

davidpompa



MATERIAL BOOK

Since 2013 we create contemporary objects with a strong commitment to Mexican identity & craftsmanship. We focus our process on materials, merging its essence with innovative forms, creating elegant and simple objects. We celebrate the essence of Mexico in every step of our production.

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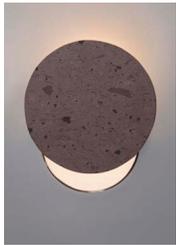
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The material book is a collection of photographs which look forward to unveiling the origin of our products, exposing materials as our starting point. The photographs explore the aesthetic and identity of every material.

This visual collection shows our processes and materials before they are transformed into contemporary objects. An experience involving shades, colors, roughness, textures, transparency, reflections, warmth, lightness, subtlety, balance and contrast. All attributes that create the essence of our products, all qualities that define the beginning of our creative process. A closer insight, a deeper understanding of Mexican heritage.

On our objects' tangibility and their history



Ambra

Ambra wall lamp volumes provide an interesting upright to interior settings by projecting the light onto the wall. The light creates a third visual element on the wall that complements the two cylindrical volumes. Ideal in any space that speaks a direct, minimalist architectural language.

Cantera Rosa

Cantera Rosa is a volcanic rock, formed by a mix between volcanic ash and dust. It is mined exclusively in Mexico and Central America. It is rich in color, texture, durability and softness, allowing a very detailed carving and cutting. It can be found in several natural colors and tones. This rock specifically has multicolored flecks and inclusions, which enhance its texture. This authentic characteristic gives it a peculiar aesthetic and strong presence. A material used throughout centuries of history defining its everlasting aesthetic value.

This volcanic stone is one of its kind. The several tones of speckles are peculiar to Cantera Rosa, making it its signature. Despite being a rock, its color gives it a warm tone. Being easy to work with, smooth and refined finishes are possible.

A unique quality of this stone is that it absorbs air and humidity without suffering from expansion. This characteristic together with its extreme durability made it widely used in Mexico from colonial times in architecture, cathedrals and haciendas. Its color varies depending on the region where it is mined, the "rosa" type is found in Zacatecas, a city designated World Heritage for its architecture, most of which is constructed with Cantera Rosa.

Cantera Rosa process starts when the deposit is drilled, and the pieces are taken out in a square or rectangular shape. They are then sent to different workshops, where the pieces are sculpted into several forms. It is a tradition widely worked in handcraft workshops with chisel and hammer, techniques being passed from generation to generation. Great skill, time and experience are required to work the material. Artisans work the stone passionately, with great care and dedication. The rock's aesthetics and textures make it an attractive material for a craft tradition.

Barro Negro

Barro Negro is produced in San Bartolo Coyotepec in the state of Oaxaca, where pottery passed from generation to generation has always been a tradition. Artisans' hands reflect its legacy in every piece they create. Around 95% of the inhabitants are dedicated to this craft. It is highly appreciated in Mexico and internationally. Oaxaca is widely known for rescuing ancestral crafts. Rich in celebrations, rites, music and art, it reflects its roots onto its present culture.

Barro Negro means black clay. It is distinguished by its dark black color and sheen. Its origins extend as far back as the Monte Alban period, examples are still found at archeological sites. Up to this time it is being shaped in the same way the ancient Zapotec used to do.

The process of Barro Negro starts by combining previously cleaned earth with water, creating clay. This is molded by hand or poured into a mold, and then left to form for a couple of minutes, after this, the piece is set to dry in well-insulated rooms, which protects them from sudden changes in temperature. The piece is then made wet on the surface and rubbed with tools to compress the clay. The piece is then fired and smoked in underground pits, using wood fires. The heat will rise between 700 °C and 800 °C. After a couple of hours, the piece is then removed from the smoke and heat. Every piece takes around 20-30 days to complete.

The strongest characteristic Barro Negro has is its rich black color, which makes it unique. This evolves mostly during the firing process, when the smoke gets impregnated into the piece and intensifies its natural greyish tone. The other important factor which reinforces its dark appearance is the earth used, which is found in San Bartolo Coyotepec. Its natural color is of a dark tone. Even though the original process has been maintained over centuries, it was in the 50's that some changes were implemented. The firing process was shortened compared to the traditional method and the pieces started to be polished when the clay was still wet. Compressing the clay just before going into the fire. After firing, all these components are reflected as a rich black color, and the piece emerges shiny black instead of grey matt.

Barro Negro is noble, sober, minimalist with a beautiful glow. Its connection to ancient processes and its raw materials make it an honest pottery which continues to amaze. Within its smooth dark texture, it carries years of tradition, representing craft, in every step of the process. Born and transformed from the earth.



Can large

The characteristic shape and smooth finish of the can pendant lamp is now available in a more protagonist size, celebrating its original personality. The tubular shape maintains its flawless edged terrace and plays with a new size to create another version of the classic silhouette.



Cupallo

Cupallo has an instantly recognizable shade for its highly reflective brass surface which mirrors its environment. The minimal shape is the result of the metal spinning process. The 100% recycled and handblown glass creates charming light distribution. An elegant and versatile lamp, with a strong character.



Lino

Our modern interpretation of hand-painted tiles open up a world of possibilities. The collection stands out for its simplicity, the beauty of the materials and the handmade process. This collection is offered in 3 different glazes that can be arranged as desired.

Brass

Brass is a metallic alloy made of copper and zinc, its surface is smooth and hard. It has generally been used as decoration because of its gold-like appearance. The combination of durability and high workability makes it a perfect material for diverse forms. Brass has been specially applied in the production of musical instruments. It has a good resistance to corrosion and together with its effortless manufacture and machining, becoming a standard alloy for accurate instruments such as clocks, watches and navigational aids.

A strong metal but relatively malleable, its reflections are very attractive, which play a game of shadows and light on its surface. Within contemporary design applications, becoming an accent to break up a more neutral palette. Brass gives a rich contrast to several materials when used in combination. It may be used as an extreme shiny surface with immaculate brilliance or as a matt surface, letting its presence become even warmer as a more delicate protagonist. Used as a high-lighter, becoming the center for intensification of shine and character. Brass is a material which reflects honesty through its warm tones. It is both modest and elegant.

Talavera

Talavera is a ceramic introduced by the Spaniards in the 16th Century and named after the city - Talavera de la Reina in Spain. It is a type of maiolica tin-glazed pottery. In the first century of the colonial period this ceramic became commonly produced in Puebla, Mexico, mainly for tiles. The city was perfect because of the fine clays that can be found in the area.

What makes this ceramic so particular besides the craze of the glaze and its distinct porous milky-white background, is the fact that only six colors are traditionally permitted in its production. The main color is blue, followed by yellow, black, green, orange and mauve, all of which need to be made of natural pigments. The design of the pieces is strongly based on tradition, previously only cobalt blue was used, since it was the most expensive pigment, which ensured the quality of the piece. Nowadays quality is ensured with a strict certification process.

For our pieces we collaborate with Uriarte, the oldest and biggest certified continuously operating producer in Latin America. Sample pieces undergo sixteen laboratory tests with international certifications from different laboratories. Only nine workshops have been certified to call their work Talavera, having therefore in every piece their logo, the initials of the artist and the location.

Uriarte maintains 16th Century methods, keeping the value of Talavera's tradition alive. No piece is exactly alike, as they are made completely by hand. The production begins when black sand from Amozac and white sand from Tecalli are filtered, washed and mixed. The piece is then made, drying for several days to be later fired at 800 °C to 1000°C. The initial glazing is applied as background, in a milky

white color. After this the object is painted by hand and a second firing up to 1150 °C is applied to harden the glaze. The complete process takes up to 8 weeks.

The richness of the Talavera legacy is exposed in every single stage of its production, from the natural clays and pigments used, to the crazing process of the glaze, which creates a rough yet smooth texture, absorbing almost imperceptibly the hand painted coating. Paint becomes a refined tactile element, ending up slightly raised over the background. The relief of the decoration is elegant and subtly noticeable. The object's base, which touches the surface where it lies, is not glazed, and exposes the terra cotta underneath. All these materials, textures and colors, represent in a symbolic way the layers of history and the hours of work invested in the creation of every individual piece.

Handwoven PVC

Textiles and weaving methods have been present in Mexico for hundreds of years. Several Mesoamerican cultures had a god of weaving. Woven fibers such as yucca, palm tree and cotton were some of the first used by Aztecs. This evolved over the years and was further developed under Spanish colonization.

Handwoven PVC appeared for the first time in the 1950's, applied in the well-known Acapulco chair, whose designer remains unknown today. This typical kind of handweaving was inspired by Mayan textiles, specifically the hammock. It further developed into a new abstract form, with new materials, keeping the same weaving techniques. The open string construction of the chair allowed the creation of new pieces within the same basic metal structure, varying in use, form, size and composition.

As well as Mayan hammocks, modern PVC weaving is still done by hand. In substitution of tree bark and plant fibers, PVC is used to ensure a longer life span. The result of combining old traditions with modern materials becomes fun, innovative and original. A technique maintaining its roots in folk traditions. Timeless pieces as a result, an ideal candidate for reinvention and reinterpretation. The space separating the cords and the metal becomes almost a poetic balance between material and air. The combination of nuances of past and present woven into a contemporary form.

Vidrio Soplado

Every piece of our recycled handblown glass is handmade, creating optical distortions in the surface that are an integral part of the material's charm. The most distinctive characteristic of this glass are its small bubbles created during the melting process when air gets trapped within the liquid substance. This, together with the minor surface irregularities, work together to create a transparency that plays with light, mirroring not only the glass itself, but creating new compositions of



Caleta

The setting opportunities are various: the lamp can be placed either in a residential environment as a single piece, or in a commercial one in a cluster.

The series is available in two colours to suit different settings. The pendant version is perfect for use on its own or repeated in chandelier compositions.



La Trufa
Embodying a concept of lightness and transparency, well-balanced with a characterful touch. The combination of transparent and satin glass surfaces creates a contemporary and unique object.

miniature reflections through its texture, enriching any light that shines through, becoming echoes of shine full of character.

Handblown glass is a process that requires high temperatures, around 1600 C. At these temperatures the glass melts, turning into a viscous and crystalline substance of a bright orange color. With a previously warmed cylindrical tube, the melted glass is taken from the oven. A spherical shape is then created on top of a steel sheet. This is the moment where the artisan blows through the pipe forming an air bubble into the molten glass. The piece is then given its final form. When necessary, the glass is reheated to maintain the ideal temperature for blowing. After the form is finalized, the glass is placed in a furnace, where the piece slowly cools down for a few hours or even days. The entire hand-made process is carried out by skilled artisans.

Samán wood

Samán wood is also known as Caribbean, Mayan or Aztec Walnut. It is a tropical wood which grows in Mexico and Central America. Denominated a sustainable wood since it has no major difficulty in spreading and growing.

We work together with Taracea, a wood and furniture manufacturer in Mexico. Inspired by nature and committed to preserving its beauty, they hand-select all woods and process them, uncovering their natural elegance. Honoring the life of every tree in the process and turning its wood into a characterful object. Our collaborations focus both on emphasizing elegance and highlighting their aesthetic qualities. Taracea master craftsmen enrich every piece with years of experience and tradition.

Its color ranges from light to medium brown, with a sporadic cinnamon-like tone and hues between orange, amber and red. Having a uniform texture and a medium luster allows this wood to take on a high natural polish. It becomes easy to work with, even though it is a heavy and medium-dense wood. For its strong, durable and resistant to weather characteristics, it has been widely used for docks, working well against water and humidity.

What makes this wood so characteristic also when varnished, is its fine texture with straight open grains. When adding a coat of varnish, this texture manages to shine through and stand out. A material beautiful to see, warm and rich in textures. Its characteristics being unattached to a period, timeless.

Copper

Copper is a highly dynamic metal in use and applications. It is widely applied due to its soft malleable attributes. Mostly known for its high thermal and electrical conductivity, which makes it broadly employed in building materials. When freshly exposed, the surface of pure copper reveals its signature reddish-orange color. Since it is a native metal, it

can be found in nature in a directly usable metallic form. Due to this fact it became one of the first metals to be used by mankind, since 8000 BC. It was also one of the first metals to be smelted from its ore and to be cast into a shape in a mold. Extensively used in Europe and Asia, giving the Copper Age its name.

This distinctive and historically important metal has more to offer than only practical uses. Its color is vibrant, lively and unmistakable, making it a perfect choice to be applied in aesthetic projects. Often referred to as "man's eternal metal" for its long-lasting attribute, gaining beauty and character over time through its worn surface.

For many physical characteristics including shine and malleability, copper is seen as a multifaceted material. It has an exceptional range of finishes, from shiny-polish to amazing weathered, worn-in patina. It easily becomes the accent when placed besides more neutral color materials. Beautiful in its high reflective surface with a warm metallic glow, interesting matt shades when brushed.

Onyx

Onyx is a chalcedony, a variety of microcrystalline quartz. Its formation is due to silica deposits within lava gas cavities. As a result, unique bands and parallel stripes are formed, giving Onyx a relief rich in tones, depths and transparencies.

Onyx is also called Tecalli or Mexican Marble. Tecalli is the place where most of the Onyx in Mexico is found, in the State of Puebla. It occurs in different varieties, grades of transparency and tones. It can be found in a wide variation of colors produced by oxides, these are reflected in a range from dark to apple green, and from intense red to the lightest rose tint.

Throughout history it has been highly valued for its exotic and translucent qualities. The opacities and transparencies make it very characteristic, accentuating different tones in every piece, it is rich in shades and depths which constitute their indescribable elegance. Onyx has a beautiful silky appearance, enriching every form it is transformed into.

In Mexico Onyx has been worked for more than hundreds of years, it was widely used in pre-conquest Mexico for masks. This well-known material tolerates a higher polish than the common marble. Its natural color white is beautiful and gives a touch of sophistication and elegance when applied in any minimalistic form. A white Onyx brings a neutral and calm feeling to any space, letting the refined stripes and transparencies be the accent variations.



Vitrif
Combining Barro Negro and solid copper in a pure and geometrical form. A craft and an industrial material creating a contemporary object. Vitrif has a timeless style which fits perfectly in any environment, a dramatic light cone.



Amelia
Amelia explores the elegance and balance between two handcrafted materials, Samán wood and solid brass, creating a smooth finish of two honest materials.

This collaboration with Taracea uncovers the natural elegance of hand turned wood into a smooth shape.



Oola
The simple and clean shape of metal with Onyx, allowing the light to pass through, creating an ambient glow.

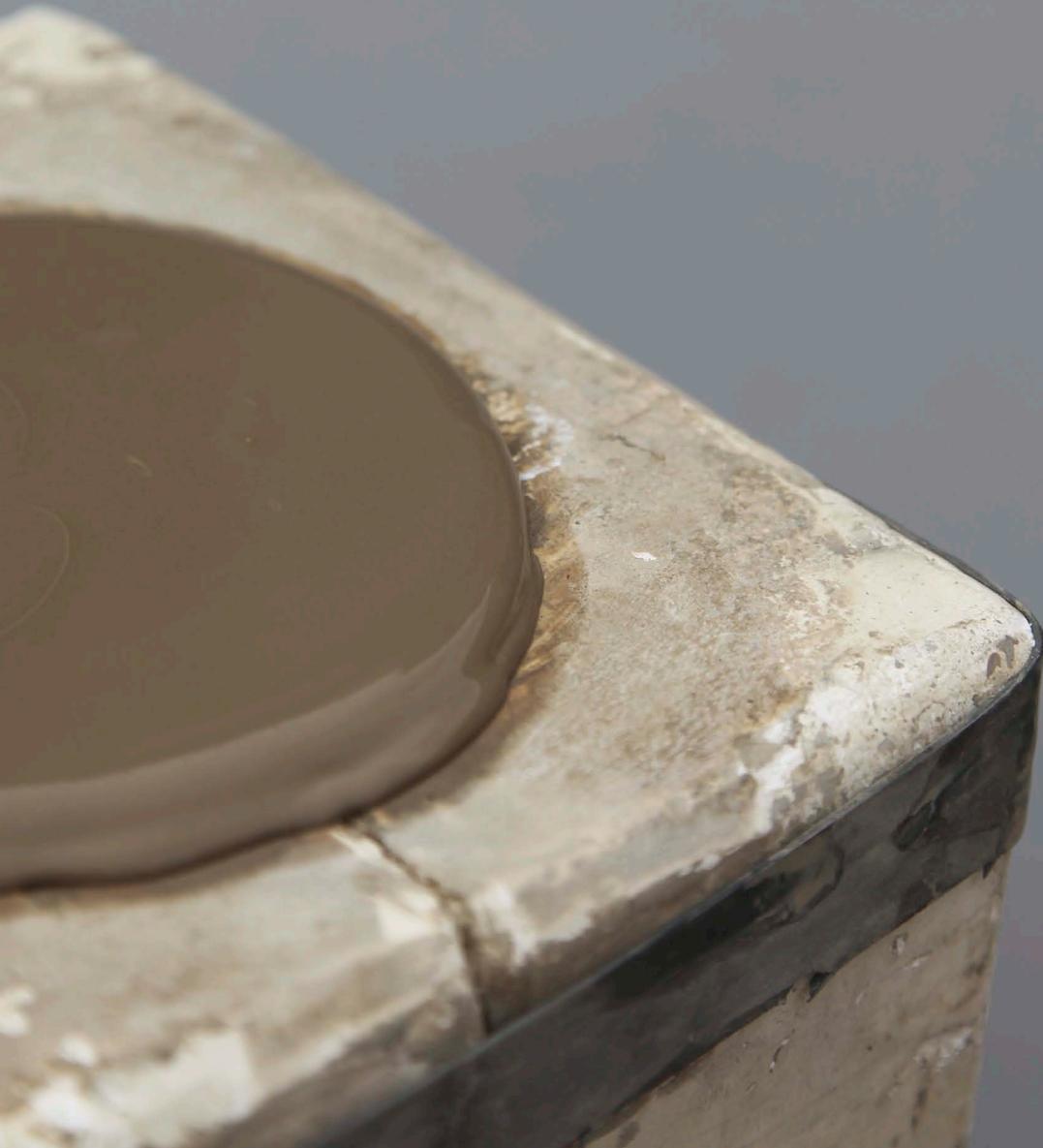
The uniqueness of the translucency of Onyx is a beautiful and poetic way to enlighten a place, it diffuses light in an ideal way for different habits of contemporary living. The contrast of these two materials creates an intriguing tension.

Cantera Rosa





Barro Negro

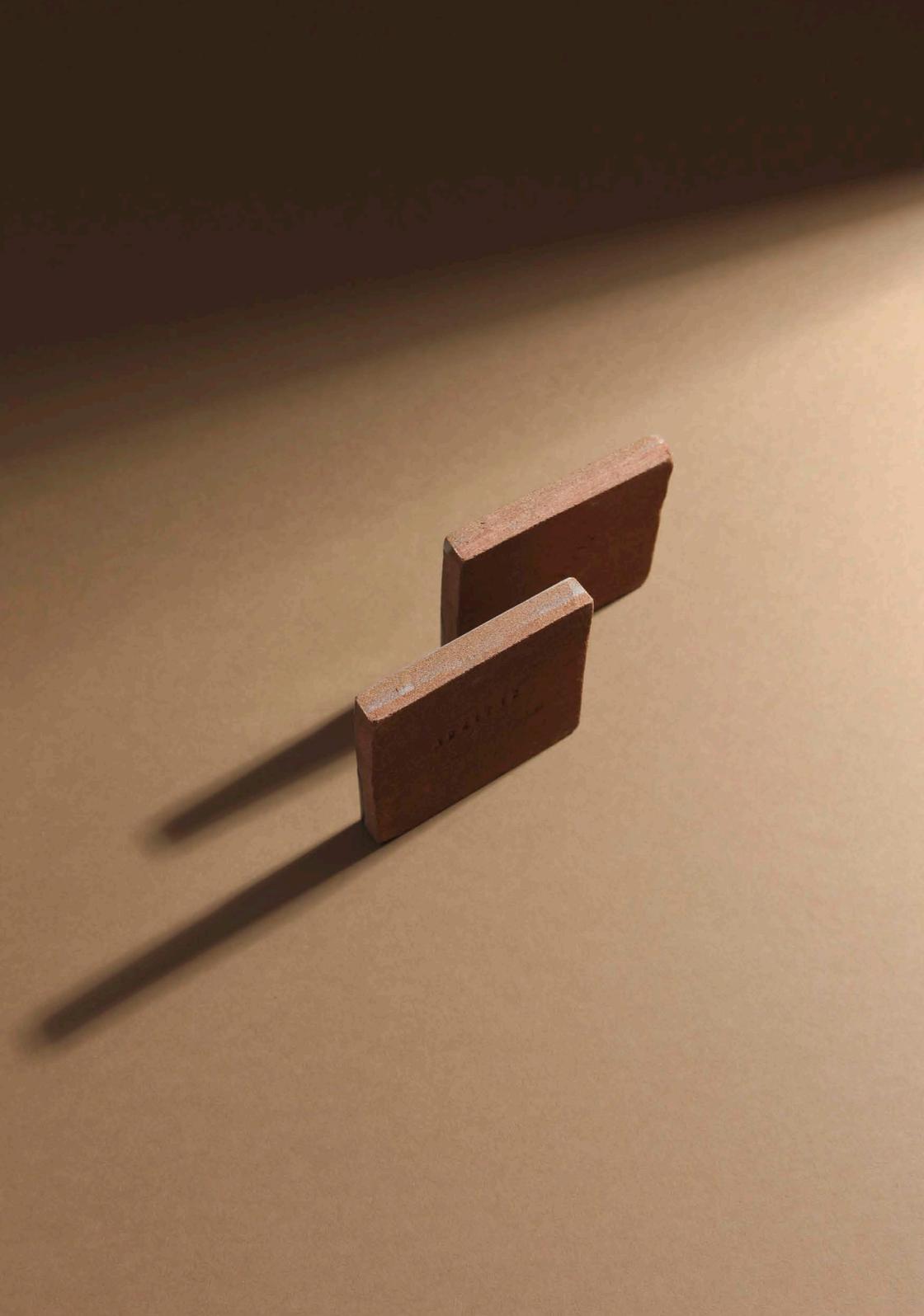




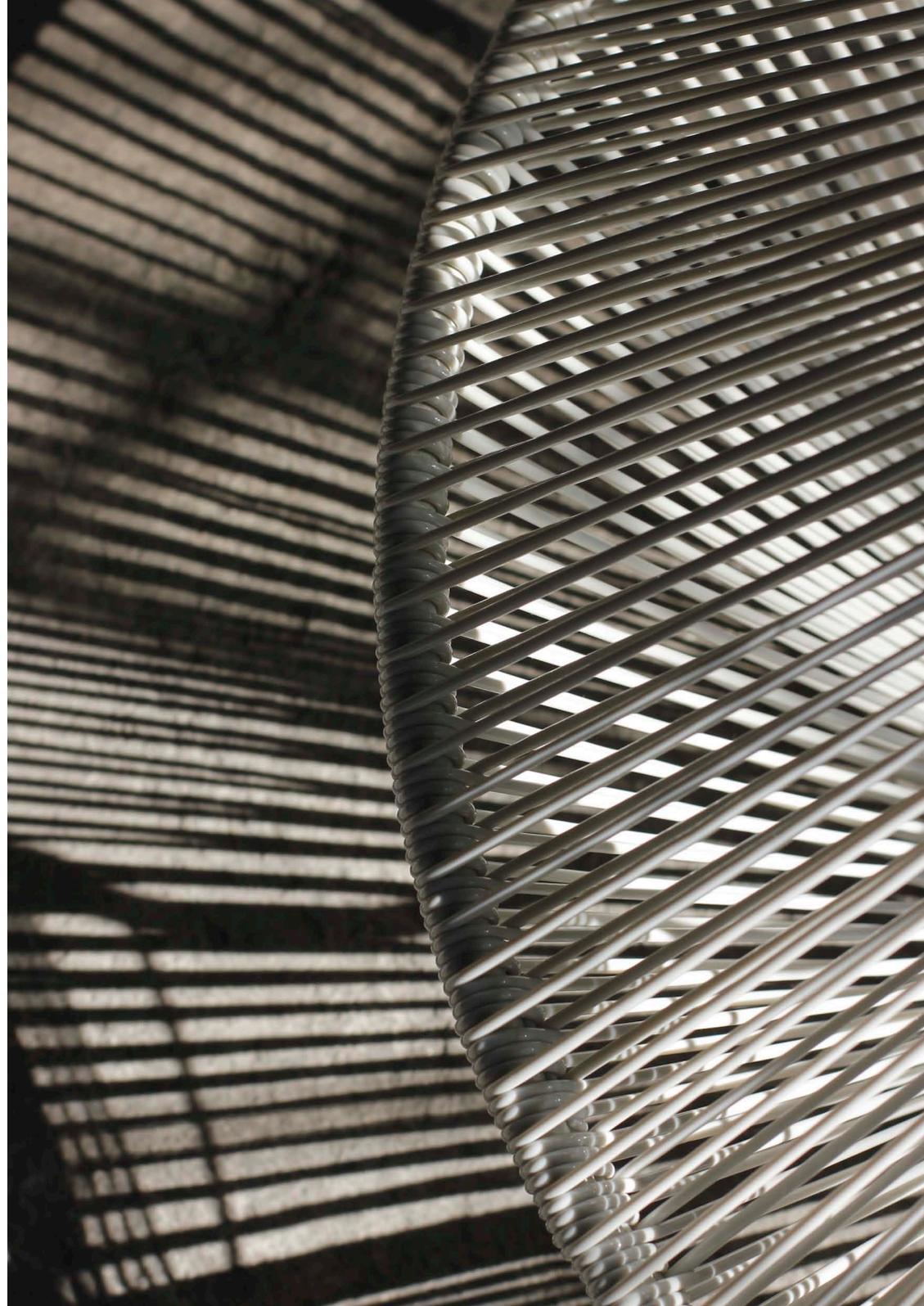
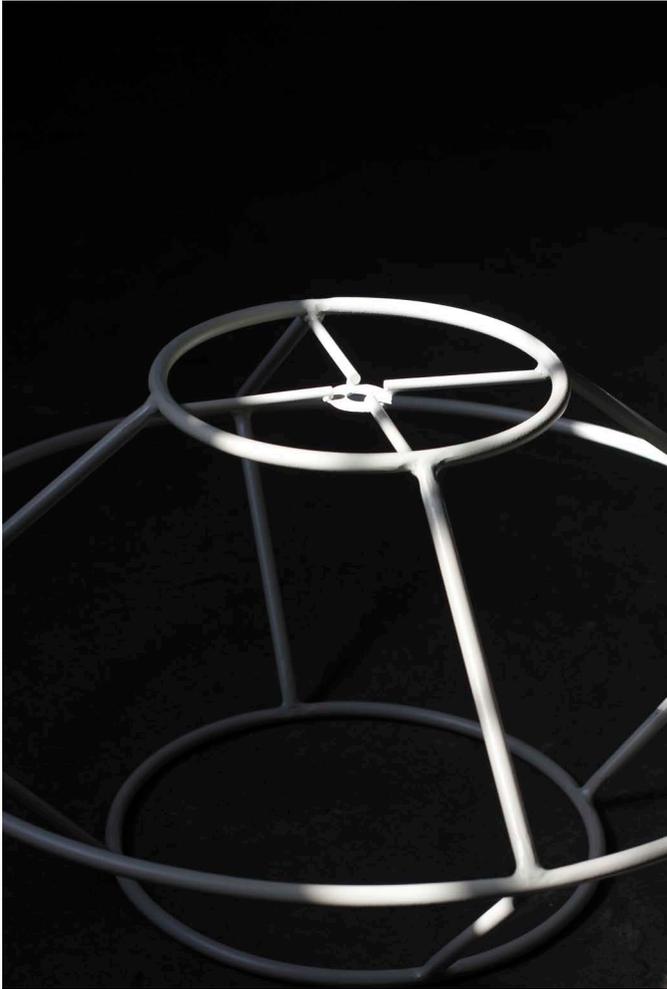
Brass



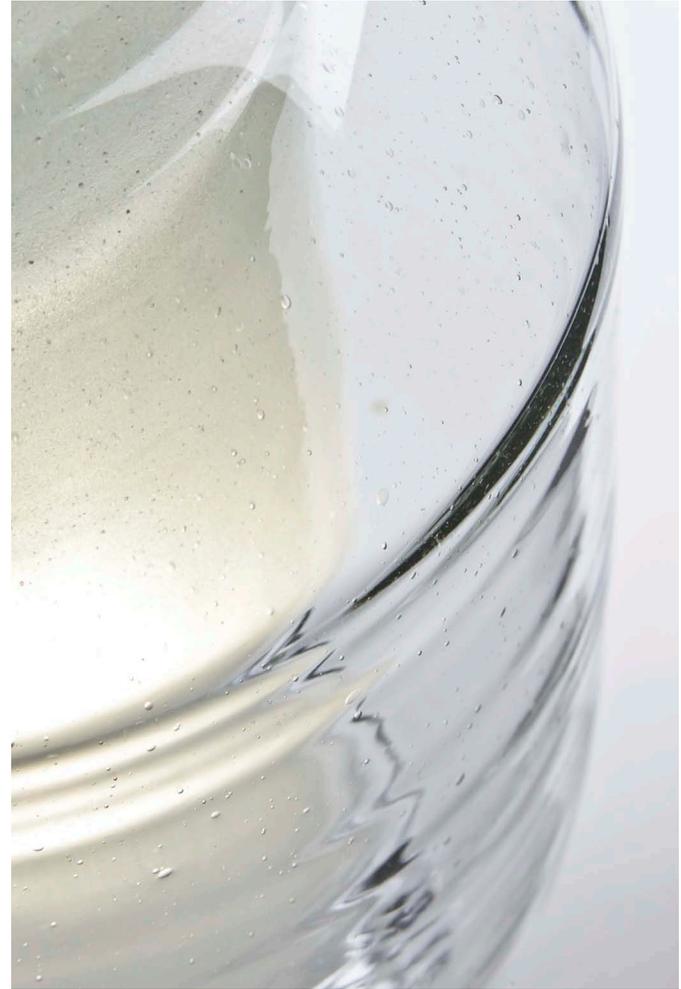
Talavera



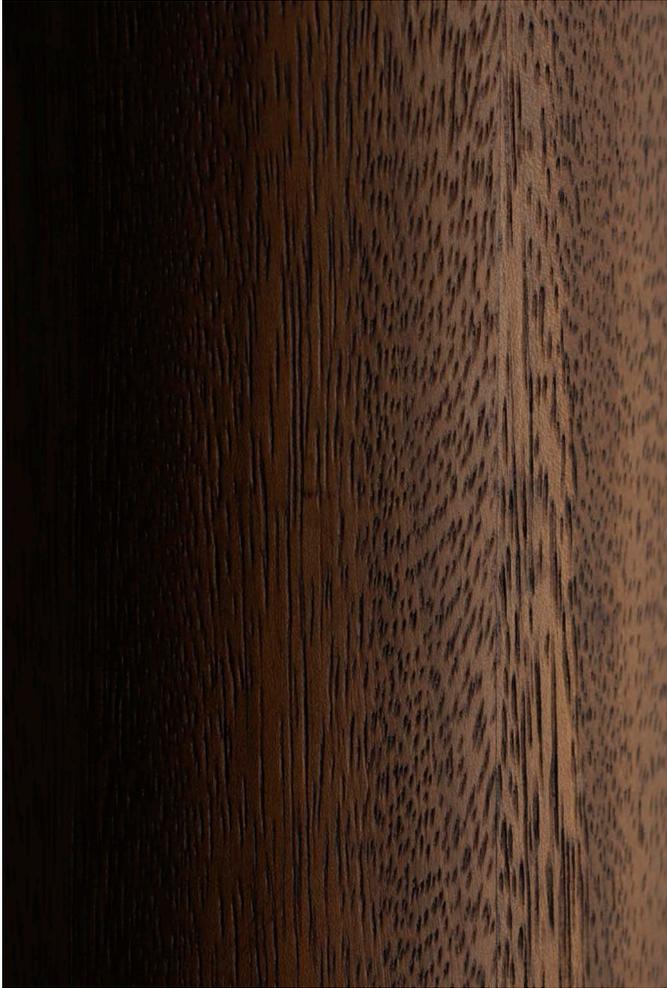
Handwoven PVC



Vidrio Soplado



Samán wood



Copper



Onyx



