

# Coco Flip



Summation



Products with personality,  
designed to last a lifetime.

## A word from Kate and Haslett

As we reflect on the last twelve years of Coco Flip, we feel a deep sense of gratitude for the community that continues to support us and our creative endeavours.

Our mission has always been to create equilibrium—aesthetically, environmentally, and socially. In a fast paced world, and an industry that continually strives for newness, this is our small rebellion. To go at our own pace; to acknowledge that good things take the time they take; and to always value relationships over profit.

It is our great hope that our furniture and lighting pieces bring joy and warmth to the spaces they inhabit, and resonate for decades with the people who use them.

We are so appreciative of the incredible artistry and finesse that our local makers bring to our products. We also extend thanks to our small team who bring genuine care and passion for what we do.

We're extremely proud to be a member of 1% for the Planet and donate to Greenfleet, who plant native biodiverse forests in Australia and New Zealand to restore critical ecosystems and capture carbon emissions.

As we continue on our journey, we're looking forward to making more time to play and experiment—testing new ideas, new materials, and always seeking to learn and grow along the way.

— Kate and Haslett



PHOTO BY PIER CARTHEW. SHOT AT HEIDE.  
HASLETT GROUNDS AND KATE STOKES.



PHOTO BY SEAN FENNESSEY, STYLING BY JESS LILICO. SHOT AT THE FISHER HOUSE. FEATURING MAYU AND SEQUENCE.

Coco Flip produces character-rich furniture and lighting, in Naarm (Melbourne), for design conscious homes worldwide.

Founded in 2010 by Kate Stokes and Haslett Grounds, the studio is inspired by ideas, relationships and materiality. Their designs imbue commercial and residential spaces with personality and warmth. Each distinctive piece is manufactured locally by a collective of skilled craftspeople.

Coco Flip is proud to be part of a community that values quality Australian design.



Our relationships with local producers are very important to us. We've spent years working with the same manufacturers, each carefully chosen for their specialist skill and dedication to craftsmanship.

We believe our manufacturers make our products remarkably better, both in quality and efficiency. They bring a wealth of skills and experience to our design process and their support allows us the freedom and confidence to be bold and original. Crafting each product by hand takes a considerable amount of time, but allows each piece to be honed with integrity to the highest quality.

When you select one of our products, you're not only supporting authentic original design, but our local design and manufacturing industry. We want our customers to enjoy our products for a very long time—we believe a considered purchase is a purchase for life—and we hope our designs will make you smile for decades to come.

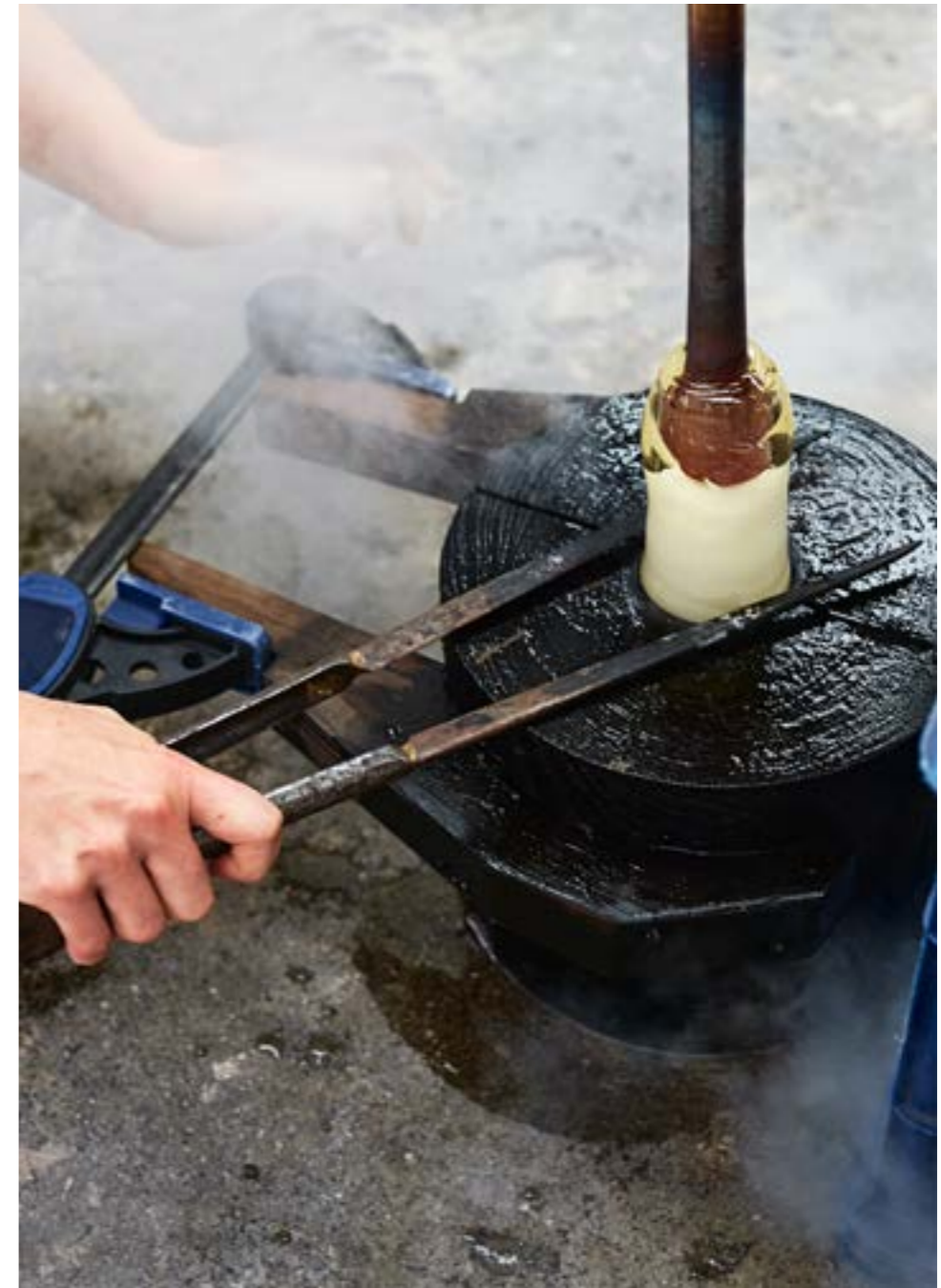




PHOTO BY JILL HAAPANIEMI, SHOT AT BENDIGO POTTERY.  
PARTNERS IN PRODUCING HONEY.

## Interview: Rod Thomson, Bendigo Pottery

Hi Rod, thanks so much for taking the time to talk to us! Bendigo Pottery was established in 1858 and is Australia's oldest working pottery. I'm curious to know how and when you and Sally came to be the custodians of this business?

We took over the business in November 1999. I had been working in the ceramics industry when the previous owners were looking for someone to manage the business for them. We had a meeting about the job where they advised they would like whoever managed the business to buy the business. We looked at business plans and decided this was a challenge we would like to take on.

When I visited Bendigo Pottery I was blown away by the beauty of the factory and processes. The machinery and tools are so fascinating and there are a huge variety of processes. What does a typical day in the Bendigo Pottery factory look like?

The day typically starts with the production manager opening up at 6.00am and most factory employees starting at 6.30am. Clay slip mixes are prepared and filter presses started. In the shaping area we are usually running a jolley, press and flatware machines. The slip casting track is run one day a week. Product made the day before is trimmed and sponged before being wheeled into the drying room. The glazers will be glazing the bisque ware ready for the next kiln firing which is generally once a week. Product from the previous firing is being inspected and order packed for despatch. Another team will be producing bagged clay that we make for Walker Ceramics and Northcote Pottery Supplies.

What is it about clay as a material that excites you?

Clay is such a versatile material that can be shaped in so many ways and constantly reformed until fired when it becomes an extremely strong and durable material that will last forever. There are so many variables with clays and glazes and the different processing techniques that provide challenges in making uniform consistent products. Working with clay involves a mix of science, creativity and magic.

Can you tell us a bit about how you source and process the clay that you use?

We source bulk clay from several Central Victorian clay pits which each have different properties. We mix raw clay with several other pre-processed materials and water to create a liquid slip. The slip is then pumped into a filter press to remove the water from the mix resulting in flat cakes of clay which are

stacked on a pallet. The filter cakes are then fed into a pugmill which removes any air from the clay and forms it into a column of various diameters that are then cut into pieces to be used on the machines to shape the products.

What are you most looking forward to this year, both personally and professionally?

I am looking forward to returning to a more consistent year following the uncertainty and business fluctuations that Covid-19 caused. There is currently a lot of interest in Australian made product so I am looking forward to working with our customers to develop new products and product ranges. Personally I am hoping to free up weekends to spend at home and taking short holiday breaks touring around the country.

How do you love to spend your weekends and time off? What keeps you inspired?

My passion outside work is working on, driving and racing early Datsun sports cars. I have several 1968 Datsun 2000 roadsters that I get a lot of pleasure driving with other enthusiasts and also racing in a sprint series throughout the year. Phillip Island race track is my favourite, and there is nothing better than a day of racing where you set a new personal best time.

I keep inspired working and associating with people who are constantly pushing the boundaries in lots of different avenues whether it is designing and developing new products or improving a car engine to make more power. New technologies provide plenty of inspiration in the opportunities they provide to further develop and improve what we do and how we do it.

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PHOTO BY JILL HAAPANIEMI, SHOT AT BENDIGO POTTERY.  
ROD THOMSON, OWNER OF BENDIGO POTTERY.





The Coco Flip core collection is designed by us and made in Melbourne by a group of specialty craftspeople. Made to order in small batches, each piece is carefully checked, assembled and packed by us, to ensure the highest quality.



## Honey

Honey takes cues from the humble honey dipper's soft curves. The stepped geometric silhouette is a nod to a stylised Art Deco sensibility. Honey is hand made by some of Melbourne's finest craftspeople — a collaboration with Bendigo Pottery, Charles Sandford and glass artist Amanda Dziedzic.

Offered in slip cast ceramic stoneware, or hand turned American White Ash, a number of glazes and finishes are available. White or pink hand blown glass completes the piece and provides a soft, diffuse glow. Honey is a sculptural statement piece that celebrates Melbourne's local artisans and provides a subtle ambient light.





## Sequence

In mathematics, a sequence is an enumerated collection of objects in which repetitions are allowed. This playful series of dining tables, coffee tables, side tables and bench seats are both fun and versatile in nature. Sequence features a simple, spun steel leg with a gentle curve that is offered in a number of heights.

Sitting solo, in pairs or multiples the cylindrical legs join seamlessly with a shapely, slender top. The options for Sequence are infinite — shape, size, height and colour can all be customised to suit your specific needs — your move.

This collection is proudly made in Melbourne from mild steel, available in several colours with a durable zinc undercoat and textured powder finish. Sequence tables can be made for indoor or outdoor use.







## Puku

Cute and full of personality, Puku is like a little cartoon character you can sit on. Although inspired by time spent in Japan, Puku takes its name from a traditional Māori word. It means 'chubby belly'. Puku is made in Melbourne by skilled upholsterers using Denmark's finest Kvadrat pure wool fabrics.

Puku is literally stuffed into his outer lining, like a chubby person pulling on a tight pair of pants. Popular for living rooms, break out areas, galleries and nurseries, Puku will happily rest on your floor like a sleepy animal in hibernation.





## Mayu

Glowing with a welcoming allure and foreign beauty, the Mayu collection is an exploration of sculptural forms inspired by the beauty of Iceland's otherworldly landscapes.

Distinctive and delicate, each piece is hand crafted using traditional shade making techniques.

An internal, glowing shade layered within an external sculptural shade gives these lights a unique sophistication and ghostly appearance, providing a warm glow from cosy lounge rooms to lofty stairwells.





## Cooper

Inspired by the old tin-can telephone, Cooper is a spun metal pendant light that pays tribute to the early 20th Century. After spending time in New York City, we were galvanised by stories of invention. New York is filled with ornamental memories of a more mechanical age, when the design of industry was marked by strong lines and precious materials.

Cooper is spun by hand from copper, brass or aluminium, detailed with swage lines, then finished with a satin polish and clear coat to preserve and celebrate the lustre of the raw metal. Both the copper and brass shine with a warm and gentle glow.

You might hang them as a cluster or solo over a table, in a row over a kitchen bench or low over a bar.





## Coco

Influenced by Scandinavian and Japanese aesthetics, Coco is individually turned by local artisans, then checked, assembled and packaged in our studio.

Each shade begins life as a flat sheet of aluminium. They're spun on a lathe, trimmed, polished and powder-coated, then fitted to a timber top hand turned from carefully laminated American Oak.

Like a beautiful, heavy yo-yo at the end of its string, Coco hangs in space with a silent poise. It has a strong presence in any room without being overbearing. Do as the Danes do and hang it low.







PHOTO BY SEAN FENNESSEY, STYLING BY JESS LILICO. SHOT AT THE FISHER HOUSE. FEATURING SEQUENCE.



Occasionally we design pieces for like-minded brands. We recently collaborated with two of Australia's most exciting furniture companies—Nau and New Volumes—who bring our designs to fruition in a way we are incredibly proud of.

Broad  
Designed for Nau

Named after its distinctive scale and slimline silhouette, Broad is a classic yet contemporary pendant that creates intimacy in even the largest of spaces.

Offering a softly diffused light with an ambient, even glow, Broad was designed to be placed above the centre of a table – from dining to meeting. Striking enough to command attention yet streamlined enough to fit in within any space, Broad does more than just illuminate; it centres conversations, focus and atmosphere. With a single stem-like hanging point, Broad is available in two sizes—500mm or 800mm diameter, and a colour palette of black, white or eucalypt.



PHOTO BY HAYDN CATTACH, STYLING BY JESS KNEEBONE. SHOT AT WHITLAM PLACE.  
FEATURING BROAD AND SEQUENCE.

Jolly  
Designed for Nau

Arising from the desire to create a playful lighting collection, Jolly is an exploration of form and material. Translucent, handblown glass is juxtaposed against solid-coloured metal rods and shades to create a balance of material composition, while the asymmetric elfin-like form injects a cheerful sense of joy. The collection includes a single rod pendant, double rod pendant and a compact wall light. Jolly is available in a refined palette of black, pale eucalypt, burgundy and satin-polished brass, designed to complement the soft glow of the opal glass shades.



PHOTO BY HAYDN CATTACH, STYLING BY JESS KNEEBONE. SHOT AT WHITLAM PLACE.  
FEATURING JOLLY, HONEY AND SEQUENCE.

Pinch  
Designed for New Volumes

Pinch is a simple, elongated wall light, offered in two lengths—400mm and 900mm. Its shield-like form is characterised by a central sharp line or 'pinch' that allows light to fall differently on each side of the terracotta, accentuating the natural beauty of the material.

The design of Pinch is quiet and unfussy—a celebration of pure geometry that can be seen equally as a wall sculpture and a functional guiding light.



New Volumes Collection 02 is a project steeped in history, place and tradition.

The collection features the work of seven Australian designers – Adam Goodrum, Lucy Simpson, Thomas Coward, Megan Mortan, Chris Connell, Hattie Malloy and Kate Stokes. All of the pieces are made by an eighth generation terracotta factory in Ferrone, Italy. This interview is with New Volumes Creative Director Thomas Coward.





PHOTO BY SEAN FENNESSY, STYLING BY NAT TURNBULL, CREATIVE DIRECTION BY THOMAS COWARD.  
NEW VOLUMES COLLECTION 02: TERRACOTTA

## Interview: Thomas Coward, Creative Director New Volumes

**Hello Thomas! Firstly, can you please explain what 'New Volumes' is and how it came to be?**

New Volumes was born from a desire to create an Australian brand that combined the creative talent in this country with the unique materials that Artedomus has to offer. 'Volumes' refers to a part of a story and also physical matter. Each story is based around collections exploring a singular material.

**How did you come to choose terracotta as the material for collection 02?**

After the first collection made from Elba Marble, we wanted to try a material that had a completely different manufacturing technique. Marble was confined to carving shapes from a solid block. Terracotta would be the opposite as it is a wet material pushed into moulds to create form. So the physical material would define the objects, and the techniques would determine what could be made.

**There's an interesting mix of disciplines amongst the designers of collection 02, was this important to you?**

Absolutely. I was curious to see what a diverse range of creatives would achieve as a group. I didn't want to just use product designers. Plus these different creatives inhabit such different worlds, I thought it would expand our scope and vision to utilise them. I'm a firm believer in collaboration as a tool for creative expression. Most often the output is something completely unexpected.

**As the Creative Director, how did you drive the collaborative process between the designers and manufacturers?**

Very simply. I explained the concept of the brand, and the material. Then asked if they had something in mind. I would make a few suggestions and we would come up with a direction. I didn't want 10 stools, so I made sure we had a diverse mix of product types that would work well as a collection. We then went back and forth with the factory and honed a product that could be made. In some instances they were very simple but in others we really pushed the capabilities of the manufacturing.

**Can you talk us through the types of furniture and objects that are included in New Volumes collection 02?**

We have a mix of furniture from tables, chairs and stools, to lighting and homewares... vases, kitchenware and umbrella stands.

**Can you tell us a bit about the manufacturing process and the significance of the terracotta factory in Italy that makes the pieces?**

Our partner, Cotto Manetti has been supplying Artedomus with terracotta for many years. And in fact its been making this material since 1780. Located in Ferrone, Italy, they produce exceptional quality terracotta in strict compliance with the ancient traditions of Impruneta.

The clay of Impruneta is incredibly unique and Cotto Manetti are the only existing manufacturer of authentic terracotta. Their terracotta is the most dense in the world which makes the production more complex because it takes much longer for the tiles to dry up and to fire them. Once the terracotta is fired, it has unique characteristics in terms of robustness, water absorption, resistance to frost, to chemicals, mechanical resistance and a very low porosity. All these characteristics make their terracotta incredibly durable with the capacity for it to get better and more dense over time. The process is simple: wet clay in chalk moulds, air dried, then kiln fired.

**What has been the most memorable part of working on this collection? What are you most proud of?**

Undoubtedly the most memorable part of the project was seeing the full collection of pieces together for the first time. We had planned to shoot them together in location in Florence however Covid put that to bed. Instead we created a wonderful shoot here in Melbourne. Working with all the designers was a highlight too. It's always a fascinating process to see how others work and approach a project, and I feel enriched and grateful to have brought this collection to life.

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Explore the New Volumes collections at [newvolumes.com](http://newvolumes.com)







PHOTOS BY SEAN FENNESSY, STYLING BY NAT TURNBULL.  
FEATURING COVE BY THOMAS COWARD AND SOL BY HATTIE MALLOY FOR NEW VOLUMES.



Good design is always about balance and poetry. We believe the best design is neither ostentatious nor meek but strikes a chord that enables people to breathe a little deeper and connect personally with their surroundings. It should encourage a moment of pause and make you feel something intangible and out of the ordinary.



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