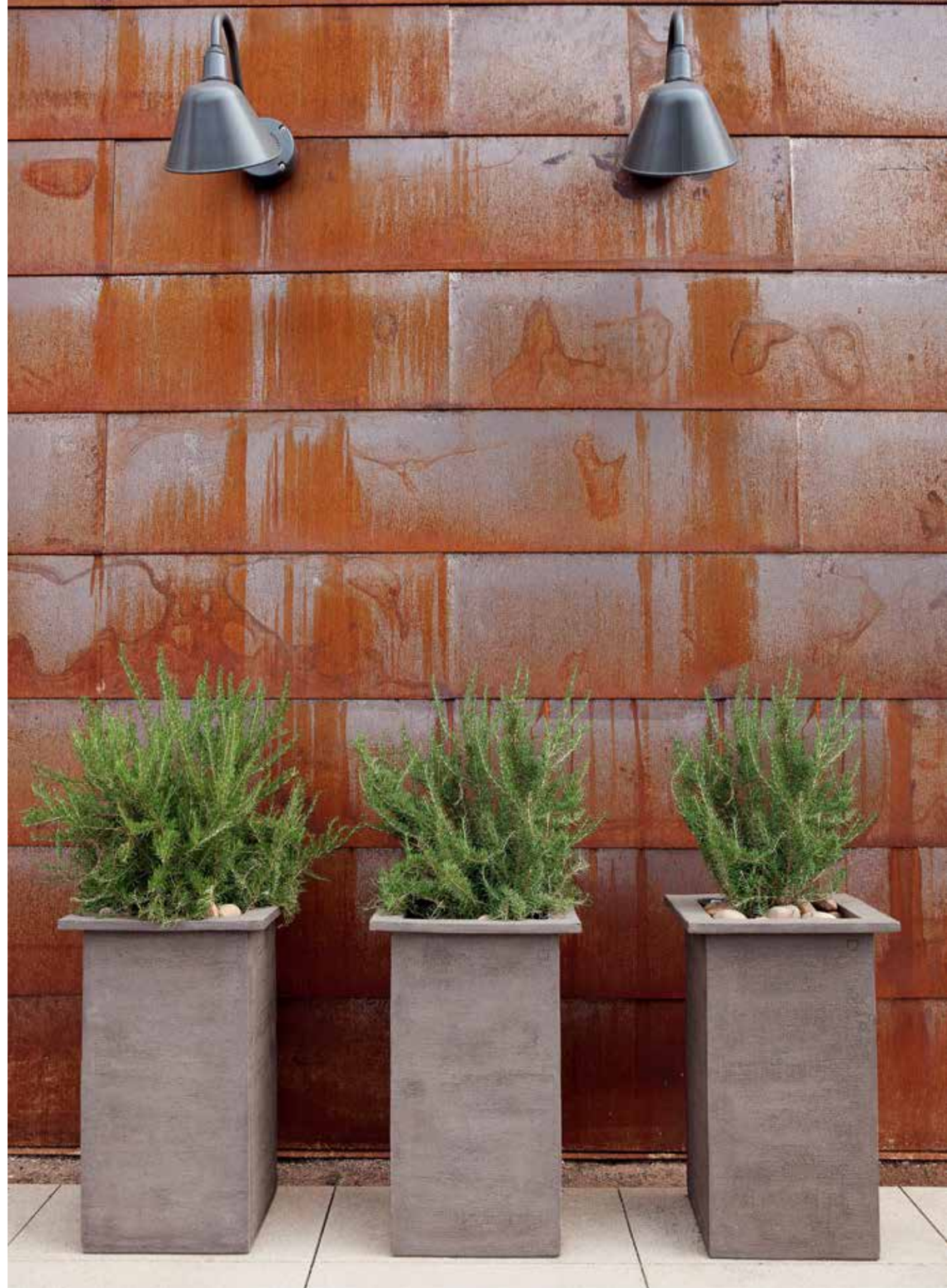
BT

BTE

	a	h	w
BTE4080	46cm	80cm	50kg
BTE40100	46cm	100cm	60kg
BTE40120	46cm	120cm	80kg
BTE5080	56cm	80cm	70kg
BTE50100	56cm	100cm	95kg
BTE50120	56cm	120cm	110kg
BTE4080	*18,1”*	*31,5”*	*110lbs*
BTE40100	*18,1”*	*39,4”*	*135lbs*
BTE40120	*18,1”*	*47,2”*	*175lbs*
BTE5080	*22”*	*31,5”*	*155lbs*
BTE50100	*22”*	*39,4”*	*210lbs*
BTE50120	*22”*	*47,2”*	*245lbs*



All BTE models are suitable for a polyester innerliner.





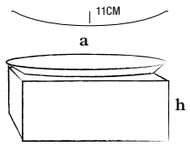
Different colour combinations in bowl and pedestal are possible.

Info upon request.

DVH is not suitable for outside use during frost.

DVH

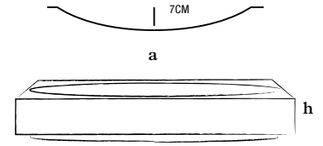
	a	h	w
DVH50	50cm	31cm	35kg
DVH50	*19,7”*	*12,2”*	*77lbs*



DVH is not suitable for outside use during frost.

DVS

	a	h	w
DVS60	60cm	10cm	25kg
DVS60	*23,6”*	*3,9”*	*55lbs*



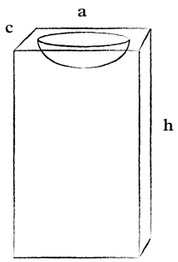


DV

	a	c	h	w
DV20	45cm	45cm	20cm	25kg
DV90	45cm	45cm	90cm	75kg
DV20	*17,7”*	*17,7”*	*20”*	*55lbs*
DV90	*17,7”*	*17,7”*	*35,4”*	*165lbs*

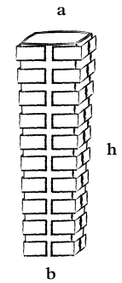
DV is not suitable for outside use during frost.





CG

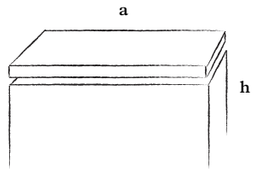
	a	b	h	w
CG130	39cm	30cm	128cm	110kg
CG130	*15,3”*	*11,8”*	*50,4”*	*245lbs*





BTV

	a	h	w
BTV3080	30cm	85cm	40kg
BTV30100	30cm	105cm	45kg
BTV4080	40cm	85cm	50kg
BTV40100	40cm	105cm	60kg
BTV40120	40cm	125cm	80kg
BTV5080	50cm	85cm	75kg
BTV50100	50cm	105cm	100kg
BTV50120	50cm	125cm	120kg
BTV50140	50cm	145cm	130kg
BTV3080	*11,8”*	*33,4”*	*88lbs*
BTV30100	*11,8”*	*41,3”*	*100lbs*
BTV4080	*15,7”*	*33,4”*	*110lbs*
BTV40100	*15,7”*	*41,3”*	*135lbs*
BTV40120	*15,7”*	*49,2”*	*175lbs*
BTV5080	*19,7”*	*33,4”*	*165lbs*
BTV50100	*19,7”*	*41,3”*	*220lbs*
BTV50120	*19,7”*	*49,2”*	*265lbs*
BTV50140	*19,7”*	*57,1”*	*285lbs*



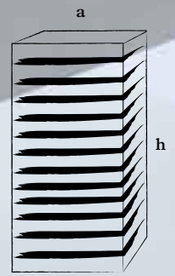
BTV includes
pedestal and plate.



BZ

	a	h	w
BZ4080	40cm	80cm	45kg
BZ40100	40cm	100cm	55kg
BZ40120	40cm	120cm	60kg
BZ5060	50cm	60cm	50kg
BZ5080	50cm	80cm	60kg
BZ50100	50cm	100cm	70kg
BZ50120	50cm	120cm	80kg
BZ50140	50cm	140cm	90kg

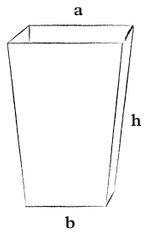
	a	h	w
BZ4080	*15,7”*	*31,5”*	*100lbs*
BZ40100	*15,7”*	*39,4”*	*120lbs*
BZ40120	*15,7”*	*47,2”*	*130lbs*
BZ5060	*19,7”*	*23,6”*	*110lbs*
BZ5080	*19,7”*	*31,5”*	*130lbs*
BZ50100	*19,7”*	*39,4”*	*155lbs*
BZ50120	*19,7”*	*47,2”*	*175lbs*
BZ50140	*19,7”*	*55,1”*	*200lbs*



All BZ models are suitable for a polyester innerliner.

M

	a	b	h	w
M55	35cm	25cm	55cm	25kg
M80*	53cm	29cm	80cm	50kg
M100	68cm	43cm	100cm	80kg
M120	82cm	55cm	120cm	125kg
M55	*13,8”*	*9,8”*	*21,6”*	*55lbs*
M80*	*20,9”*	*11,4”*	*31,5”*	*110lbs*
M100	*26,8”*	*16,9”*	*39,4”*	*175lbs*
M120	*32,3”*	*21,6”*	*47,2”*	*275lbs*



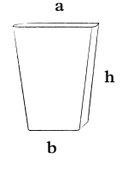


** Suitable for a polyester innerliner.*



MA

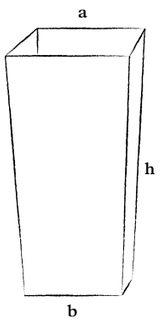
	a	b	h	w
MA80	53cm	29cm	80cm	55kg
MA80	*20,9”*	*11,4”*	*31,5”*	*120lbs*



MU

	a	b	h	w
MU80	40cm	29cm	80cm	40kg
MU100	49cm	40cm	100cm	70kg
MU120	52cm	40cm	120cm	85kg
MU80	*15,7”*	*11,4”*	*31,5”*	*88lbs*
MU100	*19,3”*	*15,7”*	*39,4”*	*155lbs*
MU120	*20,4”*	*15,7”*	*47,2”*	*190lbs*

All *MU models are suitable for a polyester innerliner.*

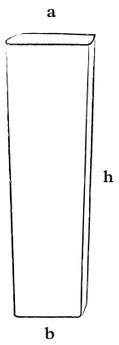




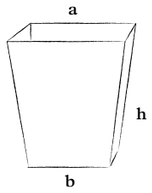
MHA100
MUA100

	a	b	h	w
MHA100	30cm	22cm	100cm	35kg
MUA100	49cm	40cm	100cm	70kg
MHA100	*11,8”*	*8,6”*	*39,4”*	*77lbs*
MUA100	*19,3”*	*15,7”*	*39,4”*	*155lbs*



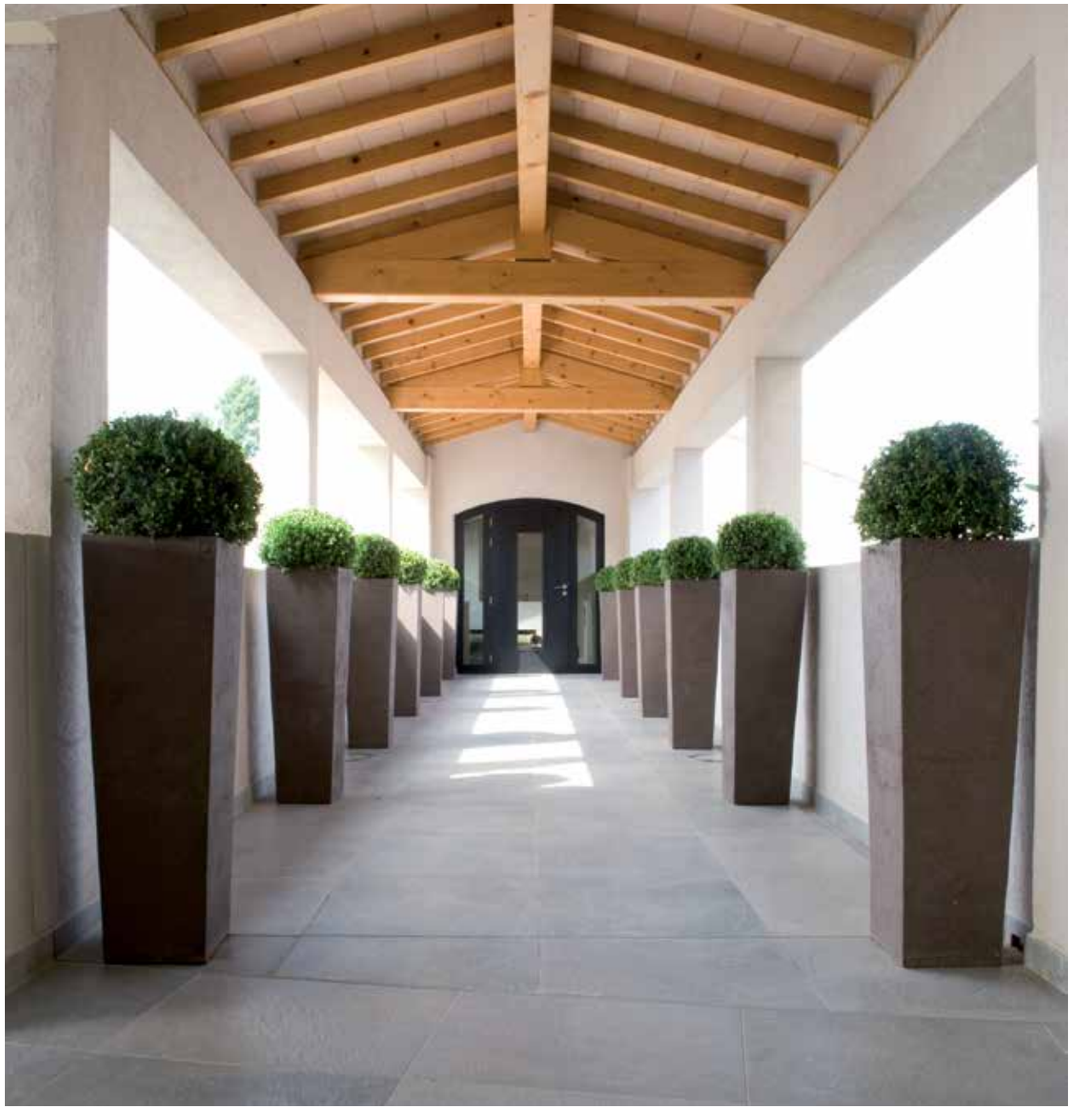


	a	b	h	w
RZ45	42cm	30cm	45cm	25kg
RZ60	53cm	35cm	60cm	40kg
RZ70	65cm	41cm	70cm	60kg
RZ80	74cm	50cm	80cm	90kg
RZ90	82cm	54cm	90cm	125kg
RZ120	107cm	75cm	120cm	200kg
RZ45	*16,5”*	*11,8”*	*17,7”*	*55lbs*
RZ60	*20,9”*	*13,8”*	*23,6”*	*88lbs*
RZ70	*25,6”*	*16,1”*	*27,5”*	*135lbs*
RZ80	*29,1”*	*19,7”*	*31,5”*	*200lbs*
RZ90	*32,3”*	*21,2”*	*35,4”*	*275lbs*
RZ120	*42,1”*	*29,5”*	*47,2”*	*440lbs*



RZ

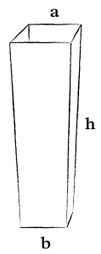




Clay Labora-tories

MH

	a	b	h	w
MH80	25cm	20cm	80cm	20kg
MH100*	30cm	23cm	100cm	35kg
MH120*	32cm	23cm	120cm	40kg
MH130*	33cm	23cm	130cm	45kg
MH80	*9,8”*	*7,9”*	*31,5”*	*45lbs*
MH100*	*11,8”*	*9”*	*39,4”*	*77lbs*
MH120*	*12,6”*	*9”*	*47,2”*	*90lbs*
MH130*	*12,9”*	*9”*	*51,1”*	*99lbs*



* *Suitable for a polyester innerliner.*

“Designed, developed and manufactured in Belgium: the product cycle kept within the boundaries of one workshop.”







— Atelier Vierkant promotes clay to design. They do that in their own unique way without compromise: headstrong, as becomes the Belgians. The handcrafted creations are conquering the world and can be admired in the most exclusive locations. Belgium may be one of the smallest European countries, but despite its modest size, the innovation of its many artistic talents cannot be confined. From fashion to interior designers to top chefs, each and every one understands the art of combining design and terroir, and the results are praised the world round. Belgium has proven itself a design force to be reckoned with at the international level.

'Made in Belgium' has evolved into a quality label like no other. Atelier Vierkant does it with clay: clay coming from Western Europe that is transformed into unique handcrafted pots in their Belgian studio, 70 tonnes per week. How does one give clay, a centuries-old material, its own contemporary design personality? There are no standard objects here, only authentic designs of artisanal quality, design pieces with a heart and soul: made by hand, slowly and meticulously. Sleek, but never cold. Two pieces are never exactly alike. Each design that leaves the premises is entirely unique and bears the stamp of its creator.

— Willy and Annette Janssens, the founders and designers of Atelier Vierkant, are endlessly at work in their studio, their hands immersed in clay, rooting and wrestling with this material. It is here that all their creations are born, destined to seize the world by adorning its most beautiful places: from luxurious villas to grand city hotels to exotic gardens. « Clay is our foundation and it is with that material that we begin our journey. We think with our hands and the rest follows.» In so doing Atelier Vierkant is continuously stretching its technical boundaries in order to reach results that hardly seem possible. « The clay consumes us, yet it is we who control it.» It is in that field of tension that exquisite, functional objects come to life: layered, organic and distilled. A robust and proud presence, but never shrill. Architectural, functional elements and artistic sculptures at the same time.





Clay Laboratories



— Even though the design is born in Belgium, the whole world is home for Atelier Vierkant products. The constant strive to create a context where people can connect with natural materials and benefit from a more familiar and not impersonal environment is the reason why Atelier Vierkant pots can be found in the most exclusive locations around the world, creating cohesion and continuity with the surrounding environment and ensuring a superior aesthetical experience. Just as unconventional as their monumental pots, so too is Atelier Vierkant's way of working: no agent, no importer, no adverts. Because what you do yourself, you always do better. Willy and Annette are responsible for the designing of the objects and their three sons do the rest. It's an intensive way to work, but it is the only option. « This is the foundation of who we are ». No impersonal offices hermetically sealed from the work floor, but rather an

impressive and lively studio that is the true beating heart of this passionate family business. Atelier Vierkant has a worldwide network of 3,000 architects and designers with whom it closely collaborates creating ad hoc, unique projects. Each collaboration is unique in itself and lead to always unexpected, surprising results: exclusive restaurants in France, luxury Hotels in Barcelona, amazing private houses in New Zealand and much more. We have built strong relationships based on trust with each of these partners. Any calls or queries are answered personally: no expensive, delaying and unnecessary in-between steps, instead just a direct, intensive and close collaboration. « We don't want any middlemen, no adverts. The price is determined by the product and the product only. We want our clients to be happy and stay happy, and that's only possible if you have control of everything yourself. We're always close by ».



We feel and breathe our profession which boasts on years of collected and collective knowledge. Therefore, Atelier Vierkant functions as a laboratory, a creative think tank and a production hall where the creative process is always on its way to produce something new and never seen before. We are above all partners; together we brainstorm, we research and carry out the entire project from scratches. It's a matter of matching our objects perfectly with the project they are designed for, both in shape and texture. It's an intense process with continuous communication via Skype, sending samples, pictures and even 3D-printed models. « The kilometres that separate us are inconsequential. We're always close by, whether our client lives and works in Dubai, Singapore or Los Angeles. If an architect or designer rings us, we can let them know right then and there that their pots are just being rolled into the oven. That creates trust. »







At the moment, Atelier Vierkant can count on three fully operative workshops. In fact, a new third plant is fully working and it is now ready to increase the number of pots produced daily and to offer clients even more choice from stock.
— Such expansion is implemented accordingly to the impressive, increasing growth rate that Atelier Vierkant has been experiencing during the last decade. There, a worker stands on the top of a wooden crate, bent over to reach and shape the insides of a mould; another artisan, tool in hand, etches deep ridges onto the surface of a round planter, with hands poured in creamy clay; yet another is busy with rolling out of the oven warm, finished vessels. This is the place where, in fact, clay is transformed from raw material into a finished product with dedication and by hand: clay is pressed, shaped, molded into pots and then fired. Once the clay has adapted to the shape of the mold, the drying process begins: pots are placed under air-blowing pipes, so that the clay can partially release the water trapped in its particles. This process lasts several days in order to let clay dry and become harder. The pots are now ready to be finished and decorated with engravings and textures by the hands of the artisans working in the atelier, before undergoing the second drying process in apposite drying rooms. After several days in the drying rooms, the pots are fired at 1200°C in special ovens and the clay turns into a permanent shape and cannot be altered anymore. Thanks to the high firing temperatures clay will withstand harsh weather conditions such as frost and heat, becoming suitable both for indoor and outdoor use. The pots are now ready to be packed and shipped worldwide with different means of transport, according to the destination: truck, sea freight or air freight.

— Each passage, every process is made inside the facilities of Atelier Vierkant, without depending on any relocation and offshoring process. This means that the production cycle is literally kept short, as it takes place in one single location, being sustainable and allowing the full traceability of the product. Moreover, this allows people who work in the Atelier to have deep and complete understanding of production and supply chain process, being more aware of the value-adding aspects characterizing our pots.
— Besides the three workshop plants, Atelier Vierkant showroom offers both private and professional clients the opportunity to see, touch and feel the vast array of models Atelier Vierkant boasts on. The different shapes, colours and structures displayed are able to inspire clients and offer new, different perspectives on projects, putting sometimes in question the already existing plans and opening their creative minds to new ideas. This is the right place where to get inspired by the unique aura emanating from natural clay.



Clay Laboratories

COLLECTION

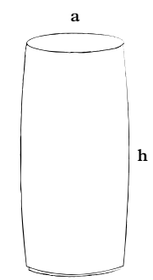
III





CBH

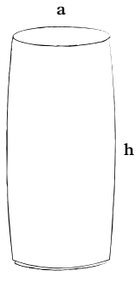
	a	h	w
CBH80	32cm	80cm	40kg
CBH100	38cm	100cm	65kg
CBH52100	52cm	100cm	65kg
CBH80	*13,8”*	*31,5”*	*88lbs*
CBH100	*14,9”*	*39,4”*	*143lbs*
CBH52100	*20,5”*	*39,4”*	*143lbs*





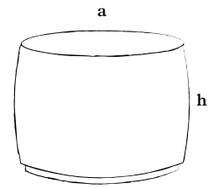
CBT

	a	h	w
CBT80	32cm	80cm	40kg
CBT100	38cm	100cm	65kg
CBT52100	52cm	100cm	65kg
CBT80	*13,8”*	*31,5”*	*88lbs*
CBT100	*14,9”*	*39,4”*	*143lbs*
CBT52100	*14,9”*	*39,4”*	*143lbs*
CBT100	*20,5”*	*39,4”*	*143lbs*



CB

	a	h	w
CB50	53cm	41cm	35kg
CB70	72cm	56cm	75kg
CB100	100cm	70cm	150kg
CB50	*20,9”*	*16,1”*	*77lbs*
CB70	*28,4”*	*22”*	*165lbs*
CB100	*39,4”*	*27,6”*	*330lbs*

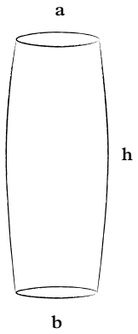




MLS

	a	b	h	w
MLS	48cm	44cm	128cm	95kg
MLS	*18,9”*	*17,3”*	*50,4”*	*209lbs*





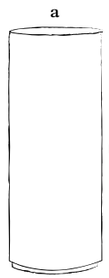


MLS Nordic white
Strandhotel, Cadzand

CLH100

	a	h	w
CLH100	38cm	100cm	50kg
CLH100	*14,9”*	*39,3”*	*110lbs*

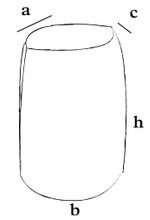




Different colour combinations are possible.

CK
CKB

	a	c	b	h	w
CK60	41cm	30cm	45cm	60cm	30kg
CKB60	41cm	30cm	45cm	60cm	30kg
CK80	56cm	42cm	61cm	82cm	60kg
CKB80	56cm	42cm	61cm	82cm	60kg
CK60	*16,1”*	*11,8”*	*17,7”*	*23,6”*	*66,1lbs*
CKB60	*16,1”*	*11,8”*	*17,7”*	*23,6”*	*66,1lbs*
CK80	*22”*	*16,5”*	*24”*	*32,3”*	*132,2lbs*
CKB80	*22”*	*16,5”*	*24”*	*32,3”*	*132,2lbs*

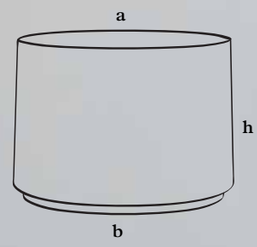


CK has a standard texture T0
CKB has a rougher texture T1


CKB80

CLG

	a	b	h	w
CLG	60cm	63cm	53cm	65kg
CLG	*23,6”*	*24,8”*	*20,9”*	*143lbs*



CLG60R/V8/GLAZE

CLG60R/Z21/GLAZE

CLG

CLG60G/V11/GLAZE

CLG60W/G20/GLAZE

CLG60C/W17/HALF GLAZE

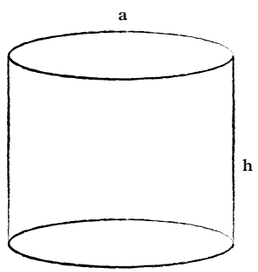
CLG60W17/C/HALF GLAZE



CL

	a	h	w
CL40	35cm	40cm	25kg
CL50	50cm	50cm	30kg
CLL50	50cm	21cm	25kg
CL60*	60cm	65cm	50kg
CL70	70cm	70cm	60kg
CL80	80cm	45cm	70kg
CL100	100cm	70cm	110kg
CL40	*13,8”*	*15,7”*	*55lbs*
CL50	*19,7”*	*19,7”*	*65lbs*
CLL50	*19,7”*	*8,2”*	*55lbs*
CL60*	*23,6”*	*25,6”*	*110lbs*
CL70	*27,6”*	*27,6”*	*132lbs*
CL80	*31,5”*	*17,7”*	*155lbs*
CL100	*39,4”*	*27,6”*	*242lbs*

** Suitable for a polyester innerliner.*

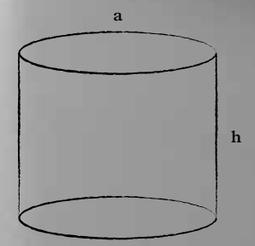




CLK

Different colour combinations are possible. Info upon request.

	a	h	w
CLK40	40cm	40cm	25kg
CLK50	50cm	50cm	35kg
CLK60	60cm	65cm	50kg
CLK80	80cm	45cm	70kg
CLK40	*15,7”*	*15,7”*	*55lbs*
CLK50	*19,6”*	*19,6”*	*77lbs*
CLK60	*23,6”*	*25,6”*	*110lbs*
CLK80	*31,5”*	*17,7”*	*155lbs*





CLO50

CLO80

	a	b	h	w
CLO50	46cm	43cm	50cm	40kg
CLO80	57cm	51cm	80cm	60kg
CLO50	*18,1”*	*16,9”*	*19,9”*	*88lbs*
CLO80	*22,4”*	*20”*	*31,5”*	*132lbs*





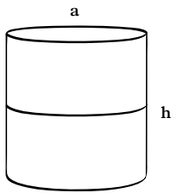


CLO50 and **CLO80** series
at RHS Flower Show,
planted with *Sarracenia x corteii*
‘Clare Soper’

CLO

CLS

	a	h	w
CLS50	50cm	50cm	40kg
CLS60	60cm	65cm	50kg
CLS80	80cm	45cm	70kg
CLS50	*19,7”*	*19,7”*	*88lbs*
CLS60	*23,6”*	*25,6”*	*110lbs*
CLS80	*31,5”*	*17,7”*	*155lbs*

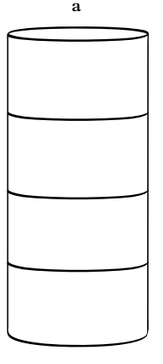






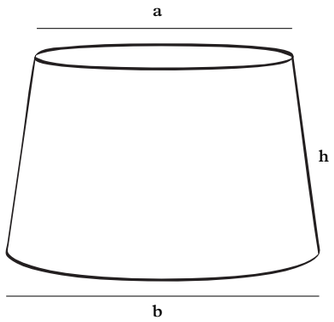
CLSH

	a	h	w
CLSH	50cm	100cm	90kg
CLSH	*19,7”*	*39,4”*	*198lbs*



CLT

	a	b	h	w
CLT55	42cm	56cm	52cm	35kg
CLT80	69cm	82cm	52cm	65kg
CLT55	*16,5”*	*22”*	*20,4”*	*77,2lbs*
CLT80	*27”*	*32,2”*	*20,4”*	*143,3lbs*



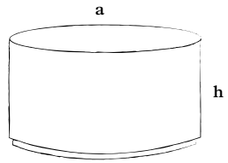
With coloured engobe accents,
the new trapezium shaped CLT vessels
with their horizontal strict lines
give counterweight to verticality
of modern architecture.

V11

W16

CV

	a	h	w
CV70	70cm	42cm	70kg
CV70	*27,6”*	*16,5”*	*155lbs*

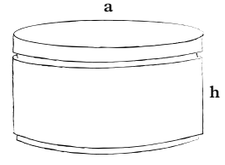






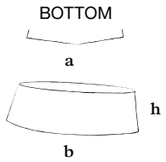
CVI

	a	h	w
CVI70	70cm	42cm	70kg
CVI70	*27,6”*	*16,5”*	*155lbs*



WP

	a	b	h	w
WP60	56cm	62cm	28cm	25kg
WP60	*22”*	*24,4”*	*11”*	*55lbs*





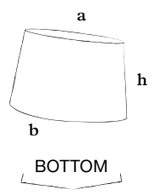
Different colour combinations are possible.

Info upon request.



WPH

	a	b	h	w
WPH60	52cm	60cm	42cm	35kg
WPH60	*20,5”*	*23,6”*	*16,5”*	*77lbs*



WPH

WP

Clay, Heritage — Nature of home

04

— After your body, your home is the next most personal thing in life. It's a retreat, a place where you should be able to close the door on the rest of the world and feel secure. In times of economic turmoil and political instability, it's been harder than ever to close that door to the rest of the world. Homes have become houses, which in turn have become statistics related to numbers and abstract figures. Anxieties of daily life outside have been brought indoors at a time when we all need somewhere to retreat to more than ever.
We build our homes and surround ourselves with objects, materials and furnishings that we trust in; those with which we like to live and connect. We identify with the space in which we live and use home as a shelter to disconnect from an often too impersonal urban context. We strive to create intensely personal spaces where evidence of life brings character and comfort.
We don't have to know the owners to see that these are happy abodes.
— What's more important, happiness doesn't come from adopting a design-by-numbers approach to building or furnishing. By introducing clay into the realm of furniture with its pots, pebbles and vessels, Atelier Vierkant supports the use of a material that humans have been able to connect with ever since ancient times. The heritage embedded in clay therefore returns in the round-shaped bathtubs, in the complex body of the stone series, in coffee tables, plates, stools, vases and larger vessels. The imperfections of each shape and piece make it unique and priceless.
— Working in clay, letting the rough materials run through our hands, modelling and creating are actions that, as artisans, make us experience the sense of home. «Heimweh», a German word without a proper a translation in English, indicates nostalgia and the sense of missing home, the place we belong. We often forget the difference between «knowing something about a place» and «actually being there», experiencing it with all our senses and eventually letting it become a «home» for us. In fact, home is, by definition, the place we belong to, the place we can connect with easily, the place where we work, live, and spend time with family and friends. We feel at home in those places where we can connect with our Heritage and where we revive memories of our ancestors. Instead of fake, artificial materials like plastic and composites which

Clay, Heritage — Nature of home



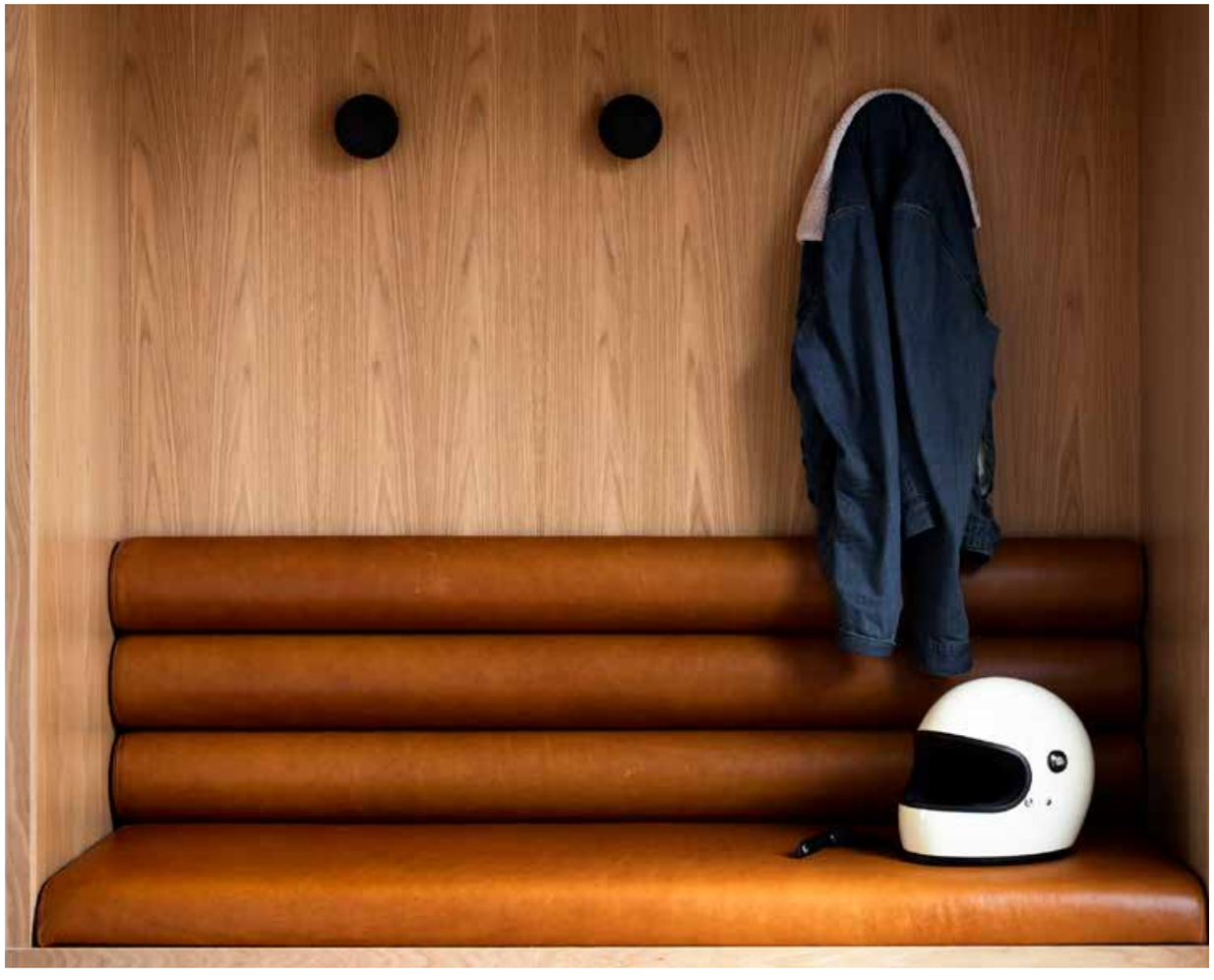
are not what they pretend to be, we move towards materials that simply are what they are: wood, glass, metal, and clay. Thanks to the constant contiguity with them, people go back to their origins, to their Heritage.
— The roots of the relation, sometimes synergic and sometimes dichotomic, between man and clay are well described by the words of Edmund de Waal. Edmund de Waal, a British ceramist, artist and author, has developed throughout his life a special connection with clay and ceramic which goes well beyond the boundaries of mere manufacturing transcendng the realm of art, family narrative and philosophic and historic research. In his essay Terra Incognita, de Waal clearly highlights that, despite its presence in every place and aspect characterizing our daily life, clay is a material that we have always taken for granted, being almost invisible in the most common aspects of society. Just in relatively recent times it has been re-discovered in art. However, in de Waal's perspective, being invisible does not mean being unimportant. In fact, clay has always played a fundamental role in building our practical and artistic notions, and it has been



Clay, Heritage — Nature of home

characterized by multiple deep connotations throughout history, sometimes being a metaphor for art itself. In the realm of art, de Waal argues, its ubiquity and its low-profile but constant presence in everyone's common life have been used « as a medium to penetrate mass consciousness and to communicate strong messages ».

However, it also true that the boundaries between art and crafts, between practical and artistic nature and between the functional and the aesthetic are blurred and not sharp. In fact, de Waal points out, it was just during the 20's and 30's of the last century that pottery started to be acknowledged as a means through which the artist



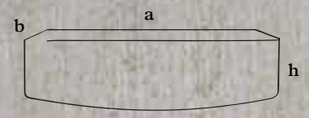
could express a pure, proactive and self-renovating art, detached from any intention and form of simulation. Color also was thought as being an integral and indissoluble part of the clay body, not applied afterwards just to embellish the shape but thought together with it in order to propel the expression of emotion, feelings and fascination. — Terra Incognita also explores the biblical origin of man, who was born and shaped from clay. The idea of clay as human flesh inspired the common imagery and metaphor of the human body as a clay vessel, where the sounds of your vital functions are echoed by the shapes of its shell. As sculptural, resistant material, clay can also be seen not just as a metaphor of human body but also as something that humans strive to shape at their will, sometimes struggling with it in the actions of cutting, shaping, molding the material in an artificial shape. The fascination we have with this material comes indeed from its dichotomic nature and its versatility to be either art or craft, or to be both at the same time, and it will never fall out of fashion because Clay embodies both our inner and external world.



COLLECTION

IV

MLH BENCH



	a	b	h	w
MLH Bench	197cm	49cm	62cm	350kg
MLH *Bench*	*77,6”*	*24,4”*	*19,3”*	*770lbs*

ALPH-BENCH

ALPH-*bench* — Designed by Philippe Allaeys, the ALPH bench consists of volumes in clay and a wooden Iroko top structure. Available in different colours and finishes, the bench promotes itself for its variety, flexibility in lay out and endless combinations, fitting in different architectural contexts.

Custom sizes and length on demand.




ALPH1


ALPH2


ALPH3


ALPH4


ALPH5


ALPH6


ALPH7


ALPH8


ALPH9


ALPH10


ALPH11


ALPH12


ALPH13


ALPH14


ALPH15


ALPH16


ALPH17


ALPH18


ALPH19


ALPH20


ALPH21


ALPH22


ALPH23


ALPH24

ALPH-BENCH

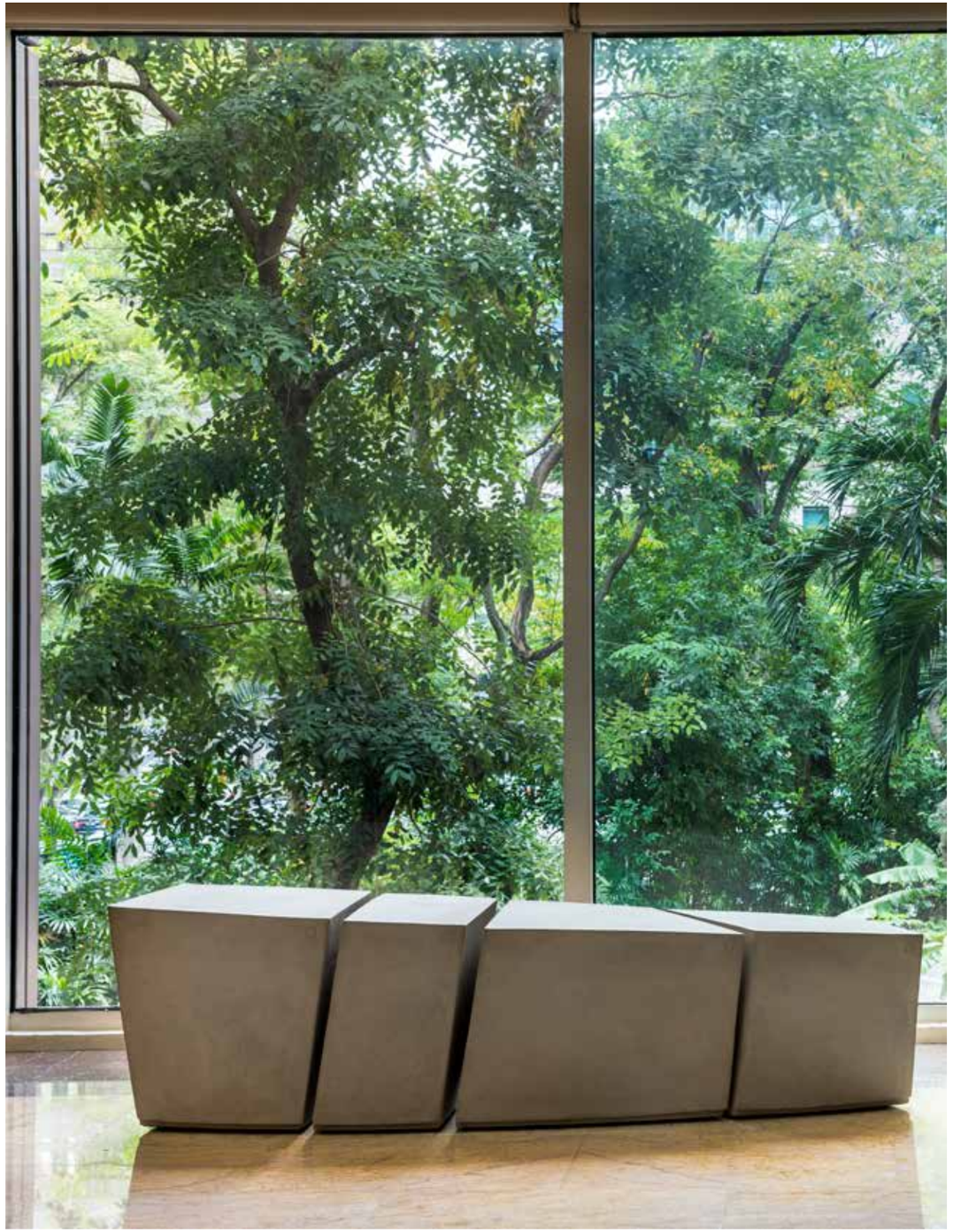
BL

With a total length of over 1,8m, the BL model is available as a total installation, as well as in individual parts.

More detailed info on request.



BL



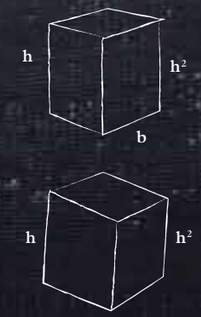
KB

	b	h	h²	w
KB40	40cm	51cm	51cm	50kg
KB45	45cm	51cm	51cm	60kg
KBS40	40cm	51cm	44cm	50kg
KBS45	45cm	51cm	45cm	60kg
KB40	*15,7”*	*20,1”*	*20,1”*	*110lbs*
KB45	*17,7”*	*20,1”*	*20,1”*	*132lbs*
KBS40	*15,7”*	*20,1”*	*17,3”*	*110lbs*
KBS45	*17,7”*	*20,1”*	*17,7”*	*132lbs*

KBS

KB40 and KB45 are straight pedestals KBS40 and KBS45 are slightly slanted

Not suitable for public areas





K

	a	b	h	w
KE70	52cm	70cm	38cm	45kg
KE100	75cm	100cm	56cm	100kg
KR70	65cm	70cm	40cm	45kg
KR85	76cm	82cm	45cm	75kg
KR100	88cm	95cm	50cm	100kg
KD70	60cm	72cm	44cm	45kg
KD85	76cm	82cm	45cm	75kg
KD100	86cm	102cm	58cm	100kg
KE70	*20,4”*	*27,5”*	*14,9”*	*99lbs*
KE100	*29,5”*	*39,3”*	*22”*	*220lbs*
KR70	*25,5”*	*27,5”*	*15,7”*	*99lbs*
KR85	*29,9”*	*32,3”*	*17,7”*	*165lbs*
KR100	*34,6”*	*37,4”*	*19,6”*	*220lbs*
KD70	*23,6”*	*28,3”*	*17,3”*	*99lbs*
KD85	*29,9”*	*32,3”*	*17,7”*	*165lbs*
KD100	*33,8”*	*40,1”*	*22,8”*	*220lbs*



Chambres d’Amis

Collectie / Collection

K

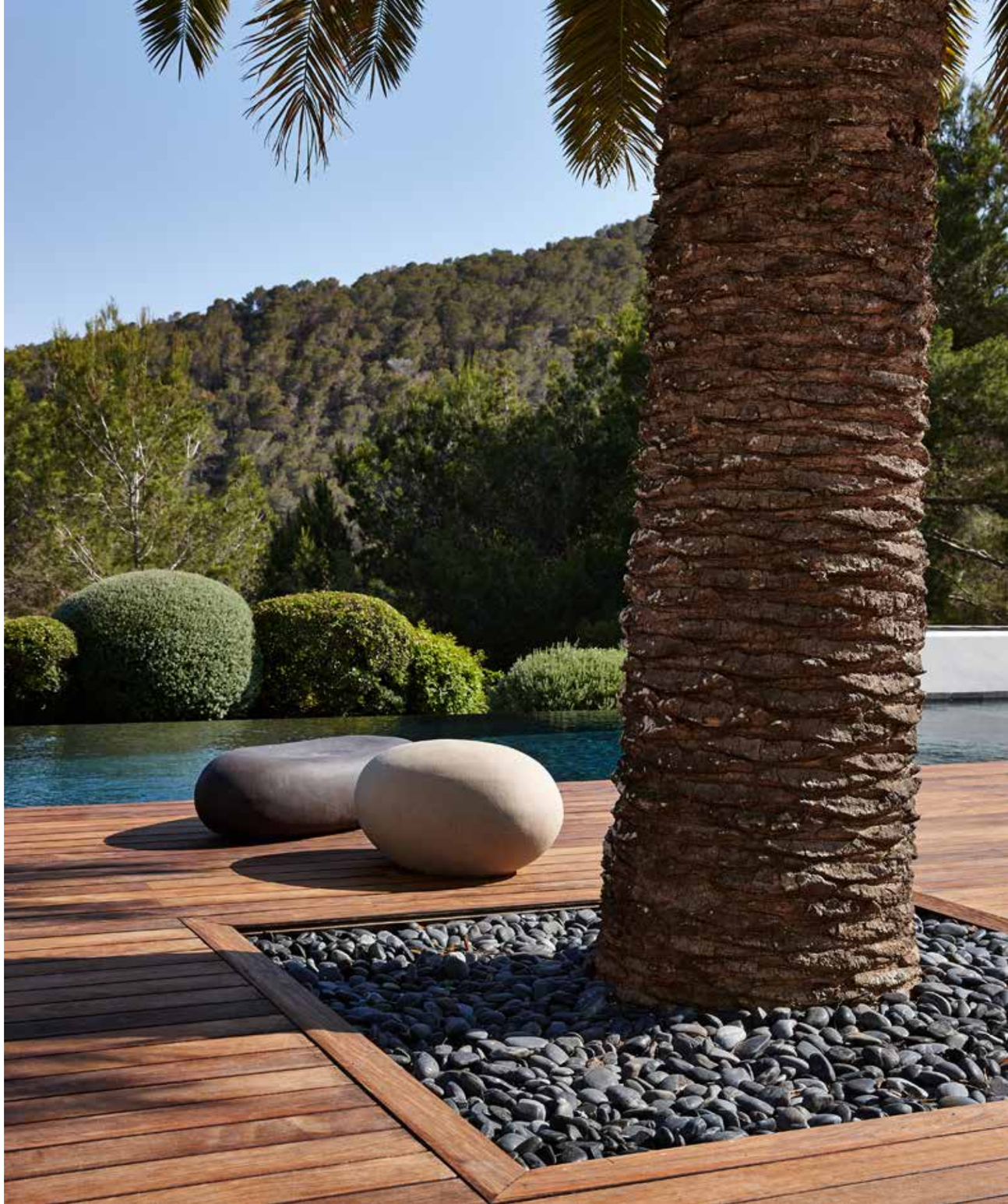
K Seats
Siemens Headquarters, Munich



KL, **KE**, **KR**
Torya Café, Tokyo

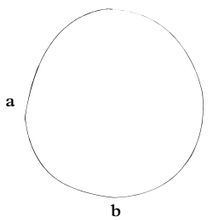
K





KR120

	a	b	h	w
KR120	120cm	109cm	70cm	150kg
KR120	*47,2”*	*42,9”*	*27,6”*	*330lbs*









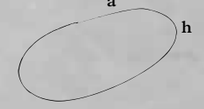


Atelier Vierkant introduces engravement in different models like shown on this K-series. Our designers are open to discuss the different possibilities.



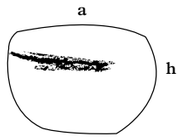
KL

	a	h	w
KL120	116cm	30cm	60kg
KL120	*45,6”*	*11,8”*	*132lbs*



KKA

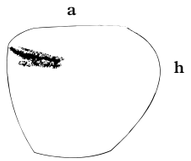
	a	h	w
KKA50	44cm	65cm	50kg
KKA80	80cm	47cm	80kg
KKA100	108cm	58cm	120kg
KKA50	*17,3”*	*26,6”*	*110lbs*
KKA80	*31,5”*	*18,5”*	*176lbs*
KKA100	*42,5”*	*22,8”*	*264lbs*





KKB

	a	h	w
KKB50	63cm	52cm	45kg
KKB70	75cm	63cm	80kg
KKB50	*24,8”*	*20,4”*	*99lbs*
KKB70	*29,5”*	*24,8”*	*176lbs*





KKA



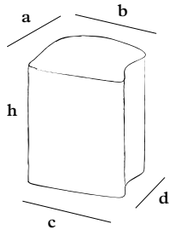
KKA
Corales Suites,
Tenerife

KKC

	a	h	w
KKC50	54cm	48cm	45kg
KKC70	67cm	60cm	80kg
KKC50	*21,3”*	*18,9”*	*99lbs*
KKC70	*26,4”*	*23,6”*	*176lbs*

KBO

	a	b	c	d	h	w
KBO30	40cm	38cm	43cm	44cm	34cm	28kg
KBO40	40cm	38cm	43cm	44cm	43cm	35kg
KBO50	40cm	38cm	43cm	44cm	53cm	45kg
KBO30	*15,7”*	*15”*	*16,9”*	*17,3”*	*13,4”*	*61,7lbs*
KBO40	*15,7”*	*15”*	*16,9”*	*17,3”*	*16,9”*	*77,2lbs*
KBO50	*15,7”*	*15”*	*16,9”*	*17,3”*	*20,9”*	*99lbs*





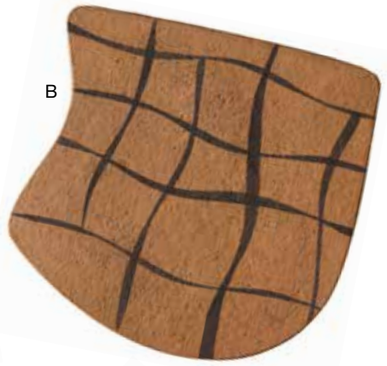


GRAPHIC & COLOUR OPTIONS FOR KBO SERIES

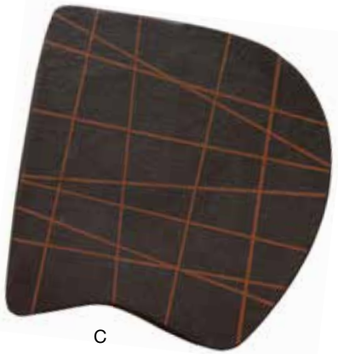
A



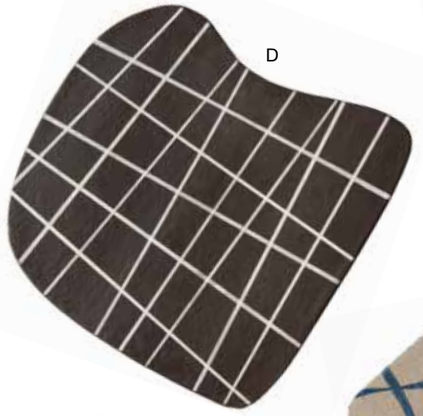
B



C



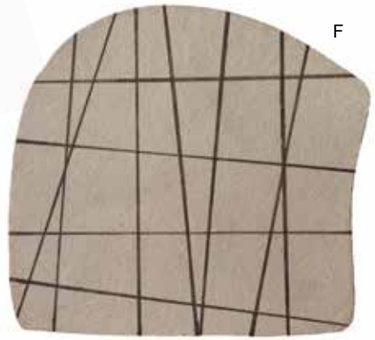
D



E



F



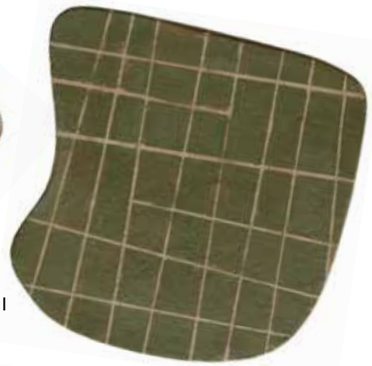
G



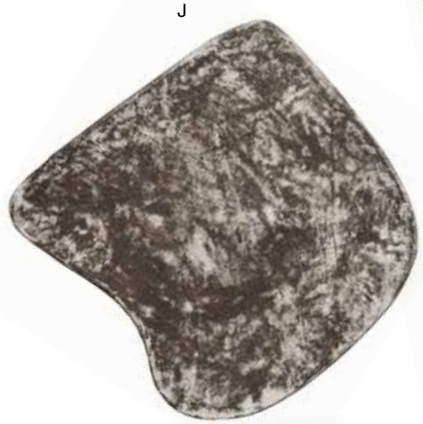
H



I



J



K



L



M



N



O



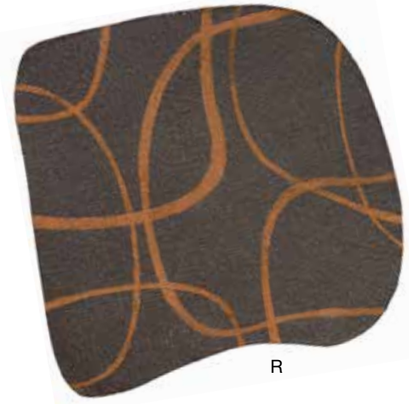
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Q



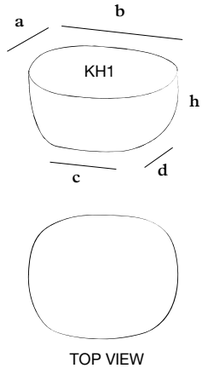
R



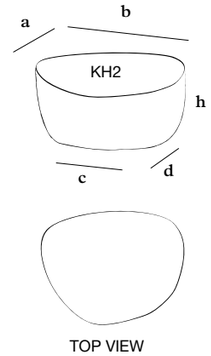
KH

	a	b	c	d	h	w
KH1	55cm	65cm	34cm	25cm	37,5cm	75kg
KH2	56,5cm	70cm	34cm	25cm	39cm	75kg
KH1	21,5”	25,6”	13,4”	9,8	15,7”	165lbs
KH1	22”	27,6”	13,4”	9,8	15,3”	165lbs





TOP VIEW



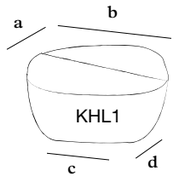
TOP VIEW

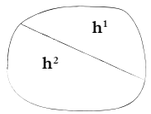


KH

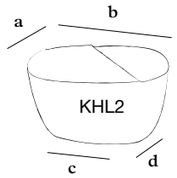
Museum de Zwarte Tulp, Lisse.

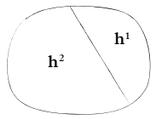
KHL





TOP VIEW





TOP VIEW

	a	b	c	d	h1	h2	w
KHL1	54cm	66cm	34cm	25cm	35,5cm	37,5cm	75kg
KHL2	59cm	73cm	34cm	25cm	36cm	38cm	75kg
KHL1	*21,3”*	*26”*	*13,4”*	*9,8”*	*13,9”*	*14,7”*	*165lbs*
KHL2	*22”*	*27,6”*	*13,4”*	*9,8”*	*14,2”*	*15”*	*165lbs*

KHL
Como Dempsey Hill,
Singapore

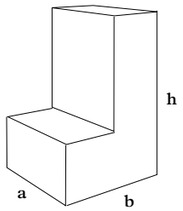
LC50

	a	b	h	w
LC50	50cm	50cm	75cm	40kg
LC50	*17,9”*	*17,9”*	*29,5”*	*88,2lbs*









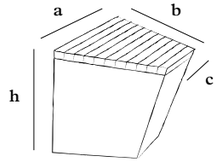
LC25

	a	b	h	w
LC25	25cm	50cm	75cm	30kg
LC25	*9,8”*	*17,9”*	*29,5”*	*66,1lbs*



ZB

	a	b	c	h	w
ZB50	50cm	39cm	34cm	46cm	30kg
ZB60	53cm	42cm	37cm	51cm	40kg
ZB50	*19,6”*	*15,3”*	*13,3”*	*18,1”*	*66,1lbs*
ZB60	*20,9”*	*16,5”*	*14,6”*	*20,1”*	*88,1lbs*

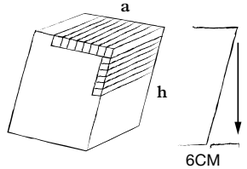






ZS

	a	h	w
ZS4555	45cm	54cm	45kg
ZS4070	40cm	69cm	50kg
ZS4555	17,7”	21,3”	99lbs
ZS4070	15,7”	27,2”	110lbs



ZS

UF100 black
Suit Supply, Chicago



	a	c	h	w
ZSL90	90cm	40cm	45cm	90kg
ZSL90	*35,4”*	*15,7”*	*17,7”*	*200lbs*

Clay, a journey of Sustaina-bility & Durability

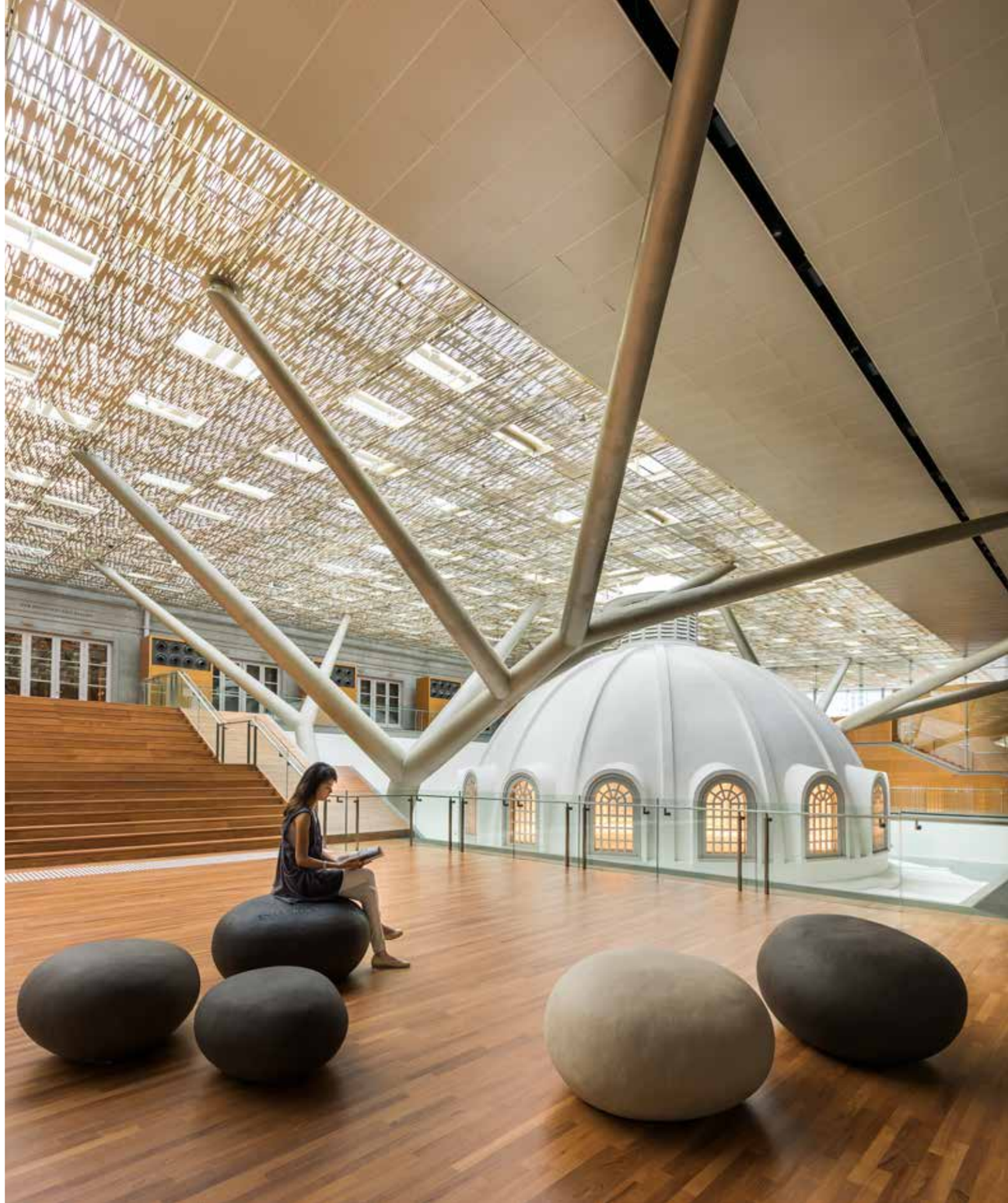
— We have always been working with clay, a natural material which is as simple as strong and robust. Produced thanks to hand made work and acquired knowhow, Atelier Vierkant pots are made to last. In this perspective, our products are made to last for a lifetime, and oppose to the consumistic, short-term trend our society is characterised by, according to which products are made to last few years before breaking and being thrown away in the garbage.





— Thanks to such consciousness of long-term perspective, our pots, pebbles and benches become companions, friends that acquire personal meaning with time and that are inserted in the narrative of a place, having something to tell about your garden, your house and keeping the memories of these sites.
— Each pot of Atelier Vierkant is unique and tells a different story. This is true also for the entirely hand made clay pots of Atelier Vierkant. Their natural connotation implies the communion and the conjunction of the four natural element our world is made of- earth, fire, air and water. Earth and water recalls the physical status in which we find clay; air relates to the drying process in which air-blowing pipes partially eliminate the water trapped in clay particle; fire refers to the firing process of clay, in which pots and seats are rolled in to gigantic ovens and fired at extremely high temperatures. However, these elements would never become something concrete without the addition of a fifth element, which allows them to become a finished product of outstanding quality: human passion. Passion for what we do and for what we can produce with our creativity and inspiration. In fact, the story our pots tell is a narrative made of inspiration, but also of perspiration. Thomas Edison said it best: «Genius is 1 percent inspiration and 99 percent perspiration». It is true that it is always creative inspiration that

leads to genuine, frankly contemporary designed pots. But the execution requires a lot of efforts and sweating. The synergy between inspiration and perspiration often works well: inspiration strengthens perspiration, while perspiration nurtures inspiration. In this process dedication, discipline, organization and a lot of hard work are indispensable elements. We have developed and perfected traditional skills and special production techniques. This allows us to maximize the this synergy realizing the forms that creativity has imagined and demonstrating that at Atelier Vierkant the art of craftsmanship is not dead. Instead, arts and crafts are at their best.
— Durability does not only refer to memory and to the narrative of a place. Instead, it also refers to physical durability. Natural clay, fired at 1200 C°, can withstand different harsh climate conditions such as frost and heat, and resists to UV rays. This means especially that the shape will not be subjected to alterations and that colours will not fade away. This is the reason why our pots and seats are chosen to enrich beautiful gardens and outdoor areas all around the world, in different atmospheric conditions, and this is also why it is extremely common to see our vases covered with soft snow or our pebbles silted in warm sand: from Hawaii to Saudi Arabia, from Japan to Spain.

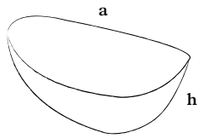


COLLECTION

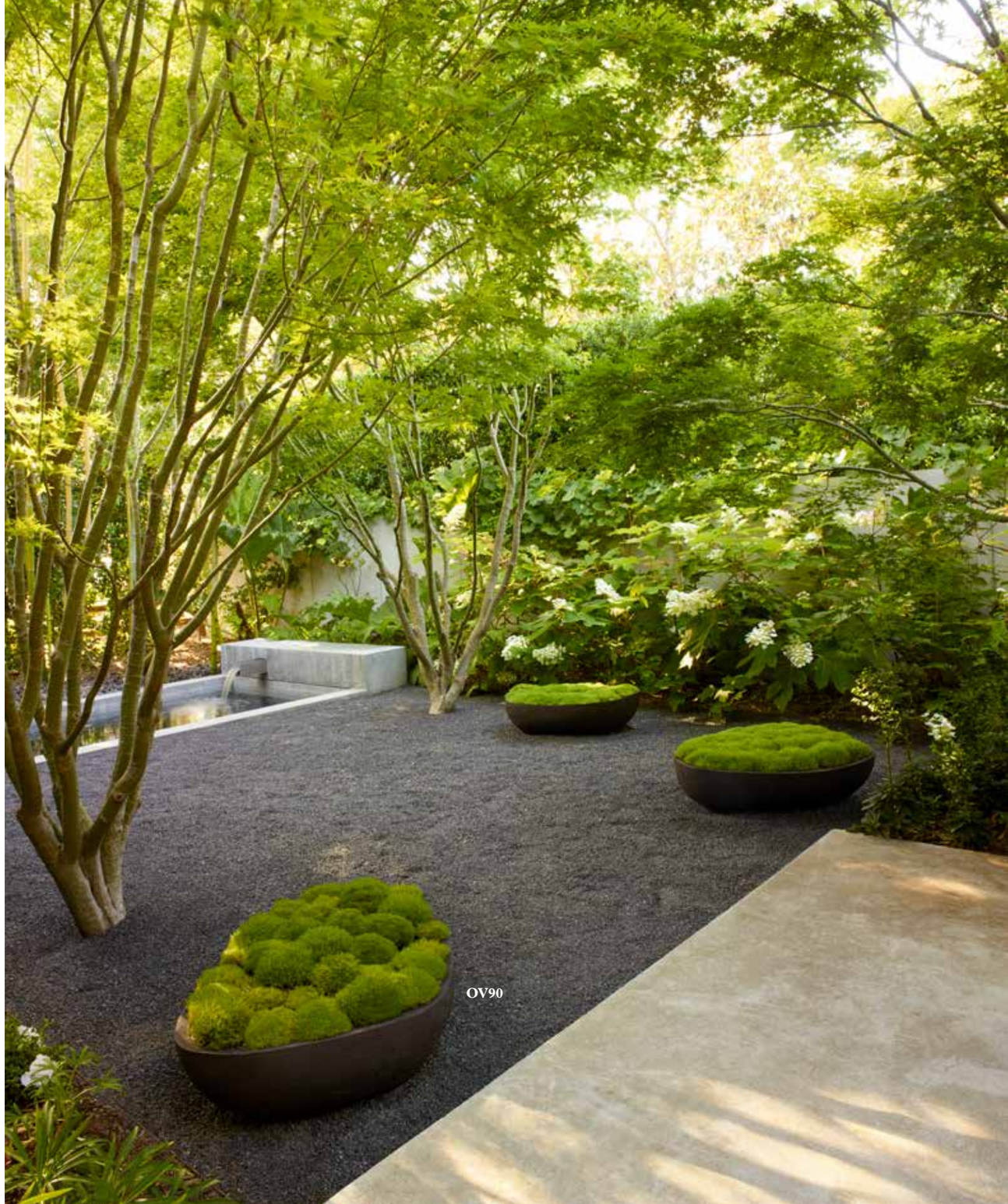
V

OV

	a	h	w
OV60	55cm	18cm	20kg
OV90	88cm	22cm	35kg
OV60	*21,6”*	*7,1”*	*45lbs*
OV90	*34,6”*	*8,6”*	*77lbs*





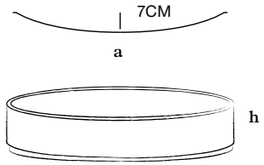


OV90

PB

	a	h	w
PB60	60cm	10cm	20kg
PB60	*23,6”*	*3,9”*	*44lbs*

PB is not suitable for outside use during frost.



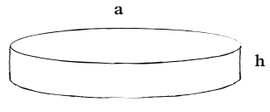




PL

	a	h	w
PL60	60cm	10,5cm	25kg
PL80	80cm	14cm	35kg
PLU60	60cm	10,5cm	25kg
PLU80	80cm	14cm	35kg
PL60	*23,6”*	*4,1”*	*55lbs*
PL80	*31,5”*	*5,5”*	*77lbs*
PLU60	*23,6”*	*4,1”*	*55lbs*
PLU80	*31,5”*	*5,5”*	*77lbs*

PL is an open vase.
PLU is a pedestal.





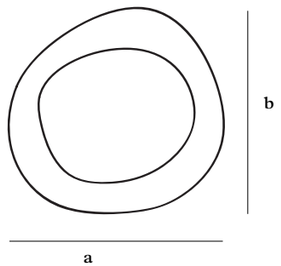
PL80

PL



SO

	a	b	h	w
SO80	81cm	73cm	23cm	25kg
SO80	*31,9”*	*28,7”*	*9”*	*55lbs*

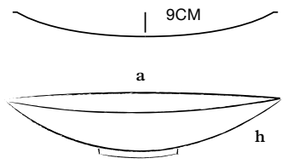






TM

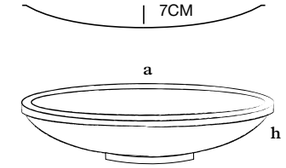
	a	h	w
TM80	82cm	20cm	40kg
TM80	*32,3”*	*7,9”*	*88lbs*

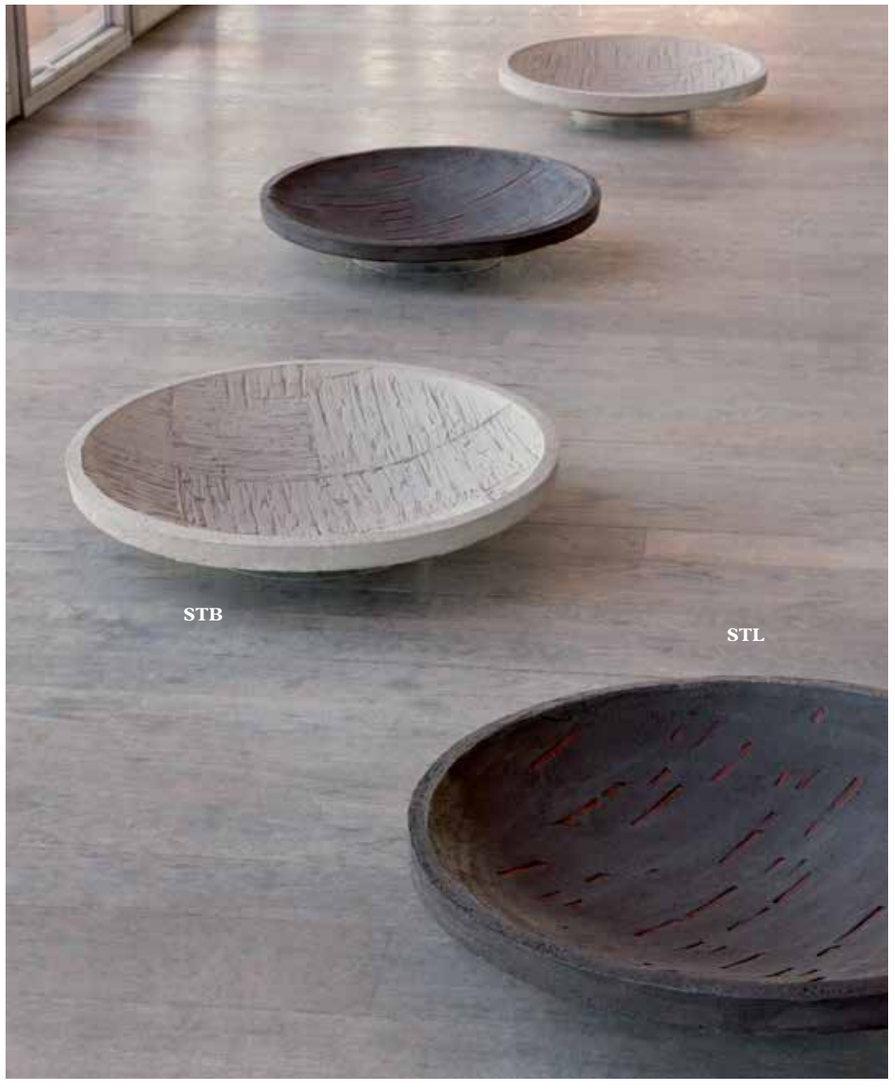


TM80 is not suitable for outside use during frost.

STL STB

	a	h	w
STL60	64cm	9cm	15kg
STB60	64cm	9cm	15kg
STL60	*25,2”*	*3,5”*	*33lbs*
STB60	*25,2”*	*3,5”*	*33lbs*





STL and STB are standard delivered with a plexiglass-ring.

STL and STB are not suitable for outside use during frost.



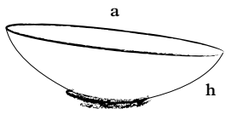


Different colour combinations are possible.

UKL is standard delivered with a plexiglass-ring

UKL

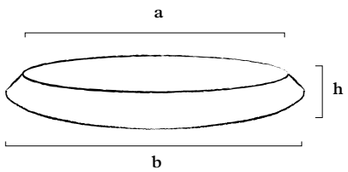
	a	h	w
UKL60	67cm	22cm	30kg
UKL60	*26,4”*	*8,6”*	*65lbs*



SR

SR is single faced.

	a	b	h	w
SR45	40cm	45cm	9cm	15kg
SR60	50cm	60cm	12cm	20kg
SR75	62cm	75cm	15cm	30kg
SR95	77cm	95cm	19cm	50kg
SR120	100cm	120cm	30cm	125kg
SR150	150cm	150cm	40cm	200kg
SR45	*15,7”*	*23,6”*	*3,5”*	*33lbs*
SR60	*19,7”*	*23,6”*	*4,7”*	*45lbs*
SR75	*24,4”*	*29,5”*	*5,9”*	*65lbs*
SR95	*30,3”*	*37,4”*	*7,5”*	*110lbs*
SR120	*39,3”*	*47,2”*	*11,8”*	*275lbs*
SR150	*59,1”*	*59,1”*	*15,7”*	*440lbs*





SRD

SRD is double faced.

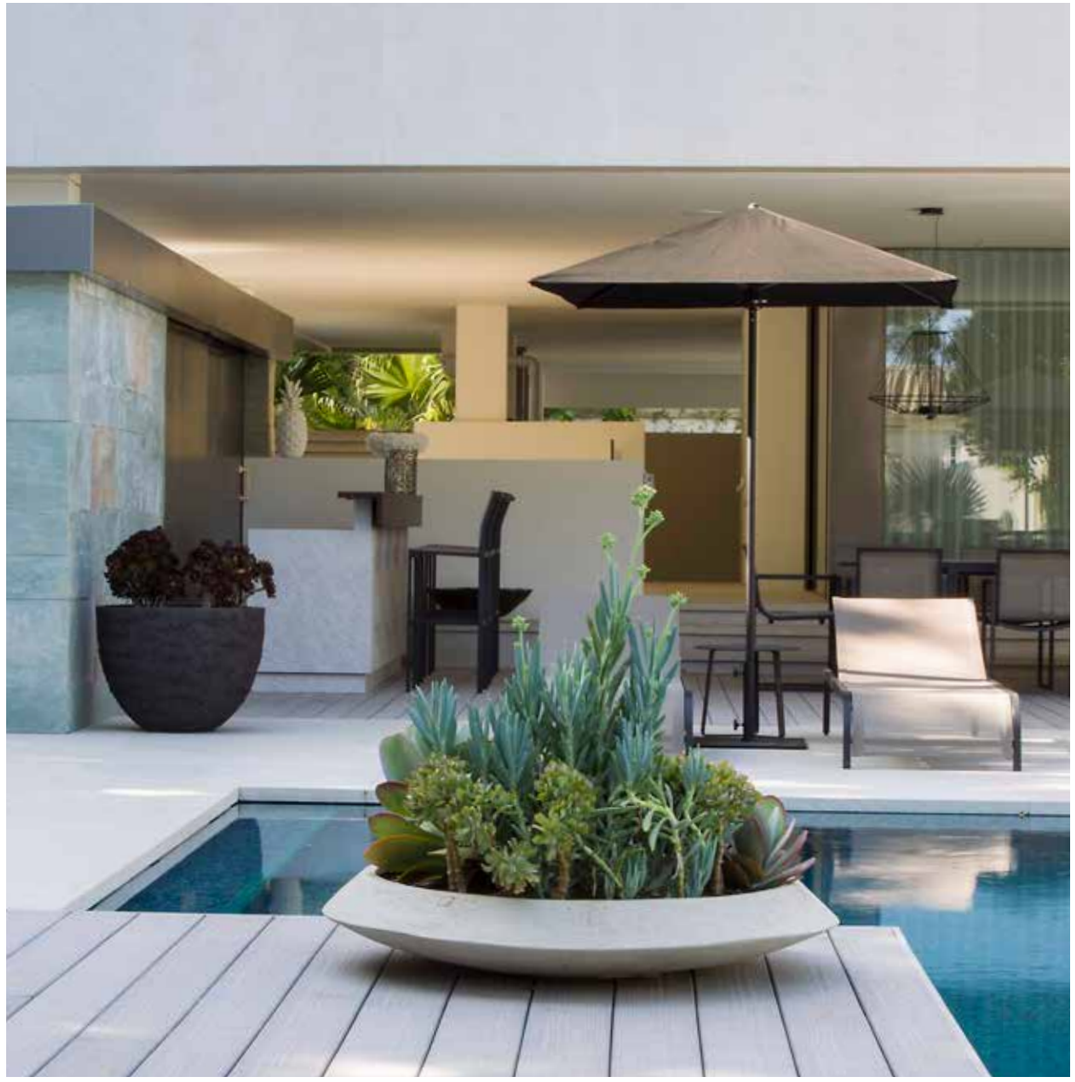
	a	b	h	w
SRD60	50cm	60cm	12cm	25kg
SRD75	62cm	75cm	15cm	40kg
SRD95	77cm	95cm	19cm	75kg
SRD60	*19,7”*	*23,6”*	*4,7”*	*55lbs*
SRD75	*24,4”*	*29,5”*	*5,9”*	*88lbs*
SRD95	*30,3”*	*37,4”*	*7,5”*	*165lbs*

SR and SRD are not suitable for outside use during frost.



SRD95



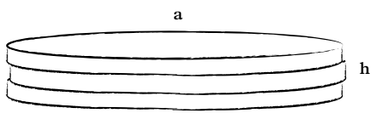


SR



UFS

	a	h	w
UFS40	40cm	9cm	15kg
UFS50	50cm	10cm	20kg
UFS60	60cm	12cm	35kg
UFS80	80cm	15cm	50kg
UFS40	*15,7”*	*3,5”*	*33lbs*
UFS50	*19,7”*	*3,9”*	*44lbs*
UFS60	*23,6”*	*4,7”*	*77lbs*
UFS80	*31,5”*	*5,9”*	*110lbs*





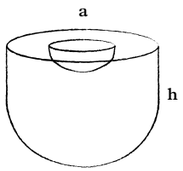
UD

	a	h	w
UD30	40cm	28cm	20kg
UD50	60cm	40cm	35kg
UD60	60cm	50cm	40kg

	a	h	w
UD30	*15,7”*	*11”*	*45lbs*
UD50	*23,6”*	*15,7”*	*77lbs*
UD60	*23,6”*	*19,7”*	*88lbs*

UD is not suitable
for outside
use during frost

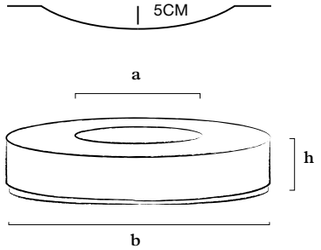




UDS

	a	b	h	w
UDS60	30cm	60cm	9cm	20kg
UDS60	*11,8”*	*23,6”*	*3,9”*	*44lbs*

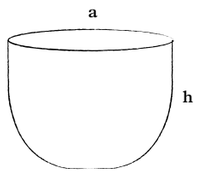
UDS is not suitable
for outside
use during frost





UL

	a	b	h	w
UL40	40cm	20cm	30cm	15kg
UL50	50cm	25cm	39cm	20kg
UL40	*15,7”*	*7,9”*	*11,8”*	*35lbs*
UL50	*19,7”*	*9,8”*	*15,3”*	*45lbs*

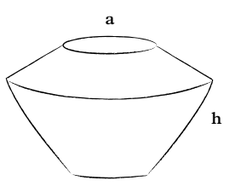






FP/ FPL

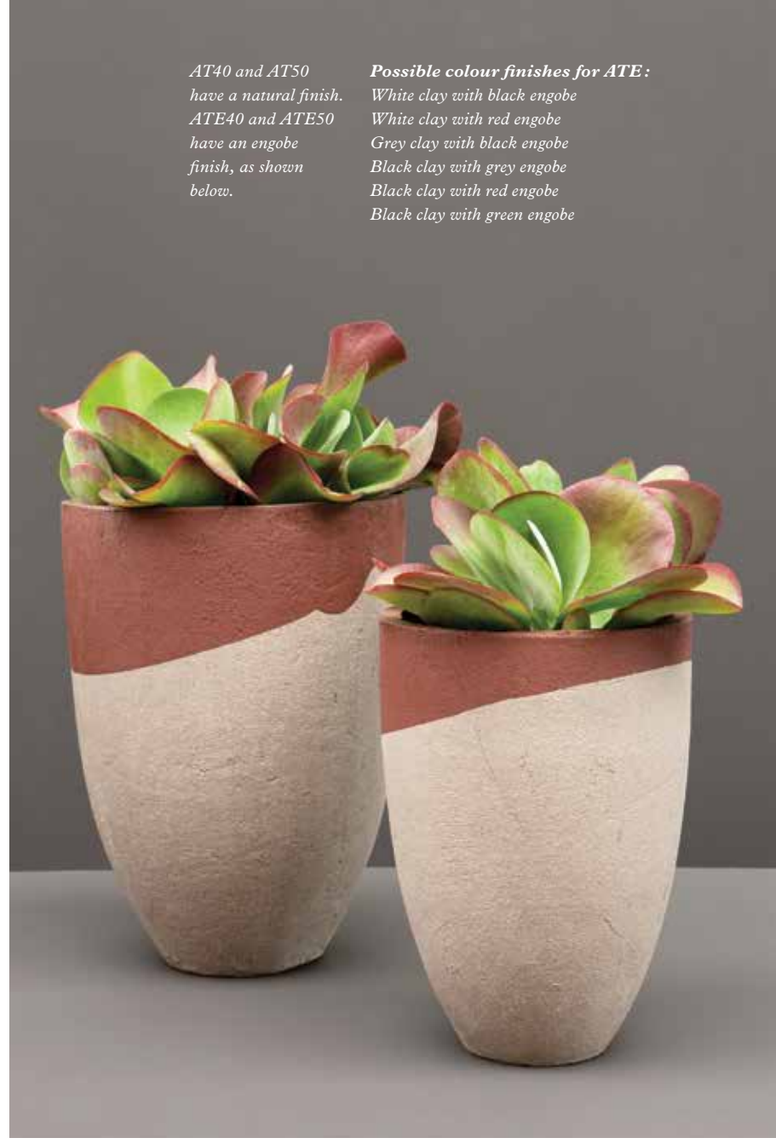
	a	h	w
FP	46cm	29cm	15kg
FPL60	60cm	20cm	20kg
FPL80	80cm	20cm	45kg
FP	*18,1”*	*11,4”*	*35lbs*
FPL60	*23,6”*	*7,9”*	*45lbs*
FPL80	*31,5”*	*7,9”*	*100lbs*

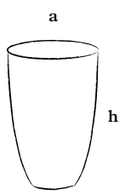


AT ATE

AT40 and AT50 have a natural finish. ATE40 and ATE50 have an engobe finish, as shown below.

Possible colour finishes for ATE:
White clay with black engobe
White clay with red engobe
Grey clay with black engobe
Black clay with grey engobe
Black clay with red engobe
Black clay with green engobe





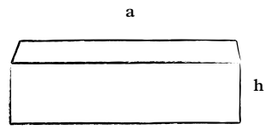
	a	b	h	w
AT40	28cm	13cm	40cm	15kg
AT50	36cm	17cm	50cm	20kg
ATE40	28cm	13cm	40cm	15kg
ATE50	36cm	17cm	50cm	20kg
AT40	*11”*	*5,1”*	*15,7”*	*35lbs*
AT50	*14,1”*	*6,7”*	*19,7”*	*45lbs*
ATE40	*11”*	*5,1”*	*15,7”*	*35lbs*
ATE50	*14,1”*	*6,7”*	*19,7”*	*45klbs*



VP

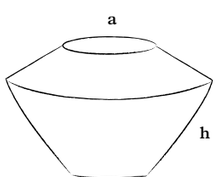
	a	c	h	w
VP1	50cm	17cm	21cm	10kg
VP2	50cm	16cm	21cm	10kg
VP1	*19,7”*	*6,7”*	*8,2”*	*22lbs*
VP2	*19,7”*	*6,3”*	*8,2”*	*22lbs*

VP2 is slightly conic.



C

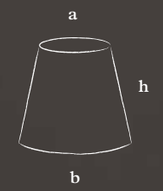
	a	h	w
C	50cm	26cm	15kg
C	*19,7”*	*10,2”*	*35lbs*





G GB

	a	b	h	w
G	29cm	42cm	33cm	15kg
GB	29cm	42cm	33cm	15kg
G	*11,4”*	*16,5”*	*13”*	*35lbs*
GB	*11,4”*	*16,5”*	*13”*	*35lbs*

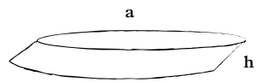


Following bark textures are possible:
White clay with grey texture
Grey clay with black texture
Black clay with red texture
Red clay with black texture

GB has a colour texture like shown on the image below.

SC

	a	h	w
SC70	70cm	12cm	35kg
SC70	*27,5”*	*4,7”*	*77lbs*





Custom and on demand *Clay* projects

06

— The term customization derives from the latin word consueto, consuetudinis. Its meaning has been subjected to different variations throughout the centuries: from the original meaning of *habitual practice*, it finally adopted the meaning of *made to measure*. Such measure refers to the need and to the taste of each individual, who is unique and who has exceptional desires and preferences.



— Atelier Vierkant embraces each individual's idea, inspiration and project designing ad-hoc shapes, mixing colours and structures in order to meet each costumer's ideas, making each pot and vessel personal. In fact, the clay labs in Ostend offer the designer and the architect the possibility to give shape to his or her ideas. In the workshop directed by Annette Lantsoght, all the aspect of the project, from the colour to the shape and to the texture are discussed and tailored in order to match and complement perfectly the broader architectural context of the project. The malleability of clay, moreover, allows also the creation of unique pieces that go far beyond the strict sense and function of a vessel or a seat, such as walls and gigantic shapes. Custom designs are first assessed in terms of technical feasibility and aesthetic. Then, a miniature prototype is created and eventually the piece is reproduced in its real volume and size in order to create the mould. The custom works described in the following pages are just few examples of a vast array of tailored, on-demand works that Atelier Vierkant creates in collaboration with a multitude of architecture and design practices around the world.





Custom and on demand *Clay* projects

CUSTOM WALL PROJECT
IBIZA

— Sa Ferradura Island, one of the world's most luxurious private islands, is connected to Ibiza by the small beach of Pas de s'Illa. The project, which consisted of the total refurbishing of an existing house and its garden, was carried out by Romano Arquitectos, an architecture and design studio based in Ibiza. The volume and the footprint of the construction had to be respected due to the specific environmental restrictions of the area -Coastline, landscape protection, wildlife preservation.
— At the entrance to the house, a more exposed spot on the island, Atelier Vierkant oversized clay pieces are placed as strong elements that would recuperate the essentials of the house, leading the guest to the main door. Their custom-made work that Atelier Vierkant produced is unique in terms of size and shape, and the grey nuanced colour variation constitutes a unique pattern thought to complement in a perfect way the architecture of the residence as well as the surrounding natural environment. In fact, the base greyish tone melts easily in the landscape with direct references to the grey of the rockery and of the cliffs.
— Atelier Vierkant deployed its "savoir faire" and its creativity. Together with the studio Romano Arquitectos it was possible to build a teamwork that would resolve the whole challenge in its complexity: developing the concept together, adapting the studio's ideas to the specific technique of the ceramic, finding the right textures and tonalities, studying together the composition of the wall and resolving technical issues – exposures to intense 160 km/h winds. The organization and the coordination with local teams to arrange the transport logistic accounted also for a challenge won thanks to a good team work: bringing the 36 units of 2,30m through the narrow and bumpy dirt road was not as easy as it seems.

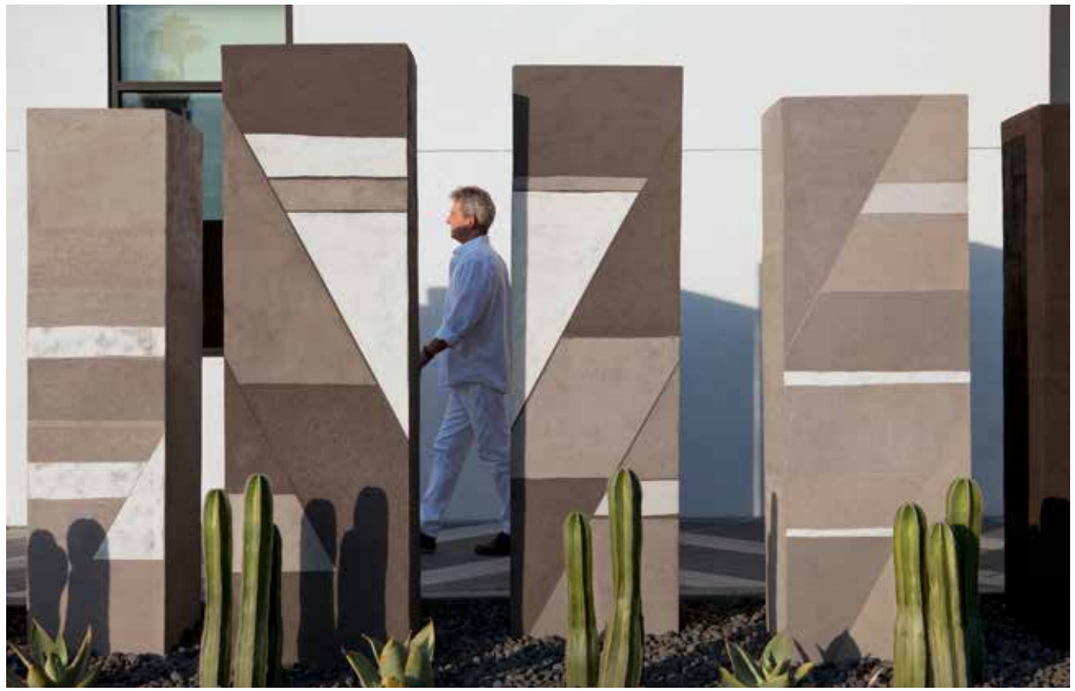
V-PALM SPRINGS

— V-Palm Springs outstands in all its uniqueness from the most part of the hotels in the area thanks to its original design and the peculiar role that landscape architecture plays in this project. The design and architecture studio Surfacedesign took a lead in planning all aspects of the exterior resort areas collaborating with Roy Asaro for the design of the lobby building. Moreover, Surfacedesign worked closely with the City of Palm Springs design review commission and with Filament's operation program to provide a free-spirited and relaxed destination connected to its surroundings. In creating the hotel's many unique design motifs, Surface-design focused on finding inspiration sourcing from the cultural history and natural setting of Palm Springs.

— The architects provided the team with design cues intended to integrate the client's objective to create a sophisticated and lively destination in the desert. For the entrance, the architect created together with the clays laboratories of Atelier Vierkant a wall of «togetherness». The V-sign, graphically decomposed in different lines and grey tones, is painted in a liquid clay and repeated throughout the wall, conveying a sense of rhythm to the pattern. The positioning of the clay custom-made blocks at different depths illustrates how a static wall construction can turn into a dynamic play of volumes and shades.

Custom and on demand *Clay* projects





INSTALLATION OF CURVED CLAY WALLS

DOMAT / EMS







Custom and on demand *Clay* projects

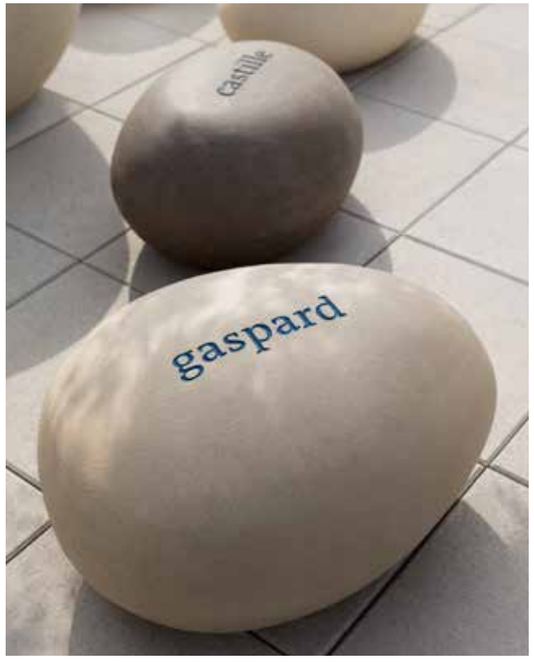
— Located on the right bank of the Rhine river in Switzerland, Domat/Ems is a municipality in the Imboden Region in the Swiss canton of Graubünden. Most areas are forested and embellished by beautiful rivers, glaciers and mountains. The traditional allure of this township is enriched by a contemporary-style roundabout which contains a sculptural structure in the centre, transforming the feature into a unique piece of art in its own right. Tanja Casparis, creative leader for the landscape design company Zingg and author of several projects involving Atelier Vierkant's products, utilised her experience in exterior design and architecture to create a functional structure that optimizes the available space and highlights the potentials of the area while preserving its link to the surrounding natural environment.

— The tailored project conceptualised for this roundabout indeed takes inspiration from the cold colours of grey and green as well as from the shapes of the rocks of the mountains typical of the Alpine environment. Backed by the suggestive and massive mountains covered by forests of evergreens, several huge, rectangular blocks of grey clay with rounded bases stand curved into a circular formation. Nonetheless, the modern shapes of the structure strongly hint at the area's Alpine cultural heritage.

— The imposing clay formation is engraved with the city blazon and the name of the municipality, evoking an image of the famous Dreibündenstein, a marker erected at the intersection of the Three Leagues. The letters as well as the blazon were individually designed and engraved in the clay with extraordinary ability by the hands of the artisans working at Atelier Vierkant. Their experience in moulding perfect curves and shapes allowed them to create a play of different thicknesses and layers allowing the natural light to highlight the contouring lines of each letter and line in the city's coat-of-arms, thereby adding depth and rendering them bolder and more visible to incoming visitors to the city.

CUSTOM ENGRAVINGS AND CARVINGS IN CLAY

— The dimension of custom work at Atelier Vierkant is not only confined to shape, colour and texture: it includes also a refined work of engraving. In this way, suggestive phrases and elegant logos and letters are carved permanently in the clay, allowing the utmost personalization of objects and creating the strongest bond between our products and the meaning that people attach to them.
From evocative words engraved in pebbles, to exclusive logo carvings in the pots of an elegant beach club up to refined miniatures performed on massive clay roundabouts, the hand-crafted inscriptions and engravings amplify volumes and the play of light and shadow on the clay surface. The tailored engravings, both coloured and not, are performed at the Atelier by the hand of Stéphanie Busard, who deploys all her creativity and knowhow in order to match each commissioned work to the project's aim and philosophy.



Custom and on demand *Clay* projects

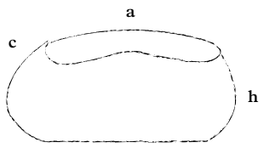


COLLECTION

VI

EM

	a	c	h	w
EM60	60cm	43cm	39cm	30kg
EM70	70cm	45cm	39cm	40kg
EM80	80cm	57cm	45cm	60kg
EM90	90cm	69cm	49cm	75kg
EM100	100cm	67cm	56cm	90kg
EM60	*23,6”*	*16,9”*	*15,3”*	*66lbs*
EM70	*27,5”*	*17,7”*	*15,3”*	*88lbs*
EM80	*31,5”*	*22,4”*	*17,7”*	*132lbs*
EM90	*35,4”*	*27,1”*	*19,2”*	*165lbs*
EM100	*39,4”*	*26,3”*	*22”*	*198lbs*





EM

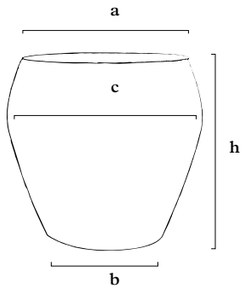




DM DMB

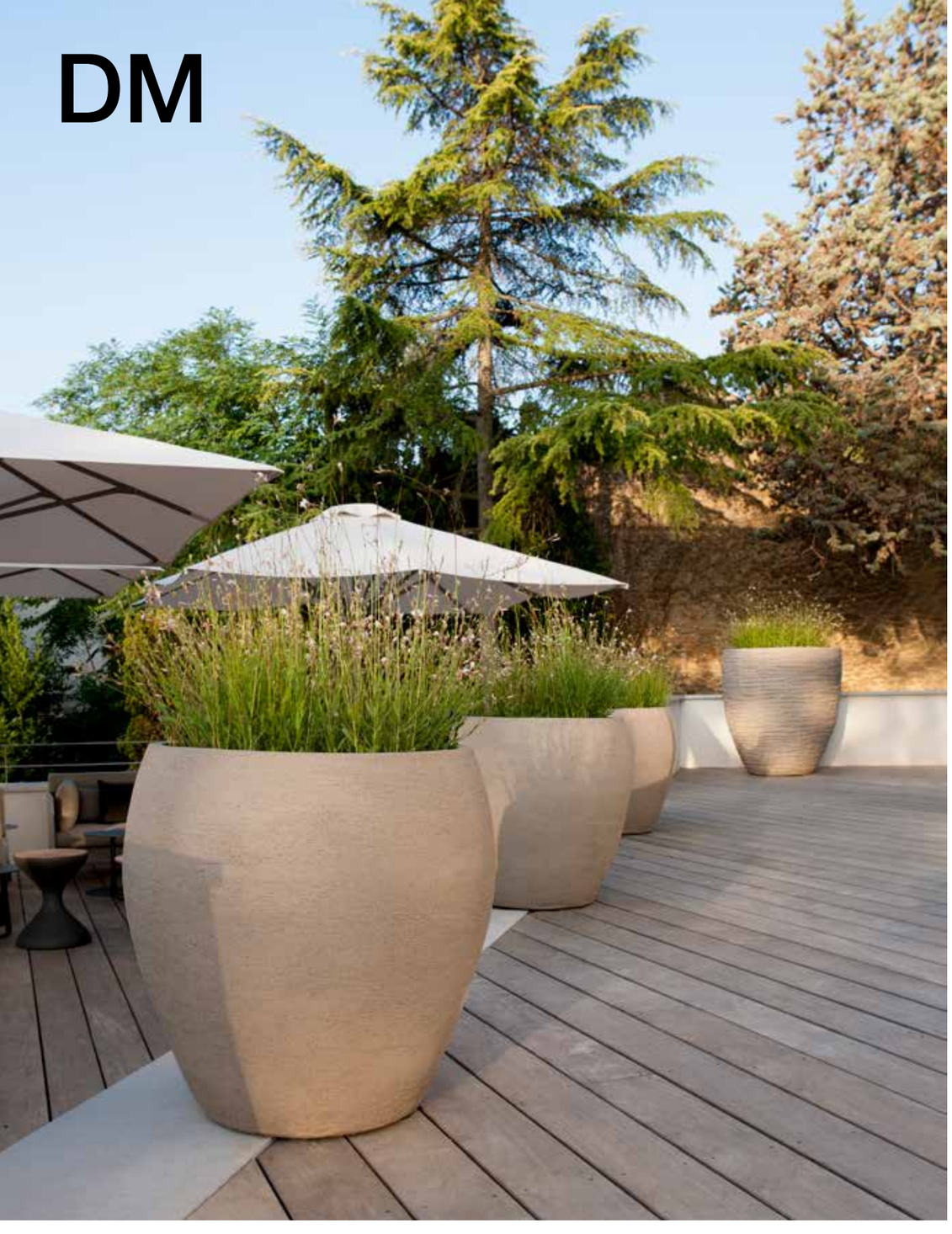
	a	b	c	h	w
DM80	69cm	47cm	80cm	72cm	70kg
DMB80	69cm	47cm	80cm	72cm	90kg
DM80	*27,1”*	*18,5”*	*31,5”*	*28,3”*	*154lbs*
DMB80	*27,1”*	*18,5”*	*31,5*	*28,3”*	*198lbs*

DM (left) has a standard texture T0
DMB80 (right) has texture T8





DM



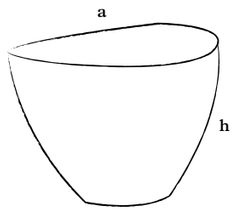
DMB



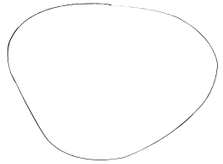
HK

	a	h	w
HK40	66cm	29cm	20kg
HKL40	69cm	19cm	15kg
HK60	90cm	57cm	45kg
HK75	98cm	65cm	70kg
HK90	107cm	72cm	95kg
HK130	140cm	100cm	150kg

HK40	*26”*	*11,4”*	*45lbs*
HKL40	*27,1”*	*7,5”*	*33lbs*
HK60	*35,4”*	*22,4”*	*100lbs*
HK75	*35,6”*	*25,6”*	*154lbs*
HK90	*47,2”*	*35,4”*	*210lbs*
HK130	*55,1”*	*39,4”*	*330lbs*



SIDE VIEW



TOP VIEW



HK130

HK40

HK90

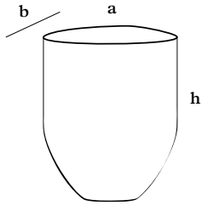
HK60

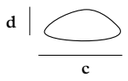


HK



HKH





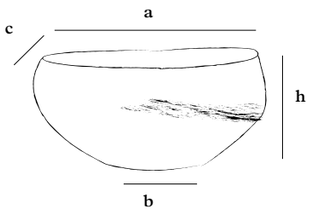


	a	b	c	d	h	w
HKH80	60,5cm	47cm	38cm	27,5cm	81cm	45kg
HKH90	64,5cm	53cm	40cm	30cm	90cm	60kg
HKH80	*23,8”*	*18,5”*	*14,9”*	*10,8”*	*31,8”*	*99lbs*
HKH90	*25,3”*	*20,8”*	*15,7”*	*11,8”*	*35,4”*	*132lbs*



O

	a	b	c	h	w
O60	59cm	22cm	55cm	30cm	30kg
O75	72cm	24cm	69cm	35cm	48kg
O90	86cm	36cm	84cm	40cm	60kg
O105	101cm	45cm	96cm	52cm	85kg
O120	120cm	60cm	110cm	64cm	100kg
O150	150cm	71cm	137cm	80cm	150kg
O165	165cm	80cm	156cm	90cm	200kg
O60	*23,2”*	*8,7”*	*21,6”*	*11,8”*	*66lbs*
O75	*28,3”*	*9,4”*	*27,1”*	*13,7”*	*105lbs*
O90	*33,8”*	*14,2”*	*33”*	*15,7”*	*132lbs*
O105	*39,8”*	*17,7”*	*37,8”*	*20,5”*	*187lbs*
O120	*47,2”*	*23,6”*	*43,3”*	*25,2”*	*220lbs*
O150	*59,1”*	*28”*	*53,9”*	*28,7”*	*330lbs*
O165	*65”*	*31,5”*	*61,4”*	*30,7”*	*440lbs*







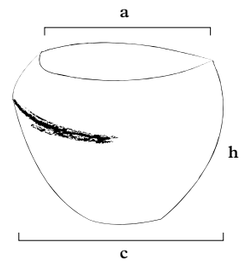






OF

	a	c	h	w
OF50	45cm	30cm	48cm	30kg
OF70	60cm	75cm	65cm	50kg
OF90	85cm	105cm	85cm	100kg
OF110	110cm	125cm	101cm	150kg
OF120	120cm	130cm	111cm	200kg
OF50	*19,7”*	*11,8”*	*18,9”*	*66lbs*
OF70	*23,6”*	*29,5”*	*25,6”*	*110lbs*
OF90	*33,5”*	*41,3”*	*33,5”*	*220lbs*
OF110	*46,1”*	*49,2”*	*39,8”*	*330lbs*
OF120	*50”*	*51,2”*	*43,7”*	*440lbs*



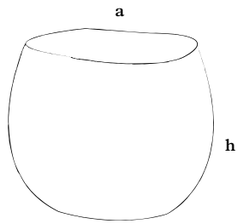
OD

Possibility
with or without
colour rim.





	a	h	w
OD40	40cm	45cm	35kg
OD50	50cm	53cm	40kg
OD55	55cm	60cm	50kg
OD60	60cm	72cm	60kg
OD40	*15,7”*	*17,7”*	*77lbs*
OD50	*19,7”*	*20,9”*	*88lbs*
OD55	*21,7”*	*23,6”*	*110lbs*
OD60	*23,6”*	*28,3”*	*132lbs*



OD

ODB
(Coloured rim)

OD60

OD



OD60 black
with T1 texture

OD

OD60 grey and **OD60** cork
with nordic white rim

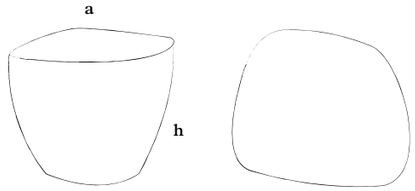
OE

	a	h	w
OE60	56cm	55cm	50kg
OE80	76cm	73cm	100kg
OE100	96cm	91cm	150kg
OE120	116cm	114cm	250kg

OE60	*22”*	*21,7”*	*110lbs*
OE80	*29,9”*	*28,7”*	*220lbs*
OE100	*37,8”*	*35,8”*	*330lbs*
OE120	*45,7”*	*44,9”*	*550lbs*







TOP VIEW



OE80 and **OE60** in grey
Jisifang Silk Boutique, Shanghai.

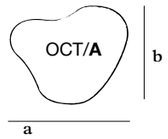
OE

OE60 and **OE80**
planted with
Sedum, *Echeveria glauca*,
Griptoveria titubans,
Lewisia, private Project,
Santiago de Chile.

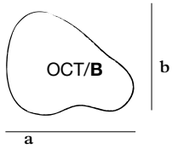


OCT

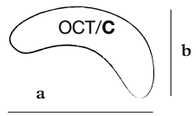
	a	b	h	w
OCT/A21	80cm	66cm	21cm	45kg
OCT/A36	80cm	66cm	36cm	60kg
OCT/A45	80cm	66cm	45cm	75kg
OCT/A21	*31,5”*	*26”*	*8,3”*	*99lbs*
OCT/A36	*31,5”*	*26”*	*14,2”*	*132lbs*
OCT/A45	*31,5”*	*26”*	*17,7”*	*165lbs*



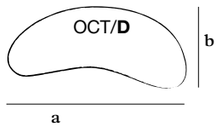
	a	b	h	w
OCT/B21	88cm	71cm	21cm	45kg
OCT/B36	88cm	71cm	36cm	60kg
OCT/B45	88cm	71cm	45cm	75kg
OCT/B21	*34,6”*	*28”*	*8,3”*	*99lbs*
OCT/B36	*34,6”*	*28”*	*14,2”*	*132lbs*
OCT/B45	*34,6”*	*28”*	*17,7”*	*165lbs*



	a	b	h	w
OCT/C21	90cm	56cm	21cm	45kg
OCT/C36	90cm	56cm	36cm	60kg
OCT/C45	90cm	56cm	45cm	75kg
OCT/C21	*35,4”*	*22”*	*8,3”*	*99lbs*
OCT/C36	*35,4”*	*22”*	*14,2”*	*132lbs*
OCT/C45	*35,4”*	*22”*	*17,7”*	*165lbs*



	a	b	h	w
OCT/D21	100cm	55cm	21cm	55kg
OCT/D36	100cm	55cm	36cm	40kg
OCT/D45	100cm	55cm	45cm	85kg
OCT/D21	*39,4”*	*21,7”*	*8,3”*	*121lbs*
OCT/D36	*39,4”*	*21,7”*	*14,2”*	*154lbs*
OCT/D45	*39,4”*	*21,7”*	*17,7”*	*187lbs*





OCT

Clay, my connection to the world — Products for a life-time made by happy people

07

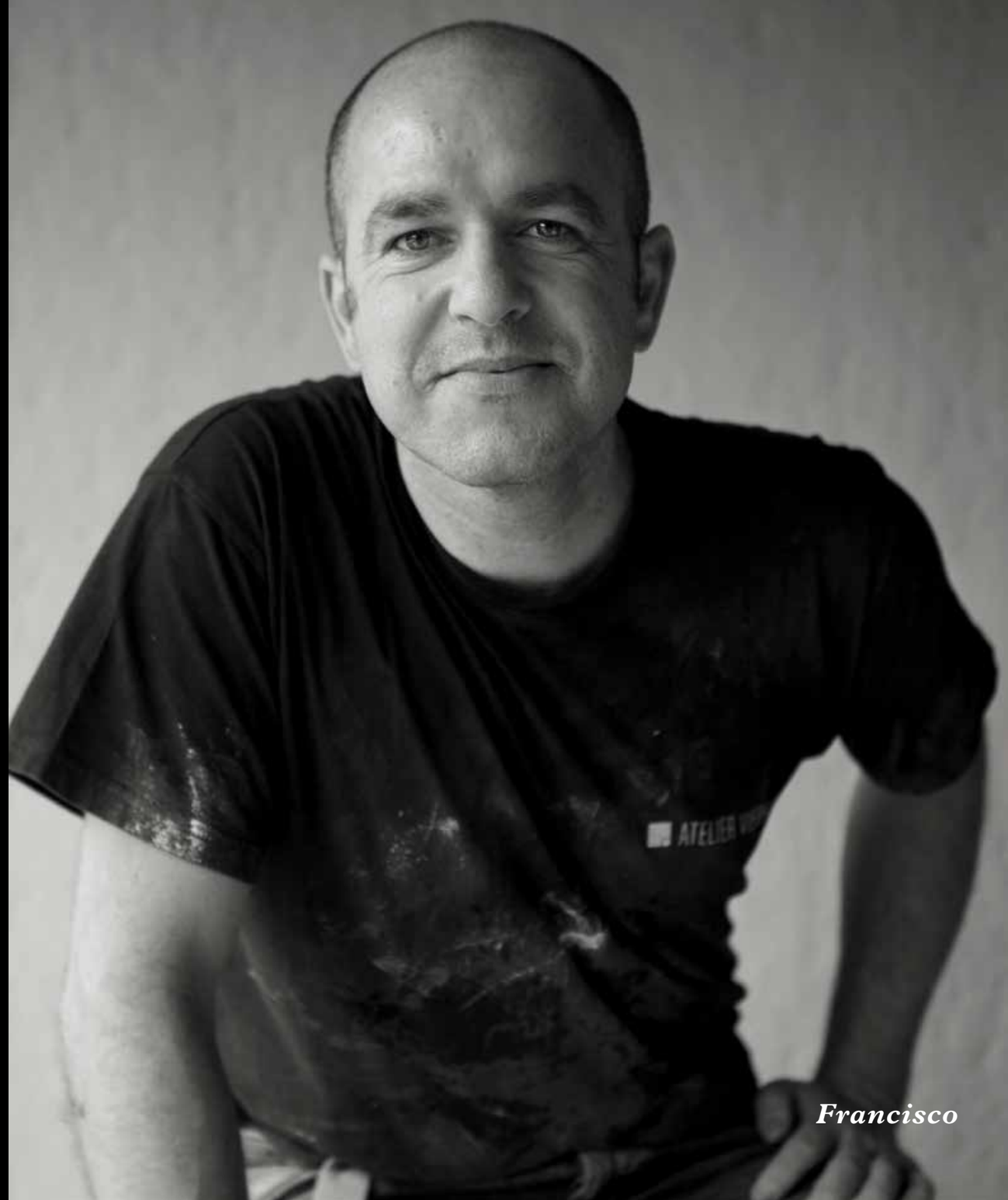
Atelier Vierkant Team,
7 January 2019

— *Francisco* moved from Tenerife to Belgium 7 years ago and he has been working as an artisan at Atelier Vierkant since then. Energetic and positive even early in the morning, he starts telling me his daily life. Every morning his alarm rings at 6 am, when he wakes up and prepares the breakfast for all his family. «By 7.15 I drive with my car to Bruges, where I pick up some of my colleagues. Starting a day in company is always good: we have nice talks in the car, we listen to the radio …». Once arrived at the Atelier, the daily routine starts: first check to the drying room at 8 o'clock, and then, hands in clay, molding pots. «After the working day Francisco takes the colleagues back to Bruges and goes straight back home «to my family». «Coming home is always another good part of the day, because it allows you to stay with your family, to share our stories and to tell each other our day. Of course, also family time requires a tight schedule to respect: bringing my daughter to ballet and music classes and driving her back home afterwards…»

— Besides working life and family time, cultivating his own passions and hobbies and finding time to dedicate to them is crucial. In fact, having a healthy balance between work, family and free time is a fundamental aspect to take into onsideration. That is why Francisco does not renounce to his hobbies, trying to fit them in his already very busy agenda. «My hobby is playing volleyball. Even if it's tiring, I believe that it is important to cultivate your passions and to find time for yourself and for what you like. That is why during the weekend my family and I organize activities to do all together, enjoying some calm before the beginning of the week».

— While talking about his time at Ateleir Vierkant, Francisco takes a look at the production plants visible from the office where we are having a chat and recalls his first days at Atelier Vierkant.

Clay, my connection to the world …



Francisco

«When I started working with clay, it was a totally new element for me and establishing a feeling with was not an easy job.
I remember Willy came to me and said that in order to understand clay I had to feel my actions from inside, I had to feel what my hands were doing when they were busy in the clay.
At the first moment, I didn't really get what he meant, but two years later I started realizing that the only way a pot can be made is through your intuition». In fact, the natural origin of clay does not allow the existence of neither a perfect formula nor a fixed rule to make the perfect pot: the best way is to feel with your senses and to adjust the way of working accordingly.
«This is what I like of clay, that it is a relationship that refines and improves with time. The more you know about it, the more it feels natural and innate to you to work with it».
— There are several aspects that can be appreciated of his job, among which the most important is the sense of responsibility concerning everyone's tasks and his duties. «What I really appreciate is the fact is that responsibility allows you to be flexible: the presence of a precise task to achieve allows you to adjust and to organize your schedule according to your needs, managing time in the way it fits for you. I think it is a good method to achieve good results and to keep a proactive attitude towards what you do». Of course, sometimes there are challenges to go through: «Sometimes it's difficult to look after all the responsibilities you have at once: you're always too busy!
That is why organization and good communication among colleagues is crucial in order to achieve the results expected and to ensure excellent coordination».





— *Inge* is one of the team leaders working in the Atelier, with her hands in clay every day. She lives in Oostende with her family. Everyday she wakes up at 6.40 and, after a quick breakfast with her family she is ready to go to work. «I'm not a morning person, so I always have to count the minutes to manage to do everything». Inge's everyday routine in the atelier starts at 8 and ends at 4.30. During the time she and her colleagues work with dedication creating pots of impressive shapes, lively colours and unique textures. After work, she goes to pick up her kids, ready to start her family routine. «Family time as well implies a tight schedule to respect and sometimes aligning everyone's hobbies and programs can be challenging. It is true that during the week it is not easy to manage everyone's duties. during the weekend, however, I enjoy staying with my family, spending time together and sharing as many experiences. We always organize something fun to do together, whether it could be going to the cinema, to the swimming pool or just simply strolling around the city».
— *Inge* has been working at Atelier Vierkant for three years and half and now she is one of Atelier Vierkant's team leader. «Being team leader means that I have to keep an eye on how pots are made and to monitor the pace and the results of the team's general work: working together as a team implies having good organization and receiving mutual support. In this way, we help each other and we make sure that everybody is involved in the activity of overview, so that monitoring the progress of the work becomes an activity from which everyone can learn and take benefits». Of course, organization and communication with the colleagues is sometimes challenging, especially the coordination with the other different teams working in the Atelier, «but we do our best to cooperate in a stimulating and productive way».

Clay, my connection to the world …



Inge

— *Inge's* approach to clay involves the therapeutic powers of the material and the sense of peace and reconnection with nature that clay is able to convey. «I like working with clay because it makes me feel decompressed. Everyday life at the Atelier is really busy, but I never feel stressed. I like the atmosphere we breathe here, inspiration hides at every corner and it seems to work in a big creative thinktank: I like to see what I produced, from scratches to the end. When I see one of our gigantic pots around the world I can say that I made it with my hands, and this is very satisfying».

— *Jotam* lives in a small town close to Oostende. «I used to live in Oostende, but my family and I decided to move to a calmer and smaller town: closer to nature, it is also a good environment for our kids. Every day I wake up at 6.30, get myself and one of my kids ready while my girlfriend prepares the other one». After a quick breakfast Jotam rushes to work around 7.40 and, when he leaves the Atelier in the afternoon, he goes straight back to home and prepares the supper for everyone. «One of my passion is cooking, especially when I prepare something good for the people I love». Playing games his kids or watching TV with all-together account also for what Jotam enjoys the most when he is at home and has, finally, some free time. «We usually put the children to bed early — or at least that is what we try to do — and my typical weekly day ends at 23. Besides cooking, I like training and doing fitness. I try to exercise as much as possible according to my family and to my working schedule». After a busy week, weekend to visit my relatives and stay with my family».
— *Jotam* has been working at Atelier Vierkant for almost 5 years. «What I like of my job is the satisfaction that seeing and touching what you have made with your own hands give me».

Clay, my connection to the world …



Jotam

Besides the sense of rewarding given by seeing the results of artisans' hard work, this accounts also for a helpful strategy to assess everyone's progress and to understand, by seeing directly the vases produced, the weaker skills of each of the artisans, improving their ability and knowhow in an effective and intuitive way. The spirit of cooperation and team work is also a fundamental aspect to take into consideration while talking about Atelier Vierkant's modus operandi. «Sharing the aspects of our daily life and our interests is something natural among colleagues, especially because we have approximately the same age. This helps to know each other better and to create a good team spirit». Another appreciated aspect is the sense of responsibility given in the job. «Given a certain goal, we are able to organize our schedule autonomously». It is also true that the strive to shape clay at his own will, sometimes struggling with it in the actions of cutting, shaping, molding the material, is sometimes physically tiring. «The key for this job is to find a good balance between rest and work and to listen to your body's needs, acting accordingly and leaving it time to fully recover».

— When I ask *Jotam* which aspects of working with clay fascinate him, his voice has no hesitation in telling me that what impresses him is the enormous potential of such a natural and simple material. «I didn't know that I could do such things with clay. When I was a child, my mother used to work with clay, shaping tiny figures and small pots. However, when I started working at Atelier Vierkant, a totally new perspective opened in front of me and I realized that clay has a unique potential that allows you to think big and to act even bigger, making something outstanding – massive pots. Eventually, after the fatigue of molding, shaping and smoothing a big amount of raw clay, seeing what you have done with your



hands is incredibly satisfying». Atelier Vierkant has, in this perspective, the power of turning an ordinary activity –making pots– in an extraordinary blend of art and craft. «The majority of people think that making vases is something related with small, boring pots. There is no need to say that, once visited the factory, their opinion about pottery is completely reshaped and remolded».

— *Marta* is 26 years old and comes from Poland. At the Atelier, she is responsible for the creation of the many textures decorating Atelier Vierkant pots and vessels. «I moved to Belgium 4 years ago with my husband and I have been working at Atelier Vierkant for almost three years and a half». Everyday *Marta* wakes up at 6.30 in the morning and after a quick breakfast she is already in the car on the way to pick Marta, her colleague, up to go together to the Atelier: hands in clay, finishing structures and textures, her working routine starts. Passion for details and for decorations have always amused Marta. «After work I really enjoy dedicating myself to my favourite hobby, which is making handcrafts with paper, such as boxes and greeting cards. After work, she always finds the time to call her parents via Skype and share with them her day. Even though my family lives far away, I met a lot of wonderful people at Atelier Vierkant. Thanks to the constant team work and cooperation, everyone shares his own history and his own ideas. We are different from each other, but it is such difference that makes our team so strong. At the atelier difference and cohesion are what makes me feel like in a small family».

Clay, my connection to the world …



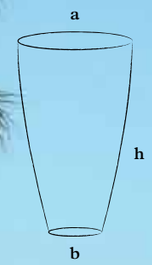
Marta

— When Marta came to Belgium from Poland, clay was something new for her to work with. But as all the new things, she found the art of pottery amusing and fascinating. It is really true that clay somehow reminds us of our roots and heritage, bringing sometimes some sweet memory with it. «It reminds me those moments when, as a child, I used to play with plasticines». Many years later, Marta found herself enjoying the same amusement creating the textures and the structures of the pots and checking if customized items are done properly. «My passion for manual precision works found a new way of expression in clay works. I feel good working with the small rocks in the structure of chamotte, because they ease the creation of many combination of textures. I enjoy modelling its uneven, coarsed composition which makes textures unique, especially in black and red clay». The sense of mutual responsibility given by the constant team work at Atelier Vierkant is also an aspect that enhances collective learning and share of knowhow.

Clay, my connection to the world ...

VII

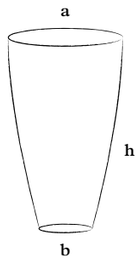
AH130



	a	b	h	w
AH130	72cm	34cm	127cm	90kg
AH130	*28,3”*	*13,4”*	*50”*	*200lbs*

AH

	a	b	h	w
AH140	60cm	45cm	140cm	90kg
AH180	88cm	53cm	180cm	150kg
AH220	100cm	65cm	226cm	250kg
AH140	*23,6”*	*17,7”*	*55,1”*	*198,lbs*
AH180	*34,6”*	*20,8”*	*70,8”*	*330lbs*
AH220	*39,3”*	*25,5”*	*88,9”*	*551lbs*







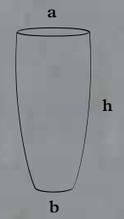
AH220

CBH180

AHS220

AHO

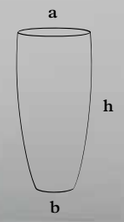
	a	b	h	w
AHO90	42cm	26cm	90cm	40kg
AHO140	60cm	45cm	140cm	100kg
AHO90	*16,5”*	*10,2”*	*35,4”*	*88lbs*
AHO140	*23,6”*	*17,7”*	*55,1”*	*220lbs*





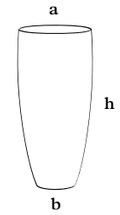
AHC

	a	b	h	w
AHC	62cm	34cm	136cm	90kg
AHC	*24,4”*	*13,4”*	*53,5”*	*200lbs*









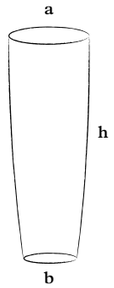
AHT

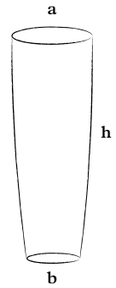
	a	b	h	w
AHT	62cm	34cm	136cm	90kg
AHT	*24,4”*	*13,4”*	*53,5”*	*200lbs*

AHS180
AHS220

	a	b	h	w
AHS180	61cm	42cm	180cm	200kg
AHS220	70cm	50cm	220cm	300kg
AHS180	*24”*	*16,5”*	*70,8”*	*440lbs*
AHS220	*27,5”*	*19,6”*	*86,6”*	*661lbs*







AHB180
AHB220

	a	b	h	w
AHB180	61cm	42cm	180cm	200kg
AHB220	70cm	50cm	220cm	300kg
AHB180	*24”*	*16,5”*	*70,8”*	*440lbs*
AHB220	*27,5”*	*19,6”*	*86,6”*	*661lbs*



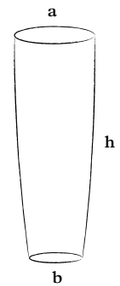
Departure Hall,
Zurich Airport

AHS180

AHS220

AHSB180 AHSB220

	a	b	h	w
AHSB180	61cm	42cm	180cm	200kg
AHSB220	70cm	50cm	220cm	300kg
AHSB180	*24”*	*16,5”*	*70,8”*	*440lbs*
AHSB220	*27,5”*	*19,6”*	*86,6”*	*661lbs*





AHS140 - R/Z
(NEG)

AHS180 - Z/R
(NEG)

AHSB





AUB180

	a	b	h	w
AUB180	165cm	85cm	180cm	800kg
AUB180	*64,9”*	*33,4”*	*70,8”*	*1763lbs*

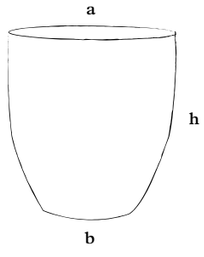






AUS180

	a	b	h	w
AUS180	165cm	85cm	180cm	800kg
AUS180	*64,9”*	*33,4”*	*70,8”*	*1763lbs*



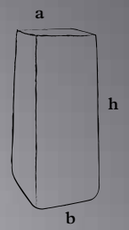


Z/V5/V7

BCH150

	a	b	h	w
BCH150	45cm	50cm	150cm	100kg
BCH150	*17,7”*	*19,6”*	*59”*	*220lbs*

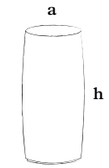
Possibility to have personalized engravement.





CBH180

	a	h	w
CBH180	55cm	180cm	150kg
CBH180	*21,6”*	*70,8”*	*330lbs*

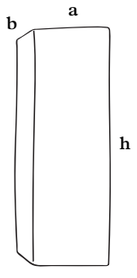






MLH

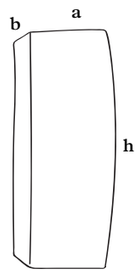
	a	b	h	w
MLH200	56cm	60cm	193cm	800kg
MLH200	*22”*	*23,6”*	*76”*	*1760lbs*





ML

	a	b	h	w
ML120	39cm	39cm	120cm	60kg
ML125	39cm	39cm	125cm	70kg
ML120	*15,4”*	*15,4”*	*47,2”*	*132lbs*
ML125	*15,4”*	*15,4”*	*49,2”*	*154lbs*



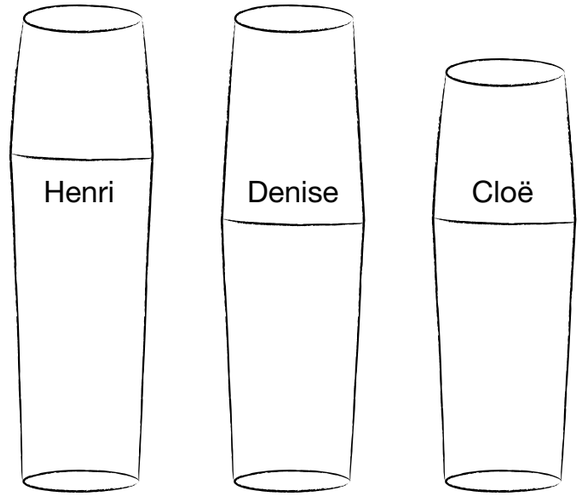
ML

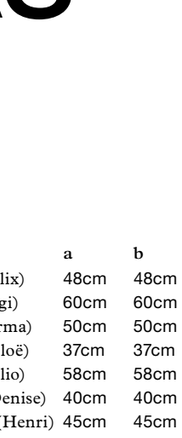
MLH in white and
nordic white,
Strandhotel, Cadzand

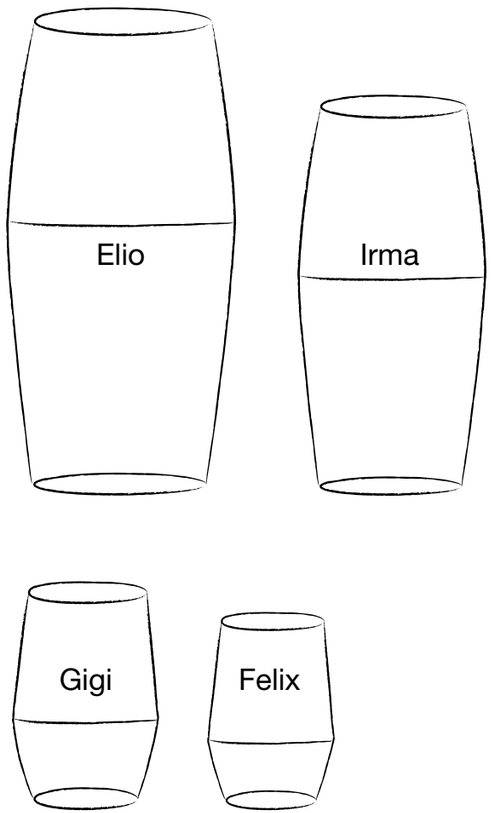
AS

	a	b	h	w
AS60 (Felix)	48cm	48cm	60cm	60kg
AS70 (Gigi)	60cm	60cm	70cm	60kg
AS130 (Irma)	50cm	50cm	126cm	80kg
AS150 (Cloë)	37cm	37cm	153cm	95kg
AS160 (Elio)	58cm	58cm	160cm	130kg
AS170 (Denise)	40cm	40cm	171cm	130kg
ASD170 (Henri)	45cm	45cm	171cm	130kg

AS60 *(Felix)*	*18,9”*	*18,9”*	*23,6”*	*132lbs*
AS70 *(Gigi)*	*23,6”*	*23,6”*	*27,6”*	*132lbs*
AS130 *(Irma)*	*19,7”*	*19,7”*	*49,6”*	*176lbs*
AS150 *(Cloë)*	*14,6”*	*14,6”*	*60,2”*	*209lbs*
AS160 *(Elio)*	*22,8”*	*22,8”*	*63”*	*286lbs*
AS170 *(Denise)*	*15,7”*	*15,7”*	*67,3”*	*286lbs*
ASD170 *(Henri)*	*17,7”*	*17,7”*	*67,3”*	*286lbs*



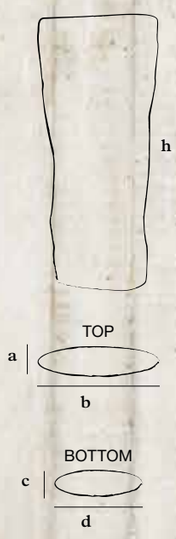






W

	a	b	c	d	h	w
W110	51cm	64cm	37cm	44cm	110cm	80kg
W140	55cm	70cm	46cm	55cm	140cm	110kg
W220	85cm	100cm	75cm	80cm	226cm	800kg
W110	*20,1”*	*25,2”*	*14,5”*	*17,3”*	*43,3”*	*176lbs*
W140	*21,6”*	*27,5”*	*18,1”*	*21,6”*	*55,1”*	*242lbs*
W220	*33,5”*	*39,4”*	*29,5”*	*31,5”*	*89”*	*1760lbs*





W110 and **W140**
Pastorale, Reet

VIII

DC

	a	b	h	w
DC30	28cm	13cm	32cm	8kg
DC25	23,5cm	9,5cm	32cm	6kg
DC30	*11”*	*5,1”*	*12,6”*	*17,6lbs*
DC25	*9,3”*	*3,7”*	*12,6”*	*13,2lbs*

Colour chart on request.

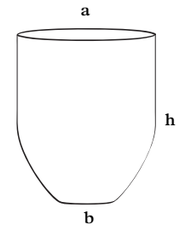


DC

DCE70 - G/G20

DCE50 - WW/G19

DCE50
WS/W16



	a	b	h	w
DC50	33cm	19cm	52cm	20kg
DC70	51cm	24cm	70cm	35kg
DC50	*12,9”*	*7,4”*	*20,4”*	*44lbs*
DC70	*20,1”*	*9,4”*	*27,5”*	*77lbs*



DC50 - BL
FULL TEXTURE

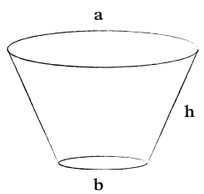
DCE50 - WS/BL2

DCE50 - BL/W17



HV

	a	b	h	w
HV50	48cm	20cm	28cm	20kg
HV60	59cm	25cm	33cm	25kg
HV80	78cm	37cm	53cm	45kg
HV130	130cm	80cm	65cm	150kg
HV140	140cm	90cm	100cm	200kg
HVR140	140cm	90cm	100cm	200kg
HV50	*18,9”*	*7,9”*	*11”*	*45lbs*
HV60	*23,2”*	*9,8”*	*13”*	*55lbs*
HV80	*30,7”*	*14,6”*	*20,9”*	*100lbs*
HV130	*51,2”*	*31,5”*	*25,6”*	*330lbs*
HV140	*55,1”*	*35,4”*	*39,4”*	*440lbs*
HVR140	*55,1”*	*35,4”*	*39,4”*	*440lbs*



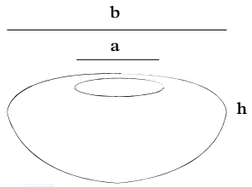
HVF

	a	b	h	w
HVF80	78cm	37cm	53cm	65kg
HVF80	*30,7”*	*14,6”*	*20,9”*	*145lbs*



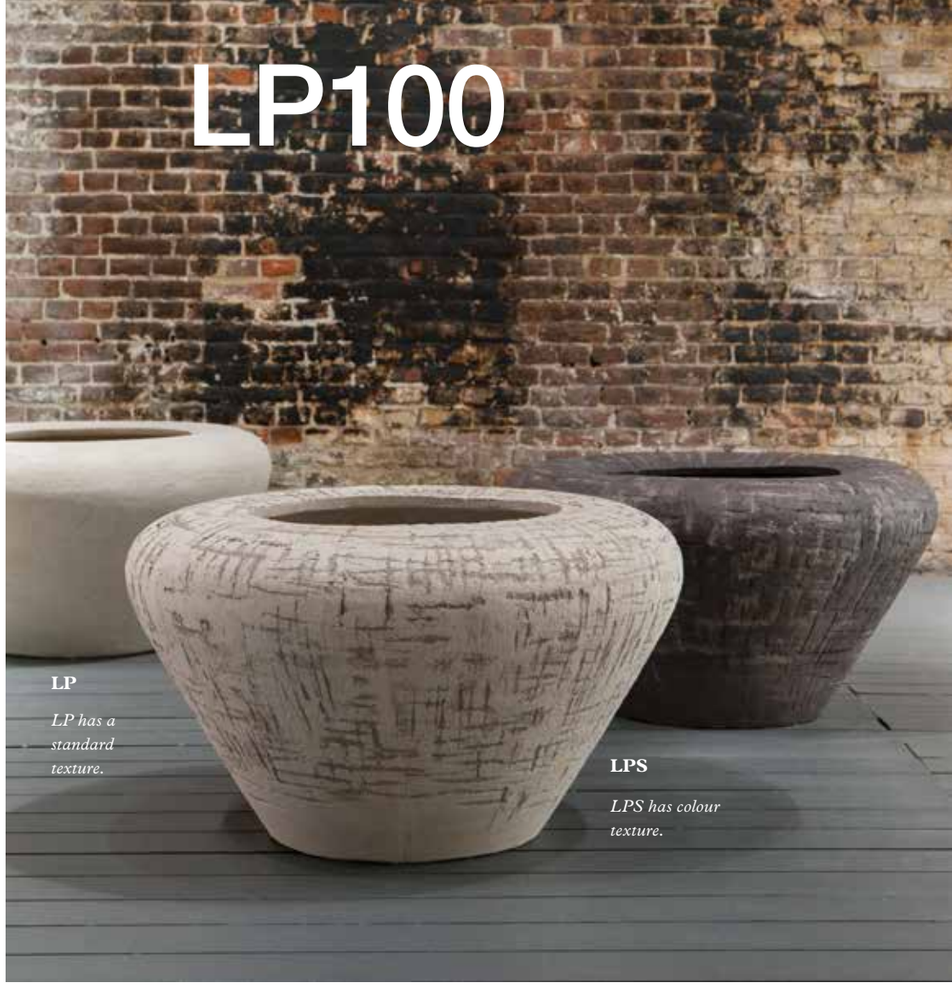
LP

	a	b	h	w
LP60	28cm	65cm	24cm	20kg
LP80	34cm	80cm	32cm	30kg
LP60	*11”*	*25,5”*	*9,4”*	*44lbs*
LP80	*13,8”*	*31”*	*12,5”*	*66lbs*



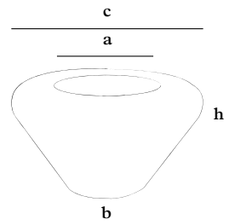


LP100



	a	b	c	h	w
LP100	56cm	47cm	98cm	57cm	95kg
LPS100	56cm	47cm	98cm	57cm	95kg
LP100	*22”*	*18,5”*	*38,6”*	*22,4”*	*209lbs*
LPS100	*22”*	*18,5”*	*38,6”*	*22,4”*	*209lbs*

Possible finishes:
Grey clay with black engobe
Black clay with red engobe
Black clay with grey engobe
Black clay with green engobe
White clay with grey engobe



SD



Different line colour combinations are possible.

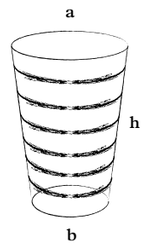
Info upon request.

Not suitable for outside during frost.

	a	b	h	w
SD90	23cm	26cm	90cm	30kg
SD130	32cm	38cm	130cm	60kg
SD90	*9”*	*10,4”*	*35,4”*	*66lbs*
SD130	*12,6”*	*15”*	*51,2”*	*132lbs*



MRR



	a	b	h	w
MRR65	49cm	34cm	65cm	30kg
MRR80*	57cm	40cm	76cm	50kg
MRR90	80cm	56cm	90cm	110kg
MRR130	115cm	85cm	130cm	250kg
MRR65	*19,3”*	*13,4”*	*25,6”*	*66lbs*
MRR80*	*22,4”*	*15,7”*	*29,9”*	*110lbs*
MRR90	*31,5”*	*22”*	*35,4”*	*245lbs*
MRR130	*45,3”*	*33,5”*	*51,2”*	*550lbs*

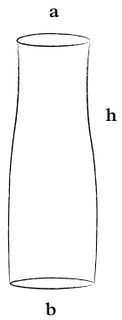
* *Suitable for a polyester innerliner.*

SDO

	a	b	h	w
SDO80	32cm	46cm	81cm	45kg
SDO90	27cm	38cm	91cm	50kg
SDO80	*12,6”*	*18,1”*	*31,9”*	*99lbs*
SDO90	*10,6”*	*14,9”*	*35,8”*	*110lbs*



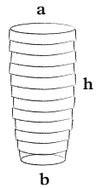
	a	b	h	w
SDO80	32cm	46cm	81cm	45kg
SDO90	27cm	38cm	91cm	50kg
SDO80	*12,6”*	*18,1”*	*31,9”*	*99lbs*
SDO90	*10,6”*	*14,9”*	*35,8”*	*110lbs*



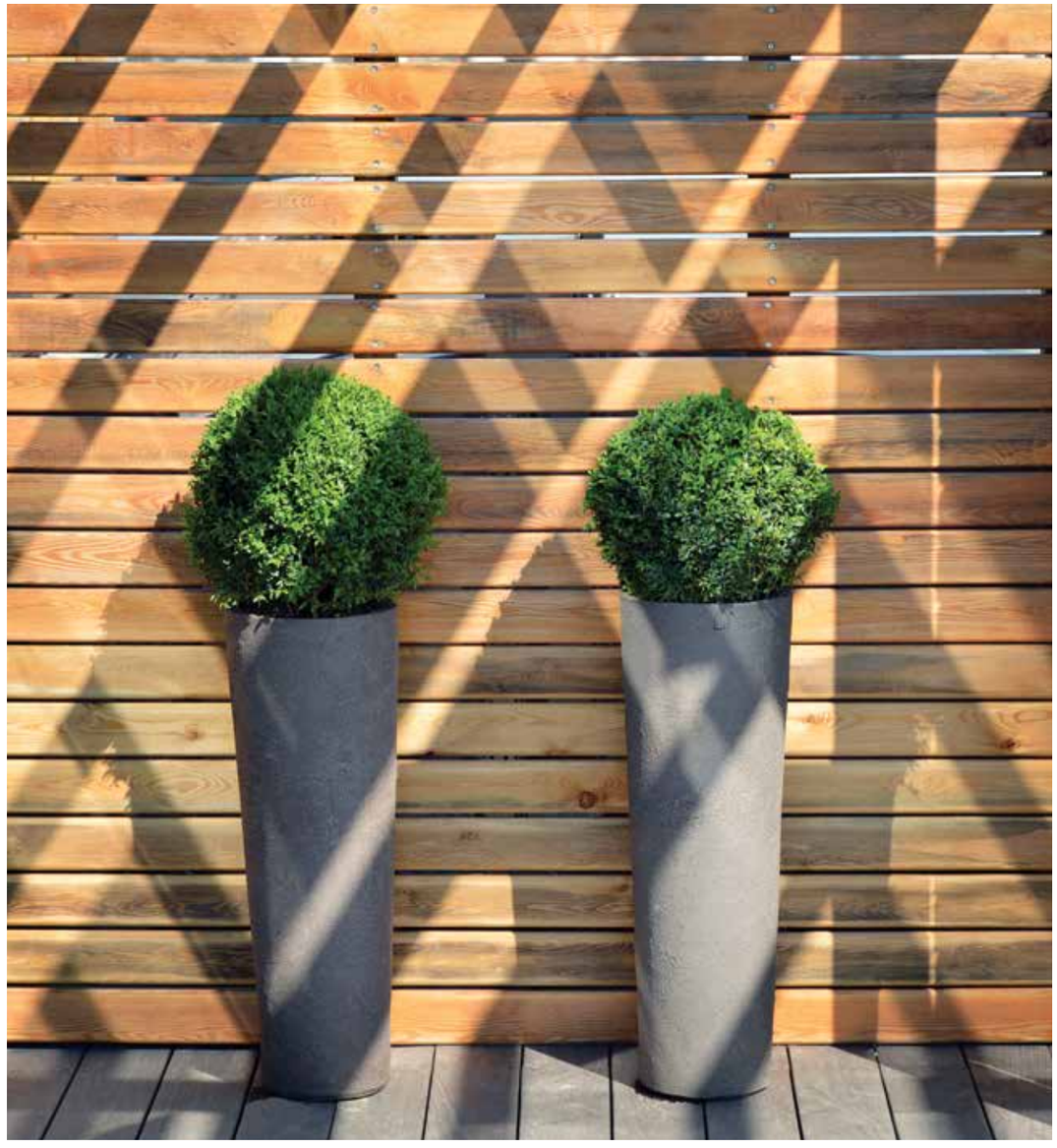


MF

	a	b	h	w
MF100	58cm	38cm	98cm	85kg
MF140	71cm	46cm	137cm	140kg
MF100	*22,8”*	*15”*	*38,6”*	*190lbs*
MF140	*28”*	*18”*	*54”*	*308lbs*



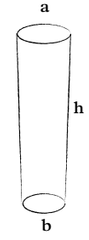




MHR

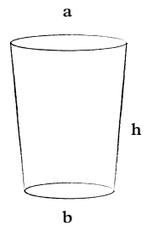
** Suitable for a polyester innerliner.*

	a	b	h	w
MHR80	28cm	20cm	80cm	20kg
MHR100*	36cm	28cm	100cm	35kg
MHR120*	36cm	27cm	120cm	40kg
MHR80	*11”*	*7,8”*	*31,5”*	*45lbs*
MHR100*	*14,1”*	*11”*	*39,4”*	*77lbs*
MHR120*	*14,1”*	*10,6”*	*47,2”*	*88lbs*



MR

	a	b	h	w
MR65	49cm	34cm	65cm	30kg
MR80*	57cm	40cm	76cm	45kg
MR90	80cm	56cm	90cm	100kg
MR130	115cm	85cm	130cm	250kg
MR65	*19,3”*	*13,4”*	*25,6”*	*66lbs*
MR80*	*22,4”*	*15,7”*	*29,9”*	*100lbs*
MR90	*31,5”*	*22”*	*35,4”*	*220lbs*
MR130	*45,3”*	*33,4”*	*51,2”*	*550lbs*



***** *Suitable for a polyester innerliner.*





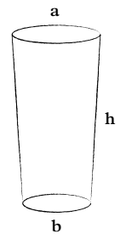
MR

MR80 and **MR90**
Adriatic Hotel, Rovinj



MUR

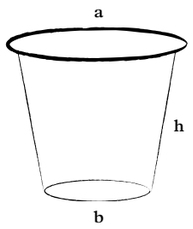
	a	b	h	w
MUR80	44cm	32cm	80cm	35kg
MUR100	55cm	40cm	100cm	65kg
MUR120	58cm	45cm	117cm	75kg
MUR80	*17,3”*	*12,6”*	*31,5”*	*65lbs*
MUR100	*21,6”*	*15,7”*	*39,4”*	*145lbs*
MUR120	*22,8”*	*17,7”*	*46”*	*165lbs*





RR

	a	b	h	w
RR55*	53cm	32cm	45cm	25kg
RR65	65cm	39cm	55cm	35kg
RR80	75cm	46cm	64cm	50kg
RR100	98cm	58cm	82cm	80kg
RR120	115cm	64cm	95cm	125kg
RR150*	150cm	90cm	130cm	250kg
RRL55*	57cm	42cm	26cm	15kg
RR55*	20,8”	12,6”	17,7”	55lbs
RR65	25,6”	15,3”	21,7”	77lbs
RR80	29,5”	18,1”	25,2”	110lbs
RR100	38,6”	22,8”	32,2”	175lbs
RR120	45,3”	25,2”	37,4”	275lbs
RR150*	59,1”	35,4”	51,1”	550lbs
RRL55*	22,4”	16,5”	10,2”	35lbs





*Items with a **
have a sharp rim (left),
instead of round (above).



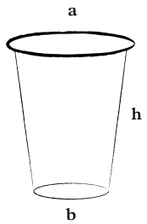
RR120

RR100

RRH

	a	b	h	w
RRH55*	43cm	22cm	55cm	20kg
RRH65	54cm	31cm	65cm	35kg
RRH80	64cm	38cm	78cm	50kg
RRH100	83cm	48cm	100cm	85kg
RRH120	100cm	60cm	120cm	125kg

RRH55*	*16,9”*	*8,6”*	*21,6”*	*45lbs*
RRH65	*21,3”*	*12,2”*	*25,6”*	*77lbs*
RRH80	*25,2”*	*15”*	*30,7”*	*110lbs*
RRH100	*32,7”*	*18,9”*	*39,4”*	*190lbs*
RRH120	*39,4”*	*23,6”*	*47,2”*	*275lbs*



*Items with a **
have a sharp rim
instead of round.



RRH100 white
Private terrace,
Mexico City

Composed of different rectangular shaped blocks, this Wall of Togetherness functions as a room spacer, where people share the same space — but work or play independently from each other — together apart.

WT

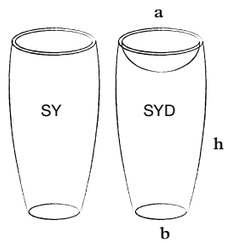


SYD has a bowl inside the pot as shown on the sketch below.

SYD is not suitable for outside use during frost.

SY
SYD

	a	b	h	w
SY70	40cm	22cm	72cm	40kg
SY90	45cm	26cm	83cm	45kg
SYD90	45cm	26cm	83cm	60kg
SY70	*15,7”*	*8,6”*	*28,3”*	*88lbs*
SY90	*17,7”*	*10,2”*	*32,7”*	*100lbs*
SYD90	*17,7”*	*10,2”*	*32,7”*	*135lbs*

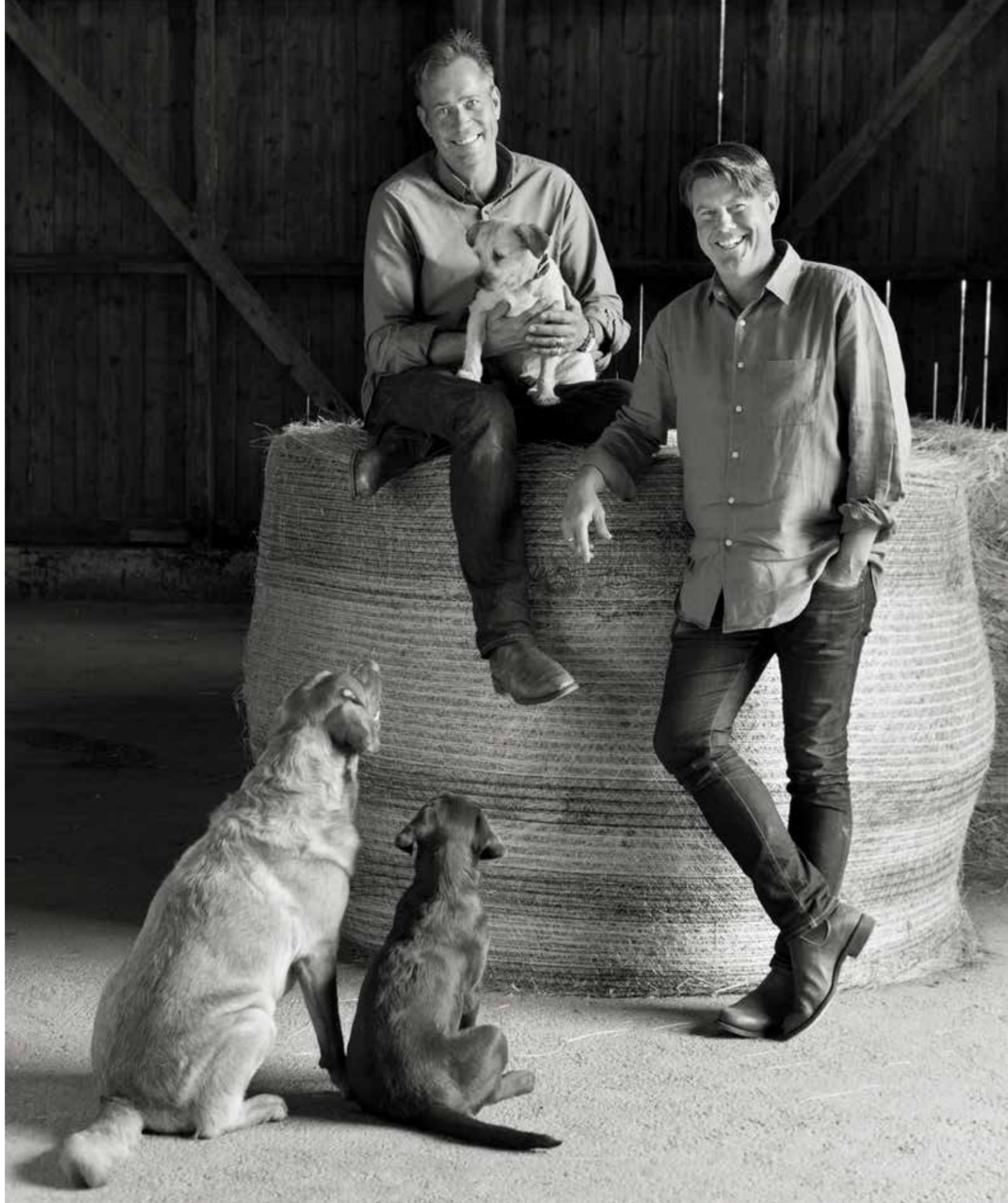


Kåseholm collection

09



— On account of the unique experiences provided by the evocative setting of Kåseholm, and due to the plenitude of untained nature that surrounds it, the estate was chosen to host and to present Atelier Vierkant's new collection. These shapes, patterns and colour matches perfectly blend with the renovated indoor and outdoor areas of the estate. The term that best describes the newly created vases is 'experimentation'. New ideas and inspiration have been materialized in the form of colour experimentation, daring shapes and innovative decorative patterns as well as textures. From the long, thin cylindric shapes of CD and CC models to the cut, oblique lines of FG and the unique shape of CS which vertically combines two different-sized cylinders, Atelier Vierkant's Kåseholm collection has a unique impact on the surrounding environment not just by complementing and enriching it but above all by introducing pieces that stand out as masterpieces in the art of pottery. A completely renovated colour palette explores the pastel shades of sage green, pink and light green, creating chromatic combinations that highlight the shapes and the sizes of the new models.





— The extreme versatility of clay is fully seized in the daring shapes of CS, composed by two cylindric shapes. The smaller form creates a base upon which a larger clay structure is placed. The unusual shape gives pots an enhanced sense of verticality in line with the impressive height of the wooden structure, which used to be a massive haystack warehouse.
— Nonetheless, their overall height is counterbalanced by the pattern of horizontal, regularly-placed severe lines decorating their surface. The intense burgundy, brick red and grey of the colour palette recall the tints of the surrounding wooden structure and of the stone floor, while the tender shades of green and white succeed in creating an evocative chromatic contrast, further enhanced by the alternated stripes of the pattern and the rough horizontality of the texture.
— The three-dimensional sense of volume is fostered by the cylindrical shapes which resemble the soft haystacks of the background. It is also reinforced by the tints seen in the inner-surfaces of the pots, which contrast with the external decorations and accordingly convey an enhanced sense of depth.
— Experimentation is further pursued in the search for unusual yet harmonic sizes, complemented and highlighted by thoughtful colours and textures. In this perspective, different degrees of thickness have been adapted to the tiny size and rounded lines of CS and CSD in which the pattern of two different overlapping cylindrical shapes is repeated on a smaller scale. The horizontal, striped texture and the neutral yet vivid colours emphasise the volume of the rounded shapes of the model, resulting in the unique accordance with the coexisting classical and modern vibes of Kaseholm.
— Another strong link to the many pieces of art decorating the indoor areas of the manor is produced by the cut-up, broken lines of FG that immediately recall the sloped lines of the modern painting behind them. Nonetheless, the two-dimensional pattern is enriched by the rounded, conical shapes of the vases, giving volume to the area. This particular colour combination partly plays off of a soft chromatic contrast, maintaining its natural artistic continuation while also allowing the models themselves to stand out as unique pieces of art. More neutral colour combinations in the tints of grey, creme and taupe blend with the colour of the walls and create a contrasting link

between the facade and the light brown of the parquet, enhanced by the oblique shapes that break the overall horizontality of the room.
— Cylindrical shapes are used as additional inspiration in the creation of CD model vases. Here, the common theme of experimentation plays a major role in the shape and texture, and a lesser role in the choice of colours. The horizontally stretched cylindrical silhouettes characterising the vases, coupled with the thin slot on the top, allow the natural light to penetrate, creating a scheme of shadows and lights that stresses the depth and plasticity of the clay bodies.
This unique and innovative shape is linked to the natural, striped texture of the wooden elements behind it through their shared earthy, yet sophisticated, streaked textures and the grey-ish and brown shades colouring their surfaces.
— The delicate lines of elliptical, sloped CC models provide geometric variation to the pattern of rhythmic, horizontal lines provided by the floor and the plastered skirting. The delicate colour palette is thought to provide a strong hint at the tints of the modern picture on the wall, thus blending harmoniously with its lines and colours.
— The journey in shape and colour experimentation continues with the D series vases, which deploy their potential in their striped pattern and one-of-a-kind shape. The combination of tints is meant to create a narrative that links the vases both to the renovated style and to the refined colours of the manor and of the surrounding natural environment where sage green, grey and shades of brown can be found in the rocks, fields, and trees. In this perspective, natural tints and sophisticated patterns intermingle to enhance the unique D-shape of the vases.





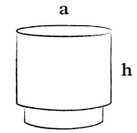
CS

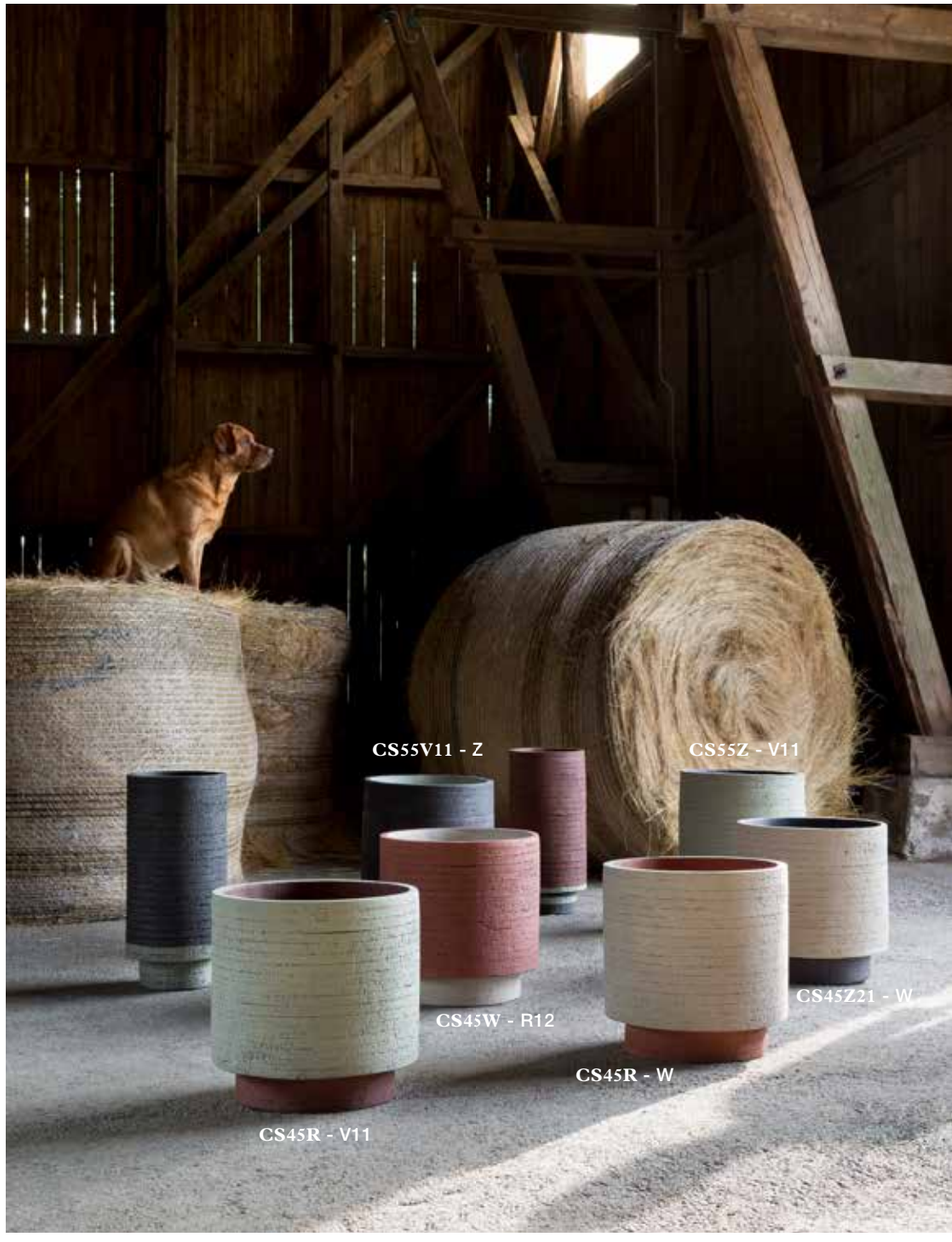
	a	h	w
CS60	28cm	60cm	15kg
CS60	*11,2”*	*23,6”*	*33lbs*

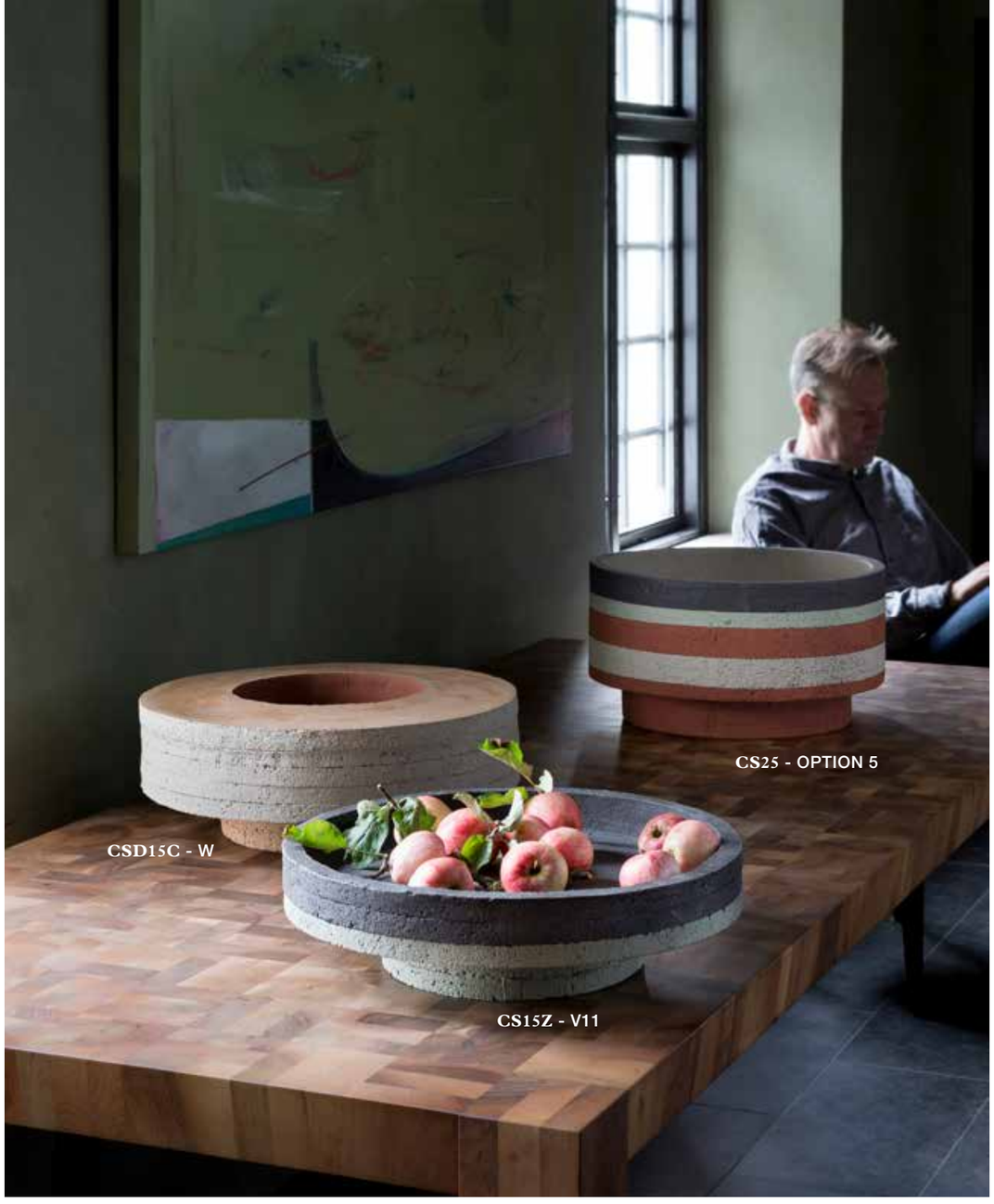


CS

	a	h	w
CS45	45cm	45cm	15kg
CS45	*17,7”*	*17,7”*	*33lbs*

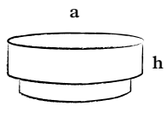






CS

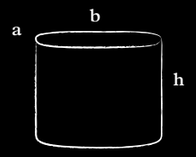
	a	h	w
CS25	44cm	25cm	5kg
CS25	*17,3”*	*9,8”*	*11lbs*





CD

	a	b	h	w
CD40	9,5cm	31,5cm	39cm	5kg
CD50	11,5cm	43cm	50cm	10kg
CD65	16cm	54cm	65cm	15kg
CD40	*3,8”*	*12,4”*	*15,3”*	*11lbs*
CD50	*4,5”*	*16,9”*	*19,7”*	*22lbs*
CD65	*6,3”*	*21,3”*	*25,6”*	*33lbs*

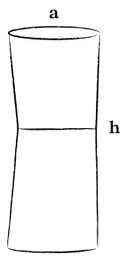


CD

CDT

FG

	a	h	w
FGS60	30cm	58cm	10kg
FGS70	35cm	68cm	15kg
FGR55	23,5cm	55cm	10kg
FGR65	27cm	65cm	15kg
FGS60	*11,8”*	*22,8”*	*22lbs*
FGS70	*13,8”*	*26,8”*	*33lbs*
FGR55	*9,2”*	*21,7”*	*22lbs*
FGR65	*10,6”*	*25,6”*	*33lbs*





FGR

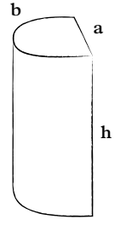
FGS





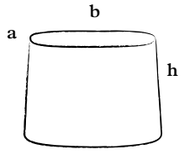
D/DL

	a	b	h	w
DL40	18cm	20cm	40cm	5kg
DL80	27cm	29cm	80cm	15kg
DL40	*7,1”*	*7,9”*	*15,7”*	*11lbs*
DL80	*10,6”*	*11,4”*	*31,5”*	*33lbs*



CC

	a	b	h	w
CC50	13cm	38cm	52cm	10kg
CC50	*5,1”*	*15”*	*20,5”*	*22lbs*





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Note: Since Atelier Vierkant products are handmade, Atelier Vierkant is not responsible for any mistake in this catalog on dimension or weight.

APPLICATIONS AND MAINTENANCE

Rubber wheels
We offer the possibility to integrate hard rubber wheels in the bottom of the planter. The wheels are fixed to an aluminum capsule and inserted by means of a drilled hole in the bottom of the pot. It enables the customer to place and replace easily the often heavy loaded planter. The insertion of wheels is possible in various types of planters, although a minimum bottom diameter or width of 35cm-40cm / 13’7”-15’7” is required.

Rubber tap
Make sure that the drainage hole of your planter is kept free at all times, so that excessive water can flow away. We recommend therefore to lift up the planter by means of hard rubber taps with following dimensions: diameter 4 cm and thickness 1 cm. These taps are delivered automatically with each planter.

Layer of Polystyrene
By putting a layer of polystyrene at the inner side of a parallel straight planter, the lateral pressure caused by frost is reduced and the risk on breakage decreases. Models like B, Bcube, BC, BCH, BM, BP, BR, BRF, BT, BTE, BZ, CL ,CLH, CLK, CV, CVI, VP.

Planters and frost
All planters, shapes and forms in our collection are frost resistant, unless specified. The following items need particular attention, as their closed shape my cause a problem during frost and thaw: BC, BCH, CB, CBH, CBT, CK, DM, DMB, EM, LP, OD, OF, SD, SY, UC, C, G, GB.

Colour consistency
The clay is coloured with natural oxides throughout the body, and fired at a temperature of approx 1200° C. The colours obtained by this production process do not fade or deteriorate under influence of the sun.

Layer of Polyester
By treating the planters with an extra layer of polyester, the container becomes 100% waterproof. This treatment is recommended for inside use of the planter and on request for all items.

Layer of Moister proof product
The pots are treated with a moister proof product based on high concentrations of silanes and siloxanes. By reducing moisture absorption the pots are not easily soiled.

Polyester inserts
A range of polyester inserts are available for different models. They are fixed at 2cm below the upper rim of the planters by means of a PVC pipe cut off at the required height. They can be used in the following models, as indicated in the main catalog : AH90, AHE90, B5050, BC50, BCH90, BG5050, BG40120, BM40120, BM50100, BR80, BR100, BR120, BT-series, BTE- series, BZ-Series, CL60, L1 and L2 Series, M80, MHR100, MHR120, MR80, MRR80, MU-Series, MUR Series.

Drainage holes
Every item can be provided with or without drainage hole, except for double faced pots (SYD, SRD, UD, DV, DVS, DVH, UDS) and models with inside colouring (UK, UKL, WP) which are used inside. Some applications may require additional or special holes which can be provided if technically possible.

Saucers
Additional plates to capture drainage water are available in different sizes. Due to technical limits and weight restrictions, the size of the plates is limited to a maximum of diameter 60cm/23’6” or 60x60/ 23’6” x 23’6”.

Anti-green
All following products received a standard treatment with an invisible liquid and mat silicone B–Artisil: KE, KR, KD, KL, KKA, KKB, KKC, LC. Other products can have a treatment on demand.

Custom works
Some of your projects may require a particular shape, a special form that goes beyond the lines of our standard collection. Architects are welcome in our atelier to discuss the design for a particular project, to develop the right form and to finalize the prototype into the required shape. Proposals are screened on their technical feasibility, and on their esthetical appearance. Custom designs tend to start from the standard collection, to adapt certain measures and proportions or to change the texture of the planter.

APPLICATIONS ET ENTRETIEN

Roulettes en caoutchouc
Nous offrons la possibilité d’intégrer des roulettes en caoutchouc durci dans le fond de la jardinière. Elles sont fixées à une capsule en aluminium et insérées dans un trou foré dans le fond du pot. Cette solution permet au client de mettre et remettre aisément en place des jardinières souvent lourdement chargées. Le montage des roues est possible sur différents modèles de jardinières pour autant que le fond présente un diamètre ou une largeur de 35 cm-40 cm / 13’7”-15’7” minimum.

Rondelles en caoutchouc
Veillez à ce que l’orifice de drainage de votre jardinière soit toujours dégagé afin que l’excédent d’eau puisse s’en écouler. Nous recommandons dès lors de surélever la jardinière au moyen de rondelles en caoutchouc durci ayant les dimensions suivantes : 4 cm de diamètre sur 1 cm d’épaisseur.
Ces rondelles sont fournies de série avec chaque jardinière.

Couche de polystyrène
En appliquant une couche de polystyrène sur la face interne d’une jardinière droite parallèle, la pression latérale due au gel et le risque de la voir se fendre sont réduits. Modèles de type B, Bcube, BC, BCH, BM, BP, BR, BRF, BT, BTE, BZ, CL, CLH, CLK, CV, CVI, VP.

Les jardinières et le gel
Sauf indications contraires, toutes les jardinières et les formes composant notre assortiment sont résistantes au gel.
Les modèles suivants requièrent une attention particulière dès lors que leur forme fermée peut causer problème en cas de gel et de dégel : BC, BCH, CB, CBH, CBT, CK, DM, DMB, EM, LP, OD, OF, SD, SY, UC, C, G, GB.

Uniformité des couleurs
L’argile est colourée dans la masse au moyen d’oxydes naturels, puis cuite à une température approximative de 1200°C.
Les colouris obtenus lors de ce processus de production ne se décolourent pas et ne se dégradent pas sous l’action du soleil.

Couche de silicone
Tous nos articles sont traités de série par l’application d’une couche interne de silicone destinée à éviter la pénétration du calcium ou du sel.

Couche de polyester
Grâce à la couche de polyester supplémentaire qui recouvre les jardinières, ces dernières sont imperméabilisées à 100 %. Ce traitement est recommandé si la jardinière est destinée à être utilisée à l’intérieur et peut être appliqué à la demande sur tous nos articles.

Inserts en polyester
Une série d’inserts en polyester peuvent équiper différents modèles. Ils se fixent 2 cm sous le niveau de la bague supérieure des jardinières, à l’aide d’un tuyau de PVC découpé à la hauteur appropriée. Ils peuvent être utilisés sur les modèles suivants, comme indiqué dans notre catalogue général : AH90, AHE90, B5050, BC50, BCH90, BG5050, BG40120, BM40120, BM50100, BR80, BR100, BR120, série BT, série BTE, série BZ, CL60, séries L1 et L2, M80, MHR100, MHR120, MR80, MRR80, série MU, série MUR.

Orifices de drainage
Chaque article peut être livré avec ou sans orifice de drainage, excepté les pots double face (SYD, SRD, UD, DV, DVS, DVH, UDS) ainsi que les modèles à face interne colourée (UK, UKL, WP) qui sont utilisés à l’intérieur. Il se peut que certaines applications nécessitent des orifices spéciaux ou additionnels. Nous les réalisons si cela est techniquement possible.

Sous-jardinières
Des plateaux de différentes tailles, destinés à recueillir l’eau de drainage, sont disponibles en option. En raison des limitations techniques et des restrictions de poids, les dimensions de ces sous-jardinières sont limitées à un diamètre maximal de 60 cm/23’6” ou à une section de 60x60/ 23’6” x 23’6”.

Traitement anti-verdissement
Les produits suivants ont reçu de série un traitement invisible à la silicone liquide mate (B–Artisil) : KE, KR, KD, KL, KKA, KKB, KKC, LC. D’autres produits peuvent également en bénéficier sur demande.

Travaux sur mesure
Il se peut que certains de vos projets nécessitent une forme particulière, un dessin spécial, qui sorte du cadre de notre assortiment courant. Les architectes sont les bienvenus dans notre atelier pour discuter de la conception d’un projet donné, élaborer la forme appropriée et mettre la dernière main à la configuration du prototype. La faisabilité technique des propositions et leur aspect esthétique seront passés au crible. Dans le domaine du sur-mesure, la tendance est de prendre l’assortiment courant comme point de départ et d’en adapter certaines cotes et proportions ou de modifier la texture de la jardinière.

ANWENDUNGEN UND PFLEGE

Gummirädchen
Wir bieten die Möglichkeit, Hartgummirädchen an der Unterseite des Pflanzgefäßes anzubringen. Die Rädchen werden an einer Aluminiumkapsel befestigt und über ein gebohrtes Loch in der Unterseite des Topfes eingeführt. So kann der Kunde das häufig schwer beladene Pflanzgefäß mühelos aufstellen und bewegen. Die Rädchen können in verschiedene Pflanzgefäßtypen eingeführt werden, jedoch ist an der Unterseite ein Durchmesser bzw. eine Breite von mindestens 35-40 cm erforderlich.

Gummifüßchen
Stellen Sie sicher, dass das Abflussloch Ihres Pflanzgefäßes jederzeit frei ist, so dass überschüssiges Wasser abfließen kann. Zu diesem Zweck empfehlen wir, das Pflanzgefäß mittels Hartgummifüßchen, die einen Durchmesser von 4 cm und eine Dicke von 1 cm aufweisen, etwas anzuheben. Diese Füßchen werden mit jedem Pflanzgefäß mitgeliefert.

Polystyrolschicht
Dank einer Polystyrolschicht an der Innenseite des parallelen geraden Pflanzgefäßes wird der seitliche Druck durch Frost und damit das Bruchrisiko verringert. Modelle wie z.B. B, Bcube, BC, BCH, BM, BP, BR, BRF, BT, BTE, BZ, CL ,CLH, CLK, CV, CVI, VP.

Pflanzgefäße und Frost
Sämtliche Pflanzgefäße, Formen und Ausprägungen in unserer Kollektion sind, sofern keine anderslautenden Angaben enthalten sind, frostbeständig. Folgende Artikel erfordern besondere Aufmerksamkeit, da ihre geschlossene Form bei Frost und Tauwetter zu Problemen führen kann: BC, BCH, CB, CBH, CBT, CK, DM, DMB, EM, LP, OD, OF, SD, SY, UC, C, G, GB.

Farbbeständigkeit
Der Lehm wird mit natürlichen Oxiden durchgängig gefärbt und bei ca. 1200 °C gebrannt. Die in diesem Herstellungsprozess erzielten Farbtöne bleichen nicht aus und verblassen nicht unter Sonneneinwirkung.

Silikonschicht
Sämtliche Artikel werden standardmäßig auf der Innenseite mit einer Silikonschicht versehen, um den Eintritt von Kalk oder Salz zu verhindern.

Polyesterschicht
Eine zusätzliche Polyesterbeschichtung macht die Pflanzgefäße zu 100 % wasserdicht. Diese Behandlung wird für Pflanzgefäße im Innenbereich empfohlen und auf Wunsch für alle Artikel durchgeführt.

Polyestereinsätze
Für die verschiedenen Modelle steht eine breite Palette an Polyestereinsätzen zur Verfügung. Sie werden mit einem PVC-Rohr, das an der benötigten Höhe abgetrennt wird, 2 cm unter der Oberkante der Pflanzgefäße befestigt. Sie können in den folgenden Modellen eingesetzt werden (siehe Angaben im Hauptkatalog): AH90, AHE90, B5050, BC50, BCH90, BG5050, BG40120, BM40120, BM50100, BR80, BR100, BR120, BT-Serie, BTE-Serie, BZ-Serie, CL60, Serien L1 und L2, M80, MHR100, MHR120, MR80, MRR80, MU-Serie, MUR-Serie.

Abflusslöcher
Jeder Artikel kann mit oder ohne Abflussloch gewählt werden, mit Ausnahme von zweiseitigen Töpfen (SYD, SRD, UD, DV, DVS, DVH, UDS) und Modellen mit Farbbeschichtung innen (UK, UKL, WP), die im Innenbereich verwendet werden. Für manche Anwendungen werden ggf. zusätzliche oder spezielle Löcher benötigt, die hergestellt werden können, sofern dies technisch möglich ist.

Untersetzer
Zusätzliche Untersetzer zum Auffangen von abfließendem Wasser sind in verschiedenen Größen erhältlich. Aufgrund von technischen Beschränkungen und Gewichtsgrenzen ist die Größe der Untersetzer auf einen Durchmesser von maximal 60 cm bzw. eine Fläche von 60x60 cm begrenzt.

Grünbelagentferner
Folgende Produkte wurden standardmäßig mit einer rückstandsfreien Flüssigkeit und mattem Silikon B-Artisil behandelt: KE, KR, KD, KL, KKA, KKB, KKC, LC. Weitere Produkte können auf Wunsch behandelt werden.

Maßgeschneiderte Produkte
Für einige Ihrer Projekte benötigen Sie gegebenenfalls eine besondere Form oder eine spezielle Gestalt, die über die Linien unserer Standardkollektion hinausgeht. Gerne besprechen wir mit Architekten in unseren Räumlichkeiten den Plan für ein bestimmtes Projekt, um die richtige Form zu entwickeln und den Prototyp auszuarbeiten. Vorschläge werden auf ihre technische Machbarkeit und ihren ästhetischen Gesamteindruck geprüft. Maßgeschneiderte Lösungen gehen meist von der Standardkollektion aus, wobei manche Abmessungen und Proportionen angepasst oder die Textur des Pflanzgefäßes verändert werden.

APLICACIONES Y MANTENIMIENTO

Ruedas de caucho
Ofrecemos la posibilidad de integrar ruedas de ebonita en el fondo del plantador. Las ruedas se fijan a una cápsula de aluminio y se insertan por medio de un agujero taladrado en el fondo de la maceta. Esto permite al cliente colocar y volver a colocar fácilmente el plantador cargado a menudo con mucho peso. La inserción de ruedas es posible en varios tipos de plantadores, pero se requiere una anchura o diámetro mínimo del fondo de 35 cm - 40 cm / 13’7” - 15’7”.

Canilla de caucho
Asegúrese de que el agujero de drenaje del plantador esté siempre libre de obstáculos, de modo que pueda derramarse el exceso de agua. Recomendamos, por lo tanto, levantar el plantador mediante canillas de ebonita de las siguientes dimensiones: 4 cm de diámetro y 1 cm de grosor. Estas canillas se entregan automáticamente con cada plantador.

Capa de poliestireno
Poniendo una capa de poliestireno en el lado interior del plantador recto paralelo, la presión lateral causada por la helada se reduce y el riesgo de rotura disminuye. Modelos como B, Bcube, BC, BCH, BM, BP, BR, BRF, BT, BTE, BZ, CL, CLH, CLK, CV, CVI, VP.

Los plantadores y las heladas
Todos los plantadores, configuraciones y formas de nuestra colección son resistente a las heladas, a menos que se especifique lo contrario. Los siguientes artículos requieren una especial atención, ya que su forma cerrada puede provocar problemas durante la helada y el deshielo: BC, BCH, CB, CBH, CBT, CK, DM, DMB, EM, LP, OD, OF, SD, SY, UC, C, G, GB.

Consistencia del colour
La arcilla ha sido coloreada con óxidos naturales en todo el cuerpo y cocida a una temperatura de unos 1200° C. Los coloures obtenidos con este proceso de producción no desaparecen ni se deterioran bajo la influencia del sol.

Capa de silicona
Todos los artículos son tratados como estándar con una capa interior de silicona para evitar la penetración de sal o calcio.

Capa de poliéster
Al tratar los plantadores con una capa adicional de poliéster, el contenedor se convierte en 100% impermeable al agua. Este tratamiento se recomienda para su uso dentro del plantador y, a petición, de todos los artículos.

Insertos de poliéster
Se dispone de varios insertos de poliéster para diferentes modelos. Se fijan a 2 cm por debajo del borde superior de los plantadores por medio de un tubo de PVC cortado a la altura requerida. Se pueden utilizar en los siguientes modelos, tal como se indica en el catálogo principal: AH90, AHE90, B5050, BC50, BCH90, BG5050, BG40120, BM40120, BM50100, BR80, BR100, BR120, serie BT, serie BTE, serie BZ, CL60, series L1 y L2, M80, MHR100, MHR120, MR80, MRR80, serie MU, serie MUR.

Orificios de drenaje
CADA artículo puede estar provisto con o sin el orificio de drenaje, excepto las macetas de doble cara SYD, SRD, UD, DV, DVS, DVH, UDS) y los modelos con coloureado interior (UK, UKL, WP) que se usan en interior. Algunas aplicaciones pueden requerir orificios adicionales o especiales que pueden proporcionarse si es técnicamente posible.

Platillos
Se dispone de platos adicionales para capturar el agua de drenaje en los siguientes tamaños. Debido a las limitaciones técnicas y a las restricciones de peso, el tamaño de los platos está limitado a un máximo de 60cm/23’6” o 60x60/ 23’6” x 23’6” de diámetro.

Anti-verde
LOS siguientes productos recibieron un tratamiento estándar con una silicona mate y líquida invisible B-Artisil: KE, KR, KD, KL, KKA, KKB, KKC, LC. Se puede aplicar el tratamiento a otros productos a petición.

Trabajos de encargo
Algunos de los proyectos pueden requerir una forma particular, una forma especial que va más allá de las líneas de nuestra colección estándar. Damos la bienvenida a los arquitectos en nuestro taller para hablar del diseño para un proyecto en particular, desarrollar la forma correcta y finalizar el prototipo en la forma requerida. Las ofertas son seleccionadas en su viabilidad técnica y en su aspecto estético. Los diseños de encargo tienden a iniciarse a partir de la colección estándar, para adaptar ciertas medidas y proporciones o para cambiar la textura del plantador.

APPLICAZIONI E MANTENIMENTO

Rotelle di gomma
Offriamo la possibilità di inserire rotelle di gomma rigida alla base della fioriera. Le rotelle sono fissate ad una capsula di alluminio e inserite in un foro alla base del vaso. Questo consente al cliente di spostare facilmente la fioriera spesso pesante. L'inserimento delle rotelle è possibile in differenti tipi di fioriere, tuttavia è necessario un diametro minimo sul fondo o una larghezza di 35cm-40cm/ 13,7''-15,7''.

Maschio di gomma
Assicurarsi che il foro di scolo della fioriera sia sempre libero in modo da far defluire l'acqua in eccesso. Si raccomanda quindi di sollevare la fioriera per mezzo di maschi di gomma rigida con le seguenti dimensioni: diametro 4 cm e spessore 1 cm. Questi maschi sono forniti automaticamente con ciascuna fioriera.

Strato di polistirene
Inserendo uno strato di polistirene nella parte interna della fioriera diritta parallela, si riduce la pressione laterale causata dal gelo e quindi il rischio di rotture. Modelli come B, Bcube, BC, BCH, BM, BP, BR, BRF, BT, BTE, BZ, CL ,CLH, CLK, CV, CVI, VP.

Fioriere e gelo
Tutte le fioriere, modelli e forme nella nostra collezione sono resistenti al gelo, fatto salvo quanto diversamente specificato. I seguenti articoli necessitano di particolare attenzione, in quanto la loro forma chiusa può causare un problema durante il gelo e il disgelo: BC, BCH, CB, CBH, CBT, CK, DM, DMB, EM, LP, OD, OF, SD, SY, UC, C, G, GB.

Consistenza del coloure
L'argilla è colourata con ossidi naturali in tutto il corpo e viene cotta a una temperatura di circa 1200°C. I colouri ottenuti da questo processo di produzione non sbiadiscono né si deteriorano se esposti al sole.

Strato di silicone
Tutti gli articoli sono trattati con uno strato interno di silicone onde evitare la penetrazione del calcio o del sale.

Strato di poliestere
Grazie al trattamento con uno strato ulteriore di poliestere, il contenitore diventa 100% resistente all'acqua. Questo trattamento è raccomandato per l'uso all'interno della fioriera ed è disponibile su richiesta per tutti gli articoli.

Inserti in poliestere
Una gamma di inserti in poliestere è disponibile per differenti modelli. Essi sono fissati a 2 cm al di sotto del bordo superiore delle fioriere per mezzo di un tubo in PVC tagliato all'altezza desiderata. Gli inserti possono essere usati nei seguenti modelli, come indicato nel catalogo principale: AH90, AHE90, B5050, BC50, BCH90, BG5050, BG40120, BM40120, BM50100, BR80, BR100, BR120, serie BT, serie BTE, Serie BZ, CL60, Serie L1 e L2, M80, MHR100, MHR120, MR80, MRR80, Serie MU, Serie MUR.

Fori di scolo
Ogni articolo può essere fornito con o senza foro di scolo, fatta eccezione per i vasi a duplice facci (SYD, SRD, UD, DV, DVS, DVH, UDS) e i modelli con colourazione interna (UK, UKL, WP) che sono usati all'interno. Alcune applicazioni possono richiedere fori addizionali o particolari che saranno forniti se tecnicamente possibile.

Sottovasi
Sono disponibili sottovasi per la raccolta dell'acqua di scolo in differenti dimensioni. In ragione dei limiti tecnici e delle restrizioni di peso, la dimensione dei sottovasi è limitata a un diametro massimo di 60cm/23'6" o 60x60/ 23'6"x 23'6".

Anti-verde
Tutti i seguenti prodotti hanno ricevuto in trattamento standard con un liquido invisibile e silicone opaco B-Artisil. KE, KR, KD, KL, KKA, KKB, KKC, LC. Gli altri prodotti possono ricevere il trattamento su richiesta.

Progetti su misura
Alcuni dei vostri progetti possono richiedere una forma particolare, una forma speciale che va oltre le linee della nostra collezione standard. Gli architetti possono venire nel nostro studio per discutere il design di un particolare progetto, sviluppare la forma giusta e dare al progetto la forma richiesta. Le proposte vengono esaminate per fattibilità tecnica ed aspetto estetico. I design del cliente partono, in genere, dalla collezione standard, per adattare determinate misure e proporzioni o per modificare la composizione delle fioriere.

— アプリケーション 及び メンテナンスについて —

プランター用キャスター
プランターの底部に硬質ゴムのキャスターを取り付ける事が可能です。キャスターを装着することにより、重いプランターを容易に移動させる事が可能です。底面の直径が35-40cm以上のプランターに取付可能です。

プランター用ゴム製タップ
プランター底部の穴から水を抜け易くするために、地面から浮かして設置することをお勧めします。そのために、硬質ゴム製のタップ（直径４ｃｍ/厚さ１ｃｍ）をご用意しています。

補強インナーカバー
四角柱型のプランターの内部に約1．５ｃｍ程度の厚みのポリスチレン製の補強インナーカバーを入れることで、凍結により発生する側圧を軽減し、プランターの破損リスクを減らします。
対象製品: B, Bcube, BC, BCH, BM, BP, BR, BRF, BT, BTE, BZ, CL ,CLH, CLK, CV, CVI, VP

耐霜性について
当製品は、但し書きがあるもの以外は、形や色に関係なく全て耐霜性になっています。以下の製品については、箱型の形状であることから霜が張ったり解ける際に何らかの問題が起こる可能性があるため、特に注意を払う必要があります。
対象製品:　BC, BCH, CB, CBH, CBT, CK, DM, DMB, EM, LP, OD, OF, SD, SY, UC, C, G, GB

色の不変性
当製品は土を着色して約1，２００℃程で焼成しているため、太陽光の影響による色褪せや劣化は起こりません。

防湿処理
当製品はシリコンによる防湿処理が施されているため、汚れにくくなっております。

コーティング
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インナーケース
以下の製品は、ポリエステル製のケースを内側に挿入できます。
対象製品: AH90, AHE90, B5050, BC50, BCH90, BG5050, BG40120, BM40120, BM50100, BR80, BR100, BR120, BT-series, BTE- series, BZ-Series, CL60, L1 and L2 Series, M80, MHR100, MHR120, MR80, MRR80, MU-Series, MUR Series

排水穴
次の品番を除く製品全てに、排水穴を開けるか否かが選択可能です。
SYD, SRD, UD, DV, DVS, DVH, UDS, UK, UKL, WP
また、追加、もしくは特別な穴を開ける事についてご相談も承ります。

受け皿
底面サイズが直径６０ｃｍ、あるいは６０ｃｍ角以内の製品については、受け皿をご用意できるものもあります。

コケ防止剤
コケの発生を防ぐため、シリコンコーティングによる標準処置が施されている製品があります。対象製品: KE, KR, KD, KL, KKA, KKB, KKC, LC
ご希望により、上記以外の製品で対応可能です。

特注製作について
カタログ掲載製品についてカスタマイズを承れる場合もありますので、日本総販売元の株式会社グリーン・ワイズにご連絡下さい。同社を通じて、アトリエビアカント側にご希望の製品が製作可能か確認いたします。更にオリジナルで製作をご希望の場合は、ご相談下さい。

日本総販売元　取扱商品について:
カタログ中のＬＥＤ照明の組み込み製品については、現在日本では取り扱いがございません。対象製品: L1, L2, L3, L4



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