

do not

hit

please.

Do not sit, please.

We make furniture to bring people closer together, establish links and strengthen relationships.

We want to prompt moments of connection, create new spaces and enrich old ones. We want to bring charm and comfort to meetings, gatherings and conversations; to be the support for those who write books, design posters, send emails, compose letters, enjoy meals, play harps and behold art.

We are the heirs of woodworkers in the world of contemporary design. Tradition and innovation are the two lenses through which we see life. We conceive our collections with great respect for what really matters to us: an artisanal tradition that has been alive and evolving for over forty years; a balance between beauty and function, between craft and technology; a lively, vibrant style. This is what we look forward to every morning. This is why we don't sit down, why we keep moving, facing challenges, and reinventing our business: so that we can always find new ways to bring joy to our clients with objects born from true passion.

Join together.

Stay in motion.

Persist in being.

We enjoy doing our work.

We enjoy bringing in and sharing new perspectives, big dreams and smart ideas that come with each new member of our growing family.

For our craft and our clients, we remain standing – we won't sit just yet.



That feeling we get when our bodies touch a welcoming surface, a surface that knows just how to adapt to our shape and movement —a surface, for example, like sand, on the beach. Shores are transformed to the rhythm of tides rising, then pulling back. Yet, the raw materials that constitute these shores remain, their intrinsic nature stays the same as they continue to dance with one another while slowly reshaping the landscape.

Akin to this organic movement of nature our family business has been transformed by the needs of changing times and possibilities brought along by new opportunities, all while remaining faithful to its foundational values and elements. The beach on which our first workshop stood over forty years ago, the hands that have been crafting oakwood for decades, the values that have permeated every product, decision and action made along the way: they're what make us stand firm, – as do trees –, and also what make us remain noble, flexible, and adaptable, – just like the workings of nature itself –. Because of them we grow and because of them we can stay rooted.

In the substrate of our company lies the will to maintain a harmonious relationship between the elements throughout design, conceptualization and production processes. Our designs are meant to infuse harmony, connectivity and joy into human relationships; the conceptualization phase is marked by principles of empathy, sustainability, artistry and technology; in the production process we create balance between paper and graphite, wood, hands, and sandpaper, computers and metallic tubes —we foster softness and proportion, we make a unique object that welcomes our clients' bodies and knows just how to adapt to their shapes and movements. We design and craft furniture with a soul.

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Bob Anatomy

(38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51)

Random Places

(52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117)

Habitats

(118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131)

Talks

(133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145)

Common Situations

(146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164)

Spirit of Things

(165) (166) (167) (168) (169) (170) (171) (172) (173) (174)

Colours



Bob Anatomy

As furniture designers and manufacturers, we have travelled the world, visited workshops, attended fairs and invested in new technologies. We've done all these, always, with one purpose in mind: to hone our craft, learn new ways, adapt and improve. The time has now come to travel, not towards the outside but into what is intrinsic to Ondarreta, to leave behind our daily routines and visit the life of one of our most emblematic products: the Bob chair.

This piece of furniture tells the story of a family perfecting their artistry over the years and learning to enhance the beauty of handcraft processes with the possibilities presented by contemporary technology and design trends. On our journey we look at every phase of the process undergone by the Bob chair before it is ready to be placed in your most cherished room. Rather than a description of the results, here's a recount of what happens after a design has been approved, how the materials are selected, and how the parts start gaining new shapes and textures as they navigate the different stages of a fluent and seamless production process. We show you how each piece, part, material and element has a sort of beauty that is unique to it, which is what makes us want to take the final piece back home.

Bob Anatomy

want to take the final piece back home.

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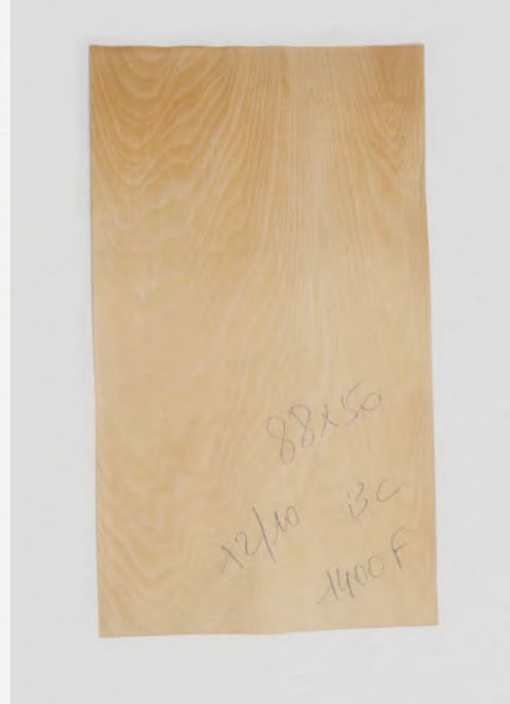
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Workshop 2



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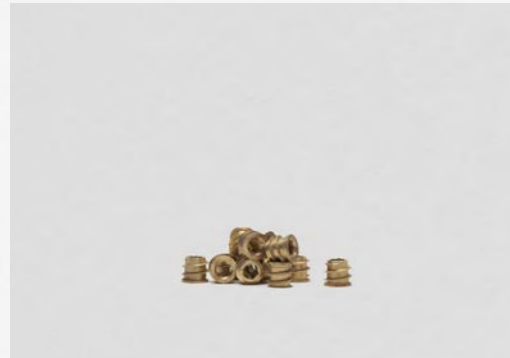
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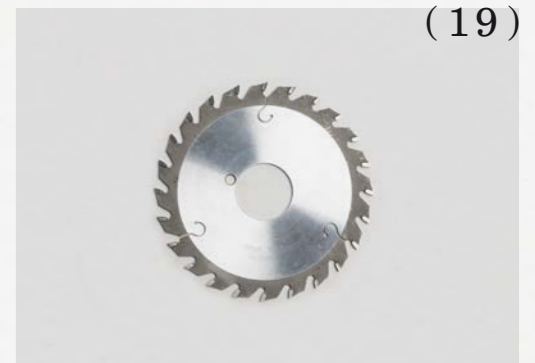
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Workshop 3





Workshop 4

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SILLA BOB

FONDO SILLA BOB

BOB 117



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Workshop 3



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Workshop 4



Workshop 5



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Workshop 5

Inventory

(14) (15)

Workshop 1

(18)

- BEECHWOOD SHEET 880X500X1.2 MM 1
- LATEX PROTECTIVE GLOVES 2
- DIGITAL RADIO WITH CD PLAYER 3
- BRASS M6 INSERTS FOR WOOD 4
- PRODUCTION DRAWINGS: TECHNICAL STANDARDS FOR BOB COLLECTION SHELLS 5
- LABOUR CALENDAR 2019 6
- BOB STOOL BEECHWOOD SHELL MECHANIZED 7
- BEECHWOOD CURVED SHEETS BOARD 8

(16) (17)

Workshop 2

(19)

- SOLID BEECHWOOD BOB CHAIR STRUCTURE 1
- SERRATED SAW BLADE FOR WOOD 2
- MIST EXTRACTION FLEXIBLE HOSE 3
- RECTANGULAR MANUAL PNEUMATIC SANDER 4
- ROUND MANUAL PNEUMATIC SANDER 5/6
- SANDING BANDS: 100; 150; 300 GRITS 7
- BEECH PLYWOOD SCRAPS 8
- COUNTERMOULD SUPPORT FOR BOB CHAIR SHELLS 9

(20) (21)

Workshop 3

(24)

- HEARING PROTECTION EAR MUFFS 1
- CAT TABLE CLOCK 2
- BOB XL BEECH PLYWOOD SHELL 3
- ORIGINAL PAPERBOARD TEMPLATE FOR BOB XL CHAIR UPHOLSTERY 4
- BOB XL ARMCHAIR KRAFT PAPER PATTERNS 5
- BOB CHAIR BEECH PLYWOOD SHELL 6
- INDUSTRIAL PNEUMATIC AIR GUN 7

(22) (23)

Workshop 4

(25)

- BLUE FABRIC BOB STOOL COMPONENT 1
- BLUE CONTINUOUS SEAM THREAD FOR INDUSTRIAL SEWING MACHINERY 2
- 10MM FOAM FOR BOB XL CHAIR UPHOLSTERY 3
- INSIDE FOR BOB XL CHAIR ARMRESTS 4
- BOB CHAIR'S CARDBOARD ORIGINAL PATTERN 5
- PROFESSIONAL MANUAL TAILORING SCISSORS 6
- ORIGINAL METHACRYLATE TEMPLATE FOR BOB CHAIR 7

(26) (27)

Workshop 5

(28)

- SOLID BEECHWOOD BOB BARSTOOL WITH METALLIC FOOTREST 1
- SOFT FACE HAMMERS: RUBBER, NEOPRENE AND NYLON 2
- WOOD BOLTS: 3.5X16MM 3
- INDUSTRIAL TOOL: PNEUMATIC MANUAL SCREWDRIVER 4
- SOLID BEECHWOOD BOB STRUCTURE 5
- 16MM DIAMETER ROUND METAL STRUCTURE FOR BOB STEEL 6

Design

It is our mindset – and not momentary esthetic trends – that we want to see emerge in every one of our designs. From the moment of conception, our furniture is meant to transcend the balance between function and beauty. We want it to stand up for values of honesty and sustainability, to build bridges between people and prompt human connection, and to reflect our trajectory while responding to the needs of customers and markets today.

Raw materials

The journey begins in the Basque Country, at the beech and oakwood plank warehouse where the material is carefully selected on criteria of sustainability, quality and beauty. Our designers look at each piece of wood for what a sculptor would in a block of marble: the potential to become, through chiselling and moulding, what they have imagined and drawn, they look for the possibility of using impeccable design to transform raw materials into a contemporary product.

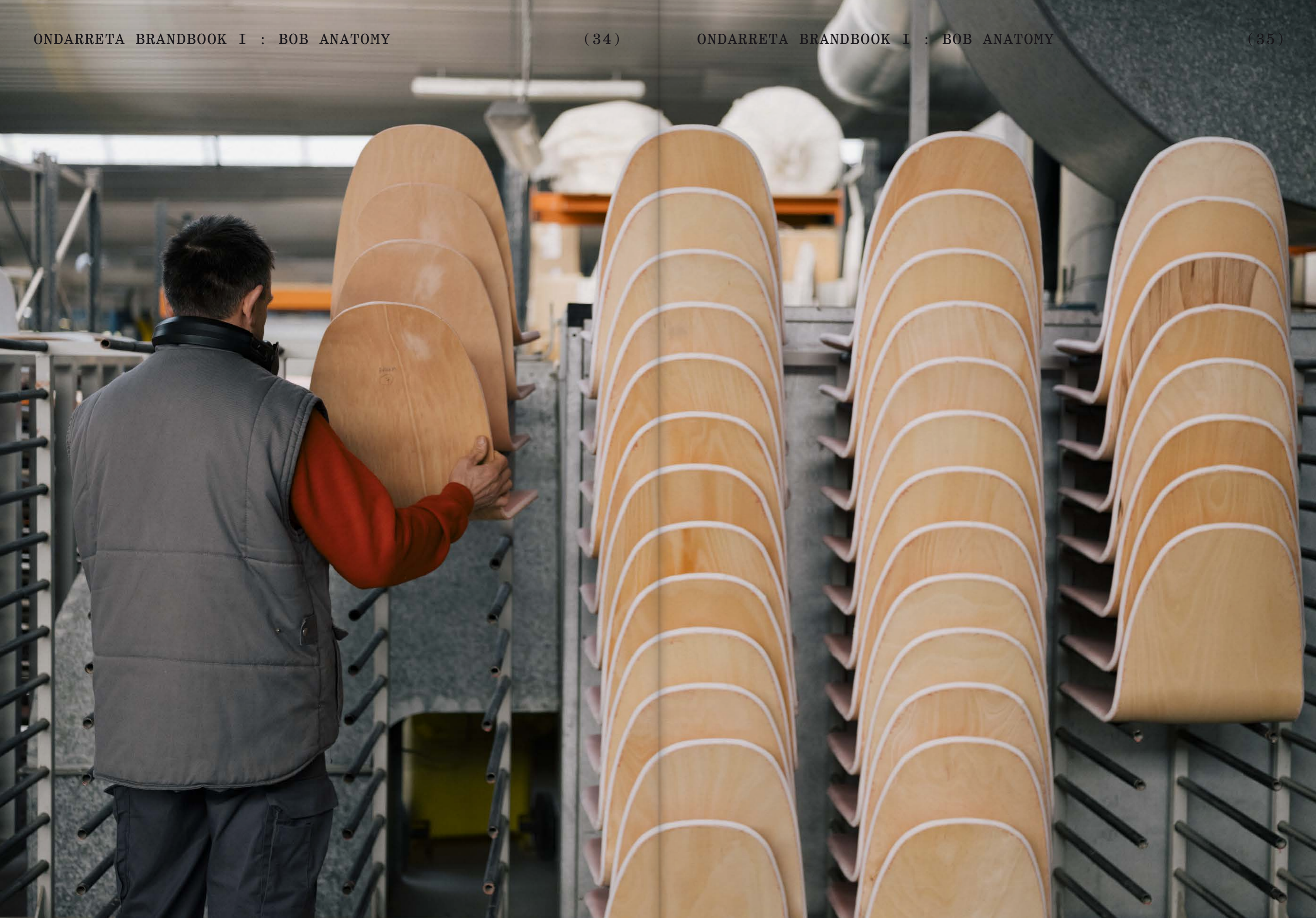
Technique

Our production process today comprises both artisanal and technological techniques, it requires expert hands, trained eyes, and also modern machinery. We care for our heritage and remain aware of our origins while at the same time seeking to constantly innovate and evolve.

Traceability

In Ondarreta, we have our own wood manufacturing and varnishing plants, as well as a steel handling one which allows us to be flexible and deliver a bespoke final product resulting from a process of vertical traceability. All our plants are within a 60 km radius, which allows us to have a unique response time and a better quality in our service.







Ondarreta Team

Agata Lewandowska, Agustin Artola Irastorza, Ake Dahlgren, Alessandro Matteoli, Alexa Holzer, Ana Elgorriaga Miquelpericena, Andrea Muruzabal, Antonio Luque Gorostiaga, Asier Etxeberria Arruti, Beatriz Tumas Perez, Bixente Gartzia Gonzalez, Carlos Guerrero, Chris Rogers, Dominique Cornillet, Enrique Sanchez Lara, Esteban Moreno, Fernando Lobato, Frederic Prouzet, Helfried Wallner, Inma Corral Garcia, Iñigo Erdocia Iriarte, Ion Mattin Aldareguia Moreno, Izaskun Ariztegi Elizagoyen, Javier Parra Garmendia, Jose Luis Cobas, Joxemari Agirrezabala Zabala, Joseba Lecuona Manterola, Joxemi Arzallus Arocena, Juan Navarro, Juanjo Arratibel Arrillaga, Lucia Quiñonez, Manuela de la Cruz Gonzalez, Maria Ciriquiain, Maria Gorostegui Oteiza, Maria Jose Varela, Marilis Galardi Aduriz, Miguel Rodriguez, Miren Pilar Anzano, Muriel Thomas, Nadia Arratibel Galardi, Naomi Cervera, Natalia Postiglione, Neil Rogers, Nicolas Pozo, Nora Arratibel Galardi, Oihana Arratibel Galardi, Pau Barba, Peio Urdangarin, Renato Sestak, Rui Lima, Silvio Camacho Alvarez, Ulfried Weinberger, Vanda Correia, Wouter Allaert, Xabier Amiano Ochoa De Alaiza, Xabier Ayarza Sorzabal, Xavi Coronado.



CLIP CHAIRS

(38)

BIENNALE
DI VENEZIA

SESTIERE CASTELLO
30122 VENICE
ITALY

CLIP CHAIRS

(42)

LOS MANIQUÍ

ATOCHA, 49
28012 MADRID
SPAIN

BOB CHAIRS

(44)

LE BON FUNK

29 CLUB ST
069414 SINGAPORE

OTO STOOLS

(46)

IESU

BARCELONA 2
20014 SAN SEBASTIÁN
SPAIN

IESU CHAIRS

(48)

BRASSERIE
CAMILLE

RUE BELLE DU CANET
13590 MEYREUILL
FRANCE

LANA EASY CHAIRS

(50)

FENDER HQ

1575 N GOWER ST
LOS ANGELES, CA
90028, USA

BOB STOOLS

Biennale di Venezia Places

Sestiere Castello 30122 Venice Italy

(38) BIENNALE DI VENEZIA
SESTIERE CASTELLO
30122 VENICE
ITALY

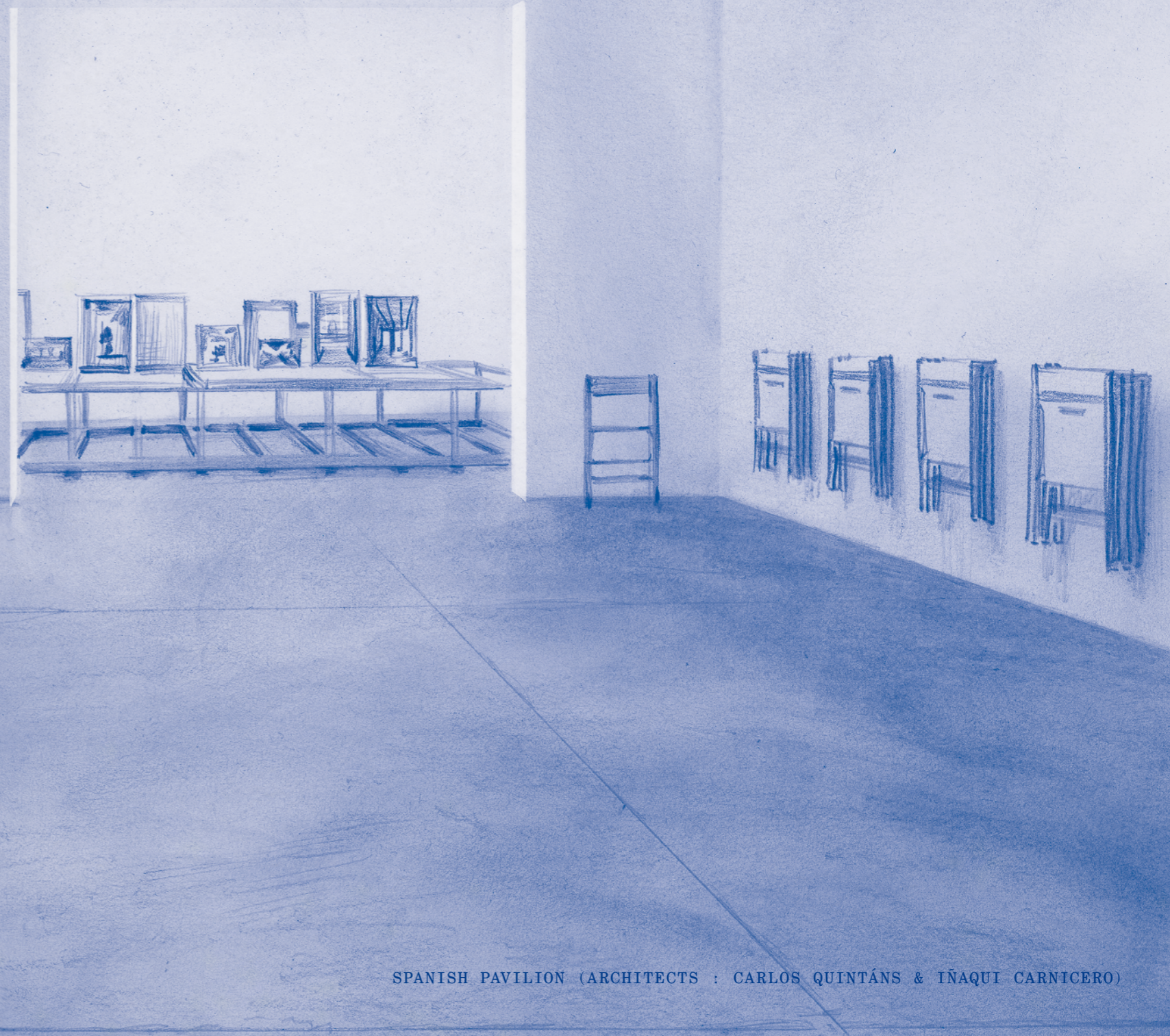
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ATOCHA, 49
28012 MADRID
SPAIN

(44) LE BON FUNK
29 CLUB ST
069414 SINGAPORE

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BARCELONA 2
20014 SAN SEBASTIÁN
SPAIN

(48) BRASSERIE CAMILLE
RUE BELLE DU CANYE
13590 MEYREUIL
FRANCE

(50) FENDER HQ
1575 N GOWER ST
LOS ANGELES, CA
90028, USA



SPANISH PAVILION (ARCHITECTS : CARLOS QUINTÁNS & IÑAQUI CARNICERO)

Los maniquís

Atocha, 49 28012 Madrid Spain



Le Bon Funk

29 Club St 069414 Singapore



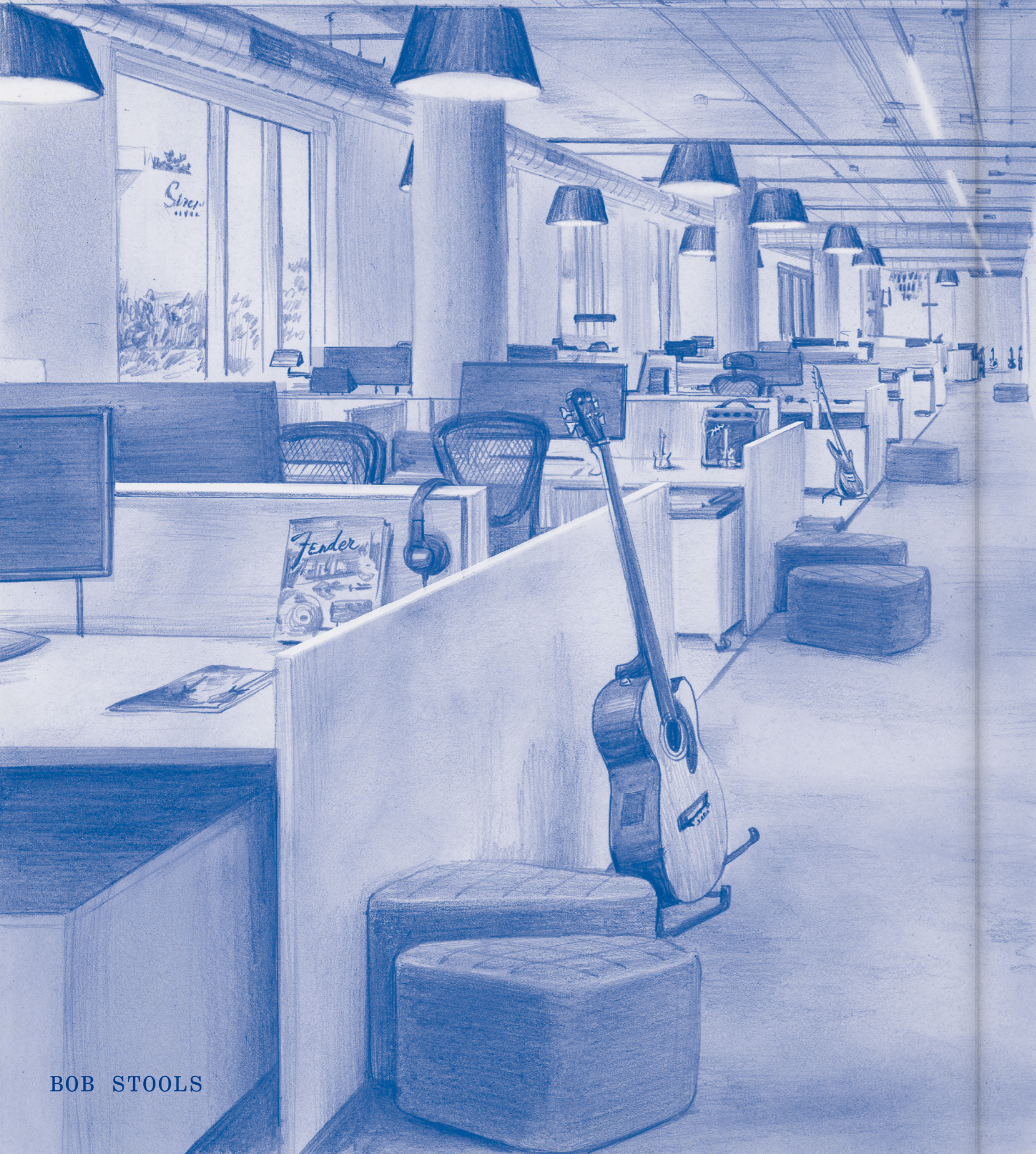
Barcelona 2. 20014⁽⁴⁷⁾ San Sebastián Spain





Fender HQ

1575 N Gower St Los Angeles CA 90028 USA





IESU CHAIR

DESIGNER: RAFAEL MONED

REF: SIESUR

DESCRIPTION: STACKABLE CHAIR

FINISH: NATURAL OAK

ONDARRETA BRANDBOOK 1 : HABITATS

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- IESU CHAIR
- BAI CHAIR
- ALO CHAIR
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- BOB TABLE, BOB XL CHAIR
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- BOB XL CHAIR
- MIKADO TABLE
- MIKADO CHAIR
- MIKADO XL CHAIR, MIKADO XS CHAIR
- TERO TABLE
- SILU CHAIR
- LANA EASY ARMCHAIR
- IESU CHAIR
- ALO CHAIR
- DON TABLE
- DON STOOL
- DRY SHELVES
- DON STOOL
- DRY SHELVES
- DON TABLE
- BAI CHAIR
- BAI CHAIR, SILU TABLE
- LANA EASYCHAIR
- LANA EASYCHAIR
- BOB CHAIR
- BOB TABLE
- DON CHAIR
- AIA PUF
- BAI CHAIR
- AIA PUF
- ALO CHAIR, BOB TABLE
- LAN OTTOMAN, LANA EASYCHAIR
- DON BENCH
- DON CHAIR
- DRY TABLE
- DON CHAIR
- CHICO STOOL
- DRY TABLE
- BAI CHAIR
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Habitats

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ALCANTARA CHAIR	(100)





BAI CHAIR

DESIGNER: ANDER LIZASO

REF: SBATPEPV

DESCRIPTION: 4 LEGS OUTDOOR CHAIR

FINISH: EPOXY GREEN MELANGE



ALO CHAIR

DESIGNER: GABRIEL TEIXIDÓ

REF: SALOE

DESCRIPTION: OUTDOOR CHAIR

FINISH: EPOXY BANANA



ALO CHAIR

DESIGNER: GABRIEL TEIXIDÓ

REF: SALOE

DESCRIPTION: OUTDOOR CHAIR WITH CUSHION

FINISH: EPOXY TERRACOTA



ALO CHAIR

DESIGNER: GABRIEL TEIXIDÓ

REF: SALVE

DESCRIPTION: OUTDOOR CHAIR WITH CUSHION

FINISH: EPOXY TERRACOTA



BOB TABLE

DESIGNER: NADIA ARRATIBEL
REF: MBOBESPRB
DESCRIPTION: 2400 X 900 X H750 TABLE
FINISH: NATURAL OAK

BOB XL CHAIR

DESIGNER: NADIA ARRATIBEL
REF: SBOBXLBTK
DESCRIPTION: WOOD UPHOLSTERED CHAIR
FINISH: GALAXY 248; SAND STAIN



BOB TABLE

DESIGNER: NADIA ARRATIBEL

REF: MBOBESPRB

DESCRIPTION: 2400 X 900 X H750 TABLE

FINISH: NATURAL OAK



BOB XL CHAIR

DESIGNER: NADIA ARRATIBEL

REF: SBOBXLBTk

DESCRIPTION: WOOD UPHOLSTERED CHAIR

FINISH: GALAXY 248; SAND STAIN



MIKADO TABLE

DESIGNER: NADIA ARRATIBEL

REF: MMIK140BEA

DESCRIPTION: 1400 X 1200 EXTENDABLE TABLE

FINISH: BLACK FENIX WITH BIRCH PLYWOOD



MIKADO CHAIR

DESIGNER: NADIA ARRATIBEL

REF: SMIKBTD

DESCRIPTION: UPHOLSTERED CHAIR

FINISH: STEELCUT TRID 3 996



MIKADO XL CHAIR

DESIGNER: NADIA ARRATIBEL
REF: SMIKXLBTD
DESCRIPTION: UPHOLSTERED XL CHAIR
FINISH: STEELCUT TRIO 3 996

MIKADO XS CHAIR

DESIGNER: NADIA ARRATIBEL
REF: SMIKXSBDT
DESCRIPTION: UPHOLSTERED XS CHAIR
FINISH: STEELCUT TRIO 3 996



TORO TABLE

DESIGNER: PENSI STUDIO

REF: N1E2E2R2E2D2E230A

DESCRIPTION: Ø600 ROUND TABLE

FINISH: BLACK FENIX TABLETOP WITH BIRCH PLYWOOD



SILU CHAIR

DESIGNER: BEN VAN BERKEL / UNSTUDIO

REF: SSILRE

DESCRIPTION: STACKABLE CHAIR WITH COGNAC POLYPROPYLENE

STACKING PIECE

FINISH: NATURAL OAK



LASA EASY ARMCHAIR

DESIGNER: YONOH

REF: ALANIEBTA

DESCRIPTION: STEEL LOW BACK ARMCHAIR

FINISH: VALENCIA MARINE



IESU CHAIR

DESIGNER: RAFAEL MONJO

REF: NIESRU

DESCRIPTION: STACKABLE CHAIR

FINISH: NATURAL OAK



ALO CHAIR

DESIGNER: GABRIEL TEIXIDO

REF: SALOETD

DESCRIPTION: UPHOLSTERED STACKABLE CHAIR

FINISH: STEELCUT TRIO 3 124





DON TABLE

DESIGNER: NADIA ARRATIBEL

REF: MDONALBOEEA

DESCRIPTION: 1800 X 80 X H1000 HIGH TABLE WITH CASTORS OPTION

FINISH: EPOXY GREEN MELANGE



DON STOOL

DESIGNER: NADIA ARRATIBEL

REF: TDONZETA

DESCRIPTION: UPHOLSTERED STOOL 75

FINISH: VALENCIA GREEN



DRY SHELVES

DESIGNER: ONDARRETA TEAM

REF: EDRY132H6F50E

DESCRIPTION: MODULE 6 1320XH2330X350 WITH STEEL BACK PANEL

FINISH: EPOXY GREEN MELANGE



DON STOOL

DESIGNER: NADIA ARRATIBEL

REF: TDON2ETA

DESCRIPTION: UPHOLSTERED STOOL 75

FINISH: VALENCIA GREEN



DRY SHELVES

DESIGNER: ONDARRETA TEAM

REF: EDRY132H6F50E

DESCRIPTION: MODULE 6 1320 X H2330 X 350 WITH STEEL BACK PANEL

FINISH: EPOXY GREEN MELANGE



DON TABLE

DESIGNER: NADIA ARRATIBEL

REF: MDONA180EEA

DESCRIPTION: 1800 X 80 X H1000 HIGH TABLE BEVELLED EDGE

FINISH: GREEN FENIX WITH BIRCH PLYWOOD



HAI CHAIR

DESIGNER: ANDER LIZASO

REF: SHAIKBTK

DESCRIPTION: WOOD UPHOLSTERED CHAIR

FINISH: SKYE 471, NATURAL OAK



BAI CHAIR

DESIGNER: ANDER LIZASO
REF: SBAIRBTK
DESCRIPTION: WOOD UPHOLSTERED CHAIR
FINISH: SKYE 471; NATURAL OAK

SILU TABLE

DESIGNER: BEN VAN BERKEL / UNSTUDIO
REF: MSIL240RBRB
DESCRIPTION: 2400 X 1000 TABLE
FINISH: NATURAL OAK



LANA EASYCHAIR

DESIGNER: YONOH

REF: SLAN1BBTK

DESCRIPTION: WOOD LOW BACK EASYCHAIR AND SOFA

FINISH: CARAMEL LEATHER; SAND STAIN



LAIKA EASYCHAIR

DESIGNER: YONGUI

REF: SLANIBOTK

DESCRIPTION: WOOD LOW BACK EASYCHAIR

FINISH: MEMORY 2 266, SAND STAIN



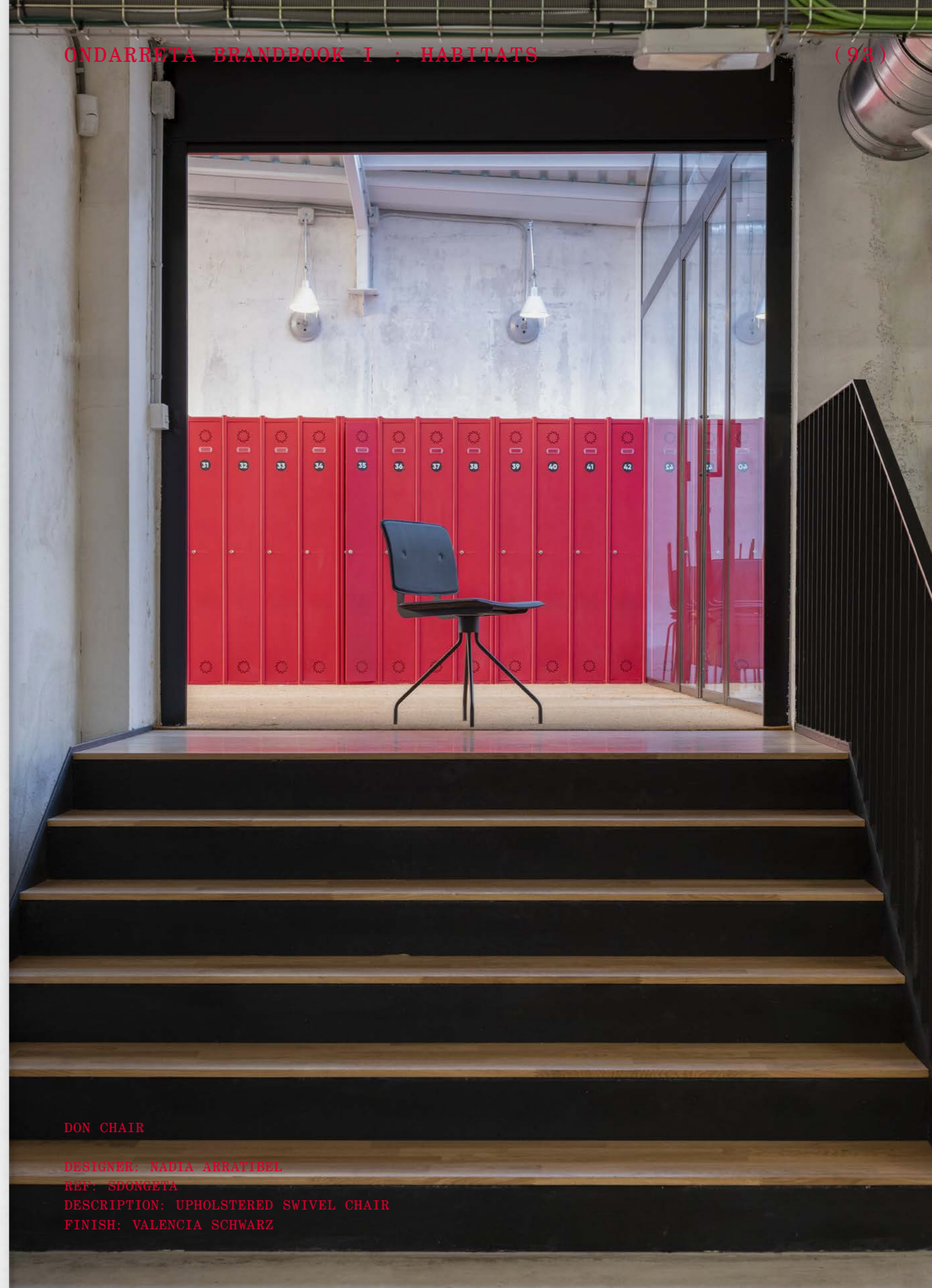
BOB CHAIR

DESIGNER: NADIA ARRATIBEL
REF: SBOBBTA
DESCRIPTION: BOB WOOD COMBI UPHOLSTERED CHAIR
FINISH: VALENCIA SCHWARZ WITH BLACK STAIN



BOB TABLE

DESIGNER: NADIA ARRATIBEL
REF: MBOBR130BE
DESCRIPTION: Ø1300XH750 TABLE
FINISH: BLACK FENIX WITH BIRCH PLYWOOD



DON CHAIR

DESIGNER: NADIA ARRATIBEL

REF: SDONGETA

DESCRIPTION: UPHOLSTERED SWIVEL CHAIR

FINISH: VALENCIA SCHWARZ



AIA PUF

DESIGNER: NADIA ARRATIBEL

REF: TAJA1TK

DESCRIPTION: PUF 30

FINISH: GALAXY 298

AIA PUF

DESIGNER: NADIA ARRATIBEL

REF: TAJA2TK

DESCRIPTION: PUF 40

FINISH: SKYE 791



BAI CHAIR

DESIGNER: ANDER LIZASO

REF: SBAIGECPTA

DESCRIPTION: SWIVEL COMBI UPHOLSTERED CHAIR

FINISH: BLACK POLYPROPYLENE WITH VALENCIA COGNAC



AIA PUF

DESIGNER: NADIA ARRATIBEL

REF: TAIA2TK

DESCRIPTION: PUF 40

FINISH: GALAXY 248



ALO CHAIR

DESIGNER: GABRIEL TEIXIDÓ
REF: SALOXLTK
DESCRIPTION: XL UPHOLSTERED CHAIR
FINISH: MEMORY 2 256



LANA OTTOMAN

DESIGNER: YONOH
REF: BLAN1ETK & BLAN2ETK
DESCRIPTION: STEEL OTTOMAN AND BENCH
FINISH: GALAXY 298



BOB TABLE

DESIGNER: NADIA ARRATIBEL
REF: MBOBB070BE
DESCRIPTION: H380 AND H430 LOW TABLES
FINISH: BLACK FENIX WITH BIRCH PLYWOOD



LANA EASYCHAIR

DESIGNER: YONOH
REF: SLAN1BBTD
DESCRIPTION: WOOD LOW BACK EASY CHAIR
FINISH: CARAMEL AND SILK LEATHER



DON BENCH

DESIGNER: NADIA ARRATIBEL

REF: BDON2EE

DESCRIPTION: 2 SEAT BENCH

FINISH: OAK PHENOLIC RESIN LAMINATE



DON CHAIR

DESIGNER: NADIA ARRATIBEL

REF: SDONPETA

DESCRIPTION: UPHOLSTERED CHAIR

FINISH: COGNAC AND SCHWARZ VALENCIA



DRY TABLE

DESIGNER: ONDARRETA TEAM

REF: MDRY180EE

DESCRIPTION: 1800 X 900 X H745 TABLE

FINISH: BLACK FENIX TABLETOP



DON CHAIR

DESIGNER: NADIA ARRATIBEL
REF: SDONPITA
DESCRIPTION: UPHOLSTERED CHAIR
FINISH: COENAC AND BLACK VALENCIA



CHICO STOOL

DESIGNER: ONDARRETA TEAM
REF: TCHIZEEA
DESCRIPTION: STOOL 75
FINISH: BLACK LAMINATE AND BIRCH PLYWOOD



DRY TABLE

DESIGNER: ONDARRETA TEAM

REF: MDRYDESP

DESCRIPTION: H745 DOUBLE & TRIPLE TABLE

FINISH: WHITE LAMINATE WITH TOP ACCESS AND CABLE GUIDE TRAY



BAI CHAIR

DESIGNER: ANDER LIZASO
REF: SBAIGREP
DESCRIPTION: SWIVEL ADJUSTABLE CHAIR WITH CASTORS
FINISH: BLACK POLYPROPYLENE



DRY TABLE

DESIGNER: ONDARRETA TEAM
REF: MDRYDESP
DESCRIPTION: H745 DOUBLE & TRIPLE TABLE
FINISH: WHITE LAMINATE WITH TOP ACCESS AND CABLE GUIDE TRAY



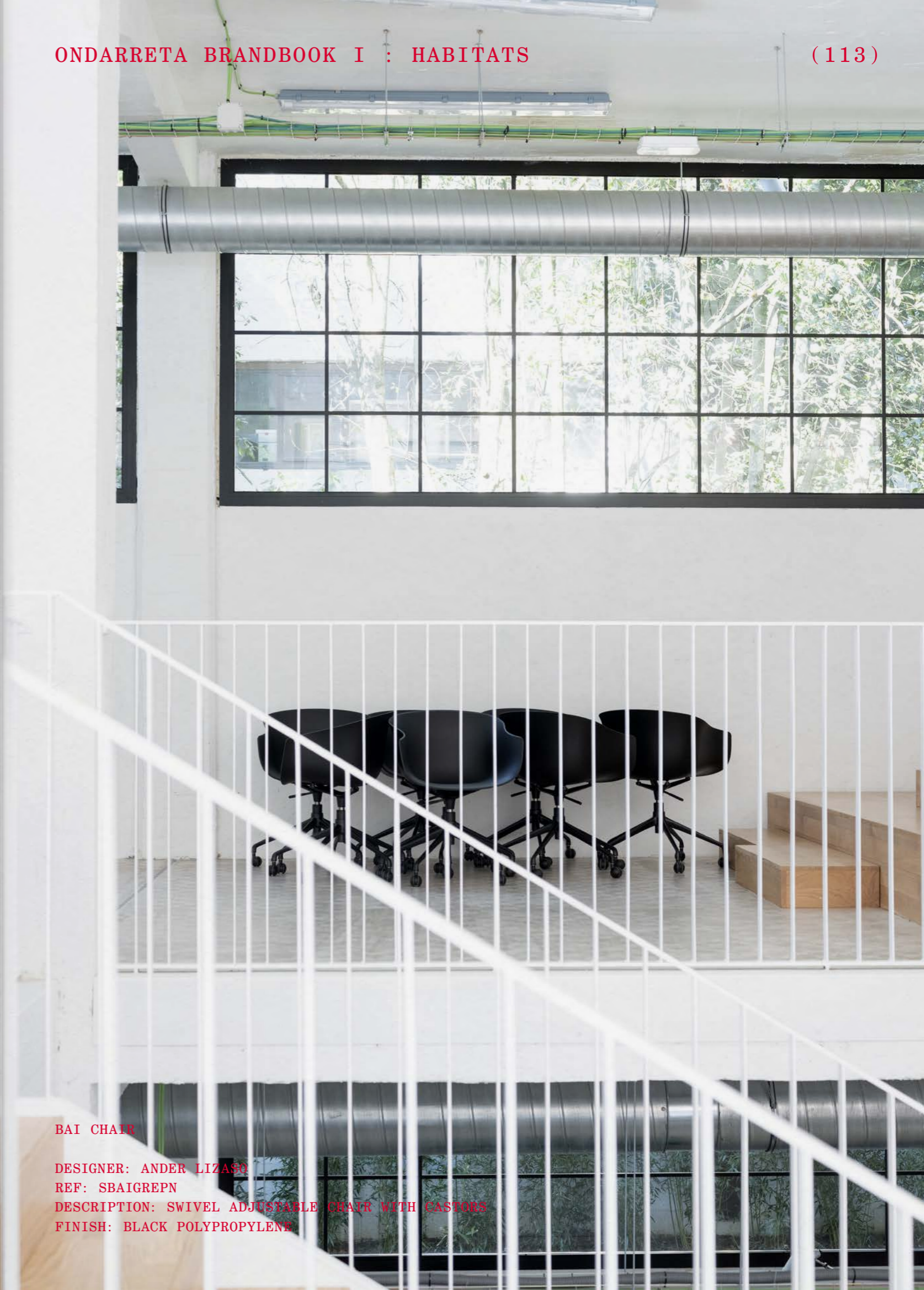
BAI CHAIR

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DESCRIPTION: SWIVEL ADJUSTABLE CHAIR WITH CASTORS

FINISH: BLACK POLYPROPYLENE



BOB XL CHAIR

DESIGNER: NADIA ARRATIBEL
REF: SBOBXLGETA
DESCRIPTION: XL SWIVEL CHAIR
FINISH: VALENCIA COGNAC



BOB XL CHAIR

DESIGNER: NADIA ARRATIBEL
REF: ABOBXLGETD
DESCRIPTION: XL SLED ARMCHAIR
FINISH: STEELCUT TRIO 3 176



BAI CHAIR

DESIGNER: ANDER LIZASO

REF: SBAITEPVE

DESCRIPTION: SLED OUTDOOR CHAIR

FINISH: CANTABRIC GREEN POLYPROPYLENE



Talks

Ondarreta:

Nadia Arratibel
(Designer)

Nora Arratibel
(CEO)

talks with

Note Design:

Daniel Heckscher
(Interior Architect)

Malin Engvall
(Designer)

Topic:
The Supra Chair

The idea of the Supra Chair was conceived in 2018 when two families brought their creative forces together. One was linked by kinship and three generations of craftsmanship, and the other had gathered around a shared love of design and a longstanding design culture. One of them from the Spanish Basque Country and the other from Sweden. Both passionate about design, both excited to come together and create a piece of furniture that would be unique, yet so common, that it would have the power to make anyone feel comfortable, connected and happy. There is so much behind the experience of sitting on a fantastic chair, on a super chair – there's shared values, a love of aesthetics, thoroughness, honest communication, special materials, and a true will to bring enjoyment to people's lives. Nora and Nadia from Ondarreta and Malin and Daniel from Note tell us all about it.

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Ondarreta:

Note Design:



Months before receiving the email, I was walking the streets of Stockholm looking to get away from the hectic environment of the Stockholm Furniture Fair, which had brought me to the city. I left the building looking for space, fresh air and inspiration. My eyes wide open, my senses fully engaged with everything that created harmony in little corners, open spaces, benches, shapes and surfaces. The air felt dry, snowflakes fell unhurriedly, my heart finally slowed down. Then a window caught my attention, and I stopped walking.

I am from the North of Spain, and, although that's to the south and warmer, it has taught me to feel comfortable standing in the cold for a while. I felt like I could have stayed there for a long, long time taking in this wonderful place that exuded such creativity and familiarity. As it turned out, behind that window lived Note Design Studio. Out of respect, I finally left, feeling deep inside that this wouldn't be our last encounter, and leaving it to that magic that makes like-minded people eventually cross paths.

Months later I received an email: "Hi, I'm Daniel from Note Design. I have plans to go surfing in the Basque Country this summer and would love to meet up and discuss a possible collaboration..."

Is it big data that brought us together? Is it creative energy that pulled us toward each other? I don't know, but for me, that's where it all began.



Nadia Arratibel
Designer at Ondarreta



So we just read Nadia's account of how this all began. Malin, Daniel, what's your side of the story?

DANIEL (NOTE): Well, when we started doing product design back in the day, the first company that took our products into their collection was a French company called La Chance, so we're pretty close to them. Last year, they were exhibiting next to Ondarreta in Milan, and that was my first encounter with the brand. I remember that I reacted because I'm a surfer and that takes me to the Basque region every summer, but I had never heard of a furniture company from the area before, so I was surprised to find out about them at the fair.

When I went back home, we started looking into their work, and then I got in touch with Nadia, telling

her I'd be going to Biarritz to surf with my kids and that I would love to meet. So last summer, not even a year ago, I stopped by their headquarters for a first meeting. That's when we began discussing a possible collaboration.

Let's discuss the essence of both your companies and also tell us what your understanding of design is, how what you do is influenced by where you come from – if it is at all – and also, what you think the role of design is in society.

NORA (ONDARRETA): There are three beaches in San Sebastian, and one of them is Ondarreta. That's where our grandpa started this business, which has now basically become a sort of philosophy of life for Nadia and I. From birth, we've been one hundred percent



involved with design. For instance, when we were children and travelled around with our family, we didn't usually visit the typical tourist spots but rather design shops and landmarks. Design is always present in our minds. It has always been a way of feeling and breathing for us, a way of being alive.

When our grandfather started Ondarreta, it was a small wood workshop. Several years later, our parents took over, and now it's our turn to do the same. Of course, the name stands, as well as lots of knowledge about the craft that was transmitted to us over the years, but we're also in the process of changing things and innovating, and that's a part of why we began working with Note. We want to create something special, something different from what other Spanish companies are making.

DANIEL (NOTE): We cannot say that Note is a family in the biological

sense, but we believe we are very much like one in the way we operate as a business, which is a little bit unusual. In other studios you have one name, the head of design - usually an old guy with a beard and grey hair - who makes all the decisions and everybody has to go with what he says. We don't work like that at Note. We like to do things in a multidisciplinary way. So we're fifteen people now - most of us hybrid designers - and we don't have a boss or CEO. Rather, we try to make decisions together as a group, understanding each other like family members. This means that our design process is very different from that of others and also that we can feel closeness with family-run businesses such as Ondarreta.

I think we all want to save the world somehow - but, of course, it's quite difficult. My goal is to make, through my work, one person a little bit happier every day, and if everybody

DANIEL (NOTE)

“So other than always thinking about sustainability, we try to contribute to the world by adding joy, by sharing the joy of working together as a group and with other families whom we appreciate, like Ondarreta. Working like this is a passion for us and one of our driving forces.”

NORA (ONDARRETA)

“From birth, we've been one hundred percent involved with design [...] It has always been present in our minds. It has always been a way of feeling and breathing for us, a way of being alive.”

at Note does the same, we can make fifteen people happier every day, and that starts a kind of movement. So other than always thinking about sustainability, we try to contribute to the world by adding joy, by sharing the joy of working together as a group and with other families whom we appreciate, like Ondarreta. Working like this is a passion for us and one of our driving forces.

What Daniel said about bringing joy to people's lives sounds so similar to the purpose of Ondarreta: this idea of making furniture that builds connection and makes people feel good. That seems to be a vision of design that your companies share and that goes beyond the purely financial aspects of a business.

DANIEL (NOTE): Yes, and that is probably why when we met Nadia and



Nora we felt a connection and knew we wanted to move forward with working with them.

NADIA (ONDARRETA): Yes, and it's part of the drive behind our focus on getting to know the world better so that we can create products that both are rooted and have an international reach. Regarding the origins, an important part of our connection with Note is that I feel we're both rooted in love and care for nature and respect for our materials.

MALIN (NOTE): Yes, that's also a part of Scandinavian design that I really like: working very closely with materials and being very honest about what they can do for the product. But I do like to challenge the typical Scandinavian minimalist language, so I think it's fun to work with international clients because they can often be bolder and more creative than local ones.

Let's talk about how that connection and common vision became a collaboration. How did you choose to make a chair? Why a chair? Why the Supra Chair? What does that mean? Tell us about the collaboration itself.

NADIA (ONDARRETA): We have a forty-five-year history at Ondarreta,

but right now we're in a changing mood. We're putting a new vision into our creations, and we want to share this with the world. We felt we had to design a new product to accompany that image shift, and that's when we began thinking about how great it would be to work with an international partner such as Note. Then we chose to create a chair because it's the most iconic piece of furniture in our catalogues, it exists all over the world, we all sit every day in so many places. So, even though it's a very difficult piece to design, making it a huge challenge, we thought that a chair should be the icon of our current change.

DANIEL (NOTE): On our side, we discussed everything from upholstery to an outdoor furniture collection. We liked Nadia's suggestion of doing a shell chair, but we were a bit concerned that it would be a big investment for a furniture company. Doing a shell chair is a big statement – it's saying 'Okay, we're really doing this, we're not just doing semi-important things on the side here. We're shooting for the bullseye'. We knew that this would represent a big investment from Ondarreta, so there was some pressure on us because we had to design something *really good*, we had to be up for the challenge, and we're super excited about what we're coming up with.



Why did you choose plastic as the material for this chair?

NORA (ONDARRETA): From the commercial point of view, I'd say almost every chair company has at least one seat that is made out of polypropylene, which is very functional and can be used in all types of spaces. That was something we wanted and didn't have yet in our collection, so we decided to go for it. But not in the usual way: we wanted to make something really functional and still entirely genuine.

MALIN (NOTE): People often do plastic chairs that are cut almost as if they were wooden. We wanted to make one that is really a *plastic chair*, to bring out the best the material has to offer, instead of just trying to make it look like a wooden chair but made out of plastic.

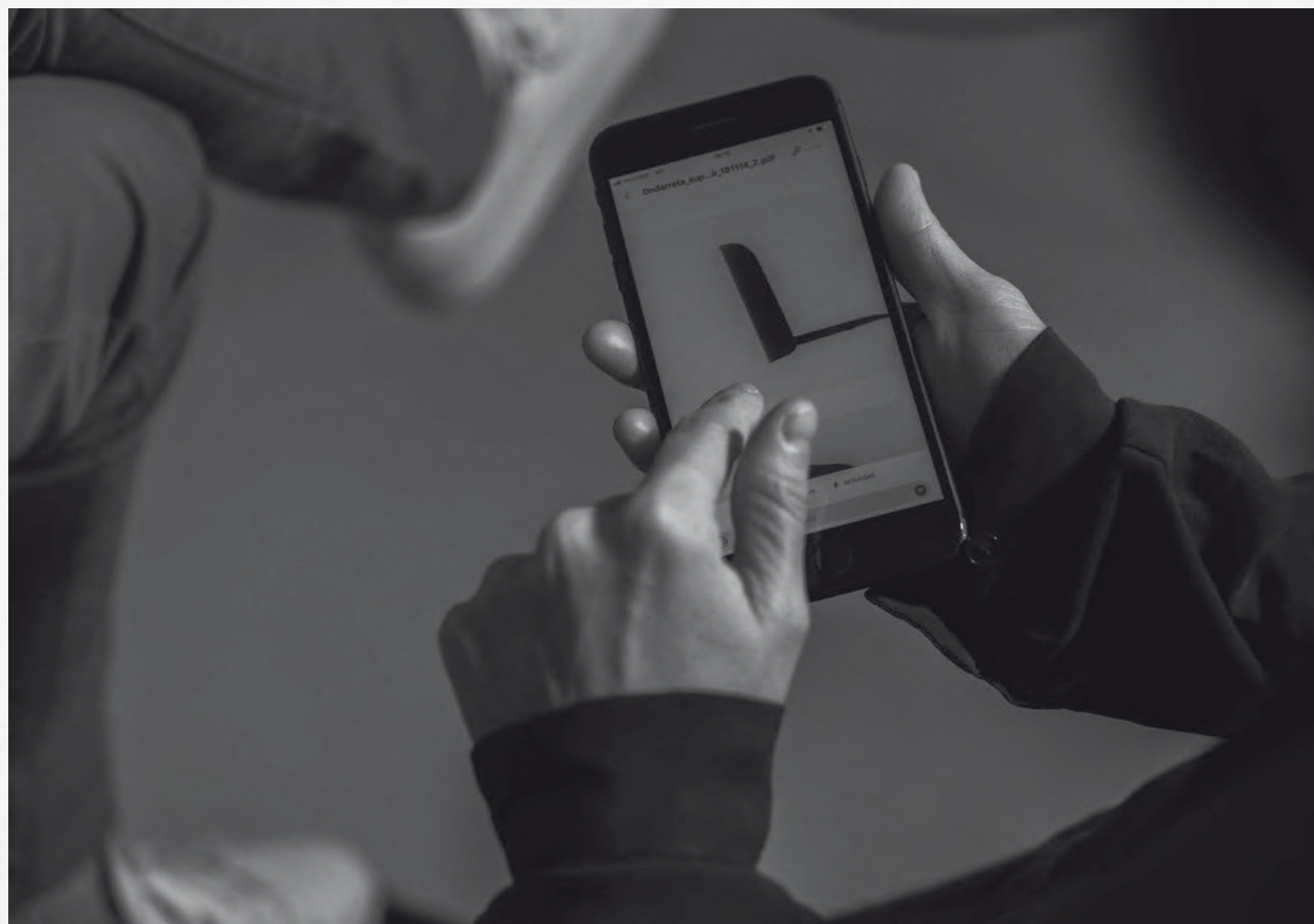
DANIEL (NOTE): During the joint decision process, we also did research on competitive chairs from other companies and found around two thousand versions of this sort of chair, all of them looking the same. And then there are five, maximum ten chairs, that have their own expression

and are different from the other two thousand. So the challenge was for our design to be amongst those five or ten unique pieces and to use plastic as an asset in the process. There are a lot of restrictions for production because you cannot stand out too much, but you need to find that small feature that will make your piece unique.

What features and details give the chair you came up with that unique expression you were seeking?

MALIN (NOTE): Well, it's still being developed, but I think one of the nice features is that it feels like the seat and the back are almost separated when, in fact, they're still in one piece. That's a really nice detail that makes it look more elegant and that can only work in plastic.

Also, since it's a super chair, it's supposed to work with many different bases. We had to come up with a shell that would function just as well with a central base as it would with a wooden one, both in a conference room and a dining table. Another good thing about plastic is that we can play with comfort more, so, even though it seems



NADIA (ONDARRETA)

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“I think the Supra Chair shows the multidisciplinary nature of the studio – it’s useful for all kinds of spaces and places because it was designed by both interior architects and product designers, and that’s precisely what we were aiming for.”

like the chair has the same thickness all over, its shell is actually very ergonomic. And, when we received the first prototype and actually sat on it, we were happy to feel how remarkably comfortable it was.

How has it been, working together on this?

DANIEL (NOTE): I think honesty is super important in all relationships. Being frank and direct is key. This is the first time we’ve worked together, and yet we still managed to maintain openness, to always be able to say and hear ‘this is good’, ‘this is less good’, or ‘this is actually really bad’ or whatever. If you can manage to do that in a nice way, I think the process will always move forward with ease.

NADIA (ONDARRETA): The reason we try to be as honest as possible is that it’s important for us to be confident about what we’re working on, to really believe in what is being created. Otherwise, it won’t really work. That’s the kind of communication we have with Note, so even though we’re still at the

prototyping stage, I do hope we’ll have a lasting relationship with them.

When will we see this chair on the market?

NADIA (ONDARRETA): The truth is that the process of designing a chair is actually quite lengthy. Of course, we’re used to that, but that doesn’t mean we have a huge range of products in our collections. For us, it’s not a matter of having hundreds of different products; it’s a matter of having the right ones. I guess that’s because we have a deep sense of what we do, so we try to think very thoroughly about every piece we decide to launch.

DANIEL (NOTE): It’s possible that the chair will be out this fall, and if it is, if it hits the market within one and a half years from the moment we began working on it, that will mean the process was actually very fast. It would normally take two and a half years to do something like this.

So when this chair comes out, how will it be a reflection of each

one of your companies? How will it represent Note, and how will it represent Ondarreta?

MALIN (NOTE): I think we’ve really reached our aim in terms of working with the material and taking advantage of its benefits, so I’m really happy with that. And also, I think the Supra Chair shows the multidisciplinary nature of the studio – it’s useful for all kinds of spaces and places because it was designed by both interior architects and product designers, and that’s precisely what we were aiming for.

DANIEL (NOTE): Joining Note and Ondarreta together is a step forward for all of us. On the one hand, Ondarreta is moving forward in terms of branding and products, and on the other, we’ve been struggling a bit trying to reach a different level of elegance in the furniture that we make. We’ve been trying to move away from a kind of cuteness towards more elegance and, hopefully, this will be our first product of that sort that will reach the market, so we think it’s great that we stepped up together on this.

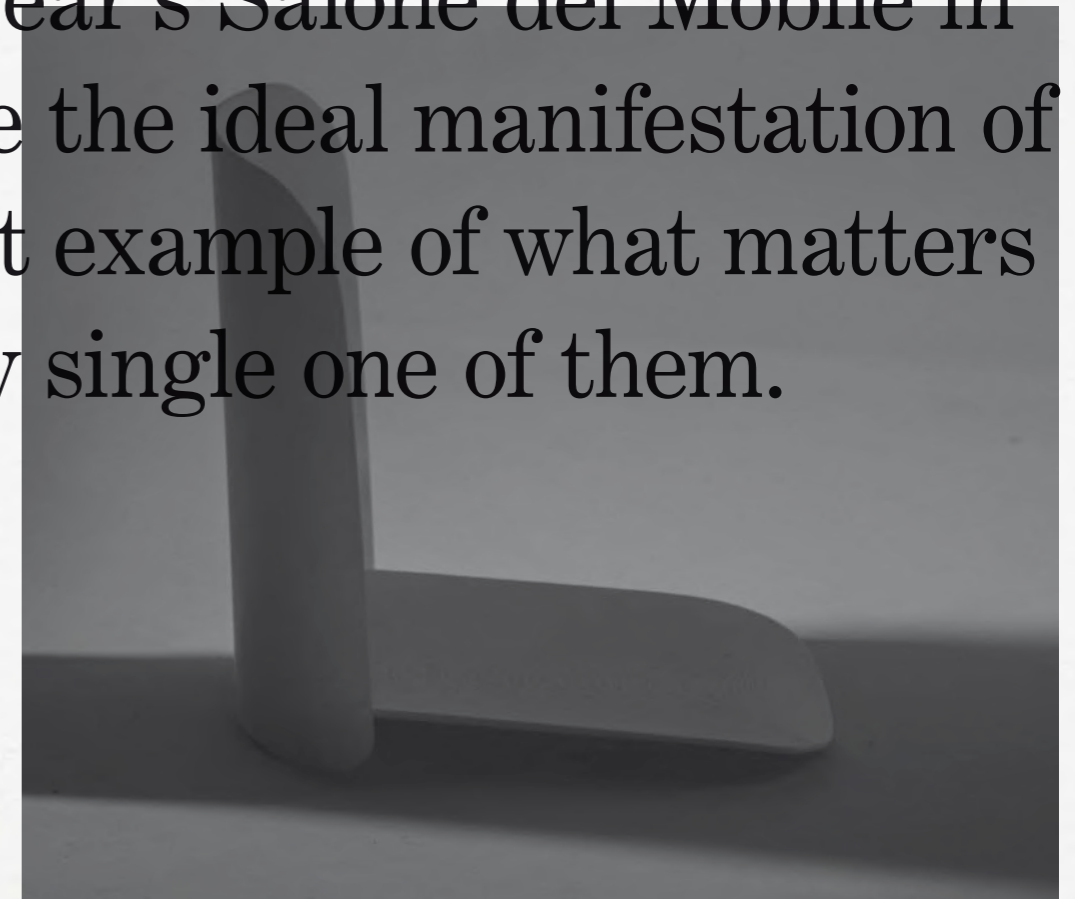


NADIA (ONDARRETA): We're one hundred percent confident and have faith in the materials. And at Ondarreta we always try to create products that are in harmony with the spaces in which they will be placed, so that means they must be subtle and fresh but still have something that makes them genuine. This chair really does that.

DANIEL (NOTE): I'd just like to add something. Going back to my story about me knowing the Basque Country because I go surfing there in the summers: we should never underestimate the value of finding work through our lives and things that are outside of work. This is how we do business at Note, based on the idea that you cannot build your life around work, but you should build your work around life.



The family members of Ondarreta and Note share, indeed, a conviction that work is a joyful part of life, a place to create filial ties and contribute to making the world more enjoyable. For them, life and craft are suffused with creativity and generosity, with a sense of openness to growing, changing and welcoming new experiences. The Supra Chair, which will appear for the first time in this year's Salone del Mobile in Milan, will be the ideal manifestation of this, a perfect example of what matters most to every single one of them.



ondarreta

Common Situations

A Chair's Life.

Chairs are present in hotel rooms, fancy restaurants, modest diners and busy offices. There are chairs in bars, museums, decks, backyards, living rooms, dining rooms and bedrooms.

Chairs are there for people to sit on, rest their legs on, look good in, read novels, write chronicles, letters and emails. There are stools from which to order drinks at counters, there are puffs to relax in and watch a show, and easy chairs in which some have profound conversations and, others, idle small talk.

But we chairs have also become accomplices, silent companions of the tiny moments that make up people's lives. Sometimes we're there to hold coats or piles of worn clothes that are not ready to go back into the closet, to move things around or be building blocks for children's games or artistic photo shoots.

We're always hoping, always waiting for that short time when we will be able to fulfil the one purpose we were created for: to be the vehicles of great writing, pleasurable reading, silent rest and smart conversation. We know they'll get out of the shower and go straight to bed after a day of hard work. But we still wait quietly by the bed hoping to be noticed.

Things today are hectic. We get it. At this pace, we can't always be used as intended by our creators – but we're still an indispensable part of active, creative, well-lived lives. We'll take that.

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Export Manager



ACT I

Place: MIBU, TOKYO
Situation: SALES TRIP
Chair: MIKADO XL CHAIR



Photographer

ACT II

Place: HOTEL IN CLERKENWELL DISTRICT, LONDON

Situation: EPIC SHOOTING RAINY DAY

Table: BOB 38



Geologist Couple

ACT III

Place: APARTMENT. BARCELONA, SPAIN
Situation: MOVING INTO A NEW APARTMENT
Chair: SILU CHAIRS



Startup CEO

ACT IV

Place: ARCH. NEW YORK, USA
Situation: RELAXING AFTER THE STORM
Chair: BAI SWIVEL



Interior Architect

ACT V

Place: FASHION DESIGN WEEK, PARIS

Situation: MEETING

Puff: LOUNGE AIA PUF

Spirit of Things

the passing time
for lasting souls
of fuller times
and greater loves

just empty rooms
just space to fill
the wind blows through
moonlight glows in

for months on end
no curtains are drawn
no floors are swept
and bullock's heart
just grows and crawls

no sounds are heard
but howling wind
and twice a day
grandfather clocks

it's grey and white outside
and forest green and morning blue
and all there is behind the doors
lies still, inert, a quiet hue

No empty rooms
no space to fill
wood cracks again
fresh air comes in

yes, once again it smells like Spring

and so it wakes
the spirit of things
chairs come to life
and beds, and stairs

mirrors, linen,
trays and silverware
instilled with joy
by gaze and touch

yes once again the Spring walked in



Spirit of Things

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of fuller times
and greater loves

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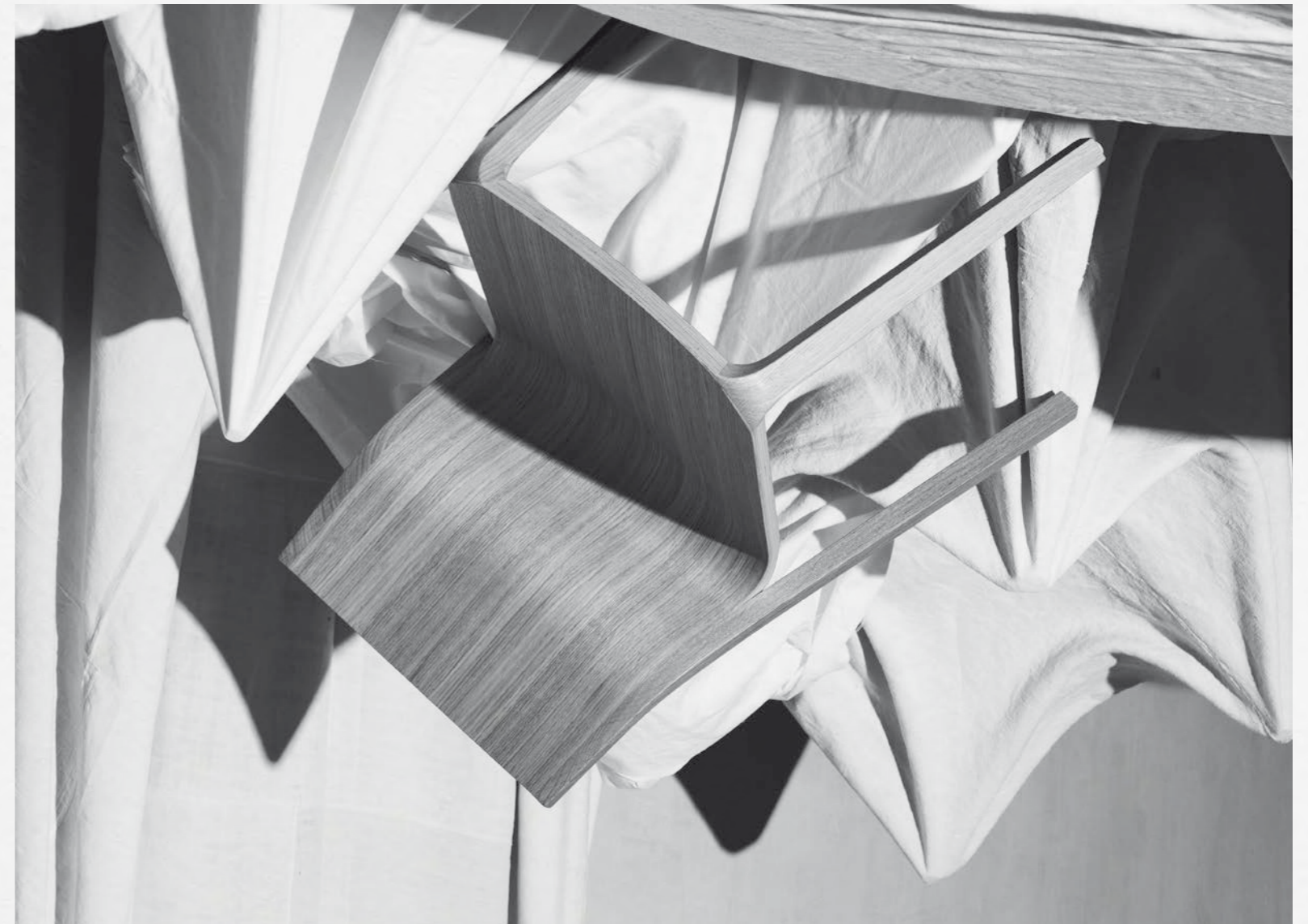














Colours

INVENTORY

COLOUR VARIATIONS 1/5

DEEP BLUE SEA

ATLANTIC CHECK (5)
ATLANTIC COUTURE (1)
EPOXY BLUE MARINE (5)
EPOXY GREEN MELANGE (1)
ERA AEON (5)
GALAXY 108 (5)
SKYE 791 (1)
STAIN BLUE MARINE (5)
STAIN GREEN MELANGE (1)

COLOUR VARIATION 2/6

SAND OF ONDARRETA BEACH

EPOXY TERRACOTA (2/6)
MEMORY 2 256 (2)
POLYPROPYLENE SILK (2)
STAIN MARSALA (2)
STAIN NUDE (6)
STEELCUT TRIO 3 506 (6) & 515 (2)
VALENCIA COGNAC (6)
VALENCIA LAUREL (6)

COLOUR VARIATION 3

BASQUE LAND FOREST

ATLANTIC
FENIX GREEN COMODORO
POLYPROPYLENE CANTABRIC GREEN
SKYE 951
VALENCIA GREEN

COLOUR VARIATION 4

GLEAMING SUN LIGHT

EPOXY BANANA
GALAXY 248
SKYE 471
STAIN TOFFEE
STEELCUT TRIO 3 124
STEP MUSTARD

Colours

INVENTORY

COLOUR VARIATIONS 1/5 DEEP BLUE SEA

STAIN GREEN MELANGE (1)
 STAIN BLUE MARINE (5)
 SKYE 791 (1)
 GALAXY 108 (5)
 ERA AEON (5)
 EPOXY GREEN MELANGE (1)
 EPOXY BLUE MARINE (5)
 ATLANTIC COUTURE (1)
 ATLANTIC CHECK (5)

COLOUR VARIATION 2/6 SAND OF ONDARRETA BEACH

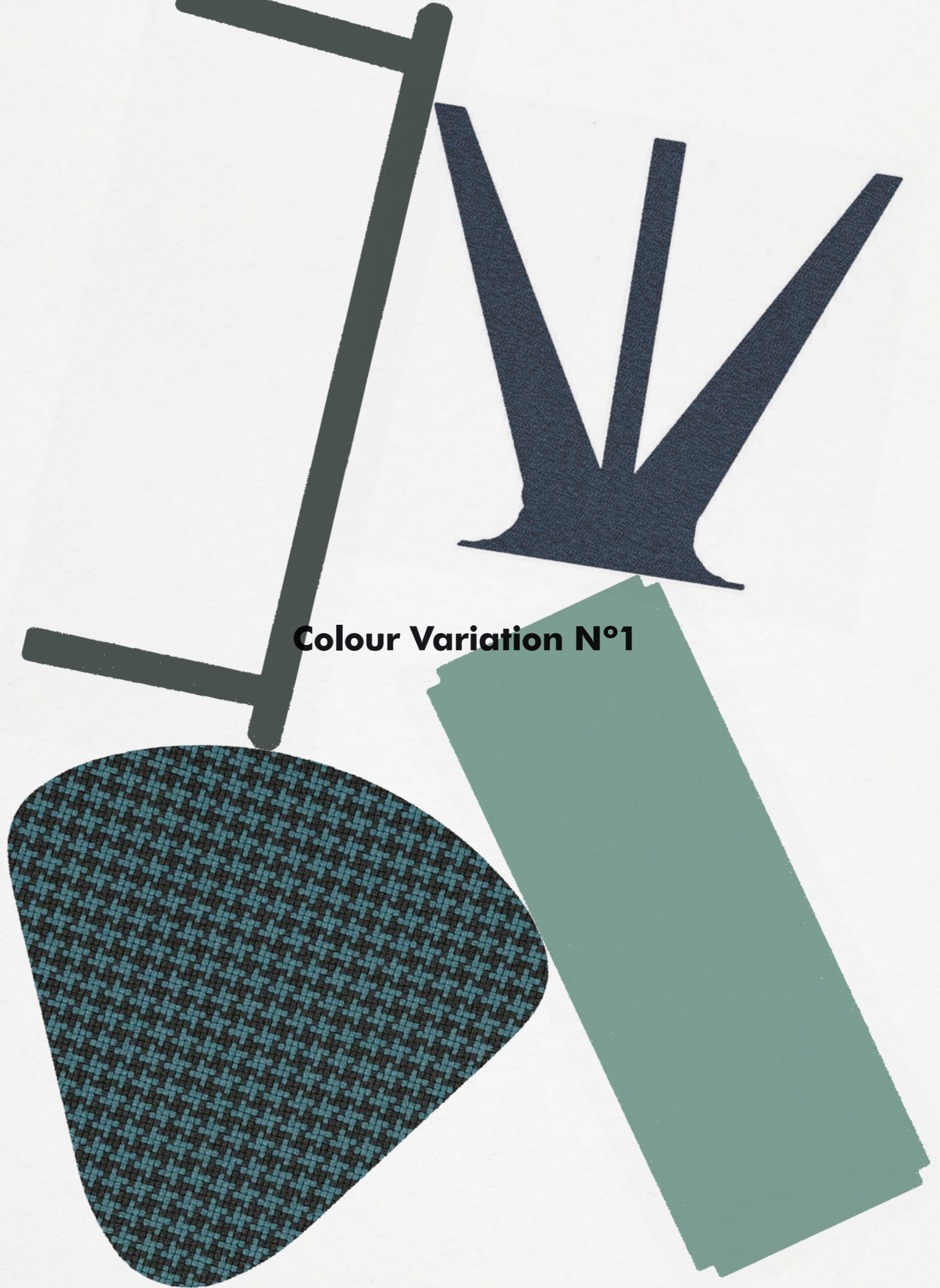
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 VALENCIA COGNAC (6)
 STEELCUT TRIO 3 506 (6) & 515 (2)
 STAIN NUDE (6)
 STAIN MARSALA (2)
 POLYPROPYLENE SILK (2)
 MEMORY 2 256 (2)
 EPOXY TERRACOTA (2/6)

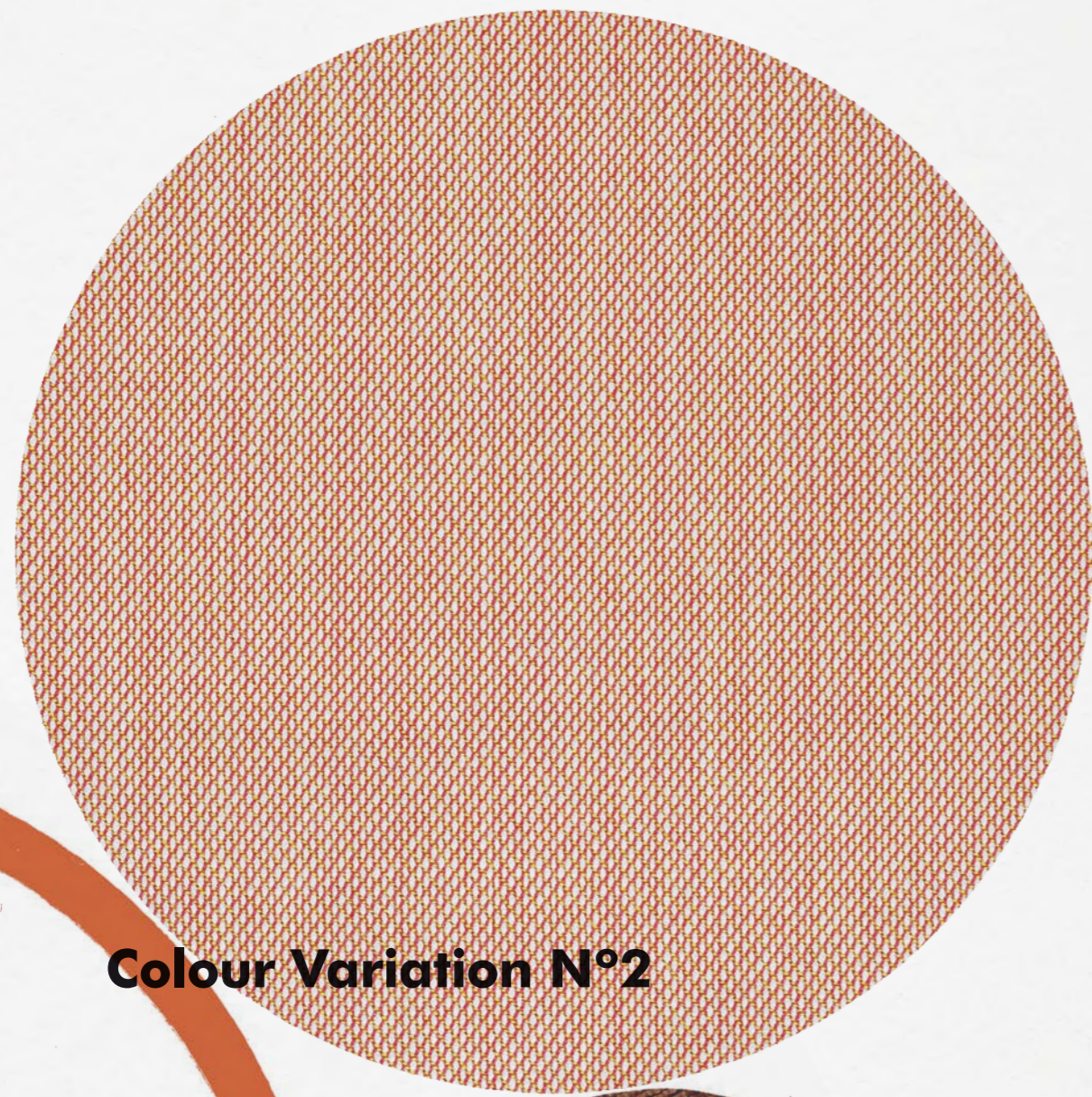
COLOUR VARIATION 3 BASQUE LAND FOREST

VALENCIA GREEN
 SKYE 951
 POLYPROPYLENE CANTABRIC GREEN
 FENIX GREEN COMODORO
 ATLANTIC

COLOUR VARIATION 4 GLEAMING SUN LIGHT

STEP MUSTARD
 STEELCUT TRIO 3 124
 STAIN TOFFEE
 SKYE 471
 GALAXY 248
 EPOXY BANANA

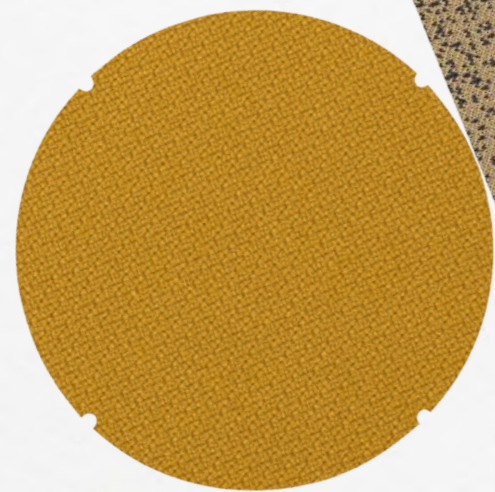
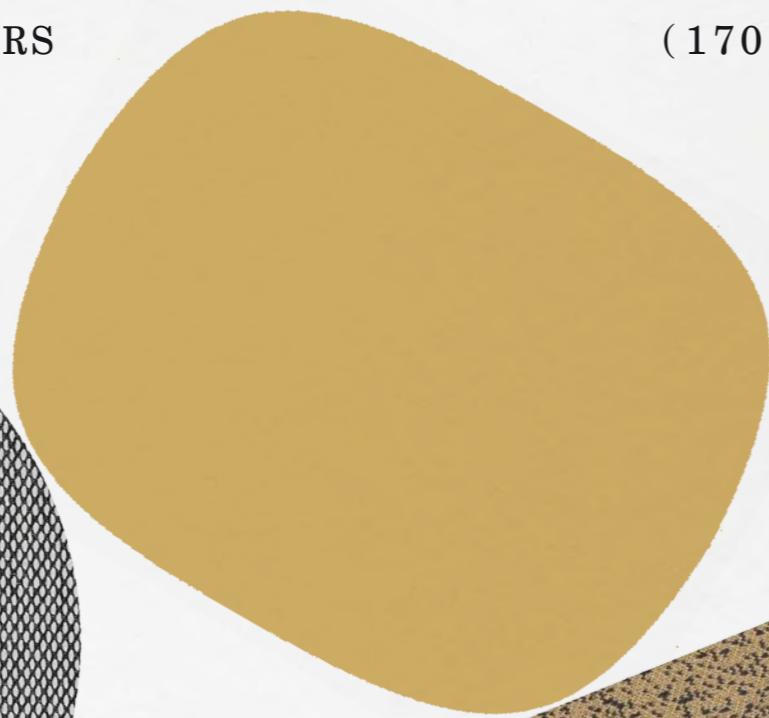
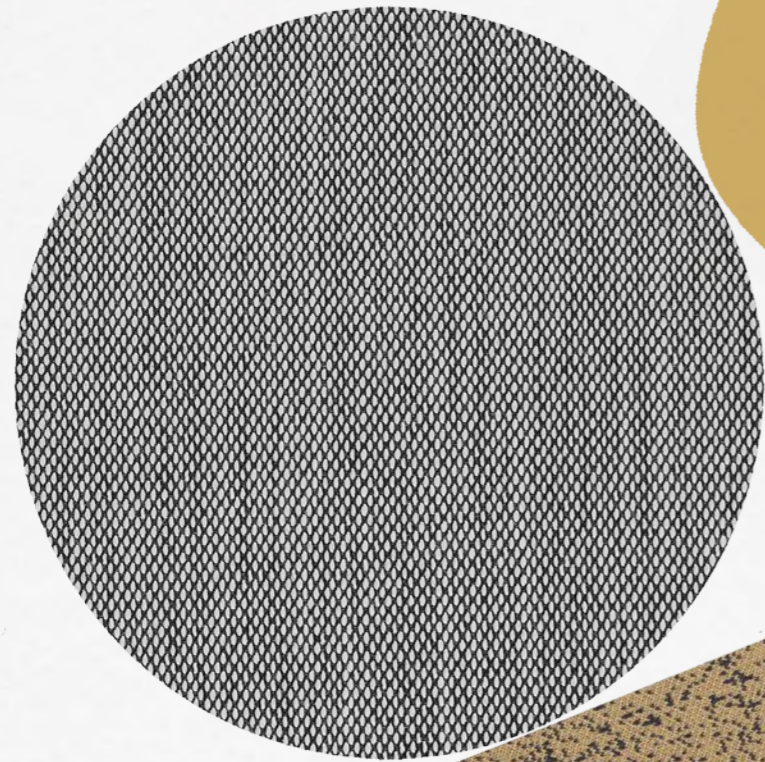




Colour Variation N°2



Colour Variation N°3



Colour Variation N°4





Colour Variation N°5



Colour Variation N°6

ondarreta

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