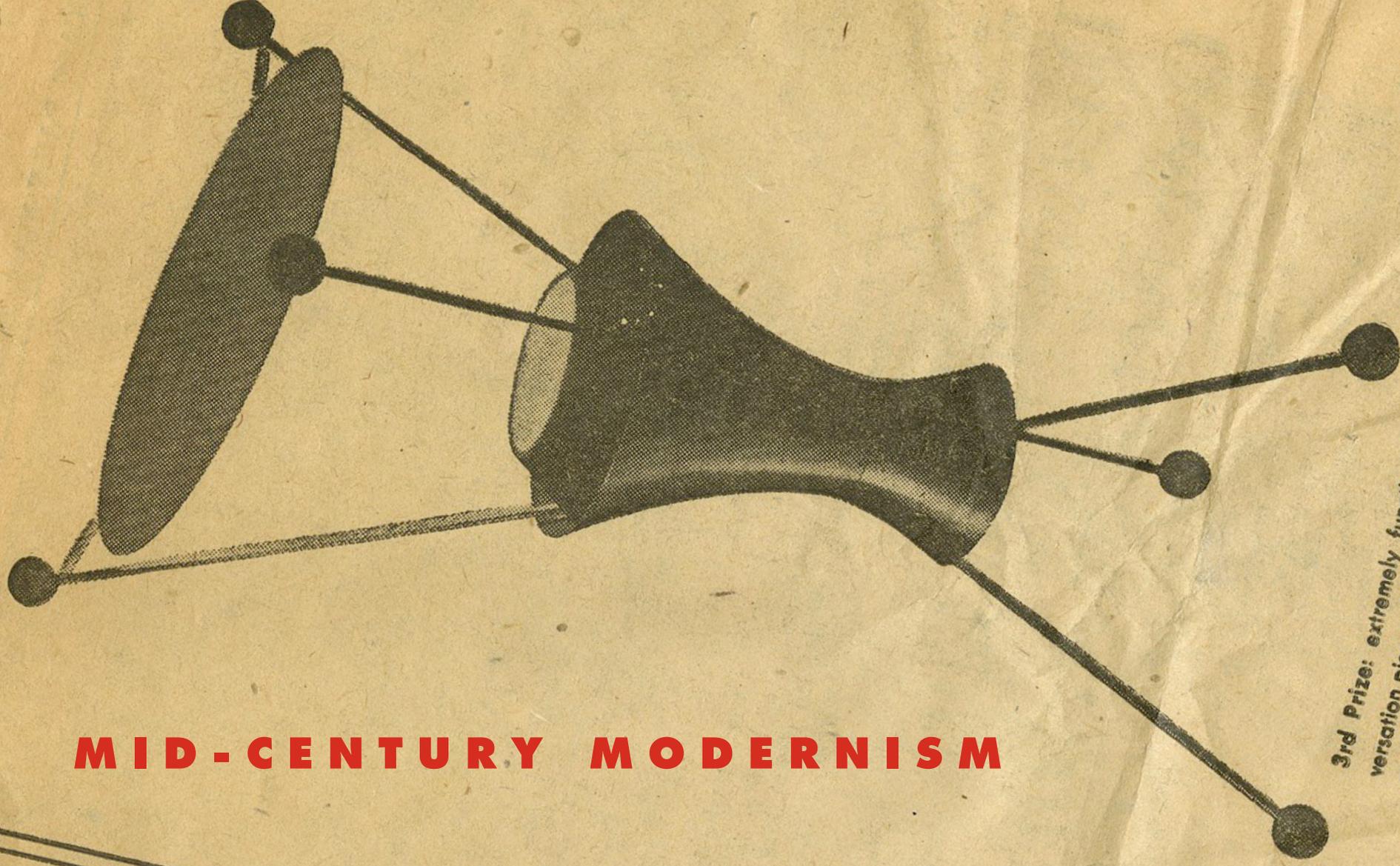


MID-CENTURY MODERNISM



3rd Prize: extremely functional "conversation piece" table lamp by James H. Crane, Grosse Pointe, Michigan, 31.50

Carson

Pirie

H&Co

modernism101.com rare design books

They're here at.....



1st Prize: two-plane table lamp reflects light anywhere you wish! Joseph Burnett, Chicago, 37.35



1st Prize: floor lamp with parts held together by a magnet! By Gilbert A. Watrous of Chicago, 41.50



2nd Prize: adjustable desk lamp usable in many positions! by Anthony Ingolia of Chicago, 23.50

Carson
Pirie
Scott & Co.



3rd Prize: extremely functional "non-rotation plane" table lamp by James H. Crane, Grand Rapids, Michigan, 31.50

Prize winning lamps...

selected in the recent national competition for new designs in portable lamps conducted by the famous Museum of Modern Art in New York and the Heifetz Lamp Company. Here, for the first time...exclusively, of course, at Carson's in Chicago, this fascinating collection by talented American designers. Scientifically designed with good sight in mind... scientifically correct for every lighting purpose, they adjust to give you the type of light you want where you want it. See them at Carson's, your headquarters for the last word in modern home furnishings...now! We believe you'll agree they're prize winners all...and every one a conversation piece!

Carson's Modern Lamps seventh floor and ninth floor

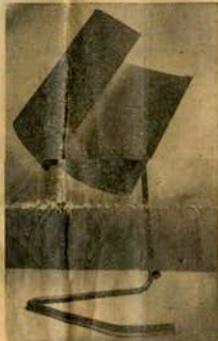
Store hours 9:15 a.m. to 5:45 p.m.



Honorable mention: floor lamp for maximum reading light! A. W. and Marion Geller of New York, 31.75



Honorable mention: table lamp reflects light from a polished shield! by Zahara Schartz, N.Y., 24.95



Honorable mention: double focus table or bedside lamp design by Lester Geis of New York, 27.50



Honorable mention: unique table lamp adjust to direct light up or down! Alexey Brodovitch, N.Y., 12.95



Honorable mention: adjustable reflector-type table lamp by John van Zwienen of Brooklyn, 31.50



Honorable mention: space lighting lamp with four movable panels! by Robert Gage, Long Island, 23.50

Ever since Cara Greenberg may—or may not have—coined the term Mid-Century Modern to coincide with the publication of her classic book, people have argued nonstop whether or not some household item has truly earned the honorific “MCM.”

The rise of social media has exacerbated these differences of opinion, with escalating levels of vituperation unmatched since the Roundheads squared off against the Royalists, or (a more period correct example) the Sharks against the Jets over whether Russell Wright’s early work qualifies as Mid-Century Modern or is merely unadorned Depression Moderne. The correct answer to this question is—of course—“who cares?”

As we enter the final throes of Late Capitalism every person with a camera-enabled phone can get in on the fun by posting thrift store images to Facebook with the query “MCM?????”, adding the necessary propellant to the never-ending cycle of condemnation or exoneration. I used to engage in these threads with a variant of Marcel Breuer’s maxim “modernism is not a style—it is an attitude.” That response went over about as well as one might expect.

This catalog doesn’t presume to define Mid-Century Modernism. We have assembled titles that adhere to a defined time-line and present a specific point of view that is optimistic, educational and forward-looking. We present this catalog not to argue about Mid-Century Modernism, but to celebrate it.

Cover detail and left: Full-page ad from the *Chicago Daily News* dated Tuesday, March 27, 1951 announcing the arrival of lamps produced for the 1950 Museum of Modern Art Competition at Carson, Pirie, Scott & Co. This newspaper ad was one of the first—if not the first—advertisements for the lamps, since MoMA stipulated “stores are not permitted to advertise the lamps before March 27 afternoon papers, March 28 morning papers.”

These Heifetz Lamps by Joseph Burnett, Anthony Ingolia, James Crane, Gilbert A. Watrous, Alexey Brodovitch, Zahara Schartz, A. W. and Marion Geller, Robert Gage and Lester Geis are now considered masterpieces. If you own one of these lamps and wish to sell it please contact us immediately.

We came into possession of this advertisement when an antiquarian bookseller in Copenhagen used it to wrap a book order for us. The ad was found in photographer Keld Helmer-Petersen’s estate and we’re glad it made its way to us.

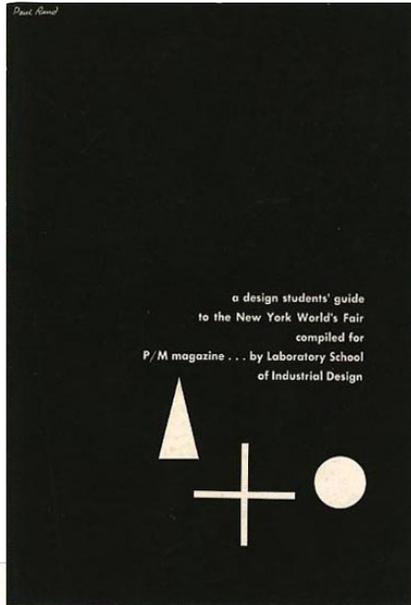
Judges for the Museum of Modern Art Competition:

Peter Blake of Architectural Forum • Marcel Breuer, architect designer • Rene d'Harnoncourt, Museum Director

Yasha Heifetz, president Heifetz Lamp Co. • Phillip C. Johnson, director Architecture and Design of the Museum

Richard Kelly, designer and lighting engineer • Louise Dunbar, Carson Pirie Scott & Co.

1939



a design students' guide
to the New York World's Fair
compiled for
P/M magazine . . . by Laboratory School
of Industrial Design

American Radiator: entertainingly appropriate columns of terra-cotta flue linings with capital details of coiled copper piping; abstract displays of boilers, heaters, radiators, copper pipes illustrating different heating systems.

Billy Rose's Aquacade: well costumed inventive spectacle.

Consolidated Edison: jets of water playing against blue glass facade (Harrison & Foulhoux, architects), incorporating a water ballet designed by Alexander Calder.

Denmark: silverware, glass, pottery, stoneware, wooden toys, wicker furniture.

Dominican Republic: the entrance hall, a daring combination of an old Spanish doorway with photomurals and modern displays.

Dream of Venus: surrealist amusement fantasy by Salvador Dalí.

Equitable Life Assurance: Garden of Security, a pleasant resting spot, with good tubular metal furniture, shelters and trellis work of delicate steel and natural wood.

Ex-Lax: in Hall of Pharmacy, inventive surrealist construction.

Federal Building: entrance lobbies—heroic architectural forms articulated with pleasant colors.

Fountain Show: every evening at 9:30 in mid-summer, at 9 in spring and fall—a spectacular experiment in synchronized light and color, water and fireworks.

France: display of Lyons industries.

Frank Buck's Jungleland: bamboo and rattan structures. (Hans Oberhammer, designer.)

General Electric: thrilling exhibition of man-made lightning, Steinmetz Hall.

Georgia: display of well-designed manufactured cotton fabrics.

Movies: "The City" in the Science and Education Building. The documentary in the Petroleum Building, introducing a new type of plastic animation figure.

Norway: exterior—fine use of traditional vertical siding; interior—dioramas of the fishing industry.

Parachute Jump: good-looking structure in structural steel, set-off by multi-color parachutes.

Poland: handsome bronze tower; curious furniture and model rooms, combining Byzantine, national and modern influences.

Portugal: traditional forms in modern manner. Note trade map in court.

U.S.S.R.: well executed dioramas and models.



1 **A DESIGN STUDENT'S GUIDE TO THE 1939 NEW YORK WORLD'S FAIR**

\$500

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. Cover design and typography by Paul Rand. Matte wrappers slightly etched along spine edge, otherwise a fine copy. Rare.

ORIGINAL EDITION [price 50 cents]. John McAndrew replaced Philip Johnson as the head of the Department of Architecture at the Museum of Modern Art and explained his criteria for inclusion in the Guide: "An honest modern design will be shaped by the exigencies of function and material, and by the formal invention of the designer. It will be free of mannerisms."

"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."

2 **ORGANIC DESIGN IN HOME FURNISHINGS**

\$175

New York: Museum of Modern Art, September 1941.

Slim quarto. Printed thick wrappers. Matching Publishers dust jacket. 50 pp. 109 black and white illustrations. Cover design by E. McKnight Kauffer. Jacket edges chipped and mildly worn. Book with a faint indent to lower edge. A nice copy of a desirable catalog from this legendary competition—a very good copy in a scrappy dust jacket.

FIRST EDITION. In 1940, probably due to the widespread influence of his mentor Walter Gropius, Elliot Noyes became the first curator of the new Industrial Design Department at the Museum of Modern Art in New York. That year Noyes organized and presided over the famous competitive exhibition Organic Design in Home Furnishings and published a catalogue documenting the results. On the inside cover Noyes set the competition terms with his definition of Organic Design: 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.



Wooden toys, Denmark

3 Alfred Young Fisher, Alvin Lustig [Designer]
THE GHOST IN THE UNDERBLOWS \$2,500
Los Angeles: Ward Ritchie Press, 1940.

Quarto. Embossed black cloth titled in gilt. Letterpress dust jacket printed in black and orange. [xxiv] 304 pp. Black and orange letterpress decoration to title pages. Ten full page letterpress decorations for each canto. Colophon hand numbered 126. Cloth tail faintly touched. Jacket spine uniformly sunned, mild nicks to joints and tips and hinge folds rubbed. A fine copy in a very good or better dust jacket. Rare.

FIRST EDITION [#126 of 300]. "Lustig was experimenting with non-representational constructions made from slugs of metal typographic material, revealing the influence of Frank Lloyd Wright, with whom he studied at Taliesin East. The most interesting of these slug compositions was for *GHOST IN THE UNDERBLOWS* (1940) for Ward Ritchie Press, which echoed Constructivist typecase experiments from the early twenties yet revealed a distinctly native American aesthetic." —Steven Heller

"Just as James Joyce had used the *Odyssey* to build a modern structure, [Alfred] wanted to use the sixty-two books of the Bible as a framework for his epic poem. Reading and assimilating the findings of the new astrophysicists, he distanced himself from the strong religious beliefs of his father, and from his vantage point at the *Café de Paris*, he wrote page after page of his vision of life at the end of the third decade of the twentieth century. It was an incredibly ambitious undertaking."

—Joan Reardon,
Poet of the Appetites: The Lives and Loves of M. F. K. Fisher

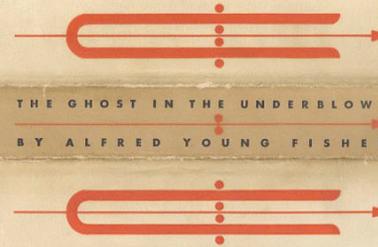
Publisher and printer Ward Ritchie considered the books' design "as outstanding as any printed this century." Ritchie and Fischer were lifelong friends, meeting while students at Occidental College, the Liberal Arts College in the Eagle Rock neighborhood of Los Angeles. Fischer also met his future wife M. F. K. Fisher, as well as Lawrence Powell and Robinson Jeffers on the Occidental campus. These young Modernists would all eventually contribute to the rich tapestry of California Modernism in the fields of publishing, poetry, literature, and education.

"By the time he died at the age of forty in 1955, [Lustig] had already introduced principles of Modern art to graphic design that have had a long-term influence on contemporary practice. He was in the vanguard of a relatively small group who fervently, indeed religiously, believed in the curative power of good design when applied to all aspects of American life.

"Lustig created monuments of ingenuity and objects of aesthetic pleasure. Whereas graphic design history is replete with artifacts that define certain disciplines and are also works of art, for a design to be so considered it must overcome the vicissitudes of fashion and be accepted as an integral part of the visual language." —Heller

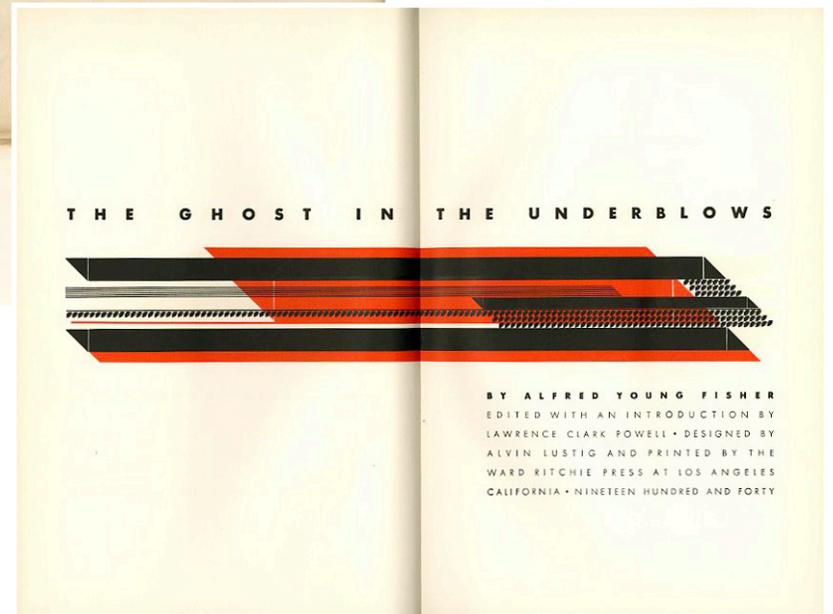
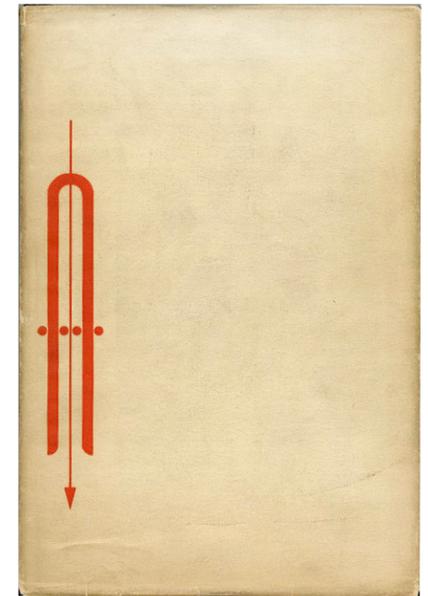
"The design of a book is an extremely subtle and muted problem closer to a string quartet than to the grand orchestration of magazine design."

—Alvin Lustig, 1954



THE GHOST IN THE UNDERBLOWS
BY ALFRED YOUNG FISHER

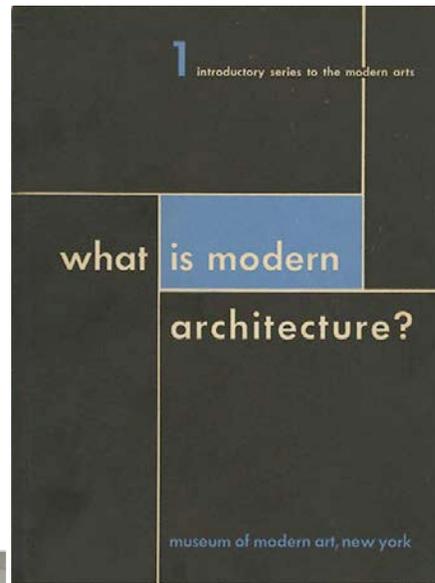
1940



“The capitals of the world that will need rebuilding after the war can look to no finer models than the modern buildings of the capital city of Brazil.”

—Philip L. Goodwin, 1943

1942



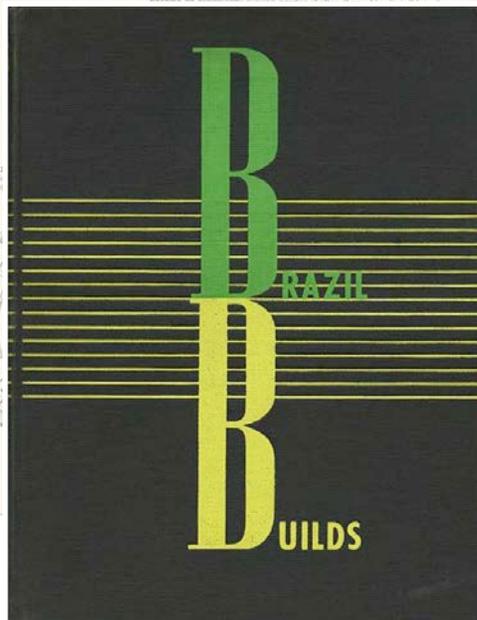
4 Elizabeth Mock and John McAndrew
WHAT IS MODERN ARCHITECTURE? \$50
 New York: Museum of Modern Art, August 1942.

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

FIRST EDITION. With the Introductory Series to the Modern Arts, Alfred Barr and his associates at the Museum of Modern Art set out to impress their own vision of the avant-garde on the rest of America. Terence Riley noted that the early taste makers at MoMA understood their job was to separate “the wheat from the chaff.” Few people rose to that challenge with more vigor than Philip Johnson, the young head of the Department of Architecture and Design. 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.



Island Restaurant, Pampulha, Belo Horizonte
 Oscar Niemeyer, architect, 1942
 A circular restaurant or “dancing” with a crescent of service rooms: decline and unusual. But that is not all. The horizontal plane of the roof flows on out to



5 Philip L. Goodwin
BRAZIL BUILDS ARCHITECTURE NEW AND OLD 1652-1942 \$175
 New York: Museum of Modern Art, 1943.

Quarto. Text in Portuguese and English. Black embossed cloth decorated in green and yellow. 200 pp. 300 black and white illustrations. 4 color plates. Gene Federico’s inkstamp to front and rear pastedowns. Light spotting to rear. A very good or better copy.

SECOND EDITION, REVISED. “It was to study and record Brazilian architecture, old and new, that the authors of this book were sent to Brazil in 1942 by the American Institute of Architects and the Museum of Modern Art. North American architects and engineers will be particularly interested in Brazilian experiments with the control of heat and light through external sun-breaks instead of artificial air-cooling.”

“The Brazilian Government leads all other national governments in the Western Hemisphere in its discriminating and active encouragement of modern architecture . . . Other capital cities of the world lag far behind Rio de Janeiro in architectural design. While Federal classic in Washington, Royal Academy archeology in London, Nazi classic in Munich, and neo-imperial in Moscow are still triumphant, Brazil has had the courage to break away from safe and easy conservatism. Its fearless departure from the slavery of traditionalism has put a depth charge under the antiquated routine of governmental thought and has set free the spirit of creative design. The capitals of the world that will need rebuilding after the war can look to no finer models than the modern buildings of the capital city of Brazil.”



6 **George Nelson and Henry Wright**
TOMORROW'S HOUSE \$225
 New York: Simon and Schuster, 1945.

Quarto. Tan fabricoid boards decorated in red. Photo illustrated dust jacket. 214 pp. 232 black and white photographs and illustrations. Gutters lightly marked. Jacket lightly spotted and soiled with a chipped spine crown. A nearly fine copy in a very good dust jacket.

FIRST EDITION. Author Nelson's first book. **George Nelson** (1908–1986) possessed one of the most inventive minds of the 20th century. He 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.

One such "zap" came in 1942 when Nelson conceived the first-ever pedestrian shopping mall—now a ubiquitous feature of our architectural landscape. Soon after, he pioneered the concept of built-in storage with the storage wall, a system of storage units that rested on slatted platform benches.

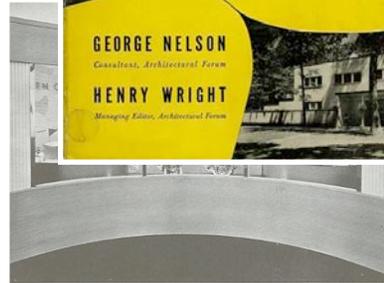
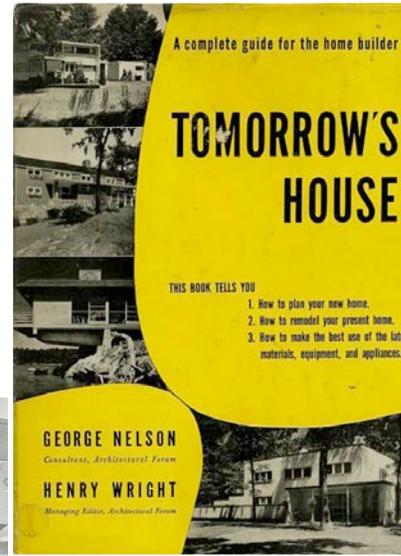
In 1946, Nelson became director of design at Herman Miller, a position he held until 1972 [see items 10 and 29]. While there, Nelson recruited other seminal modern designers, including Charles Eames and Isamu Noguchi. He also developed his own designs, including the Marshmallow Sofa, the Nelson Platform Bench and the first L-shaped desk, a precursor to the present-day workstation.

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."

7 **Emrich Nicholson, George Nelson [foreword]**
CONTEMPORARY SHOPS IN THE UNITED STATES \$125
 New York: Architectural Book Publishing Co., 1945.

Quarto. Black fabricoid decorated in yellow. Printed dust jacket. 216 pp. Fully illustrated studies of 112 shops by 70 designers. Jacket mildly rubbed and edgeworn. Textblock lightly thumbled. A very good copy in a very good dust jacket.

FOURTH, EXPANDED PRINTING FROM 1948. Nice overview of American Interior Design up till the end of World War II, with the International and streamlined moderne styles holding sway over the inevitable organic onslaughts from Cranbrook and Los Angeles.



FORD SHOWROOM, New York, N. Y.

Walter Dorwin Teague, Designer

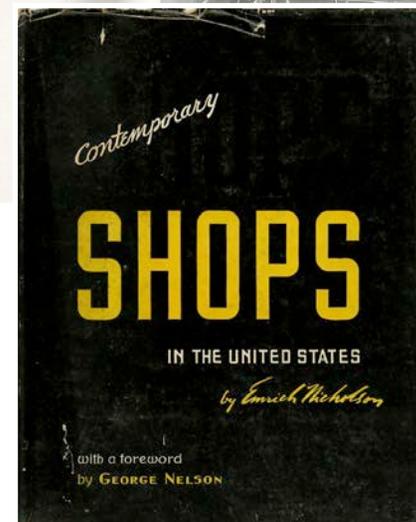
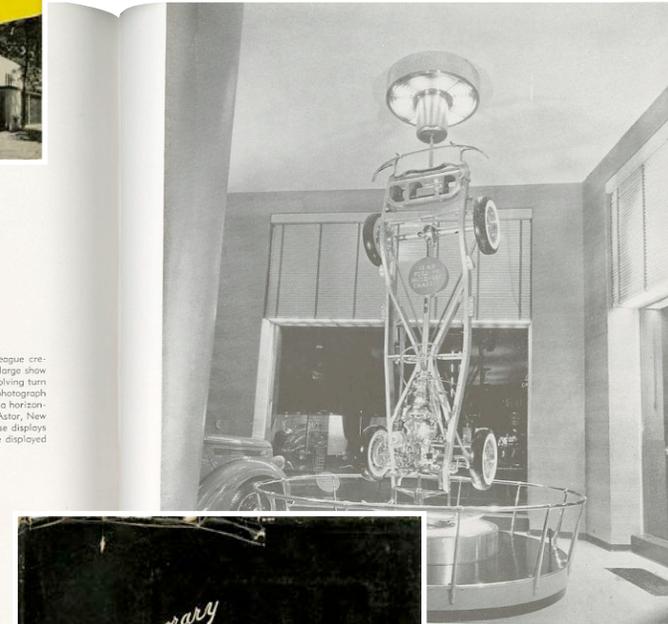
Realizing that the auto chassis is intrinsically a beautiful structure, designer Teague created the dramatic display on the opposite page. Placed in a corner where the large show windows permit full view of the exhibit, the chassis is mounted vertically on a revolving turn table. Note the built-in lighting at both the top and base of the display. The photograph above shows the use of engines and parts as a wall decoration. Bottom photo is a horizontally rotating chassis the designer featured at the 1940 Ford Style Show, Hotel Astor, New York City. A mirror beneath the chassis reflects the display effectively. These displays serve to further prove that even the most seemingly commonplace object can be displayed in a stimulating manner.

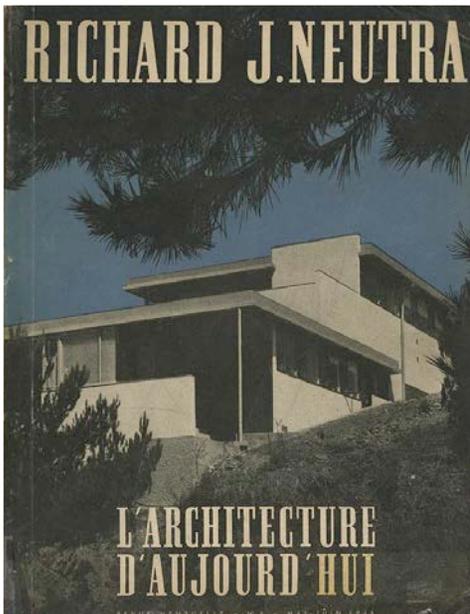


1945

A house is a perfect mirror of a society most of whose members are desperately afraid of acting like independent individuals. Its weaknesses are social, not technical."

—George Nelson & Henry Wright





Palos Verdes, California, continued

Facing the magnificent ocean panorama, there is a continuous row of stationary windows that welcomes the view while baffling the wind. The slope in front is lavishly planted with perennial geraniums. Behind the windows are the owners' bedroom, the living room, and the corner dining bay. A multi-purpose room serves as passage to the quiet patio or (with a folding partition closed) becomes a guest bedroom, with bath adjoining. Mrs. Beckstrand's studio has a wall of north light. The frame of the house is of prefabricated steel.

Continued on page 49

1946



LIVING ROOM

8 [Neutra, Richard] Andre Bloc [Directeur]
L'ARCHITECTURE D'AUJOURD'HUI
[REVUE MENSUELLE] \$200
 Paris: Art d'Aujourd'hui, No. 6 Mai-Juin 1946.

Quarto. Text in French with parallel English translations throughout. Photo illustrated letterpress scored thick wrappers. Side stapled text block. 90 pp. Text and advertisements. Spine nicely reinforced with clear tape. Wrappers mildly edgeworn. Textblock edges sunned with a gentle bump to upper corner. A very good or better copy.

ORIGINAL EDITION. Special issue devoted to Richard J. Neutra prepared by Alexandre Persitz. Principal photography by Julius Shulman.

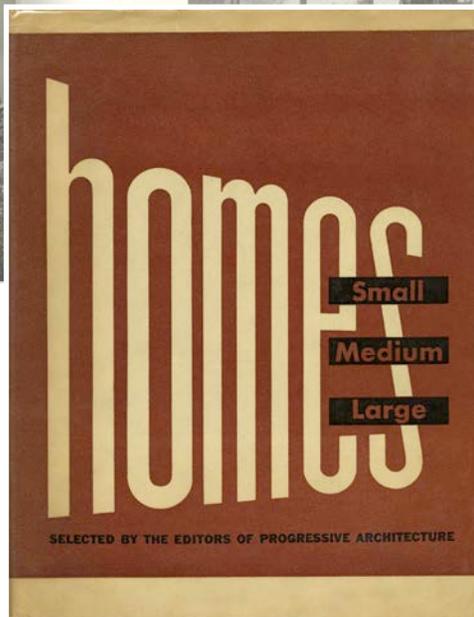
Born and raised in Vienna, **Richard Neutra** (1872–1970) came to America early in his career, settling in California [see items 17 and 18]. His influence on post-war architecture is undisputed, the sunny climate and rich landscape being particularly suited to his cool, sleek modern style. Neutra had 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. Neutra's ability to incorporate technology, aesthetics, science, and nature into his designs him recognition as one of Modernist architecture's greatest talents.

Thomas Creighton, Frank Lopez, Charles Magruder and George Sanderson
HOMES \$150
 New York: Reinhold, 1947.

Quarto. Red cloth stamped in black. Dust jacket printed in two colors. 190 pp. 285 photographs. 100 floor plans and diagrams. Price-clipped jacket lightly soiled with a closed tear at spine crown. A fine copy in a nearly fine dust jacket.

FIRST EDITION. Black and white photos and 100 floor plans and diagrams of designs for 90 contemporary homes, organized in three sections: one-bedroom homes; two-bedroom homes; and homes with three or more bedrooms.

Includes residential designs by George Fred and William Keck, Pietro Belluschi, Serge Chermayeff, Richard Neutra, Edward Durrell Stone, Hugh Stubbins, Gregory Ain, J. R. Davidson, John Dinwiddie, Gordon Drake, Joseph Esherick, Victorine/Samuel Homsey, Burnham Hoyt, Huson Jackson, Kenneth Kassler, MacKie and Kamrath, Clarence Mayhew, George Nemeny, Antonin Raymond, Schweikher and Elting, Millard Sheets, Whitney Smith, John Spaeth, Paul Thiry, Worley Wong, Wurster, Bernardi and Emmons, John Yeon, and L. Morgan Yost.



- 10 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.

Nelson understood the importance of the 1948 furniture lines designed by his own office, Charles Eames, Isamu Noguchi and Paul Laszlo, and knew the public inauguration would be a legitimate cultural event. The \$3 trade catalog would have a fairly limited distribution. But a scaled-down brochure version could be distributed far and wide.

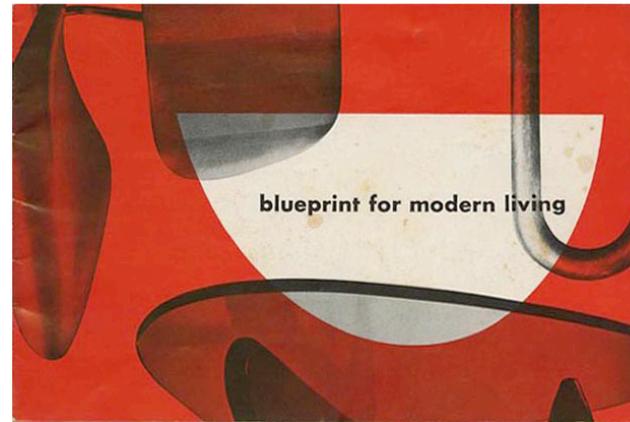
- 11 Robert Goldwater
MODERN ART IN YOUR LIFE \$225
 New York: Museum of Modern Art, 1949.

Quarto. Printed and stapled wrappers. 48 pp. 143 black and white photographs. An Ex-library copy with call letters inked to cover, withdrawn rubber stamp to front endpaper, and mild wear consistent with intent. INSCRIBED by Paul Rand to Graphic Designer Fred Troller. Uncoated cover edges lightly age-toned, as usual for this edition. The first signed or inscribed copy of this title we have handled.

FIRST EDITION [MoMA Bulletin, V. 17, No. 1, 1949]. Inscribed "for Fred [Troller] / Paul Rand" in ink on front endpaper.

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

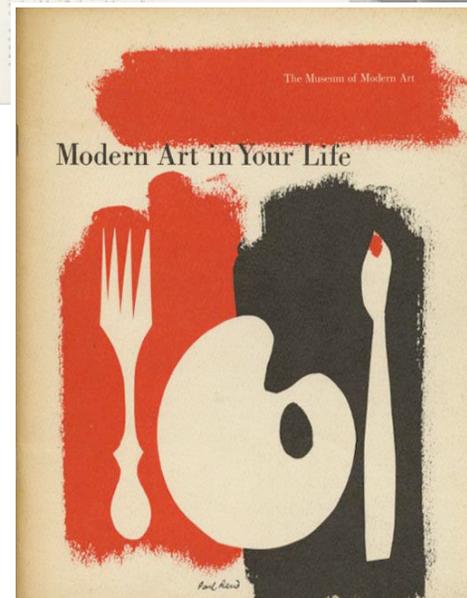
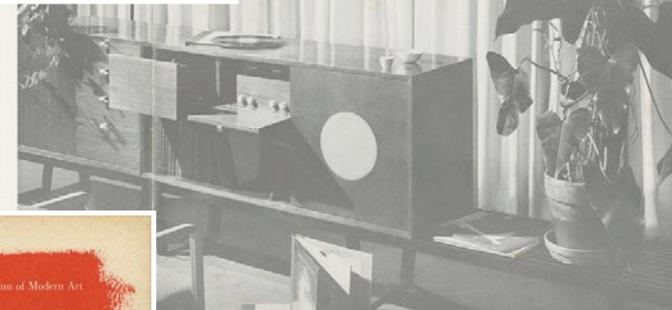


1948

The Herman Miller Furniture Co. has presented to the field of fine modern furniture for over 22 years. Its present collection comprises over 200 pieces of furniture for every corner even in the home.

The greater portion of the collection was designed by George Nelson, architect and designer, who is Director of Design for Herman Miller. The styled physical series, illustrated in the last pages of this brochure, was designed by Charles Eames. There are also designs by Isamu Noguchi and Paul Laszlo included in the collection. This is a design-minded program, including the talents of some of the country's foremost architects and artists to compare what has been called "America's Foremost Collection of Modern Furniture."

The collection strives to deal efficiently with typical living problems, such as space, types of storage requirements, seating, tables and desks. A variety of solutions is offered to meet individual requirements and preferences. In this brochure space does not permit illustrations of more than characteristic pieces but the photographs do provide a good example.



ife, the exhibition on which this publication is based, is the Museum of Modern Art to celebrate its 20th anniversary. spects of Modern Art, dealt with the relationship between t of past periods, and was designed to show that modern art omenon in history but an integral part of the art of all ages. Life is designed to show that the appearance and shape of ur everyday environment are related to, or derived from, culture, and that modern art is an intrinsic part of modern

These exhibitions are not presented as a justification of the artistic merit of modern art. Works of art need no justification beyond their own appeal. The aim of this special series is to demonstrate, persistent doubters to the contrary, that modern art, like the art of any period, is both rooted in tradition and truly pertinent to its own time.

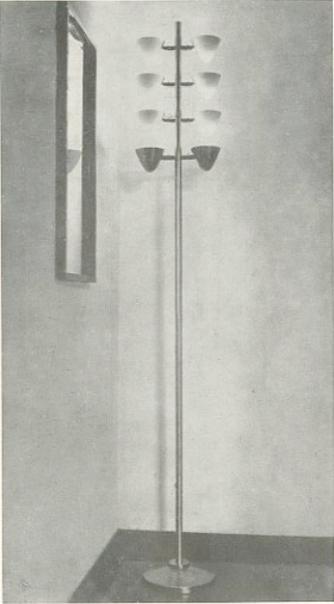
1946



12 **Luigi Claudio Olivieri**
L'ILLUMINAZIONE DELLA CASA
[LIGHTING FOR THE HOME] **\$200**
 Milano: Domus, 1946.

Quarto. Text in Italian. Blue card wrappers with paper spine label. Photo illustrated dust jacket. 96 pp. Black and white photographs and diagrams throughout. Jacket soiled and edgeworn with a couple of chips to spine and closed tears to upper edges. Textblock slightly wavy from improper storage. A nearly very good copy of a rare title sought by multiple constituencies.

FIRST EDITION [No. 5 of series Quaderni di Domus]. Each illustrated example is identified by designer, making this edition an exceptionally valuable reference resource.



LUMI A PIEDE

Gli apparecchi a prevalentemente illuminazione del Quando devono illuminazione per ambiente sono a luce indiretta, o a luce diffusa. Se luce diretta o illuminazione, è provvisto in tal e lume o di rifletti bili. (Il loro og conferisce alle un carattere ric utile in ambienti s ve è meno indica della illuminazio sedentario).

Da sinistra a destra, tre semplici apparecchi a grande i primi due a luce diffusa, rispettivamente di Salomon e Gioi, il terzo a luce in diretta pure di Gioi.

Apparecchio a grande multipla di luce a luce indiretta di Arterrace



13 **Vittorio Borachia and Carlo Pagani**
SEDIE DIVANI POLTRONE
[CHAIRS, SOFAS, ARMCHAIRS] **\$250**
 Milano: Domus, June 1950.

Quarto. Text in Italian. Limp black wrappers with paper spine label. Photo illustrated dust jacket. 126 [iv] pp. Black and white photographs and diagrams throughout. Light wear overall. Fragile dust jacket lightly chipped along top edge. A nearly fine copy in a very good dust jacket.

FIRST EDITION [No. 8 of series Quaderni di Domus].



14 **Vittorio Borachia and Carlo Pagani**
I LETTI [BEDS] **\$150**
 Milano: Domus, March 1951.

Quarto. Text in Italian. Limp black wrappers with paper spine label. Photo illustrated dust jacket. 92 pp. Black and white photographs and diagrams throughout. Light wear overall. Fragile dust jacket lightly chipped along top edge. An exceptional copy of a rare title sought by multiple constituencies. A nearly fine copy in a very good dust jacket.

FIRST EDITION [No. 9 of series Quaderni di Domus].

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*.

- 15 Arthur Hald and Sven Erik Skawonius
CONTEMPORARY SWEDISH DESIGN \$100
[A SURVEY IN PICTURES]
 Stockholm: Nordisk Rotogravyr, 1951.

Quarto. Blue cloth boards titled in gilt. Photo illustrated dust jacket. 179 pp. 1,249 objects in 111 color plates and 64 black and white illustrations. Jacket edgeworn with mild chipping to spine ends. Unobtrusive and cool personal ex-libris label to front pastedown. Cloth lightly spotted and upper tips both pushed. A very good copy in a very good dust jacket.

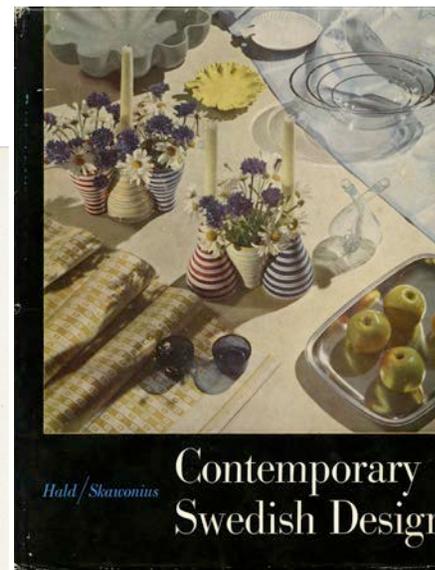
FIRST ENGLISH EDITION—printed in Stockholm by Nordisk Rotogravyr and distributed by Pellegrini & Cudahy. Includes an *Index of Producers and Designers*. More beautiful things for everyday use—this is the motto of those who produce “the things around us” in the four Scandinavian countries: Denmark, Finland, Norway and Sweden. The home and its furnishings have always held a central position in the lives of the Scandinavian people. A centuries old tradition of fine craftsmanship combined with modern technology is chiefly responsible for the unique Scandinavian style, combining practical utility and beauty of form.

- 16 Wilhelm Wagenfeld [introduction]
HAUSRAT AUS KERAMIK, GLAS, METALL, HOLZ \$100
 Stuttgart: Verlag Gerd Hatje, 1951.

Octavo. Text in German. Perfect bound photo illustrated thick wrappers. 147 pp. Black and white photographs throughout. Guide to manufacturers with illustrated marks. Mild edge and spine wear. A nearly fine copy.

FIRST EDITION [Volume 1 in the *Wie Wohnen* series]. Whenever you find a book published by Verlag Gerd Hatje you can rest assured you are getting the good stuff: a finely curated selection of contemporary goods, excellent photo reproduction, clean modern design and typography, and—as a bonus for all you collectors out there—this series includes a short history of each manufacturer and a reproduction of their manufacturing marks.

Gerd Hatje (1915–2007) apprenticed as a typesetter in Stuttgart, where he started the Humanitas Verlag in 1945, and renamed Verlag Gerd Hatje in 1947. His varied interests were reflected in his publishing, where he concentrated on publishing art books of the highest quality. Among the books he published are some of the best designed art, design, and architecture books of the twentieth century. Hatje was always concerned with quality, both in books and art, “For me, there is neither a past nor a future in art. A work of art that cannot always exist in the present is not worth talking about.” In his words, publishing is the process by which “intellectual spaces are made accessible.”



SOUPIERES, PLATES, JAR and SALT CELLARS—designed by Elich and Ingrid Toller, Taba Stenogöteborgskat. WINE GLASSES—designed by Eric Berg, ab Kosta Glasbruk. DECANTER—designed by Gösta Sjöström, ab Stenogöteborgskat. CUTLERY, WINE POT and CUPS—silver by Sigurd Peronen. FLOWER BOWL—designed by Nils Lundberg, ab Orrefors Glasbruk. PLACE MATS—handwoven linen by Alvar Lund, PEN-DANT LIGHT FITTING—silk and brass by Josef Frank, Svenska Tenn ab.

68

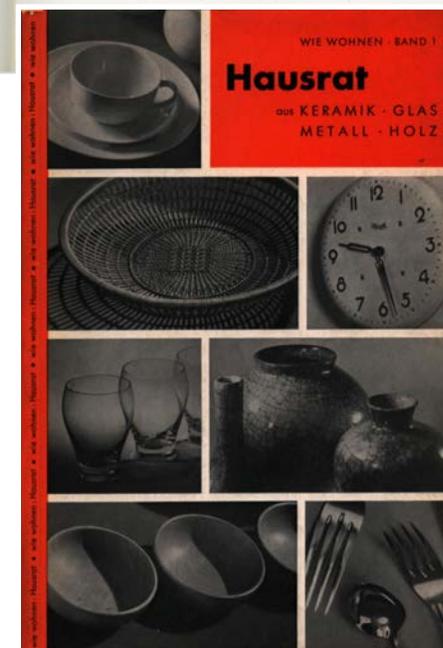
1951

A table laid with individual pieces



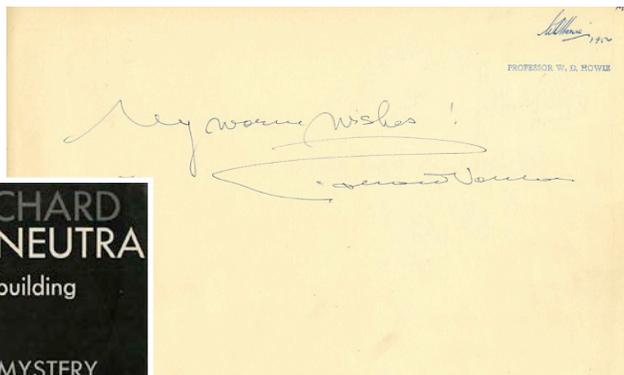
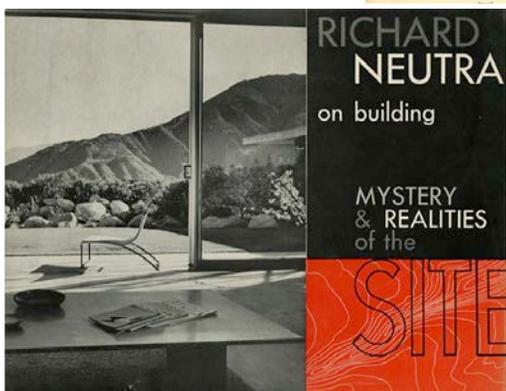
“For the many who have turned away from contemporary design in the home because of its starkness, the beautiful yet completely livable quality of this Swedish design will be a stimulating experience.”

—Richard Gump



69

1951



An Inscribed Copy

- 17** Richard Neutra
MYSTERY AND REALITIES OF THE SITE **\$700**
 Scarsdale, NY: Morgan and Morgan, 1951.

Oblong quarto. Red cloth stamped in white. Photo illustrated dust jacket. 64 pp. 50 black and white illustrations. INSCRIPTION to front free endpaper. Professor W. D. Howe inkstamp to front and rear endpapers, with dated ink signature to front. Dust jacket with only a trace of foxing to rear panel. A nearly fine copy in a nearly fine dust jacket. Uncommon thus.

FIRST EDITION. INSCRIBED by Richard Neutra: "My ——— Wishes! / 58 Richard Neutra" A beautiful copy, enhanced by an inscription by an architect whose role in the development of the postwar modern residential movement cannot be overstated.

The first book published in the United States concerning the architectural work of Richard Neutra.

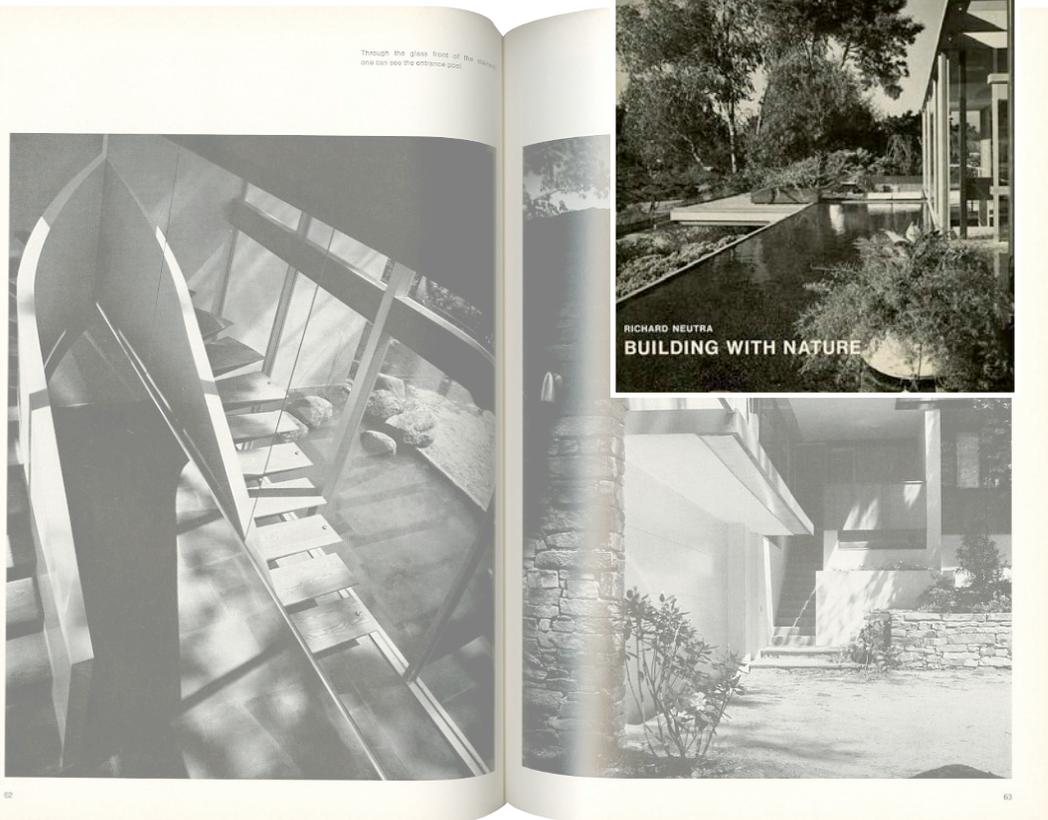
"In the book the author states principles that can be applied to a multitude of building conditions, cites illuminating examples of his ingenious solutions to land-and-house problems, and shows countless ways in which the 'profound assets rooted and buried in each site' can be awakened to "startling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

- 18** Richard Neutra, Dion Neutra [foreword]
BUILDING WITH NATURE **\$175**
 New York: Universe Books, 1971.

Quarto. Blue fabricoid titled in black. Photo illustrated dust jacket. 222 pp. Black and white photographs and plans. Price-clipped jacket with a trace of wear to lower edge and a lightly rubbed rear panel. Small sticker shadow and scrape to front endpaper. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Finely printed monograph devoted to Neutra's residential architecture, and includes a foreword by Dion Neutra and two Neutra essays *Biorealism in the Individual Case* and *Restlessness and Tranquil Security*.

American photographer **Julius Shulman's** (1910–2009) images of Californian architecture have burned themselves into the retina of the 20th century. Some of his architectural photographs, like the iconic shots of Frank Lloyd Wright's or Pierre Koenig's remarkable structures, have been published countless times. The brilliance of buildings like those by Charles Eames, as well as those of his close friend, Richard Neutra, was first brought to light by Shulman's photography.



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

Square octavo. Salmon paper covered boards stamped in silver. Printed dust jacket. Quarter black cloth backstrip titled in silver. 199 pp. Color frontis [x2]. Decorated rear endpapers. Black and white illustrations throughout. Tips worn and rubbed. Jacket with a few unobtrusive short closed tears. A stellar copy of the uncommon first edition: the finest example we have handled—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.

- 20 Phillip L. Pritchard [Editor], Edgar Bartolucci [Art Director]
FURNITURE FORUM \$225
[THE PORTFOLIO OF CONTEMPORARY DESIGN]
 Englewood, NJ: Phillip L. Pritchard, April 1951 [Volume 2, Number 3].

Quarto. Printed wrappers. 44 pp. Bound with brads [as issued]. Fully illustrated in black and white. Multiple paper stocks. Curatorial information includes designer, materials, and measurements. Uncoated wrappers worn and soiled with some spine wear, but a very good copy.

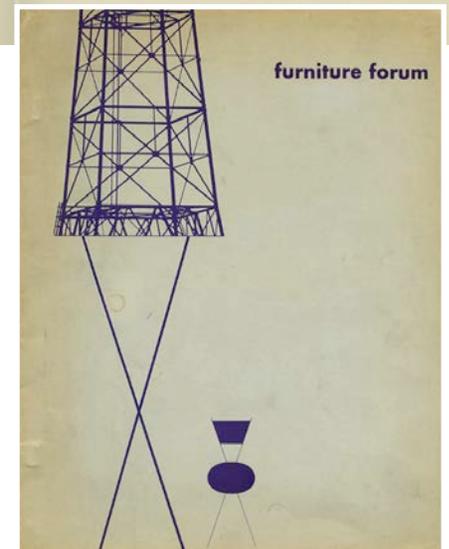
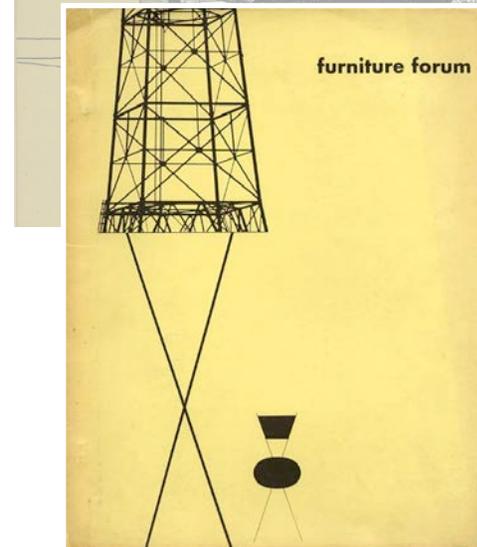
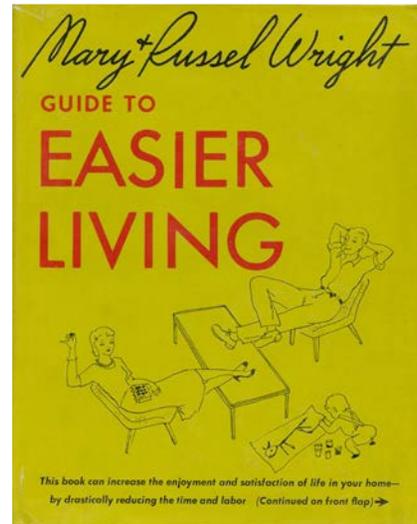
ORIGINAL EDITION. Publisher Phillip Pritchard went out of his way to showcase Chicago's Institute of Design in this issue—Institute Director Serge Chermayeff contributed *Design Demonstrated*, and included a four-page portfolio of student work.

Contents include *1951 Good Design Exhibit Chicago*; *Personalities*: short illustrated profiles of Edgar Kaufmann, Jr., Finn Juhl, Elizabeth Burris-Meyer, Serge Chermayeff, Dorothy Liebes, Yasha Heifetz, Joseph Carreiro, Mohammed Gulam Ali, Richard Bauer, Robert Maganuma, and Herbert Slobin; *Furniture*; *Lighting*; *Fabrics*; and *Floor Coverings*.

- 21 Phillip L. Pritchard [Editor], Edgar Bartolucci [Art Director]
FURNITURE FORUM \$225
[THE PORTFOLIO OF CONTEMPORARY DESIGN]
 Englewood, NJ: Phillip L. Pritchard, June 1951 [Volume 2, Number 4].

Quarto. Printed wrappers. 38 pp. Bound with brads [as issued]. Fully illustrated in black and white. Curatorial information includes designer, materials, and measurements. Uncoated wrappers worn and soiled, but a very good copy.

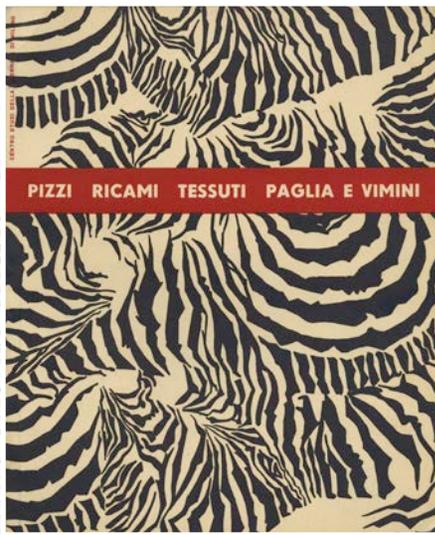
ORIGINAL EDITION. Contains illustrated sections on Personalities, Furniture, Lighting, Fabrics, and Accessories.



1951

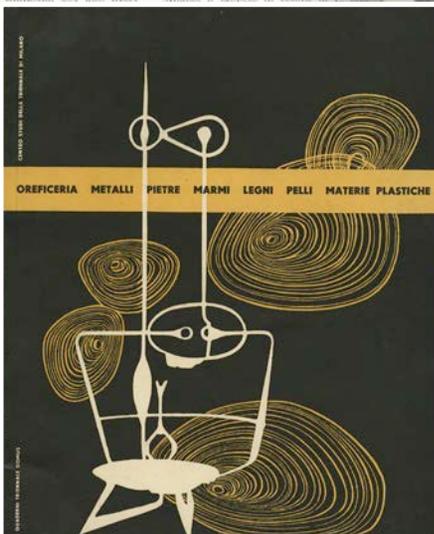
Gli uomini dalle nuove attività manuali o meccaniche, imposte dal ritmo della civiltà, hanno sempre ricavato forme nuove d'arte, altre ne hanno abbandonate che non rispondevano più a bisogni materiali o a esigenze spirituali, e di alcune di queste forme artigianali forse nemmeno la memoria a noi è giunta, perché non ebbero la ventura di tramandarci i documenti della loro esistenza. Per ricordare solo alcuni esempi, e i più vicini a noi, basti il modo fortissimo con cui si è salvata l'arte del ricamo nell'ottocento e come attualmente sta scomparendo l'arte dell'arazzo e quella, pur ieri fiorente, del ferro battuto, mentre invece nuove attività artigianali sorgono, per esempio quelle dell'arte pubblicitaria e dello studio ed esecuzione dei modelli. Il che dimostra quanto siamo in errore alcuni sostenitori strenui difensori dell'artigianato, che intonano le più lamentose gremiazioni non appena si profila la necessità che alcune forme artigiane passino definitivamente all'industria e non si rendono conto che altre forme sostituiranno quelle che l'evoltersi dei tempi condanna e che l'artigianato non potrà scomparire, perché esso è una delle attività spirituali cui gli uomini non potranno mai rinunciare, a meno che non natura, che li la bellezza, l'an La vera fortuna di plasmarsi tempo, di ader per meglio seg Coloro che l'uno dovrebbe statica e che i spinta in avan necessario dell virtù proprio.

I Tappeti
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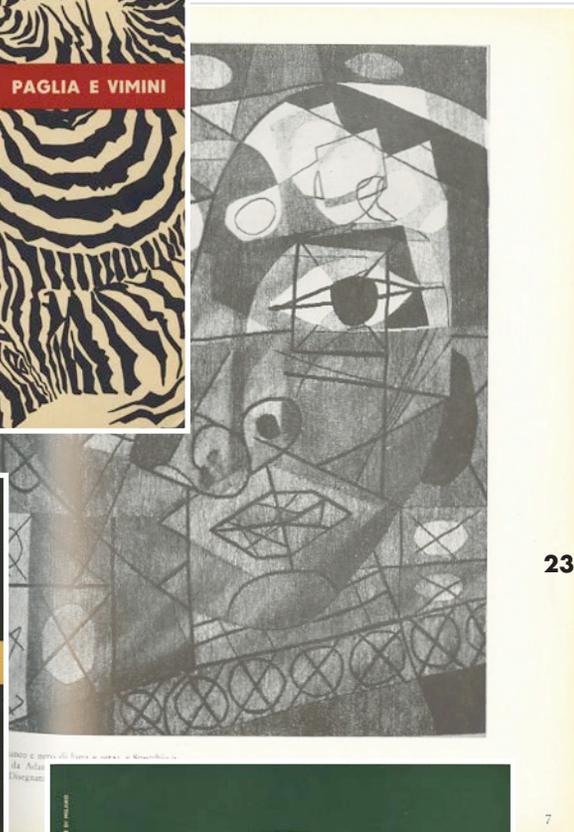
PIZZI RICAMI TESSUTI PAGLIA E VIMINI

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OREFICERIA METALLI PIETRE MARMI LEGNI PELLI MATERIE PLASTICHE

1952



Centro Studi Triennale Series

22 Mario Melino [preface], Zetti e Spreafico [Editors]
PIZZI, RICAMI, TESSUTI, PAGLIA E VIMINI **\$150**
[ALLA 9A TRIENNALE DI MILANO]
Milan: Editoriale Domus, May 1952.

Quarto. Text in Italian. Perfect-bound in thick printed wrappers. 110 pp. 117 black and white photographic plates. 2 color plates. Index. Illegible circular emboss to title page, and a few leaves tacky, otherwise a fine copy.

FIRST EDITION [No. 1 of the Centro Studi Triennale series]. Guidebook to the Lace, Embroidery, Fabrics, Wicker and Straw of the 1952 Milan Triennale Exposition. First of the proposed seven-volume Domus series to serve as a comprehensive published record of the 1952 Milan Triennale Exposition. All work identified by designer and manufacturer.

Gio Ponti and Editoriale Domus envisioned *Centro Studi Triennale* as a seven-volume series showcasing every facet of the 1952 Milan Triennale. Six volumes were published between 1952 and 1954.

23 Aldo Carpi [preface], Zetti e Spreafico [Editors]
OREFICERIA METALLI PIETRE MARMI **\$250**
LEGNI PELLI MATERIE PLASTICHE
[ALLA 9A TRIENNALE DI MILANO]
Milan: Domus, July 1952.

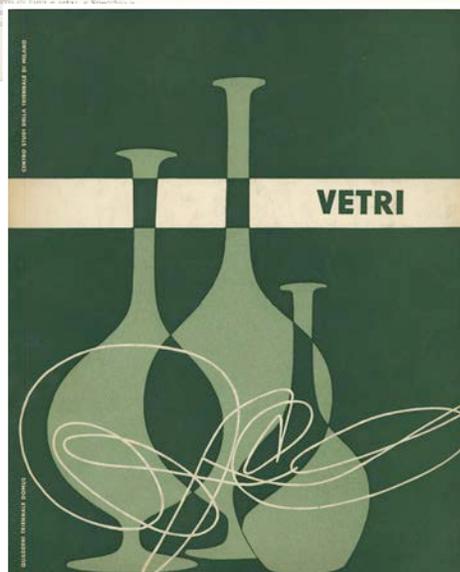
Quarto. Text in Italian. Perfect-bound in thick printed wrappers. 124 pp. 164 black and white photographic plates. Index. Illegible circular emboss to title page, and a few leaves tacky. A fine copy.

FIRST EDITION [No. 2 of the Centro Studi Triennale series]. GUIDEBOOK TO THE JEWELRY, METALS, STONES, MARBLE, WOOD, LEATHER, AND PLASTIC OF THE 1952 MILAN TRIENNALE EXPOSITION. All work identified by designer and manufacturer.

24 Elio Palazzo [preface], Zetti e Spreafico [Editors]
VETRI [ALLA 9A TRIENNALE DI MILANO] **\$350**
Milan: Editoriale Domus, August 1952.

Quarto. Text in Italian. Perfect-bound in thick printed wrappers. 112 pp. 199 black and white photographic plates. Index. Illegible circular emboss to title page, and a few leaves tacky. A fine copy.

FIRST EDITION [No. 3 of the Centro Studi Triennale series]. Guidebook to the Glassware of the 1952 Milan Triennale Exposition. All work identified by designer and manufacturer.



VETRI

- 25 Gio Ponti, Zetti e Spreafico [Editors]
CERAMICA [ALLA 9A TRIENNALE DI MILANO] \$350
 Milan: Editoriale Domus, April 1953.

Quarto. Text in Italian. Perfect-bound in thick printed wrappers. 130 pp. 213 black and white photographic plates. Index. Illegible circular emboss to title page, and a few leaves tacky. A fine copy.

FIRST EDITION [No. 4 of the Centro Studi Triennale series]. GUIDEBOOK TO THE CERAMIC OF THE 1952 MILAN TRIENNALE EXPOSITION. All work identified by designer and manufacturer.

- 26 Carlo Santi, Zetti e Spreafico [Editors]
AMBIENTI ARREDATI [ALLA 9A TRIENNALE DI MILANO] \$300
 Milan: Editoriale Domus, August 1954.

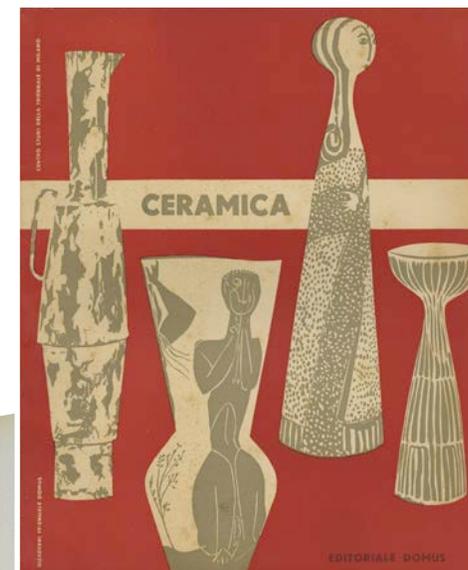
Quarto. Text in Italian. Perfect-bound in thick printed wrappers. 114 pp. 148 black and white photographic plates. Index. Illegible circular emboss to title page, and a few leaves tacky. A fine copy.

FIRST EDITION [No. 5 of the Centro Studi Triennale series]. Guidebook to the furnishings and interior design tableaux of the 1952 Milan Triennale Exposition. All work identified by designer and manufacturer.

Manufacturers and designers include Alvar Aalto, Franco Albini, Gianni Albricci, Renato G. Angeli, Architetti Napoletani, Melchiorre Bega, Max Bill, Carl-Johan Boman, Osvaldo Borsani, Piero Bottoni, Margherita Bravi, Vittorio Borachia, Pep Calderara, Casa E Giardino, Fratelli Casina, Charles Eames, Anna Castelli Ferrieri, Luisa Castiglioni, Fede Cheti, Giodano Chiesa, Luigi Colombini, Robin Day, Carlo De Carli, Finn Juhl, Piero Fornasetti, Giovanni Gariboldi, Eugenio Gentili, Edoardo Giordani, Ruscone Francesco Gnechi, Marcel Goscoïn, Grazioli E Gaudeniz, Joannes Hansen, Fritz Hansen, Erik Herlow, Peter Hvidt, Tove & Edward Kindt-Larsen, Jannace & Kowacs, Vito Latis, Vico Magistretti, Luigi Magnetti, Valeri Nora Malaguzzi, Attilio Mariani, Roberto Menghi, Herman Miller Furniture Co., Borge Mogensen, Pietro Melandri, Gabriele Mucchi, Molgaard Nielsen, Nordiska Kompaniet, Franco Nosengo, Carlo Pagani, Ico Parisi, Giancarlo Perogalli, Gio Ponti, M. & Y. Ludwig Pontoppidan, Henry Prouve, Jean Prouve, E. Rambaldi, Giovanni Ratto, Riccardo Ricas, Andre Renou, Padova Rima, Alberto Rosselli, Nestorio Sacchi, Gianni Saibene, C. Sanguineti, Ezio Sgrelli, G. Sichirollo, Mario Tedeschi, Imari Tapiovaara, Guglielmo Ulrich, Niels Vodder, Zannetti, Marco Zanuso, and Hans Wenger.

“Enchantment, a useless thing,
 but as indispensable as bread.”

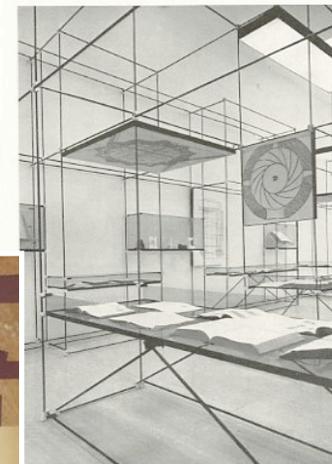
—Gio Ponti



1953

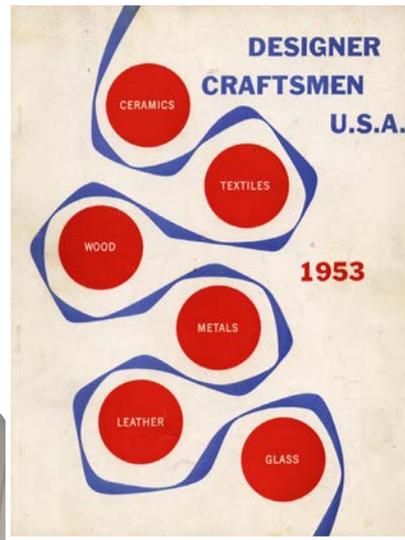
PREFAZIONE

Sebbene questo quaderno raccoglie praticamente tutti gli ambienti arredati della 9ª Triennale, ambienti che costituiscono così gran parte della intera mostra, pure non sarebbe giusto dire che questo volume renda il vero aspetto della 9ª Triennale di Milano.
 Molte cose fra le più belle, e polematicamente vive o sono già state pubblicate



"The significance of my work is my ability to make it. To do that, I have to understand what I'm doing."

—James Prestini



- 27 American Craftsmen Educational Council
DESIGNER CRAFTSMEN U.S.A. 1953 \$175
 Brooklyn: Brooklyn Museum, 1953.

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 . . .

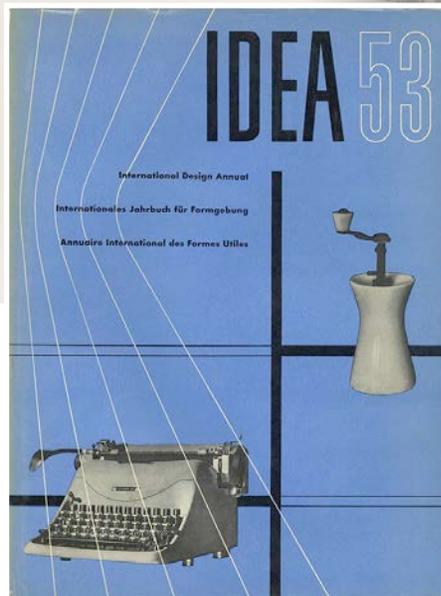
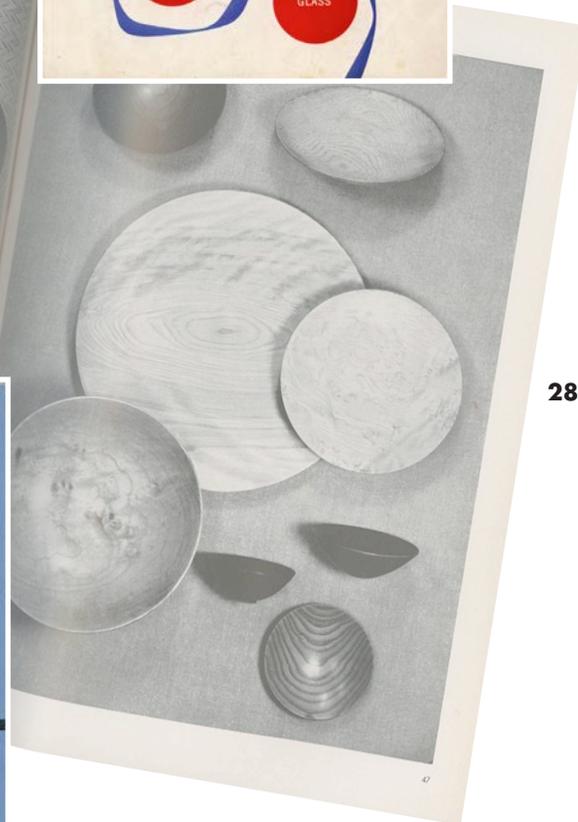
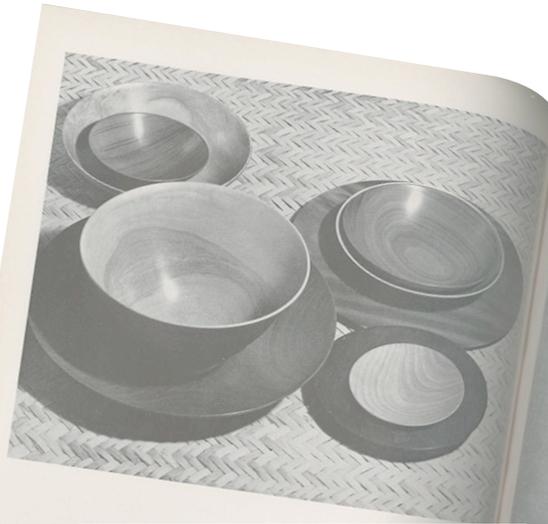
The American Craft Council (ACC) is a national, nonprofit educational organization founded in 1943 by Aileen Osborn Webb. With a mission to promote understanding and appreciation of contemporary American craft, we celebrate the remarkable achievements of the many gifted artists today who are working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

- Gerd Hatje [Editor]
 28 **IDEA 53** \$350
[INTERNATIONAL DESIGN ANNUAL. INTERNATIONALES JAHRBUCH FÜR FORMGEBUNG. ANNUAIRE INTERNATIONAL DES FORMES UTILES]
 Stuttgart: Verlag Gerd Hatje GmbH, 1952.

Quarto. Trilingual English/German/French edition. Gray cloth embossed and stamped in gray. Photo illustrated dust jacket. Black endpapers. 129 pp. 373 black and white photographs. Multiple paper stocks. Printed blue jacket uniformly sunned to spine with slight lightening to front and rear panels, otherwise a fine, fresh copy.

FIRST EDITION. A remarkable survey illustrating the best modern industrial design with examples of china, ceramics, pottery, plastics, glass, wood, textiles, metal, small mechanical and household appliances, housewares, radios, communication equipment, lamps and clocks.

Features *Beauty from function and as function* by Max Bill; *Taste at the Turning Point* by Paul Reilly; *Industrial Design in Italy* by Alberto Rosselli; and *Industrial Design in America* by Herwin Schaefer.



1952

29 George Nelson [introduction]
THE HERMAN MILLER COLLECTION \$500
[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.

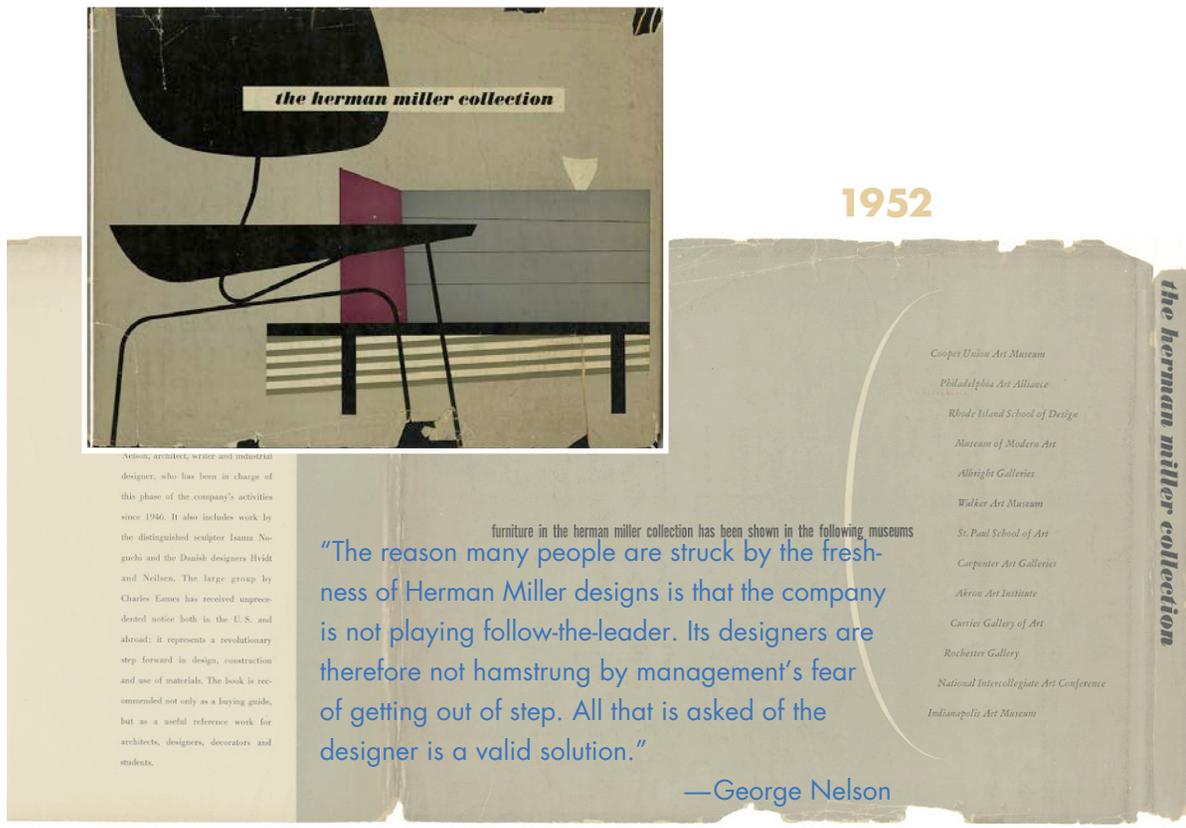
Oblong quarto. Black cloth stamped and titled in red. Printed dust jacket. 116 pp. Illustrated furniture specifications. Binding lightly shaken. Previous owner inkstamp to front endpaper. Price clipped dust jacket edgeworn with chipping to upper and lower edges, and multiple closed tears. Presents well 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."



Nelson, architect, writer and industrial designer, who has been in charge of this phase of the company's activities since 1946. It also includes work by the distinguished sculptor Isamu Noguchi and the Danish designers Hvidt and Neilsen. The large group by Charles Eames has received unprecedented notice both in the U.S. and abroad; it represents a revolutionary step forward in design, construction and use of materials. The book is recommended not only as a buying guide, but as a useful reference work for architects, designers, decorators and students.

furniture in the herman miller collection has been shown in the following museums

"The reason many people are struck by the freshness of Herman Miller designs is that the company is not playing follow-the-leader. Its designers are therefore not hamstrung by management's fear of getting out of step. All that is asked of the designer is a valid solution."

—George Nelson

1952

- Cooper Union Art Museum
- Philadelphia Art Alliance
- Rhode Island School of Design
- Museum of Modern Art
- Albright Galleries
- Walker Art Museum
- St. Paul School of Art
- Carpenter Art Galleries
- Akron Art Institute
- Coville Gallery of Art
- Rochester Gallery
- National Intercollegiate Art Conference
- Indianapolis Art Museum



the herman miller collection

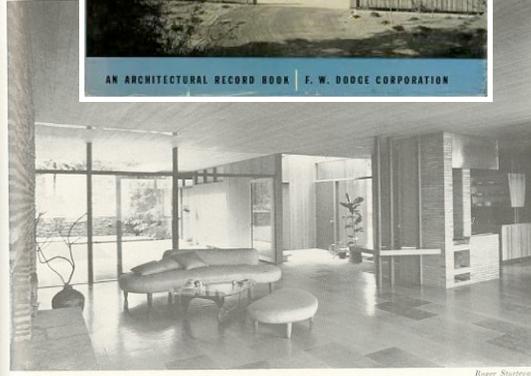
The Herman Miller collection of furniture is in many respects unique, both in regard to its background and composition. It has been described as the most important collection of modern furniture in America. Received with enthusiastic approval by the press and the design profession, it has passed the most critical of all tests—acceptance by the buying public. The success of this furniture definitely indicates that the level of taste is rapidly rising to the point where the country's outstanding designers may look confidently to an increasingly broad market for their work.

(continued on back flap)

1953



Roger Sturtevant

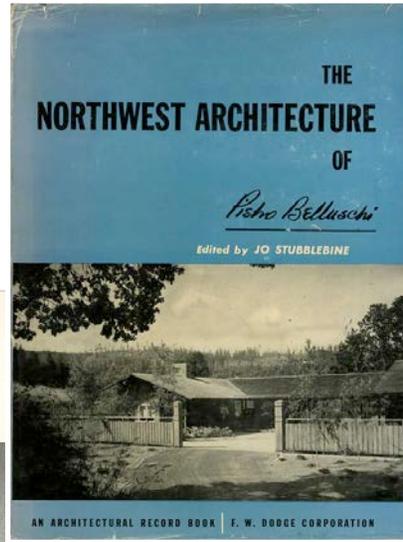


Roger Sturtevant

Perhaps this house will be considered Belluschi's closest brush with the so-called International Style, due largely to the particular taste of the client. The fetishes of an older mode of living were completely discarded and the freedom of this house is thoroughly enjoyed.

94

95



30

Jo Stubblebine [Editor]
THE NORTHWEST ARCHITECTURE OF PIETRO BELLUSCHI

\$125

New York: F.W. Dodge Corporation / An Architectural Record Book, [1953].

Quarto. Blue cloth stamped and titled in gold. Photo illustrated dust jacket. [10] + 100 pp. 117 black and white photographs and plans. With biographical sketch and selected writings by the architect. Vintage tape repair to spine crown verso, with small chip. Rare dust jacket lightly edgeworn. Remarkably well-preserved: a fine copy in a nearly fine dust jacket.

FIRST EDITION. Early monograph on the pioneering modern Northwest architecture of **Pietro Belluschi** (Italian, 1899–1994) before he became dean of the School of Architecture and Planning at the Massachusetts Institute of Technology.

31

Gerd Hatje [Editor]
NEW FURNITURE 2
[NEW FURNITURE / NEUE MOBEL / MEUBLES NOUVEAUX]

\$500

Stuttgart: Gerd Hatje Verlag GmbH, 1953.

Slim quarto. Text in English, German, and French. Red cloth decorated in white. Printed dust jacket. Black endpapers. 140 pp. 372 black and white photographs. Jacket faintly worn along spine junctures and spine ends. Cover design by Hans Haderek. These highly coveted reference editions are seldom found in collectible condition—this particular copy is remarkably well-preserved: a fine copy in an about fine dust jacket. Rare thus.

FIRST EDITION. Includes *Modern Furniture Design in the United States* by Alvin Lustig, the guest editor of the English-language edition.

“New Furniture was conceived as a series devoted to the survey of international furniture. The second volume contains 372 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. *Interiors* has called this series “probably the best international furniture review between two covers available anywhere. It is thorough and broad in its coverage, selected with great taste and a sharp sense of what constitutes interesting design news.”



“With the tremendous growth of instruction, consumer acceptance and productive capacity of the future for growth of American design looks very promising, especially if it can resist the tempting siren song of expediency.”

—Alvin Lustig

- 32 Yuichi Ino and Shinji Koike [Editors]
WORLD'S CONTEMPORARY ARCHITECTURE 2 \$125
[U.S.A. 1]
 Tokyo: Shokokusha Publishing Co., 1953.

Slim quarto. Text in Japanese with English headers and captions. Embossed paper covered boards titled in black and paper label to spine. Photo illustrated dust jacket. 94 pp. Fully illustrated in black and white. Endpapers lightly offset from jacket flaps. Jacket lightly rubbed. Jacket design by Hiromu Hara. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. This Japanese conspectus includes photographs and floor plans for each featured project, including defense housing, schools, laboratories, museums, hospitals, churches, public buildings, airports, parking garages, hotels, cinema theaters, department stores, office buildings, warehouses, office-studios, factories and TVA hydro electric plants.

- 33 Yuichi Ino and Shinji Koike [Editors]
WORLD'S CONTEMPORARY ARCHITECTURE 4 \$175
[U.S.A. 2]
 Tokyo: Shokokusha Publishing Co., 1953.

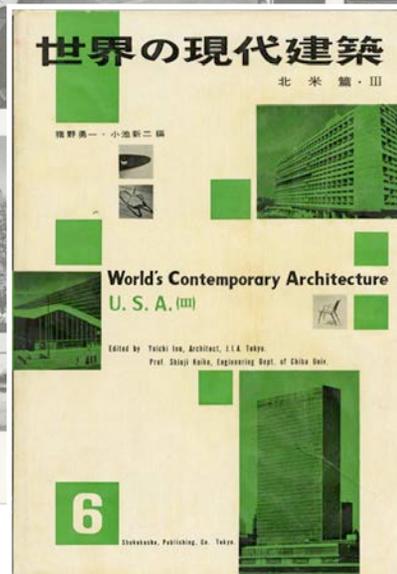
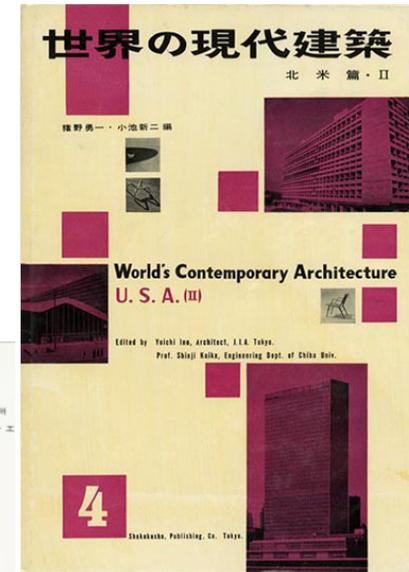
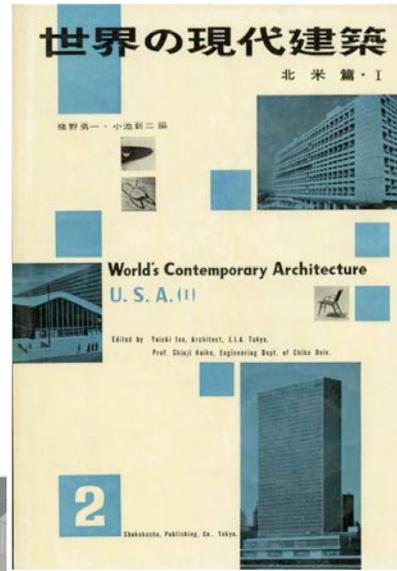
Slim quarto. Text in Japanese with English headers and captions. Embossed paper covered boards titled in black and paper label to spine. Photo illustrated dust jacket. 96 pp. Fully illustrated in black and white. Endpapers lightly offset from jacket flaps. Jacket lightly rubbed. Jacket design by Hiromu Hara. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Black and white photographs and floor plans for 33 contemporary American houses built by the usual suspects.

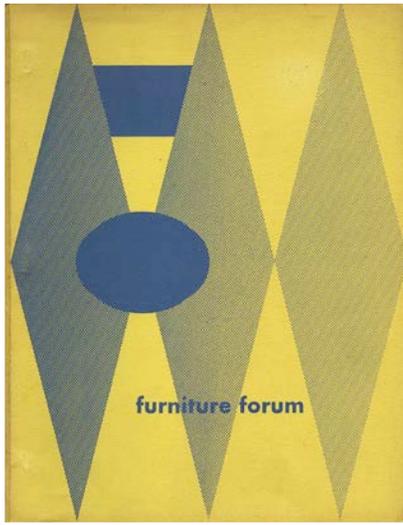
- 34 Yuichi Ino and Shinji Koike [Editors]
WORLD'S CONTEMPORARY ARCHITECTURE 6 \$125
[U.S.A. 3]
 Tokyo: Shokokusha Publishing Co., 1953.

Slim quarto. Text in Japanese with English headers and captions. Embossed paper covered boards titled in black and paper label to spine. Photo illustrated dust jacket. 84 pp. Fully illustrated in black and white. Endpapers lightly offset from jacket flaps. Jacket lightly rubbed. Jacket design by Hiromu Hara. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Includes photographs and floor plans for each featured project, including apartments, dormitories, schools technical centers, libraries, hospitals, churches, public buildings, hotels, theaters, stadiums, shops, show rooms, offices and industrial buildings.



1953

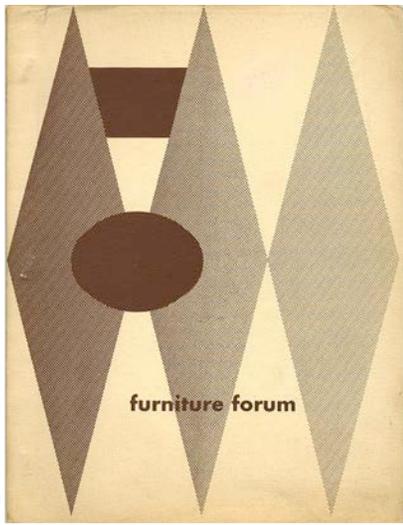


1953

35 Phillip L. Pritchard [Editor], Edgar Bartolucci [Art Director]
FURNITURE FORUM
[HANDBOOK OF CONTEMPORARY DESIGN]
 Englewood, NJ: Phillip L. Pritchard, Volume 4, Number 2, June 1953. **\$225**

Quarto. Printed wrappers. 38 pp. Bound with brads [as issued]. Fully illustrated in black and white. Curatorial information includes designer, materials, and measurements. Uncoated wrappers worn and soiled, but a very good copy.

ORIGINAL EDITION. Includes short illustrated profiles of Sigvard Bernadotte, Isabel Scott, Roy P. Harrover, Margot & Jack Stewart, and Bobo Leydenfrost, and illustrated sections on furniture, lighting and fabrics.



36 Phillip L. Pritchard [Editor], Edgar Bartolucci [Art Director]
FURNITURE FORUM
[HANDBOOK OF CONTEMPORARY DESIGN]
 Englewood, NJ: Phillip L. Pritchard
 [Volume 4, Number 3, September 1953]. **\$225**

Quarto. Printed wrappers. 52 pp. Bound with brads [as issued]. Fully illustrated in black and white. Curatorial information includes designer, materials, and measurements. Uncoated wrappers worn and soiled, but a very good copy.

ORIGINAL EDITION. Includes short illustrated profiles of Edward Durrell Stone, Hans J. Wegner, Erno Fabry, George Masselman, Lila Swift Monell & Donald Monell, and Jack Lenor Larsen, and illustrated sections on Furniture, Lighting and Floor Coverings.



37 Gerd Hatje [Editor]
IDEA 54
[INTERNATIONAL DESIGN ANNUAL.
INTERNATIONALES JAHRBUCH FÜR FORMGEBUNG.
ANNUAIRE INTERNATIONAL DES FORMES UTILES]
 Stuttgart: Verlag Gerd Hatje GmbH, 1953. **\$350**

Quarto. Trilingual English/German/French edition. Yellow cloth embossed and stamped in red. Printed dust jacket. 132 pp. 399 black and white photographs. Multiple paper stocks. Jacket lightly worn along top edge, otherwise a very fine, fresh copy.

FIRST EDITION. Includes *A Working Team of Designers in England* by Robert Gutmann, *Design in Post-War Germany* by Gerd Hatje and *Industrial Design in Holland* by Karel Sanders, and illustrated sections devoted to China And Pottery, Plastics, Glass, Wood, Textiles, Metal, Small Mechanical Appliances, Household Appliances, Communication, Lamps, and Clocks.



38 John Entenza [Editor]
ARTS AND ARCHITECTURE \$50
 Los Angeles: John D. Entenza, Volume 72, No. 6, June 1955.

Slim quarto. Stapled printed wrappers. 38 pp. Illustrated text and articles. Cover by John Follis and John Reed. Mailing label to rear panel. Wrappers lightly worn and soiled, but a very good copy.

ORIGINAL EDITION. Features *Projects From a Master Plan for a Shoreline Development*. Antonin Raymond & L. L. Rado; *Case Study House No. 17*: Craig Ellwood; *Pinwheel House*: Peter Blake; *A Steel Frame House*: Pierre Koenig; *Animal Hospital*: Rochlin & Baran, Saul Bass Project Coordinator; and *Clair Falkenstein* by Michel Tapie.

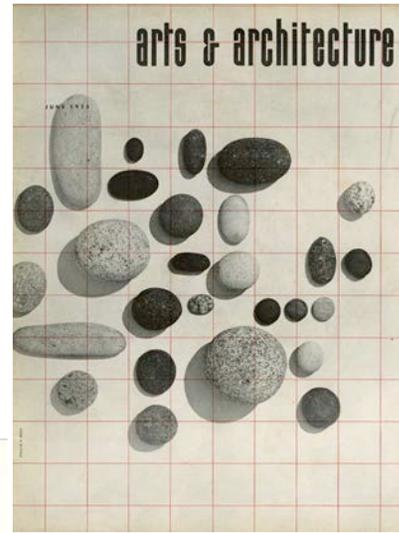
In 1938, John Entenza started editing a struggling magazine called *California Arts and Architecture*. The new Editor had big plans for the regional journal. By 1943, Entenza and his Art Director Alvin Lustig had completely overhauled and shortened the name to simply *Arts and Architecture*. Entenza was in the right place and the right time in order to champion all that was new in the arts, with emphasis on Modern Southern California architecture.

39 Esther McCoy
CRAIG ELLWOOD ARCHITECTURE \$225
 New York: Walker and Company, 1968.

Square quarto. White paper covered boards stamped in black. Photo illustrated dust jacket. 156 pp. Black and white and color illustrations throughout. Board tips uniformly bumped. Jacket bruised to lower front edge and faintly worn overall. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. The first complete monograph on Ellwood's work, it includes documentation of his two Case Study Houses for John Entenza's *Arts & Architecture* magazine, through his later commercial and residential projects (through 1967), including the Daphne house, the Rosen House and the Scientific Data Systems factory.

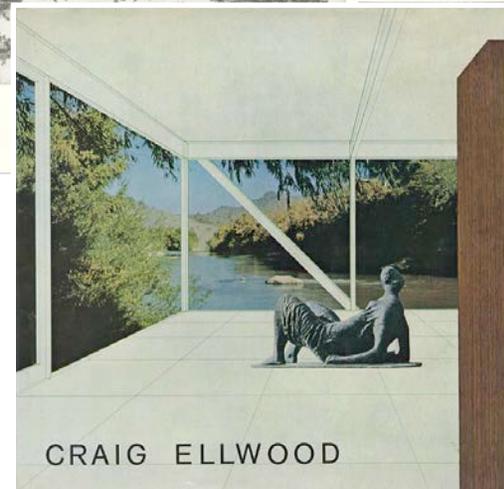
If ever there was a product of Hollywood, it was architect **Craig Ellwood** (1922–1992). A fiction of his own making—even his name was an invention—Ellwood fashioned a career through charm, ambition, and a connoisseur's eye. He had no professional license, but was named one of the "three best architects of 1957" along with Frank Lloyd Wright and Mies van der Rohe. By the 1950s Ellwood had a thriving practice that infused the Germanic rationalism of Mies with an informal breeziness that was all Southern California. A series of dramatic, open, and elegant houses made him a media star, and interest in him and his work has only increased in recent years.



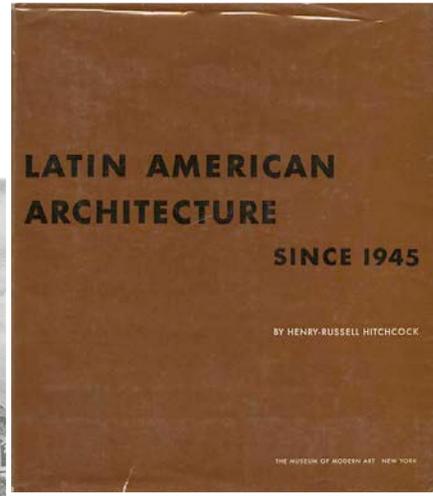
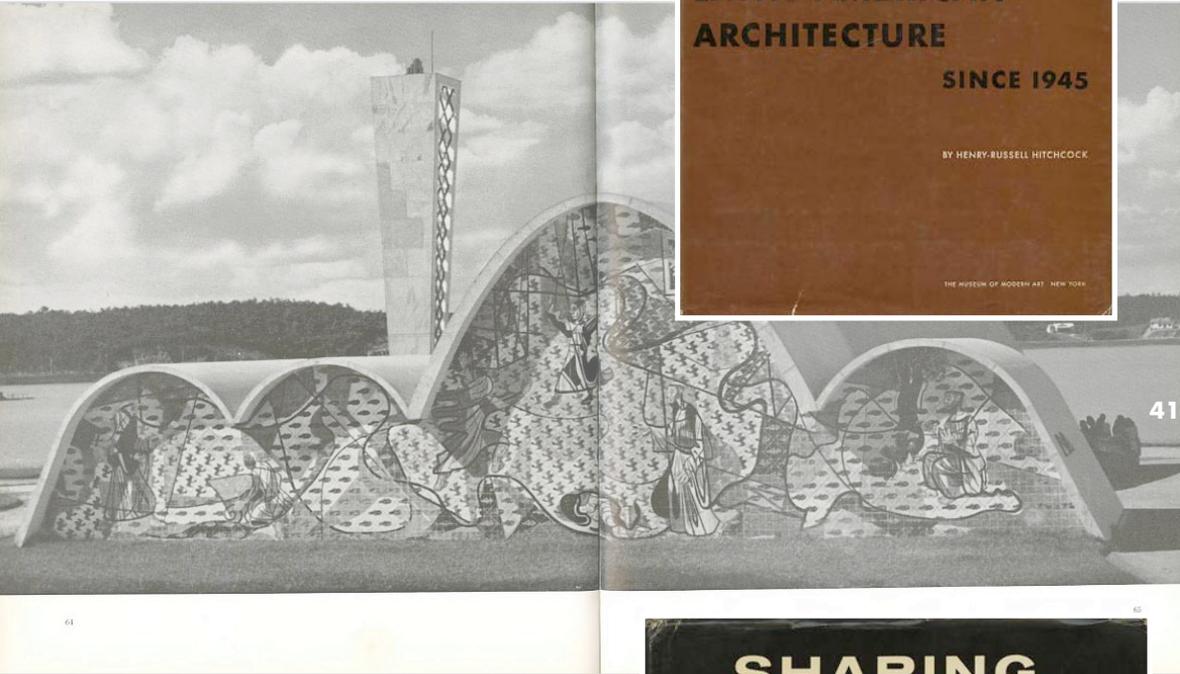
"Living and working in one of the capitals of hucksterism—Los Angeles—[Ellwood] is the most unforgivable of all bores: a man of consistency."

—Peter Blake

1955



1955



40 Henry-Russell Hitchcock
LATIN AMERICAN ARCHITECTURE SINCE 1945 \$225
 New York: The Museum of Modern Art, November 1955.

Quarto. Brown cloth titled in black. Printed dust jacket. 204 pp. 272 black and white illustrations. Jacket with a couple of short closed tears, otherwise a nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Catalog of the MoMA exhibit *Latin American Architecture Since 1945* from November 23, 1955 to February 19, 1956.

"According to Mr. Hitchcock, the main characteristics of Latin American architecture are: 1) The wide-spread use of concrete in conventional cage construction and thin shell forms, due to lack of structural timber or steel: 2) Many devices, inherited or newly developed, to control excessive heat and glare of the sun: 3) More use of color, either painted stucco, or mosaic, etc., than anywhere else in the world."

41 Don Wallace
SHAPING AMERICA'S PRODUCTS \$450
 New York: Reinhold Publishing Corp., 1956.

Quarto. Tan cloth stamped in black. Printed dust jacket. 193 pp. Black and white illustrations throughout. Two tiny inkstamps to rear pastedown. A couple of pages lightly foxed early and late. Price-clipped jacket with trace of wear to top edge. A fine copy in a fine dust jacket—a very uncommon title.

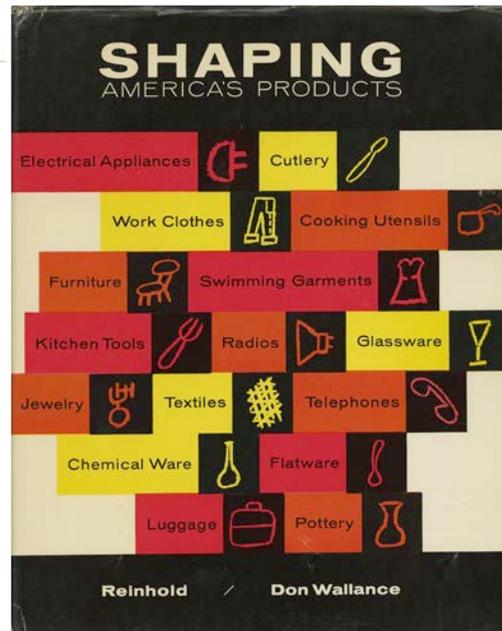
FIRST EDITION. This material was obtained by Wallace while serving as a research consultant for the Walker Art Center and the American Craftsmen's Council.

Wallace perfectly captures the "designer-craftsman" ideal—the idea that craft should be integrated into manufacturing as a way of improving quality and functionality. Wallace offers a series of 31 profiles, from George Nakashima and Ray and Charles Eames to manufacturers like Heath Ceramics and Corning Glass Works, with each presented as an exemplification of design and craft integration. 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) graduated from New York University and the Design Laboratory (1935–1939). In 1938, the Museum of Modern Art awarded him a prize for a chair design 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.

"I consider jewelry design as worthwhile a field of endeavor as that of painting or sculpture."

—Margaret De Patta



42 Nagakage Okabe and Nagatake Murayama [forewords]
**EXHIBITION OF 20TH CENTURY DESIGN
IN EUROPE AND AMERICA** \$125

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

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

FIRST 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 co-
ordinated 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.

43 Thomas D. Church
**GARDENS ARE FOR PEOPLE
[HOW TO PLAN FOR OUTDOOR LIVING]** \$200
New York: Reinhold Publishing Company, 1957.

*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-plus black and white pho-
tographs 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 land-
scape 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.



"When your garden is finished
I hope it will be more beautiful
than you anticipated, require less care
than you expected, and have cost only
a little more than you had planned."

—Thomas D. Church

“George Nelson is unique. He is an industrial designer with a sense of humor. This allows him to be candid about the intricate workings of Big Design.”

—Arthur Drexler



44 **FABRICATING HOUSES FROM COMPONENT PARTS** \$250
[HOW TO BUILD A HOUSE FOR \$6,000]
 New York: Reinhold, 1957.

Quarto. Black cloth stamped in silver. Photo illustrated dust jacket. 208 pp. Fully illustrated with black and white photographs and illustrations. Light blue dust jacket uniformly sunned to spine. A nearly fine copy in a nearly fine dust jacket. Rare in this condition.

FIRST EDITION. You wouldn't believe how desirable Cherner makes Quonset Hut living look in this manifesto of how to take advantage of the post-war building boom. The book subtitle—*How to Build a House for \$6,000*—signals Cherner's agenda that still resonates to this day. You might have to add a decimal place, though.

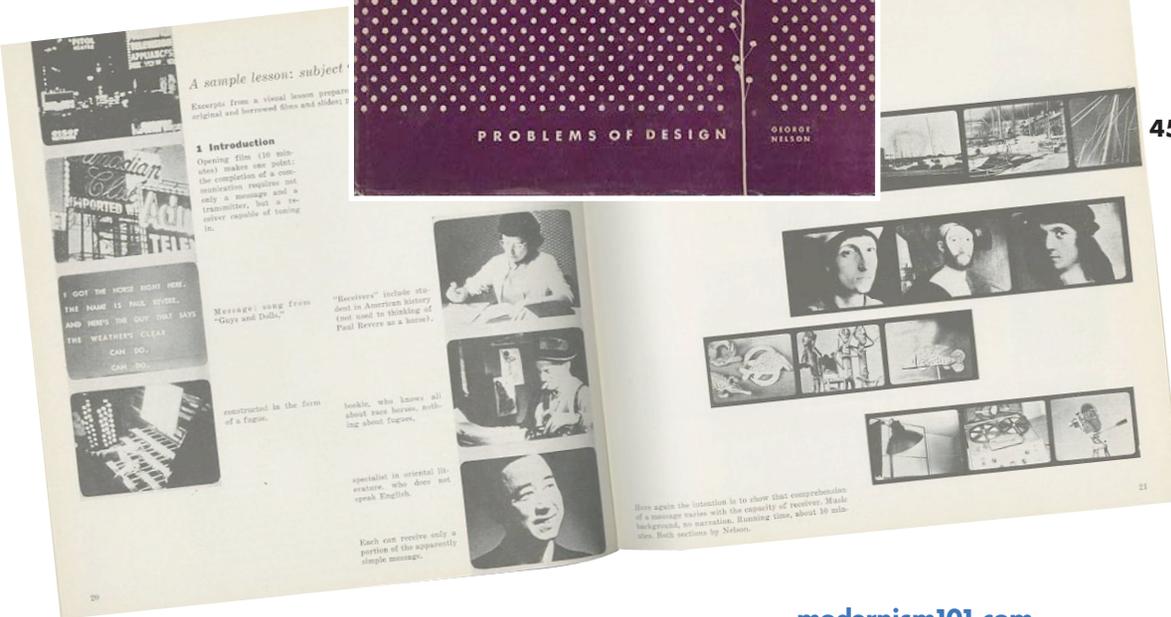
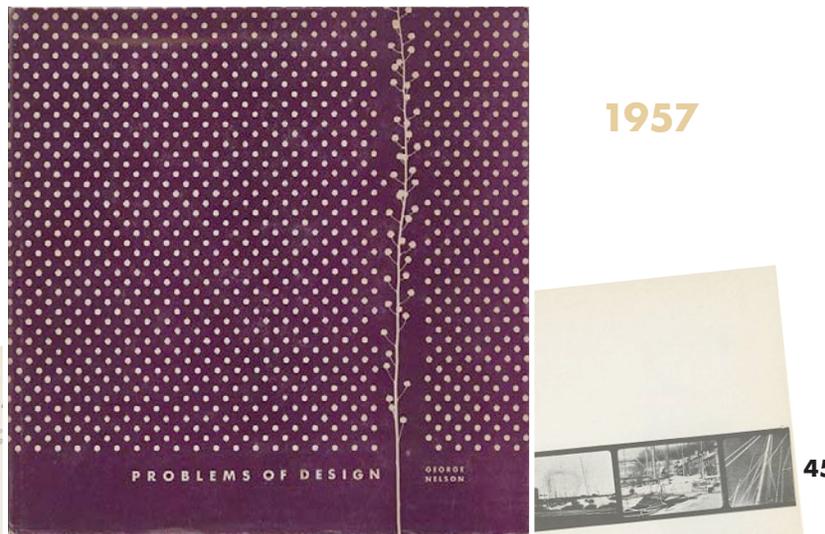
Cherner was truly a mid-century-modern renaissance man but his devotion to teaching, prefabrication and hands-on production probably handicapped him in the race to get into the pantheon of mid-century greats. While Charles Eames, George Nelson et al. were polishing their respective laurels, Cherner was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

Cherner's first houses were built in 1948 for a cooperative in Ramapo, NY. These homes were examples of this total design concept and included affordable furniture designed specifically for these low-cost modular dwellings. One of his first pre-fabricated houses in the United States was the *Pre-built*. It was 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.

45 **PROBLEMS OF DESIGN** \$250
 New York: Whitney Publications, 1957.

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. Unclipped dust 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.





PRICE \$1.25

BOOK OF HOMES

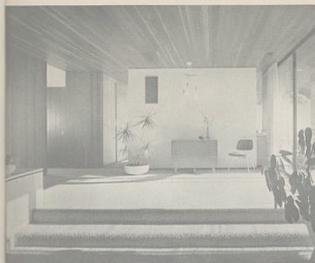
A picture-tour of over 30 professionally designed Western homes, gardens and interiors

Published Twice Monthly
BOOK NUMBER **14**

HOUSE, N
The cat
inside's
architect
going to
ing area
studio a
fireplace
garden.
For soon
the dirt
lumpy pe
The big
its name
the slide
into a
watcher



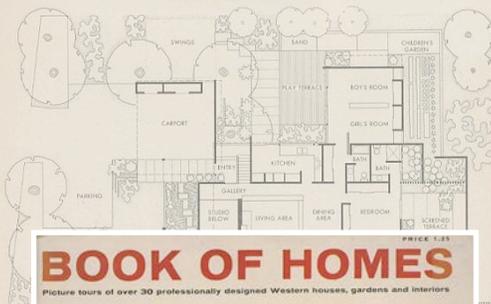
1958



white screen lead from living room to sunny dining area opening onto south terrace. Plaster cube contrasts with warm woods of walls and ceiling.



expansive between walls permits view of screened terrace through bedroom-den.



BOOK OF HOMES

Picture tours of over 30 professionally designed Western houses, gardens and interiors



Inside: Complete construction and design details on new homes costing \$13,000 to \$70,000 planned and built for individual Western families

48

Donald Canty [Editor]
BOOK OF HOMES 14

\$175

San Francisco: Home Publications, 1958.

Folio. Thick photo illustrated wrappers. Saddle stitched binding. 96 pp. Illustrated case studies and period advertisements. Wrappers lightly worn and rubbed, middle page loosened from staples and laid in, otherwise a very good or better copy.

ORIGINAL EDITION. 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."

California provides a showcase for some of the most adventurous domestic architecture in the world—ingenious in its use of space, harmonizing indoors and out, with a planned interplay between the living space and its natural surroundings. The extraordinarily varied landscape—mountains, foothills, a long coast-line, desert lands, rich and fertile valleys, has long attracted people of individuality who welcome a striking setting to their lives, Californian architects have risen to this challenge, which results in very varied and interesting treatment of sites.

New ideas have involved the use of new materials and methods of construction; prefabricated sections in steel and wood of the utmost precision have been developed. The extremes of weather and climate, from the lushest vegetation to arid wastes, have had to be considered. Yet, despite the effect of spaciousness which is a feature of these houses, costs are often no higher than those of conventional buildings.

Donald Canty [Editor]
BOOK OF HOMES 15

\$175

San Francisco: Home Publications, 1959.

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

ORIGINAL EDITION. Wonderful pitch-perfect period page design and typography separates the BOOK OF HOMES series from competitors. All photography is nicely reproduced and cropped in a very idiosyncratic fashion. Photography by Julius Shulman, Marvin Rand, George Knight, Ernest Braun, Morley Baer, Margaret Stovall, and others.

California provides a showcase for some of the most adventurous domestic architecture in the world—ingenious in its use of space, harmonizing indoors and out, with a planned interplay between the living space and its natural surroundings.

—Herbert Weisskamp



15

49

[Eames Office] International Business Machines Corporation
MEN OF MODERN MATHEMATICS \$1,000
[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, and described 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.

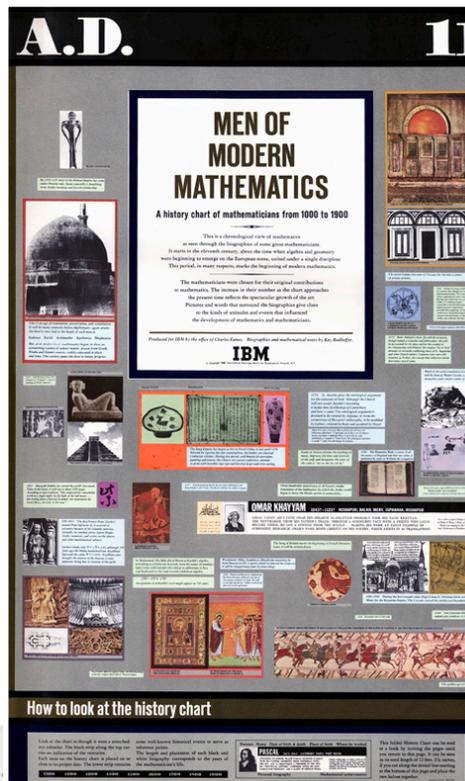
50

Girard, Alexander/Herman Miller Furniture Company
GIRARD GROUP: HERMAN MILLER \$500
 Zeeland, MI: The Herman Miller Furniture Company, [1967].

34 x 22 [86 x 56 cm] poster folded into eighths, as issued. Promotional poster for the short-lived Girard Group manufactured by Herman Miller. Light wear to folds and a trace of edgewear, but a very good or better example.

ORIGINAL EDITION. Poster that also functioned as a promotional brochure for the sofas, lounge chairs, café seating and tables of the Girard Group with color photographs and dimensions of all the manufactured pieces, as well as fabric samples and specifications.

Alexander Girard (1907–1993) became director of design for Herman Miller's textile division in 1952, a time when fabrics, especially in the office, tended toward the utilitarian, drab and patternless. "People got fainting fits if they saw bright, pure color," Girard commented at the time.



"Most people aren't trained to want to face the process of re-understanding a subject they already know. One must obtain not just literacy, but deep involvement and re-understanding."

—Charles Eames

1966



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Illustration from **HOUSE & GARDEN'S NEW COMPLETE GUIDE TO INTERIOR DECORATION** (NYC: Simon and Schuster, 1953).