

IOANNIS PAPPOS
JOSHUA TAWNEY



LITSTONE 

From the mountain that cuts straight into the Aegean, Pelio, we procure river-battered stones that we painstakingly transform into functional art. ■





OBJECTS TO LOOK AT





i



ii



iii



iv



v



vi



vii



viii



ix



x



xi



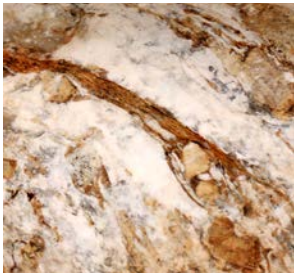
xii



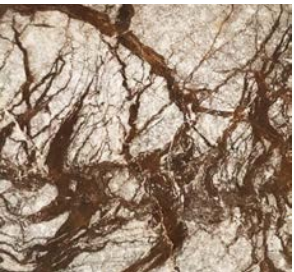
xiii



xiv



xv



xvi



xvii



xviii



xix



xx







i



ii



iii



iv



v



vi



vii



I



II



III



IV



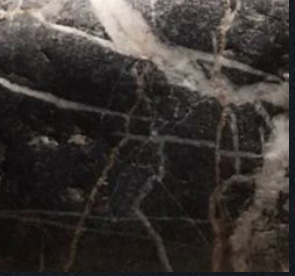
V



VI



VII



VIII



IX



X



XI



XII



XIII



XIV



XV



XVI



XVII



XVIII



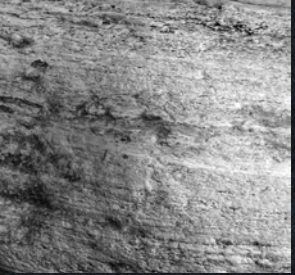
XIX



XX



XXI



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XXXIX



XL





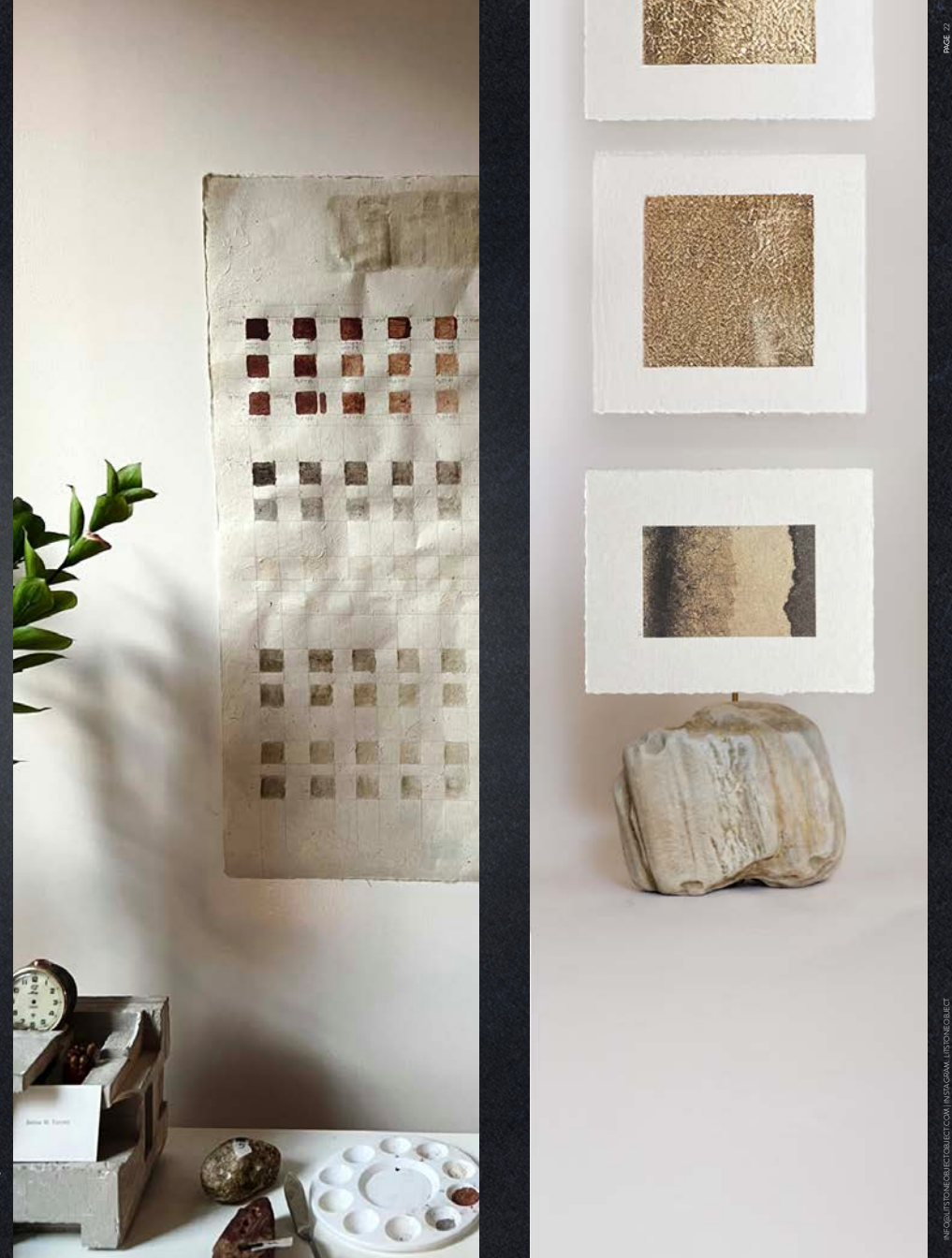
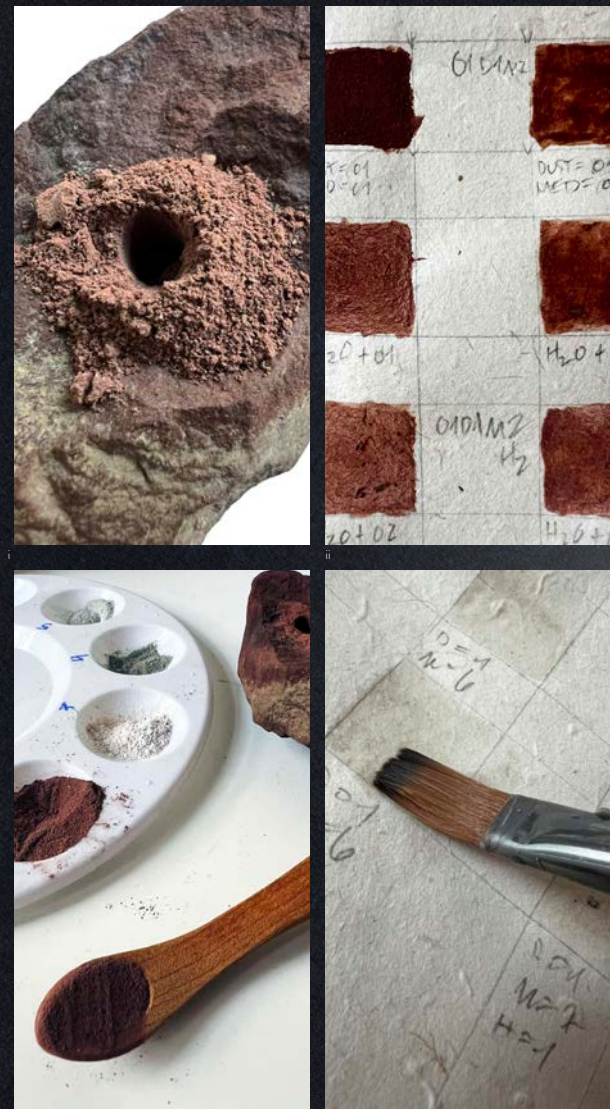
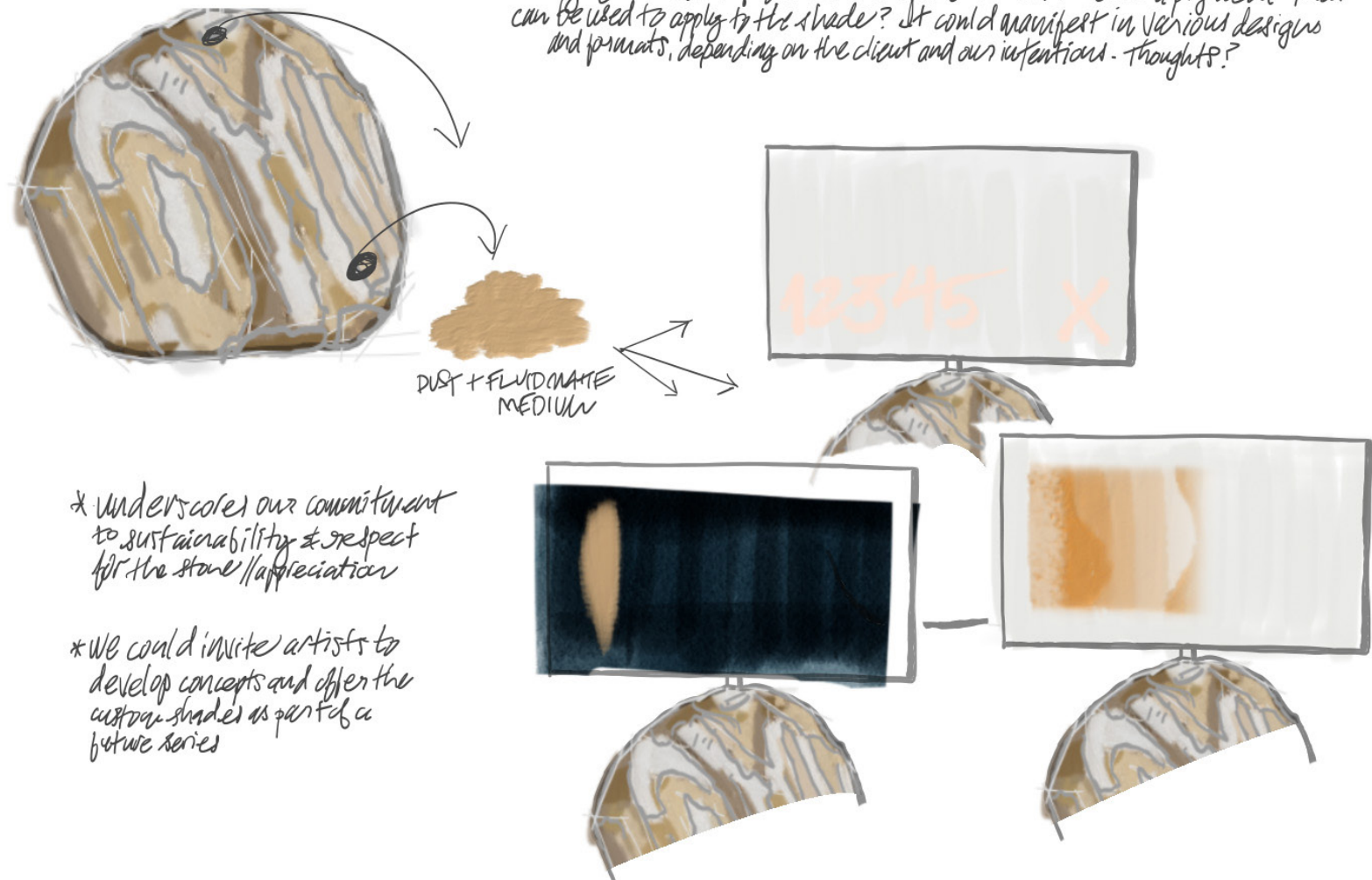
II



III



HEY PARTNER - I was thinking about our conversation per: sustainability and not wasting any materials when possible. You mentioned that the shade is the variable if we want to maintain the purity of the stone. I'm wondering if we can take the residual dust from the drilling of the holes for the cord and the neck and create a pigment that can be used to apply to the shade? It could manifest in various designs and formats, depending on the client and our intentions. Thoughts?





LITSTONE

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