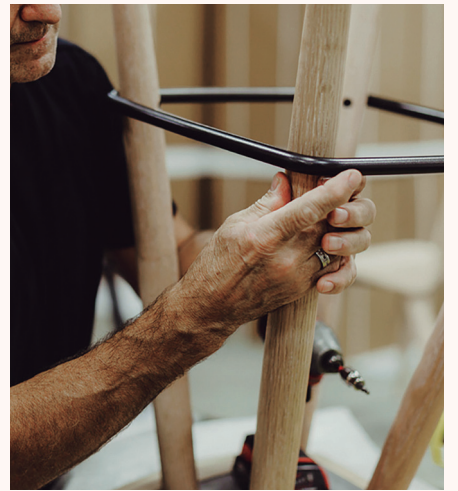


Let The New Times Roll!



The Joy of Making

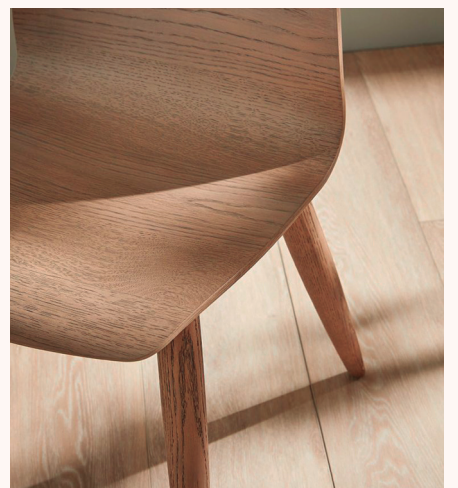
P.8



Behind every product is a set of hands, and the satisfaction of knowing what they're capable of crafting.

Find Your Element with Omena

P.4



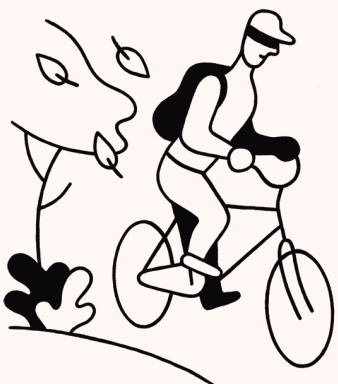
We didn't have to look hard to find inspiration for Omena. In fact, we just looked outside our window.

Spirit of a Community

Leland is a furniture company.
Or is it?

At Leland, we've built our name on furniture that enriches spaces and lives. But our company has always been about more than seats, materials, and design stories. Really, Leland is a place and a community, with roots in Michigan's nature, people, and way of life.

Like all communities, ours stands for something: A good way of living. We feel it every new day. And it's all closely involved with the joy of designing and making by hand—our honor, privilege, and passion. It's our way of life. And as much as we love living it, we love sharing it just as much.



Modernism with Optimism

There's an enduring quality to modernism that makes something as relevant and beautiful today as it was yesterday. It's something that Leland has been able to latch onto. And it's why a chair conceived in 1992 (Marquette) can still be in production—continuing to make people feel comfortable, happy, inspired.

Long before 1992, Leland's founder, Tim Korzon, grew up in close proximity to Cranbrook Academy. There, he was always naturally drawn towards modernism. Tim owned two Eames rosewood chairs—without even knowing who Charles Eames was at the time. This led him to pursue the rights to Ralph Rapson's sketchbook, and to create icons of his own.



Ralph Rapson (left), with Eero Saarinen and Fred James at the College of William and Mary, 1939.

On the Arc

When you look back, you'll see that modernism has a defined arc.

A pivotal point in its growth was the Bauhaus philosophy, which transferred to the US and became what was known as the International Style, which was then exported back to Europe. Leland sits on that arc, lending the quintessential American perspective to Modernism. It's our role. And we've always embraced it.

To do this, we seek common ground with European designers and designs that inspired us yesterday and still inspire us today. Instead of reinventing Modernism, our goal is giving it new life and carrying on tradition—and make our Michigan roots a unique part of its tapestry.



Second Nature

The furniture we sit, work, and lounge on should feel as natural as the air we breathe, and organic in the space it inhabits. In color, form, and spirit, the wonders of Michigan show up in our design—including the way we express with wood.

At the risk of using wordplay, wood is in our roots. And it shows up across our portfolio of designs. One example is plywood, which can be bent, shaped, and manipulated to create something truly breathtaking. Something that feels second nature.

4

Find Your Element with Omena



There's something about the outside world that opens our senses and welcomes us all. And it's something we've captured with Omena.



Purposeful Design, from the outside in

According to 2B Studio, the design team behind Omena, "There has been a movement to bring outdoor elements into the places where we work and play." At Leland, we completely agree with this philosophy, which is why we trusted 2B Studio to create our new, organic-feeling collection of chairs and stools.

Naturally Inspired

"The Omena chair is inspired by the serene natural shorelines of Lake Michigan," said 2B Studio. "We found a vast variety of form, texture and color and we wanted to bring that expressiveness indoors. The veneer was specially developed to bring extra personality, emphasizing natural wood grain and texture. The color range of the new finish offerings expresses a gradient of natural colors that can be found in driftwood, beachstones and sand. The shape of the seat and back reflect the gentle rolling dune as it spills into the water."

When a person arrives at Omena, they find more than a place to sit. They find their element.

Omena is a breath of fresh air for today's busy workplaces. Instead of disrupting a setting, Omena becomes one with its surroundings. Ideal for café spaces, private offices, casual lounge spaces, and collaborative settings, Omena harmonizes beautifully with whatever environment it's in.

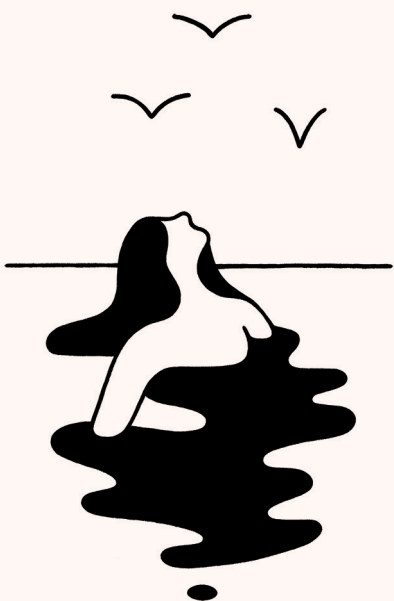


The craft behind Omena is just as beautiful as its inspiration. “We constantly refined the form throughout the design process,” 2B Studio says. “Our furniture is made for the real world, not a virtual one. We cycled between computer modeling techniques and physical prototypes to dial in the shapes at full scale, arriving to a carefully crafted chair.”

Enduring by Design

Omena has a strong metal internal structure, but users will never know it. The chair and stool are sculpted from wood and supported by steel. 2B Studio selected oak for the wood, and here's why:

“Oak is plentiful in Michigan and has been used for over one hundred years in the construction of all types of structures around the lake. We further enhance the contrast in the grain during the finish process. In the end we arrive at a finish with greater depth, texture and warmth.”







The Leland community is composed of individuals with wide-ranging talents, passions, and life experiences. But knowing how our community got here takes knowing where our company started.

The Joy of Making

From a young age, Tim Korzon was infatuated by design. It's why he spent hours on the campus of Cranbrook Academy of Art, even though he wasn't a registered student.

Cranbrook became a formative place for Tim, with its rich history in mid-century modernism. "It was a sensibility I always found myself in the midst of," said Tim Korzon. "I was always intrigued, without the benefit of an education in art to even understand what I was looking at."



“There’s joy there.
It’s part of being human.”



Craft and Company

Years later, Tim started working in California, where he entered the furniture business. His natural abilities helped his path cross with the iconic design legend Art “Espenet” Carpenter.

Tim made a name for himself, but not by aiming for fame or success. For Tim, design was always a journey, a winding, lifelong pursuit. And he was always moving to wherever hard work and passion would take him. Eventually, it led him back east to his Midwestern roots—where Leland was born.

A Joy Worth Sharing

It's been years since the birth of Leland, but the passion that sparked the company is born anew every day—through the hearts and hands of our employees. Many of them have no previous experience in craft or design—just the opportunity to develop their innate abilities and experience the joy of making.

Each Leland maker has different gifts—crafting, finishing, designing—but the common denominator is a commitment to excellence. Our people are proud of the work they do and the way it opens their eyes to new possibilities of the world around them.

We work hard to keep this spirit alive and well, so that the next generation of Leland employees can share in that same joy.

10

Fixed, Slam, and Omena

Better Together



Today, people working from home are discovering a certain level of tranquility, fewer interruptions, and perhaps even more productivity. And yet being together—all under the same roof—has very positive business outcomes. As humans, we're wired for social interaction, which is also a powerful driver of innovation and brand culture.

Honest and versatile
Leland's new Fixed table was designed to convey visual and physical strength, but also a subtle elegance. The honest expression of steel rails and joints doesn't hide the table's engineering, while a top surface of linoleum, laminate or terrazzo adds a warm materiality.

A gathering table for teams, or a standing-height work surface for one, Fixed works in many ways, for many people, in many spaces.

A table tends to be the focus of any room it's in. It becomes an anchor. A destination. Aside from accommodating people, tables at work must also accommodate technology.



And that's what Leland's new Fixed table does extremely well. "One of the driving criteria of the table was the considered integration of power" said Justin Burton of 2B Studio, the designer of the Fixed table. "To accomplish this, we made the legs and rails hollow. This allows for the power to be seamlessly routed to the floor without sacrificing the design."



People are simply better together. Much like a few of our favorite Leland designs.

bring a strong sense of craft. Fixed, Slam, and Omena are noticeably different, and yet all have a commonality that unites them together—Leland's philosophy of design.



Today, more and more people are working from home. So why introduce The Fixed table now? "Offices are being used as more of a touchdown space—a place for people to have quick meetings and break. This is where I think this product excels" said Burton.

Whether sitting at a conventional table height or a quick impromptu gathering around a standing-height table, the Fixed table coordinates beautifully with two of Leland's chair collections—Omena and Slam.

The Slam guest chair brings a timeless clean contemporary look, that coordinates seamlessly with the Fixed table. And with Omena, the rolling form of the seat and the subtle curvature of the legs



The Two Who Started It All

A conversation with Tim Korzon, Founder of Leland, and Bruce Sienkowski of 2B Studio.

Tim Korzon, Leland's Founder, pictured with his wife, Sherry Korzon, at a Marquette Table photoshoot, circa 1995



Bruce Sienkowski, 2B Studio. Photo by: Mica Sienkowski



Design is about relationships. The relationships between form and function. The relationships between color and materials. And perhaps most of all, it's about the relationships between people like Tim and Bruce.

How did your relationship begin?

T: It started when I asked Bruce, “Can we start a furniture company in Grand Rapids without a factory?” I was inspired by a recent visit to Udine, Italy, where I learned about a business model based on a network of component manufacturers that supplied companies that assembled and distributed the finished products. Following this template was appealing since it wouldn't require a huge capital investment in facilities or equipment. Bruce said the answer that I'd hoped he would say, and we started working on Marquette, our first product together.

How would you explain Bruce?

T: Over the years, Bruce has been integral in shaping our product story and design philosophy. He is humble, confident, capable, and kind. He listens. He mentored both my daughters. I've been fortunate to work with a lot of designers, but I got the whole package with Bruce. Working with him has been the high point of my life's work. Period.

What's most unique about Leland?

B: The marketplace is littered with products which can only be described as adequate. With Leland, there's always been that “extra push” to make sure we're doing the best we can on whatever we're doing. I've seen the opposite in other places. Leland pushes to the end, agonizing over the smallest details. We aren't easily satisfied.

What makes you happy?

B: It makes me happy knowing that products we designed 10 or 15 years ago still have relevance in the marketplace today...

T: Actually, 20 or 25 years ago.

B: True. And to me that's the gratifying part. These products are still helping to put food on people's table. They're still making a meaningful contribution.

What does the future hold?

B: We are looking to the future to build on the foundation we created. We'll continue bringing relevant products into the marketplace.

What is your favorite product you've designed for Leland?

B: The next one.



Leland Marquette Chairs, 1992

Our History

Today, Leland's story is intertwined with many people, products, and places. But every good story starts somewhere. And ours started with Tim Korzon.

Espenet shop and showroom, circa 1960. Photo by: Arthur Espenet Carpenter





Arthur Espenet Carpenter's High Back Chair, steam bent walnut, circa 1970.
Photo by: Arthur Espenet Carpenter

At a young age, in his father's basement, Tim experimented with woodworking tools. He tinkered and learned like all children do—a little at a time. An activity was quickly turning into a passion. And as much as Tim shaped objects, they began to shape him.

Arthur Espenet Carpenter's Shell Desk, walnut and maple, circa 1974. Photo by: Tripp Carpenter



Finding Another Love

In the early 70s, Tim followed a young, beautiful musician named Sherry to San Francisco where her band had a record contract. One marriage and 49 years later, Tim and Sherry both still care deeply about their craft; for him, design; for her, singing. After Tim moved across the Golden Gate bridge, he learned about a local furniture craftsman whose name was fitting: Art "Espenet" Carpenter. Tim's timing was right, as there was a resurgence of craft happening across America.

He visited Espenet's studio, introduced himself, and kept coming back—again and again—until he was accepted as an apprentice.

A journey that began in the basement of his home had now put him in the presence of an American legend.

A Wish Come True

In that studio, the first chair Tim ever built was the "Wishbone" chair—a mostly wooden design which sold for \$125. Today you can buy one at auction for about \$18,000—on the rare occasion they pop up.

After years of learning and honing his craft, Tim and Sherry moved to Santa Monica. This is where Tim established himself as a furniture maker for A-list music and movie celebrities. But it was never fully satisfying. And based on this dissatisfaction, Tim founded Leland in 1992 with the introduction of a single product—the Marquette chair.

A Star is Born

When Marquette was launched, it was an instant hit. The chair was showcased behind windows on 5th Avenue, in Beverly Hills, and even the cover of the first DWR (Design Within Reach) catalogue.

Marquette is a chair. But really, it's a reflection of a journey—one that started with a young boy who had nothing but a few woodworking tools and two hands. If Tim had picked up a baseball glove and bat instead, who knows where we'd be today?

Arthur Espenet Carpenter working on his Wishbone Chair, circa 1980.
Photo by: unknown photographer



Will Ellis Photography



Tokio Marine in Jersey

Tokio Marine is an insurance company headquartered in Tokyo, Japan. When they decided to expand their presence in New York City, they needed a space that inspired employees and guests alike. They ended up relocating to a 44,000-square-foot space in

Jersey City, NJ where you'll find—among many other furniture designs—Slam. Tokio Marine's space plays off natural elements that emphasize balance and tranquility. And because of its floating elegance and refined proportions, Slam fits right in. Design Firm: Vocon

Will Ellis Photography



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The Finishing Touch

Bill Dykstra's first Leland experience was serendipitous to say the least. Just as Bill was leaving his interview with Leland, the finish supervisor quit. "Tim actually ran after my car as I was headed down the road and hired me on the spot. Good thing I checked my rear-view mirror!" Bill says.

During his years spent at multiple Grand Rapids-based furniture manufacturers, Bill earned a reputation as one of the best professional finishers in the business.

He spent decades mastering his craft—polishing, pin-striping, spraying, glazing, and formulating his own finishes, working closely with lab technicians.

Bill is also a great mentor. "I have been able to impart some finishing knowledge to our workers so they can make the right decisions on their own," he says. If you love Leland's finishes—like bright, semi-opaque, no-gloss finishes that still show some wood grain value—you have Bill to thank.

