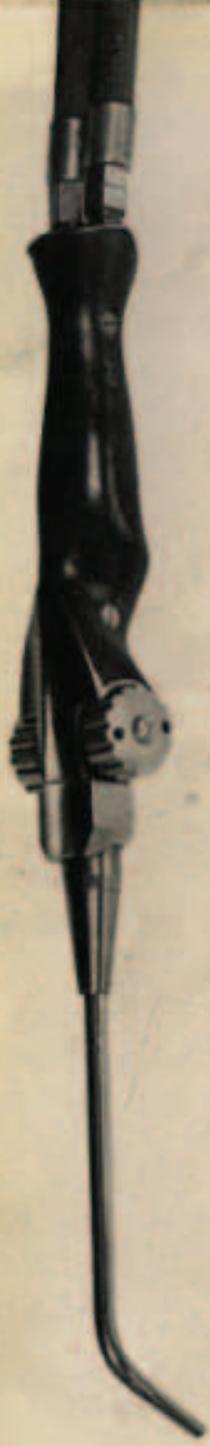


# INDUSTRIAL DESIGN®



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modernism 101 rare design books



# INDUSTRIAL DESIGN



catalog 2013



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Frank Bros. advertisement, *Arts and Architecture*, February 1952.

*“ . . . in Italy for 30 years under the Borgias they had warfare, terror, murder, and bloodshed, but they produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland they had brotherly love — they had 500 years of democracy and peace, and what did that produce? The cuckoo clock.”*

— Harry Lime in *“The Third Man,”* 1949

The ragged contours of the twentieth century all contributed to the rise of the profession known simply as Industrial Design. The unity of art and technology extolled by Walter Gropius at the Bauhaus was a response to the carnage of World War I. The Streamline Moderne consumer fantasies of Loewy, Teague, Dreyfuss and Bel Geddes reassured Americans during the Great Depression. Scarcity and rationing of materials during World War II led Ray and Charles Eames — and many others — to express themselves with new forms and methods.

In his 1954 book, *STORAGE*, George Nelson wrote: “These cases, designed by Charles Eames, were the first storage furniture in production which used steel angles as an exposed structural frame. In their use of regularly perforated upright members, they relate directly to steel warehouse shelving . . . Like all of Eames’ furniture it is a statement and an important one. In essence it says that there is no longer any need for total reliance upon craft methods for the production of furniture, and it goes farther in asserting that the “nuts and bolts” vocabulary, formerly considered suitable for application only in an industrial context, had its own esthetic and as such was just as appropriately seen in the domestic interior as anywhere else.”

Industrial Design is an amorphous field whose boundaries overlap the other design disciplines — architectural, interior and graphic design — in ways both obvious and subtle. The Eames Storage Units (pictured at right) are personal favorites, with their obliteration of the line between Industrial and Domestic vocabularies.

Nobody knows where the name “Industrial Design” came from [see item 45], but the term was in popular use by 1936 when Sheldon and Martha Cheney wrote *ART AND THE MACHINE*, subtitled *An Account of Industrial Design in 20th-Century America*.

The Cheneys were among the first to closely examine the historical influences and aesthetic impact of streamlined shapes and curvilinear geometry in the fields of industrial design, architecture, and decoration, noting that “Everywhere, there is to be found merchandise to be distinguished by the beauty that is peculiarly a product of artist and machine working together.”

The ongoing collaboration between artist and machine is the common thread that binds the material in this catalog.



3.

- Ambasz, Emilio
- 1 Italy: The New Domestic Landscape** **\$150**  
**Achievements and Problems of Italian Design**  
New York: Museum of Modern Art, 1972.

*Quarto. Paper covered boards decorated in black. Printed glassine dust jacket. 432 pp. 400 black and white and 120 color illustrations. Five pieces of cut-out furniture inserted into jacket as issued. Former owners inked name on FEP. Glassine jacket spine is age-darkened (as usual). A nearly fine hardcover copy with a nearly fine glassine jacket.*

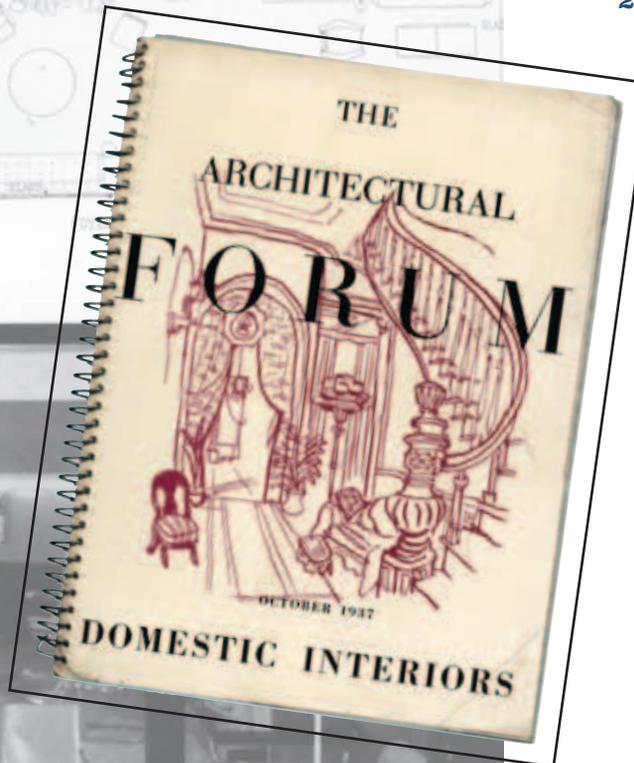
**FIRST EDITION.** Published in association with Centro Di of Florence to coincide with the 1972 MoMA exhibition. Documented 12 environments commissioned specifically for the show, covering two modes of contemporary living: the permanent and the mobile home, using 180 objects produced in Italy during the decade by more than 100 designers, including examples of product design, furniture, lighting, appliances, flatware and china. This cornucopia was accompanied by more than a dozen essays by major design critics and historians.

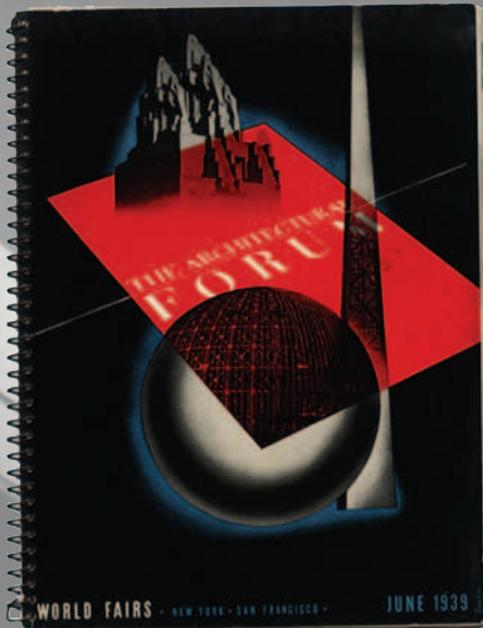
- Architectural Forum [Editors]
- 2 Domestic Interiors** **\$100**  
**The Architectural Forum**  
Philadelphia: Time, Inc. [Volume 67, Number 4, October 1937].

*Quarto. Wire spiral-bound thick printed wrappers. 128 [clxxx] pp. Illustrated articles and advertisements. Cover soiled and worn with one corner crease, rear panel worn and skinned along top edge, otherwise a very good copy.*

**ORIGINAL EDITION.** Designers commissioned to produce projects specifically for the Domestic Interiors issue, included Gilbert Rohde, Russel Wright, Eero Saarinen, Ernest Born and Richard Neutra.

"The House is a Machine for Living In: While we have not generally accepted the Le Corbusier House, our kitchens and bathroom at least, reflect his idea. Moreover, designers are learning that the small interior is not a large one compressed, and that the open plan cannot be decorated like the closed, formal room. Design, in other words is returning to basic principles."





3 **The World Fairs: New York and San Francisco** \$150  
**The Architectural Forum**

Philadelphia: Time, Inc. [Volume 70, Number 6, June 1939].

*Quarto. Wire spiral-bound thick printed wrappers. 104 [cxviii] pp. 375 black and white illustrations. Articles and advertisements. 2 fold-out color maps. Cover design by Will Burtin. Wrappers faintly dusty with a trace of edgewear. A nearly fine copy.*

**ORIGINAL EDITION.** The World Fairs: New York and San Francisco special issue remains one of the best visual reviews of the competing 1939 Fairs. Includes two fold-out color maps; the Treasure Island map drawn by Ernest Born.

4 **Bauhaus 1919 - 1928** \$750

Bayer, Herbert, Walter and Ise Gropius  
 New York: Museum of Modern Art, 1938.

*Quarto. Yellow screen-printed and embossed cloth. Photo-illustrated dust jacket. 224 pp. 550 illustrations. 2 pieces of Bauhaus Exhibition ephemera laid in. Yellow cloth mildly soiled, textblock edges spotted. Jacket with a few short, closed tears and mild chipping to extremities. Larger chip to rear panel and spine sun-darkened. Book design and typography by Herbert Bayer. A very good copy.*

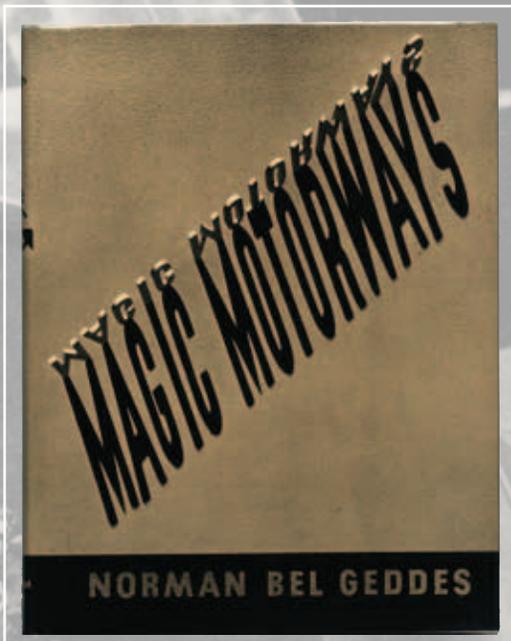
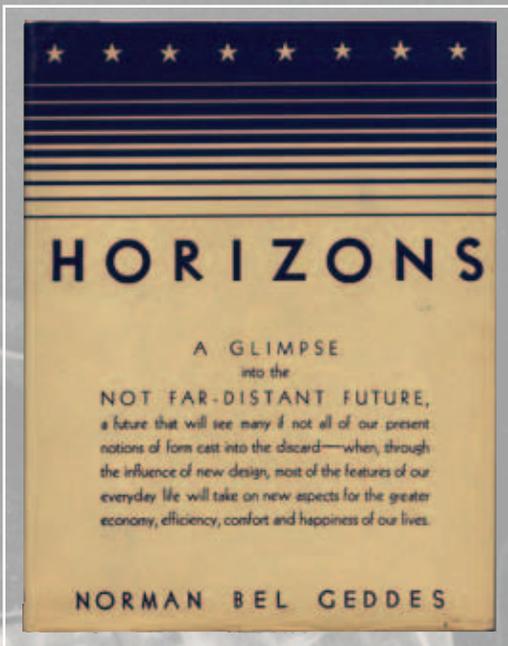
**FIRST EDITION.** "It may be considered as much a work of the Bauhaus as it is a work about it; even the typography and layout for the volume were designed by a former Bauhaus master." [The publishers]

**ALSO INCLUDES** BAUHAUS EXHIBITION [The Bulletin of the Museum of Modern Art]. New York: Museum of Modern Art [Volume 5, No. 6, December 1938]. Stapled printed self-wrappers. 8 pp. Cover design and typography by Herbert Bayer. Wrappers lightly worn with mild abrasion to the lower edge throughout. A very good or better copy; and WHAT IS THE BAUHAUS? New York: Museum of Modern Art, n.d. [December 1938]. 4 x 14.5 folded sheet printed in red with typography by Herbert Bayer, promoting the MoMA Exhibition and the Catalog for the show.

The three Editors accurately portray the Dessau School as the place from whence all modernism evolved. BAUHAUS 1919 - 1928 is one of the most important art books of the twentieth century, and remains the most influential book on modern design ever published.

The three editors approached the publishing task with a very specific perspective — producing a family album of the Modern Movement, with all the cousins, nieces and nephews presented in beautifully letterpressed black and white.





## An Uncirculated Set

- 5 **Horizons** **\$2000**  
Bel Geddes, Norman  
Boston: Little, Brown 1932.

*Quarto. Silver fabricoid cloth decorated in black. Printed dust jacket. 294 pp. 215 black and white illustrations. Spine crown lightly bruised, otherwise a fine copy in a fine dust jacket. Rare thus.*

- Bel Geddes, Norman  
**Magic Motorways**  
New York: Random House, 1940.

*Quarto. Tan fabricoid cloth decorated in maroon. Photo-illustrated dust jacket. 298 pp. 206 black and white illustrations. Endpapers and gutters lightly discolored [as usual]. A nearly fine copy in a fine dust jacket.*

**FIRST EDITIONS.** An immaculate and uncirculated set deaccessioned from the Norman Bel Geddes Theater and Industrial Design Archive at The Harry Ransom Center at the University of Texas in Austin.

Bel Geddes' first book *HORIZONS* is a stunning survey of modernist design, illustrated throughout with drawings, models and photographs of the author's utopian industrial innovation with chapters on motor cars and buses, railways, airports and airplanes, houses, theatres, restaurants, and more. His second book *MAGIC MOTORWAYS* included chapters on *Eliminate the Human Factor in Driving*, *Every Highway Intersection is Obsolete* and *Full Speed Through Bottlenecks* and described a particular American utopian future.

Geddes belief in the automobile as the defining force of the future was sadly prescient.

**Norman Bel Geddes** (1893 – 1958) was the first person to seriously apply the concepts of aerodynamics and streamlining to industrial design. To Geddes, streamlining illustrated courage: "We are too much inclined to believe, because things have long been done a certain way, that is the best way to do them. Following old grooves of thought is one method of playing safe. But it deprives one of initiative and takes too long. It sacrifices the value of the element of surprise. At times, the only thing to do is to cut loose and do the unexpected! It takes more even than imagination to be progressive. It takes vision and courage."

Bel Geddes expounded a philosophy of "essential forms" evolved from their systems of use. He helped to establish a new professional niche — that of "industrial designer," arguing for a closer relationship between engineering and design.



- 7 **Bill, Max** **\$350**  
**[A Balance Sheet of Mid-Twentieth Century Trends in Design]**  
Basel: Verlag Karl Werner, 1952.

*Parallel texts in French, German and English. Small square quarto. Blue stamped cloth. Photo-illustrated dust jacket. 168 pp. Illustrated with black and white photographic plates. Book design and typography by the author. Gene Federico's copy, with his signature (last name only) on front free endpaper. Dust jacket chipped on front panel. A fine copy in a good dust jacket.*

**FIRST EDITION.** Max Bill achieved mastery in many areas: Avant-Garde architecture, the fine arts, product design, typography, journalism, research and teaching and even politics. He was a true 'uomo universale' who represented the concept of 'concrete art' by creating works 'by means of its intrinsic nature and rules', and a lifelong proponent of *Die Gute Form* (good design).

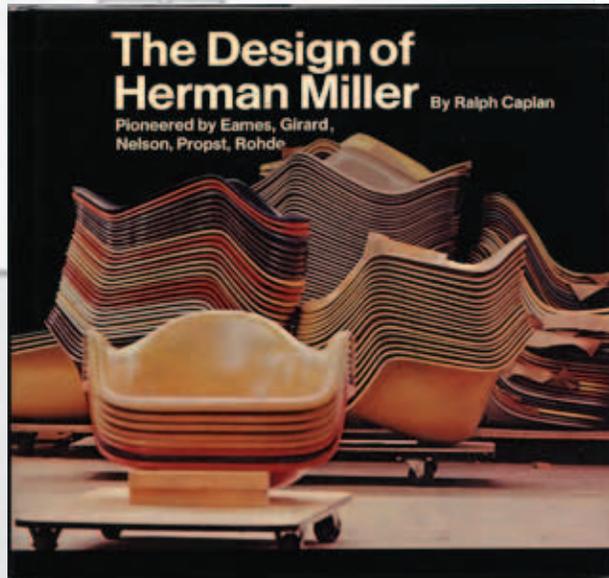
- 8 **Brattinga, Pieter [Guest Editor and Designer]** **\$50**  
**Industrial Design in the Netherlands Design Quarterly 59**  
Minneapolis: Walker Art Center [Number 59, 1964].

*Slim quarto. Thick printed stapled french folded wrappers. 36 pp. 102 black and white illustrations. Wrappers lightly worn. A nearly fine copy.*

**ORIGINAL EDITION.** Includes an introduction and overview by Brattinga of the Netherlands' design history, including sections on Art Nouveau, Berlage, De Stijl, Functional and Prewar Architecture. Post-war examples of industrial design in the Netherlands includes toys, lighting, tableware, furniture, professional equipment, transportation, heavy machinery and appliances.

**Pieter Brattinga** (1931 – 2004) was the head of design for Steendrukkerij de Jong & Co., a printing company in Hilversum from 1951 – 1970. He saw the printers task "not as reproducing, but rather producing the ideas of the designer." Brattinga also served as the Head of the Visual Communication Department at Pratt Institute and also lectured at Yale University. In 1989 he won the Dutch Graphical Culture Prize for the example he set as a designer and organizer.

*Design Quarterly* began as *Everyday Art Quarterly*, published by the Walker Art Center in Minneapolis starting in 1946. The editorial focus aimed to bring modern design to the masses through thoughtful examination of household objects and their designers. When the magazine became *Design Quarterly* in 1958, the editors assumed a more international flair in their selection of material to spotlight.



- 9 **The Design of Herman Miller** **\$50**  
 New York: Whitney Library of Design/Watson-Guption Publications, 1976.

*Quarto. Black cloth with silver titling to spine. Photo-illustrated dust jacket. 120 pp. 8 pp. in color. 100 black and white illustrations. Jacket photography by Bruce Davidson. A fine copy in a fine dust jacket.*

**FIRST EDITION.** Foreword by Benjamin Thompson. Includes work by Charles and Ray Eames, Gilbert Rohde, George Nelson, Isamu Noguchi, Alexander Girard, Robert Propst, William Stumpf, Stephen Frykholm, Fritz Haller, Poul Kjaerholm and John Massey.

Excellent overview of the Herman Miller Furniture Company, from Gilbert Rohde's "office furniture that is modern from the inside as well as the outside, modern in the works as well as in the way it looks," to Robert Propst's investigation of "the office and the human performer."

- 10 **How to Build Children's Toys and Furniture** **\$250**  
 New York: McGraw-Hill, 1954.

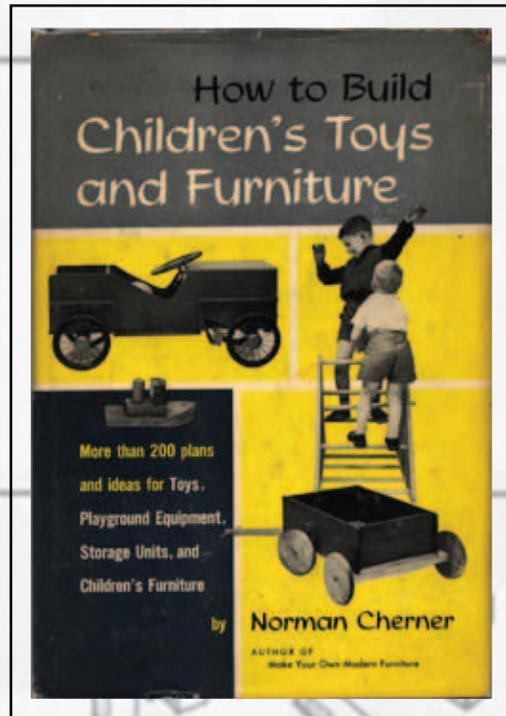
*Octavo. Black cloth stamped in silver. Photo-illustrated dust jacket. 144 pp. Drawings, plans and black and white photographs throughout. Jacket edges lightly worn. An exceptionally well-preserved copy: nearly fine. Rare.*

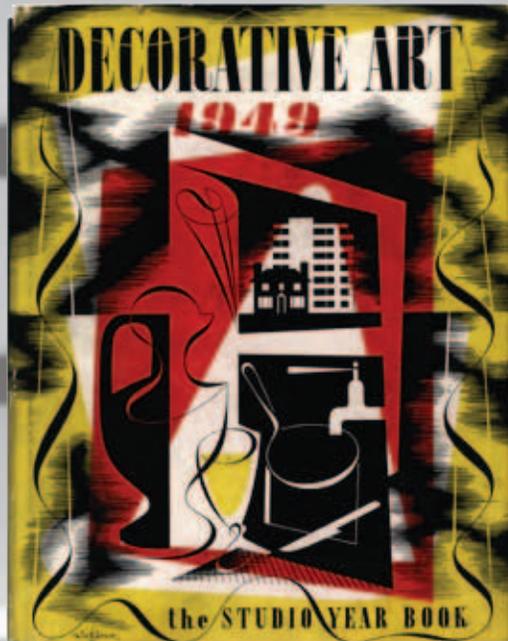
**FIRST EDITION.** "Here are 80 pages of plans and specifications and more than 200 ideas for toys and furniture. Each piece is shown in exploded views and working drawings so that the reader can see at a glance how all the parts go together."

**Norman Cherner** (1920 – 1987) was truly a renaissance man of the midcentury-modern movement, but his devotion to teaching, prefabrication and hands-on production handicapped him in the race to get into the pantheon of midcentury greats. While Charles Eames, George Nelson et al. were polishing their respective laurels, Cherner was teaching at the Teacher's College at Columbia University.

Although best known for his furniture design, Cherner's work included almost all aspects of design: from graphics, glassware and lighting, to his pioneering work in prefabricated housing. His first houses were built in 1948 for a cooperative in Ramapo, NY, and included affordable furniture designed specifically for these low-cost modular dwellings.

One of his first pre-fabricated houses was the "Pre-built," designed, produced and assembled in 1957 for the U.S. Department of Housing. After being exhibited in Vienna it was shipped back to Connecticut and uncrated to become his first home and studio outside of New York City.





- [DECORATIVE ART] Holme and Frost [Editors]  
**11** **Decorative Art 1949 [The Studio Yearbook]** \$150  
London: The Studio, 1949.

*Quarto. Tan cloth stamped in gold. Printed dust jacket. 130 [xvi] pp. 400 black and white illustrations. 16 color plates. Jacket lightly worn. Foxing to prelims, otherwise a very good or better copy from a series that is actively pursued by multiple constituencies.*

**FIRST EDITION.** Includes well-illustrated sections on apartments, houses, furniture, tablewear, silver, glass, lighting fixtures, ceramics, prints, and weaves. Every object is identified by its designers and manufacturer/distributor. Materials are also noted. A valuable reference for collectors of modern decorative arts.

- [DECORATIVE ART] Ella Moody [Editor]  
**12** **Decorative Art in Modern Interiors 1967/68** \$100  
New York: The Viking Press [A Studio Book], 1967.

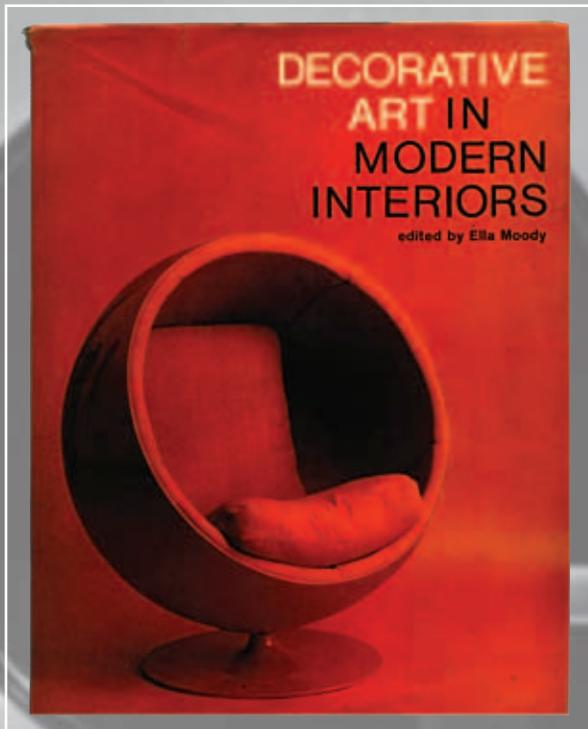
*Quarto. Green cloth stamped in white. Photo-illustrated dust jacket. 160 pp. Well illustrated in color and black and white. Price-clipped jacket lightly worn. Former owners signature on FEP. A very good copy.*

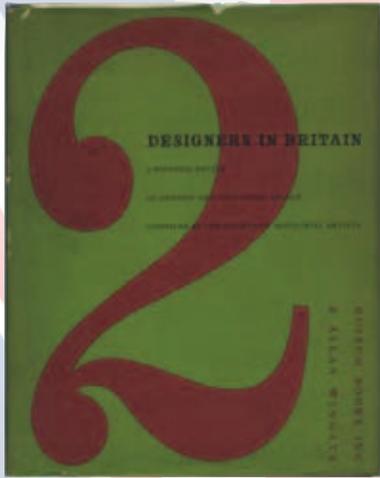
**FIRST EDITION.** "The special Finnish motif of this issue is characterized by the Asko chair shown on the jacket. The text examines the special place Finland holds as a source of inspiration for designers and craftsmen in many countries, and an uncompromisingly modern house by the Helsinki architect Toivo Korhonen is illustrated in detail. For the architect, decorator or designer, *Decorative Art* has for many years been an important survey of new trends and styles; for their patrons, it has provided the equivalent of a delightful browse through an international gallery of fine designs and has served as an invaluable directory of their creators."

*The Studio Yearbook of Decorative Art* was an annual review of the finest examples of contemporary architecture and applied art assembled and published by *The Studio Magazine*. This journal began publishing in England in 1893 as a fine arts and decorative arts magazine illustrating the Art Nouveau and Arts & Crafts movements in home furnishings.

From 1906 until 1980, *The Studio Yearbook* [renamed *Decorative Art* in 1926] was dedicated to the latest currents in architecture, interiors, furniture, lighting, glassware, textiles, metalware, and ceramics.

The editors of *Decorative Art* championed Modernism in the 1920s and the *Good Design* movement after World War II. In the 1960s the *Annals* gave increasing prominence to architecture and interior design and in the mid-1960s it was retitled *Decorative Art in Modern Interiors*.

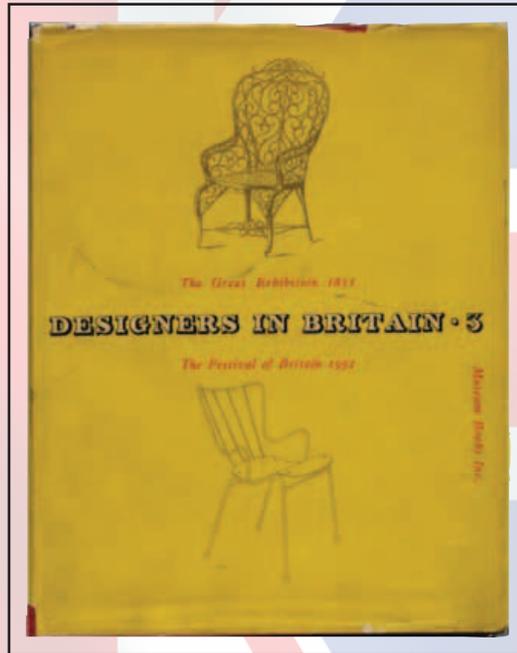




- 13 [DESIGNERS IN BRITAIN] Society of Industrial Artists [Compiler] **Designers in Britain 2** \$100  
**A Biennial Review of Graphic and Industrial Design**  
London and New York: Allan Wingate and Museum Books, 1949.

*Folio. Blue cloth stamped in gold. Printed dust jacket. Decorated endpapers. 291 pp. Color frontis. Well illustrated in black and white. Dust jacket edges lightly nicked. A nearly fine copy in a nearly fine dust jacket.*

**FIRST EDITION.** "Each volume will be a comprehensive progress report on design as it emerges from the studios of both the established and the rising generations of British artists, so that, gradually, the series should build up into a most valuable history in which the artist and the industrialist alike will be able to trace the threads of evolution, the growths, the new ideas, the traditionalisms, the decays and the fresh inspirations which are the life-story of this as of every other form of art."



- [DESIGNERS IN BRITAIN] Society of Industrial Artists [Compiler] **Designers in Britain 3** \$100  
**A Biennial Review of Graphic and Industrial Design**  
**[The Great Exhibition 1851 - The Festival of Britain 1951]**  
New York and London: Museum Books and Allan Wingate 1951.

*Folio. Red cloth stamped in gold. Printed dust jacket. Decorated endpapers. 308 pp. Color frontis. Well illustrated with nearly 800 black and white photographs. Scrappy dust jacket chipped and torn on the rear panel. A very good copy in a good jacket.*

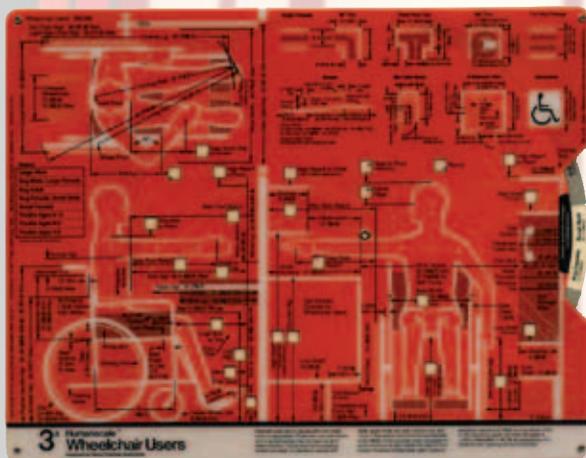
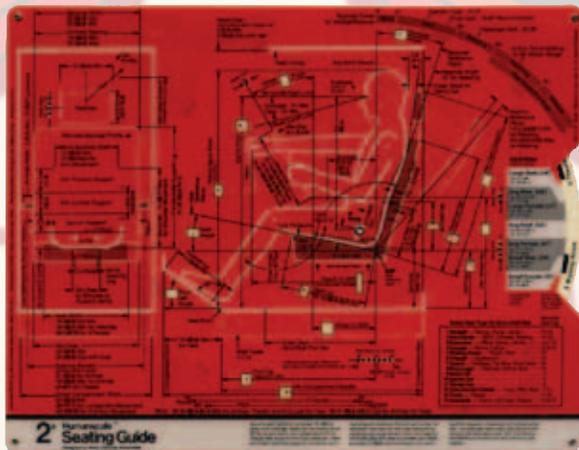
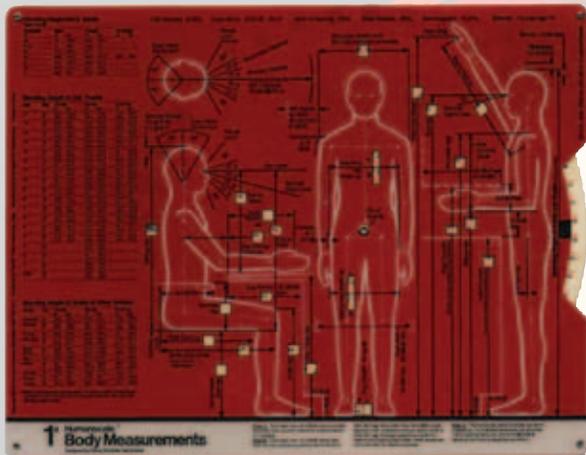
**FIRST EDITION.** The Society of Industrial Artists pulled out all the stops for this edition to commemorate the 1951 Festival of Britain. Includes *A Century of Commercial Art* by Milner Gray, and *A Century of Industrial Design and Designers* by Nikolaus Pevsner.



- [DESIGNERS IN BRITAIN] Herbert Spencer [Editor] with The Society of Industrial Artists **Designers in Britain 4** \$100  
London: Allan Wingate, 1954.

*Folio. Glazed pictorial boards. Cloth backstrip decorated in black. Decorated endpapers. 160 pp. Well illustrated with black and white photographs. Book design by Herbert Spencer, FSIA. Light wear overall. A nearly fine copy.*

**FIRST EDITION.** Hundreds of examples of postwar British design in all areas of the decorative arts.



- Diffrient, Neils, Alvin R. Tilley and Joan C. Bardagjy [Authors]  
Henry Dreyfuss Associates [design]
- 15 **Humanscale 1/2/3** **\$500**  
Cambridge: The MIT Press, 1974.

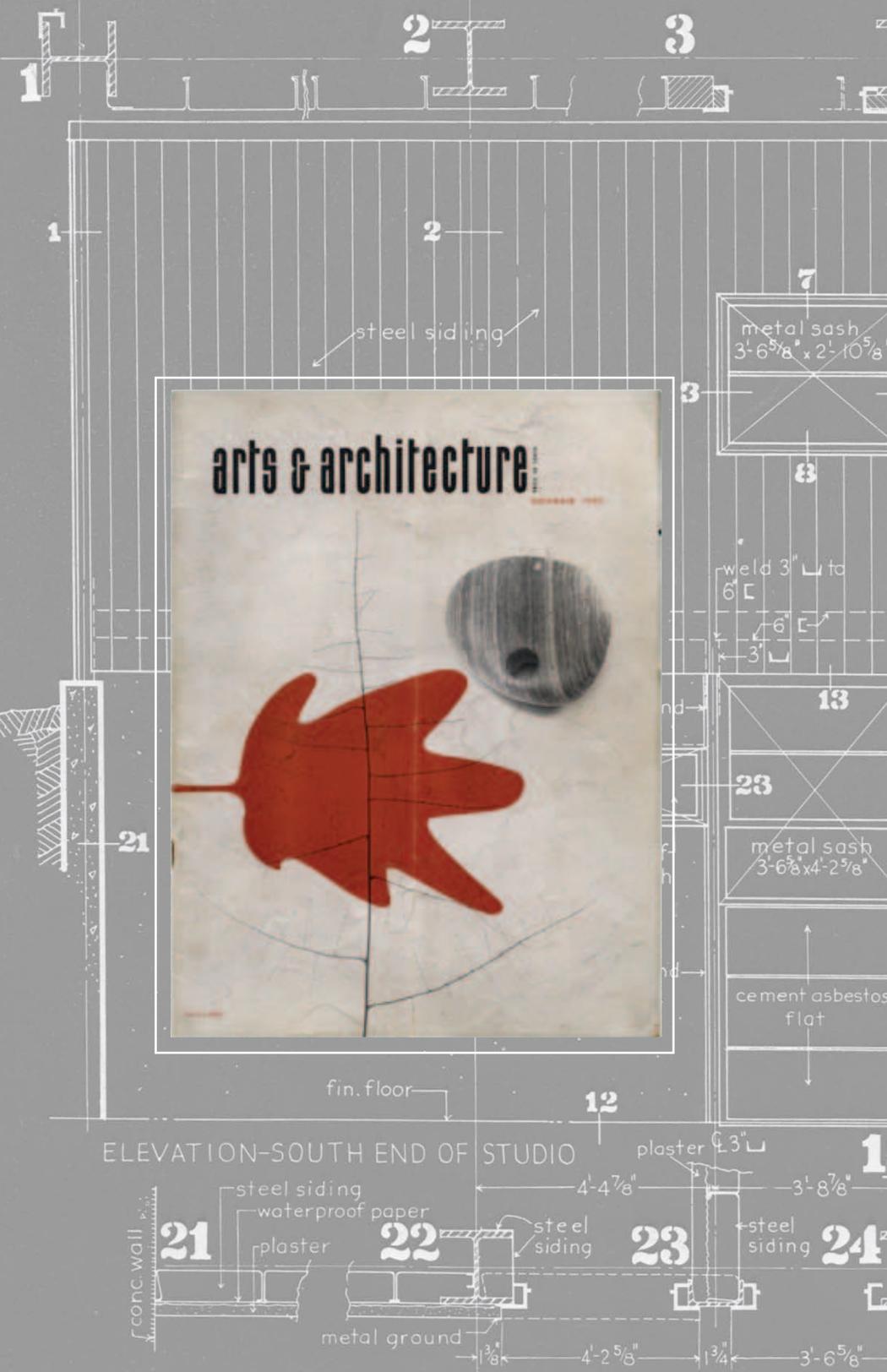
*Plastic screen-printed wallet. 32 pp. saddle-stitched booklet. Three plastic measuring devices with moveable wheels. Booklet and measuring devices in fine condition, housed in a very good or better plastic wallet with light edgewear and spotting. An elaborate project from Henry Dreyfuss Associates.*

**THIRD PRINTING FROM 1983.** The three pictorial selectors are equipped with rotary dials and two sides each that can present over 20,000 bits of information, basically encompassing anthropometry, guidelines for seating design, and requirements for the handicapped and elderly. Men, women, and children — large and small — are represented. Measurements are given in metric as well as English units.

“Engineers, architects, industrial designers, planners, interior and furniture designers, and craftsmen will find that the selectors minimize their searching through numerous and conflicting sources and unreliable information. Humanscale is not a panacea, of course. More detailed studies dealing with interior space, safety, human strength and movement, consoles, displays, vision, reach, controls, and pedals should also be consulted. The selectors should be used in a creative way, and the models and mock-ups based on the data should be tried out with the intended users.”

**Niels Diffrient** [FIDSA] was born in 1928 and graduated from Cranbrook Academy of Art in 1954 with a BFA in design and architecture. He worked in the office of Eero Saarinen from 1949 to 1952, assisting in the design of the Knoll #71 and #72 chair series. He designed Ford Rotunda Exhibits and special furniture for the Ford Motor Company with the Walter B. Ford office from 1953 to 1954. He was awarded a 1954 Fulbright Grant to Italy in design and architecture, where he practiced with Marco Zanuso, and with whom he won the Medaglia d’Oro in 1957 for the Boriotti sewing machine.

Diffrient established his own studio in Ridgefield, Connecticut, in 1981, concentrating on furniture design. This included office seating and the “Flexible Workspace” for Knoll International, and the “Freedom Chair” for Humanscale Corporation in 1999. He holds 23 design patents and 19 utility patents for furniture.



16 [EAMES HOUSE] John Entenza [Editor]

**Arts and Architecture**

\$75

Los Angeles: John D. Entenza [Volume 66, No. 12, December 1949].

*Slim quarto. Photo-illustrated stapled wrappers. 54 p. Articles and advertisements. Wrappers lightly worn and soiled: uniform mailing parallel crease to covers and textblock. Textblock lightly thumbled. Classic photomontage cover by John Follis and Pefley. A nearly very good copy.*

**ORIGINAL EDITION.** Fourteen pages article celebrated the completion of Case Study House No. 8 by Charles Eames with 55 photographs and plans. First publication of the completed Eames House from John Entenza, the sponsor of the Case Study House Program and Editor/Publisher of *Arts and Architecture*. The magazine announced it would act as the clients for a series of architect-designed homes to be built and furnished using materials and techniques derived from the experiences of World War II and best suited to express man's life in the modern world. Each home built would be for a real or hypothetical client taking into considerations their particular housing needs.

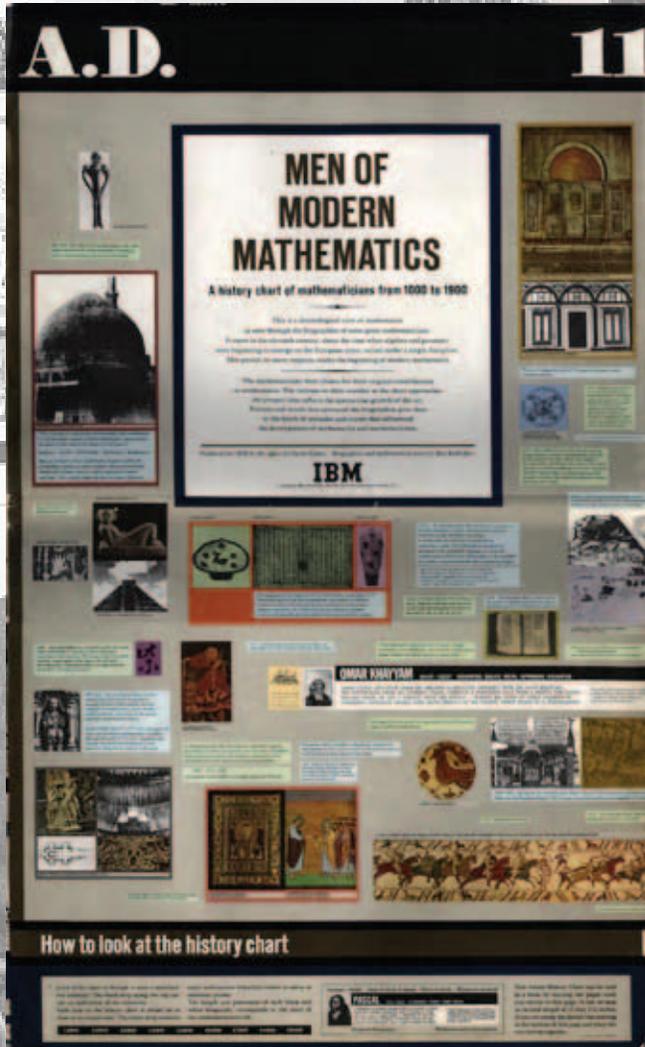
Charles and Ray Eames proposed that the home they designed would be for a married couple who were basically apartment dwellers working in design and graphic arts, and who wanted a home that would make no demands for itself, but would, instead serve as a background for as Charles would say, "life in work" with nature as a "shock absorber."

The first [Bridge House] plan was designed by Eames and Eero Saarinen in 1945. Because the off-the-shelf parts were ordered from catalogs, and the war had caused a shortage in materials delivery, the steel did not arrive until late 1948.

By then, Charles and Ray felt the meadow site required a different solution. The couple pondered how to build a house with maximized volume with the same elements and not destroy the meadow. By ordering one extra steel beam and using the same off-the-shelf parts, Charles and Ray Eames re-configured the House that remains unaltered to this day.

According to Entenza, the Eames House "represented an attempt to state an idea rather than a fixed architectural pattern." Also includes some images of Case Study House No. 9 by Charles Eames and Eero Saarinen, and an illustrated article on the Pond Farm Workshops.

*We have an extensive and ever-changing selection of individual issues from 1945 to 1955. PLEASE INQUIRE for availability of specific editions. And no, we do not have the September 1946 issue.*



- 17 [Eames Office] International Business Machines Corporation **\$1,500**  
**Men of Modern Mathematics**  
**[A History Chart of Mathematicians from 1000 to 1900]**  
 [Armonk, NY: International Business Machines Corporation, 1966]

*Poster. 122 x 186 cm perforated sheet meant to be separated horizontally into two, attached together, and made into a wall chart 2 feet wide by 12 feet 2.875 inches long. Expected light wear to folds and edges. A very good original example, folded as issued.*

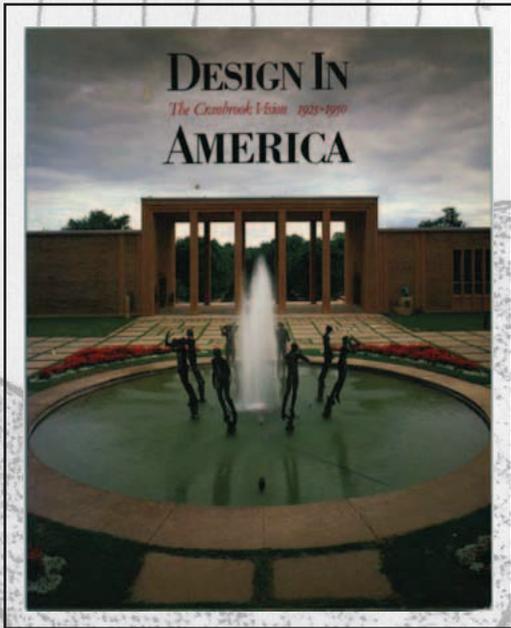
**ORIGINAL EDITION.** Designed and produced by the Office of Ray and Charles Eames for IBM. This poster is described in detail in *EAMES DESIGN* by John and Marilyn Neuhart and Ray Eames (page 311):

"Produced for the IBM Corporation, the "Mathematica" timeline is a slightly modified, printed version of the History Wall from the Mathematica exhibition. It is printed on one wide 48-by-73.5-inch perforated sheet, which was meant to be separated horizontally into two, attached together, and made into a wall chart 2 feet wide by 12 feet 2.875 inches long. Twenty color runs were required to print the chart.

"The title graphic on the chart describes the printed timeline (in keeping with the original History Wall) as a 'chronological view of mathematics as seen through the biographies of some great mathematicians.' Its subject is the development of mathematics in the Western world from 1100 to 1950. The biographies, separated into life and work sections and include portraits and text, were adapted from the original History Wall. Illustrations and text blocks describing significant historical and cultural events surround the biographical panels, and illustrations with captions outlining major historical milestones are positioned on the lower section of the chart as a general reference.

"As in the exhibition's History Wall, the biographies and mathematical notes were researched and written by Raymond Redheffer of the Department of Mathematics at UCLA. IBM has distributed the chart to schools since 1966."

An exceptional artifact from the days of one of the most successful Corporate Design Programs in history: when IBM decided they needed to update their look, they turned the work over to Paul Rand, Charles Eames, George Nelson, Edgar Kaufmann and Eliot Noyes. They did a good job.



Signed by Ray Eames and 11 Other Participants

18 [Eames, Ray] Roy Slade et al. **Design in America** **\$350**  
**The Cranbrook Vision 1925 – 1950**

New York: Abrams [in association with the Metropolitan Museum of Art and the Detroit Institute of Arts], 1983.

*Quarto. Photo-illustrated thick wrappers. 352 pp. 265 black and white illustrations. 62 color plates. Illustrated essays. Trivial wear overall, primarily light spotting to wrappers. A nearly fine copy.*

**FIRST EDITION.** Presentation copy with twelve signatures of catalog participants, including an INSCRIPTION by Roy Slade [President CAA]; SIGNED and DATED [Dec. 11, 1983] by Ray Eames, and SIGNED by Sculptor Marshall Fredericks, Metalsmith Richard Thomas, as well as catalog contributors Mary Riordan, Joan Marter, John Gerard, David G. De Long, Martin Eidelberg, Christa Mayer Thurman, Craig Miller, and Robert Judson Clark.

The Slade inscription reads "To Wilma [?] / Roy Slade / President / CAA \_\_\_\_\_ / Roy Slade wishes / you well !"

Ray Eames' signature from Sunday, December 11, 1983 leads us to believe that this book was signed during a preview for the Exhibition, which opened on Wednesday December 14, 1983.

"It is difficult to imagine the story of design in America without Cranbrook — that still vital community in Bloomfield Hills, Michigan, whose faculty and students have encompassed world-famous architects, sculptors, weavers, designers, metalworkers, ceramists, and painters.

"There is hardly an art or craft, in America or abroad, that has not been influenced directly or indirectly by the Cranbrook Academy of Art. No wonder Cranbrook has been called America's democratic counterpart to that great German school, the Bauhaus.

If you doubt this statement, Google the Cranbrook Academy and its art museum and try to identify an important American modernist designer who has not been a student, faculty member or resident at Cranbrook. The school's heritage boasts a legacy of modernist designers: Eero Saarinen, Harry Bertoia, Charles and Ray Eames, Florence Knoll, and so on. Father of ergonomics Niels Diffrient studied there in the 1950s, along with Jack Lenor Larsen and David Rowland. Diffrient said he considers his time at Cranbrook to be his "age of awakening."

Despite a modest yearly class size numbering less than 220, the school's graduates continue to have great influence in the world of design.

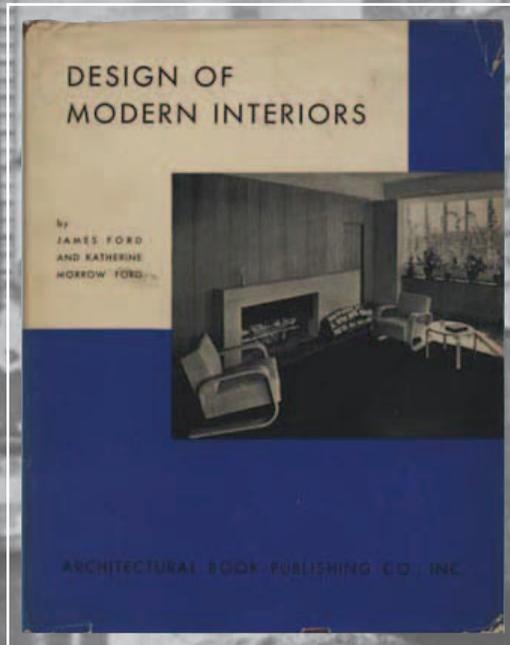


19 [Eysselinck, Gaston] R. Vandewege [introduction] **\$350**  
**Gaston Eysselinck:**  
**Architect en Meubeldesigner (1907 – 1953)**  
 Gent: Stad Gent-Museum voor Sierkunst, 1978.

*Square quarto. Text in Dutch. Photo-illustrated thick french folded wrappers. 72 pp. 76 black and white illustrations. Bottom corner mildly bumped and creased — translates to the interior but impacts neither text nor images. A nearly fine copy.*

**FIRST EDITION** [numbered 754 of 1,000 copies]. Published in conjunction with an exhibition of the same name: Stad Gent-Museum voor Sierkunst, Gent [June 24 – October 1, 1978]. **Gaston Eysselinck** (1907 – 1953) is a central figure in Belgian architecture, known for his International Style houses, his Post Office building in Ostend (1945 – 1952) and for his 1930s tubular steel furniture. His archives are housed at Design Museum Gent.

Eysselinck's tubular steel furniture designs strongly echo the work of contemporaries Breuer, Rietveld, Gray, Chareau, Hoffmann, Stam, Mies, and other designers who twisted metal to suit their own vision of the future. The invention of tubular-steel furniture — uniquely suited to the modern interior and to modern methods of mass production — was a revolution that set off a tremendous burst of creativity in the world of design. That energy is still felt today.

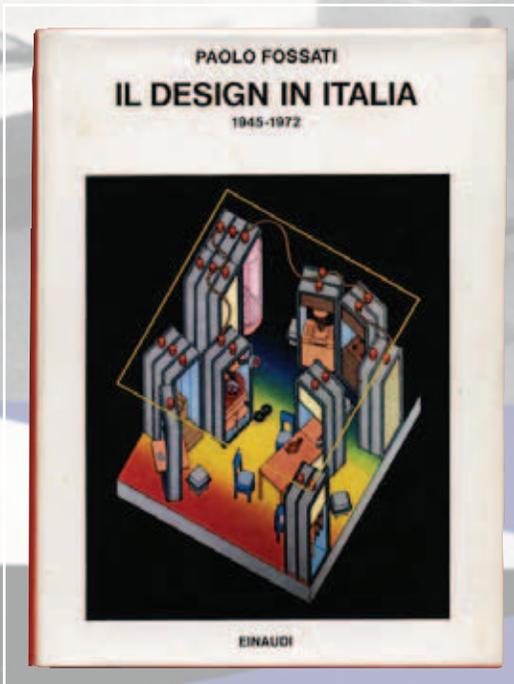


20 Ford, James and Katherine Morrow **\$200**  
**Design of Modern Interiors**  
 New York: Architectural Book Publishing Co., 1942/1943.

*Quarto. Maroon cloth stamped in white. Photo-illustrated dust jacket. 130 pp. 324 black and white photographs. Cloth lightly spotted and textblock mildly thumbled. Jacket lightly edgeworn with a few tiny chips and a couple of short, closed tears. A very good copy in a very good dust jacket.*

**SECOND PRINTING.** Introductory text on contemporary design and several sections on interior design trends, organizing space in the home, furniture and color, followed by a comprehensive visual presentation of interiors and furniture and plans with analytical captions.

“The first comprehensive survey of recent American interior design, exclusively in terms of modern architecture and related arts. Interiors of 106 houses and apartments, located in 70 towns and cities, in 18 states are portrayed in 324 illustrations. Examples from the work of 124 architects and designers are grouped for convenient study.”



- 21 Fossati, Paolo  
**Il Design in Italia: 1945 – 1972** \$100  
Torino: Giulio Einaudi Editore, 1972.

*Text in Italian. Quarto. Orange cloth stamped in black. Printed dust jacket. 268 pp. 448 black and white and 60 color illustrations. Jacket lightly worn. Foxing on FEP. A nearly fine copy.*

**FIRST EDITION.** Designers spotlighted are Franco Albini, Bruno Munari, Carlo Scarpa, Ernesto N. Rogers, Marco Zanuso, Ettore Sottsass, Achille Castiglioni, Alberto Rosselli, Roberto Sambonet and Enzo Mari.

Also includes a history of the Compasso d'Oro [1954 – 1970] and a list of all the winners. Guaranteed to settle any argument. Compasso d'Oro is the Italian Industrial Design award originated by the La Rinascente Company from an original idea of Gio Ponti and Alberto Rosselli. From 1964 it has been hosted exclusively by Associazione per il Disegno Industriale (ADI). The prize aims to acknowledge and promote quality in the field of Italian industrial designs.

- 22 [FURNITURE] Nordiska Kompaniet  
**Triva** \$200  
N.P.: n.d. [Stockholm: Nordiska Kompaniet, c. 1955].

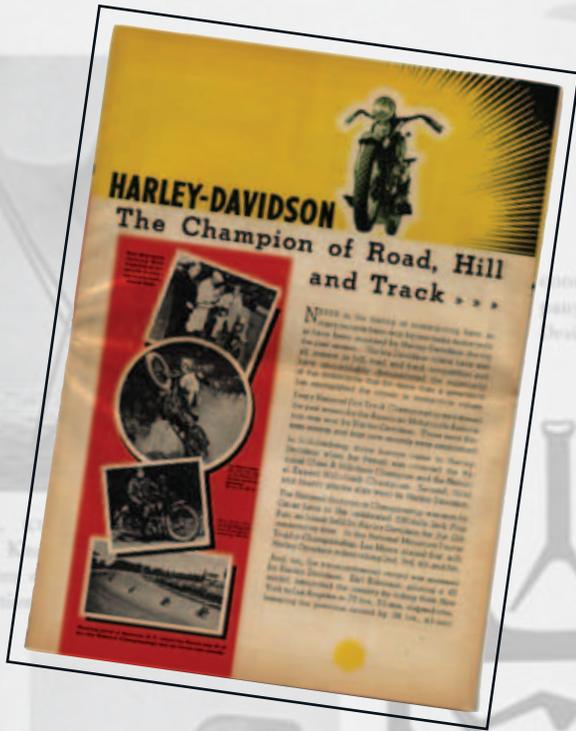
*Text in Swedish. Slim oblong quarto. Stapled and printed self wrappers. 28 pp. Black and white photographs and diagrams with elaborate graphic design throughout. Furniture specification and sales catalog. Wrappers lightly worn. A nearly fine copy.*

**ORIGINAL EDITION.** The Triva furniture line was developed by Elias Svedberg and his team of 20 designers in response to a Swedish handicraft association contest announced in 1946. The contest — in conjunction with local furniture factories — solicited furniture for “modern family needs and suitable for mass production.”

Elias Svedberg and his designers — including Kerstin Horlin-Holmqvist, Erik Worts and Lena Larsson — developed the idea of unassembled furniture that was shipped in flat packets. This eclectic “knock-down” [K-D] furniture was imported into the United States through companies such as Swedish Modern. The K-D method helped vault IKEA into the worlds’ largest furniture retailer.



**The Champion of Road, Hill and Track . . .**



23 Harley-Davidson Motor Company  
**1936 . . . And Way Out in Front** **\$250**  
**[Brochure Title]**

[Milwaukee: Harley-Davidson Motor Company, 1936].

*Sales brochure/poster. Folded into sixths (as issued). Brochure unfolds from 23.5 cm x 16.5 cm to a 70.5 x 33 cm display poster for the 1936 line of V-twin motorcycles. A near fine, uncirculated example.*

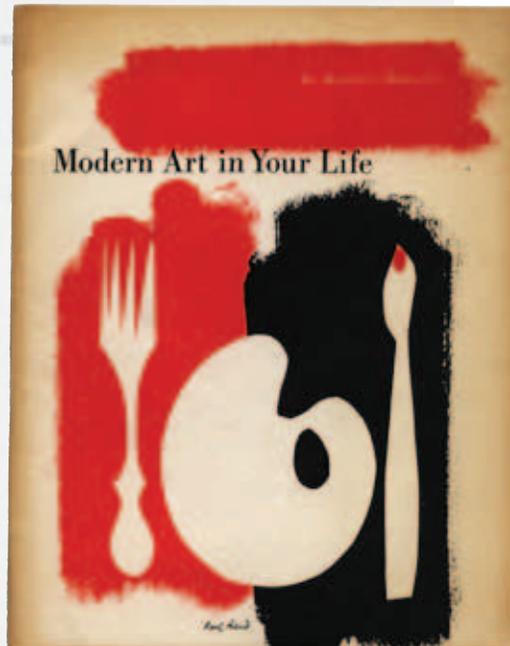
**ORIGINAL EDITION.** Manufacturers sales brochure printed in four spot colors that unfolds to reveal luminous, duotone product shots of the 1936 motorcycle models: the 45-, 74- and 80-inch V-twins. A classic piece of American Moderne design in both form and content.

“Streamline was a progressive design approach (and style) unique to the United States during the early Thirties. Unlike the elegant austerity of the Bauhaus, where economy and simplicity were paramount, Streamline was a uniquely American futuristic mannerism based on sleek aerodynamic design born of science and technology. Planes, trains and cars were given the swooped-back appearance that both symbolized and physically accelerated speed. Consequently, type and image were designed to echo that sensibility, the result being that the airbrush became the medium of choice and all futuristic traits, be they practical or symbolic, were encouraged. The clarion call was to “Make it Modern” — and “it” was anything that could be designed.” — Steven Heller

24 Goldwater, Robert **\$50**  
**Modern Art in Your Life**  
 New York: Museum of Modern Art, 1949.

*Quarto. Printed and stapled wrappers. 48 pp. 143 black and white photographs. Uncoated cover lightly soiled and spotted. Edges lightly age-toned, as usual. A very good copy.*

**FIRST EDITION** of the Museum of Modern Art Bulletin, Volume 17, Number 1, 1949. Paul Rand nailed the concept of this book with a perfect visual image “widely recognized as one of his most iconic covers. A primer on how modern art had infiltrated everyday life in postwar America. All aspects of modern culture are represented: architecture, furniture, fabrics, ceramics, textiles, books, posters, exhibits, sculpture, graphic design are tied together in a tasteful MoMA knot.



74 CUBIC INCH TWIN

80 CUBIC INCH TWIN

THE 74 OR 80 TWIN WITH SIDECAR



1936 Sidecar Combines Beauty and Comfort!

If you had only one hobby, to attend to right for you, it would be the 1936 Harley-Davidson sidecar. It is the most beautiful and the most comfortable sidecar ever made. It is a car in itself, with its own steering springs, shock absorbers, and a seat that is as comfortable as any in the world. It is a car in itself, with its own steering springs, shock absorbers, and a seat that is as comfortable as any in the world. It is a car in itself, with its own steering springs, shock absorbers, and a seat that is as comfortable as any in the world.



NEW Harley-Davidson FEATURES



Features of a 1936 Harley-Davidson motorcycle include: a new design cylinder and head with deflector valve and new valve timing system; a new design cylinder and head with deflector valve and new valve timing system; a new design cylinder and head with deflector valve and new valve timing system.

Features of a 1936 Harley-Davidson motorcycle include: a new design cylinder and head with deflector valve and new valve timing system; a new design cylinder and head with deflector valve and new valve timing system; a new design cylinder and head with deflector valve and new valve timing system.



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93367

HARLEY-DAVIDSON The Champion of Road, Hill and Track



NOTE: In the history of motorcycling few or many records have been set by one make of motorcycle. It has been Harley-Davidson. Harley-Davidson motorcycles have set all records in all races and track competitions and have consistently demonstrated the superiority of the motorcycle that has more than a gasoline engine. The record in motorcycling is set by Harley-Davidson. The National Dirt Track Championship was won by Harley-Davidson. The National Motorcycle Association was won by Harley-Davidson. The National Motorcycle Association was won by Harley-Davidson. The National Motorcycle Association was won by Harley-Davidson.

45 TWIN... 74 TWIN... 80 TWIN... HARLEY-DAVIDSON MOTOR CO., MILWAUKEE, U. S. A.

45 CUBIC INCH TWIN



74 CUBIC INCH TWIN



80 CUBIC INCH TWIN



THE HARLEY-DAVIDSON MOTORCYCLES FOR 1936

THE 45 TWIN... The 45 Twin is the most popular of the 41 cubic inch Twin line... It is a car in itself, with its own steering springs, shock absorbers, and a seat that is as comfortable as any in the world.

THE 74 TWIN... The 74 Twin is the most popular of the 41 cubic inch Twin line... It is a car in itself, with its own steering springs, shock absorbers, and a seat that is as comfortable as any in the world.

THE 80 TWIN... The 80 Twin is the most popular of the 41 cubic inch Twin line... It is a car in itself, with its own steering springs, shock absorbers, and a seat that is as comfortable as any in the world.

HARLEY-DAVIDSON MOTOR COMPANY, MILWAUKEE, WISCONSIN, U. S. A.

the 74 Twin are also incorporated in this model. A carburetor air-intake... MODERNISM101.COM



25 Hatje, Gerd [Editor] **Idea 53** \$200  
New York: Wittenborn, Schultz, 1952.

*Trilingual English/German/French edition. Quarto. Gray cloth embossed and stamped in gray. Black endpapers. 129 pp. 373 black and white photographs. Multiple paper stocks. Cloth lightly tanned and marked. A very good or better copy.*

**FIRST EDITION.** Remarkable survey illustrating the best international modern industrial design, circa 1952. Includes examples of china, ceramics, pottery, plastics, glass, wood, textiles, metal, small mechanical and household appliances, housewares, radios, communication equipment, lamps and clocks — everything the burgeoning postwar middle class could possibly want. The lack of furniture inclusion makes this volume unusual compared to similar period anthologies.

The uncredited design — as well as the tightly curated selection — make this volume one of the best of the period. An exceptionally useful reference volume, as well as a genuinely beautiful period object.

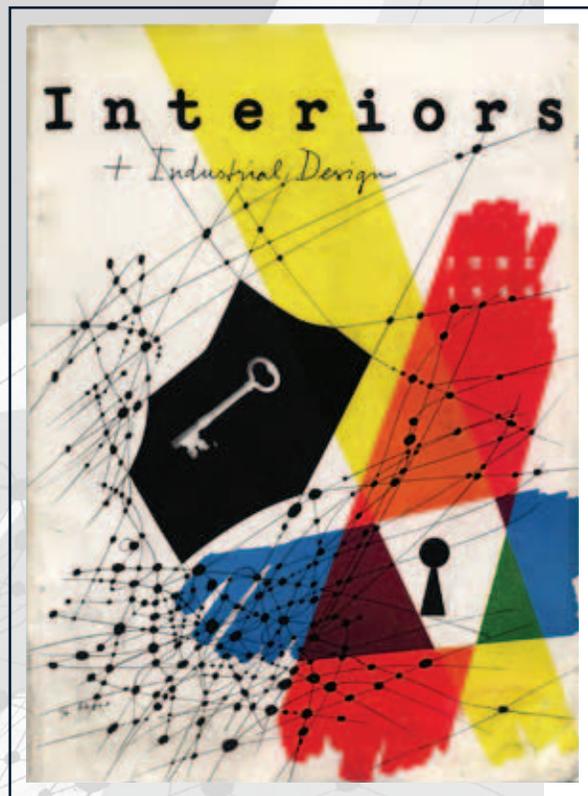
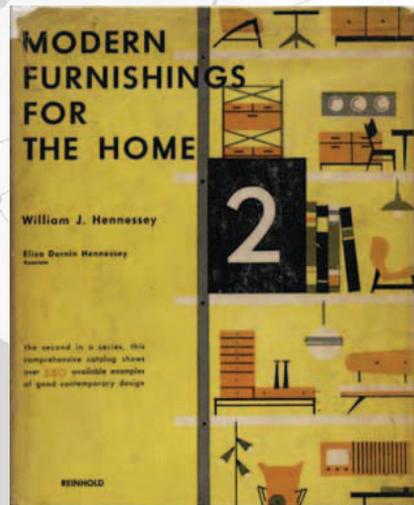
Includes essays *Beauty from Function* and *As Function* by Max Bill, *Industrial Design in Italy* by Alberto Rosselli and *Industrial Design in America* by Herwin Schaefer.

26 Hatje, Gerd [Editor] and Wolfgang Clasen [text] **New Furniture 4** \$350  
New York: George Wittenborn, 1958.

*Quarto. Text in English, German, and French. Red cloth stamped in white. Photo-illustrated dust jacket in two colors. 162 pp. 347 black and white photographs. Price-clipped dust jacket is lightly worn along the top edge. A near-fine copy with a near-fine dust jacket.*

**FIRST EDITION.** "New furniture was conceived as a series devoted to the survey of international furniture. The first volume contains 275 illustrations showing the best and most interesting designs of chairs, sofas, beds, tables, cabinets, shelves, office furniture, and nursery furniture by designers from fourteen countries. This wide scope makes it possible for the reader to compare different trends and to discern future developments. A complete index that includes names and addresses of designers and manufacturers adds greatly to the usefulness of this volume." Very true.





## The Two-Volume Set

Hennessey, William

### 27 **Modern Furnishings for the Home**

**\$850**

New York: Reinhold, 1952.

*Quarto. Blue cloth stamped in white. Printed dust jacket. 296 pp. 480 black and white photographs. Cloth very lightly sunned. Jacket lightly worn and chipped at spine ends. Row of 5 small dotted marks to front panel. A scarce book, especially in the dust jacket: a nearly fine book in a very good or better dust jacket.*

Hennessey William, Eliza Dornin Hennessey [Associate]

### **Modern Furnishings for the Home 2**

New York: Reinhold, 1956.

*Quarto. First edition. Green cloth stamped in black. Dust jacket. 368 pp. 582 black and white photographs. Jacket lightly worn and scuffed. Large chip to spine crown and rear panel. Textblock well-thumbed. A truly rare book, never reprinted or reissued. A very good copy in a nearly very good dust jacket.*

**FIRST EDITIONS.** This two-volume set is one of the best surveys of mid-century modern furniture and virtually impossible to find in the original editions. All pieces are identified by name, designer, manufacturer, dimensions and finishes. Includes many rare examples of light fixtures, fabrics and rugs, two genres noticeably absent from most mid-century anthologies.

[INTERIORS] Francis de N. Schroeder [Editor]

### 28 **Interiors + Industrial Design**

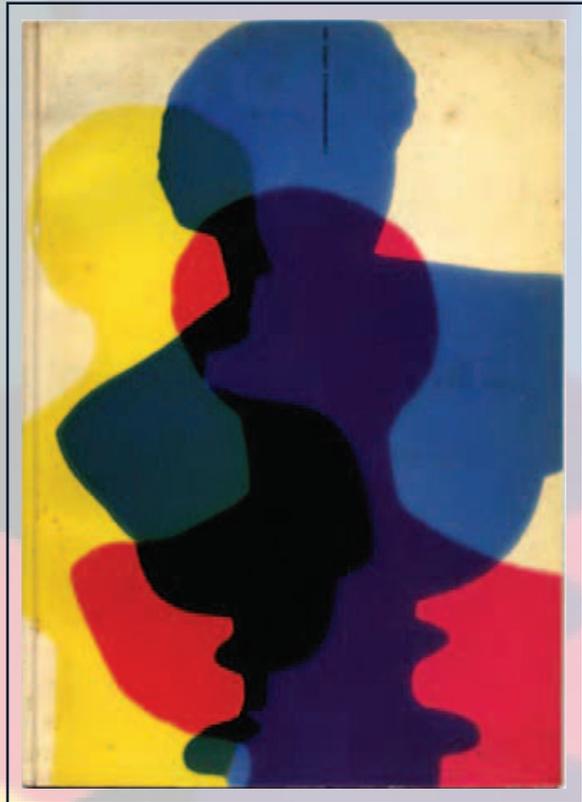
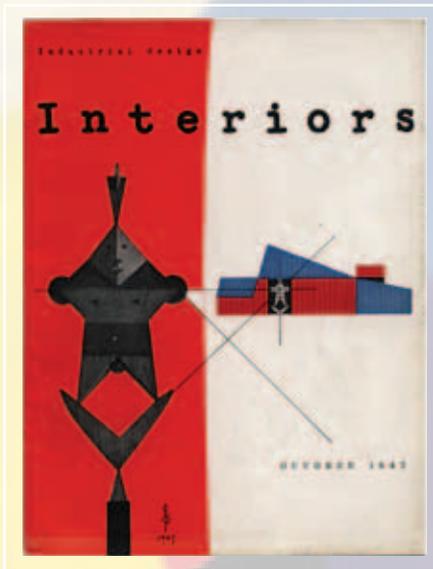
**\$100**

New York: Whitney Publications, June 1946.

*Slim quarto. Photo-illustrated perfect bound wrappers. 142 pp. Text and advertisements. Photomontage cover by György Kepes. Wrappers lightly worn. Textblock well thumbed. A very good copy.*

**ORIGINAL EDITION.** Contents include *Donald Deskey Prefabricated House; Claustrophobia Conquered By Unorthodox Design: Alvin Lustig To The Rescue!* photographs by Maya Deren; and *Mass-Produced — Custom Tailored: The Storgewall* by George Nelson and Henry Wright.

“Published for the Interior Designers Group which includes: interior designers, architects who do interior work, industrial designers who specialize in interior furnishings, the interior decorating departments of retail stores, and all concerned with the creation and production of interiors — both residential and commercial.”



- 29 [INTERIORS] Francis de N. Schroeder [Editor] **\$100**  
**Interiors + Industrial Design**  
New York: Whitney Publications, October 1947.

*Slim quarto. Photo-illustrated perfect bound wrappers. 184 pp. Text and advertisements. Cover by Albert Radoczy. Wrappers lightly worn. A very good or better copy.*

**ORIGINAL EDITION.** Contents include *100 Useful Objects of Fine Design 1947 at MoMA*; *Ruth Gerth And George Kosmak*; *Lawyers Office by Raymond Loewy Associates*; *Saarinens-Swanson and Johnson: Robert F. Swanson and Pipsan Saarinen Swanson Design for The Johnson Furniture Company*; *Industrial Design: Barwa Chairs, Childrens' Toys, Container Corporation of America's Design Laboratory.*

*We have an extensive and ever-changing selection of individual issues from 1941 to 1965, including easy-to-use institutionally-bound volumes. PLEASE INQUIRE for availability of specific editions. And no, we do not have the July 1946 issue.*

- 30 Itten, Johannes [Director] **\$250**  
**Kunstgewerbeschule Zurich 1954**  
Zurich: Kunstgewerbeschule Zurich 1954.

*Text in German. Slim 12mo. Perfect bound thick wrappers printed via 4-color offset. Unpaginated [64 pp.] 45 black and white illustrations. Two paper stocks used: uncoated gray for text and matte white for photographs. Wrappers lightly worn and foxed. A nearly fine copy.*

**ORIGINAL EDITION.** Exhibition catalog from Kunstgewerbeschule Zurich students in the fields of graphic design, book design, bookbinding, painting, sculpture, jewelry, ceramics and industrial design. Introduction by Johannes Itten. Excellent snapshot of the work produced at the Kunstgewerbeschule Zurich in the final year of Itten's directorship.

*"Itten was our guiding spirit . . . the strongest personality at the Bauhaus . . . The teaching methods that Itten used in those early days, and which were partly his invention, are now widely used in the United States."*

— H. Von Erffa, 1957

New York: The Composing Room/P.M. Publishing Co.  
[Volume 3, Number 1: September 1936].

*Slim 12mo. Thick printed perfect bound and sewn wrappers. 48 pp. Decorated endpapers. Illustrated articles and advertisements. Multiple paper stocks. Cover design by featured artist Gustav Jensen. Spine darkened and trace of wear overall. A nearly fine copy.*

**ORIGINAL EDITION.** Includes an 18-page insert designed by Jensen, with examples of his bookbinding, book jackets industrial design "including a telephone that has to be seen to be believed" cosmetic packaging, labels, and signage, all reproduced in the glorious Knudsen process.

"**Gustav Jensen** (1898 – 1950s) called himself a Designer to Industry, and indeed he designed some of the most appealing packaging and advertising of the late twenties and early thirties . . . He was called the "Designer's Designer" by his peers, including Paul Rand, who in his early twenties tried to get a job at Jensen's one-man studio . . ."

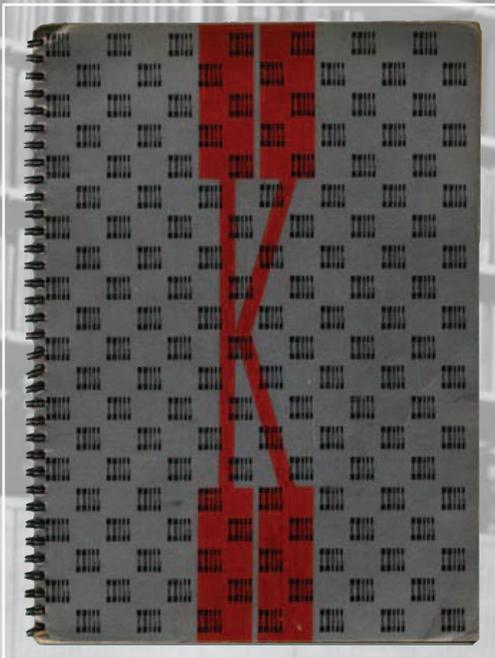
"[Jensen] brought a special elegance to a marketplace obsessed with fashionable conceits. Though making purely functional merchandise was not his primary concern, Jensen believed that the designer had a responsibility to provide the public with appealing products. "The public," he said, "is being imposed upon all the time, given stones for bread: "The kind of bread we artists can give the public is hard sincere work straight from ourselves. Never mind what the style racketeers say."

"Jensen's process was based on elimination; his method was simple but exhaustive. It has been said of him that "he does not make one sketch only, he makes hundreds." Jensen's individuality is expressed as much in the visible style of his wares as in his overall approach as recalled by his friends and colleagues. One friend wrote about him this way: "Gustav Jensen has a grand vision. He is a man who has the courage of his own convictions. A lover of everything in nature, he is impatient with fakes, fads, and fashions; he is extremely sensitive to beauty that is noble and poetic; and he is a master of design." — Steven Heller



Never mind what the style racketeers say.

— Gustav Jensen



32 Knoll Associates, Herbert Matter [Designer]

**Knoll Index of Designs**

**\$750**

New York: Knoll Associates, Inc., with Hockaday Associates, 1950.

*Tall Octavo. Parallel wire binding. Thick printed metallic silver wrappers. Multiple paper stocks. Photographic frontis. 80 pp. 160 black and white illustrations. 123 schematic diagrams. Elaborate graphic design throughout by Herbert Matter. Wrappers inevitably worn with faint chipping at crown and heel. Former owner ink signature on page 3. Page edges lightly sunned. A very good or better copy.*

**FIRST EDITION.** “Knoll Associates, fortunate in the services of Herbert Matter, has released a catalog which presents a full concept of their activities in the field of home furnishings. Matter succeeded in not only bringing to the work his own beautiful style and discrimination but has also found also the means to clarify and present intelligently the greater part of the large Knoll collection.

“The catalog is profuse in color and bright devices, index charts with elevation drawings and photographs placing the material in its own best setting. While it has been designed to implement and simplify an attempt to digest the activities of Knoll Associates, it is also by the way of being a rather beautiful document in a field where too little of this sort of thing is attempted, and where too much of it comes off badly.”

— John Entenza [*Arts and Architecture*, January 1951].

**Viktor Schreckengost's Copy**

Lustig, Alvin [Designer] and The Society of Industrial Designers [Editors]

33 **Industrial Design in America 1954**

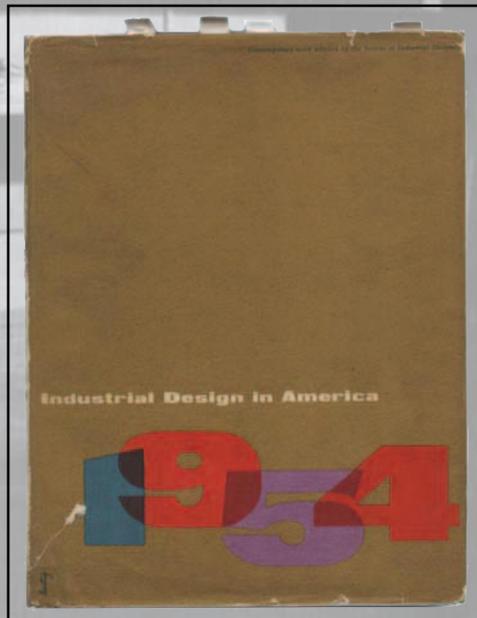
**\$200**

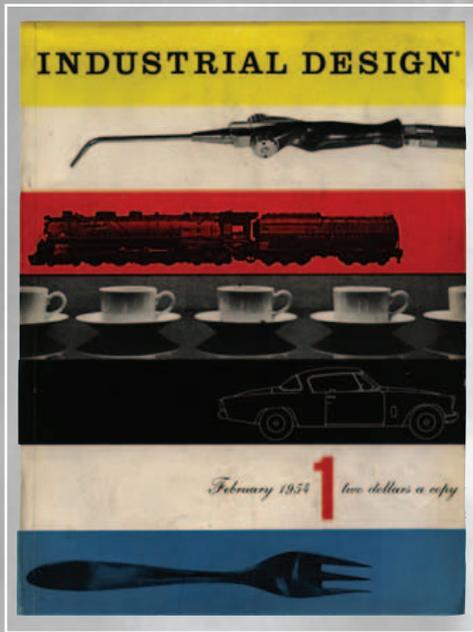
New York: Farrar, Straus & Young, Inc., 1954.

*Quarto. Embossed oatmeal cloth stamped in black. Decorated endpapers. 224 pp. 399 black and white illustrations. 37 color plates. Uncoated dust jacket. Jacket chipped and worn with vintage tape reinforcements to versos. Book design by Alvin Lustig. Overall, a very good copy with an exceptional provenance.*

**FIRST EDITION.** Designer Viktor Schreckengost's copy, with 4 'VS' tape tabs attached to top edges of the pages to tabulate his contributions: Juvenile Tractor, Juvenile Bicycle, Window Fan and Salem China.

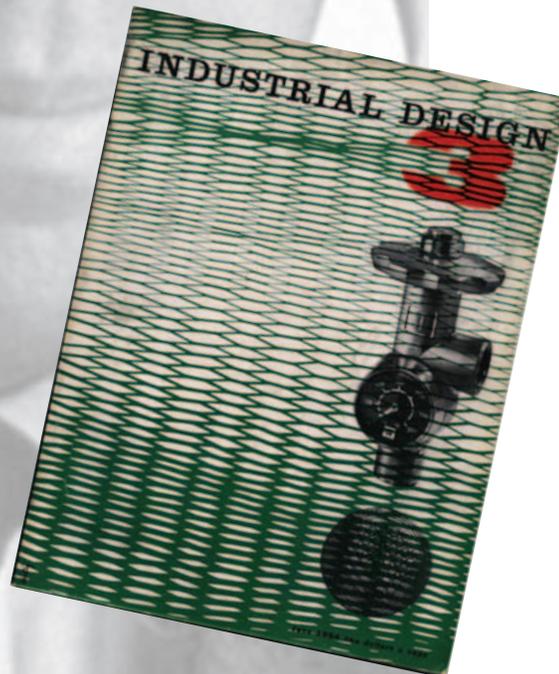
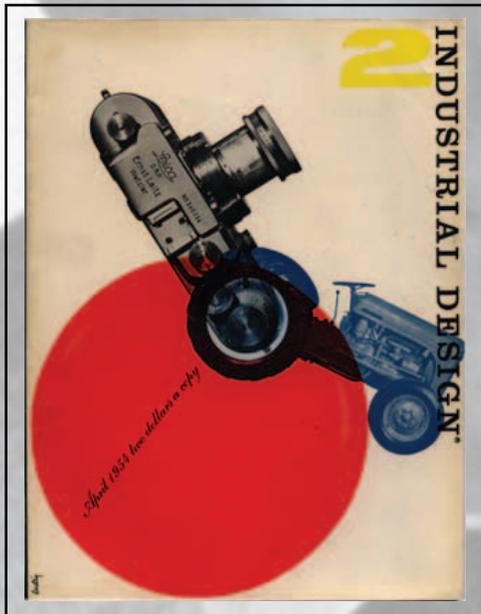
**Viktor Schreckengost** (1906 – 2008) was a contemporary of Raymond Loewy, Norman Bel Geddes, and Walter Dorwin Teague. Along with his industrial activities, Schreckengost maintained an active career in fine art, exhibiting ceramics, sculpture, and watercolors both nationally and internationally. He founded the industrial design program at the Cleveland Institute of Art, where his activities as a teacher helped mold the thinking and careers of countless industrial designers.





[Lustig] wanted to make a strong simple statement, which he believed had to stand up against the covers of the elegant fashion magazines.

— Jane [Fisk] Thompson



#### A Complete Set of the Lustig Issues

- 34 **Industrial Design 1 – 3** **\$1,000**  
 Lustig, Alvin [Designer] and Jane Fisk Mitarachi [Editor]  
 New York: Whitney Publications, Inc., 1954.  
 [Volume 1, Numbers 1 – 3, February – June 1954]

Three volumes. Slim quartos. Perfect-bound photo-illustrated wrappers. 130, 136 and 152 pp. Text and illustrations printed on different stocks, including fold-outs. Covers and editorial design by Alvin Lustig. **Issue one:** a very good or better copy with uniform, faint discoloring to top edge of cover, faint spine wear and some thumbing to the textblock and fore edge. **Issue two:** a nearly fine copy with uniform, faint discoloring to top edge of cover, and very mild discoloration to textblock edges. **Issue three:** an exceptional, nearly fine copy with only a trace of wear overall, primarily some faint soiling to cover. Rare, both individually and as a set.

**ORIGINAL EDITIONS.** “A design icon doesn’t come along every day. To be so considered it must not only transcend its function and stand the test of time, but also must represent the time in which it was produced. The cover of *Industrial Design*, Volume 1, Number 1 was not just the emblem of a new publishing venture, but a testament to one man’s modernism; one of the last works created by **Alvin Lustig** (1915 – 1955), who suffered an untimely death from diabetes in 1955 at the age of forty-five.”

“Despite failing vision, Lustig was deeply involved in the design of the first two and nominally with the third issues of the magazine as art editor, art director, and art consultant, respectively. He saw his role as the framer of ideas that were visual in nature. Although he never had the chance to develop his basic design concepts further, he left behind a modern design icon “the cover “and a format that continued to define the magazine for years after.” — Steve Heller

Former I.D. editor Ralph Caplan recounted the magazines birth: “Fifty years ago, the publisher Charlie Whitney ran into Henry Dreyfuss. ‘Henry,’ he said, ‘I’m about to publish a magazine for industrial designers.’ ‘Wonderful,’ Henry replied. ‘There are 14 of us.’ Caplan remembered, “I.D. was not begun as a magazine for industrial designers, but as a magazine for anyone who had a stake in design and cared about it. This allowed a great deal of editorial latitude.”



**What you make is important. Design is an integral part of business. The product must be honest. You decide what you want to make. There is a market for good design.**

— George Nelson



- 35 Nelson, George  
**ABC of Modern Furniture** \$300  
Zeeland, Michigan: The Herman Miller Furniture Company, 1951.

*Quarto. Saddle-stitched thick wrappers. 40 pp. Text and illustrations printed in 2-colors throughout. Wrappers lightly worn and sun-faded along spine edge. Title page lightly foxed. Designed by George Tscherny. A very good copy.*

**FIRST EDITION.** George Nelson served as Director of Design for the Herman Miller Company when he assembled this primer for the modernist ideology emanating from Zeeland, Michigan after World War II. A manifesto disguised as a childrens book, ABC OF MODERN FURNITURE was designed to sell the concept of modern furniture to mainstream America.

The stellar graphic design of George Tscherny — the Graphic Ace of George Nelson and Associates — showcased the furniture and fabric designs of Nelson, Charles Eames and Alexander Girard. He combined gorgeous photography with Bettman Archives clip art to hammer home the idea that change is not only inevitable, but should be painless and maybe even fun.

“The real asset of Herman Miller at that time,” Nelson wrote, “were items one never found on a balance sheet: faith, a cheerful indifference to what the rest of the industry might be up to, lots of nerve, and a mysterious interaction that had everyone functioning at top capacity while always having a very good time.”

#### An Inscribed Association Copy

- 36 Nelson, George  
**Problems Of Design** \$1,000  
New York: Whitney, 1957.

*Square quarto. Black fabricoid boards decorated in white. Printed dust jacket. 204 pp. 26 well-illustrated essays. INSCRIBED on front free endpaper. Very good example of the unclipped dust jacket, with mild rubbing and slight chipping. A nearly fine copy.*

**FIRST EDITION.** Inscribed to Elaine K. Sewell Jones, a Herman Miller publicist and advocate of Californian Design who was also married to Architect A. Quincy Jones. During her lengthy career, Jones handled public relations for T&O, the short-lived Textiles & Objects Shop in New York City, a Herman Miller store that showcased Alexander Girard fabrics, as well as objects Girard found on his international travels.

Anthology of 26 essays by the ever-erudite Nelson, culled from a variety of sources, including *Interiors*, *Industrial Design*, *Holiday*, *Fortune*, *Architectural Forum*, *House and Garden*, *American Fabrics*, the *Philips Academy Bulletin* and others.

37 Noyes, Eliot  
**Organic Design in Home Furnishings**

\$250

New York: Museum of Modern Art, 1941.

*Quarto. Perfect-bound and stitched printed wrappers. Printed dust jacket mirrors wrapper design. 50 pp. 109 black and white photographs. Iconic cover design by E. McKnight Kauffer. A fine soft cover book with a nearly fine dust jacket.*

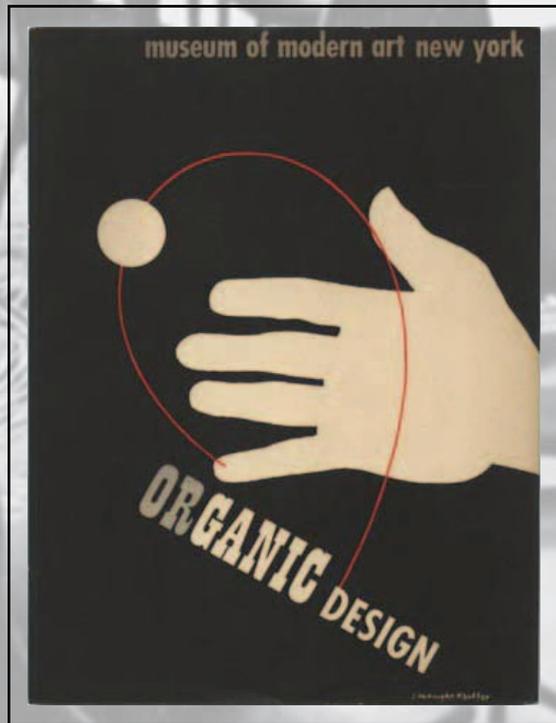
A fine softcover book with a very good or better dust jacket: 3.8 cm closed tear at spine crown and jacket very lightly age-toned (as usual for this title) with a trace of wear to spine joints. Book covers feature the iconic design of E. McKnight Kauffer.

**FIRST EDITION.** Eliot Noyes became the first curator of the new Industrial Design Department at the Museum of Modern Art in 1940. He then organized and presided over the competitive exhibition *Organic Design in Home Furnishings* and published a catalog documenting the results. On the inside cover Noyes wrote: "A design may be called organic when there is an harmonious organization of the parts within the whole, according to structure, material, and purpose. Within this definition there can be no vain ornamentation or superfluity, but the part of beauty is none the less great — in ideal choice of material, in visual refinement, and in the rational elegance of things intended for use."

This last statement is telling, because the competition was as much a business deal as a museum exhibit; each of the winning designers was awarded a production and distribution contract with a major American department store. The overwhelming winner of the competition was the team of Eero Saarinen and Charles Eames, taking the two most important categories — living room and chair design — with their innovative method of anthropomorphically bending plywood.

Noyes defined design as a matter of teamwork. The exhibition was itself a collaboration between museum, designers, and corporations, and all of the winners, with the exception of textile designers, were teams of two or more designers. More important, Noyes stressed not only the role of the machine in design and production but its formative impact on society as well.

Also on the inside cover, alongside his own definition of organic design, Noyes included two quotations from Lewis Mumford's *TECHNICS AND CIVILIZATION*: "Our capacity to go beyond the machine rests in our power to assimilate the machine. Until we have absorbed the lessons of objectivity, impersonality, neutrality, the lessons of the mechanical realm, we cannot go further in our development toward the more richly organic, the more profoundly human. The economic: the objective: and finally the integration of these principles in a new conception of the organic — these are the marks, already discernible, of our assimilation of the machine not merely as an instrument of action but as a valuable mode of life."



38 Olivieri, Luigi Claudio  
**L'Illuminazione della Casa** **\$500**  
**[Lighting for the Home]**

Milan: Domus, 1946 [No. 5 of series Quaderni di Domus].

*Quarto. Text in Italian. Plain board wrappers with spine label. 96 pp. Plates. Signatures shaken and loosening with the whole, delicate textblock. Illustrated dust jacket soiled, edge worn and chipped with minor loss to spine ends and top edge. A good copy in a good dust jacket.*

**FIRST EDITION.** Under the editorial direction of Lina Bo and Carlo Pagani, the *Quaderni di Domus* series sought to highlight the best and brightest designers and products emerging from the carnage of Post-war Europe. Each volume dealt with a specific area of interest (kitchens, fireplaces, etc.) with an introductory essay followed by a lengthy selection of photographs and images, many culled from Gio Ponti's *Domus* magazine.



[Prestini, James] Edgar Kaufmann, Jr. [introduction],  
Barbara Morgan [photography]  
39 **Prestini's Art in Wood** **\$225**

Lake Forest, IL: The Pocahontas Press,  
distributed by Pantheon Books, 1950.

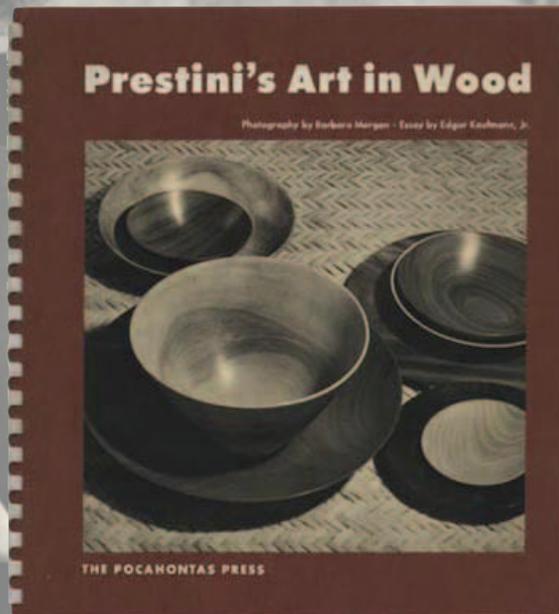
*Square quarto. Plastic comb binding. Silk-screened thick boards. Laminated print tipped onto front board. 8 pp. letterpressed text. 24 pp. of sheet-fed gravure photographs. One tiny tear to bottom edge of last page with no artwork affected. Trace of wear to board edges. A nearly fine copy.*

**FIRST EDITION** [limited to 1,000 copies]. Twenty-four pages of gorgeous gravures photographed by Barbara Morgan — images of a selection of bowls, platters, trays and cigarette cups carved from wood. Also includes experimental designs and sculptures.

**James Prestini** (1908 – 1993) studied mechanical engineering at Yale, and then continued his study at the Institute for Design in Chicago, where he was exposed to the unified Bauhaus philosophy of art and craft: "Craft is the body of structure. Art is the soul of structure. Optimum creativity integrates both." He was part of a design team that won the Museum of Modern Art furniture competition in 1948 with a jointless chair made from durable wood pulp.

"Prestini has made grand things that are not overwhelming, beautiful things that are not personal unveilings, and simple things that do not urge usefulness to excuse their simplicity . . . art or not, craft or not, bowls or plain shapes, they speak directly and amply of our day to our day."

— Edgar Kauffman, Jr.



40

Rand, Paul [Designer], John McAndrew [introduction]

**A Design Student's Guide to the 1939 New York World's Fair****\$150**

New York: Laboratory School of Industrial Design with The Composing Room/P.M. Publishing Co., [1939].

*Slim 12mo. Saddle-stitched printed self wrappers. 36 pp. Text and illustrations. A very good copy with lightly worn wrappers. Cover design and typography by Paul Rand.*

**ORIGINAL EDITION.** "The Laboratory School of Industrial Design, established in 1936, was the first school in the United States to devote its entire curriculum to training for the various fields of so-called industrial design — namely, product, textile, interior, advertising and display design. Every instructor on the staff must be actively engaged in his profession while teaching at the school."

Rand, Paul [Designer], William Bernbach [text] and Andreas Feininger [photography]

41

**Mechanized Mules of Victory****\$1,000**

Ardmore, PA: The AutoCar Company, 1942.

*Slim quarto. Wire spiral binding. Embossed and printed thick covers. 16 pp. Printed vellum frontis. Printed in two colors throughout. Text and photographs. Close inspection reveals a trace of edge-wear. A fine copy.*

**ORIGINAL EDITION.** Most contemporary designers are aware of Paul Rand's successful and compelling contributions to advertising design. What is not well known is the significant role he played in setting the pattern for future approaches to the advertising concept. Rand was probably the first of a long and distinguished line of art directors to work with and appreciate the unique talent of William Bernbach. Rand described his first meeting with Bernbach as "akin to Columbus discovering America," and went on to say, "This was my first encounter with a copywriter who understood visual ideas and who didn't come in with a yellow copy pad and a pre-conceived notion of what the layout should look like."

In 1942 William Weintraub hired Bernbach as a copywriter. His first assignment was a collaboration with Rand, Weintraub's star Art Director, on a project for The AutoCar Company. Rand had already spent some time on this project, working with Andreas Feininger to develop a visual image for the Armoured vehicle manufacturer. Frustrated by the lack of visual interest in Feininger's images, Rand developed a series of contiguous, two-page spreads divided in half along the same axis. The top half of the pages were for the images — silhouettes, montages and repetitions to suggest movement — the bottom half of the page was reserved for an unusually large amount of copy explaining AutoCar's manufacturing process and to complement the images.



Rand, Paul  
**42 Westinghouse Graphics Identification Manual / Image By Design \$1,500**

Pittsburgh: Westinghouse Electric Corporation, 1961.

*Slim quarto. Thick printed covers with acetate panels. Wire spiral binding. 32 pp. Elaborate graphic design printed in spot colors throughout. Trace of handling wear. A nearly fine copy housed in original Westinghouse mailing envelope.*

*Slim quarto. Printed folded wrappers in two colors: single-fold to produce a 4-page brochure. Elaborate graphic design. A nearly fine copy.*

**ORIGINAL EDITIONS.** Two volumes housed in matching [uncirculated] Westinghouse envelope. These titles explain and illustrate the proper use of the Westinghouse Logo in every possible situation and iteration, from matchbooks to water towers.

"The purpose of this folder is not to hamper but to encourage individual initiative. The few limitations set forth, namely: diligent and thoughtful adherence to the basic design of logotype and trademark, and proper use of the selling statement are merely tools for creating a cohesive corporate image."

Early example of one of the most successful Corporate Design Programs in history: when Westinghouse hired Eliot Noyes as Consultant-Director of Design in 1959, Noyes hired Charles Eames to work on products and displays, and Rand to redesign the logo and graphics.



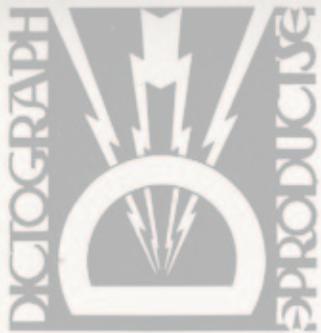
Rand, Paul  
**43 The IBM Logo \$500**

Armonk, NY: International Business Machines Corp., March 1990.

*Quarto. Perfect-bound Stiff wrappers. 38 pp. Diagrams and text throughout. Signatures are perfect-bound in the Japanese-style. A fine copy. Rare.*

**ORIGINAL EDITION.** When IBM decided they needed to update their look, they turned the work over to Paul Rand, Charles Eames, George Nelson, Edgar Kaufmann and Eliot Noyes. They did a good job.

Paul Rand was selected to revamp the IBM logo by Thomas J. Watson, Jr., the president of the multinational giant in 1956. Rand's concept of expanded typography within a contained format gave birth to a new corporate identity. The IBM logo with the three letters in a bold font was a design concept that gave birth to corporate and public awareness at the same time. Rand's logo design was modified in 1960, and the striped logo design was unveiled in 1972.



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44 [RASSEGNA] Gregotti, Vittorio [Direttore responsabile] **\$100**  
**26 Rassegna**  
**Furniture Design in France, 1919 - 1939**  
 Milan: Editrice CIPIA [anno VIII, 26/2, Giugno 1986].

*Text in Italian. Slim quarto. Plain paper wrappers. Printed dust jacket. 88 [xxx] pp. Articles well illustrated in color and black and white. Small stain on wrapper back, spine and slightly on front panel, otherwise a very good copy.*

**ORIGINAL EDITION.** Includes illustrated essays by Yvonne Brunhammer, Raymond Guidot, and Giampiero Bosoni. Under the loose directorship of Vittorio Gregotti, RASSEGNA was an Italian Design magazine underwritten by six Italian firms: Ariston, B&B Italia, Castelli, iGuzzini illuminazione, Molteni and C., and Sabiem. Each issue was devoted to a single designer or theme and lavishly produced, with high-quality reproduction and carefully selected and presented illustrations.

45 [Sinel, Joseph] Leslie, Robert L. and Percy Seitlin [Editors] **\$50**  
**PM**  
 New York: The Composing Room/P.M. Publishing Co.  
 [Volume 2, Number 10: June 1936].

*Slim 12mo. Thick printed sewn wrappers. 28 [iv] pp. Illustrated articles and advertisements. Photogelatine 2-color cover by Joseph Sinel. Wrappers lightly toned. A nearly fine copy.*

**ORIGINAL EDITION.** Contains a 13-page illustrated article *Joseph Sinel: Artist to Industry* by Percy Seitlin.

**Joseph Claude Sinel** (1889 - 1975) claimed to have designed everything from "ads to andirons and automobiles, from beer bottles to book covers, from hammers to hearing aids, from labels and letterheads to packages and pickle jars, from textiles and telephone books to toasters, typewriters and trucks." Although he is perhaps best remembered for his designs of industrial scales, typewriters, and calculators, he also designed trademarks for businesses such as the Art Institute of Chicago, created book jackets for Doubleday, Knopf, and Random House, and for many years designed publications for Mills College. He taught design in a number of schools in the United States, and in 1955 became one of the fourteen founders of the American Society of Industrial Designers (which later merged with other organizations to form the Industrial Designers Society of America).

Sinel is sometimes said to have coined the term "industrial design" around the 1920s in the USA. Sinel denied the paternity of this term in an interview in 1969. "... that's the same time [1920] that I was injecting myself into the industrial design field, of which it's claimed (and I'm in several of the books where they claim) that I was the first one, and they even say that I invented the name. I'm sure I didn't do that."



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poorly designed, or not designed at all. Sinel is one of a small group of  
 men in America that is trying to do something about this. He has per-  
 formed operations on furniture, rugs, radio cabinets, weighing scales.

# STILE IN



- 46 [STILE INDUSTRIA] Alberto Rosselli [Editor] **\$100**  
**Stile Industria 3**  
 Milan: Domus, Volume 2, Number 3, January 1955.

*Text in Italian, photo captions in Italian and English. Slim quarto. Perfect bound photo-illustrated wrappers. 66 [xviii] pp. Illustrated articles and advertising. Light wear overall. A nearly fine copy.*

**ORIGINAL EDITION.** More than any other magazine of the postwar period, *Stile Industria* [1954 – 1963] served to reinforce the special role for the mass-produced object. It promoted design as one of the most important cultural forces in modern Italy. Launched in 1954 under the editorship of Alberto Rosselli, it quickly became an important force in the Italian neo-Modernist design movement, providing a platform for discussions about the aesthetic and meaning of modern design in an international context.

**Alberto Rosselli** was among the first Italians to take an interest and start speaking of “industrial design.” He founded and directed “*Stile Industria*” “an adjunct publication of “*Domus*” that soon acquired complete autonomy.

- 47 [STILE INDUSTRIA] Alberto Rosselli [Editor] **\$100**  
**Stile Industria 4**  
 Milan: Domus, Volume 2, Number 4, April 1955.

*Text in Italian, photo captions in Italian and English. Slim quarto. Perfect bound photo-illustrated wrappers. 60 [xviii] pp. Illustrated articles and advertising. White wrappers lightly worn and spine lightly chipped. A very good to nearly fine copy.*

**ORIGINAL EDITION.** Includes *Inchiesta Tra I Designer — Metodo di Lavoro e Collaborazione con L’Industria*: Alberto Rosselli, Sigurd Persson, Peter Muller Munk, Erik Herlow, Marcello Nizzoli; *Institute Of Design*” di Chicago; and *Macchine e Progettazione Industriale*.

- 48 [STILE INDUSTRIA] Alberto Rosselli [Editor] **\$100**  
**Stile Industria 9**  
 Milan: Domus, December 1956.

*Text in Italian, photo captions in Italian and English. Slim quarto. Perfect bound photo-illustrated wrappers. 42 [xviii] pp. Illustrated articles and advertising. Glossy wrappers lightly worn.. Former owner has pasted a small product notice on the first page of the Kaj Franck and noted that a childrens’ playpen design seems to have been “appropriated.” Otherwise, a nearly fine copy.*

**ORIGINAL EDITION.** Contents include Saul Bass: *Grafica e Industrial Design*. 6 pages and 31 images of movie posters, graphic design, logotypes and product design.

49 [Teague, Walter Dorwin] Kenneth Reid [Editor]  
**Teague “Master of Design”  
Pencil Points**

**\$100**

Stamford, CT: Reinhold Publishing Company,  
Volume 18, Number 9, September 1937.

*Slim quarto. Perfect-bound thick printed wrappers with side-stapled textblock. 136 pp. Text and advertisements. Uncredited cover design and typography by Gustav Jensen. Wrappers lightly edgeworn and rubbed. A very good or better copy.*

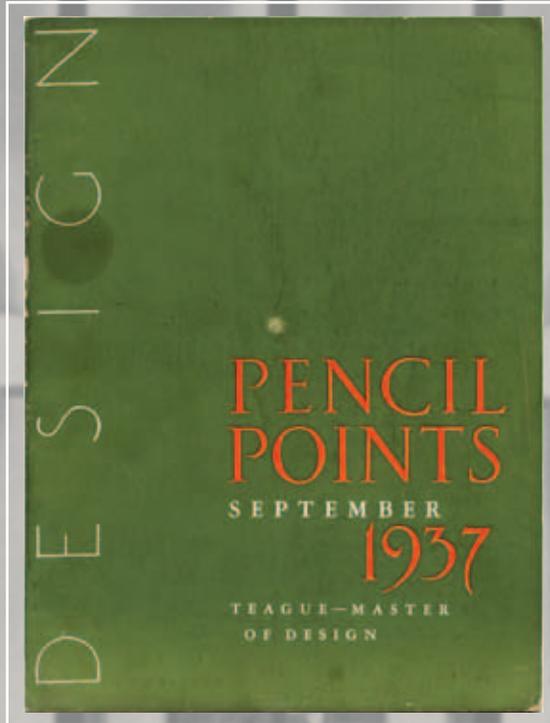
**ORIGINAL EDITION.** Special issue titled “Teague “Master of Design” a 32-page feature with 60 black and white reproductions of work by Walter Dorwin Teague (1883 – 1960).

During Teague’s time, industrial designers were transforming ordinary objects by marrying materials, technique and function to produce the simplest and most efficient forms possible. The resulting products had an appearance that was a stark visual break from the past. Practitioners of this style of design, known as streamlining, art moderne or art deco, did away with most nonfunctional elements in favor of sleek designs. Their efforts transformed everything from automobiles, trains, ships and airplanes to cameras, buildings, furniture and appliances.

“A better world than we have ever known can and will be built,” Teague said. “Our better world may be expected to make equally available for everybody such rare things as interesting, stimulating work, emancipation from drudgery and a gracious setting for daily life.”

Teague detailed his industrial and artistic philosophy in *DESIGN THIS DAY*, first published in 1940. His book appeared at about the time Hitler was invading Norway — before the United States entered World War II — and toward the end of the Great Depression. “We walk between catastrophe and apotheosis,” he declared in *Design This Day*. “In spite of the mighty destructive powers that threaten us, our vision of a desirable life was never so clear and our means of realizing it never so ample.”

Along with designers Norman Bel Geddes, Henry Dreyfuss and Raymond Loewy, Teague helped create the industrial design profession in America, defining the visual character of the 1930s and 1940s in the process.





- [Triennale] Zetti e Spreafico  
**50 Oreficeria Metalli Pietre Marmi Legni Pelli Materie Plastiche \$250**  
**[Alla 9a Triennale di Milano]**  
Milan: Domus, 1952 [No. 2 of series Quaderni Triennale Domus].

*Quarto. Text in Italian. Perfect-bound in stiff, boards. 124 pp. Black and white photographic plates. Index. A near fine copy with slight thumbing to fore edge. Former owner's mild circular emboss to title page.*

**FIRST EDITION.** 7.5 x 9.25 book with 124 pages profusely illustrated with black and white captioned plates of jewelry, furniture, tapestries, ceramics, metalwork, etc. for the post-war residence. Second of the proposed seven-volume Domus series to serve as a comprehensive published record of the 1952 Milan Triennale Exposition. A well-preserved copy of a title sought by multiple constituencies.

- [Triennale] Pica, Agnoldomenico  
**51 Undicesima Triennale \$250**  
Milan: Vigano, 1957.

*Thick quarto. Italian text with summary and caption titles in English. Cream screen-printed cloth. 365 pp. Text and advertisements. 369 black and white plates, 19 color plates and 47 diagrams. A good working ex-university library copy with pocket and with-drawn stamp on front endpaper, and small bookplate inside front cover. Spine cloth lightly sunned and worn at the crown, with two faint shadows from sticker removal. Front board lightly bowed.*

**FIRST EDITION.** Designed by Franco Grignani. The published record of the 1957 Milan Triennale, thus a significant document of the mid-century design movement. Includes *Shorter Guide in English* before the indices.

The Milan Triennial Exhibition of Decorative Arts and Modern Architecture (La Triennale di Milano) was established in Monza in 1923 as the first Biennial of Decorative Arts. The Biennial outgrew its regional showcase status and developed an international standing after becoming a triennial in 1930. Created as a showcase for modern decorative and industrial arts, with the aim of stimulating relations among the industry, production sectors and applied arts, La Triennale di Milano became the main Italian event for promoting architecture, visual and decorative arts, design, fashion and audio/video production.

Later Triennali generated critical attention and fierce debate until 1968 when the 14th Triennale was brought to an early end by student demonstrators. This volatile manifestation of political and social events echoed the increasingly fragile complexities of the Italian design world.



Wallace, Don

**52 Shaping America's Products**

**\$250**

New York: Reinhold Publishing Corp., 1956.

*Quarto. Tan cloth stamped in black. Photo-illustrated dust jacket. 193 pp. Black and white illustrations throughout. One corner gently bumped. Price-clipped jacket lightly chipped along top edge with a couple of short, closed tears. A very good or better copy of a very uncommon title.*

**FIRST EDITION.** Written while serving as a research consultant for the Walker Art Center and the American Craftsmen's Council of New York. Features 31 case studies demonstrating how good design has broadened markets and increased sales. Includes products of General Electric, Herman Miller Furniture Co, Corning Glass Works, Amelia Earhart Luggage, Jantzen, and Sitterle Ceramics.

This book perfectly captures the "designer-craftsman" ideal in postwar America, the idea that craft should be integrated into manufacturing as a way of improving quality and functionality. While Wallace's ideas were not unusual — clearly derived from the Bauhaus theories sweeping the country after the War — his book was unique in providing concrete instances of the "designer-craftsman" ideal in action.

**Don Wallace** (1909 – 1990) was an American Industrial Designer born in Queens who graduated from New York University and the Design Laboratory. In 1938, the Museum of Modern Art awarded him a prize for a chair he designed for its new building. During WWII he served with the Army Air Corps and researched mass-produced furniture for the Armed Forces. He conducted a study of plywood storage units that won a prize at MoMA's low-cost furniture competition in 1948.

[Weber, Kem] Gebhard and von Breton [Curators]

**53 Kem Weber**

**\$200**

**The Moderne in Southern California 1920 – 1941**

Santa Barbara: The Art Galleries,  
University of California, Santa Barbara, 1969/1976.

*Square quarto. Thick photo-illustrated wrappers. 108 pp. 113 black and white illustrations. Metallic ink on wrappers lightly rubbed [as usual], back panel creased and worn. Interior unmarked and very clean. Out-of-print. A very good copy.*

**SECOND PRINTING** of 750 copies. This was the first exhibition in the United States to evaluate Art Deco and the Moderne as a design movement. Catalogue printed by Standard Printing of Santa Barbara and designed by David Gebhard.

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Herman Miller advertisement, *Arts and Architecture*, February 1952.

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