

ISSUE 01

Comfort



Crafted

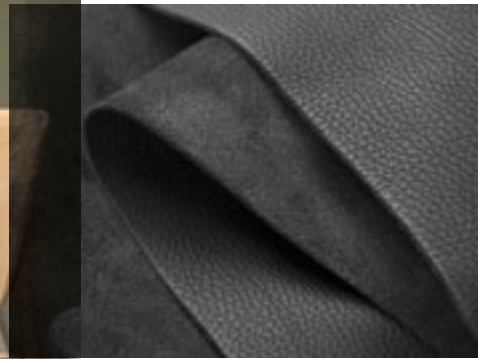
Lyndon

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INTRODUCTION

Lyndon is an **artisan manufacturer** with a 40 year **British heritage**, utilising **responsible materials** and a blend of **traditional** and **21st century** processes.



INTRODUCING

After operating within Boss Design Group for a number of years, we have relaunched the Lyndon brand. It's an exciting time for us, but it's also natural that people are asking, "Well, what sets Lyndon apart, what makes it different?"

The character of the furniture in our portfolio, our approach to design and Lyndon's commitment to natural materials are all things that help define the company. For me, something that really sets us apart is our ability to make furniture from start to finish, under one roof here at our workshops in Cheltenham. Wood comes in one door as raw timber and leaves through another in the form of finely crafted furniture.

We make furniture here, we don't simply assemble it from parts made elsewhere. This is an important distinction, and it rests very much on the craftsmanship of the people who work at Lyndon. We are a British manufacturer designing and making high quality products, keeping and developing the skills base in our community.

Our ability to craft timber and upholstery harmoniously into desirable forms isn't limited merely to producing the lines in the catalogue.

Lyndon is a creative company, and we collaborate with our clients to help them achieve their goals. We love talking to interior designers and architectural specifiers and realising their vision by creating bespoke, made-to-measure furniture for their projects.

Over the years, we've done so for cinema chains, hotels, restaurants, clubs, travel hubs... the list goes on and on. Sometimes it goes under the radar a little bit, but the quality of service Lyndon offers – well, that too sets us apart.

Stephen Russell
Managing Director, Lyndon

An emphasis on comfort

Lyndon designers **Phil Bennett** and **Ethan James Lee** on the development of the Bodie lounge collection

Looking back, the development for the Bodie collection was very streamlined – one of those nice occasions when the design just seemed to organically materialise and the final, manufactured sofas and armchairs look remarkably similar to our original concept sketches. It's almost as though the hand of the artist is evident in the furniture, lending very much to the human-centric feel we were aiming for.

Creative influences

From the outset, we wanted to design a sofa that put the emphasis on comfort – something that feels homely, lived in, embracing, soft and ruffled, but that would fit naturally into a variety of situations and environments. There was a Scandinavian design influence in terms of its clean aesthetic lines, but more than anything we wanted seating that would be quintessentially Lyndon, where show-wood timber and soft upholstery would meet in a harmonious way.

What makes Bodie so interesting is the two contrasting elements within its design. Externally, Bodie is all about structure. Its crafted outer timber legs support a frame that is well-made and durable thanks to its CNC machined mortise and tenon joinery. That external structure is almost like a protective shell. Internally, Bodie's fabric and cushioning create a

soft, nurturing space that invites you to sit deep into the upholstery, lean back and exhale. Wherever Bodie is situated, it's like a relaxing home away from home – protective and comforting.

How the structure developed was one of the great things about this project. Once we'd rationalised the sketch work and went into prototyping, we reached our final build very quickly. We adjusted some of the proportions for a compact footprint and a suitable ergonomic sit.

Smooth transitions

An important detail of the woodwork is the roundover on the top of the legs, which we introduced not just to soften the structure but to bring out the natural grain of the wood. Bodie comes in oak and walnut, and both these materials produce lovely individual patterns when the wood is worked into its rounded form. No two are ever the same.

The fabric that wraps over the arm was key in the original sketch work, and it helps smooth the contrast between Bodie's solid external structure and its soft, inviting inner sanctum.

Getting the upholstery right was crucial to giving Bodie its character and its appeal. We moved away from the conventional angularity of the cushions in some of

our original sketches, and instead aimed for pillow-like forms for a greater level of comfort. Working with our development team, we experimented with more filling, less filling, changing the foam cores, chamfering the foam and so on, refining the forms for optimum appeal.

Intelligent details

It was important that the cushions looked soft and inviting. The eye naturally uses horizontal and vertical lines as reference points, so we chose to position fabric seams in the outer corners and edges. This makes for a smoother transition between surfaces, adding to the softness of the interior elements.

The minimalist fabric 'wrap' detailing reoccurs around the form and presents a gentle appearance. Rather than a crisp finish, the cushion upholstery is loose and responsive to the sitter, allowing ruffles to appear and disappear, making a very natural impression both visually and in terms of tactility.

In today's world, where products can seem so streamlined and perfect, Bodie's organic shape and its contrasting elements of structure and softness are refreshing and inviting. Bodie is a warm, homely, human-centric sofa encapsulated in a timeless, contemporary form. ●



At Lyndon we craft refined wooden furniture that is contemporary in form while embracing our roots in traditional furniture making. We use responsibly sourced natural materials and focus on comfort to bring a sensory experience to spaces.

Founded in Cheltenham in 1982 by Richard Pugh and Brian Murray, initially Lyndon made furniture for the home. However, the quality and style of our products made them increasingly popular with hotels, restaurants, bars and cafes and Lyndon developed a reputation for excellence with hospitality clients in the UK and across Europe.

Although Brian Murray had left Lyndon in 1983 to set up Boss Design, in 2010 he acquired our business and merged it with the Boss Design Group. With the softening of the office, the gentler, more relaxing furniture designed at Lyndon widened its appeal and began appearing on workplace campuses. And, as part of the Boss portfolio, we were able to reach a global market.

Now, Lyndon has been relaunched working alongside Boss Design. From our Cheltenham workshops, we are developing exciting new furniture families that continue to celebrate the woodworking skills Lyndon is known for and our heritage of over 40 years in British furniture making.

Agent table and chairs



EVERY

A photograph of a cinema interior. The room is filled with rows of red upholstered seats, each with a small wooden table attached. The seats are arranged in a semi-circle facing a stage. The stage is lit with warm, orange light and features a large, stylized graphic of a film strip. The walls are dark red with vertical curtains. The ceiling is also dark red with recessed lighting. The overall atmosphere is classic and elegant.

Everyman Cinema

A carton of popcorn, watery soda, sticky floors and climbing over people to get to your seat. It's all part of going to the movies... or is it?

MAN



A carton of popcorn, watery soda, sticky floors and climbing over people to get to your seat. It's all part of going to the movies... or is it?

Over the last two decades, Everyman Cinema has been on a mission to elevate the quality of the British cinema-going experience. With gastro food, indulgent cocktails and beautiful, retro-inspired settings, Everyman builds an entire evening of enjoyment around going to the flicks.

Premium quality seating is a key part of that, and since 2004 Everyman has called on Lyndon to build, upholster and fit luxurious bespoke armchairs and sofas at its screens around the country. In 2014, the designers at Lyndon formulated an even more crafted, Art Deco-inspired design – a signature Everyman look, executed using a wide variety of fabrics.

A history of collaboration

The relationship between Lyndon and Everyman resumed in 2021 and 2022, with new bespoke seating installed at

Everyman cinemas in Edinburgh, Bristol, Durham, Egham, Plymouth, North Allerton, Marlow and in London at Belsize Park and Borough Yards. In 2023, four new refits have been underway.

Each project evokes interest because it is different from the last. The cinemas have between one and five screens and while many are refurbishments of old cinema buildings that date back to the 1930s and 40s, some are new and purpose-built. The décor is creative and imaginative at each outlet, an approach that continues into the specification of the upholstery.

At each location, some screens have seating covered in traditional red velvet, which is synonymous with the Everyman brand. However, at least one of the other screens will feature completely unexpected colours and patterns, giving the location its own signature look. Every cinema in the chain reflects a unique, local character.

Bespoke look and feel

The approach varies widely from one

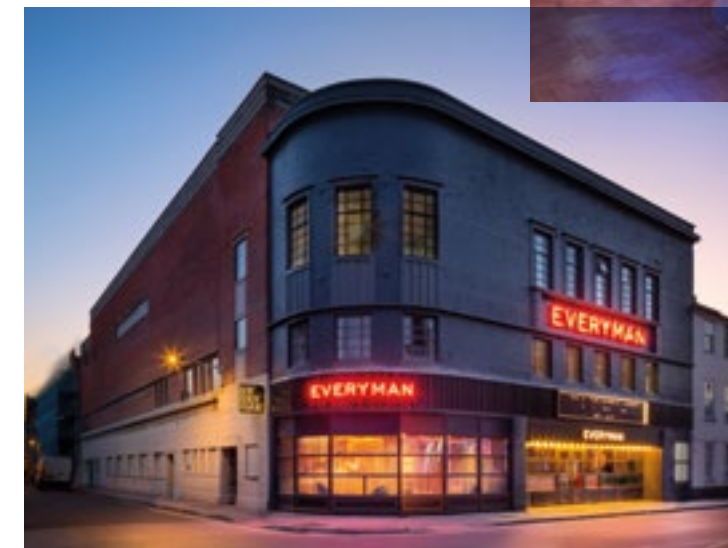
Everyman Cinema to the next. It might entail an eclectic mix of colours and textures, with each seat unique. Or you may find a dazzling selection of patterns that play on the wall coverings and carpets to give the space its own retro character. High quality fabrics by independent UK designers are often used to bring in an extra frisson of local creativity.

From concept through to completion, Lyndon's team collaborates with the designers, architects and on-site tradespeople to install seating perfectly suited to the space and finished to the highest standard. Lyndon has created bespoke armchair, two and three-seat sofa designs specifically for Everyman Cinema, with a look inspired by a mid-century modern style plus a hint of homely comfort.

Comfort, crafted

Every seat Lyndon builds for Everyman offers a generous seat area, supportive back, perfectly proportioned arms and high-comfort cushioning with beautiful

Everyman Cinema
Salisbury



piping embellishing every corner. The units are made to measure for each fit-out based on row spacing, section widths and so forth. Two and three-seat sofas are mixed with armchairs for solo visitors, levelled on a plinth with lozenge tables floating above the arms for guests to enjoy drinks and food with the film.

There is plenty of room to settle into and relax, helping create a casual, home-like atmosphere. As a finishing touch, Lyndon supplies dozens of coordinated scatter cushions for each screen, augmenting the air of comfort.

Since the company first refurbished the original Everyman Cinema in Hampstead back in 2000, it has grown to include 36 further venues across the UK and expansion continues alongside plans to open in Ireland as well. It's a winning formula, with Lyndon providing high-quality, high-comfort seating to ensure that customers enjoy the new cinema experience, and come back for more. ●

“Our long-standing partnership with Lyndon is down to three things – they consistently build seating that is extremely comfortable, is very durable in a high-use environment, and always looks great. We share the same values and commitment to quality, which makes Lyndon the perfect fit for Everyman Cinema. Long may it continue.”

Daniel Brock
Project director, Everyman Cinema

Design is important. The furniture around us affects how we feel, how we connect with the world and how we relate to one another. At Lyndon, we believe it's our responsibility to design the best furniture we can.

considered

Getting it right takes time. Our design process is careful, patient and considered. We draw and redraw our concepts, build prototypes and test them, then go through the whole process again and again until we're satisfied that we've arrived at the perfect form.

Sometimes, great design happens very quickly, but it can't be rushed. It's ready when it's ready. The skills of our craftspeople are central to our approach and we work closely with them to develop each new product, continually exploring finishes and jointing techniques that showcase our skillsets. In our workshops there is a beautiful balance between traditional and modern woodworking technologies - we use them together to create new shapes, forms, sections and profiles, pushing the boundaries with our woodwork and upholstery.

The timber excites us - its patterns and textures, how it feels, its strength, what it smells like and even its little imperfections. By putting natural wood grain on show, each piece of furniture has something unique. When that's combined with the patterns and weaves of the wonderful fabrics used in our upholstery the result is furniture people can't help but touch. A sensory experience.

The Lyndon aesthetic is modern, but we never chase trends. The long, arduous process of refinement that we go through

with every design results in forms that will stand the test of time. Fashions may change, but our customers are able to enjoy their Lyndon furniture for decades.

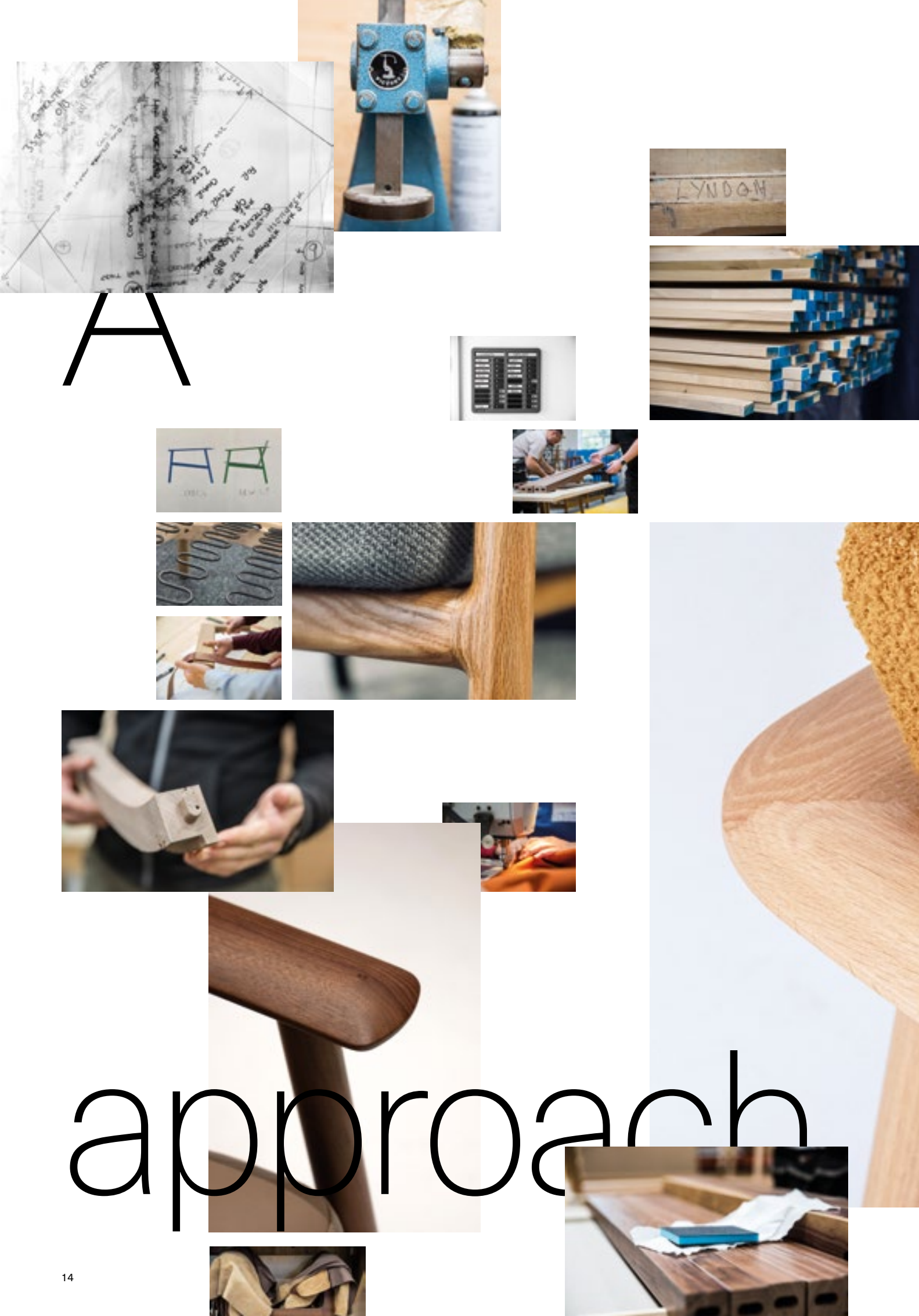
This, alongside the build quality we are known for, makes Lyndon furniture better for the environment. Sustainability informs our design process, the materials we select and how we manufacture our products. We use renewable FSC certified wood, locally sourced wherever possible, and as much recycled and recyclable materials as possible in the upholstery.

The full lifecycle of our products is planned from the start, our supply chains are vetted, and customers can return Lyndon furniture to us when it's time to refurbish. We'll see to it that it's reused or that its components are recycled.

Collaboration is another important part of the Lyndon approach to design. A diverse breadth of ideas, knowledge and skills keeps our process fresh and innovative as we aim to improve on what has gone before. Our team in Cheltenham work with colleagues at Boss Design as well as with the industry's leading designers and ergonomists to develop new products that exceed the expectations of our clients.

As you page through this magazine, you'll see how Lyndon's philosophy and design process leads to furniture that is crafted, comfortable, desirable and extremely well-made. ●

approach



The Katō armchair— A statement in wood



Designers *Phil Bennett* and *Alex Ranson* on the ideas and inspiration for the new Katō armchair

The design thinking behind Katō was always to showcase the woodworking and engineering expertise that defines Lyndon. Beautiful show-wood furniture has long been our strong suit but this time we wanted to produce a statement piece, so we began sketching ideas for a timber armchair with an exo-frame supporting an upholstered seat and back. This would enable us to put as much wood on display as possible.

Everything about timber excites us. We love its look, feel and even its smell, from when it's delivered to our factory as rough sawn planks, to its departure in the form of finely crafted furniture. Wood is nature's ideal building material – renewable, durable and soothing on the eye. With the right skills, it can be worked into many shapes and forms.

Though wood can look hard and unforgiving when it's cut with straight edges and assembled with right-angle joins, we decided to give our new chair a gentle, organic aesthetic. Every piece of wood has a unique character and this was something we were able to celebrate through Katō's timber exoskeleton, with the natural grain on show and rounded structural features including exposed joinery.

An organic structure

Our vision for the frame was to create a subtle design aesthetic that whispers of timeless simplicity. Its cylindrical legs and cross member rails look like they're turned the traditional way, but are actually precision engineered using our five-axis CNC woodworking equipment. We use similarly advanced technology to machine the mortise, tenon and comb joints which create smooth, organic transitions between the vertical and horizontal elements of the structure.

Assembled and finished by hand, the frame looks and feels crafted and sculpted. The way the cross-member rails branch from

the leg posts evokes the limbs of a tree for a natural transition. Combining traditional woodworking skills with silicon age technology, we've managed to give Katō a timeless quality.

That's exactly what we wanted for our new chair. There may have been mid-century modern, Scandinavian and Japanese influences in our sketches, but we consciously steered away from anything retro. Katō needed a stylish and contemporary feel.

A sensory experience

Wrapping around the sides and back of the chair in a horseshoe shape, the arm rail caps off the design and turns Katō into the statement piece we wanted. This element of the exoskeleton proved to be an exciting challenge as we searched for a form that would invite the sitter in and give the design a unique and memorable quality.

The solution was to increase the proportions of the arm and create a broad, elliptical rail. We widened it to 80mm and gave it slimmer edges, while retaining its roundedness through a soft, domed top surface. The aerofoil-inspired cross-sectional shape of Katō's arms elegantly suits the organic feel of the structure beneath, while making a clear visual statement. It has an architectural feel to it – like a light, expansive platform supported by the sturdy cylindrical leg posts.

The gently curved surface of the armrest was an instant hit when we trialled Katō with prospective customers. It performs its function perfectly when the sitter alights in or rises from the chair. While seated their fingertips are naturally drawn to the wood grain texture, which turns Katō into a wonderful sensory experience.

Detail matters

Subtle and minimal, the upholstered seat and back continue the timeless simplicity

built up in the woodwork. This allows the timber to stand to the fore and make a visual and tactile impact, while small, considered details in the design of the cushioning speak of comfort.

The crisp look of the back is softened with a horizontal pull stitch that gathers the fabric for a plush effect. Perfectly parallel with the back rail, this seam guides the eye along the line across the back while breaking up the uniformity of the cushion and creating a transition between the arms on either side. Meanwhile, the rear corners of the back rest at the apexes of the finger joints, seamlessly connecting the arms to the back rail – another satisfying touch for anyone with an eye for detail.

Timeless simplicity

With comfort, softness and serenity becoming increasingly important in commercial settings, Katō gives architects and designers the opportunity to make a statement with timber furniture within their new décor schemes. While it looks hand sculpted, our investment in technology means we can manufacture it at scale and the design suits a wide range of fabrics and finishes.

We can see Katō declaring itself in a contemporary fabric within an oak frame, with the grain showing through for the desired effect. Equally, we know that Katō will have luxury appeal when upholstered in supple leather with a walnut frame. It's a design that will perfectly suit informal meeting spaces, waiting areas and travel lounges, hospitality settings and we would like to think that people will want it in their homes as well.

Simple shapes, high-quality materials and a crafted finish give Katō its aura of refined comfort – an elegant statement of timeless simplicity and comfort. ●

Wood. It excites us, and it's central to what we do. To get the most out of it, our process entails superb craftsmanship, intuitive design and attention to detail...

Delighting the senses

When shipments of timber arrive at our workshops in Cheltenham, we stack the boards and planks by size and species in the woodstore to dry. Even as it arrives from the mill, wood is an inspiring material – raw and rough, warm in colour, the scents of sawdust and resin evoke the wild forests where it grew. Unique wood grain textures compete with the saw blade patterns and we begin to imagine how might look when formed and finished as pieces of high quality furniture.

Natural, high-quality timber

'Nature' is front of mind in three senses when we source our timber. Firstly, there is our commitment to the environment and sustainability. When sourced responsibly, wood is a renewable resource and that's one of the reasons why we're passionate about it. We insist on the highest quality wood from FSC certified suppliers who replant and replenish their forests, the new growth sequestering CO₂ from the atmosphere.

Secondly, with its colour, grain patterns, textures and even its knots and imperfections, wood brings nature into our environment. Timber furniture has biophilic qualities that can help soften the hard, industrial world around us. Designing furniture with minimal, organic lines and using materials from nature, we're able

to create oases of calm and tranquillity in hospitality and workplace environments.

Thirdly, wood is nature's ideal building material. High quality furniture, expertly worked and formed by our craftspeople, can last a lifetime. The longevity of our products and the fact that wood is recyclable, makes our products more sustainable and therefore better for the natural world.

Traditional joinery skills

Whether it's building the internal frames of our Bodie and Orten sofas or expertly applying the finish to their show-wood elements, traditional woodworking and joinery skills are at the heart of everything we create. The knowledge, experience, perfectionism and craftsmanship of our furniture makers has come down through the generations, and we're proud to keep these skills alive in Britain.

Our woodworking team works closely with our designers to ensure each product is conceived so that it can be produced in the best way. We honour those traditional skills by incorporating them visibly in Lyndon furniture. The smooth, contemporary lines of a piece will combine with joints based in traditional woodworking practice for furniture that embodies a modern aesthetic and traditional knowhow.

Innovating with wood

Our investment in leading-edge computer numerically controlled cutting and forming machinery enables us to combine our age-old woodworking skillsets with 21st century technology. Providing precision, the efficiency and flexibility of this equipment means we can sculpt components from solid hardwood in new shapes and forms resulting in furniture that beautifully balances the modern and the traditional. With this blend of technology, we are able to reduce offcuts and limit waste wood, but more than that it means we can explore new frontiers in furniture design and manufacture.

Crafted comfort

While the timber structure of Lyndon furniture oozes warmth and natural tactility, this is complemented by the soft cushioning and precise stitching of our upholstery. Lyndon's expertise in foam cutting is second to none, our pattern cutters are among the finest in England and our machinists finish every single seat, back and cushion to the most exacting standards. With their minimal lines and smooth curves, the forms we create are modern in style, but with traditional details in the buttoning, piping, quilting and stitching add touches of character and a nod to our heritage as British furniture makers. ●

From raw
timber—
to crafted
comfort



INTRODUCING

Kitt

By Mark Gabbertas



The Kitt timber stacking café chair, designed for Lyndon by Mark Gabbertas, is due for release in November 2023.



It seems to me that there is little point in designing a chair if it doesn't work. If it isn't comfortable. If it doesn't engender the right emotions. If it doesn't facilitate the right actions and movements. With Kitt we obsessed over the ergonomics of the chair right from the project's inception and refined the form of the two laminations to produce an extraordinarily comfortable sit. One that allows for precisely the right support when relaxing and the right encouragement when leaning forward, for example in restaurant use.

The form of the chair aims to find a considered combination of the precise and the fluid – a soft engineering, if you like – and we wanted to find a particular aesthetic that integrates a generous and welcoming feel with a minimal but strong frame. The relationship between the proportions of the seat and back elements achieves this as well as making the process of creating an efficient stack easier. Kitt doesn't shout. It does what it is meant to, quietly. ●

“The form of the chair aims to find a considered combination of the precise and the fluid — a *soft engineering*, if you like.”





Quintessentially Lyndon

Smooth, coutured upholstery. Minimal, organic lines. The unique, natural qualities of wood. Elegant touches of detail recalling a heritage in traditional furniture making. These are the characteristics that harmonise within the Lyndon aesthetic, as demonstrated across the furniture families in our portfolio.

Here follows some of Lyndon's most popular lines and enduring designs, and we are working on brand new collections for 2024...

With its strong-but-slender hardwood underframe juxtaposed with generously proportioned soft upholstery, Lyndon's Maysa seating is complemented by a coffee table which is considered to be a modern classic. One, two and three-seater units can be used alongside modular components, making Maysa the perfect solution in a wide range of hospitality and work campus environments.

Maysa



PRODUCT PROFILES



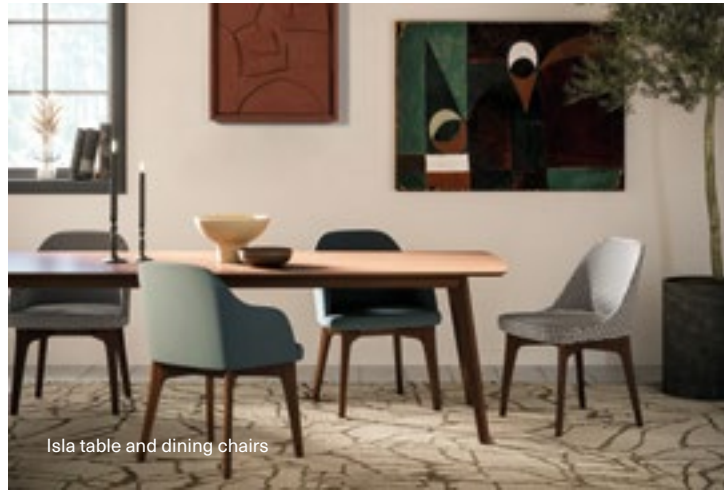
Agent

The Agent seating and tables collection brings the softness, comfort and crafted wooden surfaces common in hospitality settings into the commercial environment. With robust, hard-wearing oak frames, slender profiles and coutured upholstery, Agent provides an added level of comfort to meetings, boardrooms, breakout and lobby areas.

Mori

Subtle simplicity lies at the heart of the Mori table design, its show-wood frame giving it a softness of spirit that belies its sturdiness and hard-wearing veneer surface. Available in oak or American black walnut, Mori provides a natural anchor for lounge schemes in hospitality settings.

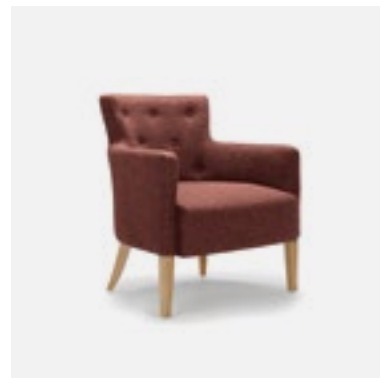




Isla table and dining chairs

Isla

Elegant and unassuming, Isla chairs and tables are relaxed and approachable, yet their precise, refined design transcends the separation between formal and informal dining. The solid timber legs and frame introduce the biophilic qualities of natural wood into the space while our three Isla tables continue the themes of refinement, quality and superb craftsmanship.



Albany

Classic elegance and quality are the hallmarks of the Albany collection. The hardwood frame is crafted in European oak or American black walnut and for even greater impact the seating can be placed alongside one of Albany's understated oak or walnut veneered tables. Available as a lounge chair and sofa with complimenting coffee tables and a dining chair to complete the collection.



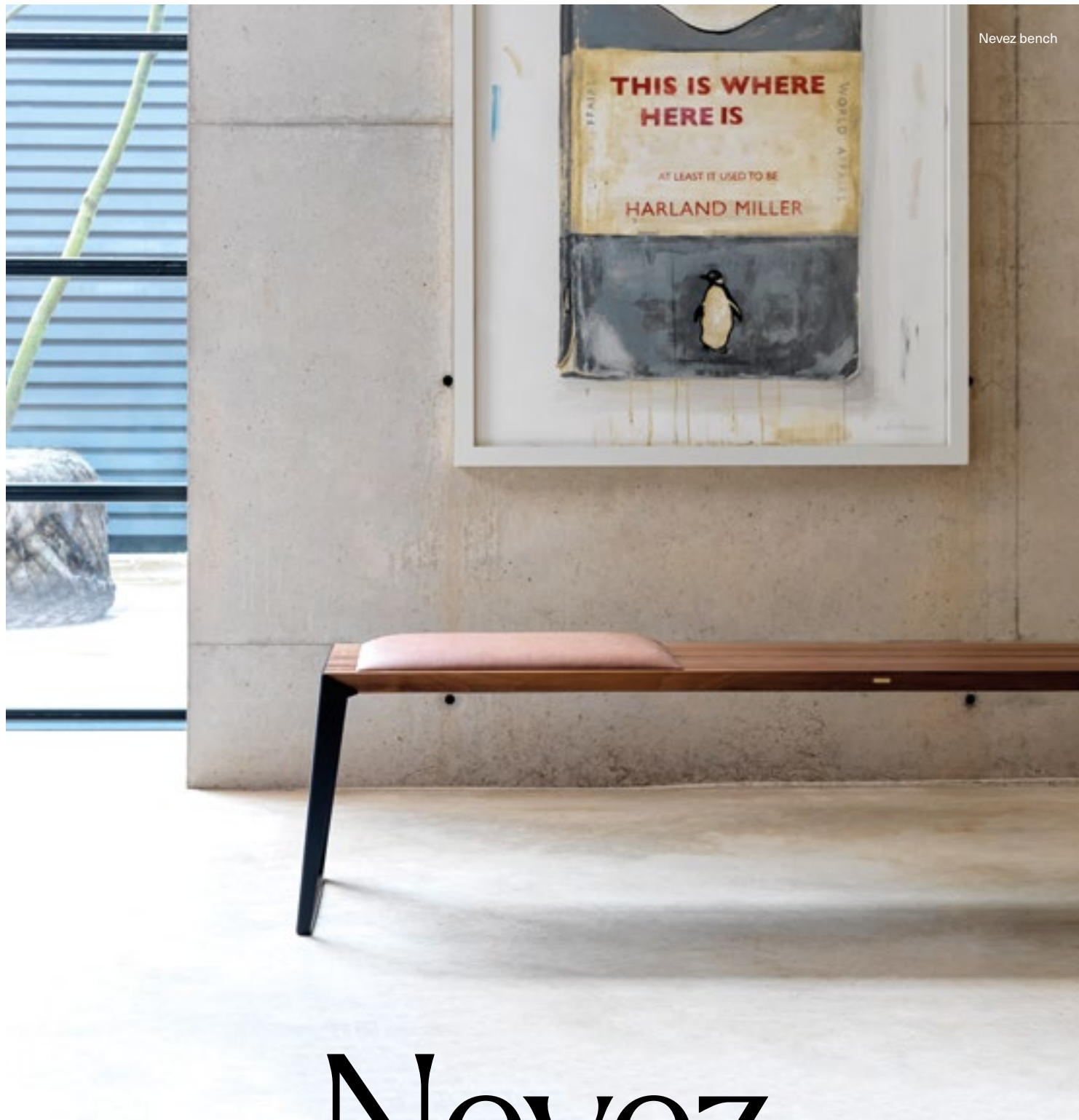
Arthur Cityscape, Reef table, Albany dining chair and Isla chairs

Understated yet sophisticated, Orten was designed by Mark Gabbertas and is one of Lyndon's most popular lounge collections. With a low profile and horizontal orientation, Orten delivers a sense of relaxed confidence. Available with a two-tiered base or a distinctive H-shaped frame, Orten can be specified to both traditional and contemporary tastes.

Orten



Orten modular sofa, Metro table and Amelia lounge chair



Nevez bench

Nevez

Slimline and eclectic, the Nevez bench feels like an *objet d'art* in its own right and looks perfect in museums and galleries, waiting areas, retail spaces and more. It has an architectural quality to it, with three perfectly finished timber beams forming the seat, supported on gently angled leg frames. Slender cushions can be inset into Nevez to add both comfort and colour to the piece.

Brimm

Unique, practical, playful, distinctive – the Brimm stool adds comfort and flexibility to any lounge space. Its carefully formed cushioning conceals a durable timber frame, supported on a show-wood base to bring natural colour and texture to the setting. Available in two sizes, this expertly upholstered auxiliary piece combines well with all our lounge collections. Brimm provides that vital finishing touch that completes a scheme.



Arthur

With its distinctive high back, Arthur enables interior designers to carve out private spaces for conversation and collaboration. Arthur's soft, deep seat and back cushions put the emphasis on comfort while its robust architectural lines are softened by the wood grain textures of its timber underframe. High and low back options provide flexibility when defining both open plan and more limited areas.

































Arthur high-back sofa with Arthur coffee table, Brimm stools

Kitt chairs with Thistle banquette seating and Reef tables by Boss



PRODUCT OVERVIEW

Collection

					
120	Agent chairs	Agent tables	Albany	Arthur	Arthur Cityscape
					
Banquette	Bodie	Brimm	Callisto chairs	Callisto tables	Clarence
					
Entente	Isla chairs	Isla tables	Katō	Kitt	Lexi
					
Luge chairs	Luge tables	Maysa sofas	Maysa tables	Metro	Mori
					
Mr & Mrs	Nevez	Orten	Pause, Wait and Us	Teal	Triad

By using carbon balanced paper for this publication we have balanced, through World Land Trust, the equivalent of 203kg of CO₂. This support will enable World Land Trust to protect 39m² of critically threatened tropical forest.

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