

Issue No. 11

Waterworks

Made

Fall 2026



It all started with Easton... Waterworks, that is.

When I arrived at Waterworks, my parents’ small retail bath company, in 1993, the predecessor to our longstanding Easton collection was by far our most important product. It was an imported English collection that introduced many Americans to the beauty of Edwardian-style plumbing, and it ultimately inspired Easton—Waterworks first in-house design.

The definitive hero was the now-iconic exposed shower system, with its valve, riser, and showerhead mounted proudly outside the wall. Born in the early days of indoor plumbing and forever associated with the English Edwardian period, it felt both historic and surprisingly modern. In the mid-1990s, an exposed shower was something you were more likely to encounter in an exceptional London hotel than an American home. At the time, Waterworks was one of the few places—if not the only—in the United States where you could purchase one.

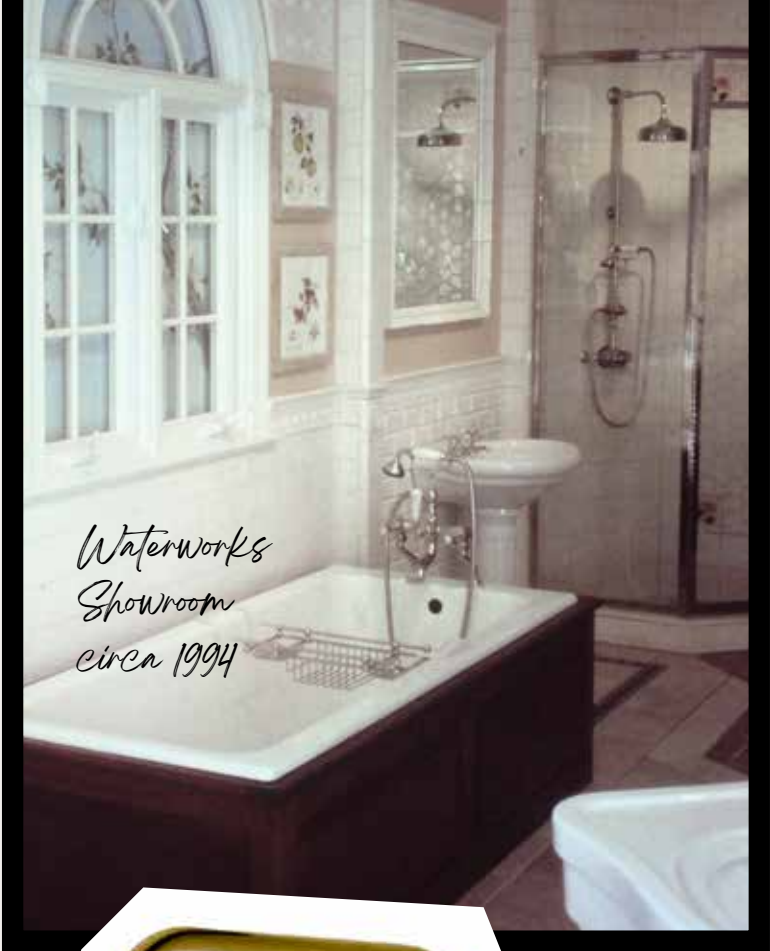
Almost four decades later, we’ve returned to Easton and reimagined it in an ambitious new way. The exposed shower valve now features a viewing window to make finding your preferred temperature more interesting. We are introducing a taller, cast-brass spout, a thoroughly modern kitchen faucet with a pull-down spray, and, perhaps most distinctive of all, hand-painted earthenware handles and accents created in partnership with the 400-year-old Dutch maker, Royal Delft.

This collaboration feels especially personal to me. I grew up in a colonial-era home in Connecticut that my parents filled with period artifacts, including original eighteenth-century delftware. Those pieces reflected the exchange of ideas, craftsmanship, and trade among the British, Dutch, and early Americans, and they became part of the world in which I was raised. Guiding that tradition thoughtfully reinterpreted through Easton feels both familiar and entirely new.

We have always loved every style and period of architecture and the way great homes layer influences over time. Our own history with traditional design continues to inspire us, especially as each new generation restores architectural landmarks, builds future classics, and interprets historic interiors in ways that are both authentic and wildly imaginative.



Pet
Peter Sallick
CEO & Creative Director



“Easton’s evolution mirrors our own. It honors where we came from while embracing what comes next. More than anything, we hope you find as much joy in its reinvention as we have in returning to Easton in 2026.”





When the BATH became a ROOM

A brief history of the Edwardian bath and indoor plumbing.

There is a room in every home that belongs to no one and everyone at once—the living room, where life is shared with guests; the kitchen, where meals are made for all. And then there is the bathroom. Hushed and private, it is where the day opens and closes on entirely personal terms. That idea is barely a century old.



WOMAN BATHING, MARY CASSATT

The Victorians had running water. They did not have the bathroom. The earliest bathing rooms were converted dressing rooms fitted with basic fixtures and almost no considered design. Bathing was understood as a health matter. A room built around pleasure and personal ritual simply hadn't been thought necessary, let alone beautiful.



1900s DOULTON'S ADVERT, UK



1900s WATERLINES, LONDON

Around 1900, three currents converged in the Edwardian bath. Waterlines were extending across Britain and America. The Arts and Crafts movement had put genuine craft and beauty within reach of everyday life. And a newly prosperous class was building homes with something to say, right down to their most intimate spaces.



CLARIDGE'S HOTEL BATHROOM

The grand hotels grasped it first. At Claridge's and its peers, the solid heft of a well-crafted fitting, the deep soaking tub, the effortless gleam of carefully chosen materials worked together to make guests feel glamorous, cocooned, and briefly suspended from ordinary life. Stateside, the aesthetic took hold and expanded: comfort on an even more generous scale.

The fittings and fixtures in these rooms set the standard. Taps, shower roses, and towel rails cast in solid brass, precise in proportion and built to last for generations. Cross handles that worked perfectly in wet, soapy hands. A claw-foot tub that commanded the room like a great piece of furniture. Pedestal basins that turned utilitarian sinks into sculpture. Function made quietly beautiful: the reason these forms feel both timeless and entirely of the moment.



CLAWFOOT BATHTUB WITH EXPOSED SHOWER SYSTEM

It's that sensibility, grounded in Edwardian proportion, refined by American ingenuity, that Waterworks has spent decades studying, preserving, and advancing. Each element traces a lineage that runs directly back to those early twentieth-century interiors where, for the first time, it occurred to someone that the most private room in the house is a place of beauty in its own right.



EASTON TUB FILLER
DESIGNER: CLIVE LONSTEIN
PHOTOGRAPHER: WILLIAM JESS LAIRD

Some Stories Are Meant to Be Retold

Stronger, broader, and forever iconic.

Waterworks broadens the design language of Easton across the bath and kitchen, extending one of our most iconic collections through new forms, thoughtful details, and a renewed sensibility.

Rooted in a century-old tradition of Edwardian design, Easton continues to evolve while preserving the considered proportions, craftsmanship, and material integrity that define the collection. The result demonstrates that the strongest design languages are not reinvented, they continue to reveal new possibilities.





Easton Low Profile Lavatory Faucet with Metal Cross Handles



TOWEL RING WITH ROSETTE
ARCHITECTONICS2 FREYA WITH FLOWER TILE IN FAWN

Easton has never belonged to a single aesthetic, just like the Edwardian design era from which it emerged. It embraces principles rather than trend, creating a visual purity capable of both discipline and warmth. That spirit remains central to Easton. The collection retains a remarkably coherent character that allows it to move naturally between restrained and expressive interiors, traditional architecture, and transitional spaces. Rather than adapting to different aesthetics, Easton’s architectural clarity provides order and anchors a space with confidence.



NIGHT LEVER HANDLE
CLAYPAPER BOMBAY TILE IN CANELA



6" PULL
CLAYPAPER ASTRA TILE IN AGAVE

Perhaps what makes Easton feel so relevant is a commitment to permanence: design that ages gracefully, materials that show their character over time, and craftsmanship that rewards close attention. These values have quietly returned to the center of contemporary design.

Today's most compelling interiors resist strict definition. They combine inherited pieces with new materials, simplicity with moments of ornament. Like Easton, they are shaped less by prescribed style than by a considered point of view.



Easton Gooseneck Lavatory Faucet with Vermilion Lever Handles



Easton Low Profile Lavatory Faucet with Royal Delft Floral Lever Handles



ROYAL DELFT RAKE LEVER HANDLE
ARCHITECTONICS2 PAINTERLY STRIPE TILE IN INDIGO



1 1/2" ROYAL DELFT FLORAL KNOBS
ARCHITECTONICS2 LOVAGE TILE IN WHITEWASH

Every addition to Easton fittings and accessories draws on nearly five decades of in-house design and engineering expertise. An exposed shower valve with a viewing window built into its face honors Easton's utilitarian roots while feeling entirely new. Cast spouts are perfectly sized for today's larger sinks, while new handle designs and proprietary hand-painted Royal Delft patterns broaden the collection's possibilities. Each object is created without compromise.



DOUBLE ROBE HOOK IN NIGHT
CLAYPAPER MATALASSE TILE IN VINCA



OAK LEVER HANDLE
CLAYPAPER LILLY TILE IN PEWTER

Timeless design doesn't come from remaining unchanged. It comes from having principles strong enough to remain relevant through change. Easton has done exactly that, evolving around the foundations of proportion, material integrity, and exceptional craftsmanship that have defined it from the beginning.



Easton Mid-Profile Lavatory Faucet with Pearl Lever Handles



Easton Low Profile Lavatory Faucet with Royal Delft Polychrome Lever Handles

“

We built Easton on the idea that *classic design should keep evolving*. Our partnership with Royal Delft brings four centuries of heritage into the collection in a way that *feels entirely of the moment*.

”

– Peter Sallick



Easton Exposed Shower with Diverter System



Easton Exposed Bathtub Filler with Metal Cross Handles and Wave Lever Handle



Easton Integrated Pull Down Kitchen Faucet with Wave Lever Handles



Easton Bridge Kitchen Faucet with Oak Lever Handles



Easton Low Profile Spout, Metal Cross Handles and Pierre Crystal Tumbler



Easton Gooseneck Spout, Vermilion Lever Handle and Engine Turned Pewter Soap Dish



Easton Low Profile Spout, Royal Delft Floral Lever Handle, Handshower and Soap Dish



Easton Mid-Profile Spout, Pearl Lever Handle and Luster Soap Dish & Soap Dispenser

Where Two Traditions Meet

Waterworks x Royal Delft

Royal Delft is the storied Dutch house behind the hand-painted blue-and-white earthenware the world has come to know as delftware: a craft and a look that has also shaped English taste for centuries. During the Edwardian era—the same period that shaped Easton’s own design language—architects, decorators, and collectors looked to Holland for inspiration, drawn to its balance of restraint and ornament, artistry and comfort. Dutch ceramics found their way into English country houses, where hand-painted vessels and chargers were displayed alongside fine furniture, silver, and textiles as expressions of cultivated living.

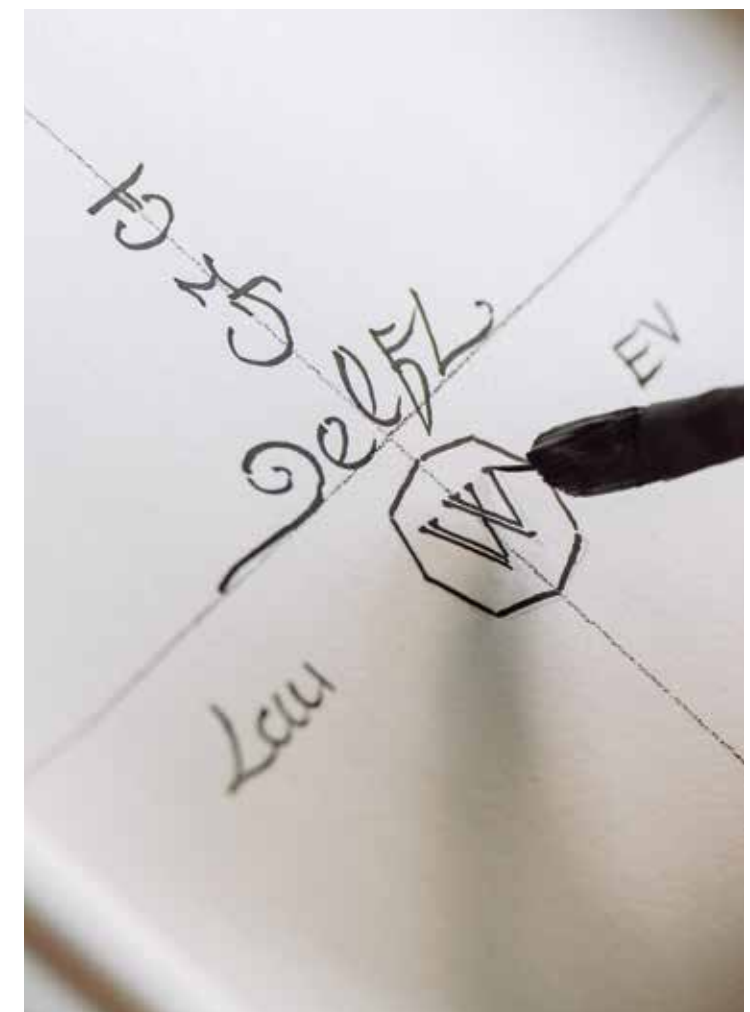
What resonated was the craftsmanship behind the decoration: a respect for tradition, and the conviction that beauty belongs in everyday life. More than a century later, those same ideals still shape our design philosophy at Waterworks.

At first glance, Waterworks and Royal Delft occupy different

worlds. One is known for fittings and bath furnishings, the other for centuries-old hand-painted ceramics. Yet both share a commitment to craft as a living discipline—one sustained through generations of makers who continue to refine their work while remaining true to its origins.

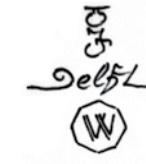
Founded in 1653, Royal Delft remains the last surviving delftware factory from the Dutch Golden Age—the sole manufactory still producing hand-painted earthenware in Delft, The Netherlands. Its painters continue to work by hand, applying intricate motifs and brushwork that have defined the craft for centuries. Waterworks has long approached design through a similar lens, creating enduring fittings that draw upon historical precedent while remaining relevant to contemporary interiors.

The collaboration emerged from this shared perspective. It began with materials science, well before aesthetics entered the conversation.





In an era increasingly defined by speed and uniformity, hand-painted decoration offers something different: individuality, permanence, and a connection to traditions that have endured for centuries.



Earthenware presents fundamentally different technical behavior from the porcelain historically associated with plumbing applications—greater thermal sensitivity, more variability in kiln movement. To meet Waterworks tolerances, Royal Delft developed an entirely new material toolkit: custom glaze-dipping instruments, specialized finishing tools, and 3D-printed molds conceived exclusively for these components. Even the Pearl colorway underwent reformulation; the glaze recalibrated to achieve a warmer, more considered result.

What justifies that technical investment is what distinguishes the work. Unlike porcelain, in which surface decoration is applied above the glaze, Royal Delft's painting is executed beneath it—a process that produces greater durability and greater expressive depth.

The creative research originated in Amsterdam. Our design team conducted an extended study at the Rijksmuseum, then at Kramer Arts and Antiques, the antique dealer holding what is understood to be the world's largest collection of historical delftware, spending considerable time with dishes, vases, and tiles to construct a working vocabulary of border motifs, centered compositional elements, and the layering logic that gives Delft its characteristic visual density. Royal Delft's own archive deepened that inquiry until a coherent design lexicon emerged, developed further in close collaboration with the studio artists.

One historical discovery became the collection's conceptual anchor. During their research, our design team found themselves drawn repeatedly to a particular body of work: pieces that occupied an unusual middle ground between historic tradition and modern sensibility. These works shared a single origin—an art director brought in at the turn of the twentieth century to bridge Royal Delft's legacy with the

formal language of a new era. His work became the foundation of the new patterns.

From research to final design, Waterworks and Royal Delft worked side by side—sketching, adjusting pattern and scale, and prototyping together—to create exclusive designs shaped equally by Royal Delft's centuries of expertise and the Waterworks point of view.

Each piece begins as a canvas for Royal Delft's master painters whose brushwork transforms functional objects into expressions of craft. Every application is executed entirely freehand; the components too small to accommodate stenciling, each one particular to the hand that produced it. For the accessories—soap dispenser, tumbler, and waste can—the silhouette was derived from Easton's own gland cover, so that each hollowware form carries a shared formal DNA with the fittings it accompanies. Each accessory bears a mark of authenticity on its base, left by the Royal Delft artist who painted it.

The resulting designs celebrate the subtle irregularities and human touch that only handwork can achieve. No two are exactly alike.

Each patterned handle is individually hand-painted by Royal Delft's master painters using techniques refined over centuries. By its very nature, this exacting handwork allows for only a select number to be created each year—each one bearing the singular touch of the artisan who painted it.

Heritage meets heritage. Ceramic meets metal. Ornament meets utility. The Waterworks x Royal Delft collection is, in many ways, a continuation of a dialogue that began centuries ago—a weaving of two design legacies, brought together through a shared belief in the lasting value of craft.

“We kept coming back to the same handful of pieces, before we knew why. Learning they shared one hand made sense of it. Someone had already done this exact work a century ago, honoring what came before while making something new. That discovery validated our instinct to do the same.”

—Deanna Amorello
Waterworks Vice President, Product & Design



WATCH THE FILM

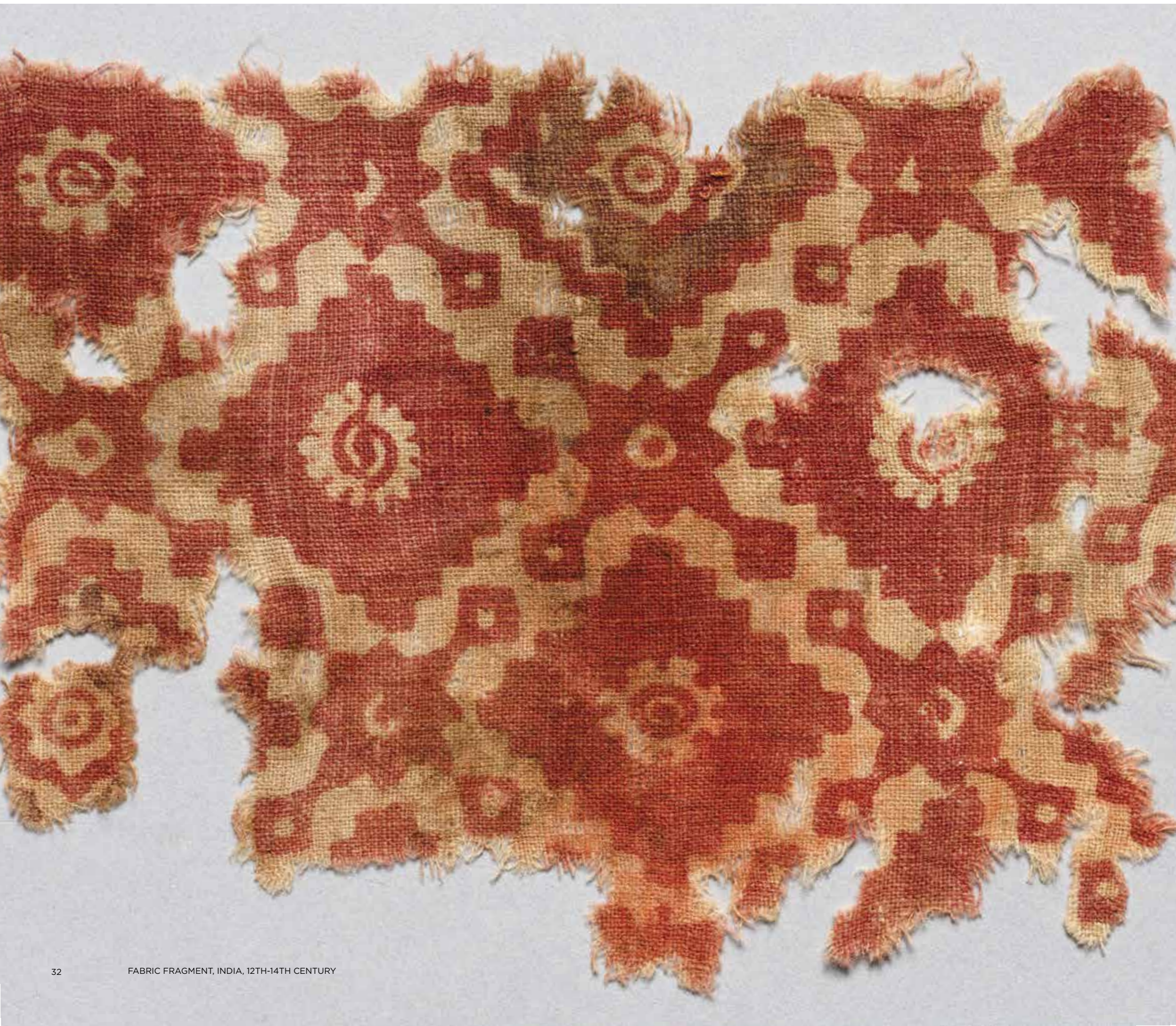
Collectors have always prized Royal Delft for more than its beauty. Provenance matters just as much: the hand behind the piece, and the maker who stood by it. That same signature now lives on every Easton x Royal Delft accessory, connecting it to a lineage that runs back to 1653.



EXPLORE THE COLLECTION

The LANGUAGE of PATTERN

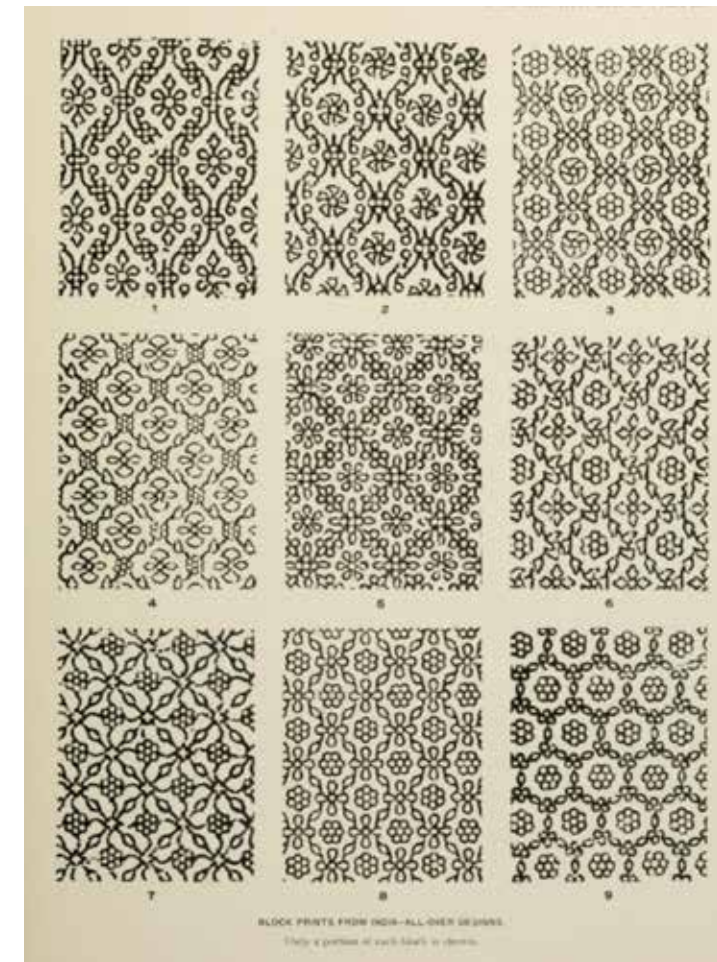
From centuries-old textile traditions to today's layered interiors, pattern has always been a dialogue between craftsmanship, culture, and design.



HAND-CARVED WOODEN STAMP

Long before pattern found its place on walls and floors, it lived in cloth.

Printed, woven, and embroidered textiles carried ornament across continents, becoming one of the earliest ways ideas moved between cultures. Floral vines, geometric repeats, delicate borders, and stylized botanicals traveled through centuries of trade, evolving with every region that adopted them. Motifs originating in India appeared in English country houses. Ottoman influences found their way into European decorative arts. Dutch merchants returned with fabrics that reshaped interiors far beyond the ports where they first arrived. Pattern became a shared visual language, continuously interpreted rather than simply repeated.



BLOCK PRINTS FROM INDIA

Among India's most storied crafts is the practice of hand block printing. Carved wooden blocks are pressed individually into cloth, building intricate compositions through repetition, rhythm, and subtle variation. The process is intentionally imperfect, with shifts that reveal the presence of the maker. It is this balance of precision and humanity that has allowed the craft to last for centuries.

Drawing from this tradition, our new patterns reinterpret the language of Indian block printing for today. Rather than reproducing historical motifs, they distill the underlying qualities of balanced proportion, restrained geometry, and botanical elegance into patterns intended for sumptuously layered interiors. Small repeating florals sit comfortably beside larger-scale motifs, while geometric compositions introduce order through measured variations in scale and rhythm.



DESIGN & CONCEPT SKETCHES FOR CLAYPAPER CERAMIC TILE

Like textiles, these patterns are intended to work both individually and in conversation. Layering one motif against another creates richness without excess, allowing repeating florals, borders, and geometric designs to build depth through careful arrangement rather than contrast alone. This results in spaces that feel that feels collected over time—where pattern becomes an architectural element as integral as material, color, or proportion.

Over centuries, materials have changed, but the desire to create interiors with depth and character has remained remarkably constant. These patterns are part of that same journey, translating centuries of artistry into surfaces that feel expressive, dimensional, and current.

a Pattern Play

Across walls and floors, patterned ceramic tile and intricate mosaics create a continuous visual thread, building visual depth while connecting one surface to the next.

MOSAICS

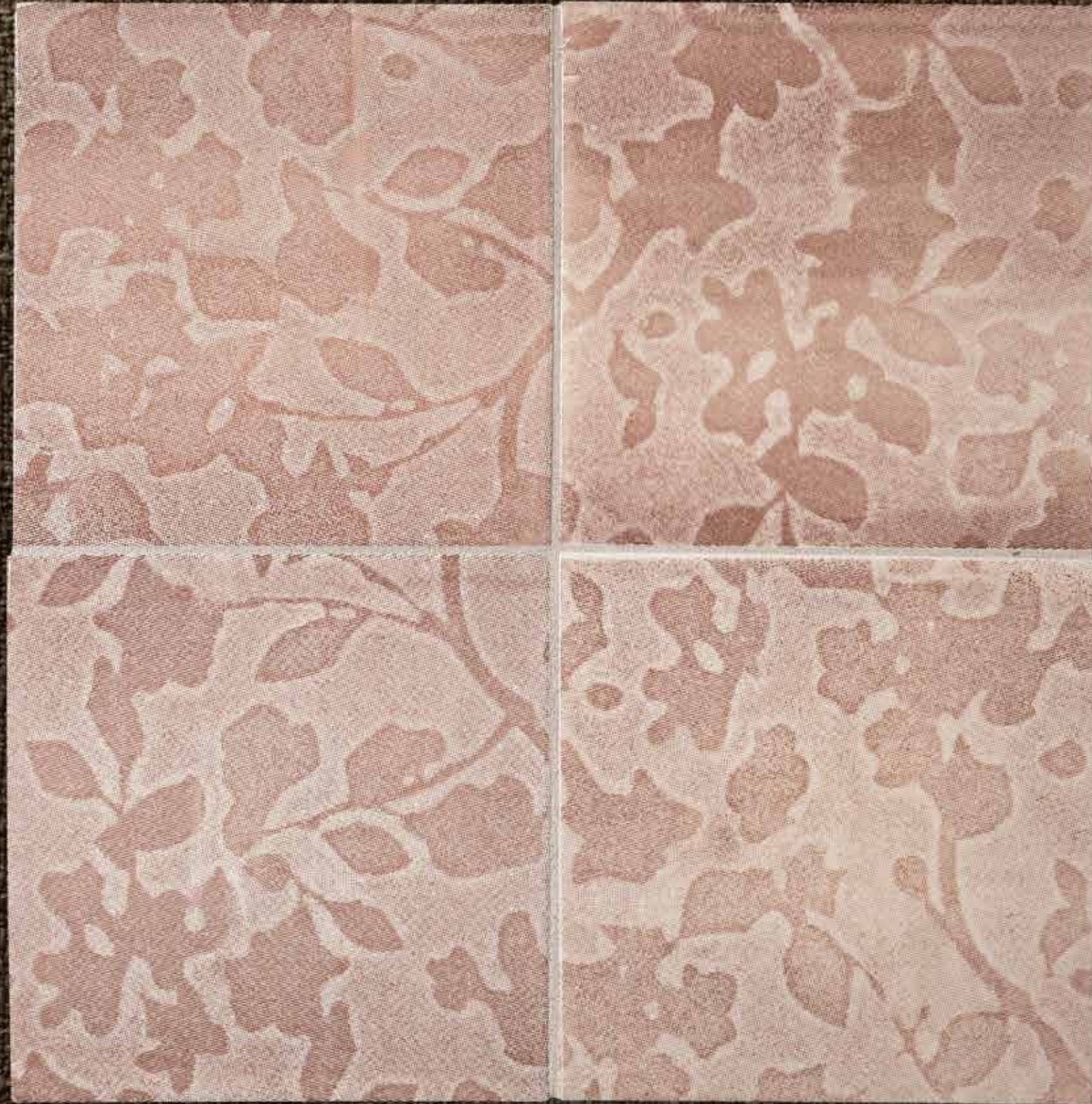
Hand-cut and hand-laid, mosaics bring pattern to life through the careful blending of color and texture. Stone is paired with glazed lava to introduce added color, surface variation, and material interest, bringing richness and movement to each composition.



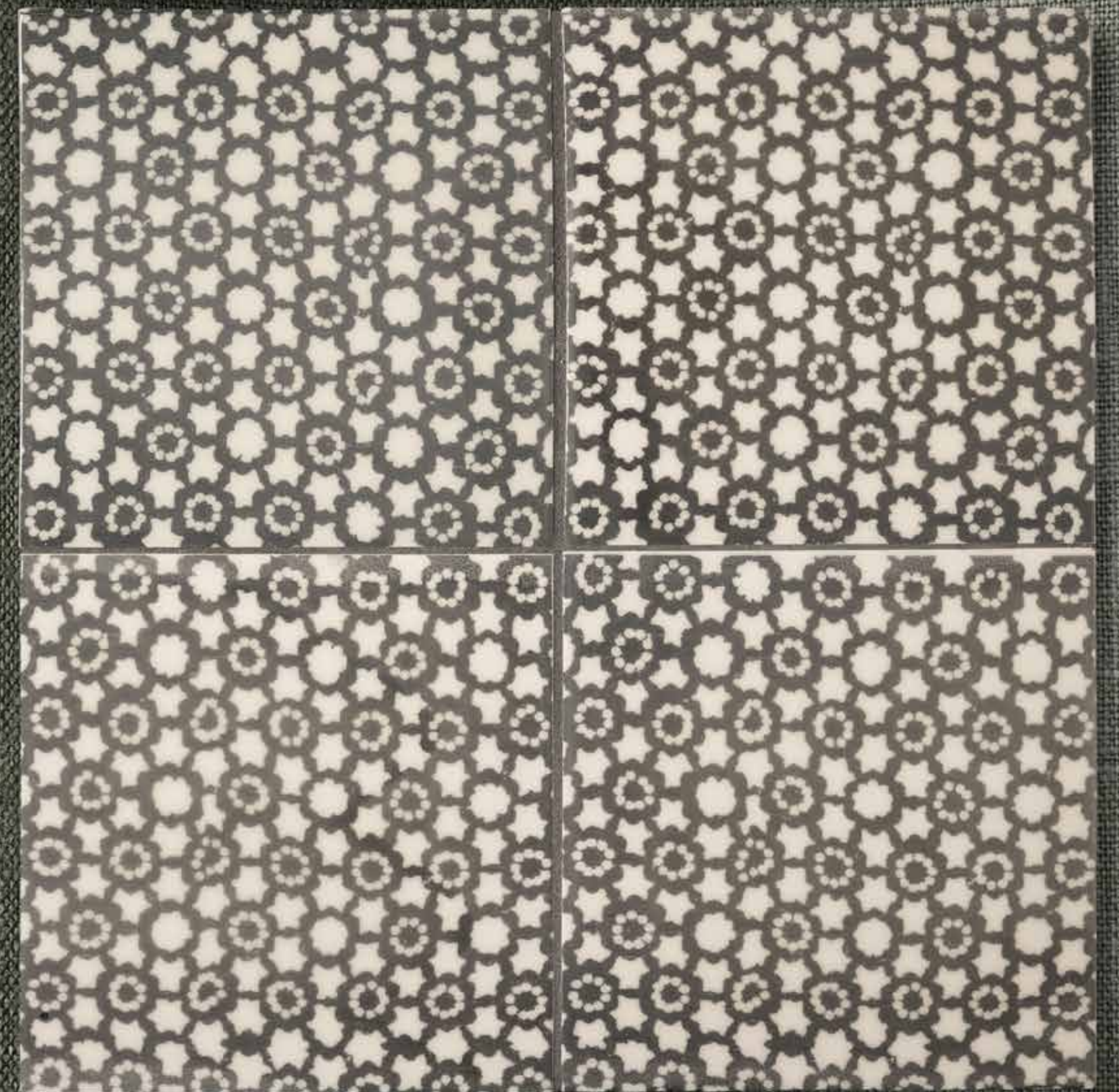
Parramore Ledger In Nero Marquina, Bursa Beige & Ivory Cream

SCREEN PRINTED

Inspired by the tradition of block printing, each pattern is created by hand on a four-color press, building layers of glaze through a series of screens. Subtle variations in color are inherent to the process, giving each tile its own character and creating an installation that feels expressive and distinctly crafted.



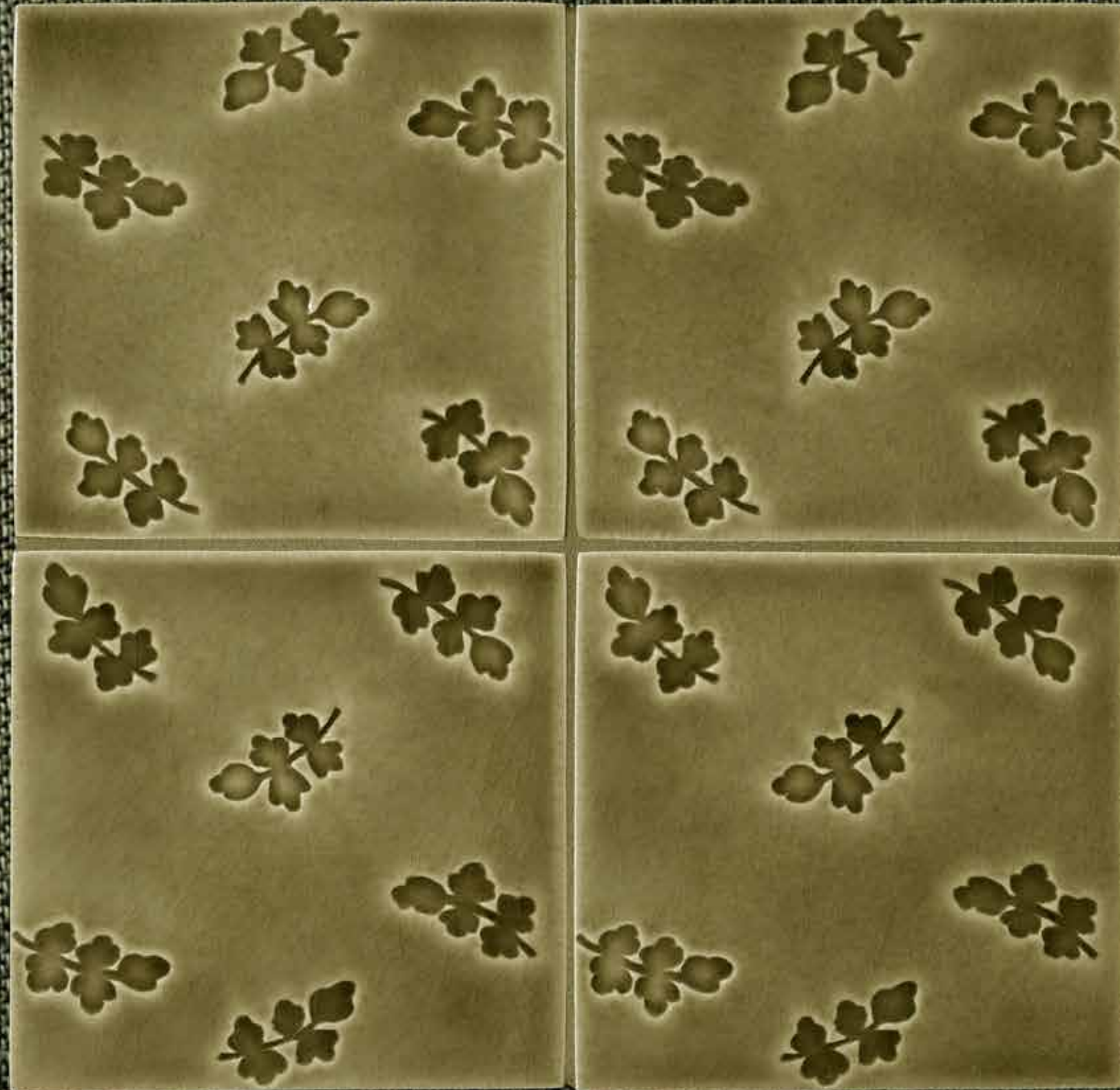
Claypaper Matalasse In Canela



Claypaper Astra In Chia

LIGHT RELIEF

Light Relief is defined by patterns carved directly into the tile, allowing the glaze to settle into the recessed areas and create subtle tonal shifts. As light moves across the surface, the interplay of glaze and relief brings greater depth and dimension to the pattern.



Architectonics2 Louage In Fig



Architectonics2 Freya With Flower In Tropic

The EDIT

Pattern, color,
and endless
combinations.



VIEW THE FULL ASSORTMENT

MOSAICS



PARRAMORE
Alma in Bursage Beige & Dolomite



PARRAMORE
Calico in Bursa Beige & Heavenly Cream



PARRAMORE *Ledger in*
Alba Chiara, Eucalyptus & Magnolia



PARRAMORE
Bea in Verde Luna & Desert Pink



PARRAMORE
Eastleigh in Hydrangea & Azure



PARRAMORE
Calico in Snapdragon & Crema Marfil



PARRAMORE
Dory in Olive & Botticino



PARRAMORE *Ledger in*
Nero Marquina, Bursa Beige & Ivory Cream

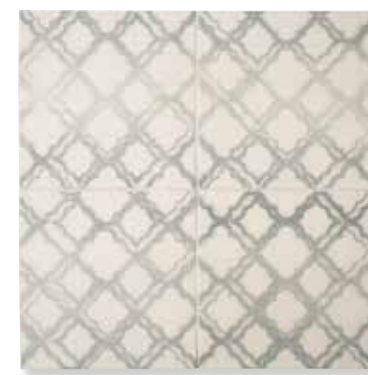
SCREEN PRINTED



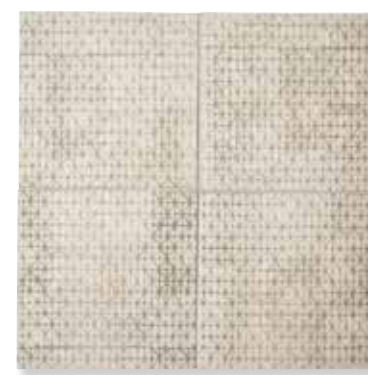
CLAYPAPER
Lilly in Breeze



CLAYPAPER
Bombay in Alloy



CLAYPAPER
Bombay in Sea



CLAYPAPER
Neo in Fir



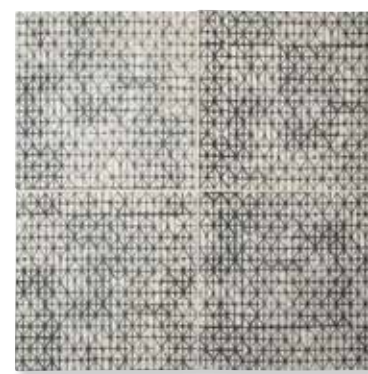
CLAYPAPER
Lilly in Peony



CLAYPAPER
Astra in Canela



CLAYPAPER
Matalasse in Vinca



CLAYPAPER
Neo in Philox

LIGHT RELIEF



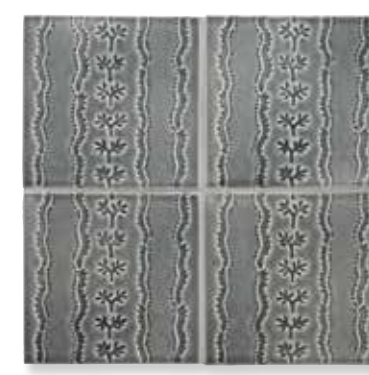
ARCHITECTONICS2
Wale in Whitewash



ARCHITECTONICS2
Painterly Stripe in Mint



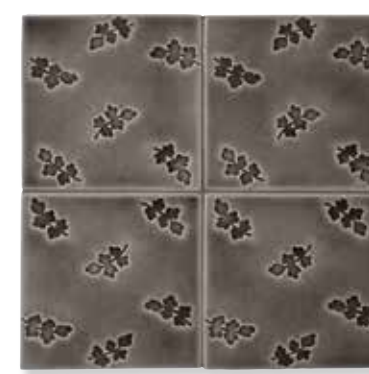
ARCHITECTONICS2
Lovage in Whisper



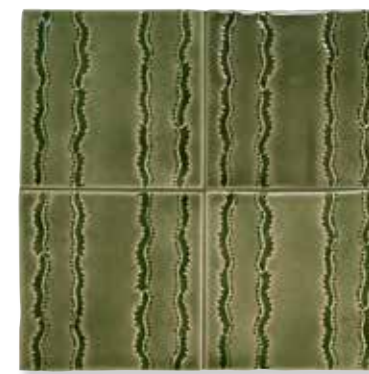
ARCHITECTONICS2
Freya with Flower in Oakley



ARCHITECTONICS2
Regency in Heather



ARCHITECTONICS2
Lovage in Fawn



ARCHITECTONICS2
Freya in Balsam



ARCHITECTONICS2
Painterly Stripe in Tropic



Designer Perspectives

CLASSIC *in* CONTEXT

DESIGNER: Courtnay Daniels
PHOTOGRAPHER: Eric Piasecki



DESIGNER: Studio McGrath
PHOTOGRAPHER: Joshua McHugh



DESIGNER: Heidi Caillier Design
PHOTOGRAPHER: Haris Kenjar



DESIGNER: Jessica Helgersen
PHOTOGRAPHER: Aaron Leitz



DESIGNER: Lauren Elaine Interiors
PHOTOGRAPHER: Emily Followill

Tradition takes on many forms. Across classic collections including Easton, Riverun, Foro, Etoile, and Highgate, familiar references are layered with individual points of view, distinct material choices, and a strong sense of place, demonstrating how timeless design can continue to feel personal, expressive, and remarkably current.



THE WATERWORKS PROJECT GALLERY





WATERWORKS

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Inspiration Awaits