

2016 catalog

MUSEUM OF MODERN ART

modernism101.com rare design books

ORGANIC DESIGN

GOOD
DESIGN

An old two-tiered cart is our most useful piece of office furniture.

The rolling black enameled steel frame and gray hard plastic top are perfectly utilitarian, serving from day to day as a photo stand, a bookcase, an extra shelf—basically whatever we need at any particular moment.

I found the cart at an Estate Sale here in Shreveport, Louisiana. The cart had been retired to a guest bedroom where it gathered dust as a television stand. The television—FREE! according to the fingered note on the dusty glass screen—accompanied an old top loading VCR on the lower shelf. The VCR wasn't priced, but I bet it was reasonable. The cart wasn't priced either, so I made my inquiry about the cart to one of the Sale workers. She thought I was joking. In her defense I am well known around these parts for my dry humor. After assurances that I was indeed serious and had cash on the barrelhead she said the cart was ten dollars.

At that Estate Sale I saw the regulars making their rounds, prowling for midcentury modern. Over the years I have learned to seek out the plastic, the plywood, the fiberglass—materials developed during wartime then repurposed for everyday postwar life and now derided and overlooked as cheap and unworthy. Of course I was looking for books. And I was also looking for Good Design.

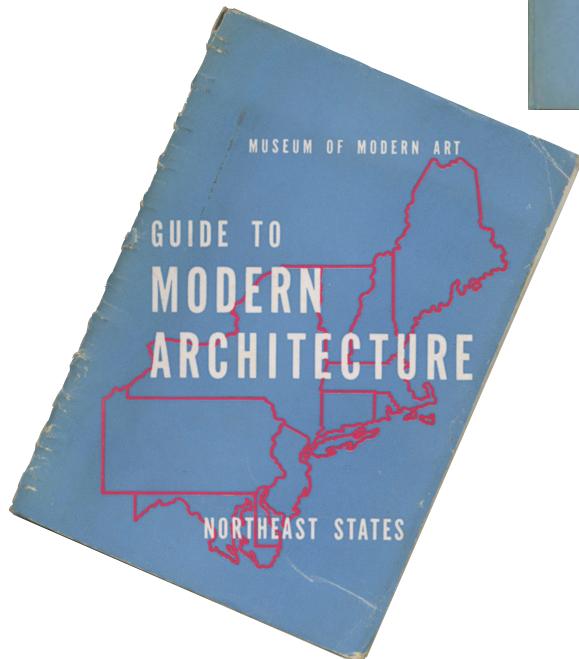
The professionals conducting the Estate Sale literally placed no value on the nondescript cart, television and VCR. In their eyes it was all cultural detritus whose time had passed, unworthy of consideration. I neither corrected nor educated them. Living in a small town you learn when to keep your mouth shut and smile when the inevitable "bless your heart" bounces off my back while Molly and I wheel the cart out and load it into our car.

That cart—or specifically—a Mobile Table N° 5152 by Irving Harper, [see catalog item 17, p. 65] an associate at George Nelson's office, produced by the Herman Miller Furniture Company from 1951 to 1958 never got dusty again since it is used and admired every day now. It's beauty and utility are timeless, and the absolute essence of Good Design.

For the purpose of this catalog we have arbitrarily bracketed the Good Design movement between a 1938 Museum of Modern Art monograph and the 1975 opening announcement for the final Design Research storefront in Philadelphia.



Promotional mailer for Design Center, 3603 Fifth Avenue, San Diego 3, California,
telephone Jackson 3603, photographed by Paul Skilling, n. d.



John McAndrew [foreword]

AALTO: ARCHITECTURE AND FURNITURE

\$200

New York: Museum of Modern Art, March 1938.

Octavo. Embossed and decorated paper covered boards. Publishers glassine wrappers. 48 pp. 35 black and white plates. 4 text illustrations. Boards faintly worn, and endpapers lightly offset from glassine wrappers. A nearly fine copy in toned and chipped glassine wrappers. Rare thus.

FIRST EDITION [3,000 copies]. Foreword by MoMA Architecture Curator John McAndrew. Architecture section by Simon Brienes and furniture section by A. Lawrence Kocher. The March 1938 publication date marks this volume as the first English-language monograph devoted to a Modern Scandinavian Designer.

John McAndrew

**GUIDE TO MODERN ARCHITECTURE
—NORTHEAST STATES**

\$150

New York: Museum of Modern Art, August 1940.

Octavo. Thick printed wrappers. Metal parallel ring binding. 126 pp. Well illustrated with photographs, renderings and plans. Indices. Wrappers lightly worn, rubbed and worn at the ring binding [as usual for this edition], but a very good copy.

FIRST EDITION [10,000 copies]. After Philip Johnson decided to learn a vocation at the Harvard Graduate School of Design under Gropius and Breuer, John McAndrew was selected as Head of the MoMA Department of Architecture and Design. This guide was the first title published under his leadership.

Elizabeth Mock and John McAndrew

WHAT IS MODERN ARCHITECTURE?

\$50

New York: Museum of Modern Art, August 1942.

Slim quarto. Thick printed wrappers. 36 pp. 80 black and white gravure images. Errata sheet tipped in. Wrappers lightly worn, but a nearly fine copy.

First edition. With the *Introductory Series to the Modern Arts*, Alfred Barr and his associates set out to impress their own vision of the avant-garde on the rest of America. Terence Riley noted that the early tastemakers at MoMA understood their job was to separate "the wheat from the chaff." Barr's insistence on including Architecture and Design as a fully functioning department within MoMA was a radical curatorial departure, which seems only obvious today.

4 George Nelson and Henry Wright

TOMORROW'S HOUSE

New York: Simon and Schuster, 1945.

\$100

Quarto. Tan fabricoid boards decorated in red. Photo illustrated dust jacket. 214 pp. 232 black and white photographs and illustrations. Jacket edgeworn with a chipped spine heel, a couple of vintage tape repairs and chipped upper and lower edges. A very good copy in a scrappy dust jacket.

SECOND PRINTING. Guidebook of how these two self-avowed modernists would prefer to see American housing trends go after the end of World War II. Features Nelson's concept of built-in storage with the Storage Wall, a system of storage units that rested on slatted platform benches. The first modular storage system ever, it was showcased in *Life* and caused an immediate sensation in the furniture industry.

George Nelson (1908–1986) possessed one of the most inventive minds of the 20th century. Nelson was one of those rare people who could envision what isn't there yet. Nelson described his creative abilities as a series of "zaps"—flashes of inspiration and clarity that he turned into innovative design ideas. Nelson felt that designers must be "aware of the consequences of their actions on people and society and thus cultivate a broad base of knowledge and understanding." He was an early environmentalist, one of the first designers to take an interest in new communications technology and a powerful writer and teacher. Perhaps influenced by his friend, Buckminster Fuller, Nelson's ultimate goal as a designer was "to do much more with much less."

Andrew C. Ritchie [foreword]

GOOD DESIGN IS YOUR BUSINESS

\$50

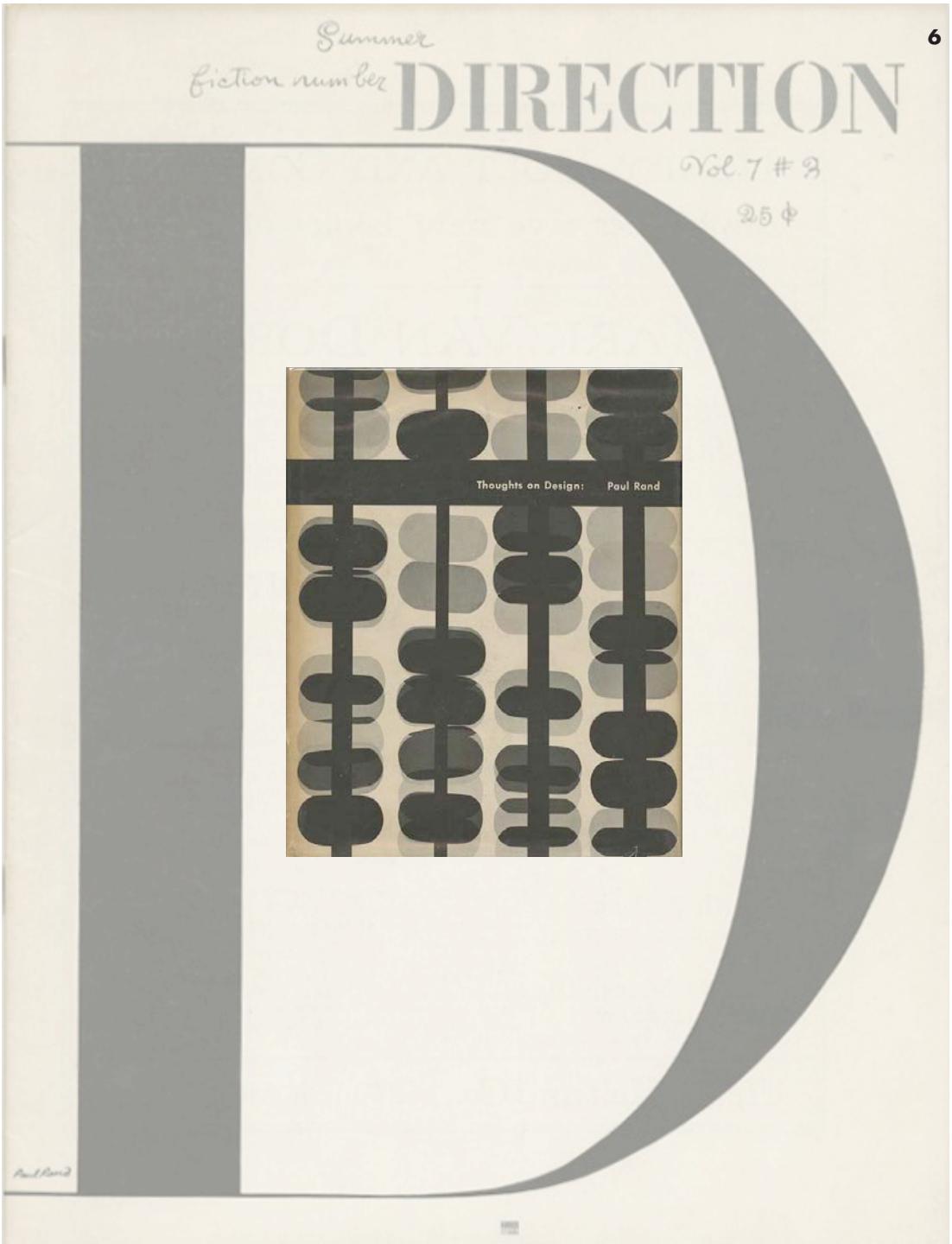
Buffalo, NY: The Buffalo Fine Arts Academy, Albright Art Gallery Publication, 1947.

Slim quarto. Printed thick wrappers. 98 pp. 166 black and white illustrations. 4 text illustrations. Wrappers rubbed and creased. Nice tight interior, but only a good copy.

FIRST EDITION. "The resulting show seems to me a peculiarly happy example of what can be achieved when an American business seeks to promote the public welfare on a high plane. By doing so it, of course, shows enlightened self interest, since any public improvement which may derive from the exhibition and the ideas expressed in this monograph will inevitably redound to the advantage and improvement of business' products themselves."

Includes essays *Industrial Design, What It Is and What It Does* by Walter Dorwin Teague, *The Education of the Industrial Designer* by Richard Marsh Bennett, *The Manufacturer's Position* by Edward S. Evans, Jr. and *A Consumer Looks for Good Designs* illustrated by Charles P. Parkhurst, Jr.





Paul Rand

THOUGHTS ON DESIGN

New York: Wittenborn, 1947.

\$750

Quarto. Trilingual edition, with French and Spanish translations. Black cloth decorated in gilt. Photo-illustrated dust jacket. 164 pp. 94 halftone illustrations and 8 color plates. Jacket lightly tanned to edges with a couple of very tiny chips, and spine lightly sun-darkened [as usual]. Rear panel mildly creased at lower edge. A very desirable title—please refer to page 217 of Steven Heller's PAUL RAND [Phaidon 1999] to view the usual condition when this book is normally found. The nicest copy we have handled: a fine copy in a nearly fine dust jacket. Rare thus.

FIRST EDITION. This is—quite possibly—the most desirable Graphic Design book ever published. After a decade of establishing himself as the wunderkind of the emerging field of Graphic Design, Paul Rand sat down to codify his beliefs and working methodology into a single volume. THOUGHTS ON DESIGN was the result.

From the dust jacket: *Rand is aware of the complexity of the designer's function: he stresses this again and again. He has no patience with slickness, with facility; he is a severe critic of the hackneyed and the insincere. All this is dead wood to be cleared away.*

Rand spent fourteen years in advertising where he demonstrated the importance of the art director in advertising and helped break the isolation that once surrounded the art department. The final thought from THOUGHTS ON DESIGN is worth repeating: "Even if it is true that commonplace advertising and exhibitions of bad taste are indicative of the mental capacity of the man in the street, the opposing argument is equally valid. Bromidic advertising catering to that bad taste merely perpetuates that mediocrity and denies him one of the most easily accessible means of aesthetic development."

If the word legend has any meaning in the graphic arts and if the term legendary can be applied with accuracy to the career of any designer, it can certainly be applied to **Paul Rand** (1914–1996). By 1947, the legend was already firmly in place. By then Paul had completed his first career as a designer of media promotion at Esquire-Coronet—and as an outstanding cover designer for *Apparel Arts and Directions*. He was well along on a second career as an advertising designer at the William Weintraub agency which he had joined as art director at its founding. THOUGHTS ON DESIGN (with reproductions of almost one hundred of his designs and some of the best words yet written on graphic design) had just published—an event that cemented his international reputation and identified him as a designer of influence from Zurich to Tokyo.

Morris B. Sanders

7 **MENGEL MODULE FURNITURE**

\$100

Three pieces of promotional/sales ephemera for Morris B. Sanders Mengel Module Furniture line designed in 1946 and produced by the Mengel Furniture Company of Louisville, Kentucky.

Frances Heard: SECTIONALS HAVE COME A LONG WAY. New York: House Beautiful, December 1946. Slim quarto. Printed stapled wrappers. 8 pp. Publishers offprint from *House Beautiful* December 1946. Horizontal fold for mailing, otherwise a very good example.

Morris Sanders: MENGEL MODULE [The furniture that YOU design]. Cleveland, OH: The May Company, n. d. Folded 16-panel brochure. Laid in folded printed grid chart back with Mengel Module specifications. Expected light wear at folds, but a very good or better example.

Mengel Furniture Company: LET'S PLAN A BEDROOM AROUND YOU. Louisville, KY: The Mengel Company, 1948. Slim oblong quarto. Photo illustrated stapled wrappers. 24 pp. Color and black and white photographs and furniture diagrams. Light wear overall, but a very good or better copy.

The 1941 MoMA Organic Design competition provided an intellectual road map for American industrial designers for rethinking furniture design during the War years, when material scarcity dictated theory over practice. In March 1947 *Interiors* trumpeted the return of American furniture manufacturing with a profile "Available now: the best furniture in years" featuring new work by George Nelson, Hans and Florence Knoll, Bruno Mathsson, Charles Eames, Edward Wormley, Eleanor Forbes, T. H. Robsjohn-Gibbings and called the launching of Sanders' *Module Line* "a nail on the head for contemporary living if it could be made available in sufficient quantity."

Morris B. Sanders (1904–1948) was a prominent architect and designer, based in New York City from the late 1920s through 1948, recognized for interiors and consumer goods, including ceramics, lighting, and furniture. He co-designed a pavilion for the Distilled Spirits Institute at the 1939 World's Fair, with future neighbor Morris Lapidus, as well as many commercial and residential projects, some of which appeared in *Better Homes & Gardens* and other publications.

Life described Sanders as "inventive and talented" and his modular furniture, produced by the Mengel Company of Louisville, Kentucky, was exhibited at the Museum of Modern Art in 1946.

From [Morris Sanders'] drawing board came the Mengel Module line, a significant step in the mass manufacture of modern furniture.

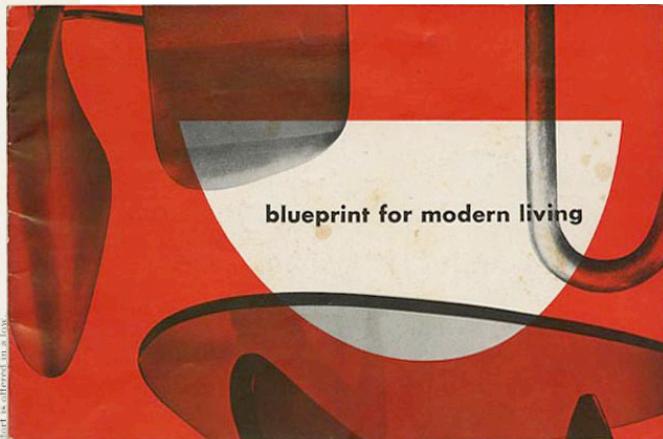
—Obituary, *Interiors*, October 1948





Seating pieces in a wide range of styles are offered in the Herman Miller collection. Lounging pieces for the living room include a series of handsome sectional units designed by Nelson, all of fine spring construction, under foam rather than leather. Shown in the foreground are the two newest pieces, a three-unit modular unit, consisting of a sofa, a chair and a high-arm chair. There's also an armchair unit. Among other living room lounge chairs is the open-arm model in the foreground. This, too, has comfortable foam rubber and spring construction. For dining, writing and similar uses, Nelson has designed several side chairs, among them the upholstered model shown at the right. Constructed of aluminum rod, its structure gives unusual resilience to the back. A sturdy constructed wood side chair can be had with cane or upholstered back and foam rubber seat.

Among other distinctive seating pieces designed by Nelson are the open-arm chair, a three-unit modular unit. Of selected birch with upholstered foam rubber seats and backs, they are ideal for both dining and general seating. Exceptional comfort is offered in a low, small-scale upholstered chair designed by Paul Laszlo.



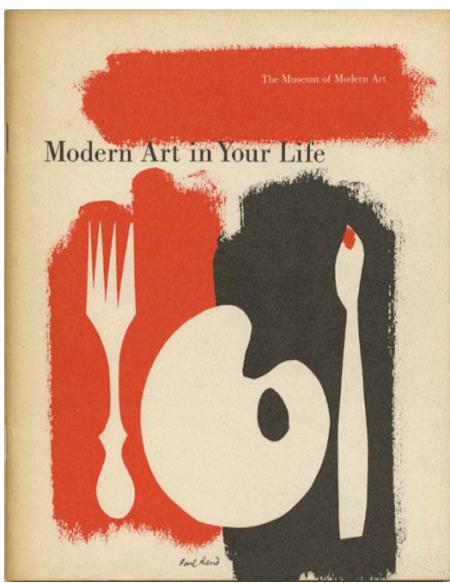
- 8** George Nelson
BLUEPRINT FOR MODERN LIVING **\$475**
 Zeeland, MI: The Herman Miller Furniture Company, [1948].

Slim quarto. Thick photo illustrated stapled wrappers. 20 pp. 22 black and white photographs. 4-page original essay by George Nelson. Uncredited typofoto cover design by Irving Harper. Foxing and spotting throughout, but a very good copy.

ORIGINAL EDITION. George Nelson's audacious idea to sell the 1948 Herman Miller catalog tested Herman Miller founder DJ De Pree's faith and trust in his newly hired creative director. No American furniture manufacturer had ever sold their catalog to the trade. The lavish cloth bound and finely printed 72-page catalog was offered to the trade—and public—for three dollars. This was simply unheard of.

Blueprint for Modern Living was a scaled down introduction to the 1948 furniture lines designed by Nelson, Charles Eames, Isamu Noguchi and Paul Laszlo. It was designed for free distribution, with enough information to entice both the trade and the public. "There is no attempt to conform to the so-called norms of 'public taste,' nor any special faith in the methods used to evaluate the 'buying public.' The reason many people are struck by the freshness of Herman Miller designs is that the company is not playing follow-the-leader."

Nelson understood the importance of the 1948 furniture lines designed by his own office, Charles Eames, Isamu Noguchi and Paul Laszlo. He knew the public inauguration of the furniture would be a legitimate cultural event. The three dollar trade catalog would have a fairly limited distribution. But a scaled-down brochure version could be distributed far and wide.



- 9** Robert Goldwater, Paul Rand [Cover Designer] **MODERN ART IN YOUR LIFE** **\$100**
 New York: Museum of Modern Art, 1949.

Quarto. Printed and stapled wrappers. 48 pp. 143 black and white photographs. Uncoated cover edges lightly age-toned, as usual for this edition. A very good or better copy.

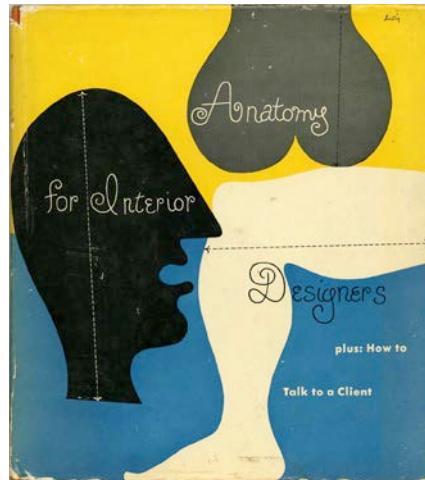
FIRST EDITION, Museum of Modern Art Bulletin, Volume 17, No. 1, 1949.
 We readily and daily accept the forms presented in this exhibition when seen in package design, window displays and furniture, but we often remain self-conscious when viewing the same shapes as used in modern art. The unity of style in other periods of art history is taken for granted. The relation, of a Greek useful object such as a vase to the Greek temples, a Gothic fabric or chest to Gothic cathedrals, is apparent. The "style" of our own time is still difficult for many of us to identify. The exhibited instances of parallels and affinities in today's art and design demonstrate to what extent contemporary designers and artists sensitively distill and synthesize the spirit of the world of today.

—MoMA press release, 1949

- Francis de N. Schroeder, Alvin Lustig [Jacket Design]
 Nino Repetto, Henry Stalhut and Mario Carreño [Illustrators]
- ANATOMY FOR INTERIOR DESIGNERS** \$75
 New York: Whitney, 1948.

Square quarto. Orange cloth titled in black. Printed dust jacket. 146 pp. Black and white illustrations and elaborate graphic design throughout. Alvin Lustig jacket mildly rubbed, edgeworn and chipped to edges, especially at spine ends. Few light pencil marks to text. A very good copy in a very good dust jacket.

FIRST EDITION. This book, delightfully illustrated by Nino Repetto, Henry Stalhut and Mario Carreño , was in print for nearly 30 years. It was considered one of the standard references for Interior Designers, and one of the funnest possible textbooks.

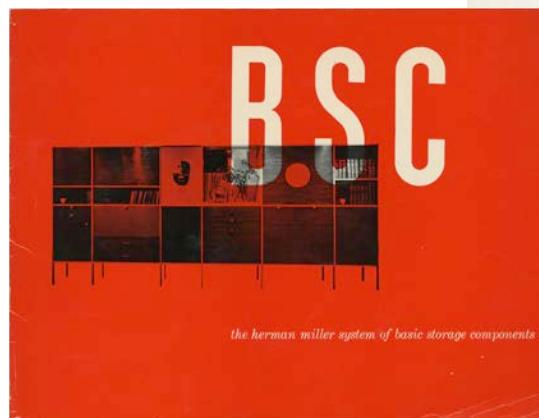


- Herbert Matter [Designer]**
11 CHESTS, CABINETS, BEDS \$150
 New York: Knoll Associates, Inc., with Hockaday Associates, 1950.

Slim quarto. Thick letterpressed stapled wrappers. 16 pp. Multiple paper stocks. Black and white photographs and schematic diagrams. Elaborate graphic design in Black and Yellow throughout. Trace of wear from handling. A nearly fine copy.

ORIGINAL EDITION [stand alone catalog excerpt from the KNOLL INDEX OF DESIGNS] designed by Herbert Matter, with design research by Harry Bertoia, Charles Niedringhaus and Murray Rothenberg.

Includes photographs and schematic diagrams of Chests, Cabinets, Beds designed by Florence Knoll, Charles Niedringhaus, and Richard Stein, architecture and interiors by Marcel Breuer and Florence Knoll and the Knoll Planning Unit.



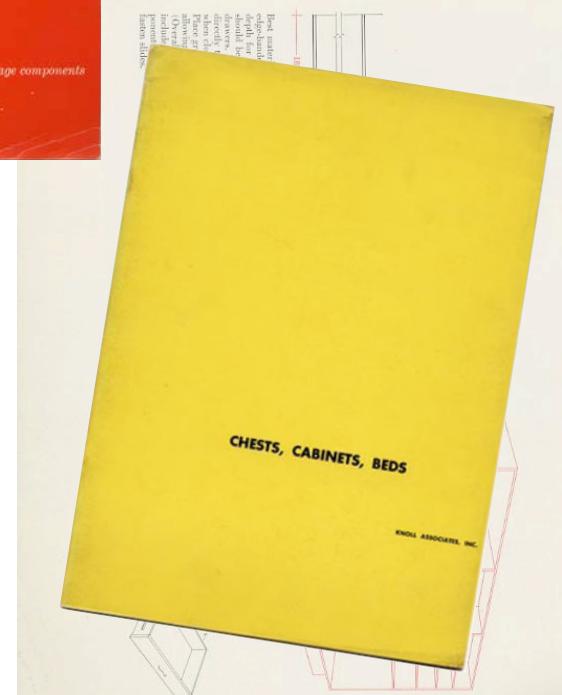
The installation shown is in a living-dining room and contains a sofa, dining table and chairs, a television and open shelving. The diagram above indicates some of the methods used to adjust a BSC system. A wall section 12" wide contains a television set; below, a black panel; panel unit; below, a black panel; base unit; or above to support components in width. BSC is modular; sections whose height can be varied without disturbing the standard cabinet height. The system can be either 5" or 12" in height (see pages 7 and 8). Where built-in television is planned, the standard BSC depth of 18½" can be increased to accommodate the tube.

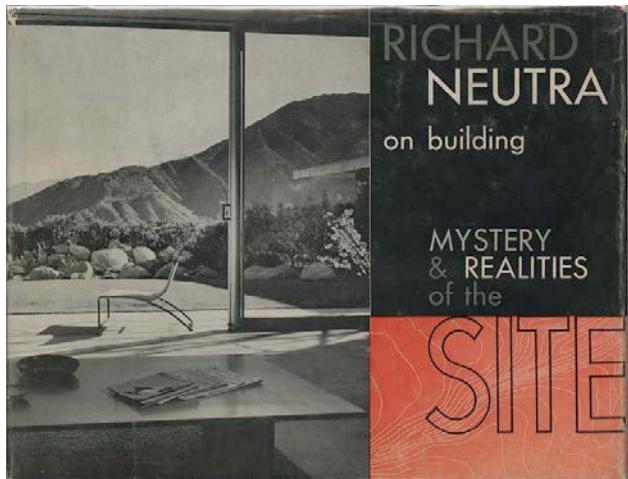


- Herman Miller Furniture Company
12 BSC: THE HERMAN MILLER SYSTEM OF BASIC STORAGE COMPONENTS \$125
 Zeeland, Michigan: The Herman Miller Furniture Company, 1950.

Slim oblong quarto. Saddle-stitched self wrappers. 12 pp. Text and illustrations. Front wrapper lower corner lightly creased and mild wear to spine, but a very good or better copy.

ORIGINAL EDITION [A. I. A. FILE NUMBER 28-A-4]. Promotional booklet for the Basic Storage Components (BSC) designed by George Nelson. Includes all specifications, dimensions and materials for the BSC components. We suspect this information might be useful to some folks out there. Graphic design by Irving Harper, the graphic ace of George Nelson and Associates.



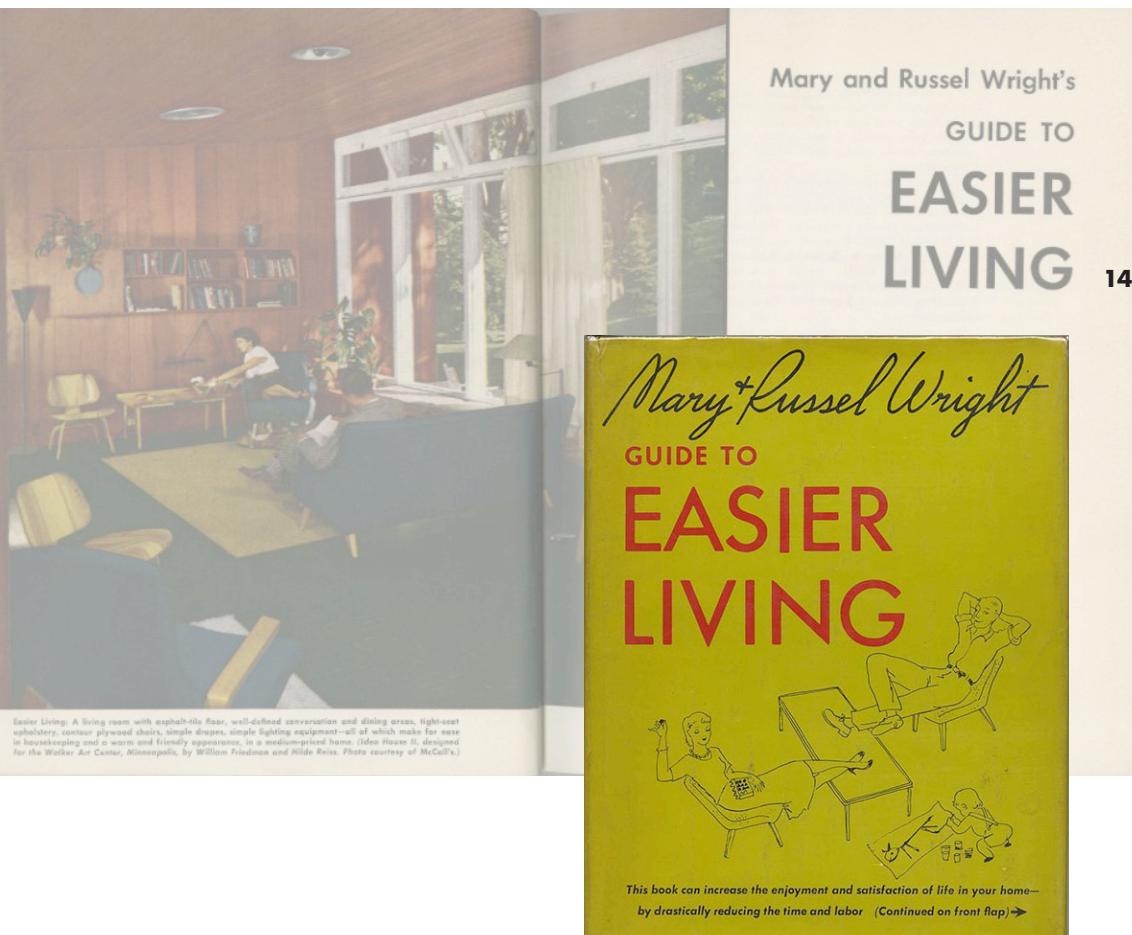


- Richard Neutra
13 MYSTERY AND REALITIES OF THE SITE \$225
 Scarsdale, NY: Morgan and Morgan, 1951.

Oblong quarto. Red cloth stamped in white. Photo illustrated dust jacket. 64 pp. 50 black and white illustrations. Dust jacket with only a trace of rubbing and edgewear. A nearly fine copy in a nearly fine dust jacket. Uncommon thus.

FIRST EDITION. The first book published in the United States concerning the architectural work of Richard Neutra. "In the book the author states principles that can be applied to a multitude of building conditions, cites illuminating examples of his ingenious solutions to land-and-house problems, and shows countless ways in which the 'profound assets rooted and buried in each site' can be awakened to 'startling values of design, truly assured of duration, growth, and never-ending life.'"

Born and raised in Vienna, **Richard Neutra** (1872–1970) came to America early in his career, settling in California. His influence on post-war architecture is undisputed, the sunny climate and rich landscape being particularly suited to his cool, sleek modern style. Neutra had a keen appreciation for the relationship between people and nature; his trademark plate glass walls and ceilings which turn into deep overhangs have the effect of connecting the indoors with the outdoors.



- Mary and Russel Wright
14 GUIDE TO EASIER LIVING \$500
 New York: Simon and Schuster, 1951.

Square octavo. Printed dust jacket. Salmon paper covered boards stamped in silver. Quarter black cloth backstrip titled in silver. 199 pp. Color frontis [x2]. Decorated rear endpapers. Black and white illustrations throughout. \$2.95-priced jacket unclipped, with a few unobtrusive short closed tears. A stellar copy of the first edition—a nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Russel and Mary's legendary guide to stylishly efficient decorating, entertaining and home maintenance profusely illustrated with detailed illustrations, photographs, charts and checklists. The book includes a chart demonstrating the Wrights' "family cafeteria setting" for dinner required 36 dishes, rather than the conventional 82—and this when home dishwashers were still relatively rare.

"A new way of living, informal, relaxed, and actually more gracious than any strained imitation of another day could be, is in fact growing up, despite the etiquette despots and the die-hards. There is evidence all around that the hard shell of snobbish convention is cracking."

- 15 William Hennessey
MODERN FURNISHINGS FOR THE HOME \$1,000
 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 nearly fine copy 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. Green cloth stamped in black. Printed dust jacket. 368 pp. 582 black and white photographs. Jacket lightly worn and scuffed. Large chip to spine crown and rear panel. Text-block well-thumbed. 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.

- 16 Lustig, Alvin [Designer], The Society of Industrial Designers
INDUSTRIAL DESIGN IN AMERICA 1954 \$175
 New York: Farrar, Straus & Young, Inc., 1954.

Quarto. Printed uncoated dust jacket. Embossed oatmeal cloth stamped in black. Decorated endpapers. 224 pp. 399 black and white illustrations. 37 color plates. Jacket and book design by Alvin Lustig. Tiny spot to front jacket panel. A nearly fine copy in a nearly fine dust jacket. Uncommon thus.

FIRST EDITION. Alvin Lustig's design for this volume rates among the best of his career, making this book both an extraordinarily useful reference volume, as well as a genuinely beautiful period object as well.

Publishing to mark the 10th anniversary of the founding of The Society of Industrial Designers, this picture-and-text survey illustrates all the best of modern American industrial design. Includes many examples of furniture, ceramics, housewares, appliances, automobiles, buildings, retail displays, showrooms, radios, projectors, televisions, and many other objects designed for the burgeoning postwar middle class.





George Nelson [introduction]

THE HERMAN MILLER COLLECTION

[Furniture Designed by George Nelson and Charles Eames, With Occasional Pieces by Isamu Noguchi, Peter Hvidt and O. M. Neilsen]
Zeeland, MI: Herman Miller Furniture Co., 1952.

\$500

17

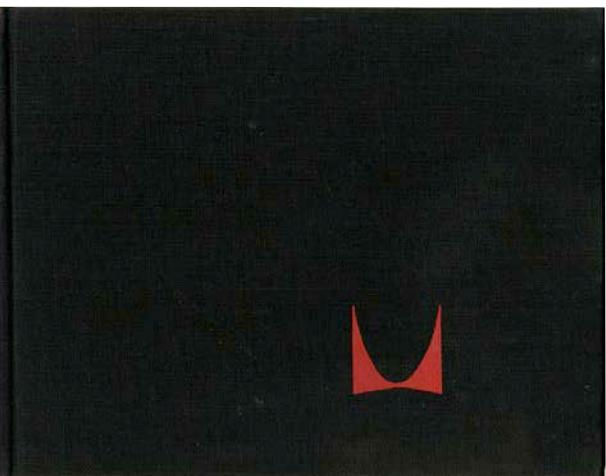
Oblong quarto. Black cloth stamped and titled in red. Printed dust jacket. 116 pp. Illustrated furniture specifications. Binding lightly shaken. Previous owner inkstamp to front endpaper. Price clipped dust jacket edgeworn with chipping to upper and lower edges, and multiple closed tears. Presents well under archival mylar. A very good copy in a scrappy—but essentially complete—dust jacket.

FIRST EDITION. George Nelson's Foreword: "From the viewpoint of the designer, which is the only viewpoint I can assume with any degree of propriety, the Herman Miller Furniture Company is a rather remarkable institution. Seen solely as a business enterprise, it is probably indistinguishable from thousands of others scattered through the U.S. It is a small company, it is located in a small town, its production facilities are adequate but not unusual, and it is run by the people who own it. What is remarkable about this enterprise is its philosophy—an attitude so deeply felt that to the best of my knowledge it has never been formulated.

"There is a market for good design. This assumption has been more than confirmed, but it took a great deal of courage to make it and stick to it. The fact is that in furniture as in many other fields, there is a substantial segment of the public that is well in advance of the manufacturers. But few producers dare to believe it.

"A word about this book. It is primarily an illustrated record of furniture currently in production, and as such it has been planned for convenient use by those whose business it is to purchase or specify furniture. It is also intended as a guide for professionals such as architects and interior designers. In addition to photographic illustrations, the book presents full dimensional data, so that the relationship of rooms and furniture can be accurately studied. Design students, it is hoped, will find the book equally valuable as a reference.

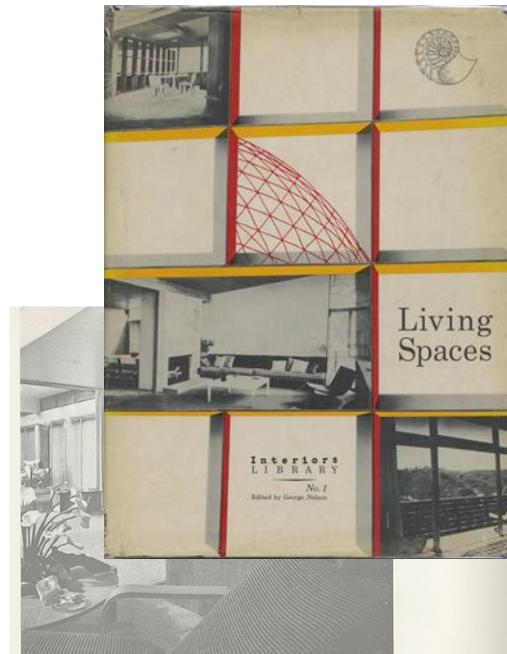
"All material for the book was assembled and prepared by various members of the Herman Miller Furniture Company. In planning the layout and typography of the book, I found that the restraint exercised in the choice and amount of written material most unusual in a manufacturer given an opportunity to talk about his product. Here as elsewhere the Herman Miller philosophy is manifest: let the furniture speak for itself."



- 18** George Nelson
LIVING SPACES
New York: Whitney, 1952.

Small folio. Blue cloth stamped in white. Photo illustrated dust jacket. 146 pp. 232 black and white photographs and diagrams. Unobtrusive former owner signature to front pastedown. The fragile dust jacket essentially complete, worn along top edge, tiny loss to rear panel, light edgewear, weakened folds, and spine mildly chipped. One of the better copies we have handled, a very good or better copy in a nearly very good dust jacket.

\$175



- FIRST EDITION [Interiors Library Series Volume One].** LIVING SPACES was George Nelson's attempt to sell modern housing to America and it is a lavish production. Designed by the Office of George Nelson, the book itself is extremely well-designed and thoughtfully assembled and features drop dead gorgeous photography, selected from the archives of *Interiors* (the publishers of all four volumes in the *Interiors Library Series*).

- American Craftsmen Educational Council
DESIGNER CRAFTSMEN U.S.A. 1953
Brooklyn: Brooklyn Museum, 1953.

\$175

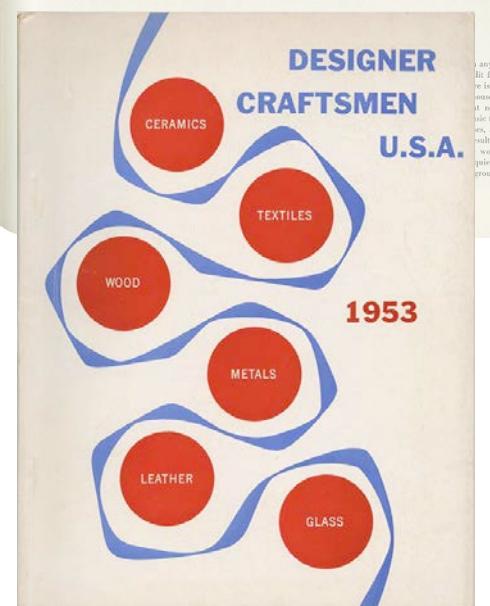
Slim quarto. Side stapled and perfect bound printed wrappers. 72 pp. 111 black and white photographs. Wrappers lightly creased due to the side stapled binding, but a nearly fine copy of a scarce document.

FIRST EDITION. Exhibit catalog sponsored by the Brooklyn Museum, Oct. 22 to Dec. 30, 1953, and later at the Art Institute of Chicago and the San Francisco Museum of Art. Includes a ten-page essay by Dorothy Giles, *The Craftsman in America*, a checklist of 243 works, including prices, and short essays preceding each section: metals, wood, textiles, and ceramics. The essay on wood is by Edward Wormley.

An extraordinarily useful reference volume for the works of the artists represented. Since the end of World War II, many artists have turned to crafts as a reaction to the conformity, the built-in obsolescence, and the anonymity of mass-produced objects. They are creating objects to satisfy none but their own standards of technique and aesthetics . . .

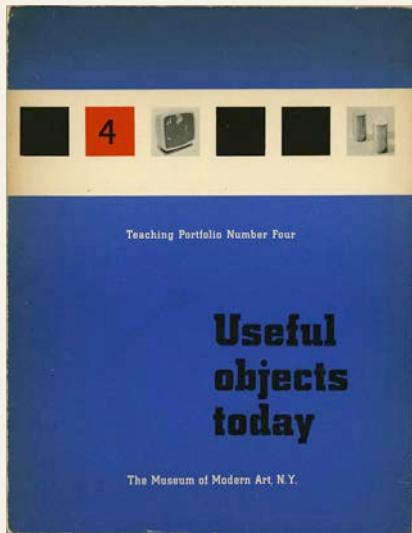
The American Craft Council (ACC) is a national, nonprofit educational organization founded in 1943 by Aileen Osborn Webb. With a mission to promote understanding and appreciation of contemporary American craft, we celebrate the remarkable achievements of the many gifted artists today who are working with a variety of materials.

A sliding lacquered panel or a traverse curtain can close off the dining space. The table, a Neutra design, can be dropped down to cocktail table height. This convertible feature is, of course, more valuable in a small apartment than in a house of this size.



135

32. Floor lamp, brass and steel. 1950. Counter-balanced stem swivels on magnetized metal ball. Gilbert A. Watrous for Heifetz Mfg. Co., U.S.A. (Winning design, Museum of Modern Art Lamp Design Competition, 1950.)



20



Greta Daniel
USEFUL OBJECTS TODAY

New York: Museum of Modern Art, 1954.

\$75

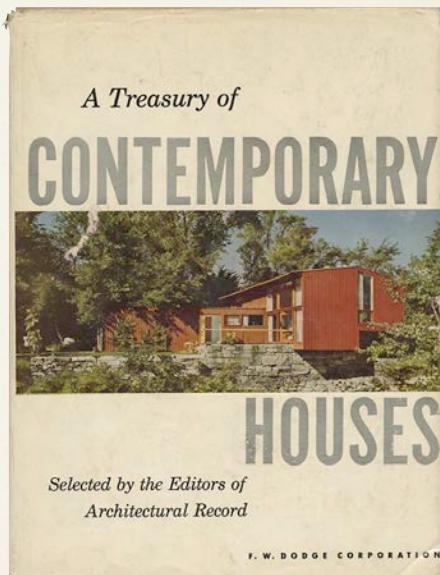
Small folio. Printed portfolio housing 16 pages of introductory text and loose gravure plates of 40 useful objects. Design and typography by Noel Martin. Portfolio cover spine lightly worn, but a nearly fine copy.

FIRST EDITION [Teaching Portfolio Number Four]. Loose gravure plates of 40 useful objects, based on: eye appeal, function, construction and price, with emphasis on the first. Objects selected from the ever-growing Industrial Design collection of the Museum of Modern Art, circa 1954.

"The objects shown in this portfolio are made to serve us," Miss Daniel says in her introduction. "They reveal our spirit and the quality of our civilization. Their beauty is the total of many components: shape, proportion, texture, and color. The perfection and refinement they show, and the stimulation they provide, are the direct expression of a way of thinking as new in its interpretation of the world of today as it is old in its return to the basic elements of good design."

"Objects from more than 12 countries are shown in the portfolio, including Mexican earthenware, French porcelain dinnerware, stainless steel knives and forks from Sweden, hand-wrought silver pepper and salt shakers and mass-produced plastic tumblers from the United States, crystal bowls and plates from Austria, Italian glass, a silver ice bucket from Denmark, woodenware from the United States and Finland, Swiss watches, German scissors, an Italian typewriter, and a radio and an electric fan manufactured here."

—MoMA Press Release, January 1, 1954



21

Emerson Goble, The Editors of Architectural Record

A TREASURY OF CONTEMPORARY HOUSES

New York: F.W. Dodge, 1954.

\$125

Quarto. Green cloth stamped in black. Photo illustrated dust jacket. 216 pp. 600 black and white photographs and diagrams of 50 residences. Cloth boards sunned to spine and edges. Tips rubbed and lower corner bumped. Jacket lightly rubbed with mild edgewear and faint chipping to spine ends. Jacket photo by Ezra Stoller. A very good copy in a very good dust jacket.

FIRST EDITION. Fifty contemporary residences photographed by Ezra Stoller, Bill Hedrich-Blessing, Joseph Molitor, Julius Shulman and others. Early residential anthology culled from the pages of *Architectural Record* and packaged for first time home buyers and builders.

Thomas Creighton [foreword]

SELECTED HOUSES FROM PROGRESSIVE ARCHITECTURE \$100

New York: Reinhold, n. d [circa 1955].

Quarto. Thick printed wrappers. Publishers plastic coil binding. 160 pp. Fully illustrated with black and white photographs, diagrams and details. Wrappers lightly chipped along binding perforations, otherwise a very good or better copy.

FIRST EDITION. Postwar American residential architecture collection organized in five sections: The Single Family House; Residential Design Solutions; Residential Interior Studies; House Structural Data Sheets; and Structural Experiment-Houses.

Don Wallance

SHAPING AMERICA'S PRODUCTS

\$300

New York: Reinhold Publishing Corp., 1956.

Quarto. Tan cloth stamped in black. Printed dust jacket. 193 pp. Black and white illustrations throughout. A couple of pages lightly foxed early and late. Jacket lightly rubbed and edgeworn with spine mildly sunned. A very good copy in a very good dust jacket—a very uncommon title.

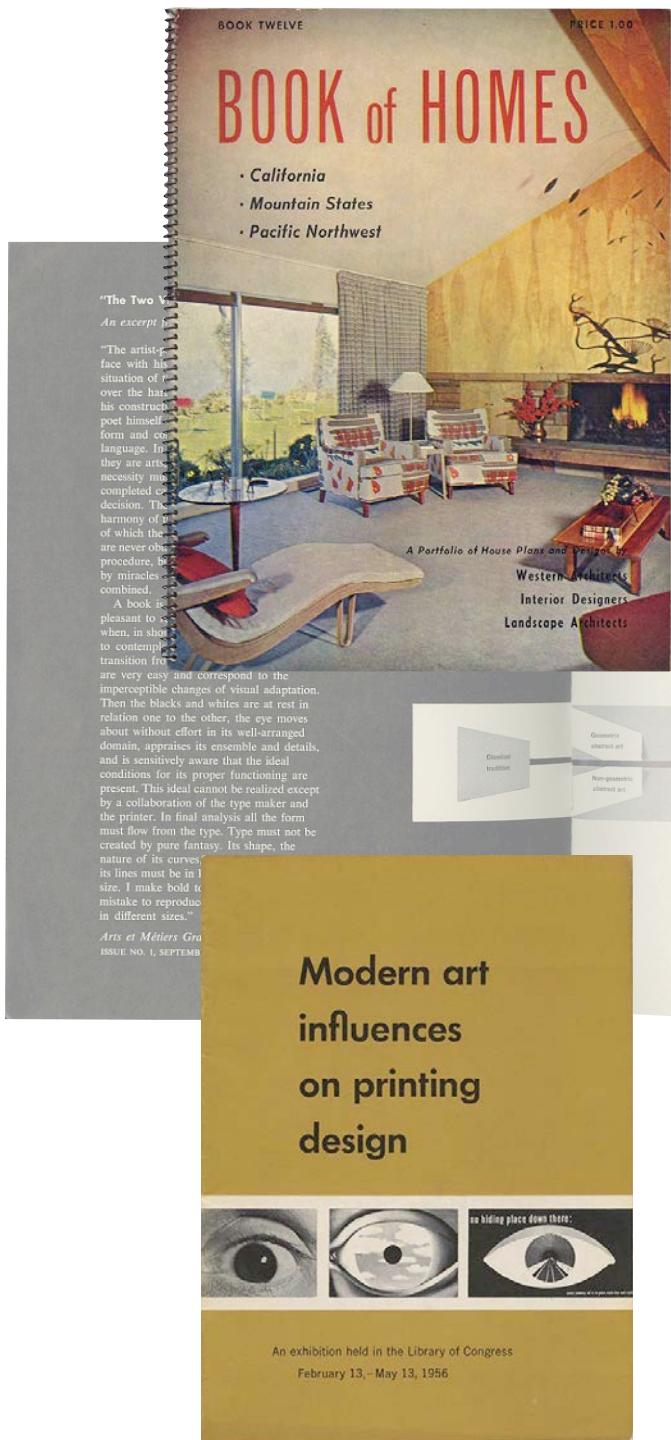
FIRST EDITION. The material for this book was obtained by Wallance while serving as a research consultant for the Walker Art Center and the American Craftsmen's Council of New York. Features 31 case studies demonstrating how good design has broadened markets and increased sales. Includes products from General Electric, Herman Miller, Amelia Earhart Luggage and Sitterle Ceramics.

SHAPING AMERICA'S PRODUCTS 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. Wallance offers a series of profiles, from George Nakashima and Ray and Charles Eames to manufacturers like Heath Ceramics, Corning Glass Works and Jantzen, with each presented as an exemplification of the integration of design and craft. While Wallance'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 Wallance (1909–1990) was an American Industrial Designer born in Queens who graduated from New York University and the Design Laboratory (1935–1939). In 1938, the Museum of Modern Art (MoMA) awarded him a prize for a chair he designed for its new building. During WW II 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.



This kitchen-dining area belongs to the house shown on page 78, I.D.D., which likes to point at products that are man-produced and available, has had trouble with its ingenious designer-owner. See that screen? It is made at home with half-rounds on canvas. That lighting fixture is made by spacing a revised double-tube affair to hold fluorescent fixtures and redwood towers. The table under the summum tablecloth is also homemade, as is the all-cathartivators. We like the individual touches and the practical placement of counters and cabinets to make easy separations between kitchen-dining and in this case, a study area too.
Photo: Lionel Freedman



Modern art influences on printing design

Compiled by: Herbert J. Sanborn



Published by: The Washington Chapter of the American Institute of Graphic Arts 1956

LIBRARY OF CONGRESS CATALOG CARD NUMBER 56-7882 © 1956 BY HERBERT J. SANBORN

Modern art influences on printing design

An exhibition held in the Library of Congress
February 13, - May 13, 1956

- 24 T. W. Anderson [Editor]
BOOK OF HOMES 12
[California, Mountain States, Pacific Northwest]
San Francisco: Home Publications, 1956.

Folio. Thick photo illustrated wrappers. Wire spiral binding.
94 pp. Illustrated case studies and period advertisements. Faint chipping to crown of spine, otherwise a fine, fresh copy.

ORIGINAL EDITION [Book Twelve, Spring-Summer 1956]. Quarterly Bay Area periodical devoted to "information on Architecture, Interior Design, Landscaping, Remodeling and the types and uses of Basic Materials" and featuring "hundreds of pictures and floor plans of homes designed by outstanding Western Architects, presenting practical design features and valuable ideas for your own building or remodeling plans."

Architectural Designers: Derrall Ballard, Mario Cimapi, Mario Corbett, Ira E. Cummings, John Funk, Kenneth Gordon, Robert F. Gordon, Greta Magnusson Grossman, Henry Hill, Jack Herman, Robert Inge Hoyt, A. Quincy Jones, Howard R. Lane, Paul Laszlo, Francis Lockwood, Robert B. Marquis, Germano Milono, Richard J. Neutra, John Payne, Burton Alexander Schutt, Morgan Shaw, Thomas Albert Smith, Raphael Soria-no, Carter Sparks, Sumner, Spaulding and John Rex, Robert Hyle Thomas, B. David Thorne, Bolton White, Richard Woods, and Harold B. Zook.

Each featured residence includes a Construction Outline with pertinent specifications, such as square footage, construction type, exterior and interior walls, floors, roof, doors, windows, masonry, plumbing, counter tops, electrical, hardware, kitchen equipment, heating and insulation. Owners of homes from this era should find this information of great value.

- 25 [AIGA] Herbert J. Sanborn
MODERN ART INFLUENCES ON PRINTING DESIGN \$50
Washington, D. C.: Washington Chapter of the American Institute of Graphic Arts, 1956.

Stapled printed wrappers. 16 pp. 23 black-and-white-text illustrations. A nearly fine copy.

ORIGINAL EDITION. Catalog for the Exhibition held in the Library of Congress from February 13 to May 13, 1956 and sponsored by the Washington Chapter of the American Institute of Graphic Arts. Sections include Art Influences, Experimental Typography, Futurism, Suprematism, De Stijl, Dadaism, Bauhaus, Abstract Expressionism and Free Form Graphic Design, Of Modern Type, and New Directions.

Artists and designers include Herbert Simpson, Bertram Goodhue, Guillaume Apollinaire, Giacomo Balla, Herbert Matter, Kasimir Malevich, Paul Rand, Piet Mondrian, F. T. Marinetti, El Lissitzky and Hans Arp, Raoul Hausmann, Man Ray, Wassily Kandinsky, Herbert Bayer, and Hap Smith among others.

George Nelson, Arthur Drexler [foreword]

26 PROBLEMS OF DESIGN

New York: Whitney, 1957.

\$250

Square quarto. Black fabricoid covered boards embossed and titled in white. Printed dust jacket. 204 pp. Multiple paper stocks. 26 essays illustrated in black and white. Former owners ink signature to front free endpaper. Very faint pencil marks to three margins within the textblock. Jacket lightly rubbed with faintest of edgewear. A fine copy in a fine dust jacket.

FIRST EDITION. An 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.

Georg Jensen

27 THE LUNNING COLLECTION

\$50

New York City: Georg Jensen, 1957.

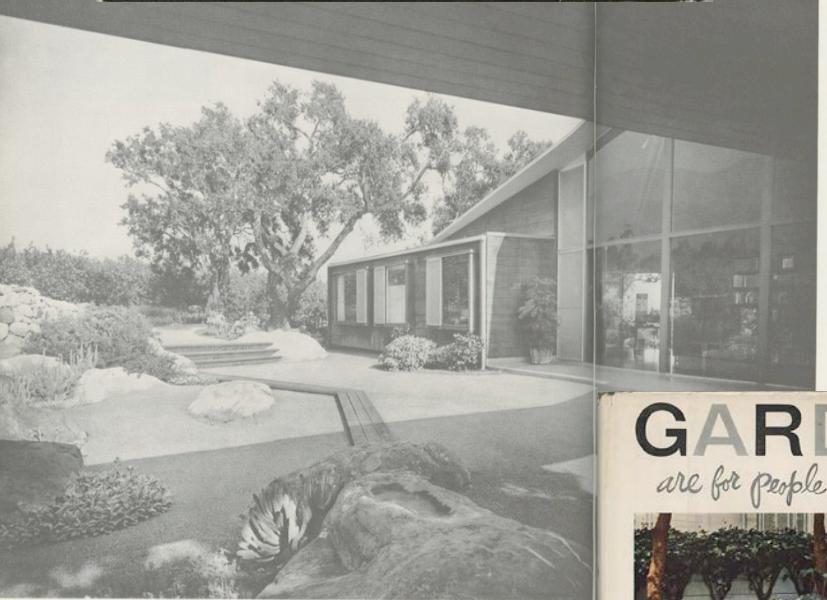
Slim quarto. Photo illustrated stapled wrappers. 16 pp. Holiday sales catalog illustrated in black and white. Faint crease down the middle and minor shelf wear and a trace of foxing. A very good copy. Rare.

FIRST EDITION. "Selected with an exacting eye focused upon originality, freshness, and artistry. These exclusive Christmas cards are designed to convey your most cordial holiday greetings."

Excerpted from Ginger Moro's "The Mystery Designers For Georg Jensen USA on the website for JCKonline (June 1, 1996): The post-war perspective of the Jensen New York store changed drastically in 1949 when Lunning hired a new manager, a Dane named Kai Dessau. What had become an unwieldy general store selling mostly American-made merchandise was transformed into a trade center for Nordic handicraft and decorative art. Lunning was excited by the high quality and elegance of what in the '50s came to be called Scandinavian Modern, and decided to supply moral and financial support. His Lunning Prize, a traveling scholarship to be awarded each year to two outstanding young Nordic craftsmen or industrial designers, was first presented on his 70th birthday, Dec. 21, 1951. The \$400 awards were funded by profits from the New York Jensen shop sales.

The years of the Lunning Prize Foundation, 1951–1970, span the two remarkably fruitful decades of the Scandinavian Modern industrial and crafts design movement. Prize winners such as silversmith-jewelers Henning Koppel of Denmark, Greta Prytz Kittelsen of Norway, Torun Bulow-Hube of Sweden and Bjorn Weckstrom of Finland all later became internationally known. Ironically, Lunning died the year after establishing the prize—on August 31, Georg Jensen's birthdate.



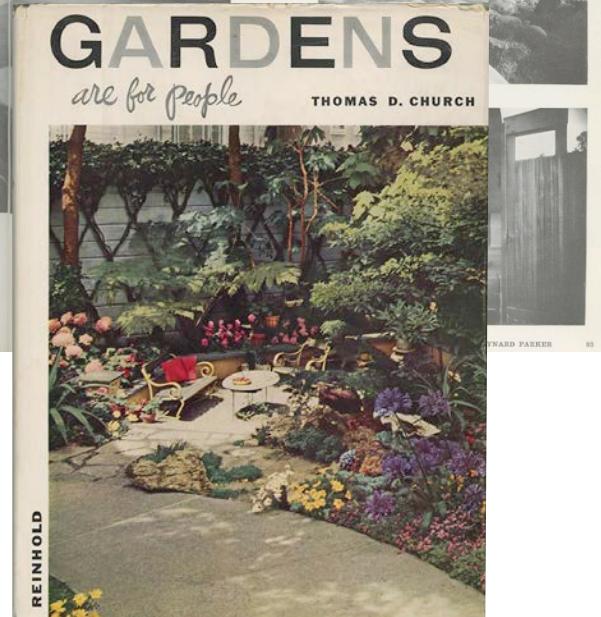


AN ENTRANCE GARDEN

An enclosed court garden makes a delightful entrance, and it's even more delightful if a garden gate and a covered walk insure privacy and protection.

This garden, also a morning terrace, consists of existing boulders, a few plants, and asphalt paving.

MISS ALICE ERVING, SANTA BARBARA 1950



28

Nagakage Okabe and Nagatake Murayama [forewords]

EXHIBITION OF 20TH CENTURY DESIGN

IN EUROPE AND AMERICA

Tokyo: The National Museum of Modern Art, Tokyo
and The Asahi Shimbun, 1957.

\$125

Text in English and Japanese. Oblong quarto. Thick printed wrappers. Brick endpapers. 84 [viii] pp. Black and white gravure plates. Multiple paper stocks. Wrappers worn and creased. Text-block thumbed with a bit of ink offsetting, but a good copy of an uncommon catalog.

ORIGINAL EDITION. Subtitled "Selections From The Collection Of The Museum Of Modern Art, New York." Catalog for an exhibition at The National Museum of Modern Art, Tokyo and The Asahi Shimbun from 1957 coordinated by the Museum of Modern Art—essentially an export version of the Good Design shows from 1950–1955, with earlier 20th-century pieces from Europe and America rounding out the presentation via gorgeous gravure printing

Thomas D. Church

GARDENS ARE FOR PEOPLE

[How to Plan for Outdoor Living]

New York: Reinhold Publishing Company, 1957.

\$200

Folio. Green paper covered boards with olive cloth quarter strip decorated in gold. Photo illustrated dust jacket. Color frontis. 248 pp. 14 color photographs. 600 + black and white photographs and diagrams. Jacket lightly chipped to top edge. A nearly fine copy in a nearly fine dust jacket.

SECOND PRINTING. Adapted from Church's *House Beautiful* articles, this book presents a cogent view of post-War American Modernist landscape architecture by one of its preeminent practitioners.

This classic of landscape architecture has been required reading for the residential garden design professional, student, and generalist since its publication in 1955. *GARDENS ARE FOR PEOPLE* contains the essence of Thomas Church's design philosophy and much practical advice. Amply illustrated by site plans and photographs of some of the 2,000 gardens Church designed during the course of his career.

Called "the last great traditional designer and the first great modern designer," Church was one of the central figures in the development of the modern California garden. For the first time, West Coast designers based their work not on imitation of East Coast traditions, but on climatic, landscape, and lifestyle characteristics unique to California and the West. Church viewed the garden as a logical extension of the house, with one extending naturally into the other.

- 30** Alvin Lustig, Philip Johnson [introduction]
THE COLLECTED WRITINGS OF ALVIN LUSTIG **\$500**
 New Haven: Holland R. Melson, Jr., 1958.

Octavo. Printed paper covered boards. Glassine wrappers. 94 pp. Essays. Corners and spine bumped; small open and closed tears to glassine edges; hinge slightly torn at bottom, else a fine copy.

FIRST EDITION [Published in an Edition of 600 Copies]. Introduction by Philip Johnson. Cover portrait by Maya Deren. Designed and published by Holland R. Melson, Jr. via a grant by Elaine Lustig [Cohen] in the memory of Alvin Lustig, a faculty member of the School of Art and Architecture at Yale University between 1951 to 1954.

- 31** Donald Canty [Editor]
BOOK OF HOMES 15 **\$175**
 San Francisco: Home Publications, 1959.

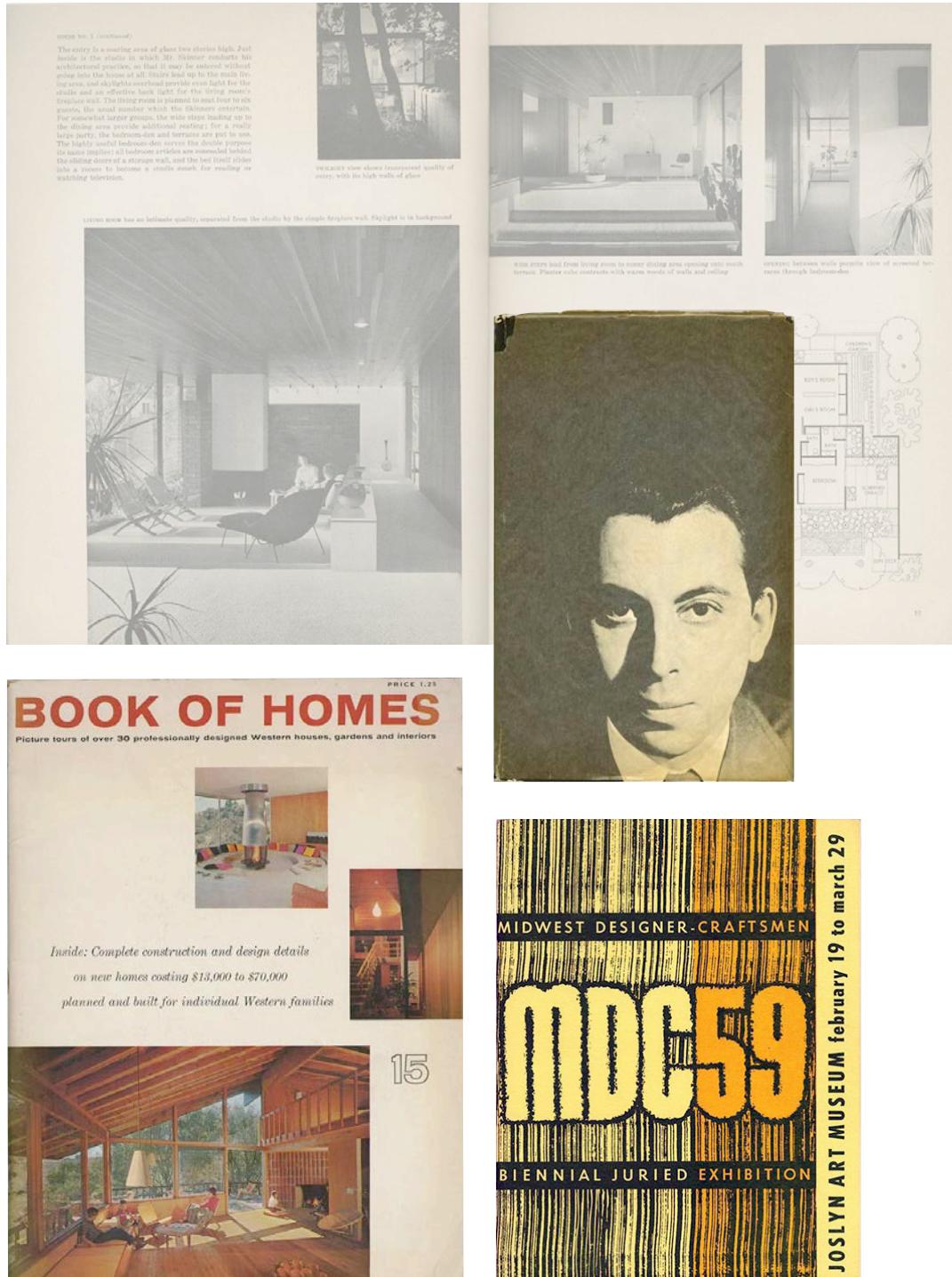
Original edition. Folio. Thick photo illustrated wrappers. Saddle stitched binding. 96 pp. Illustrated case studies and period advertisements. Wrappers lightly worn, otherwise a fine, fresh copy.

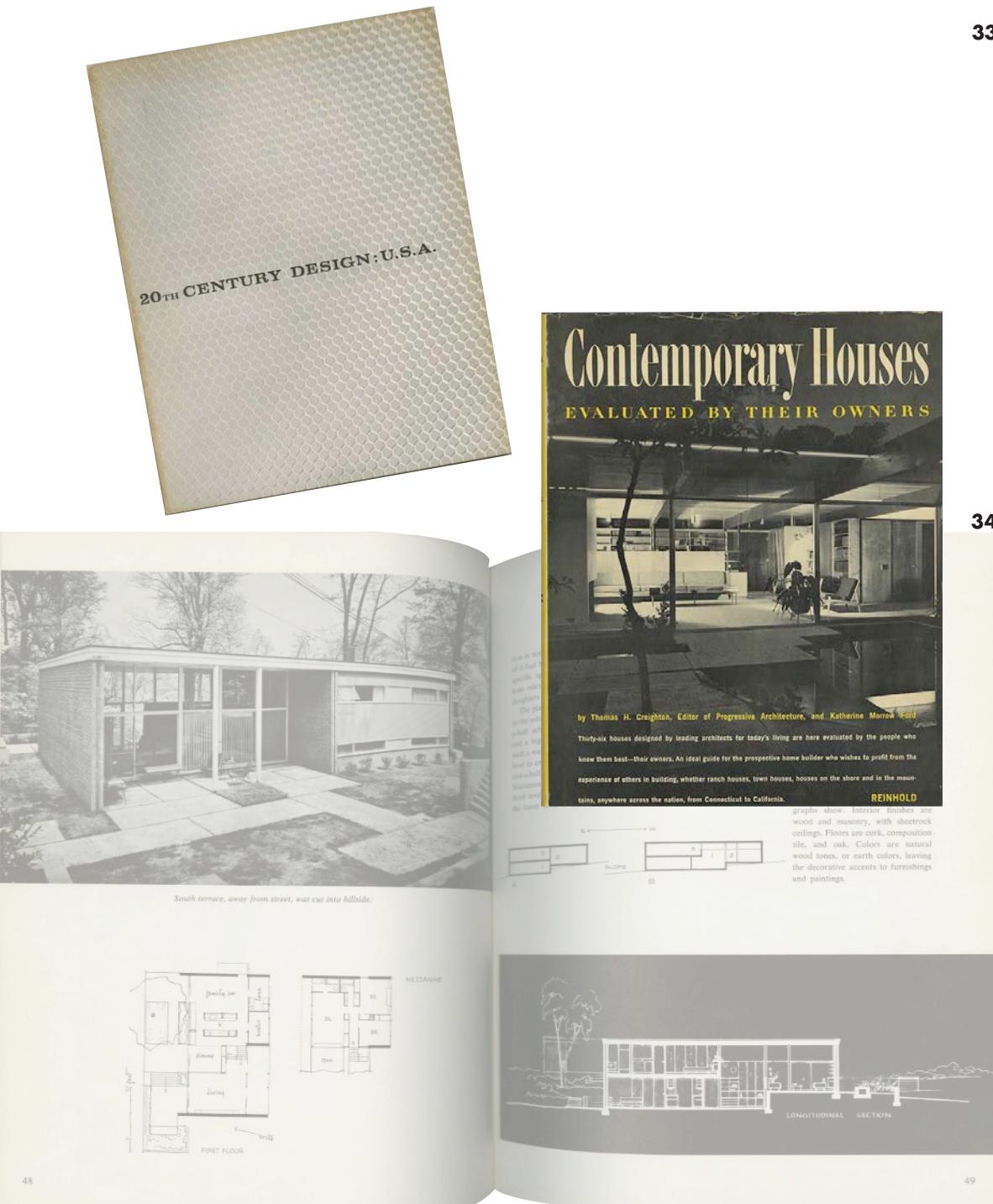
FIRST EDITION [BOOK FIFTEEN, 1959]. Regional periodical devoted to "picture tours of over 30 professionally designed Western houses, gardens and interiors." Features "information on Architecture, Interior Design, Landscaping, Remodeling and the types and uses of Basic Materials Hundreds of pictures and floor plans of homes designed by outstanding Western Architects, presenting practical design features and valuable ideas for your own building or remodeling plans."

- [Smithsonian Institution: Traveling Exhibition Services]
MDC 59: BIENNIAL JURIED EXHIBITION **\$100**
 [Midwest Designer-Craftsmen]
 Omaha, NE and Rockford, MI: Joslyn Museum of Art and Midwest Designer-Craftsmen, 1959.

Thick printed stapled wrappers. 36 pp. 14 black-and-white illustrations. Contents published dos-a-dos. Trace of shelf wear. A nearly fine copy. Rare.

FIRST EDITION. Published in conjunction with an exhibition at the Joslyn Museum of Art, Omaha, NE [February 19–March 29, 1959]. A two-way catalog with only right-hand pages: one side contains statements by the Director and the Head of the Exhibitions Department of the Joslyn Museum of Art, the Chairman of Midwest Designer-Craftsmen, the Jurors of the show and a selection of the award-winning work. The other side contains a list of exhibitors and their works.





William Friedman [Editor], John Szarkowski [Photographer]

33 20TH CENTURY DESIGN: U.S.A.

\$75

Buffalo: Buffalo Fine Arts/Albright 1960.

Slim quarto. Thick printed wrappers. 96 pp. Black and white illustrations throughout. Exhibition checklist. Wrappers edgeworn and sunned to extremities. Mild foxing early and late, but a very good copy.

FIRST EDITION. Subtitled *A Survey Exhibition During 1959–1960 Co-sponsored by Eight Museums*, this catalog features a nicely curated selection of American postwar Modern design (circa 1959), including furniture, fabrics, household products, typewriters, cutlery, appliances, toys, interiors, glass etc. The index includes full listings for all 1,096 items exhibited. All pieces are identified by designer and manufacturer.

All black and white photography by John Szarkowski. An exceptional document that organically grew out of the Good Design movement of the early 1950s. Recommended.

Thomas H. Creighton and Katherine M. Ford

**CONTEMPORARY HOUSES
EVALUATED BY THEIR OWNERS**

\$150

New York: Reinhold Publishing Corporation, 1961.

Quarto. Black cloth decorated in yellow. Photo illustrated dust jacket. 224 pp. 240 black and white images. Jacket lightly worn to top edge and a tiny chip to the lower edge of the rear panel. A fine copy in a nearly fine dust jacket.

FIRST EDITION. "The First Book to Answer These Important Questions: How well have the houses designed by some of America's best residential houses worn? How well have they met the needs of the families for whom they were planned? Frankly and freely, the owners of 36 custom-designed houses tell what they like—and don't like about their new houses."

Includes houses designed by Bruce Abrahamson, Robert Alexander, Blaine Drake, Anshen and Allen, Mario Corbett, George Matsumoto, Roger Lee, Sherwood, Miles and Smith, Richard Neutra (2), Josef Van Der Kar, Francis Joseph McCarthy, E. G. Hamilton, Philip Johnson (2), Killingsworth-Brady-Smith, Robert A. Little and Associates, Edward Dart, The Architects Collaborative, Minoru Yamasaki and Associates, Wurster, Bernardi and Emmons (3), William Muchow, Harris Armstrong, Robert Browne, Henry Hill (2), Bassetti and Morse, George Rockrise, A. Quincy Jones and Frederick Emmons, Olindo Grossi (2), Meathe, Kessler and Associates, J. R. Davidson, and John Ridley.

35 Herman Miller Furniture Company
THREE INTERIORS BY HERMAN MILLER

\$125

Zeeland, MI: The Herman Miller Furniture Company,
n.d [circa 1961].

Slim quarto. Saddle-stitched self wrappers. 32 pp. Text and color illustrations. Uncoated wrappers lightly rubbed and soiled, but a very good to nearly fine copy.

ORIGINAL EDITION. Graphic design by George Tscherny of George Nelson and Associates, showcasing three interior environments designed by George Nelson and fully outfitted with the latest Herman Miller furniture, circa 1960.

36 David R. Campbell [introduction]
YOUNG AMERICANS 1962

\$50

New York: Museum of Contemporary Crafts, 1962.

Imperial octavo. Thick printed and stapled wrappers. [48] pp. 27 black-and-white illustrations. Multiple paper stocks. Catalog of 403 items. Age toning to fore edges and spine, otherwise a fine copy.

FIRST EDITION. Subtitled "A National Competition Sponsored by the American Craftsmen's Council for Craftsmen Thirty Years Old and Younger, and to be Circulated by the American Federation of Arts."

The catalog pages are interleaved with color tissue paper and printed on various stocks. Beautiful production published in conjunction with an exhibition of the same name: Museum of Contemporary Crafts, New York City [May 25–September 2, 1962]. Includes an exhibit list.

37 Phillip L. Pritchard [Editor], Edgar Bartolucci [Art Director]
FURNITURE FORUM: VOLUME 12

\$200

CONTEMPORARY DESIGN SOURCE REFERENCE
Sarasota: Furniture Forum, Inc., Volume 12 [1962].

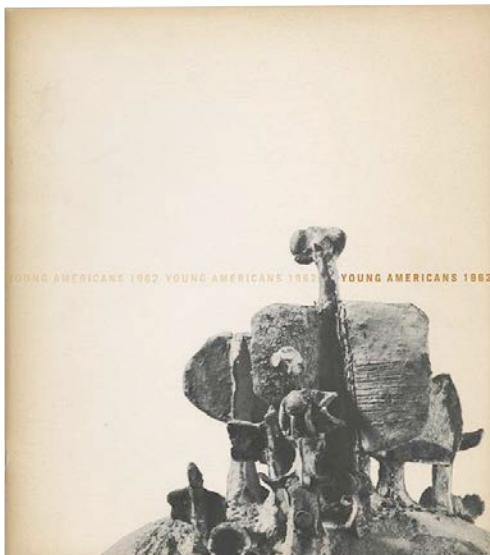
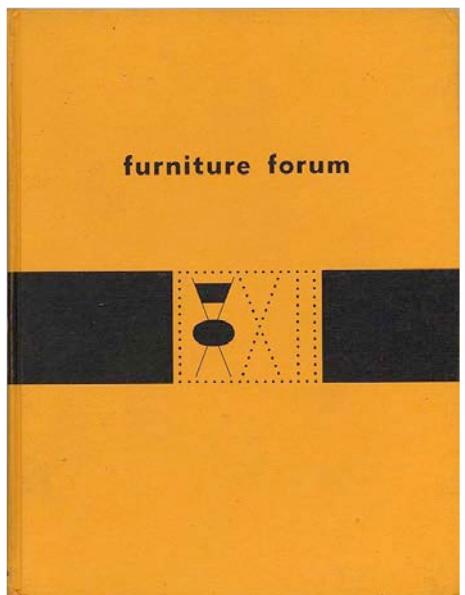
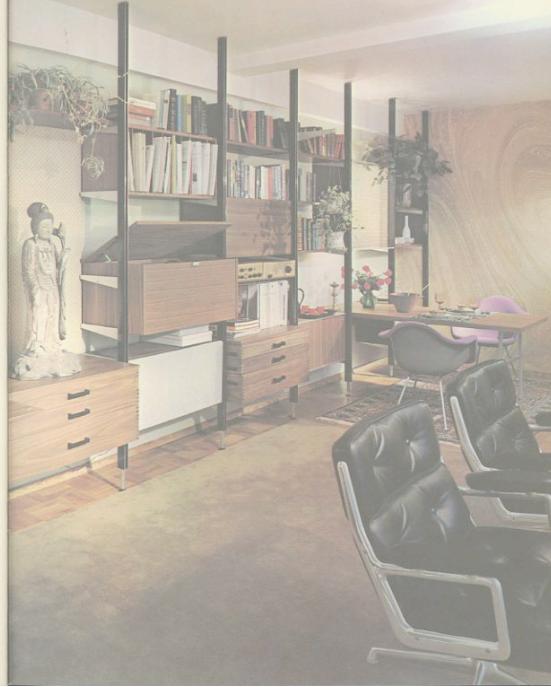
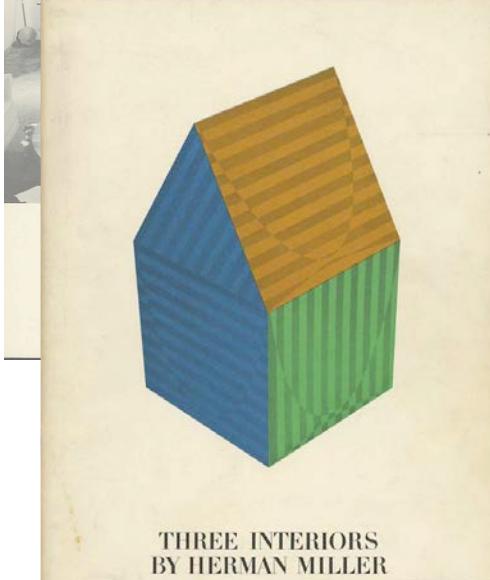
Quarto. Orange cloth decorated in black. 148 pp. Fully illustrated in black and white. Backstrip lightly sunned and minor wear overall. Issued without dust jacket. Curatorial information includes designer, materials, and measurements. A nearly fine copy.

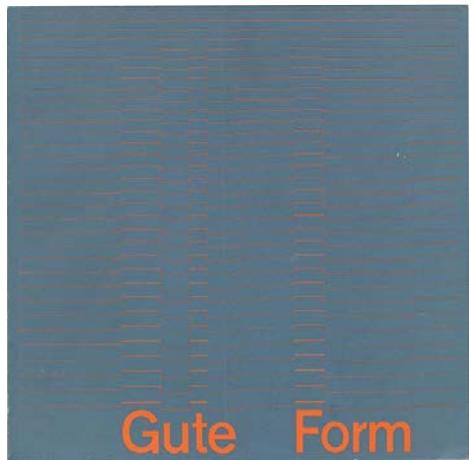
FIRST EDITION. This volume includes short illustrated profiles of Poul Cadovius, Gerald Luss, Elsiha Prouty, William Paul Taylor, Malcolm Leland, Albert Herbert, Danny Ho Fong, Grete Korsmo, and Jack Stewart.

The Furniture Forum Advisory Board for 1962 included Robert Alexander, Pietro Belluschi, Serge Chermayeff, Alexander Girard, Charles Granger, Greta Grossman, Walter Gropius, Victor Gruen, Karl Kamrath, Carl Koch, Ernest Kump, Dorothy Liebes, Paul Mayen, George Nelson, Richard Neutra, Hugh Stubbins, and others.



A drop-front desk, a hi-fi unit, a dining table, storage space for records, books, china, linens and silver are all contained in one storage unit. The mobile shelving system offers all the advantages of built-in storage with none of the disadvantages associated with permanent storage installations. The apartment can be completely rearranged when he moves to new quarters and it can easily be adjusted to fit in the new spatial requirements. It is a vacuum cleaner...A machine without moving parts...it collects objects like a vacuum cleaner and stores them in its mobile shelving system. It is a unique piece of mobile or servile ware.





The Council of Industrial Design

GUTE FORM

London: The Design Centre with the
Rat für Formgebung in Darmstadt, 1965.

\$100

Parallel text in English and German. Square quarto. Perfect bound thick printed wrappers. Unpaginated. 47 black and white images. Exhibition catalog and checklist of 122 items. Exhibition preview invitation laid in. Catalog designed by Herbert Wolfgang Kapitzki. Wrappers faintly worn, but a nearly fine copy.

ORIGINAL EDITION. Exhibition catalog and preview invitation featuring 47 black and white images and a checklist of the 122 items selected by the Rat für Formgebung [German Design Council] to represent the pinnacle of German technical design, circa 1965. To this end catalog designer Herbert Wolfgang Kapitzki leads off with a full-page image of a Porsche 911.

Knoll Associates

SAARINEN PEDESTAL COLLECTION

New York: Knoll Associates, Inc., 1966.

\$125

Slim quarto. Photo-illustrated stapled wrappers. 12 pp. Color and black and white photographs by Herbert Matter. 6-panel illustrated price list laid in. Trivial wear overall, thus a nearly fine copy.

ORIGINAL EDITION. This sales brochure is first-class production, from the crisp printing, sensitive typography, photo editing, grid layouts—all elements come together to produce an excellent design artifact for the ages. Herbert Matter's original Corporate ID Design is very much apparent, from the stylized Knoll "K" to the fine-arts Sculptural approach to photographing the furniture. Looking at this catalogue, it's easy to trace the evolution of the Knoll Visual Identity from Matter's European Avant-Garde origins to Massimo Vignelli's European Modernist neutering.

Knoll Associates

THE KNOLL LEISURE COLLECTION

New York: Knoll Associates, Inc., 1966.

\$50

Slim quarto. Photo-illustrated stapled wrappers. 12 pp. Color and black and white photographs by Herbert Matter. Price list laid in. Trivial wear overall, thus a nearly fine copy.

ORIGINAL EDITION. "With outdoor furniture there is more freedom to be playful because of context. With interiors, form should not be so exuberant because you have a roomful of furniture."

—Richard Schultz



41

[Eames Office] Herman Miller Furniture Company

A PICTORIAL HISTORY OF HERMAN MILLER, INC.**\$750**

Los Angeles, Graphics Press, 1967.

Poster printed in three colors and folded into quarters [as issued]. Close inspection reveals faint edgewear, including a couple of light etching spots to lower edge. Expected wear to the three folds, but a very good or better example.

ORIGINAL EDITION. 350 images forming a coherent timeline of the modern movement in America from 1925 to 1965, in the following categories: popular culture (comics, film, literature, art), industrial design and furniture design, with a natural emphasis on the development of the Herman Miller Furniture Company.

"The 14.5" × 42" wall chart was printed in three colors by Graphic Press in Los Angeles. Deborah Sussman and Barbara Charles worked on the design and research. It was given first to the Herman Miller International Group at a picnic at the Eames House on September 21, 1967, and later made available to Herman Miller clients and interested students. It is now out of print."

—John and Marilyn Neuhart and Ray Eames, EAMES DESIGN

Design Research

42

DESIGN RESEARCH WILL OPEN OCTOBER 15TH**\$50**

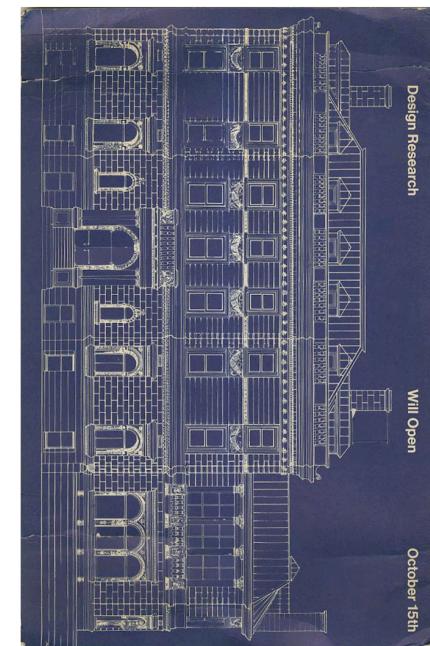
Philadelphia: Design Research, [1975].

Oversized announcement placard with 24 die-cut window hinges. Left side somewhat bent and worn, but a good example of this elaborate Store Opening Announcement.

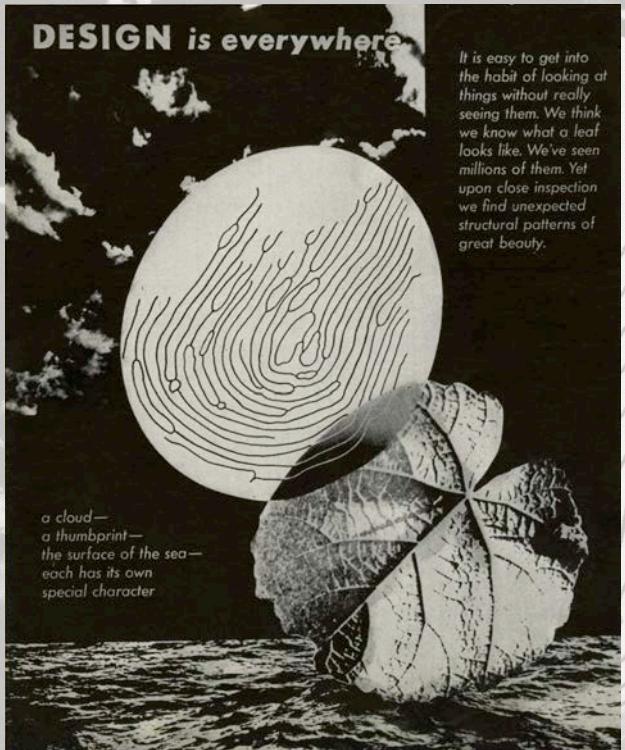
ORIGINAL EDITION. Placard announcing the opening of the Design Research in Rittenhouse Square on October 15, 1975. The front of the card is a faux diazzoprint of the Rittenhouse building with 24 die-cut window and door hinges that open to reveal the coming onslaught of colorful merchandise to Philadelphia. An elaborate and beautiful piece of Design ephemera that clearly foreshadows Design Research's declared bankruptcy within three years.

The original Harvard Square Design Research store was in a 19th-century wood frame mansard house on Brattle Street, Cambridge. D/R later added stores in Hyannis Port, Massachusetts, Lexington Avenue and East 57th Street in New York City, and Ghirardelli Square in San Francisco.

The first D/R stores were all located in urban areas, but under new management starting in 1969, D/R opened stores in suburban shopping malls, which Thompson disapproved of: South Shore Plaza in Braintree, Massachusetts, South Coast Plaza in Costa Mesa, and The Mall at Chestnut Hill in Newton, Massachusetts. It also opened stores at the Embarcadero Center in San Francisco, and in downtown Philadelphia in Rittenhouse Square.



DESIGN is everywhere



a cloud—
a thumbprint—
the surface of the sea—
each has its own
special character

TERMS OF SALE

All items are offered subject to prior sale. All items are as described, but are considered to be sent subject to approval unless otherwise noted. Notice of return must be given within ten days of receipt unless specific arrangements are made prior to shipment. Returns must be made conscientiously and expediently.

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Items in this catalog are available for inspection via appointment at our office in Shreveport. We are secretly open to the public and welcome visitors with prior notification.

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