



Friends of Wilson

FOW

Sophisticated acoustics.  
Inspirational workspaces.

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We are Friends of Wilson —  
a Glasgow-based studio producing design-  
led acoustic wall panels, hanging screens,  
room dividers and artwork. Our mission is to  
transform the world of workspace — making  
well-functioning, inspirational and comfortable  
environments where workers thrive.

# Friends of Wilson



# Introduction

Our products blend art, design and acoustic expertise. Each reduces noise, distraction and their negative effects on productivity, social behaviour and well-being. And FoW's artistic language creates multi-sensory environments that spark creativity, reduce stress and raise smiles.

Flexible modularity allows the range to be configured for activity-based working. While users reap the biophilic benefits of natural materials, hues and tactility. In these pages, you will find the stories behind our unique products, and my unusual journey that led to their creation.

I believe our work is more than the business of acoustics. It's the art of listening. Observing offices around the world, and collecting input from architects, interior designers, consultants and business owners are essential to the open and collaborative spirit of our work. Your part in our story makes you more than prospect, client or partner.

We're friends. Welcome

Lynne Wilson, Creative Director.

*Lynne Wilson*





# Workspace that works

Listen. That was the sound of cubicles, doors and partitions resigning to their fate. Office infrastructure, falling in readiness for its new and democratic successor. It would be fair to assume the open office is here to stay – offering both the flexibility modern workers demand, and the cost savings business owners appreciate.

Yet, like many fast-adopted innovations, ‘modern workspace’ came with a few oversights. The elephant in this cavernous room? Perhaps partitions aren’t as bad as we thought. Many studies are proving the suspicion true.

Findings include a negative relationship between the number of workers sharing an office and their job satisfaction<sup>1</sup>; and the removal of physical boundaries decreasing face-to-face interactions – by 73 percent in two field studies<sup>2</sup>.

Social psychologists put the latter down to our human need for boundaries. They help us modularise the world around us, making it easier to navigate, and act as physical stimuli, prompting us to cross divides between ‘them’ and ‘us’.

Additionally, every conversation, rolled chair, cough, notification alert and a hundred other sounds feed into an everyday cacophony. Noise is amplified by an abundance of space and sound-reverberating hard surfaces – creating an often-sterile atmosphere at odds with a modern aesthetic, a failure to “design for ears and eyes,”<sup>3</sup> as well as our now science-backed need for the natural world in the workplace.

1. The relationship between office type and job satisfaction: Testing a multiple mediation model through ease of interaction and well-being. Otterbring T, Pareigis J, Wästlund E, Makrygiannis A, Lindström A.
2. The impact of the ‘open’ workspace on human collaboration. Ethan S. Bernstein, Stephen Turban.





# Workspace that works

As speech intelligibility and work productivity decline, frustration and dissatisfaction increase. In search of focus, workers turn to headphones, which drive the uptake of email and instant messaging. A fear of being overheard also inhibits the real-world conversations workers deem private – or at least not for the ears of the entire department.

The truth? Although open-plan offices were introduced to drive collaboration, ill-conceived open-plan spaces make us more isolated, and are bad for productivity, health and well-being.

This isn't news to millennials, a group set to make up 75 percent of the workforce by 2025. One recent survey<sup>4</sup> of over 2,100 workers found that around two-thirds of millennials prefer a private office over collaborative space; a ratio replicated across many studies.

Yet this same group regularly alludes to its value of collaboration, and dynamic, unconventional spaces – with many admitting to turning down jobs for lack of a well-designed office.

## The best of both worlds

The assigned desk. The five-day office week. The need for face-to-face meetings. Covid-19 is compelling us to reexamine long established work norms. Now more than ever, the modern workforce wants spaces conducive to flexibility and autonomy.

Not an open- or private-office dichotomy, but a blended workspace.

Where workers can choose or adapt their environment based on changing tasks, distancing protocols, hot desking and varied modes of work.

Choosing our design-led acoustic panels, hanging screens, artwork and room dividers will give your workforce that optimal balance: Zones for activity-based working that can be customised, installed and resized with ease; permeable privacy that doesn't create disconnect; and noise absorption that is a joy to the eye as well as the ear.

And with our use of natural colours and sustainable materials, like 100% wool felt and FSC wood, FoW products deliver the proven wellness benefits of biophilic design – reconnecting workers to the natural world.

In short, we offer you the antidote to the open office: workspace attuned to your workers' needs; offices that improve productivity, well-being and social interactions.

3. Julian Treasure from his TED talk, 'Why Architects Need to Use Their Ears.'

4. Workspace Survey: Office Workers Pick Privacy as Most Craved Perk. COMMERCIALCafe.





# Our Values

## Function

Every FoW product exists to make people, ideas and businesses thrive. Use our versatile designs to transform open offices, meeting rooms, receptions and glass-fronted spaces.

Improve flow in large open space, establish privacy without the disconnect, create flexible zones for activity-based working; and treat space-wide or small-scale acoustic issues – all while enriching the aesthetic and tactile value of your space.



## Language

The FoW range is born out of Lynne’s British design heritage and her approach that uses grids, repetition and layering to express conceptual themes of order and disorder. Each product blends art, design and acoustics, with many designs starting as unique artwork.

The combination of those initial elements is then pared down to functional design, with traces of its expressive origin intact. This considered honing process creates simplicity of form, visual integrity and a fluid conversation between design, space and user.



## Service

Our designs and relationships come to life beyond the studio walls. With expertise in interior and product design; and acoustics, we work closely with you to assess your space and to select your ideal solution.

We understand project timelines and the importance of having the right information when you need it, whether that’s a specific colour sample, a product CAD block or technical information on installation and acoustics. We’re always on hand to ensure your design matches your space, budget, creative vision and desired employee experience.



## Approach

Our name reflects the open and collaborative way in which we work. It’s a value woven into our design process and a strength we help clients foster through well-functioning workspaces.

We work closely with industry experts on the development of our acoustic products. And ongoing client dialogue informs future designs and ensures you get the most from your solution. It’s open communication that stops us resting on our success and helps us boost yours.



# Our Values

## Flexibility

Every product supports today’s changing modes of work. Modularity and clever simplicity allow you to resize, customize, install and relocate your design with ease.

A rich colour palette gives you the freedom to express your vision, with many options to match your project’s aesthetic. Yet, although distinct, all designs deliver a cohesive experience through their shared tactility and Lynne’s recognisable design language.



## Materials

All FoW designs are made from natural and recycled materials including 100% wool felt, bamboo, oak and part-recycled polyester fibre (PET). Our manufacturing partners include industry leaders with a deep understanding of materials, processes and acoustics for commercial spaces.

Together, we explore material combinations and manufacturing techniques to create innovative designs. The results are lightweight and durable products that retain tactility, form and colour. Quality design you can trust to work and look great for many years.



## Sustainability

As designers and makers in this climate emergency, we take our responsibility seriously and work with our partners to reduce our environmental impact – from design and assembly to packaging and transportation.

It’s why most of our designs are made here in the UK. And where this isn’t possible, we work with manufacturers in the materials’ country of origin. For example, the sections for Facet are made in China, where the bamboo is grown.

We work with sustainable materials, chiefly, wool, part-recycled polyester and responsibly harvested wood. We combat waste with creativity: our Pop wall tiles are made from off-cuts, and ‘friends’ love our giveaway waste-material mug coasters.



## Friends

Since launch, our designs have transformed workspaces in the spheres of banking, government, finance, tech, education and retail – from globally recognised names to small creative startups.

Helping us serve our clients is a close-knit group of trusted experts. They include heritage felt manufacturers, advanced fibre technologists and acoustic testing specialists.





Lynne was born and raised in Consett, a steel town in the North East of England. Her father worked in the steel works and the family lived on a council estate that sat between 'the works' and the North Pennines — a place called Moorside.

# Friend from the North



01



02

03



04



05



05

- 01: The iconic loopy table
- 02: Lynne Wilson in her Glasgow Studio 2020
- 03: Consett in the 80's
- 04: ThreeforTwo development 3D printed box
- 05: The first FoW studio in London

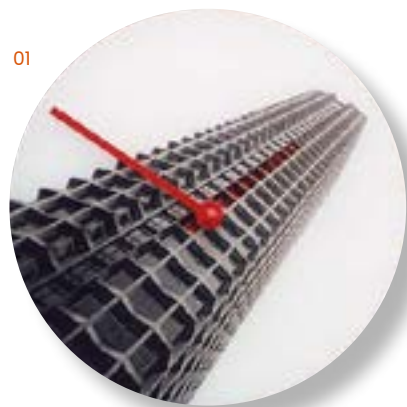


# Lynne Wilson

Lynne was born and raised in Consett, a steel town in the North East of England. Her father worked in the steel works and the family lived on a council estate that sat between 'the works' and the North Pennines – a place called Moorside.

***"The skyline of heavy industry was omnipresent, juxtaposed by the rugged bleakness of the neighbouring heath. This beauty and austerity had a subconscious effect, embedding the contrasts of urban and natural landscapes deep in my psyche. A powerful influence that emerged in my work years later."***

Naturally curious, Lynne flourished on an upbringing steeped in a sense of freedom, play and friendship. With the streets as her playground, she developed inventive games based on free association: performance, dance, making things from found objects and more – the origins of her unique creative approach.



The steelworks closed in 1981, and as the Consett's main employer, the town's heart was ripped out. The fallout resulted in an unemployment rate of 26%, more than double the national average (with some estimates putting the rate at 80% for young people) With few prospects, Lynne left school at 15.

After a retail job on the government's infamous Youth Training Scheme, Lynne scored her first creative role at 18, making fashion jewellery for a small Newcastle business. A decade of varied creative jobs, and a colourful portfolio to match, culminated in Lynne completing a degree in 3D Furniture Design at the Edinburgh College of Art.

A highlight of this time was a period working for the legendary Izkuierdo Studios in New York. Having called them up on spec to ask for a job, Lynne spent an exciting and creative summer working on props and costumes for Hollywood film, TV and high fashion catwalk shows.



- 01: Modern Heroes Timepiece
- 02: Bacon Street studio, Brick Lane London 1999
- 03: FoW solo exhibition at The Lighthouse Glasgow, 2014
- 04: Launch of FoW at Tent London, 2012

02

04



# Lynne Wilson

In 1996 Lynne created the now iconic Loopy table for her final degree show. Loopy was an instant hit, prompting Lynne to begin the process of putting it into production. Loopy was eventually sold in Harrods and The Conran Shop among others and its details are documented in the V&A Museum. And on January 1st, 2000, The Times dubbed Loopy, “an antique of the future.”

Lynne read those words from her warehouse studio, just off Brick Lane. By now, she was a pioneer of the East London design scene, penning furniture collections for high volume production. She also designed and developed her own small, experimental collection of furniture and accessories, which was sold through retailers and galleries, including the Design Museum.

Lynne shared her studio with some of London’s most exciting creatives.

***“We were a group of designers, architects, artists and photographers working in parallel and collaboratively. It was an exciting time, and we were blissfully unaware of the creative and cultural hub the area would become.”***

While lecturing at Southend University and working for global design consultancy, Fitch, Lynne began exploring themes of order, disorder, grids and repetition. This was the beginnings of an art collection to be shown at the Tent London Design Exhibition – art pieces that evolved into the first FoW designs.

03



01



04



05

Each FoW design begins as Lynne’s hand sketches, scale and later full-scale models. She then works with fabricators to produce working prototypes. “The prototype is installed in our studio. We live with it, collect feedback from the team and visitors, revise and repeat. It’s a very collaborative process.”

Lynne works with a genuine commitment to improve daily lives through acoustic products that transcend their practical function. She cites influences like Bridget Riley, Jozef Albers and Donald Judd. On Flux, she speaks of a tension between order and disorder, and our desire to create structure within the multi-layered nature of contemporary life.

It’s clear that her products sit on more than quality materials and decades of design expertise. Somewhere in these designs is an essence of introspection and expression seldom seen in this segment. This is, at least in part, art.

- 01: Best of British feature LivingEtc. 2001
- 02: First FoW studio, Edinburgh 2011
- 03: Chinese Salsa accessory collection 2003
- 04: Slit Slat bed for the Pining for It promotion 1999
- 05: Choob clock 2001



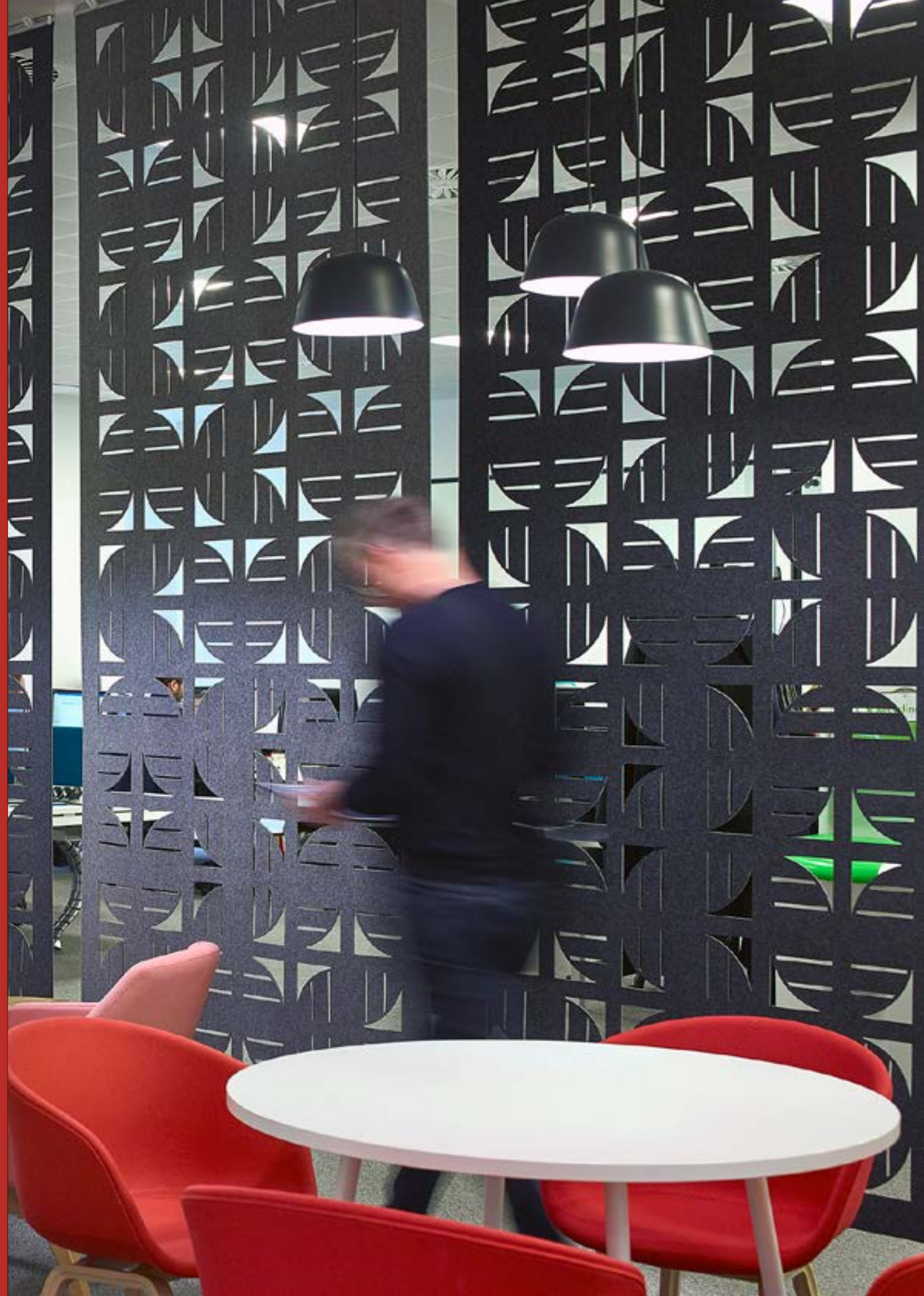
I want

every

FoW design

to make

a difference





## The Collection

In the following pages, explore our curated collection of acoustic products, artwork and the Loopy table. Loopy is the iconic design that launched over a decade before FoW, yet feels completely at home within the collection.

Diverse yet cohesive, use each design as a standalone solution, or combine them throughout your space. The range is as much driven by workspace challenges as the sensorial experiences today's workers demand. In the middle of this office-based venn diagram sits our collection — a balance of form and function that helps you create beautiful, well-functioning offices; workspaces people love.



# Hanging Screens

Our hanging screens are made to order in the UK and kiss cut from 100% natural wool felt. Why wool felt? It's simply the best and most sustainable choice for the modern office.

Made from pure new wool, our felt is 100% renewable, biodegradable, hypoallergenic and non-toxic, with air-purifying properties. Its tightly interlocked fibres and dense 5mm thickness make it incredibly durable, able to hold its shape and look for many years. It can be cut to precision with sharp, non-fraying edges; and dyes impeccably, holding vibrant and long lasting colour.

And being a completely natural material, it helps connect users to nature and enrich their lives with the proven benefits of biophilic design; including boosting creativity and cognitive function, reducing stress and accelerating healing.

Each design is easily installed, secured to tracks by high-strength Velcro fastenings. Customisable screen dimensions, a choice of made-to-measure hanging tracks and an array of material colours combine to give you design freedom – well-considered hanging screens you can tailor to match your space without compromising your design vision.

# Hanging track options



## Sliding

Alter the experience with two to five channels for layered screen installations



## Suspended

Fixed to vertical posts for static screen installations; avoiding lights and air-conditioning



## Ceiling

fixed directly to ceilings for static screen installations



# Colours

Our product range comes in 18 natural wool felt colours. With a rich and understated palette, there's dozens of pairings and endless colourful options to suit your space.



Azure



Beige Brown



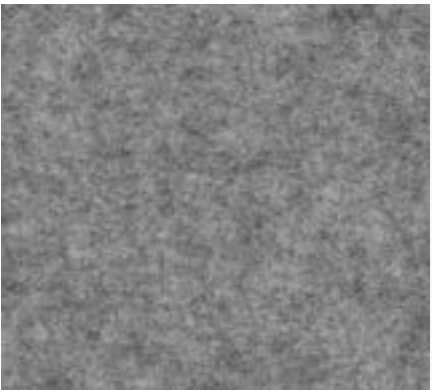
Blue



Cherry



Fire



Grey



Lime



Moss



Mustard



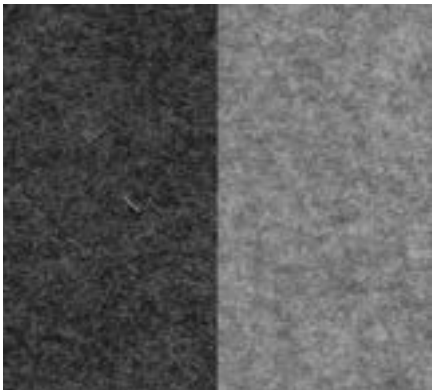
Orange



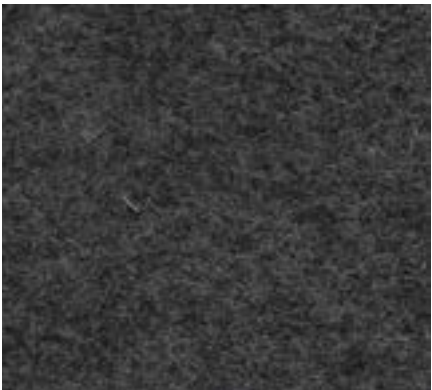
Petrol



Ruby



Slate / Grey



Slate



Teal



Turquoise



Violet



Yellow



## The beginning of our language and collection.

The first FoW design, Flux is rooted in contrasts. Art or design? Systematic or abstract? Simple or complex? This 100% wool felt screen embodies a long pursued exploration of modularity, order and disorder.

Flux is a functional screening solution that gives you a beautiful design with depth and meaning.

### Screen sizes

1200 x 2280mm, 1200 x 2500mm,  
1200 x 3000mm.  
Bespoke sizes available; maximum:  
1400mm width x 3000mm height.

### Colours

Choose from 18 different colours.  
See options on pg 22-23.





# Solar

**Inspired by the enduring  
and relatively fleeting**

Solar looks to the immense scale and beauty of the solar system and the bold geometry and austerity of brutalist architecture. The design, in 100% wool felt, is an abstract interpretation of these two disparate yet connected worlds. A satisfyingly bold and symmetrical design for any open-plan office.

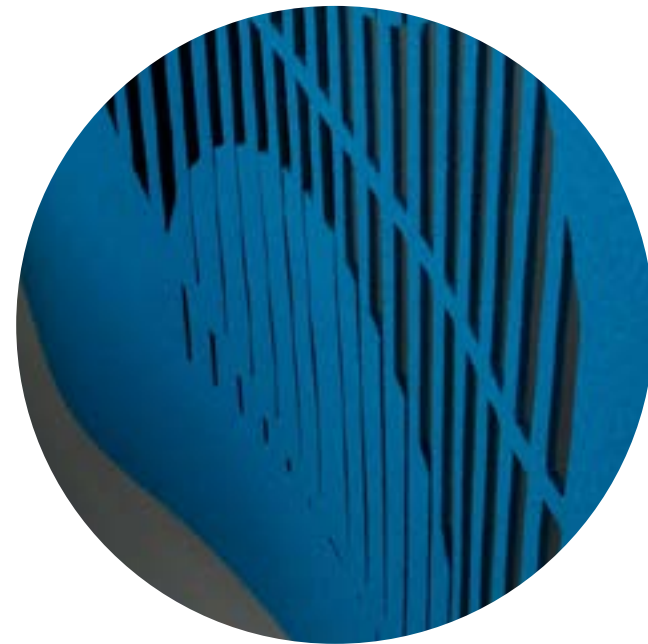
**Screen sizes**

1200 x 2280mm, 1200 x 2500mm,  
1200 x 3000mm.

Bespoke sizes available; maximum:  
1400mm width x 3000mm height.

**Colours**

Choose from 18 different colours.  
See options on pg 22-23.





# Façade

## Striking simplicity in an assured aesthetic

This design, in 100% wool felt, is a poetic reflection on the geometry and perspective of the archetypal cityscape. Façade's solid lower section makes it ideal for spaces where privacy is important; quieting the mind in readiness for your next great idea.

### Screen sizes

1200 x 2280mm, 1200 x 2500mm,  
1200 x 3000mm.  
Bespoke sizes available; maximum:  
1400mm width x 3000mm height.

### Colours

Choose from 18 different colours.  
See options on pg 22-23.





# Sequence

## Analogous to the way we approach design

Sequence creates a rich visual narrative from a simple repeated form. You could say, maximum effect from carefully honed simplicity. This pleasing balance of scale, changing light and the permanence of solid 100% wool felt, articulate a delicate sense of movement and fluidity.

### Screen sizes

1200 x 2280mm, 1200 x 2500mm,  
1200 x 3000mm.

Bespoke sizes available; maximum:  
1400mm width x 3000mm height.

### Colours

Choose from 18 different colours.  
See options on pg 22-23.





# Scale

## Stirring design with a sense of motion

Bringing to mind the image power of the elements, Scale's offset shapes, cut from its 100% wool felt, draw the eye across the design. This sense of movement creates an active expression that is sharp, modern and dynamic. A compelling balance of privacy, sound diffusion and abstract design.

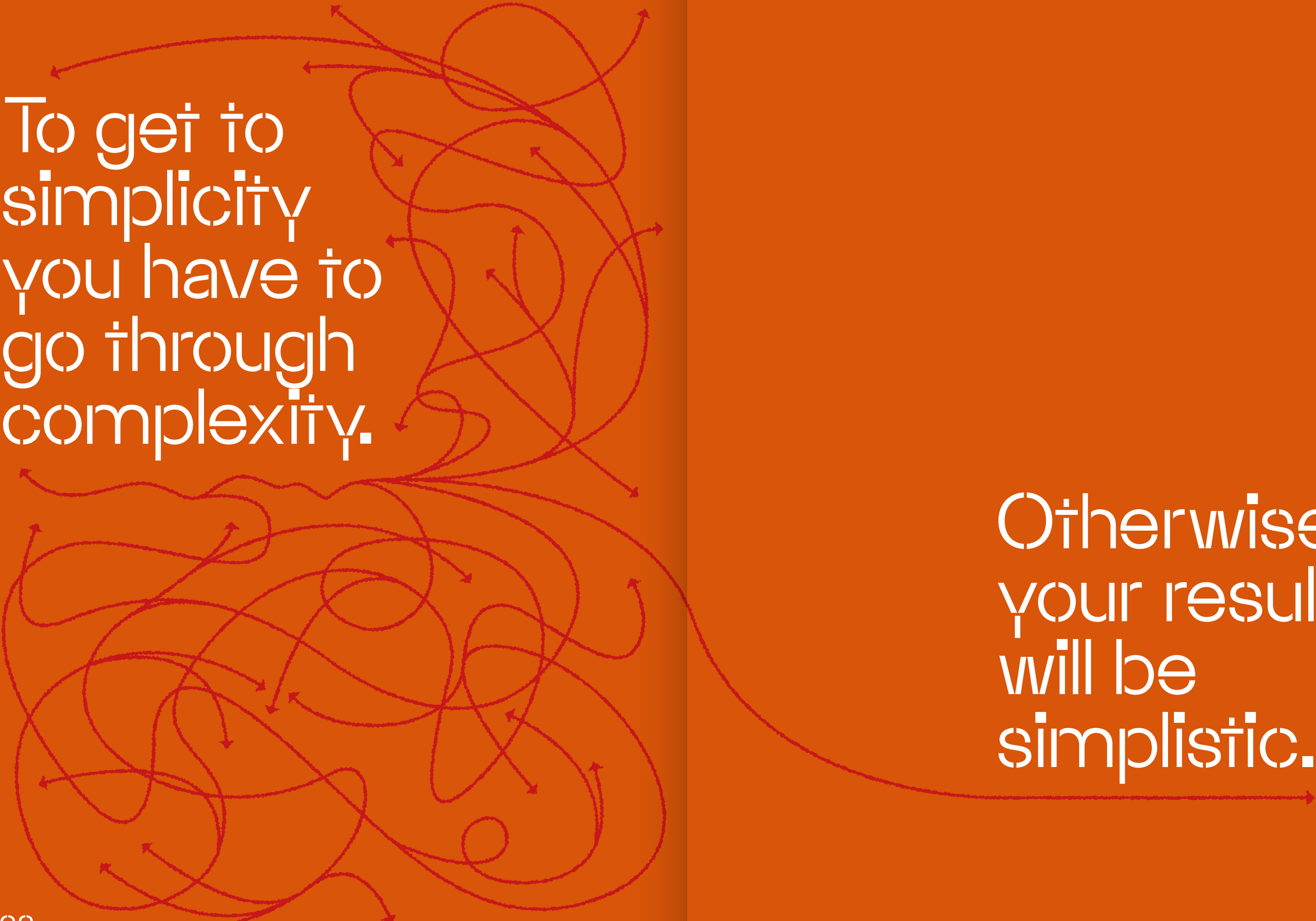
### Screen sizes

1200 x 2280mm, 1200 x 2500mm,  
1200 x 3000mm.  
Bespoke sizes available; maximum:  
1400mm width x 3000mm height.

### Colours

Choose from 18 different colours.  
See options on pg 22-23.





To get to  
simplicity  
you have to  
go through  
complexity.

Otherwise  
your results  
will be  
simplistic.



# Cascade

## Playful and expressive design freedom

Overlapping and gently tapered panels create a distinctive yet elegant screen. Reconfigure Cascade to match tastes and the changing ways you work. Playful, tactile and surprising, Cascade delivers effective sound absorption through its solid, overlapping 100% wool felt, in a dense 5mm thickness. A guaranteed conversation-starter that you can use to divide and enhance any space.

Cascade's top panels slide on to a suspended rail. Lower rows are then simply attached with wooden dowel rods, an elegant detail available in solid oak or walnut. This means Cascade has practically no height limitations and allows you to experiment with configurations again and again. Circles, colour-blocking or a cut-out doorway? It's entirely up to you.

### Screen size

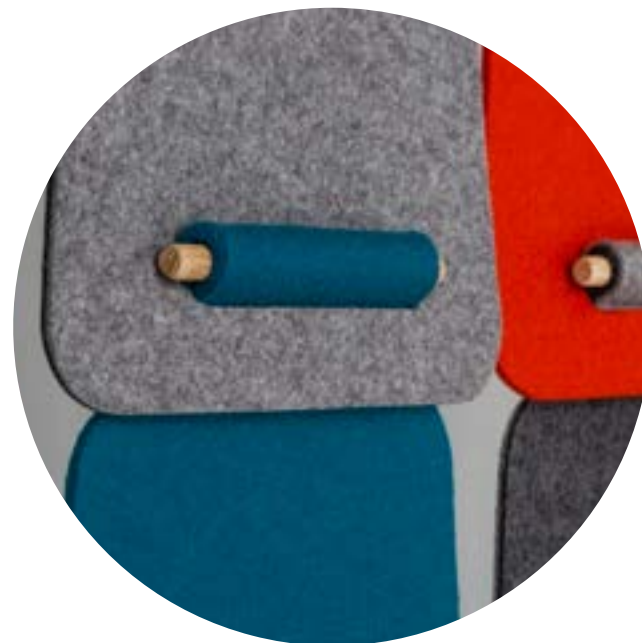
Any configuration made up from 300x245mm modular panel size

### Hanging track

Static track with vertical hanging rods in white finish.

### Colours

Choose from 18 different colours. See options on pg 22-23.





Carving out new and natural work zones


Facet is an innovative modular pod screening system made from bamboo and 100% wool felt. Its pared back construction creates an effect that is honest, functional and understated. Facet speaks to a new direction in design, reflecting our complex times and desire for transparency, simplicity and longevity.

The entire system is held together with elegant wool felt tabs, eliminating the need for glue, stitching or separate fixings. Clever, natural and sound absorbent, Facet is both a product of its time and a design with timeless appeal.


Facet is suspended on a curved pod hanging rail, made to suit the size and configuration of your space. Choose a C or S-shaped centrepiece for semi-private working area; a more enclosed pod for small group meetings, or a combination of both. Facet is guaranteed to be a distinctive and valued addition to your modern office.

**Panel size**  
Half circle 1800 diameter x900mm /  
2100x1050mm 2500x1250mm  
heights : 2010mm 2410mm 2810mm  
Custom sizes also available.

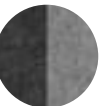
Available Colours




Grey




Slate




Double sided  
Grey/Slate




Beige brown



Mustard  
mélange



Moss  
green



Lime





# Tessellate

## A high-performing and versatile solution














This distinctive and sculptured acoustic wall system comprises interchangeable, modular panels, with indented details that both diffuse and absorb sound. Tessellate is made from part-recycled polyester PET fibres.

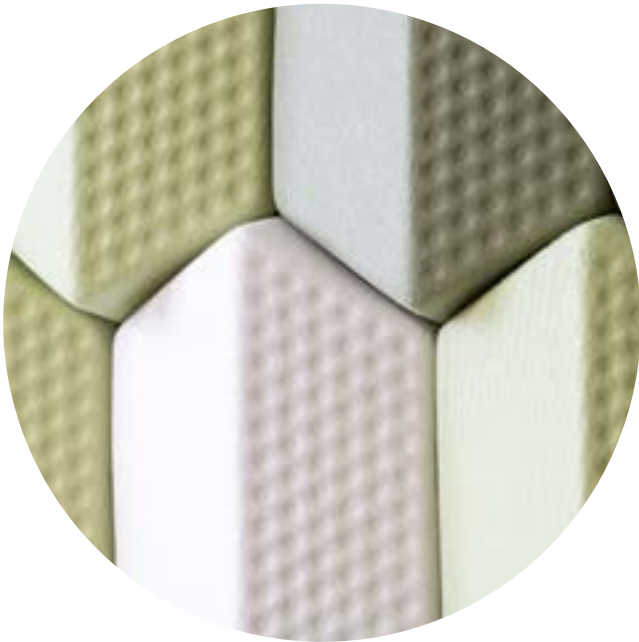
With a range of colours, and no limits on the number of panels nor their configuration, the design offers infinite possibilities. From a small colour-blocked room enhancement to a vast and vibrant focal point. A versatile design that enriches any space with its premium sound absorption and rich aesthetic.

With durable plastic grip fittings, the panels can be installed on practically any size wall. Change the design layout by simply unclipping and swapping panels. Tessellate is perfect for small meeting rooms and large receptions areas alike – essentially any acoustically challenged space.

**Panel size**  
200x600x70mm

### Available Colours

				
Avocado	Bark	Blazing Red	Blush	Brilliant Orange
				
Charcoal	Civic	Concrete	Electric Blue	Fawn
				
Granny Smith	Percelain	Stately		





## Art for Design Lovers

Our artwork series are composed of layers of 100% wool felt, a naturally sound absorbent material.

Each hand-finished piece arrives in a coloured frame, can be ordered individually and comes in bespoke sizes to special order. Hang them in pairs, as a triptych, in a block of four or as solo pieces.

Thought-provoking works with sound absorbent qualities that inspire ideas and stimulate creativity.





# Cityscape

## The urban landscape in abstract form

Cityscape is a stimulating reduction of archetypal aerial city views. The series reflects the orderly grid patterns that surface from the sometimes seeming disorder of our urban environments. Organised chaos.

Cityscape artwork creates a compelling addition for any contemporary designed interior space, completing the experience both aesthetically and texturally.

### Product details

Size: 500x500x25mm

### Materials

100% wool felt with metal frame in mid sheen lacquer finish.

### Colourways

Background: stone/concrete grey/slate  
Top layer: grey/slate/yellow mix  
Frame: slate or yellow



# Solar

## A fresh perspective on Modernism

Solar looks to the immense scale and beauty of the solar system and the bold geometry and austerity of brutalist architecture. Like the hanging screen it is based on, the design is an abstract interpretation of these two disparate yet connected worlds.

Made from die cut wool felt, Solar artwork is an impactful, bold and symmetrical design for any commercial or residential space.

### Product details

Size: 900x900x25mm

### Materials

100% wool felt with metal frame in mid sheen lacquer finish.

### Colourways

Pink/yellow aqua/pink lime/aqua  
Frame: slate or yellow



## A British design icon celebrating its 25th anniversary

Lynne designed the Loopy table in 1996 during her final year at Edinburgh College of Art. Some four years later, British broadsheet, The Times, called it an “antique of the future,” in their New Year’s Day 2001 article. It seems they were right. Loopy has been archived in the V&A Museum and sold in prestigious design outlets including Twentytwentyone and The Conran Shop, and remains coveted by design lovers around the world.

Equally at home in living rooms, hallways and bedrooms, Loopy’s versatile design also adds flair to receptions, office spaces and meeting rooms; naturally complementing the entire FoW collection. Loopy’s timeless, organic silhouette arrives in low gloss chalk white lacquer and is finished with steel legs.

**Size:** W1200 x D420 x H340mm

**Finish:** Chalk white low gloss polyurethane lacquer







friendsofwilson.com

**Studio and showroom**

**Glasgow**

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**London**

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75A Turnmill Street, EC1M 5SY  
+44 (0)20 7251 6836

**Dublin**

Bizquip, 8 Burton Hall Road  
Sandyford, Ireland  
+353 1 217 8000

**Manchester**

Assmann Office Furniture  
Manchester Showroom  
39 Spring Gardens, M2 2BG  
+44 (0)161 832 9442