

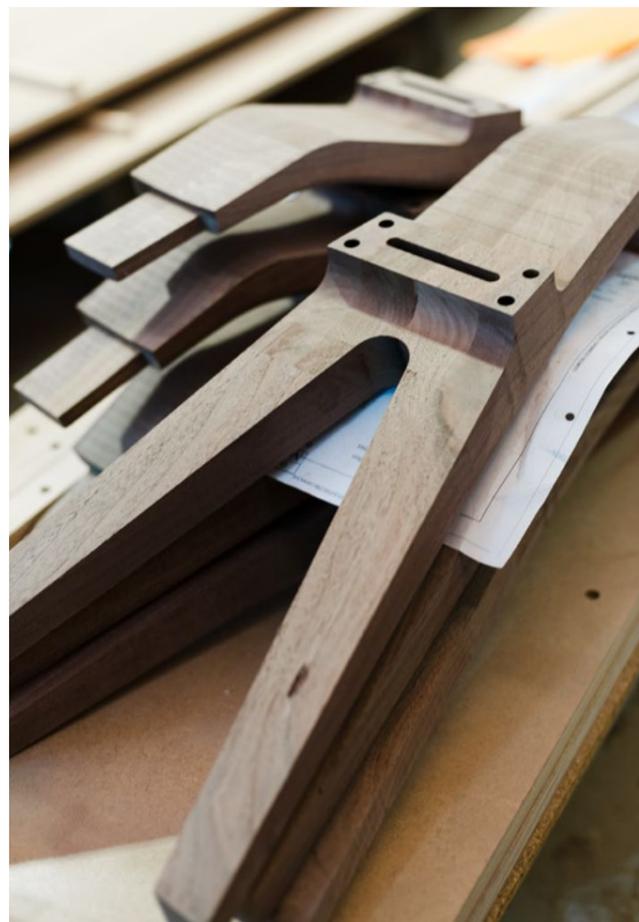
DE LA ESPADA

Focusing on the key pieces
of furniture for the home:
a place to eat, rest,
sleep and work

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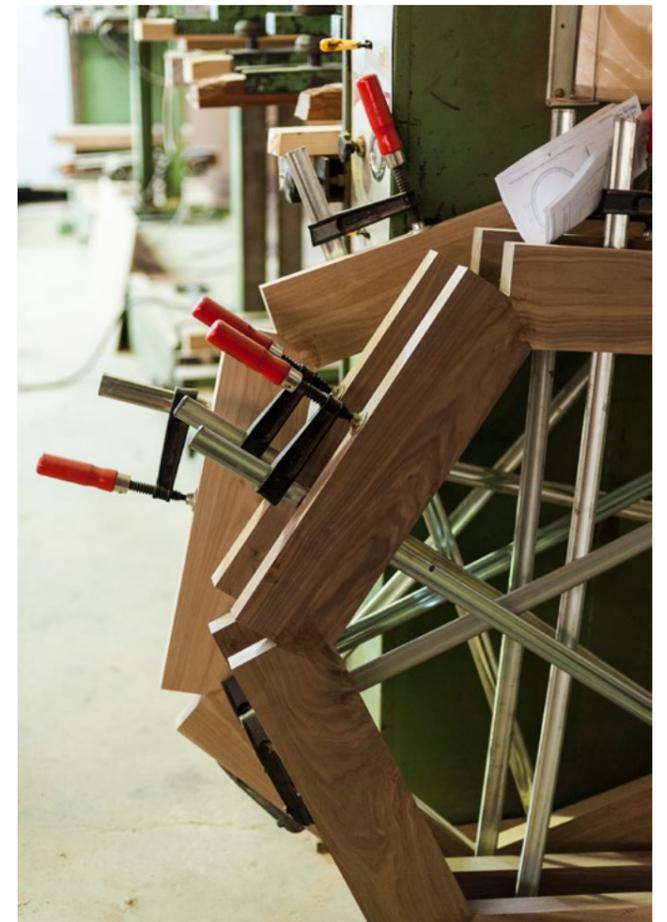


Emotion

The human being is at the centre of everything we do. We have a strong belief in the power of design to transform people's lives, and our products are created with this in mind: emotional connection is valued equally to function. This manifests in the comfort, tactility, detailing and endurance of our products, informed by the passion of those who work to create them. From the designer to the craftsman, there is pride in work well done, in rising to challenges and getting every detail right. De La Espada products are imbued with warmth and meaning brought by the hands that bear them.

Balance

We believe balance is key to creating meaningful products. Our dedicated factory in Portugal draws from the strengths of both advanced technology and traditional handcraft, uniting industrialised processes with small-scale production. In design and development, our allegiance to function is balanced with an appreciation for the decorative, our research-based approach to problem solving enhanced by creative insight.





Collaboration

De La Espada work closely with a small number of designers, forming significant and enduring partnerships. These collaborations combine leading design with the highest calibre European craftsmanship. A designer's vision extends far beyond just a chair or a bed; here, they conceive furniture for an entire home: a place to eat, rest, sleep and work. While each studio has a unique creative narrative, there is a common thread that runs through all De La Espada products, allowing for flexible combinations to achieve individualised interior spaces.

NERI&HU

Neri&Hu is an inter-disciplinary award-winning architectural design practice based in Shanghai, China, with an additional office in London.

With their product line, 'neri&hu' they seek alternatives to the normative, questioning the potential in 'Chinese design.' neri&hu is the reinterpretation of the beauty in the raw material, changing perceptions through what is revealed, examining history and its path, or capturing an ordinary scene in a snapshot.



DESIGNERS

LUCA NICHETTO

Luca Nichetto is an acclaimed Italian designer with offices in Venice and Stockholm. His work is informed by his collaborative approach to design and deep respect for craft across all disciplines.

For his product line, 'Nichetto' he creates products with personality, distinction and versatility. The pioneering yet classical forms highlight the unique characteristics of the premium materials and superior craft.



MATTHEW HILTON

Matthew Hilton is an esteemed British designer whose eponymous product line expresses the technical knowledge and clarity of vision gained over three decades in the industry.

Utilising robust materials that improve with the mark of age, Matthew Hilton creates timelessly beautiful, exceedingly functional products that are rigorously engineered. Every view of a design is valued equally, every aspect carefully considered, allowing for a sense of appreciation over time as new details are discovered.



STUDIOILSE

Ilse Crawford is a designer, academic and creative director with a simple mission to put human needs and desires at the centre of all that she does. As founder of Studioilse, together with her multi-disciplinary, London-based team, she brings her philosophy to life. This means creating environments where humans feel comfortable, public spaces that make people feel at home and homes that are habitable and make sense for the people who live in them. It means designing furniture and products that support and enhance human behaviour and actions in everyday life. It means restoring the human balance in brands and businesses that have lost their way.



AUTOBAN

Internationally renowned, Istanbul-based, multi-disciplinary design studio, Autoban creates statement furniture to further the story told through their architecture and interiors.

Each product is informed by a uniquely space-centric approach, blending wit with sophistication, and minimal forms with rich materials.



JASON MILLER

A collaboration between Jason Miller and De La Espada is coming soon.

Jason Miller is a Brooklyn-based designer and the founder of Roll & Hill. Born in New York and raised in Darien, Connecticut, Jason's suburban upbringing heavily influenced his early, more conceptual pieces and continues to inform the elegant, historically rich work that has become his signature. Today, Jason runs both Jason Miller Studio and Roll & Hill from his headquarters in Sunset Park, Brooklyn.



SANTA CLARA 1728



361 'IBSTONE' WINDSOR CHAIR



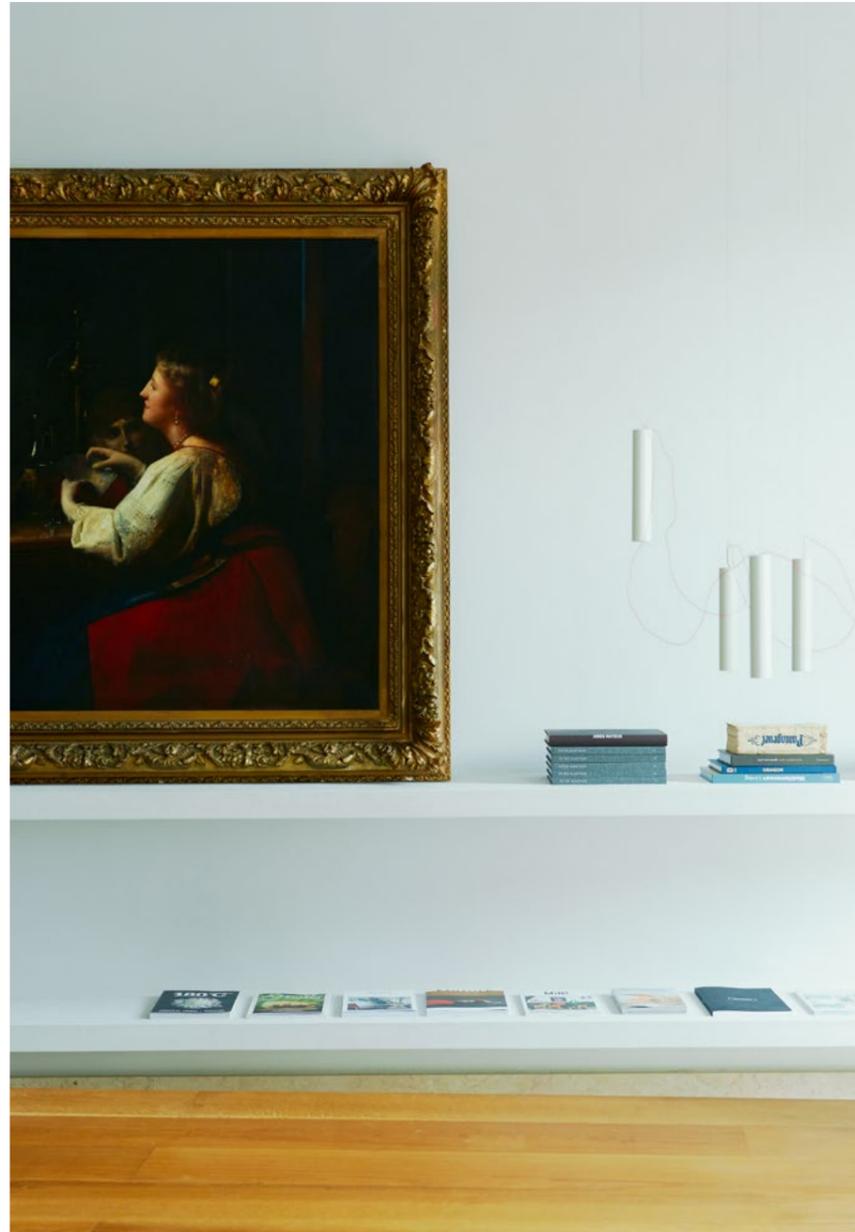
Santa Clara 1728

Santa Clara 1728 is an intimate six-suite hotel housed in an 18th century building in the old cultural quarter of Lisbon. This warm, family-style accommodation was created by hotelier João Rodrigues, with design by award-winning architect, Manuel Aires Mateus.

Generous windows allow natural light to spill over the interior spaces, and provide clear views of the Pantheon and Tagus River. Inside, an abundant use of wood and stone brings a sensual tactility to the space, while the design harmoniously combines original features, including stairs and archways, with sensitively applied modern elements.

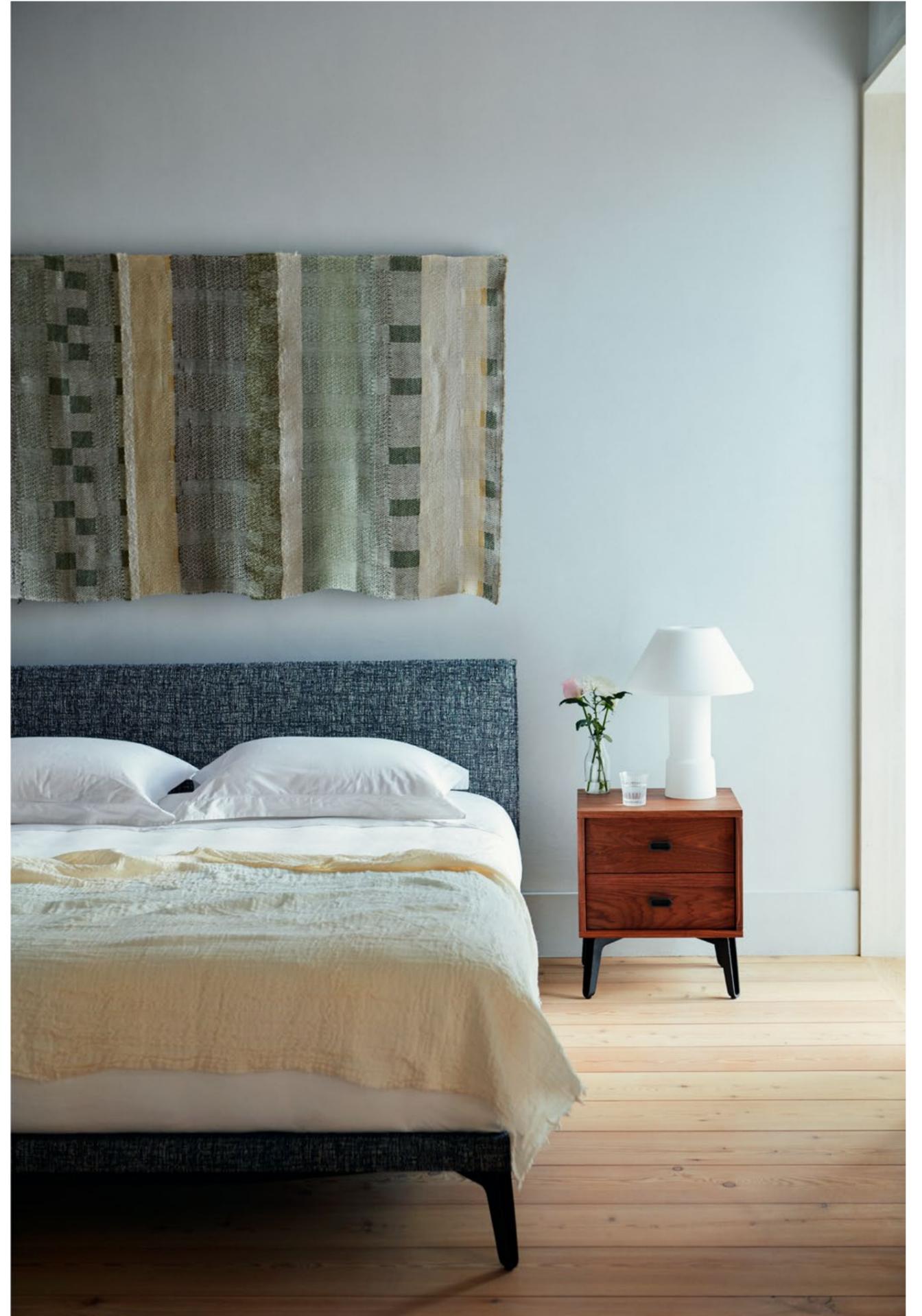
The hotel feels like a traditional Lisbon house, filled with the natural rhythm and warmth of family life. Guests are invited to relax in the private secluded garden or gather around the communal dining table to enjoy home-cooked meals made from local produce.

The serenity of this modern architecture, rooted in tradition yet transported to current times, with a reverence for nature, history and place, is in keeping with the De La Espada design ethos. Authentic materiality and timeless design come together in a place designed for life and togetherness.

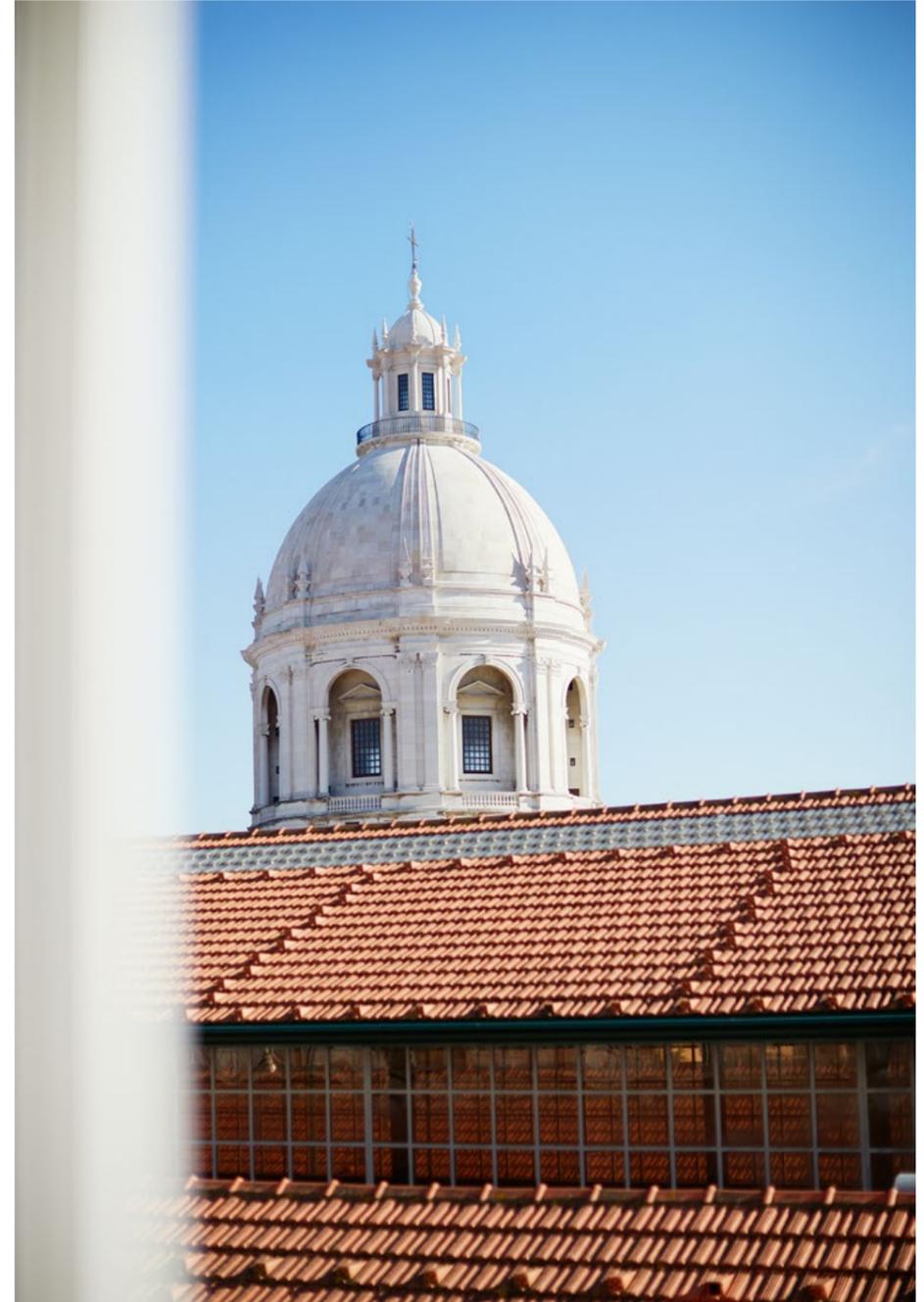


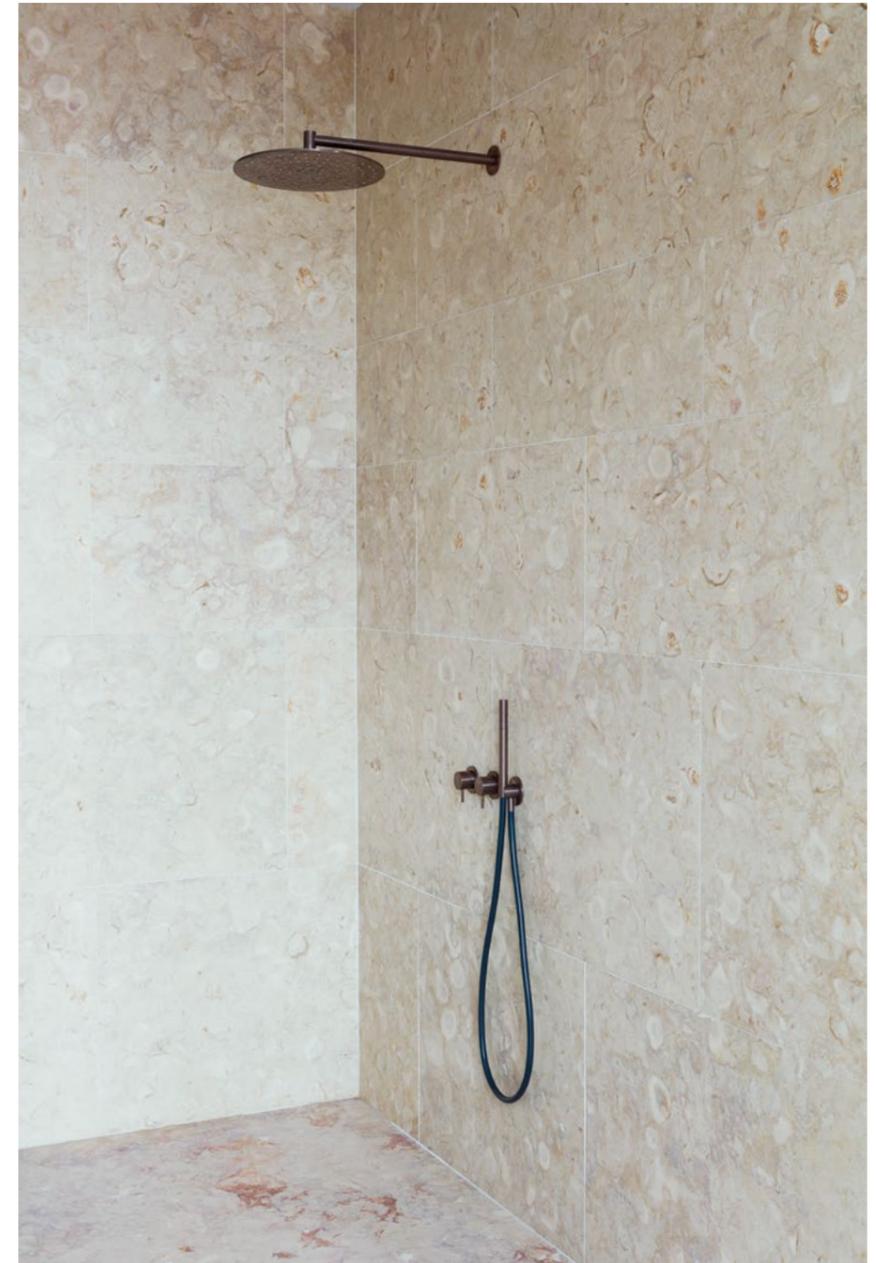


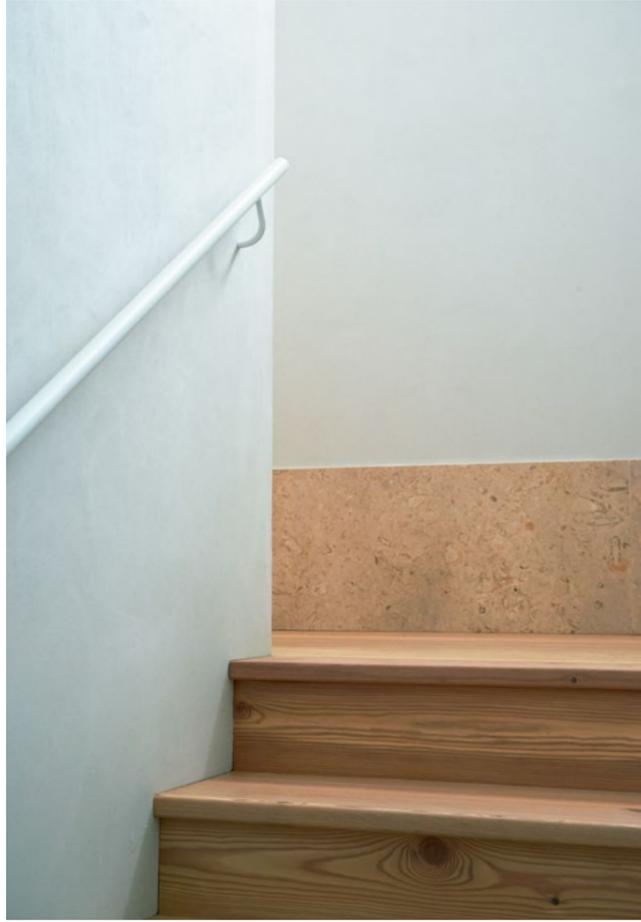
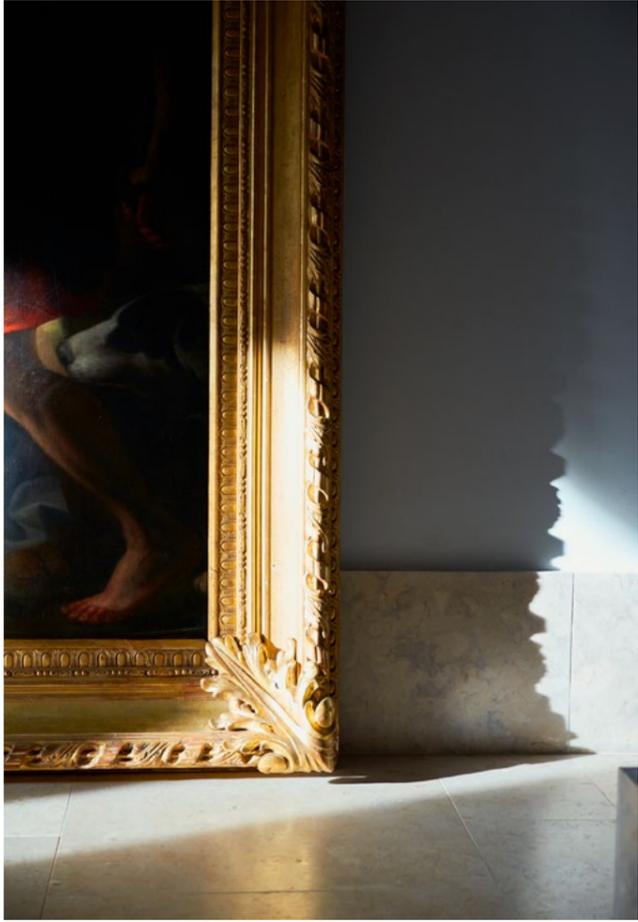
400 MCQUEEN BED, 379 MCQUEEN BEDSIDE CHEST



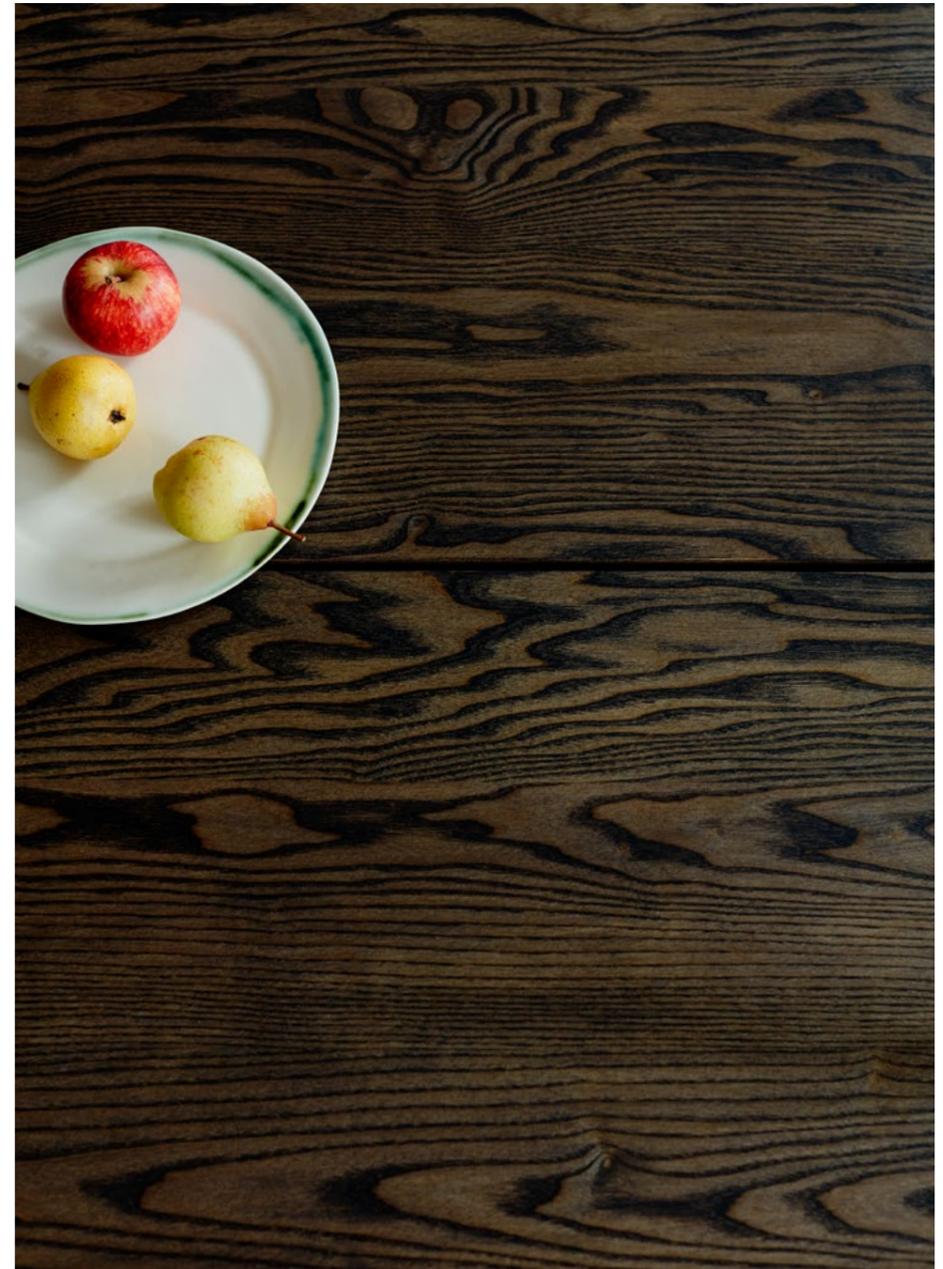














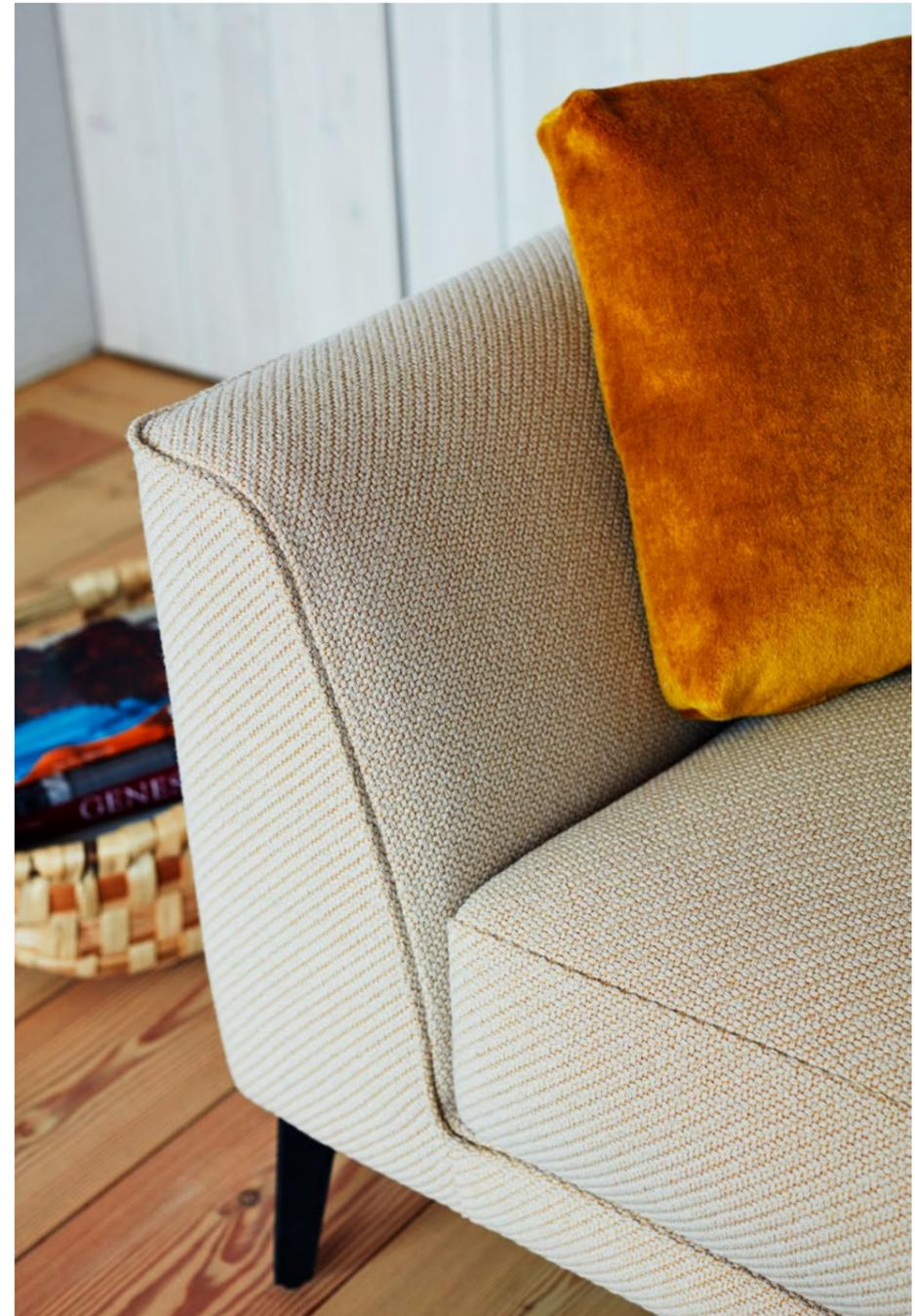


340 LOW LOUNGE CHAIR, 3400 LOW OTTOMAN, 385 MARY'S SIDE TABLE

381L HORIZON COFFEE TABLE, 401 MCQUEEN SOFA



385 MARY'S SIDE TABLE





381L HORIZON COFFEE TABLE



RIGHT: 340 LOW LOUNGE CHAIR, 3400 LOW OTTOMAN,
385 MARY'S SIDE TABLE



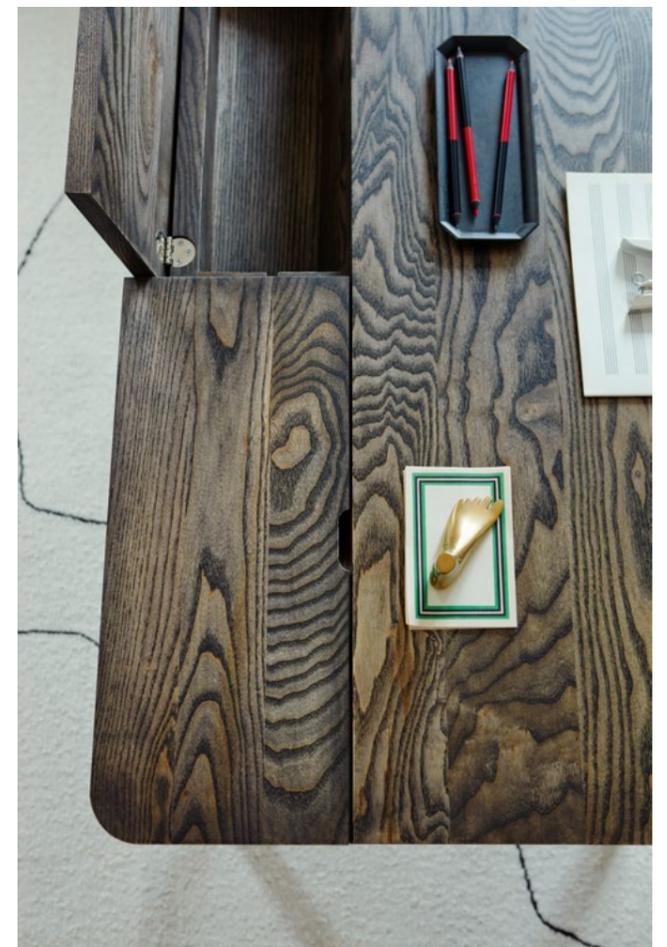


343 COLOMBO DINING ARMCHAIR



362 'HASTOE' WINDSOR CHAIR, 365 ORSON DESK

388 PORTO CHAIR, 358LS DIFFERENT TRAINS CABINET





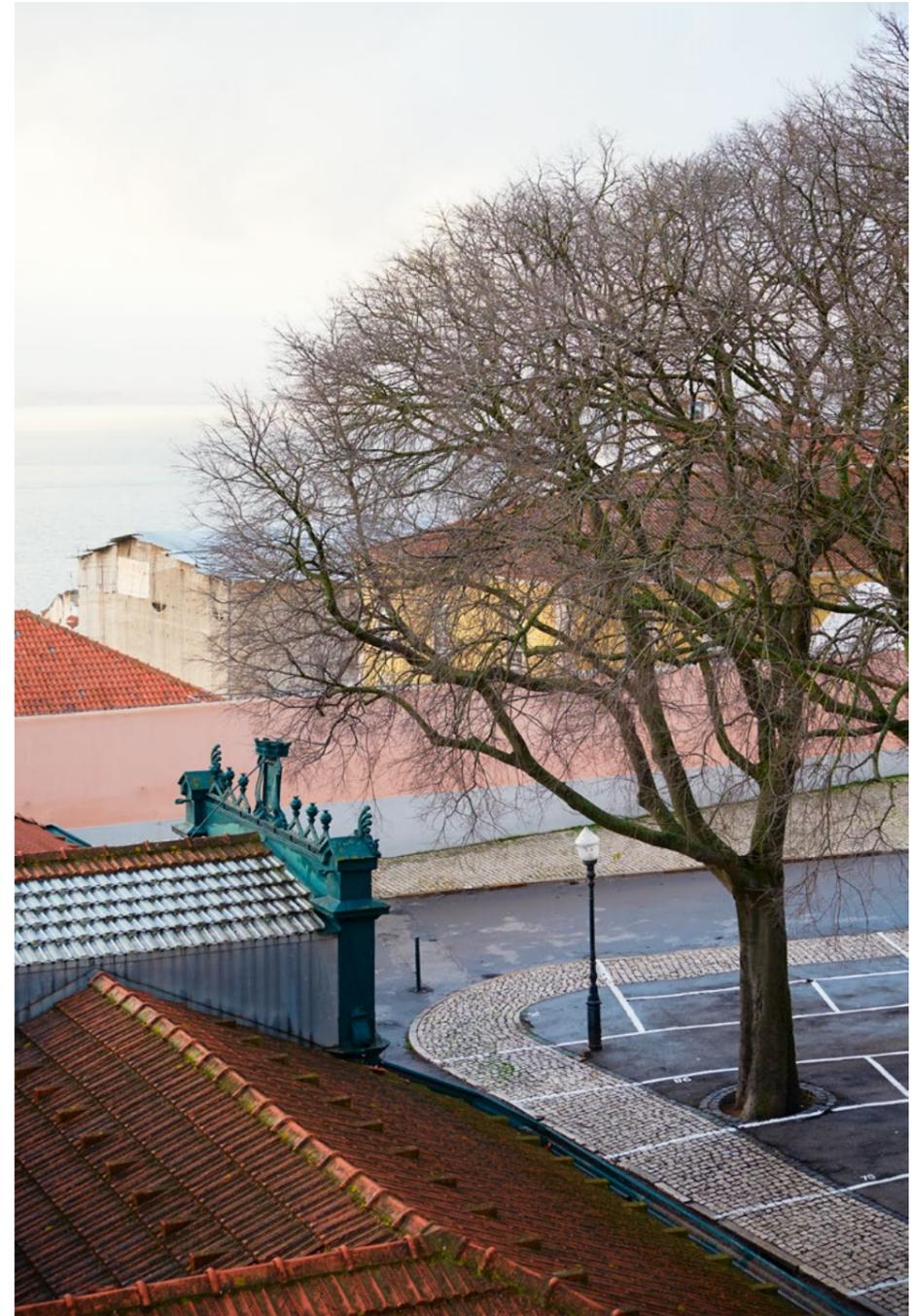
370 LARGE STORAGE TRAY, 371 SMALL STORAGE TRAY FOR ORSON DESK



358LS DIFFERENT TRAINS CABINET









A CONVERSATION WITH MANUEL AIRES MATEUS

"Architecture is about life. It's about all the possibilities of life. And everything about life could be connected to architecture."

When Manuel Aires Mateus talks about architecture it sounds like poetry. He talks about memory, the senses, movement. Indeed his structures look like poetry: at once universal and specific, familiar and completely new, striking the heart of human perception. It is no surprise then that he spends much of his time reading literature and studying art: "I'm always very interested in everything that is cultural. I read poetry...or I see movies...I like very much some sculptors or some painters that we, in fact, use to understand experience and emotions. And we like the way they translate emotions and the way they could make things going into a limit."

Lisbon-based architects and brothers, Manuel and Francisco Aires Mateus have won numerous awards for their work, including being shortlisted for the Mies van der Rohe Award several times. They have separate offices yet often consult one another on projects. As Manuel describes it, "Sometimes we do projects together, sometimes we share the first phases of a project, or sometimes we do different projects. We have a kind of common research so that is why we consider ourselves as a group."

Taking a holistic approach to architecture that honours existing structures, land, and history, Aires Mateus work to sensitively manipulate, integrate or update. Their work is timeless: bold and innovative yet connected to the past. Playing with volume and void, light and shadow, they articulate space and movement, seclusion and connection. Interior and exterior

spaces are linked through materiality and cleverly designed apertures without compromising on privacy. The surrounding landscape is seen as integral to the project: the topography may be manipulated to protect a building, create entrances at different levels, or increase privacy, yet this is so thoughtfully executed as to be invisible, creating the effect of having always been that way.

"What we like to think is that each project is unique. So we like to really start the project with a completely open mind, a completely free way," Manuel explains. "Our central point in all of the projects is the way that people are going to live. It's always about this idea of how people could feel in these spaces more than, let's say, image. So it's also the way you touch, the colour, the smell, the memories that you can achieve and the common memories that we all have about this material. We are interested in the way you can feel the spaces, not only in a direct way, as a reaction, but also as a kind of emotional way because we wanted to always establish a kind of relation where your memories became part of the way you see." He continues, "We very often use very simple shapes where they have a way of communicating with everybody the same way. Or we use some details that everybody understand[s] but maybe we'll use it in another way."

Manuel says movement is essential to the life of a building: "The physical reality in architecture, they're not perceived in

three dimensions, [but] in four dimensions. And it's very important to understand that you are never static in the space...when you design a project you have to understand that you are going to pass from one space to another so it means that you're not going to only design each one of the spaces, but also the relationship between the spaces. And movement will make you perceive the spaces in different ways."

Manuel has an ongoing relationship with hotelier João Rodrigues, which has given birth to a number of holiday homes that interact with the landscape, reflect the local vernacular, and provide unique, sensual experiences. "I have a very close relationship with João. It is very important to work with a client, this dialogue to establish with a client, and with them – it's not only João but also his wife [Andreia] – we have these kind of dialogues where we really work on the problem until it is very clear what is necessary to do, and then we do. It is also because we design not for, let's say, a permanent use, it's always for this touristic use. There is a kind of freedom in a way in design that it is also nice to have an experience."

De La Espada had the pleasure of photographing our furniture at two locations designed by Manuel Aires Mateus for João Rodrigues: Casa No Tempo, shown in the first volume of our lookbook; and Santa Clara 1728, featured in this edition.

Casa No Tempo

"In Casa No Tempo, it was about this idea to remake an archetype of a traditional house in the middle of the countryside, but more than that was to really...redesign their memories of the property. So our intention was really to make that project become very natural on the way they use it...but at the same [time] the way it belongs to the place, the natural way you see in that area. And the material became, of course, the traditional material already made, so we wanted to keep the memories of the time, of the building, so all the variety of the wall...we decided to keep this irregularity then just add the natural materials. And everything is real. It is something very important. It doesn't look real, it *is* real. So when you look at a ceramic piece it is ceramic, and it doesn't have 1cm, it has 10x10 so it's real; or the stone, it's not 2cm of stone, it's always more than 9; and the wood is wood. So everything is very solid in that sense. So it's always about try[ing] to give all the properties a material can give. Our idea is always using this reality and trying to bring atmosphere through this reality."

Santa Clara 1728

"The idea there is to really create the feeling of what could be a traditional Lisbon house even if all the elements that we use are not traditional at all. What was more important for us was not to design a common bathroom that we have in our memories from our grandmother's, or traditional way of designing a bathroom, but...to use a kind of atmosphere that in a novel process the feeling of belonging to the situation, belonging to the scene. But then all the elements, the details are not necessarily traditional ones. But what is interesting is the feeling that you have there, you have the feeling it is a traditional house from Lisbon."



A CONVERSATION WITH MATTHEW HILTON

"I like the mark of age on things. Things you allow to get a bit worn are much easier to live with and I think they gain some value somehow, just by their being around a long time. Materials play a very important role in this. A material like solid wood just gets more beautiful with age. Wood, when it gets scratched and discoloured, I think it gets better and better."

Perhaps it was growing up in the English seaside town of Portsmouth, with its mass concrete structures and naval warships that gave Matthew Hilton an appreciation for materials. Raised on a visual diet of strong, resilient structures with texture and history ingrained in their every turn and crevice, Hilton developed a deep connection to these qualities. He also became fascinated by the encompassing sea, its paradox of powerful weight and delicate weightlessness.

One of Britain's most celebrated industrial designers, Matthew Hilton is a Royal Designer for Industry, an honour shared by only 200 designers, among them Lucienne Day, Jonathan Ive, Richard Rogers, and Vivienne Westwood. He was part of the emergent British design scene in the 1980s, alongside the likes of Jasper Morrison, Terence Woodgate, and Konstantin Grcic, who collectively put the UK on the international design map. It is illustrious company; Hilton is among the greats who define the visual language of our world. Yet, in spite of this, Matthew himself is quiet and self-deprecating, with a single-minded focus on his work. Design is a key form of self-expression for someone who admits, "I don't communicate very well with words."

Matthew Hilton comes from a visual family: his grandfather was a fine artist working with paints, and his mother was an antique specialist. Engaged in the arts from an early age, Hilton has a long-standing passion for photography, first capturing the world around him as an adolescent with a fixed-lens Box Brownie, and since building up a collection of cameras that are "solid, well-made, easy to control, good ergonomics, and wear well." He uses photography to develop a visual sketchbook that informs his furniture design.

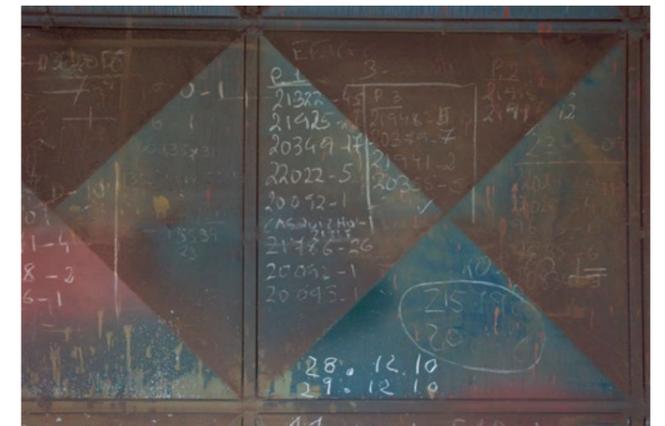
"I often carry a camera with me, taking pictures of anything that catches my eye, trying not to edit until I get to a computer. The hidden complexity behind each image

only becomes apparent later on. The best photos come from allowing myself to just enjoy the process of taking pictures and not get tied up with trying to make clever or beautiful images – it is a kind of subconscious operation," Hilton explains. He keeps a library of images that remind him of what he felt about something, or a texture or quality he responded to: "an odd bit of ironwork on a building, or a bit of chain lying on a ship's deck." These visual sketches are reflected in the materials he chooses to use, or the feeling his products evoke.

Matthew Hilton didn't always know he wanted to be a furniture designer. "I just knew that I liked making things and painting. That's really what I did for the last three years at school was art." During his foundation course at art college, he found that his strongest interests were in fashion and sculpture – a combination that led a tutor to recommend he study furniture. The link to both fields is clear: respect for the full three-dimensional form, the relationship to the human body, the elegant shapes, and the tactility and endurance of materials.

His design process includes a laborious paring down of the form to remove any excess; the designs are essential, quietly sculptural. "Impossible lightness" is a concept he likes to explore as a way of creating the feeling of greater spaciousness in a room. It also indulges his zeal for problem-solving: "For me the design process is important. I need some kind of structure to grapple with: materials, manufacturing, trying to push the CNC machine or the properties of timber. Producing something that is difficult to make, difficult to produce, difficult to design, brings much greater interest."

Another interest is paradox: weight and weightlessness, complexity and simplicity. He sees this all around him, from the seaside of his childhood home, to his favourite architecture and music. "My favourite music is that which I have owned for years, compositions that feel quiet, with complex rhythms and a simple melody. The structure is complex but the final result sounds simple, while the longer the music is in your life, the more you discover."



The qualities he appreciates in products around him also inform his work: "Whenever I think about buying something, I look at the whole thing. The things that tell me that this is an object that has been thought about carefully, those things just keep impressing me. I invest a lot of time in that and I want that to pay off. I think it is very important that if someone invests in a product, whether just the time investment made to choose it, or a financial investment, or both, then it must perform well. It must endure. It must not disappoint." Hilton takes this very seriously: his design process includes the careful consideration of every view of a product, every detail, to allow the end user a sense of appreciation over time as new details are discovered.

Matthew Hilton enjoys pushing the boundaries of solid wood, and in this endeavour has found an able partner in De La Espada. A deep understanding of wood and a long history of working with it allows us to experiment thoughtfully and skilfully, striving to reach new limits of possibility. The perennial problem-solver, Matthew Hilton applies expertise gained over 30 years specialising in furniture to realise his unique creative vision. Each collaborator raises the game of the other, for furniture that is well-considered, cleverly engineered, sculptural, and destined to become part of the family.



Different Trains cabinet was named after Steve Reich's contemporary composition of the same name, the sliding movement of the doors recalling the fluctuation of sounds.



"McQueen came from a desire to make something that is strong, simple, straightforward, kind of pragmatic I suppose, but has something interesting about it. Quiet but interesting. I wanted to do something that is calm and sophisticated but not in a polished way, more...rough, heavy. And I want things to be very practical. The Welles Table, the Orson Desk, all those things come from the McQueen, from that cast leg."



"The architectural structures that are the most interesting to me are always the ones that have some sort of magical quality about them: they stand without legs or they float in the air, thousands of tonnes of concrete reduced to a skinny shell." Inspired by the architecture of the Cathedral of St. Mary of the Assumption in San Francisco designed by Pietro Belluschi and Pier-Luigi Nervi, Matthew Hilton designed Mary's Chair and Mary's Side Table. Moved by the contrast of the oppressive weight of the cathedral's concrete structure and the release of the expansive space within, Hilton aimed to capture this paradox of weight and weightlessness.

OUR CRAFTSPEOPLE



General Assembly: Senhor Euclides

Senhor Euclides, the most senior carpenter at the De La Espada factory, is in charge of the assembly department. He brings together components and sub-assemblies to create the recognisable forms of the final pieces. His work is varied, and includes gluing, joinery, the application of specialised materials, and precise hand-adjustments. He inspects the products as he works, rectifying any issues he may find. Once his work is complete, he passes the assembly on to the sanding team adjacent to his station.

With 30 years of experience, Senhor Euclides works with a calm confidence and engaged focus. The greatest challenge of his job is also what he finds the most enjoyable:

the problem solving that is required for the development of new products. He works closely with the product development team to ensure every piece reaches its full potential. This includes not only new products, but also the continual optimisation of existing ones.

When he's not working, he enjoys travelling, a bug planted in his 20s when he worked as a fisherman in countries including Norway, Canada, and South Africa. He often travels to the US to visit his sons in New Jersey, who relish the daily feasts of Portuguese food these visits bring. Central on the menu: fish, of course.

OUR CRAFTSPEOPLE



Oil and Wax Finishing: Donzilia

Donzilia is in charge of oil and wax finishing at our factory. After receiving components that have been laboriously sanded to a silky touch, she applies the oil by hand, using a soft cloth to work it into the wood fibres, and around all contours of the many diverse shapes. She must apply the oil in a single, even layer, with no overlap, even on the most complex forms. As she works, she checks the quality of the wood surface; the oil application reveals details of the timber that were not previously visible, including the intricacies of the wood grain and colour, and any surface irregularities caused by sanding. If she notices any issues, she will return the item to the relevant department to rectify it. For example, if the orbital sander has marked the timber

surface, she will return the item to the sanding team to resolve the issue, before reapplying the oil.

After oiling, Donzilia passes the piece to her assistant, who sprays the wax onto the surface before rubbing it in by hand with a soft cloth, also in an even layer. They have found this distribution of responsibilities to be the best way to maximise efficiency.

Donzilia has an enormous amount of skill and knowledge gained over 25 years working with a variety of different finishes. She sees the factory as her second home, where she gets along with everyone. It's easy to see why: her strong work ethic and attention to detail are matched by her infectious smile and easy laugh.

RED HOUSE





Red House

In the village of Azeitão, south of Lisbon, lies Red House, a single-family residence designed by EXTRASTUDIO with landscape by Oficina dos Jardins. Housed in a former winery, the design breathes new life into the existing structure while preserving the land's orange orchard. Though two façades are windowless, the house connects interior and exterior spaces through quietly effective interventions: a courtyard that brings light into the darkest part of the house, and fourteen metres of sliding windows opening onto the garden. Reflected onto the mirrored walls inside, the garden is present indoors even when the windows are closed. A reflection pool tempts an outdoor swim among the fragrant fruit trees.

This contemporary home makes use of all original materials: the old roof tiles were reused, stone was transformed into sills, and the timber roof structure became an exterior deck. The red exterior, for which the house is named, was achieved by adding a natural red pigment to the mortar, allowing the house to age gradually without ever requiring a coat of paint. The colour reacts to the environment, becoming lighter or darker depending on the humidity.

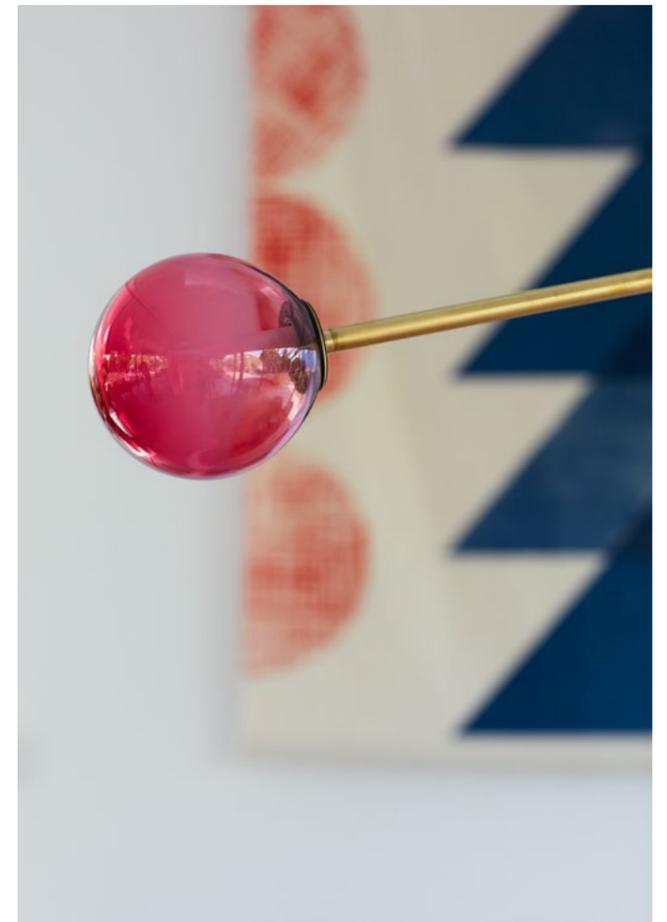
A perfect companion for De La Espada furniture, Red House is sensitive to the passage of time and locality, firmly Portuguese with a universal appeal.



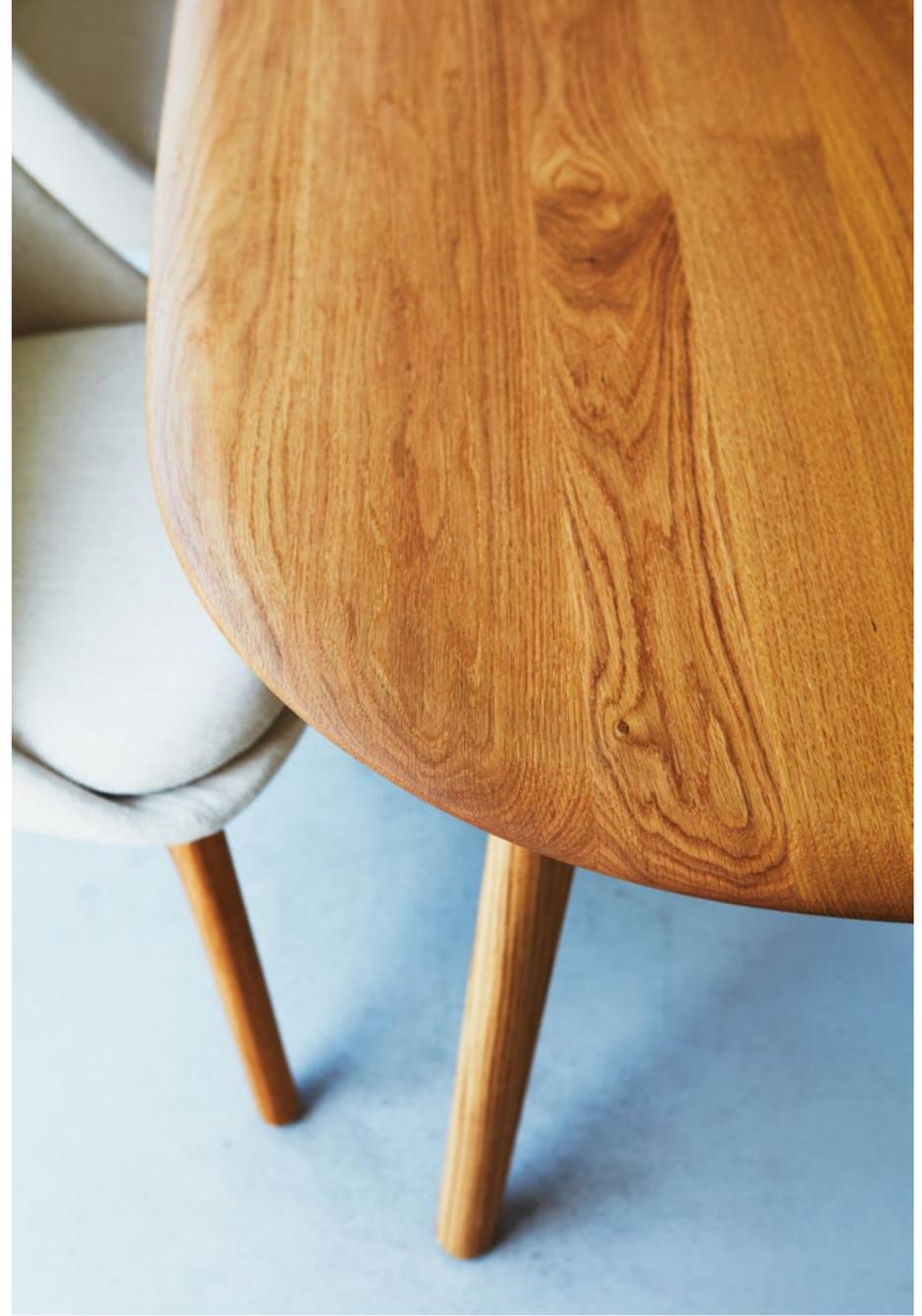




783 SOLO OBLONG TABLE, 750 SOLO DINING CHAIR

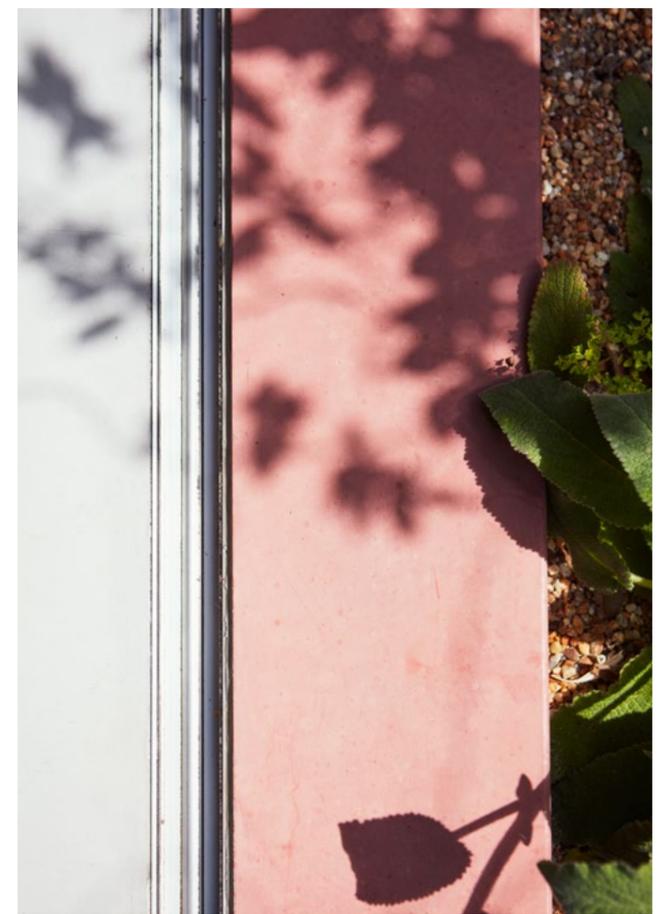


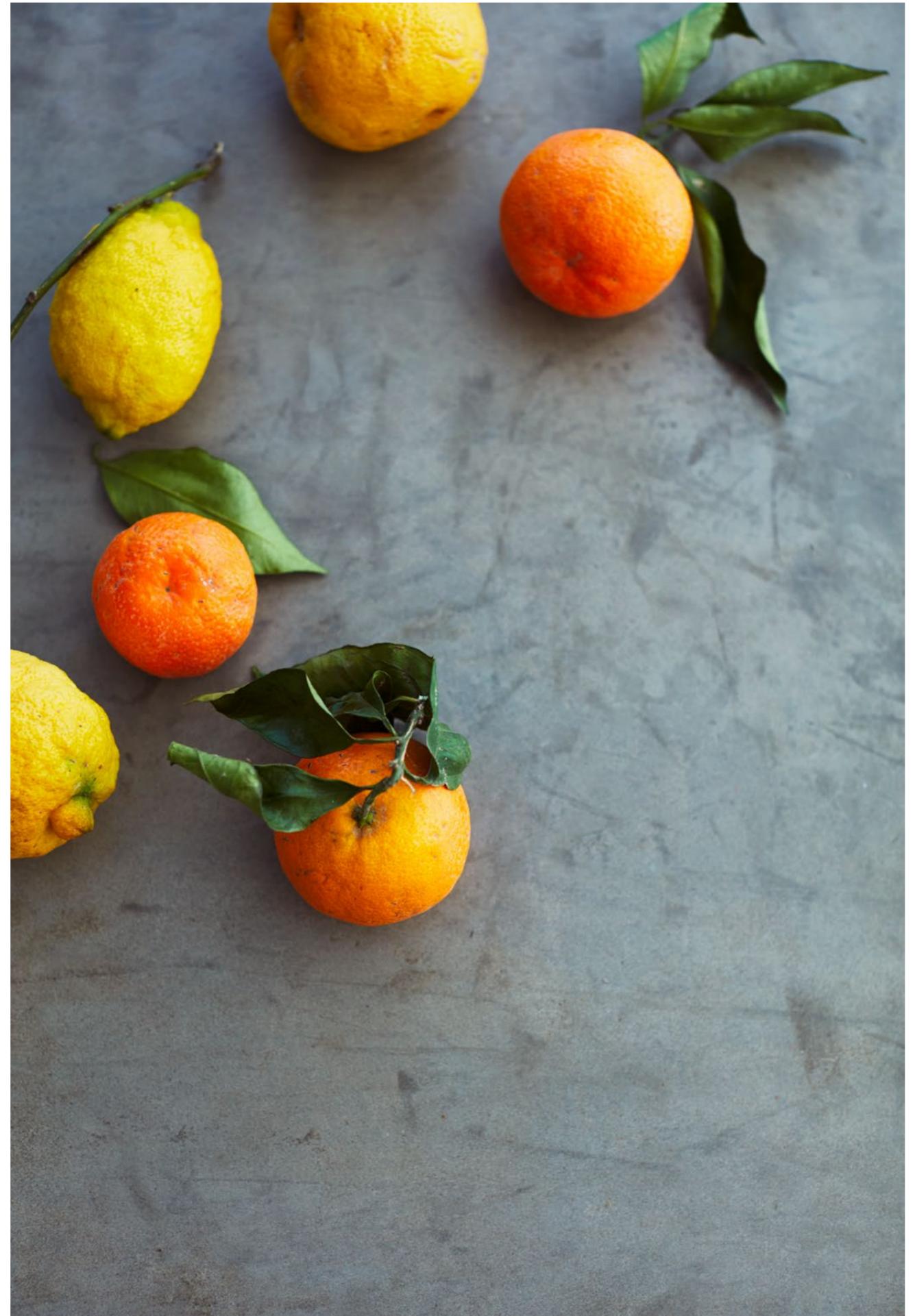
760 LATTICE





780P CAPO BREAKFAST BAR STOOL

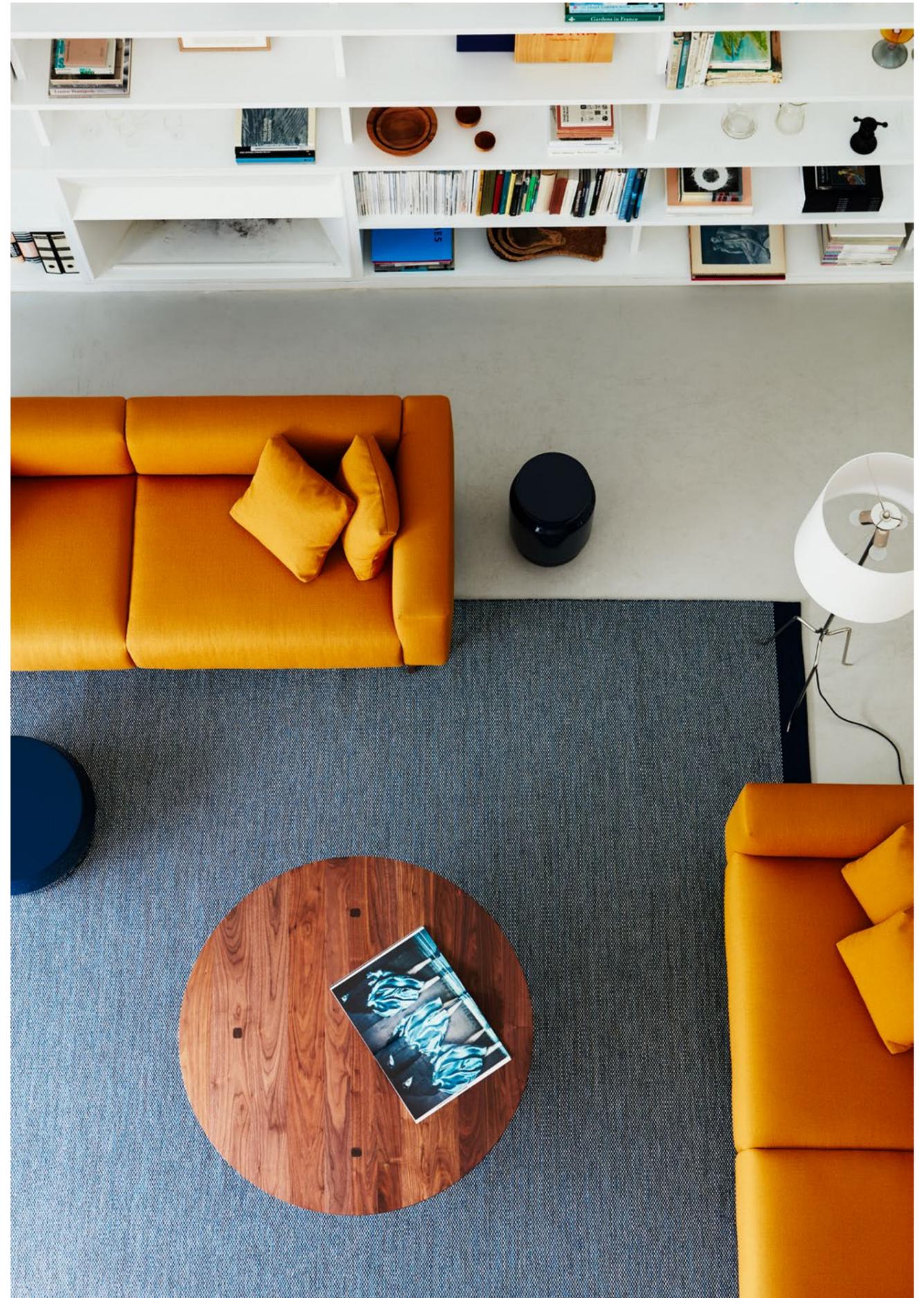




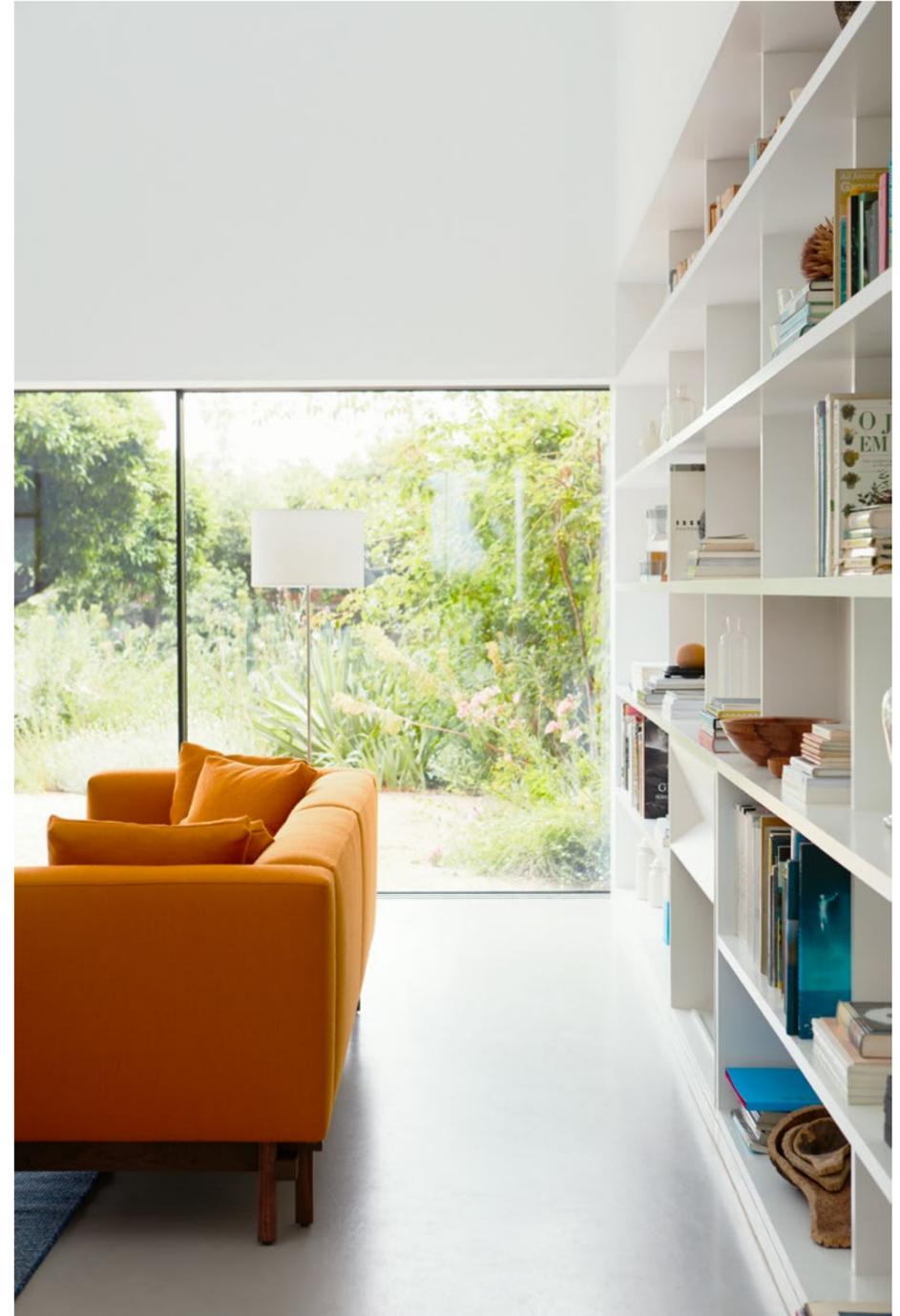
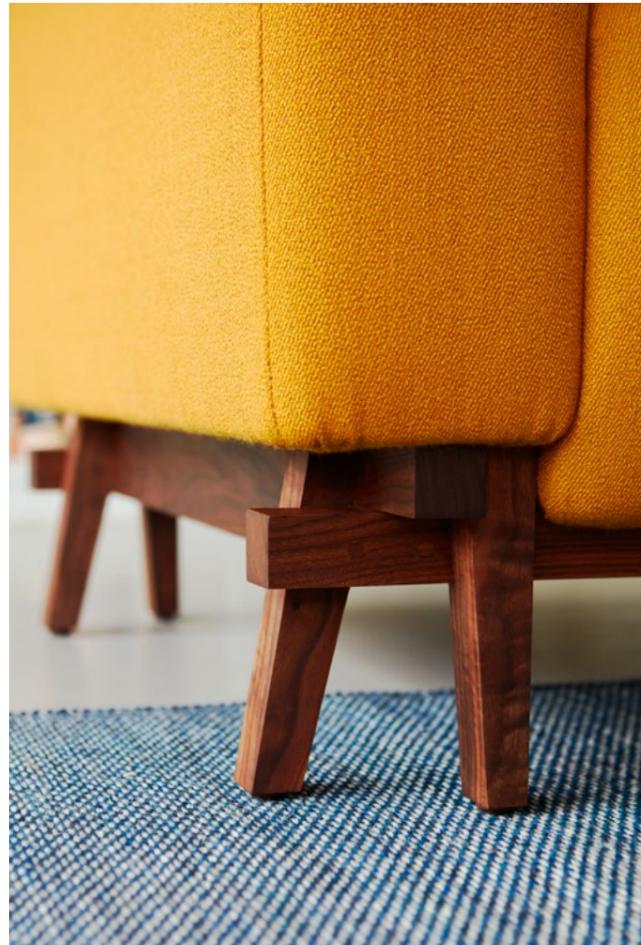
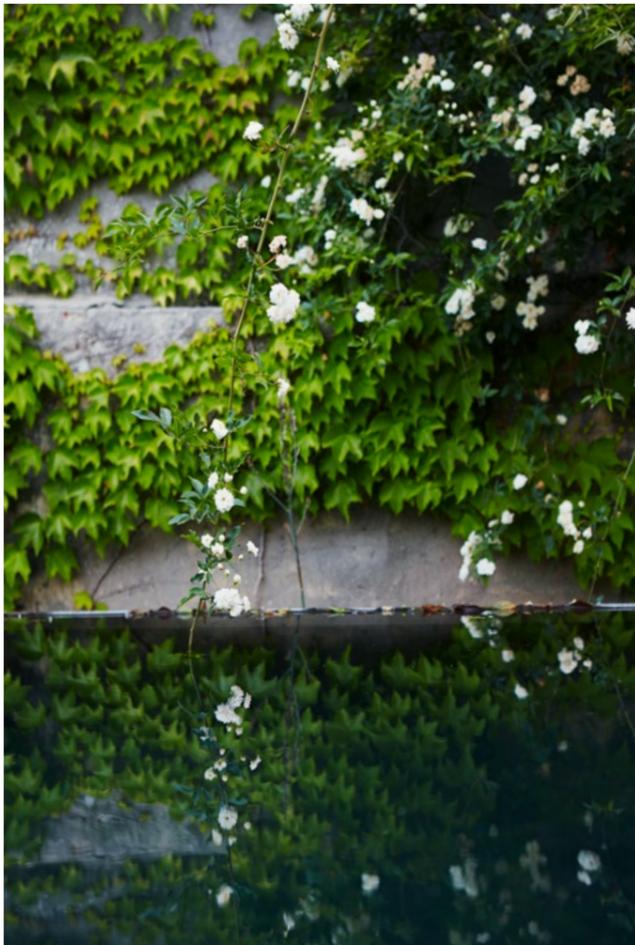




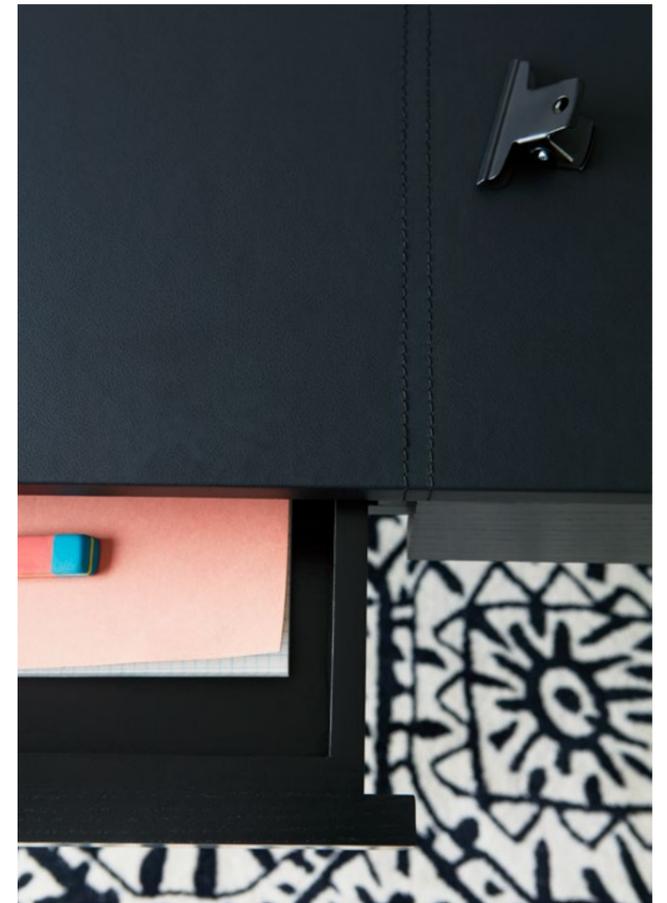
788 SOFA EIGHT, 761T LIANOU STOOL, 761M ZHUZI TABLE



788 SOFA EIGHT, 761M ZHUZI TABLE, 772 COMMUNE COFFEE TABLE, 761T LIANOU STOOL







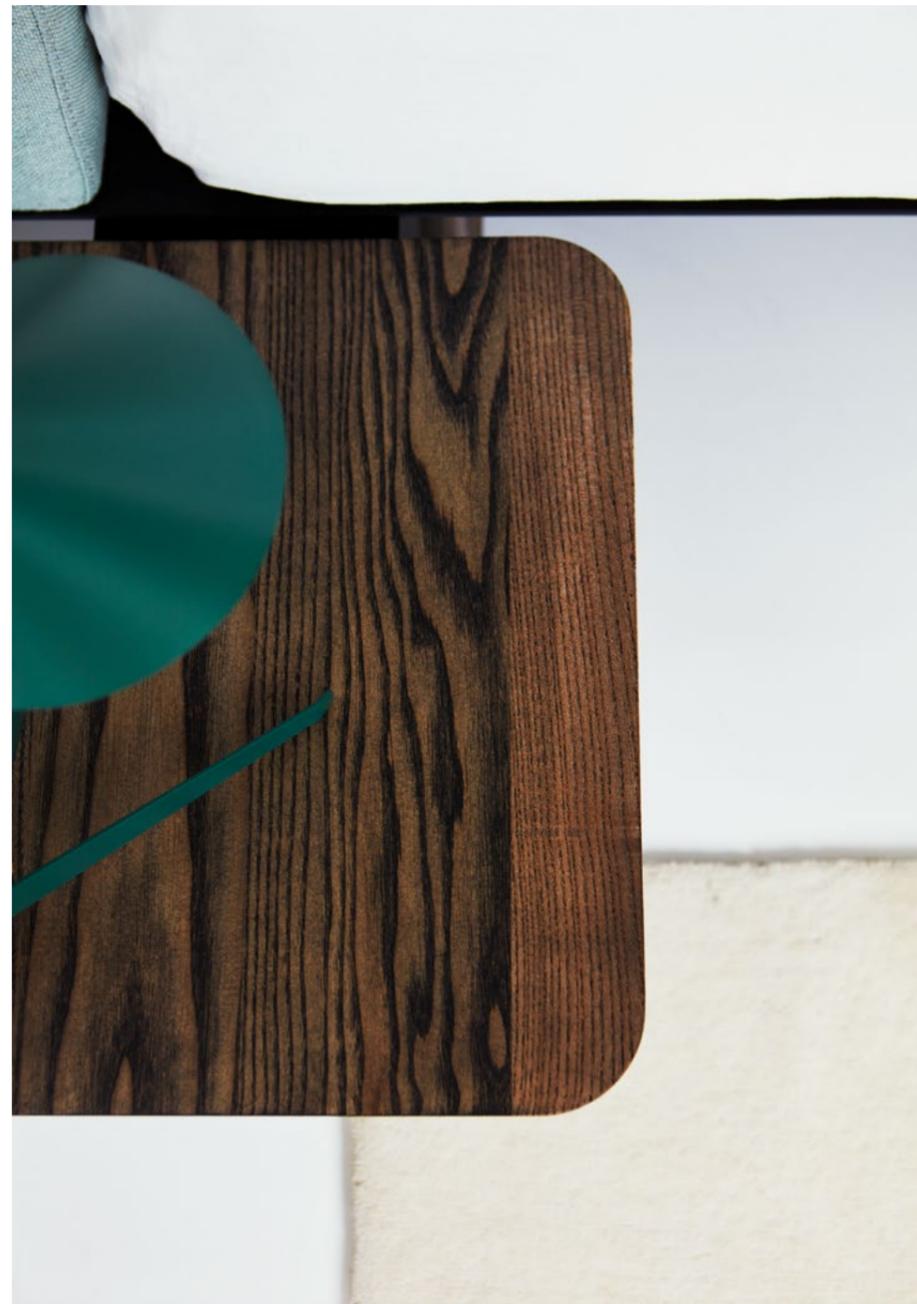
777 DRAPE DESK, 780S CAPO DINING ARMCHAIR





345 I-BEAM SIDE TABLE, 389 MIRA LOUNGE CHAIR, 3890 MIRA OTTOMAN

351 HEPBURN BED, 351T HEPBURN SIDE TABLE



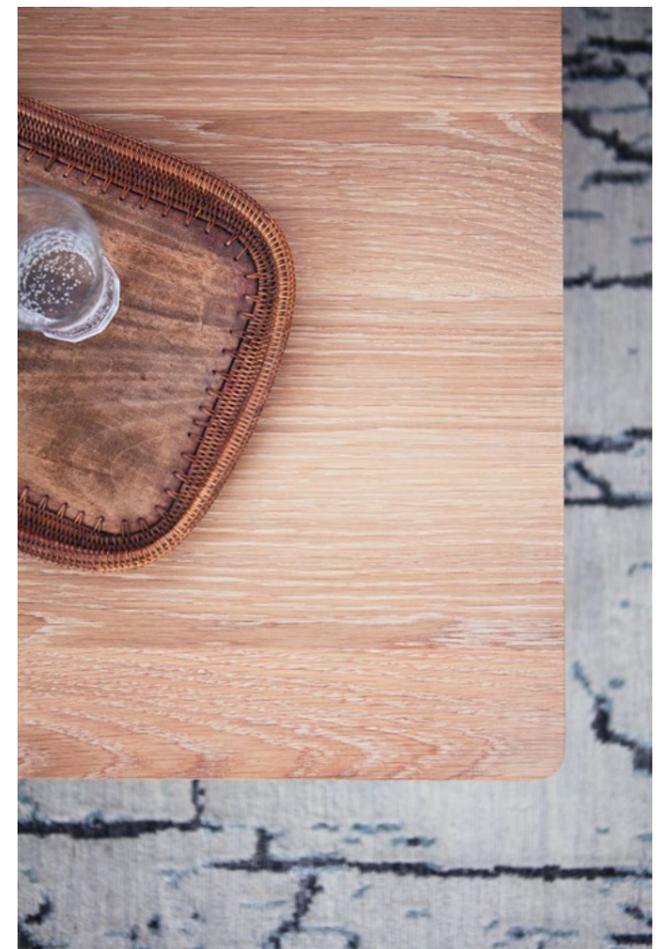


389 MIRA LOUNGE CHAIR, 345 I-BEAM SIDE TABLE
392LV CONISTON LARGE RECTANGULAR MIRROR



386M ARMSTRONG 2-SEATER SOFA, 387 ARMSTRONG COFFEE TABLE

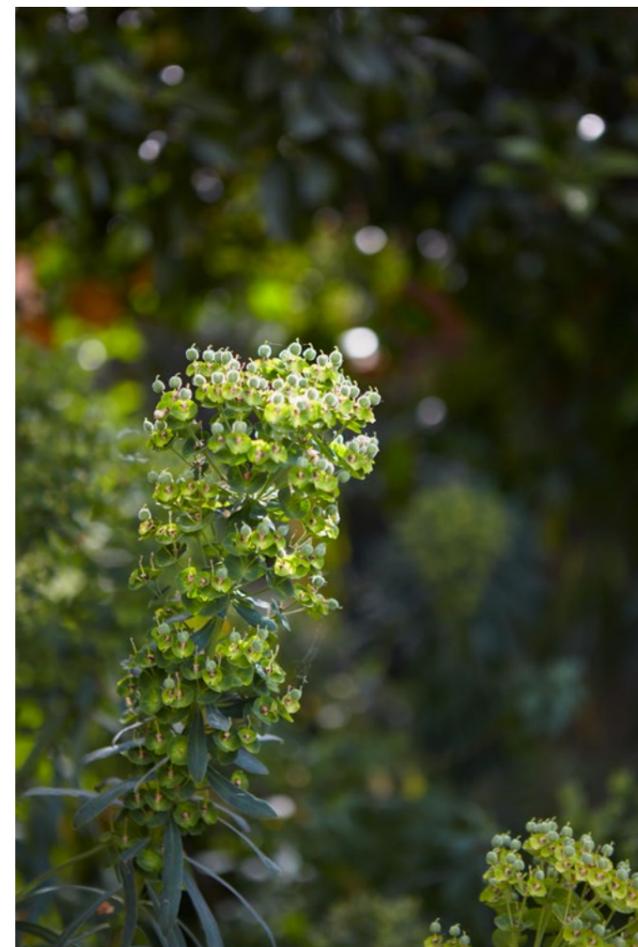
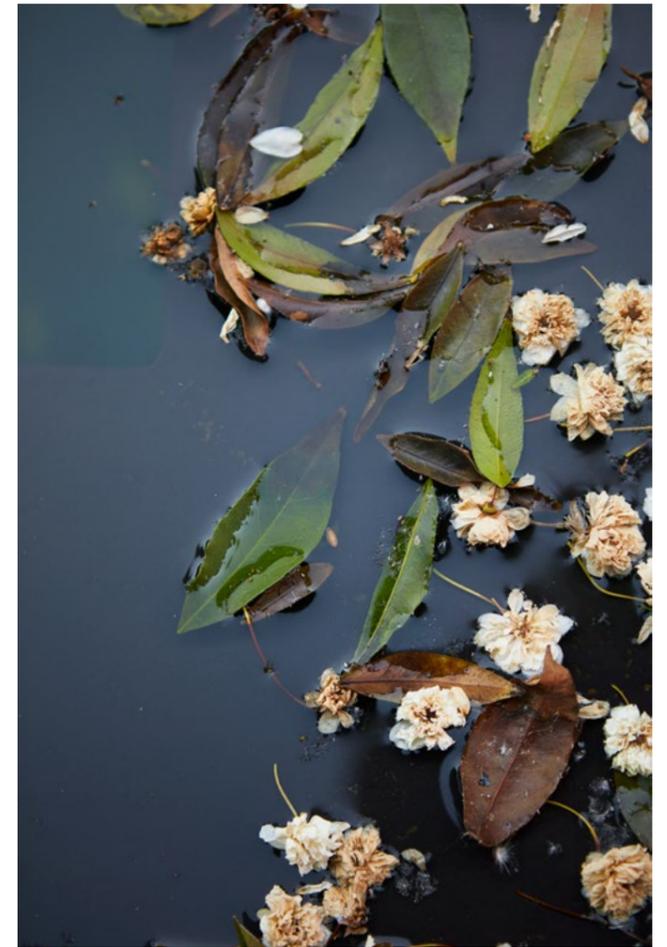
386S ARMSTRONG ARMCHAIR, 383 POLE LIGHT

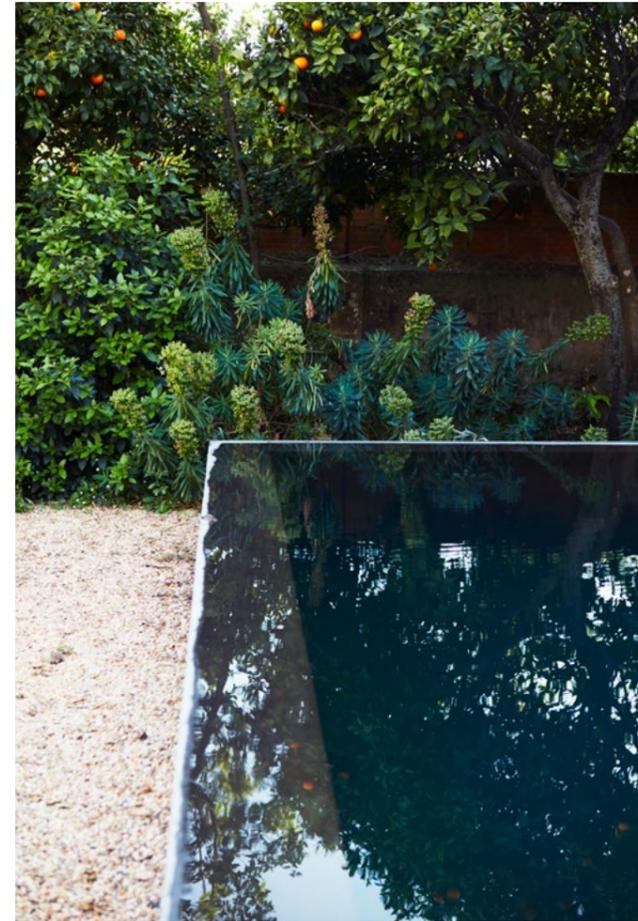






757L EXTEND MIRROR, 770 COMMUNE STOOL







LEFT: 223 PUMPKIN SIDE TABLE. ABOVE: 770 COMMUNE STOOL





AT HOME WITH DE LA ESPADA IN PORTO

At De La Espada, we enjoy creating micro-universes for our furniture, our international exhibitions often feeling more like small homes accommodating a place to eat, rest, sleep, and work. Now we have taken it to the next level with a rentable holiday home where visitors can rest their tired feet, get a good night's sleep, and experience the De La Espada lifestyle first hand.

In partnership with Flattered Apartments, we created a home in Porto that serves as a retreat, an intimate recharging point for the exploration of a city entwined with our history. Optimally located in Foz do Douro, the apartment is within easy reach of the seaside, the historic tram service, local design shops, and the Serralves Museum designed by famed Portuguese architect, Álvaro Siza. The home harnesses the thoughtful hospitality of Flattered and combines it with exclusively De La Espada furniture and styling.

Flattered is a house-hotel established by three design-conscious veterinarians.

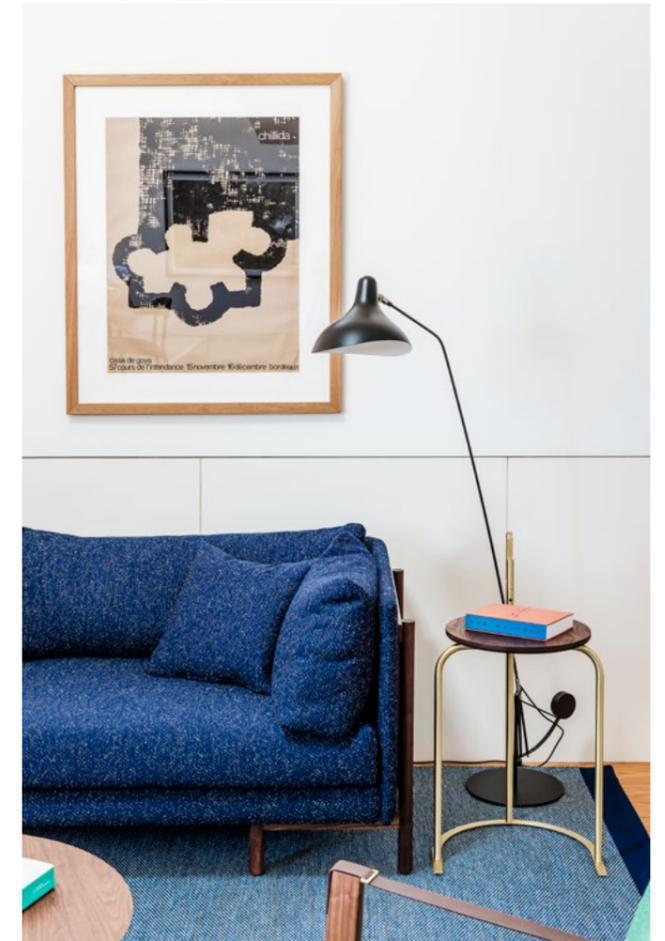


The Flattered founders, Miguel Mateus, Catarina Silva, and Catarina Alves, acquired a historic building renovated by Barbosa & Guimarães, and worked with architect José Carlos Cruz to design the interior spaces. The project reflects an empathy for locale and the building's past: local materials and original features serve as the framework for a space that is contemporary yet rooted in history. Drawing from insight gained while working with people and their unwell pets, the Flattered founders created an inviting refuge with all the conveniences of home plus a range of services including in-room massage and yoga sessions. "We learned a lot how to deal with people and their expectations on an emotional level," explains Miguel Mateus.

A seemingly endless stretch of beach leads to the apartments, waves crashing into large rocks, then a lighthouse, before the turn onto Rua Senhora da Luz. The building's exterior is unassuming, sitting quietly among the other residences and

shops on the street. There is no reception area, and no common space, just a key that invites visitors first into an entryway and staircase clad in Carrara marble, with walls and doors in pine with a vertical striped relief, then into the apartments with flooring made from wide boards of local pine heated from below, and windows framed by original granite. With a respect for place, each apartment is filled with items of Portuguese origin, from the eclectic mix of cups and plates in the kitchen cupboards, to the brightly packaged Claus Porto toiletries in the marble-clad bathroom, and the welcoming bottle of port on the dining table.

Breathing new life into old Portuguese traditions, breakfast is served in a colourful reed basket, traditionally used to take food to agricultural workers in the field, and placed outside the room in the morning for guests to enjoy at their leisure. Bread is encased in an embroidered cotton bag also nodding to the past: "People would leave, tied to the knock on the outside of the door, a little



cloth bag embroidered with things like pão and the baker would leave the bread inside. That was something very common and traditional, even in the cities, 30 to 40 years ago," explains Flattered co-founder, Miguel Mateus.

Two De La Espada homes occupy the top floor of Flattered Apartments Porto. Each is split-level with a dining room on a raised platform, a living room with a hidden pull-out bed, and on a mezzanine level, a private bedroom with a pitched roof and skylight. Furniture made just an hour's drive away at the De La Espada factory in Mira fills each apartment: Neri&Hu designs in the sea-facing home, and a combination of Autoban, Luca Nichetto, Matthew Hilton, Neri&Hu and Studioilse designs in the city-facing.

After travelling the world, we have brought our exhibition home to Portugal. Come in, kick off your shoes, grab a book from the library, and indulge a glass of port before a seaside walk. Welcome home to De La Espada.

DE LA ESPADA WOODCRAFT



The smell of pine trees is the first thing you notice when you arrive at the grounds of the De La Espada factory. Then it is the sounds: the crunch of dry pine needles underfoot, the layered chirping of birds, the intense quiet. The factory is tucked in the forest in the agricultural town of Mira, with tall pines flanking the winding road that leads to its doors and providing a backdrop to the hum of machines.

Perhaps most striking is the feeling of calm within the facility, even amongst great productivity. Each craftsman is an expert in their field, and this is reflected as much in the way they work as in the products they create. De La Espada craftspeople, of whom 50% are women, have dedicated their lives to their trade, most with 25-30 years of experience in fields including cabinetmaking, joinery, selecting timber, finishing and upholstery; and 10-15 years experience in 3D drawing, and both operating and programming CNC machinery. Their proficiency allows them to take key

decisions at every stage of manufacture ensuring superior products in a way that only thoughtful human intervention can.

A famously challenging material with a wide range of natural variations and life-long movement, solid wood is unforgiving, yet its rewards are many. What can compare to the silky touch, the entirely unique surface characteristics that nod to the life of the tree, the subtle shimmer of an oil finish, the nutty fragrance released when sanding, or the relationship that forms between object and memory as history begins to leave its mark? The expressive physicality, workability, and enduring strength of wood have made it a favourite for furniture making throughout time, from the bentwood chairs of Michael Thonet, to the architectural furniture of Frank Lloyd Wright, to the soulful creations of George Nakashima that combine refined elements with wild sections of trunk replete with knots and cracks secured with butterfly joints. Each author works with

the idiosyncrasies of wood in their own way, choosing when to submit and when to push back, when to preserve or redirect. It is this dance of the woodworker that defines one's aesthetic lexicon.

De La Espada's signature approach to woodworking begins with premium sustainable hardwood. We use only the highest grade timber available, FAS First and Seconds. To achieve the maximum yield, these precious boards are usually reserved for making veneers, but De La Espada uses them as generously proportioned solid planks. Our craftspeople apply an internal grading system as well, which dictates how to respond to different aesthetic characteristics in the timber, whether cutting around them or keeping them for specific sides of products. The natural beauty of the timber is jealously guarded, influencing the sequence and placement of planks to showcase the grain, and guiding the selection of surface finishes to maintain the natural touch. Traditional

wood joinery including mortise and tenon, dovetail, lap, and wedge tenon are combined with slow-drying wood glue for construction details that are as beautiful as they are robust.

High tech machinery and handwork are used for different operations according to which offers greater value. Only a skilled craftsman can decide how to work each unique cut of wood for maximum strength, choose which planks look most beautiful side by side, fine-tune assemblies, or effectively apply finishes to complex shapes. Conversely, CNC (Computerised Numerical Control) machinery offers a precision not possible with the human hand, and increases efficiency and consistency of workmanship in repeat operations. This machinery distills the knowledge of the carpenters, product development, and technical teams into one place. Even after it is programmed, which can take as long as building a complete piece by hand, the CNC requires the watchful eye of a skilled craftsman/technician who



ensures that each unique piece of timber is machined in a way that maximises its structural integrity, and re-programmes the machine if necessary.

Our craftspeople take pride in their work, and cite the greatest challenges of their job as the most enjoyable: the problem solving required for new products, and the fact that, with over 200 products in the line, all made to order, every production week is different. Their enthusiasm and knowledge-base help to optimise the way furniture is made, as they suggest improvements to manufacturing processes, feeding into the De La Espada philosophy of continuous improvement: always bettering the build quality, functionality and detailing of products.

Every person in our factory works both independently and as part of a team, combining expertise and responding to challenges thoughtfully and effectively. This collaboration is not only the best way to create superior products, but creates a feeling of community in the facility, one that carries through to the factory dining room, where twice daily, our craftspeople gather around communal tables to enjoy family-style meals cooked on a wood-fired stove.



PRODUCT INDEX

Our product range reflects the diversity of our creative partners and the unity of shared values, materials, and craft, allowing you to easily combine products to create your own unique interior.



410 ANDO CHAIR
BY MATTHEW HILTON



763S SHAKER CHAIR
UPHOLSTERED BY NERI&HU



388 PORTO CHAIR
BY MATTHEW HILTON



406 SAIA CHAIR
BY MATTHEW HILTON



763 SHAKER DINING CHAIR
BY NERI&HU



384 MARY'S CHAIR
BY MATTHEW HILTON



753 DUET CHAIR
BY NERI&HU



750 SOLO DINING CHAIR
BY NERI&HU



780 CAPO DINING CHAIR
BY NERI&HU



344 FIN DINING CHAIR
BY MATTHEW HILTON



362 'HASTOE' WINDSOR CHAIR
BY MATTHEW HILTON



361 'IBSTONE' WINDSOR CHAIR
BY MATTHEW HILTON



349G MANTA DINING CHAIR
BY MATTHEW HILTON



753S DUET CHAIR
UPHOLSTERED BY NERI&HU



343 COLOMBO DINING ARMCHAIR
BY MATTHEW HILTON



107 VIVIEN DINING CHAIR
BY NICHETTO



050 ELLIOT DINING CHAIR
BY JASON MILLER



780S CAPO DINING ARMCHAIR
BY NERI&HU



219S DEER ARMCHAIR
BY AUTOBAN



219 DEER CHAIR
BY AUTOBAN



271/272 THRONE DINING CHAIR
BY AUTOBAN



389 MIRA LOUNGE CHAIR
BY MATTHEW HILTON



105 BLANCHE BERGERE
BY NICHETTO



407 SAIA LOUNGE CHAIR
BY MATTHEW HILTON



249 BUTTERFLY CHAIR
BY AUTOBAN



360 'BURNHAM' WINDSOR CHAIR
BY MATTHEW HILTON



751 SOLO LOUNGE CHAIR
BY NERI&HU



340 LOW LOUNGE CHAIR
BY MATTHEW HILTON



386S ARMSTRONG ARMCHAIR
BY MATTHEW HILTON



102S STANLEY ARMCHAIR
BY NICHETTO



359 'KIMBLE' WINDSOR CHAIR
BY MATTHEW HILTON



781S CAPO LOUNGE ARMCHAIR
BY NERI&HU



781 CAPO LOUNGE CHAIR
BY NERI&HU



750P/T SOLO BAR STOOL
BY NERI&HU



101 ELYSIA LOUNGE CHAIR
BY NICHETTO



227S BOX ARMCHAIR
BY AUTOBAN



270 THRONE LOUNGE CHAIR RATTAN
BY AUTOBAN



269 THRONE LOUNGE CHAIR UPHOLSTERY
BY AUTOBAN



780P/T CAPO BAR STOOL
BY NERI&HU



406T SAIA BAR STOOL
BY MATTHEW HILTON



219P/T DEER BAR STOOL
BY AUTOBAN



219SP/ST DEER BAR STOOL WITH
ARMS BY AUTOBAN



761T LIANOU STOOL
BY NERI&HU



794 SOLO DAYBED
BY NERI&HU



272P/T THRONE BAR STOOL RATTAN
BY AUTOBAN



271P/T THRONE BAR STOOL
UPHOLSTERY BY AUTOBAN



763B SHAKER BENCH
BY NERI&HU



406P SAIA BREAKFAST BAR STOOL
BY MATTHEW HILTON



249P/T BUTTERFLY BAR STOOL
BY AUTOBAN



441S STOOL UPHOLSTERED
BY STUDIOILSE



750B SOLO BENCH
BY NERI&HU



771 COMMUNE BENCH
BY NERI&HU



448 TWO-SEATER LOW BENCH
BY STUDIOILSE



441 STOOL
BY STUDIOILSE



440S LOW STOOL UPHOLSTERED BY
STUDIOILSE



770 COMMUNE STOOL
BY NERI&HU



440 LOW STOOL
BY STUDIOILSE



442 LOW BENCH
BY STUDIOILSE



449 TWO-SEATER BENCH
BY STUDIOILSE



445 LOW SETTLE
BY STUDIOILSE



443 BENCH
BY STUDIOILSE



444 BENCH WITH BACK
BY STUDIOILSE



754SM TRIO SIDE TABLE MARBLE
BY NERI&HU



754S TRIO SIDE TABLE
BY NERI&HU



790 HANDLE SIDE TABLE BRASS
BY NERI&HU



450 TWO-SEATER BENCH WITH BACK
BY STUDIOILSE



446 SETTLE
BY STUDIOILSE



451 TWO-SEATER LOW SETTLE
BY STUDIOILSE



754SP TRIO SIDE TABLE COPPER
BY NERI&HU



754SB TRIO SIDE TABLE BRASS
BY NERI&HU



751O SOLO OTTOMAN
BY NERI&HU



101S NINO OTTOMAN
BY NICHETTO



116 STEVE POUF
BY NICHETTO



385 MARY'S SIDE TABLE
BY MATTHEW HILTON



459 SIDEKICKS HEIGHT
ADJUSTABLE TABLE BY STUDIOILSE



456 SIDEKICKS OCCASIONAL TABLE
BY STUDIOILSE



340O LOW OTTOMAN
BY MATTHEW HILTON



103S LAUREL SIDE TABLE
BY NICHETTO



118 KIM SIDE TABLE
BY NICHETTO



761M ZHUZI TABLE
BY NERI&HU



389O MIRA OTTOMAN
BY MATTHEW HILTON



120 KIM BENCH
BY NICHETTO



119 KIM COFFEE TABLE
BY NICHETTO



409 CARLO SIDE TABLE
BY MATTHEW HILTON



345 I-BEAM SIDE TABLE
BY MATTHEW HILTON



373 MAIA
BY MATTHEW HILTON



387 ARMSTRONG COFFEE TABLE
BY MATTHEW HILTON



752R SOLO ROUND DINING TABLE
BY NERI&HU



754M TRIO ROUND COFFEE TABLE
BY NERI&HU



381 HORIZON COFFEE TABLE
BY MATTHEW HILTON



754O TRIO OVAL COFFEE TABLE
BY NERI&HU



754MM TRIO COFFEE TABLE MARBLE
BY NERI&HU



764R SHAKER ROUND TABLE
BY NERI&HU



773 COMMUNE DINING TABLE
BY NERI&HU



752 SOLO TABLE
BY NERI&HU



103L LAUREL COFFEE TABLE
BY NICHETTO



456M SIDEKICKS COFFEE TABLE
BY STUDIOILSE



764M SHAKER TABLE
MARBLE BY NERI&HU



772 COMMUNE COFFEE TABLE
BY NERI&HU



754C TRIO CONSOLE TABLE
BY NERI&HU



764T SHAKER TABLE
TIMBER BY NERI&HU



783 SOLO OBLONG TABLE
BY NERI&HU



051 ELLIOT OBLONG TABLE
BY JASON MILLER



762 STRUCTURE TABLE
BY NERI&HU



355 MARS ROUND TABLE
BY MATTHEW HILTON



394F LIGHT OVAL TABLE
BY MATTHEW HILTON



458 SIDEKICKS SMALL DINING
TABLE BY STUDIOILSE



408 TAVLI TABLE
BY MATTHEW HILTON



056 ELLIOT RECTANGULAR TABLE
BY JASON MILLER



393F LIGHT RECTANGULAR TABLE
BY MATTHEW HILTON



395 OVERTON TABLE
BY MATTHEW HILTON



341E LIGHT EXTENDING TABLE
BY MATTHEW HILTON



108 MARLON RECTANGULAR TABLE
BY NICETTO



108R MARLON ROUND TABLE
BY NICETTO



405 REFECTORY EXTENDING TABLE
BY MATTHEW HILTON



452E TOGETHER EXTENDING TABLE
BY STUDIOILSE



452F TOGETHER FIXED TABLE
BY STUDIOILSE



777 DRAPE DESK
BY NERI&HU



784 SOLO DESK
BY NERI&HU



364 WELLES TABLE
BY MATTHEW HILTON



756 TRAY DESK
BY NERI&HU



365S ORSON COMPACT DESK
BY MATTHEW HILTON



365 ORSON DESK
BY MATTHEW HILTON



755 PLATFORM SOFA
BY NERI&HU



060 ELLIOT DESK / DRESSING TABLE
BY JASON MILLER



106 HAROLD DESK
BY NICHETTO



788 SOFA EIGHT
BY NERI&HU



454R/L COMPANIONS WRITING DESK
BY STUDIOILSE



750L SOLO SOFA
BY NERI&HU



766 FRAME SOFA SYSTEM
BY NERI&HU



403S/L PLANALTO SOFA
BY MATTHEW HILTON



102 STANLEY SOFA
BY NICETTO



247 REEDY BOOKCASE
BY AUTOBAN



759L TRUNK TALL CABINET
BY NERI&HU



391 HEPBURN MODULAR SOFA
BY MATTHEW HILTON



350F HEPBURN FIXED SOFA
BY MATTHEW HILTON



759S TRUNK LOW CABINET
BY NERI&HU



122 BELLE REEVE SOFA SYSTEM
BY NICETTO



386 ARMSTRONG SOFA
BY MATTHEW HILTON



358M DIFFERENT TRAINS CABINET
BY MATTHEW HILTON



358LM DIFFERENT TRAINS CABINET WIDE/2 TIER
BY MATTHEW HILTON



054 GATES SOFA
BY JASON MILLER



227 BOX SOFA
BY AUTOBAN



358L DIFFERENT TRAINS CABINET
BY MATTHEW HILTON



401 MCQUEEN SOFA
BY MATTHEW HILTON



217 LADDER BOOKCASE
BY AUTOBAN



109Q MITCH CABINET
BY NICETTO



109S MITCH LOW CABINET
BY NICETTO



785 SOLO CABINET
BY NERI&HU



369 MCQUEEN TALL CHEST
BY MATTHEW HILTON



380 MCQUEEN LOW CHEST
BY MATTHEW HILTON



397 BRETTON BEDSIDE
BY MATTHEW HILTON



063 CLASSON BEDSIDE CHEST
BY JASON MILLER



052 CLASSON SIDEBOARD
BY JASON MILLER



368 MCQUEEN LARGE CHEST
BY MATTHEW HILTON



453M COMPANIONS BEDSIDE
BY STUDIOILSE



053S CLASSON LOW CHEST
BY JASON MILLER



789 SOLO VITRINE
BY NERI&HU



378 MCQUEEN 8 DRAWER CHEST
BY MATTHEW HILTON



453S COMPANIONS LOW BEDSIDE
BY STUDIOILSE



402R/L MCQUEEN BEDSIDE
BY MATTHEW HILTON



379 MCQUEEN BEDSIDE CHEST
BY MATTHEW HILTON



053 CLASSON TALL CHEST
BY JASON MILLER



400 MCQUEEN BED
BY MATTHEW HILTON



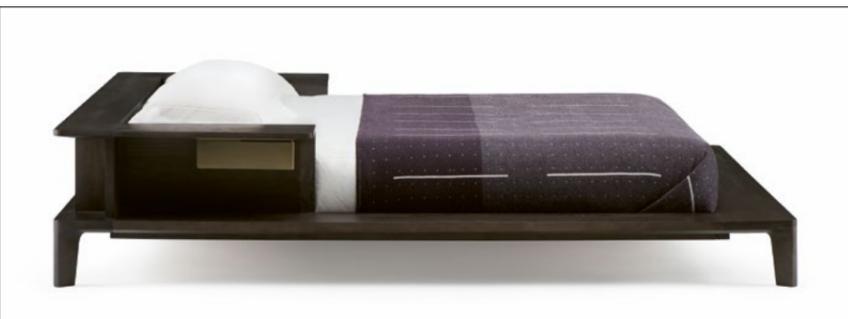
061 CARLTON BED
BY JASON MILLER



351 HEPBURN BED
BY MATTHEW HILTON



112 LOW DUBOIS BED
BY NICHETTO



758 PLATFORM BED
BY NERI&HU



396 BRETON BED
BY MATTHEW HILTON



110 DUBOIS BED
BY NICHETTO



113 LOW DUBOIS BED
BY NICHETTO



265 SUITE BED
BY AUTOBAN



787 SOLO BED
BY NERI&HU



765 FRAME BED
BY NERI&HU



768 FRAME BED WITH ARMS
BY NERI&HU



392LV CONISTON MIRROR
BY MATTHEW HILTON



392LR CONISTON MIRROR
BY MATTHEW HILTON



782 CAPO BED
BY NERI&HU



455 COMPANIONS BED
BY STUDIOILSE



760 LATTICE
BY NERI&HU



757 EXTEND MIRRORS
BY NERI&HU



370 LARGE STORAGE TRAY
BY MATTHEW HILTON



371 SMALL STORAGE TRAY
BY MATTHEW HILTON



372 SMALL PENCIL HOLDER
BY MATTHEW HILTON



793 PENCIL TRAY FOR SOLO DESK
BY NERI&HU



776 SHAKER BACK CUSHION
BY NERI&HU



769 TRAY FOR FRAME SOFA
BY NERI&HU



TIMBER

There is nothing quite like solid wood: reflecting the life of the tree, every plank has an individual beauty granted by its unique colours and grain patterns; it allows for the use of joinery as handsome as it is secure; it has a natural tactility and familiarity that connect to us in a true way; and it allows for the use of finishes that invite you to get involved in its care.

We exclusively use timber from sustainable farms. This not only makes environmental sense, the trees methodically replanted, but aesthetic sense as well: the regular pruning that occurs on these farms creates the highest quality planks with greater strength and fewer knots. Our finishes are carefully chosen to embrace and enhance the characteristics of the material, while offering a broad range of aesthetic possibilities.

Our oil finishes reveal the inherent colour and grain variations in the timber, whilst providing a renewable surface for enduring beauty.

Our oxidised timber employs an oxidising solution that reacts with the tannin in the wood, creating a beautiful patina. This is followed by a clear, matte lacquer.

Our stains and paints are available in a choice of ten colours. Stains are sealed with a clear matte lacquer to maintain the colour whilst preserving the silky touch. Our painted timber is wire brushed before the application of the paint, creating a textured surface.



DANISH OILED
AMERICAN BLACK WALNUT



OXIDISED
AMERICAN WHITE OAK



BLACK OILED
AMERICAN BLACK WALNUT



BLACK OILED
AMERICAN WHITE OAK



WHITE OILED
AMERICAN BLACK WALNUT



BLACK OILED
EUROPEAN ASH



DANISH OILED
AMERICAN WHITE OAK



DANISH OILED
EUROPEAN ASH



WHITE OILED
AMERICAN WHITE OAK



WHITE OILED
EUROPEAN ASH



ASH PAINTED BLACK
RAL 9005



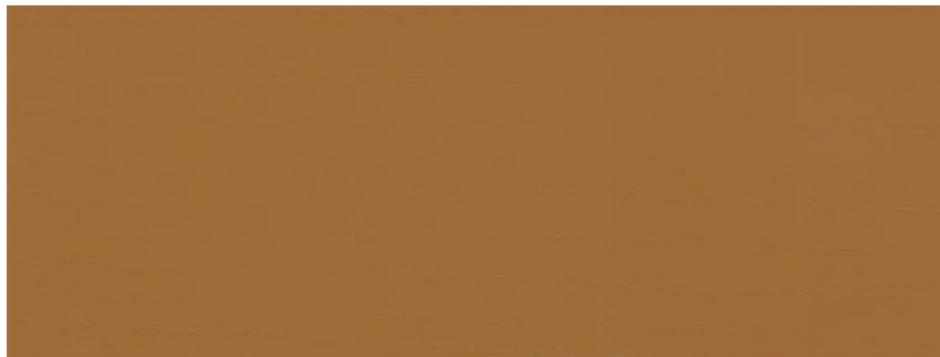
ASH PAINTED FOREST
NCS S7020-G



ASH PAINTED BORDEAUX
NCS S6030-R10B



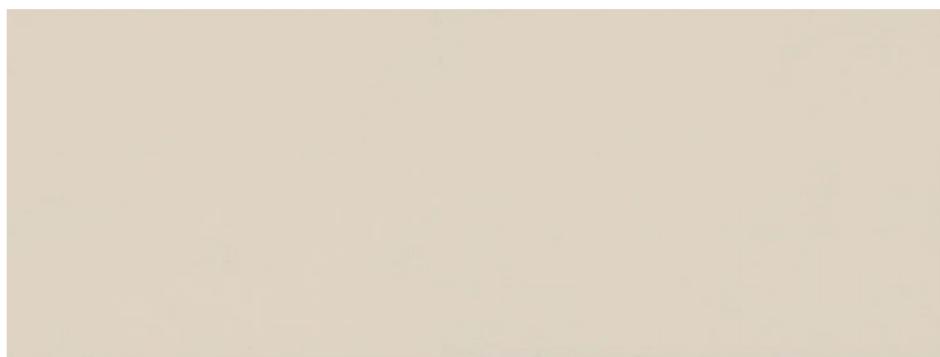
ASH PAINTED BAY
NCS S 7010 B50G-APPROX



ASH PAINTED OCHRE
NCS S 4040-Y20R



ASH PAINTED COVE
NCS S 6010 G10Y-APPROX



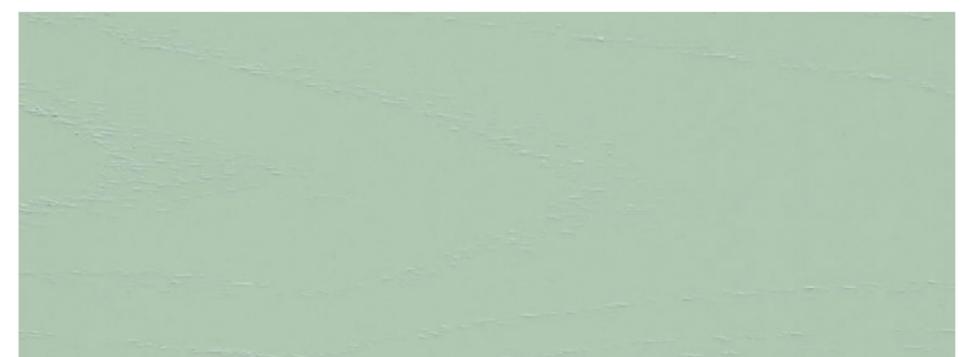
ASH PAINTED BONE
NCS S1005-Y20R



ASH PAINTED FJORD
NCS S 3010 G20Y



ASH PAINTED WHITE
RAL 9016



ASH PAINTED LAGOON
NCS 2010 G

CREDITS

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De La Espada

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De La Espada
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De La Espada

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David Mellor
Makers & Brothers
Jo Waterhouse
Larusi
Stuart Carey and
Akiko Hirai
at Contemporary Applied Arts



