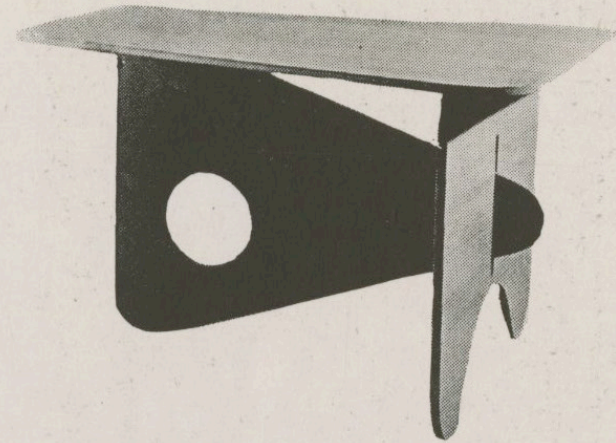
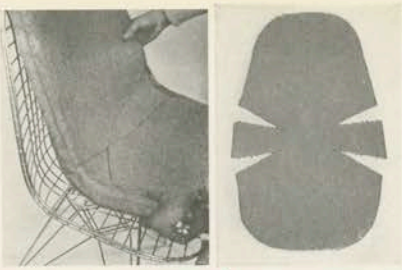


FURNITURE



MODERNISM101.COM





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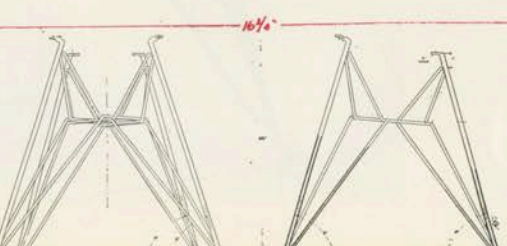
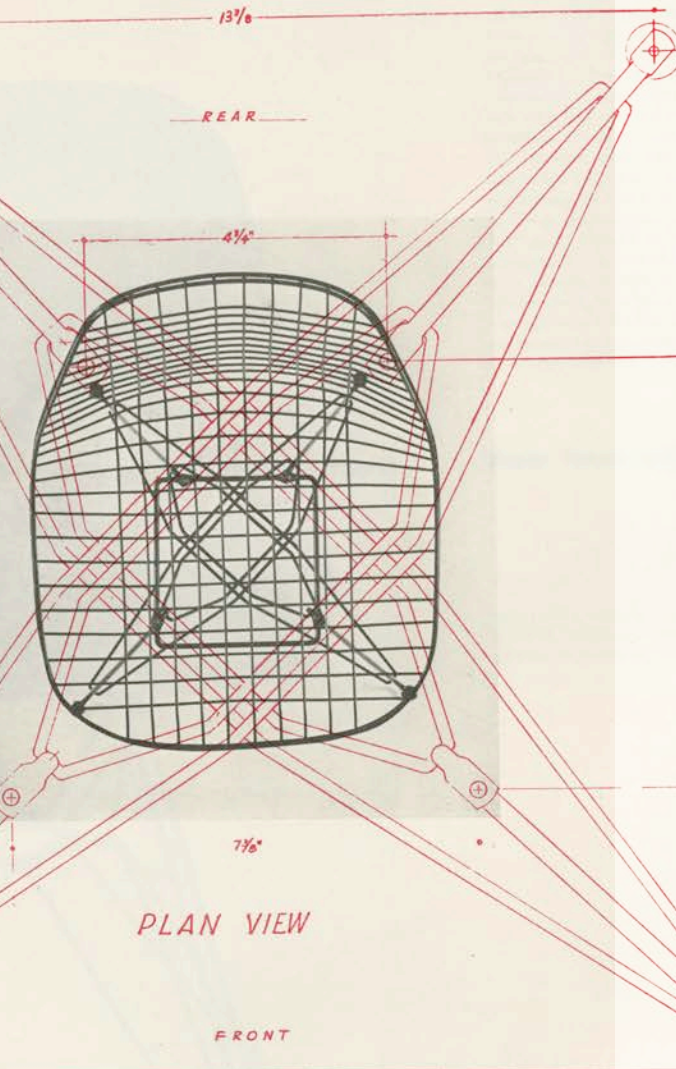
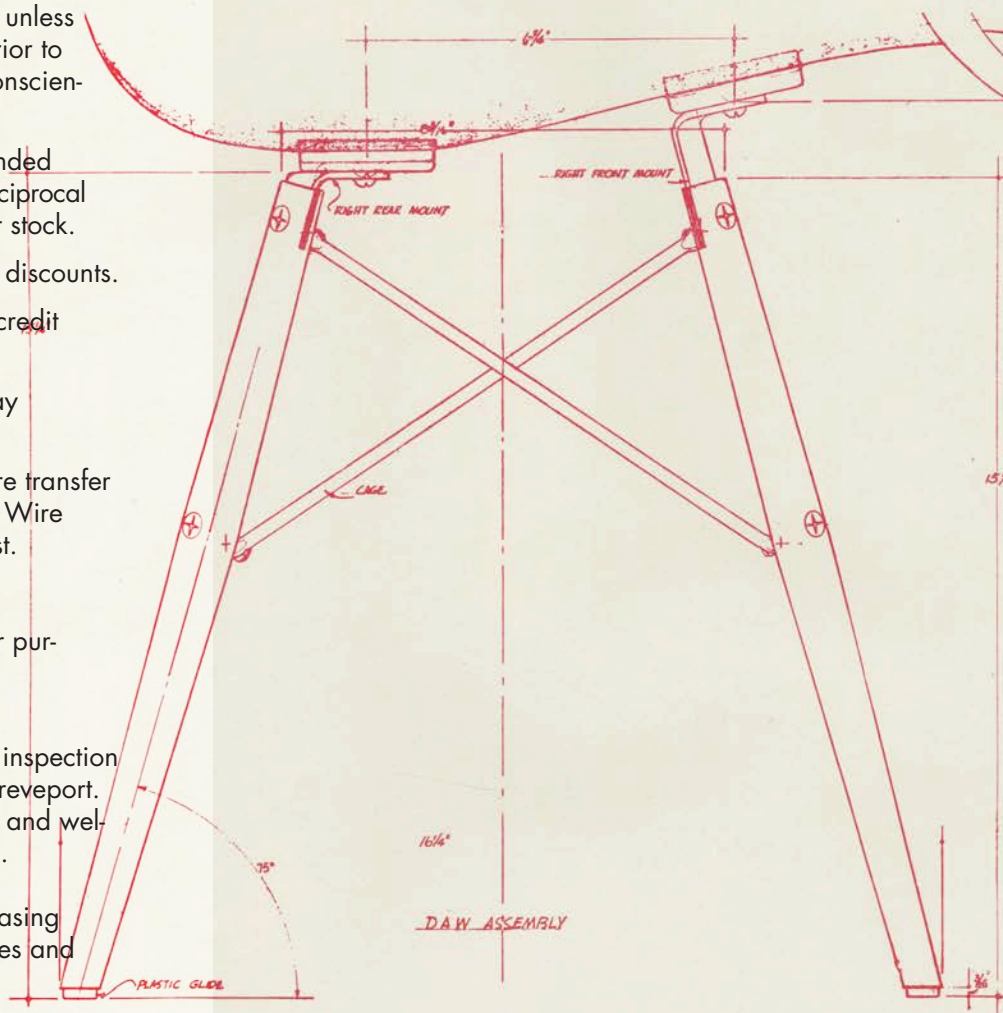
Titles link directly to our website for purchase. E-mail orders or inquiries to molly@modernism101.com

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

We are always interested in purchasing single items, collections and libraries and welcome all inquiries.

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modernism101 rare design books

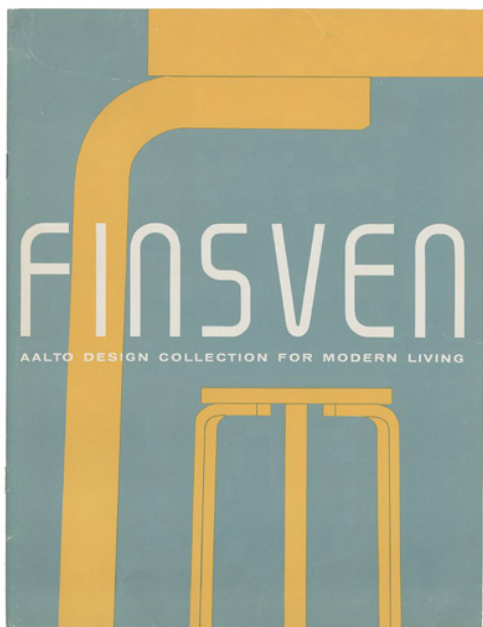
4830 Line Avenue, No. 203
 Shreveport, LA 71106 USA
The Design Capitol of the Ark -La-Tex



Continuous and bifurcated versions of upholstery can be had in tan glove leather or sturdy, textured cotton on any of the six models, which are: diner on wood legs; lounge on steel tube legs (not shown); rocker; low lounge on wire trapezoids; diner on cat's cradle (opposite). This most complicated model is the most economical, using the least metal. Asymmetrically balanced bands and tendons meeting inside are held in tension by compression of outer rods under the weight above—the secret of the mechanism's rigidity which increases



with the weight of the burden. The more weight, the more compression outside, the more tension within. The wood-legged dining and swivel chairs use one and the same leg, so an identical, economical wood turning does for all. When local upholsterers gave up the problem of tailoring the pads, Eames' men solved it, and developed tools for it, with the help of the head of the sewing department of the Santa Monica Technical School, who taught them production sewing techniques. This is but one reason for the low prices, starting at \$25 retail.



[ALVAR AALTO] Finsven Inc.

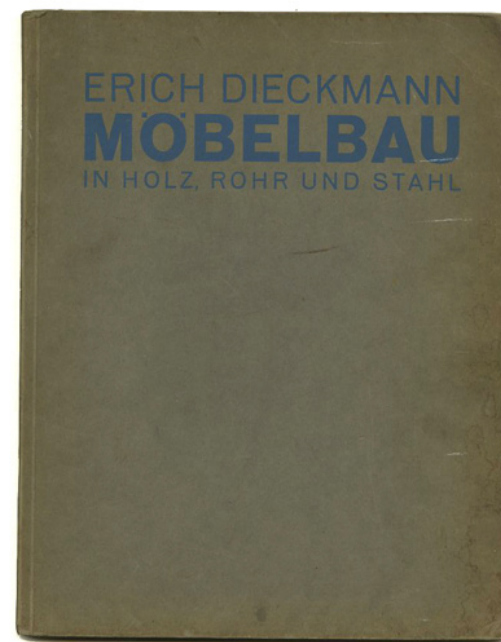
1 AALTO DESIGN COLLECTION FOR MODERN LIVING \$350

New York: Finsven Inc., May 1955

Printed stapled wrappers. 24 pp. Black and white halftones and furniture specifications. Price list laid in. Housed in original mailing envelope with a 1955 postage cancellation. A fine set.

ORIGINAL EDITION [Catalog number two, copyright, May 1955]. Sales brochure with 24 pages of Alvar Aalto's furniture designs available for import by Finsven Inc., 508 East 74th Street, New York 21, N. Y., BUtterfield 8-2442. Laid in price list printed on both sides, and housed in the original Finsven mailing envelope.

Finnish architect **Alvar Aalto** (1898–1976) was not only influenced by the landscape of his native country, but by the political struggle over Finland's place within European culture. After early neoclassical buildings, Alvar Aalto turned to ideas based on Functionalism, subsequently moving toward more organic structures, with brick and wood replacing plaster and steel. In addition to designing buildings, furniture, lamps, and glass objects with his wife Aino, he painted and was an avid traveler. A firm believer that buildings have a crucial role in shaping society, Aalto once said, "The duty of the architect is to give life a more sensitive structure."



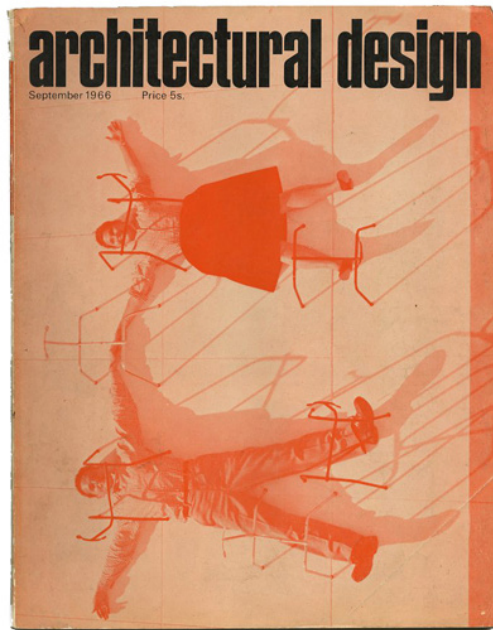
Erich Dieckmann

2 MOBELBAU IN HOLZ, ROHR UND STAHL \$450

Stuttgart: Julius Hoffmann Verlag, 1931.

Text in German. Quarto. Thick printed paper wrappers. 90 pp. 232 photographs and diagrams prepared by the author. Former owner inkstamp to front free endpaper. Cardboard wrappers lightly edgeworn and spotted. Textblock lightly thumbled with a couple of pencil marks to margins and a few leaves with trivial spotting to edges. A very good copy.

FIRST EDITION [Die Bäubücher Bd. 11/ Dieckmann, Möbelbau]. **Erich Dieckmann** (German, 1896–1944) along with his contemporaries **Mart Stam** (1899–1986) and **Marcel Breuer** (1902–1981) utilized standard gas pipe and standard pipe joint fittings to design furnishings that took advantage of modern industrial manufacturing capabilities. Unlike his contemporaries, Dieckmann managed to avoid the patent lawsuits that inevitably follow these seismic shifts in public taste and perception.



- 3 EAMES, Ray and Charles and Monica Pidgeon [Editor] **\$275**
ARCHITECTURAL DESIGN
London: The Standard Catalogue Co. Ltd., Volume 36, September 1966.

Slim quarto. Printed wrappers. 52 [74] pp. Illustrated articles and period advertisements. Wrappers lightly worn and rubbed with a faint diagonal crease to lower corner. A very good copy.

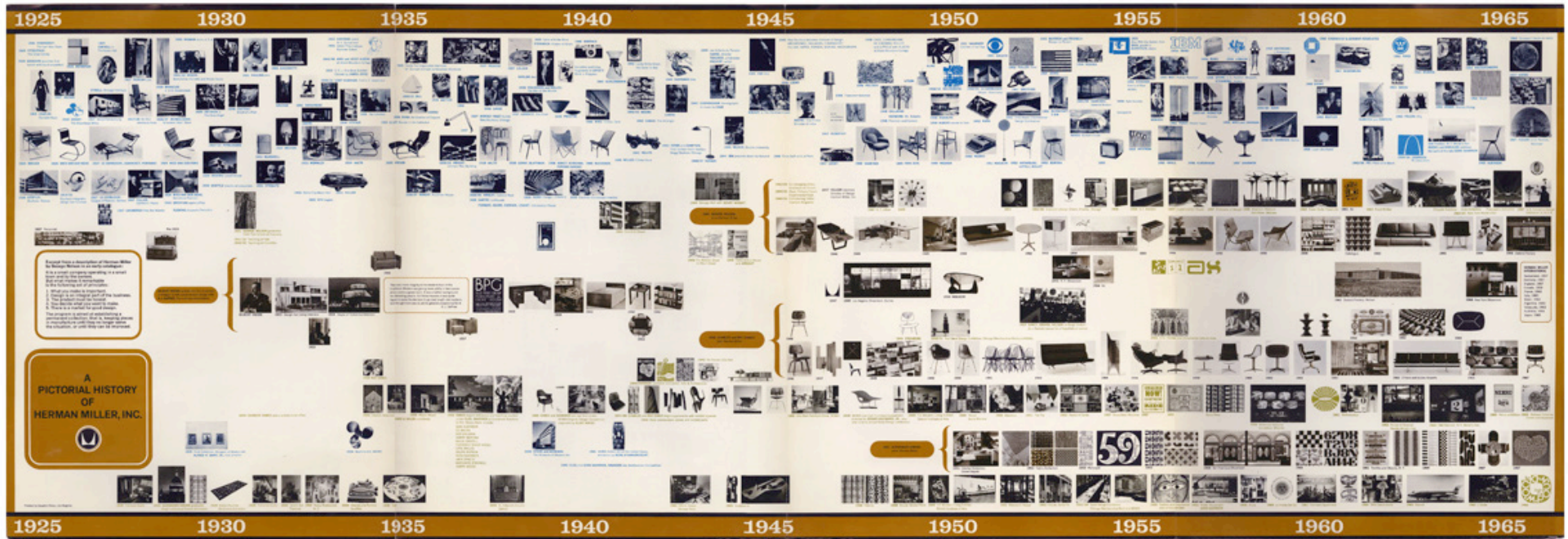
ORIGINAL EDITION. Special issue devoted to an "Eames Celebration" edited by Peter and Alison Smithson: 40 pages and 172 black and white and color photographs and architectural and design drawings from the prodigious output of Ray and Charles Eames, dba the Eames Office from 1940 to 1966. Also included is an extensive chronological table showing notable events in the lives of Charles and Ray Eames as well as parallel significant architectural events in the USA.



- 4 EAMES. Richard Wright, John Toomey and Treadway Gallery **\$150**
EAMES AUCTION [23 MAY, 1999]
Cincinnati, OH: Treadway Gallery, 1999.

Slim quarto. Photographically printed wrappers. 88 pp. Color photography throughout. Catalog lightly handled. A nearly fine copy.

ORIGINAL EDITION. Now considered one of the standard references for collectors of Ray and Charles Eames. Larry Weinberg wrote about this catalogs' production: ". . . At the time, assembling this material for a dedicated sale was a bold step, but no more so than re-thinking what an auction catalog could look like. Working with Julie [Thoma Wright], hiring a graphic designer out of pocket, and micro-managing practically everything, Richard [Wright] wound up pushing the boundaries of auction catalog design. The finished product would become a template for his later, more polished efforts, which, in turn, would provoke change in catalog design at the larger auction houses."



- 5 [Eames Office] Herman Miller Furniture Company
A PICTORIAL HISTORY OF HERMAN MILLER, INC. \$750
 Los Angeles, Graphics Press, 1967.

Poster. 14.5 x 42-inch 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.

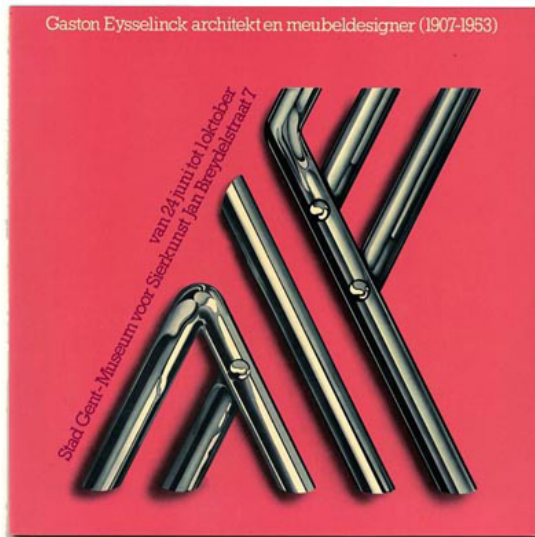
ORIGINAL EDITION. "The timeline is divided into three horizontal strips marked vertically in ten-year increments. The top band outlines developments in the arts (painting, sculpture, architecture, design, literature, music, dance film, theatre) and the work of other designers and architects. The middle band traces events in the history of Herman Miller, Inc., starting with the work of Gilbert Rohde for Herman Miller (their first involvement with the "modern" movement in furniture) in the 1930s. The professional biographies of Nelson, the Eameses, and Girard, including their work for Herman Miller and other major projects, occupy the bottom band.

—EAMES DESIGN by Neuhart, Neuhart and Eames [page 323]

Deborah Sussman (1932–2014) worked at the interface of graphic design and the built environment for more than 30 years. She has created striking visual imagery and devised its imaginative application for architectural and public spaces both permanent and temporary, including the 1984 Olympics in Los Angeles, Seattle's opera house, and Disney World. Throughout her career Sussman has claimed an ever more expansive role for graphic design in the urban landscape.

In 1948 Sussman attended a summer school at Black Mountain College where she received career-defining art and performance tuition from Merce Cunningham, John Cage, and Franz Kline. She pursued painting and acting at Bard College and specialized in graphic design at the Institute of Design in Chicago. Sussman was invited to join the office of Charles and Ray Eames, and later she won a Fulbright Scholarship to study at the Hochschule für Gestaltung, Ulm, Germany. During more than a decade of work with the Eames Office, she worked on the seminal exhibits for IBM, the Government of India, and the Ford Foundation. True to the multi-disciplinary approach of the Eameses, Sussman also participated in designing furniture showrooms, films, and printed materials.

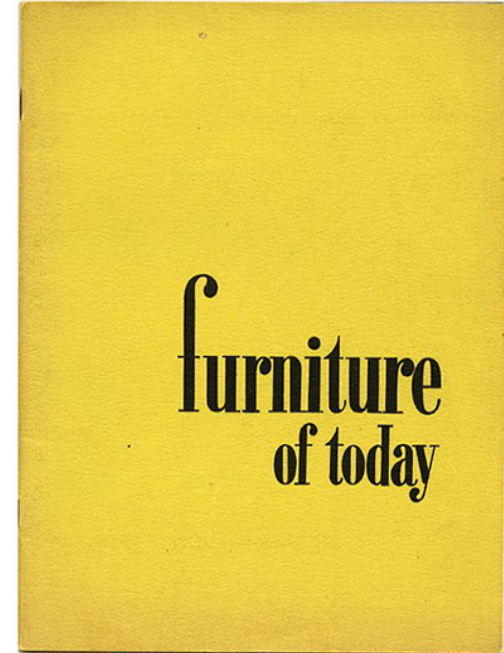
—Alice Twemlow



- 6 [EYSSELINCK, GASTON] R. Vandewege [introduction]
GASTON EYSSELINCK
ARCHITEKT EN MEUBELDESIGNER (1907–1953)
 Gent: Stad Gent-Museum voor Sierkunst, 1978. \$250

Text in Dutch. Square quarto. Thick French folded photo illustrated wrappers. 72 pp. 76 black and white illustrations. Interior unmarked and very clean. Out-of-print. A fine copy. Rare.

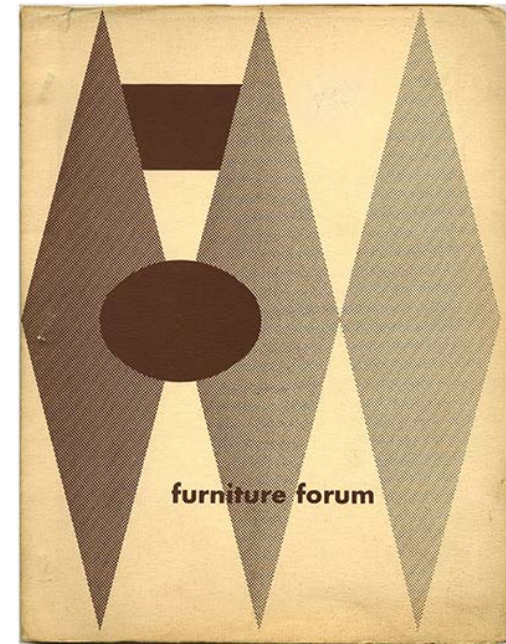
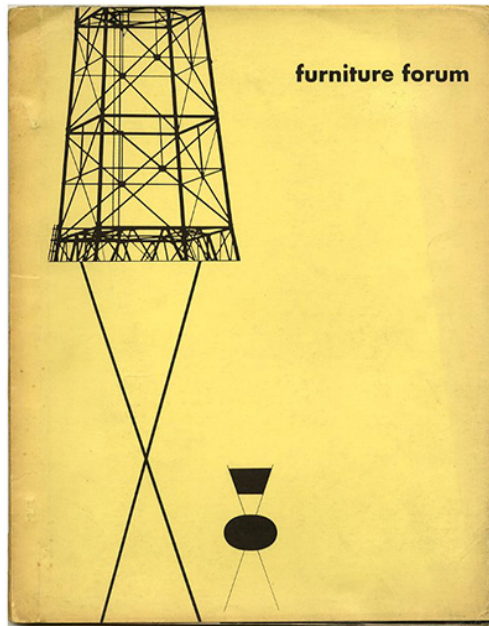
FIRST EDITION [numbered 944 of 1,000 copies]. Published in conjunction with an exhibition of the same name: Stad Gent-Museum voor Sierkunst, Gent [June 24–Oct 1, 1978]. **Gaston Eysselinck** (1907–1953) is a central figure in Belgian architecture, known for his International Style houses, his Post Office building in Ostend (1945–1952) and for his 1930s tubular steel furniture. His archives are housed at Design Museum Gent.



- 7 Gordon Washburn [foreword, Daniel Tower [essay]
FURNITURE OF TODAY \$225
 Providence, RI: Rhode Island School of Design Museum of Art, 1948.

Slim quarto. Printed stapled wrappers. 32 pp. 65 black and white photographs. Catalog of 112 items. Textured yellow wrappers slightly dust, but a nearly fine copy of this scarce, early exhibition catalog.

FIRST EDITION. Subtitled “An exhibition presenting a cross-section of modern furniture now being manufactured, which will be on view from April 7 through May 27, 1948.” Scarce exhibition catalog from the Rhode Island School of Design that preceded both Alexander Girard’s *Exhibition for Modern Living* at the Detroit Institute of Art in September, 1949, and Robert Goldwater’s *Modern Art in Your Life* exhibition at the Museum of Modern Art in October 1949. The RISD exhibition further separated itself from the other contemporary shows by being fully interactive—all display pieces were assembled simulated room environments for visitors to interact with at their leisure.



8

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 Furniture Forum: Institute Director Serge Chermayeff wrote a two-page editorial "Design Demonstrated," and included a four-page portfolio of student work presented in its own section.

Student-Experimental Section: Institute Of Design, Chicago four-page portfolio of work from students at the Institute of Design at the Illinois Institute of Technology, with work by Rinaldo Vian, Murray Rothenburg, Peter Augusztiny, Robert Nickle, Robert Brownjohn, Chon Gregory, Otto Kolb, Noral Olson, and Roy Gussow. According to the text several of these pieces were exhibited at the Museum of Modern Art. An interesting glimpse of student work from the tail end of Serge Chermayeff's Directorship.

9

Phillip L. Pritchard [Editor], Edgar Bartolucci [Art Director]

FURNITURE FORUM

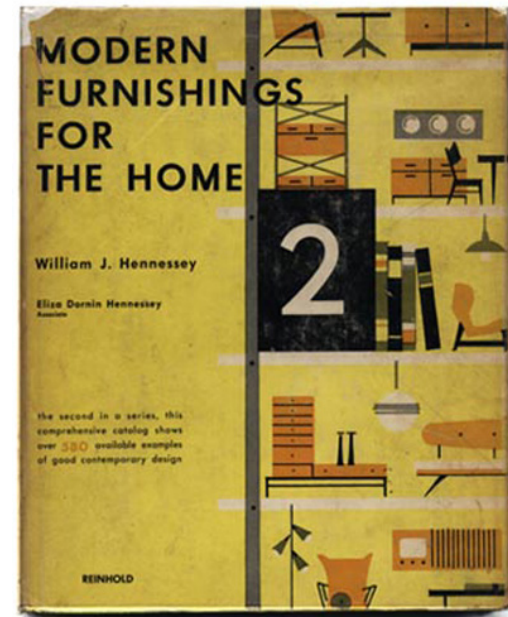
\$225

HANDBOOK OF CONTEMPORARY DESIGN

Englewood, NJ: Phillip L. Pritchard, September 1953 [Volume 4, Number 3].

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, as well as illustrated sections on Furniture, Lighting, and Floor Coverings.



- 10 William J. Hennessey
MODERN FURNISHINGS FOR THE HOME \$275
 New York: Reinhold, 1952. Quarto.

Blue cloth stamped in white. Printed dust jacket. 296 pp. 480 black and white photographs. Cloth very lightly sunned. Price-clipped jacket lightly worn and chipped at spine ends, and a couple of small chips and short closed tears to the front and rear. A scarce book, especially in the dust jacket: a very good or better book in a very good dust jacket.

FIRST EDITION. Along with George Nelson's Interiors Library Volume Chairs, this book is one of the best surveys of mid-century modern furniture and virtually impossible to find in the original edition. Plus, this volume includes many rare examples of light fixtures and fabrics, two genres noticeably absent from most mid-century anthologies.

- 11 William Hennessey, Eliza Dornin Hennessey [Associate]
MODERN FURNISHINGS FOR THE HOME 2 \$750
 New York: Reinhold, 1956.

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

FIRST EDITIONS. Two volume set chronicling mid-century furniture designs produced in the first half of the 1950s. The curatorial information included in the rare second volume makes for a coveted edition.



12

George Nelson [introduction]

**THE HERMAN MILLER COLLECTION
FURNITURE DESIGNED BY GEORGE NELSON,
CHARLES EAMES, ISAMU NOGUCHI AND PAUL LASZLO**

\$2000

Zeeland, MI: Herman Miller Furniture Co., 1950.

Oblong quarto. Full oatmeal cloth stamped in black and red. Printed dust jacket. 72 pp. Black and white photographs and schematic diagrams. Elaborate graphic design in Black and Herman Miller Red throughout. Fragile Irving Harper-designed dust jacket with faint rubbing parallel to spine and a faint wrinkling from age. Housed in original mailing box with an illegible postage cancellation.

THIRD EDITION, following the first edition from 1948. The Herman Miller furniture lines from 1948 has been called the most influential groups of furniture ever manufactured. This original catalog shows these pieces in beautiful, sharp detail.

George Nelson had great things in mind when he set out to produce the first Herman Miller Collection catalogue in 1947—much to the dismay of CEO D.J. De Pree, who rejected the design based on the projected costs. But instead of downgrading, Nelson upped the ante, adding a hardcover and an unheard of three-dollar price tag. The gambit paid off (literally), and the 1948 catalog set a new standard for the industry.



13

George Nelson [introduction]

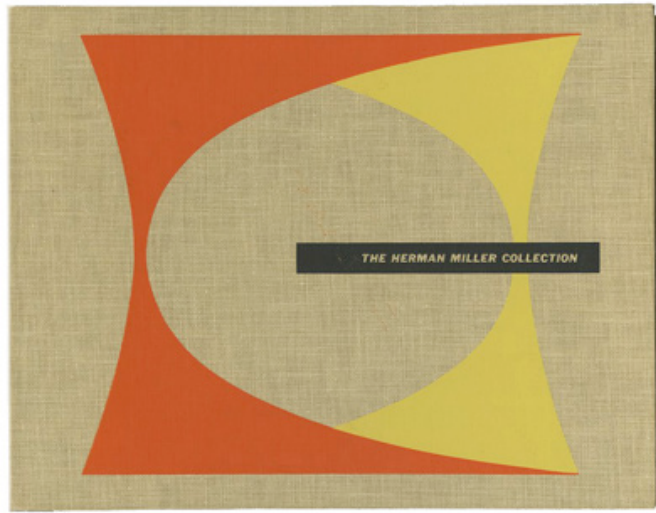
**THE HERMAN MILLER COLLECTION
FURNITURE DESIGNED BY GEORGE NELSON
AND CHARLES EAMES, WITH OCCASIONAL PIECES
BY ISAMU NOGUCHI, PETER HVIDT AND O. M. NEILSEN**

\$2000

Zeeland, MI: Herman Miller Furniture Co., 1952.

Oblong quarto. Black cloth stamped and titled in red. Printed dust jacket. 116 pp. Illustrated furniture specifications. Herman Miller courtesy card laid in. The finest copy available: a fine copy in a fine dust jacket. Unknown in this condition.

FIRST EDITION. "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."

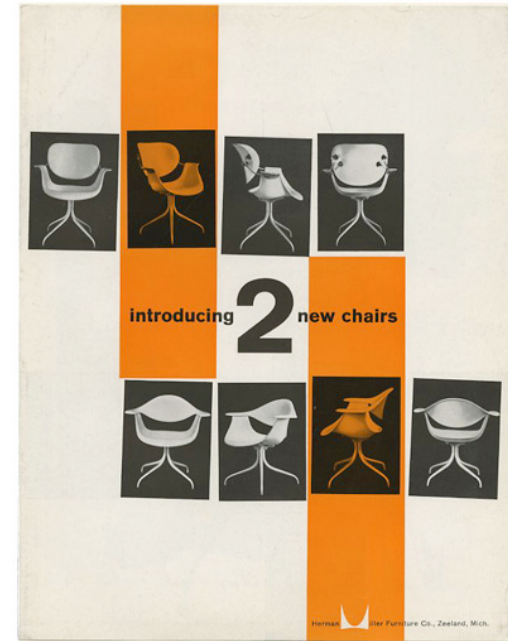


- 14 George Nelson [introduction]
THE HERMAN MILLER COLLECTION \$2000
DESIGNS BY GEORGE NELSON AND CHARLES EAMES,
FABRICS BY ALEXANDER GIRARD

Zeeland, MI: Herman Miller Furniture Co., 1955.

Oblong quarto. Mult-O Binder in full Tan cloth with Herman Miller logo design screenprinted in three colors on front panel, issued without dust jacket. Color coded tabbed sections. Elaborate graphic design throughout. Price list sheets missing from the rear. Colored tabs lightly bruised, otherwise a fine copy of the rarest Herman Miller catalogs, rarely offered. Housed in original mailing box with a January 26, 1956 postage cancellation from Zeeland, MI.

ORIGINAL EDITION [AIA 28]. 9.5 x 12 Mult-O Binder with tabbed sections for Storage, Sleeping, Dining, Seating, Occasional Pieces and EOG. Featuring the plywood chairs, tables and screens of Charles Eames, George Nelson's classics, along with fabrics by Alexander Girard. This catalog has a wonderful black and white photographs and shop drawings as well as full dimensions and technical data for the molded plywood and plastic chairs we all know and love. Book design by George Nelson and Associates; Layout by Irving Harper and Carl Ramirez; Eames Chair Section, Charles Eames; Layout, Deborah Sussman. Cover design by Irving Harper. Photography by John Stewart, Midori. Dale Rooks, Lionel Friedman, George Nelson and Charles Eames.

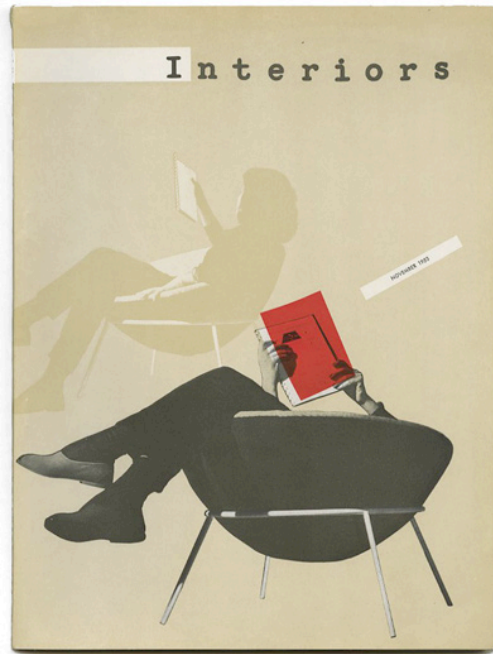


- 15 Herman Miller Furniture Company
INTRODUCING 2 NEW CHAIRS \$125
 Zeeland, MI: The Herman Miller Furniture Company, [1958].

Slim quarto. Single-fold brochure printed in two colors showcasing George Nelson's swagged-leg chairs. Graphic design by George Tscherny, the graphic ace of George Nelson and Associates. A fine copy.

ORIGINAL EDITION. "This armchair is part of a collection that was born of George Nelson's desire to create furniture with a sculpted leg, and he had very specific ideas about how that leg would take its form. He wanted the base to be gracefully curved, crafted from metal, machine formed and prefinished, as well as easily assembled and disassembled so it could be shipped conveniently and made more affordable. Swaging, the use of pressure to taper and bend metal tubes, proved to be the smartest method for producing these legs, and it is this process that lends its name to Nelson's distinctive design.

—The Herman Miller Furniture Company



- 16 Olga Gueft [Editor]
INTERIORS + INDUSTRIAL DESIGN \$200
 New York City: Whitney Publications, November 1953 [Volume 113, no. 4].

Quarto. Printed side-stitched wrappers. 172 pp. Illustrated articles and period advertisements. Cover by Aldo Giurgola. Housed in original Publishers mailing envelope: a fine copy.

ORIGINAL EDITION. Special edition devoted to *Inventions in Furniture*, featuring Mass-produced hospital modules by Gerald Luss for Carrom Industries; Office case goods from Lehigh by Luss of Designs for Business, Inc.; Multiflex modules by Norman Cherner for Konwiser; Fixed curtain-wall cases by Arthur Umanoff for the Elton Company; Flexible classroom furniture by Dave Chapman for Brunswick; Tight packing laminated jigsaws by Marketta Niskala for Oy Stockmann AB; Sunflower cones and other chairs by Roberto Mango; Cuddle Bowl by Lina Bo Bardi; Transparent easy chair by Irena Schawinsky at Janet Rosenblum; Padded spring chair by David Rowland; and much more.

KNOLL ASSOCIATES

17



- KNOLL ASSOCIATES Herbert Matter [Designer],
KNOLL INDEX OF CONTEMPORARY DESIGN \$900
 New York: Knoll Associates, Inc., 1954.

Tall Octavo. Parallel wire binding. Printed thick wrappers. Multiple paper stocks. Vellum frontis. 64 pp. Black and white photo illustrations. Schematic diagrams. Elaborate graphic design with color-coded sections in blue/red/yellow throughout. Design by Herbert Matter. Housed in the original mailing carton with a September 21, 1954 cancellation.

ORIGINAL EDITION. "Knoll Associates, fortunate in the services of Herbert Matter, has released a catalog which presents a full concept of their activities in the field of home furnishings. Matter succeeded in not only bringing to the work his own beautiful style and discrimination but has also found also the means to clarify and present intelligently the greater part of the large Knoll collection. The catalog is profuse in color and bright devices, index charts with elevation drawings and photographs placing the material in its own best setting. While it has been designed to implement and simplify an attempt to digest the activities of Knoll Associates, it is also by the way of being a rather beautiful document in a field where too little of this sort of thing is attempted, and where too much of it comes off badly."

—John Entenza



18 **KNOLL ASSOCIATES. Herbert Matter [Designer]**
SINGLE PEDESTAL FURNITURE DESIGNED
BY EERO SAARINEN [POSTER TITLE]
 New York: Knoll Associates, [1957].

\$1750

Poster folded into twelfths (as issued) in original mailing envelope. 45 x 26-inch offset lithograph with Saarinen furniture specifications to verso. This example uncirculated and housed in the original mailing envelope.

ORIGINAL EDITION. Poster announcing the arrival of Eero Saarinen's Pedestal Collection for Knoll Associates. 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.

"Matter's geometrically based graphic designs for Knoll were the perfect vehicle for promoting the firm's lean, modern furniture. Matter, who in 1945 was working for Charles Eames in California, was approached by Hans Knoll to design for the latter's seven-year-old New York firm, which was committed, like Matter himself, to a Bauhaus ideal. Matter went to New York in 1946 and devoted the next two decades of his career to Knoll Associates. He was given free rein, first designing the Knoll trademark—which evolved into the red K seen in the upper left corner of this poster—and then some promotional material. Eventually, his techniques of photomontage became synonymous with Knoll's visual merchandising, and the resultant projects constitute some of Matter's best work.

"This flyer, sent as a folded mailer, features Eero Saarinen's Pedestal chairs, designed some two years earlier. Matter gave a frontal view of the armchair and a profile view of the side chair, both of them superimposed against a horizontal band of schematic diagrams printed in red, and, below, a comparable horizontal strip of four black and white photographs showing groupings of Pedestal chairs and tables. These rectangular elements provide information and also anchor the chairs in Matter's typically clean, tight composition. He created visual interest by varying the scale of his images. It is ultimately the pictorial elements, rather than the copy, that convey the product's message. The single line of red sans serif type functions as a compositional repeat of the red stripe of plans above. This dramatic poster conveys a great deal of information in a simple fashion while at the same time satisfying many interests."

— Frederica Todd Harlow



Knoll Textiles, Inc.
19 ARCHIVE OF MARKETING MATERIALS \$1000

Offered here is an archive of original Knoll Textiles marketing material issued between 1955 to 1958. This archive consists of vintage textile samples, marketing letters, envelopes, price lists, miscellaneous ephemera and a Harry Bertoia Chairs poster.

Designers referenced in this archive include Herbert Matter, Suzanne Huguenin, Evelyn Hill, Eszter Haraszty, Anni Albers, Ruben Eshkanian, Angelo Testa, Sven Markelius, Astrid Sampe, Ross Littell, Albert Herbert, Noemi Raymond, Marianne Strengell, Toni Prestini, Franz Lorenz, Dennis Lennon, Inge Toft, Carol Summers, and Harry Bertoia.

Herbert Matter, Knoll Associates

Chairs by Bertoia [Poster/Brochure] [1958].

Poster. Machine folded in eighths [as issued]. Chair photographs and specifications, delightfully assembled by Herbert Matter. A fine copy.

ORIGINAL EDITION. This clever marketing poster presents itself as a 7 x 9.25-inch single fold brochure with "Chairs by Harry Bertoia / Knoll Associates, Inc." simply typeset on a white glossy field. The "brochure" opens to reveal a black and white showroom photograph of the various Bertoia Wire Chairs. The rear panel features a portrait of Bertoia with several of his wire sculptures and a quotation. The brochure can be unfolded to display a huge stylized Knoll "K" across from the Knoll Showroom addresses. The half-flaps then open to reveal product shots of the Bertoia Chairs with specifications and covering options. Features the Bertoia Side Chair, Plastic Side Chair, Small Diamond Chair, Large Diamond Chair, High Back Chair, Ottoman, and Children's' Chairs.

Fabric Samples 1955.

Seven 2.75 x 2.75 fabric samples stapled on Knoll specification cards.

Typed Letter Signed 1955.

Typed letter on Knoll Textiles letterhead signed by Maria Oda and dated April 7, 1955. Housed in postage canceled matching mailing envelope.

Knoll Textile Kit Order Form 1955.

Order form with unused matching Business Reply envelope.

Knoll Textile Kit Flyer 1955.

Textile Kit order form printed in full color and folded for mailing as issued.

Price List 1956.

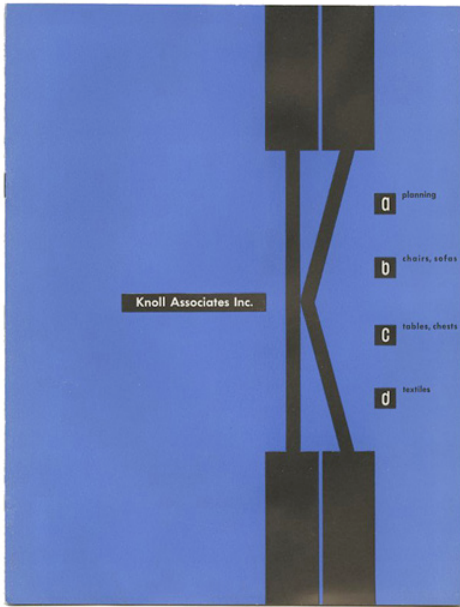
Slim quarto. Printed cover sheet stapled with 14 pages of typed fabric specifications dated January 9, 1956. Housed in original mailing envelope with an illegible postage cancellation.

Price List 1958.

Slim oblong quarto. Printed stapled wrappers. 24 pages of nicely designed and typeset fabric specifications dated July 15, 1958. Housed in original mailing envelope with an illegible postage cancellation. With a printed letter dated July 15, 1958 on Knoll letterhead.

Fabric for Bertoia Chairs [1958].

Printed glossy sheet with 24 actual fabric samples attached.



20

KNOLL ASSOCIATES. Ladislav Sutnar [Designer]

**KNOLL ASSOCIATES A B C D
PLANNING, CHAIRS, SOFAS, TABLES, CHESTS, TEXTILES**

\$250

New York: Knoll Associates, n. d. [1954].

Slim quarto. Printed stapled self wrappers. 8 pp. 24 black and white photographs. Uncredited design by Ladislav Sutnar (ref. Ladislav Sutnar: VISUAL DESIGN IN ACTION. NYC: Hastings House, 1961. Unpaginated, section b/11). Wrappers faintly rubbed, but a nearly fine copy.

ORIGINAL EDITION. Supplement to the "Knoll Index of Contemporary Design."

Ladislav Sutnar (1897–1976) arrived in the United States on April 14th, 1939 as the exhibition designer in charge of the Czechoslovakian pavilion at the New York World's Fair. Sutnar was the Director of the State School of Graphic Arts in Prague and enjoyed a reputation as one of the leading Czech proponents of Functionalist graphic and industrial design.

Unfortunately for Sutnar's American assignment, Czechoslovakia had ceased to exist the previous month. Germany invaded Czechoslovakia on March 15, 1939, and divided the country into the Protectorate of Bohemia and Moravia and the puppet Slovak State. The dissolution of Czechoslovakia and the outbreak of World War II stranded Sutnar in New York City where he remained and worked for the rest of his life.

21

KNOLL + DRAKE Ladislav Sutnar

KNOLL + DRAKE FURNITURE + YOU

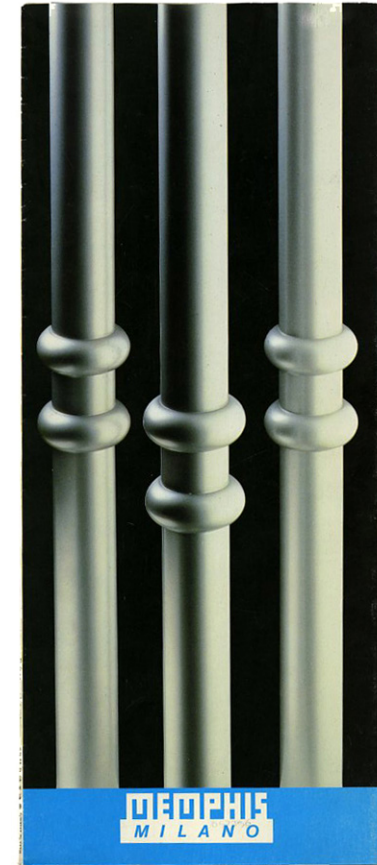
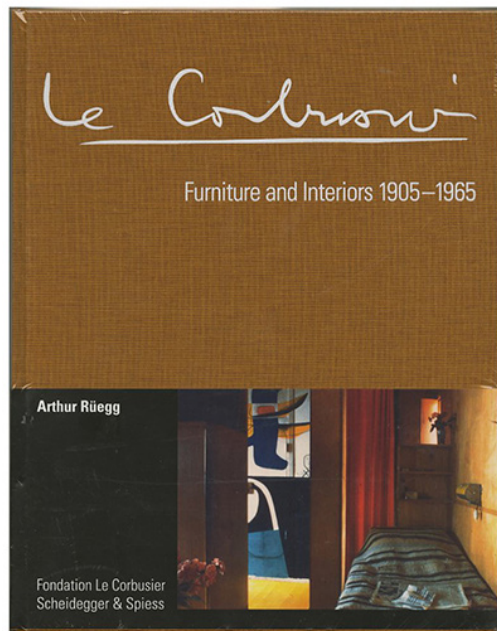
\$1250

Austin, TX: Knoll + Drake Furniture / Austin Industries, n. d. [1955].

Slim oblong quarto. Printed stapled self wrappers. 12 pp. Photographs and diagrams. Elaborate and uncredited graphic design throughout by Ladislav Sutnar (wrappers illustrated in VISUAL DESIGN IN ACTION, New York: Hastings House, 1961. Unpaginated, section b/4). Printed manufacturers card laid in. Housed in original mailing envelope with November 15, 1955 postage cancellation. Front wrapper faintly scratched, but a nearly fine copy in the original mailing envelope.

ORIGINAL EDITION. Furniture specifications for the short-lived Knoll + Drake design and manufacturing venture with two-color printing throughout and a pair of four-color room design photographs. The complete line of Knoll + Drake furniture is represented in schematic diagrams with measurements and finishing options.

In section b/4 of VISUAL DESIGN IN ACTION Sutnar refers to the challenges of combining the immediately recognizable Herbert Matter Knoll 'K' with a 'D' for Drake Industries of Austin, Texas. "It is axiomatic that a company's visual individuality should be unique. There are often special requirements which determine the visual aspects of the corporate image. In the case illustrated here the need was for an explanation of the circumstances that created the company. The trademark can be read: Knoll plus Drake joined forces to produce contemporary furniture. Later, a graphic symbol for the slogan "Knoll + Drake Furniture + You" was developed from the trademark so that both the trade and consumer would have a sense of becoming more intimately involved. Both the trademark and the slogan-symbols were the basic elements of "k+d" identity design."



22 [LE CORBUSIER] Arthur Rüegg
LE CORBUSIER: FURNITURE AND INTERIORS 1905-1965 \$150

Zürich: Foundation Le Corbusier
 in association with Scheidegger and Spiess, 2012.

Quarto. Orange cloth stamped in white. Photo illustrated. Publishers obi. 415 pp. 600 color plates, 200 halftone illustrations. A new copy, still in Publishers shrinkwrap.

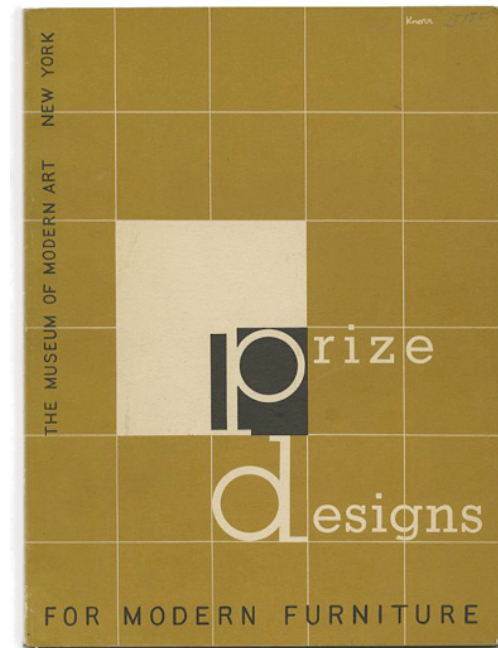
FIRST ENGLISH-LANGUAGE EDITION. A comprehensive examination of Le Corbusier's approach to furniture design and the cultural and historical context for such designs. Virtually self-taught, it's amazing that so many of his furniture designs—the LC1 sling chair, the LC2 series, and the iconic chaise longue among many other designs—are still produced to this day. Like so many modern pieces they have transcended their utilitarian function to become signifiers of refined taste and elegance with prices to match.

23 [Memphis Group]
MEMPHIS MILANO \$400

Milan: Memphis s.r.l., [c. 1984].

Text in Italian and English. Accordion folded Sales Catalog/Poster 13.25 x 5.5 folded to 13.25 x 38.75 unfolded. 152 items shown in color with dimensions and materials. Expected light wear to folds, but a nearly fine example.

ORIGINAL EDITION. Uncredited, but probably designed by Christoph Radl, Sottsass Associati. Designers represented include Martine Bedin, Matteo Thun, Thomas Bley, Ettore Sottsass, Gerard Taylor, Aldo Cibic & Cesare Ongaro, Marco Zanini, Peter Shire, Nathalie du Pasquier, Shiro Kuramata, Andrea Branzi, George James Sowden, Hans Hollein, Michael Graves, Javier Mariscal, Arquitectonica, Maria Sanchez, and Masanori Umeda.



- 24 Eliot Noyes
ORGANIC DESIGN IN HOME FURNISHINGS \$200
 New York: Museum of Modern Art, September 1941.

Quarto. Printed thick wrappers. Publishers dust jacket. 50 pp. 109 black and white illustrations. Book covers designed by E. McKnight Kauffer. Jacket edges chipped and mildly worn, with a vintage tape repair to verso of rear panel. A nearly fine copy in a good or better dust jacket.

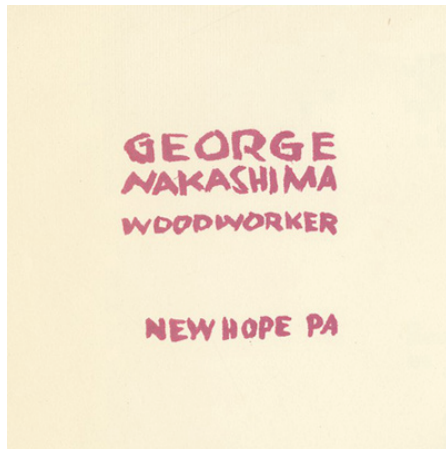
FIRST EDITION. In 1940, probably due to the widespread influence of his mentor Walter Gropius, Elliot Noyes became the first curator of the new Industrial Design Department at the Museum of Modern Art in New York. That year Noyes organized and presided over the famous competitive exhibition Organic Design 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.

- 25 Edgar Kaufmann, Jr.
PRIZE DESIGNS FOR MODERN FURNITURE FROM THE INTERNATIONAL COMPETITION FOR LOW-COST FURNITURE DESIGN \$250
 New York: Museum of Modern Art, 1950.

Octavo. Printed thick wrappers. 78 pp. 117 black and white images. Cover design by Don Knorr. Wrappers lightly worn with tiny scuff to lower edge of rear panel. A very good or better copy.

FIRST EDITION. "All the furniture which won awards in the competition, that brought in nearly 3,000 entries from 32 countries, will be on view along with the original designs and models submitted to the jury. In addition, a number of non-prize-winning designs and models, both full scale and quarter-size, will be included in the exhibition because of their special Interest and new ideas. The exhibition, which will include some 50 full size models, a dozen quarter-size models and more than 100 original design panels, is being organized by Edgar Kaufmann, Jr., Director of the Competition and Consultant on Design for the Museum."

—MoMA press release, May 14, 1950



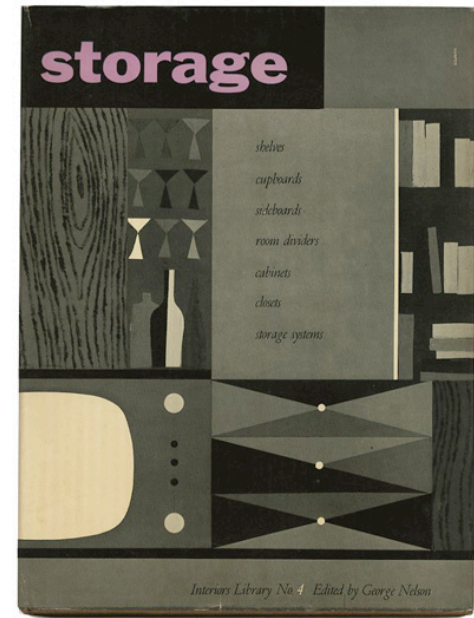
26 George Nakashima
**GEORGE NAKASHIMA WOODWORKER,
NEW HOPE, PA.** \$1500

New Hope, PA: George Nakashima Woodworker, May 1955.

Poster. Two-color Poster folded into sixths [as issued/mailed] with original studio price list with rubber stamped price addendum. Mild wear to folds, but a nearly fine, fresh example.

ORIGINAL EDITION. 27.75 x 21-inch, two-color Poster and a printed 14 x 9 single fold pricelist with a rubber stamped price addendum: "Due to increase in manufacturer's prices, please add 10% to all foam rubber prices." Poster presumably designed in-house at the Conoid Studio and features an introductory text by Nakashima, Notes on the Care of Furniture, multiple halftone photo reproductions, and sketch-book illustrations of various studio furniture pieces.

Price list includes wood choices and dimensions for the following pieces: New Chair, Grass Seated Chair, Arm Chair, Mira Chair, High Mira Chair, Lounge Chair, Cushion Chair Frame, Sette Frame, Grass Eated Stool, Ottoman Frame, Long Chair, Wohl End Table, Wepman End Table, Plank Stool, Rectangular End Table, Bench With Back, Long Coffee Table, Bench, Slab Coffee Table, Plank Dining Table, Plank Dining Table, Round Dining Table, Day-Bed Frame, Desk Single Pedestal, Desk Double Pedestal, Small Chest, Double Chest, Sliding Door Chest, Radio-Phonograph Cabinet, Panel Headboard, Storage Headboard, Slatted Headboard, and Hanging Wall Case.



27 George Nelson
STORAGE [INTERIORS LIBRARY SERIES VOLUME FOUR] \$600
New York: Whitney Publications, Inc., 1954.

Folio. Embossed brown cloth titled in gold. Printed dust jacket. 176 pp. 303 black and white photographs. Dust jacket designed by Irving Harper. The finest copy we have handled: jacket with a couple of tiny nicks to upper and lower edges, thus a fine copy in a nearly fine dust jacket. Rare in this condition.

FIRST EDITION. Outstanding Dust jacket design by Irving Harper, the man credited with developing the design of the George Nelson clocks for Howard Miller. The DJ design alone makes this volume a welcome addition to any mid-century modern collection.

George Nelson (American, 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.



NEW FURNITURE • NEUE MOBEL
• MEUBLES NOUVEAUX



- 28 [George Nelson]
THE HOWARD MILLER COLLECTION \$1500
CLOCKS, BUBBLE LAMPS, FIREPLACE ACCESSORIES
DESIGNED BY GEORGE NELSON

Zeeland, MI: Howard Miller Clock Company, n. d.

Publishers folder with three single-folded 11 x 17 inserts: The Bubble Collection, Howard Miller Clocks, and Fireplace Accessories. Also included is an 11 x 17 single fold brochure of the George Nelson Bird Houses and Weather Vanes [offprint from Furniture Forum]. All pieces in fine condition and housed in the original mailing envelope with an undated postal cancellation.

ORIGINAL EDITIONS. The folder and 3 brochures are all designed and printed in a matching style by—presumably—Irving Harper. The Furniture Forum offprint is somewhat less exciting visually, but contains a wealth of curatorial information. The initial line of clocks designed by George Nelson and his Associates in the late forties have become synonymous with mid-century American design. The Nelson Ball Clock—along with the Eames plywood chair—are two of the most recognizable and iconic designs of the 20th Century. Irving Harper designed three of these brochures and his layouts display the same wit and precision as the clocks themselves.

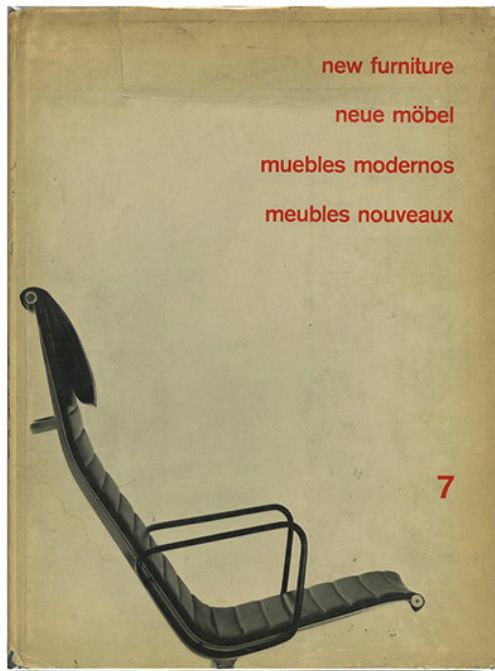
The ephemeral nature of these marketing brochures ensure scarcity, and a collected set is rare.

- 29 Gerd Hatje [Editor]
NEW FURNITURE 2 \$500
NEW FURNITURE/NEUE MOBEL/MEUBLES NOUVEAUX
 Stuttgart: Gerd Hatje Verlag GmbH, 1953.

Text in English, German, and French. Slim quarto. 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. This 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, an original essay by the guest editor of the English-language edition.

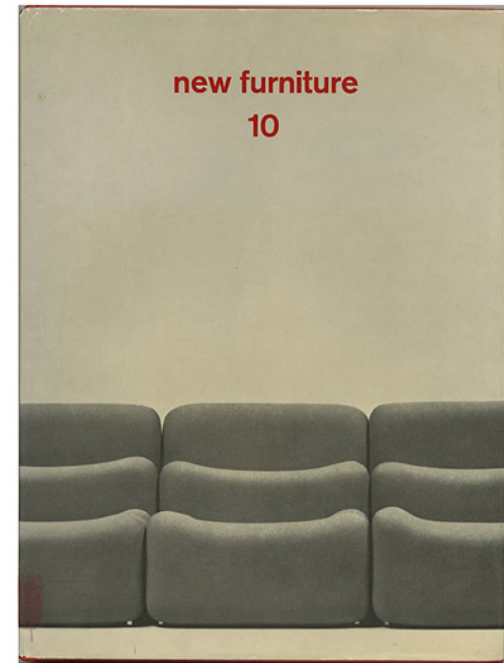
“New Furniture was conceived as a series devoted to the survey of international furniture. The second volume contains 372 illustrations showing the best and most interesting designs of chairs, sofas, beds, tables, cabinets, shelves, office furniture, and nursery furniture by designers from fourteen countries. 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. The magazine “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.”



- 30** Gerd Hatje [Editor]
NEW FURNITURE 7 **\$250**
NEUE MÖBEL/MUEBLES MODERNOS/MEUBLES NOUVEAUX
 Teufen: Arthur Niggli Ltd., 1964.

Text in English, German, Spanish, and French. Quarto. Evergreen cloth titled in white. Photo illustrated dust jacket. Gray endpapers. 162 [x] pp. 441 black and white photographs. Jacket mildly shelfworn and soiled, with several short, closed tears along top edge and vaguely chipped spine ends. A very good copy in a nearly very good dust jacket.

FIRST EDITION. Beautifully designed and printed in Germany on high-quality glossy paper. Highly recommended. These volumes—whether you call them *Neue Möbel*, *Meubles Nouveaux*, or *Muebles Modernos*—are actively sought and rarely remain on the market for long. You have been warned.



- Gerd Hatje and Elke Kaspar [Editors]
31 **NEW FURNITURE 10** **\$125**
NEUE MÖBEL 10
 New York: Praeger, 1971.

Text in English and German. Octavo. Red cloth decorated in black. Photo illustrated dust jacket. 162 pp. 468 black and white photographs. This book was donated to an Art Museum, and has a donor label and a library pocket attached to front endpaper. Jacket with a clear tape reinforcement to spine heel and a small clear red piece of tape where dewey decimal numbers are usually added. Front jacket flap with a diagonal crease. Despite the donation history, a nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Whenever you find a book authored by 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.



32

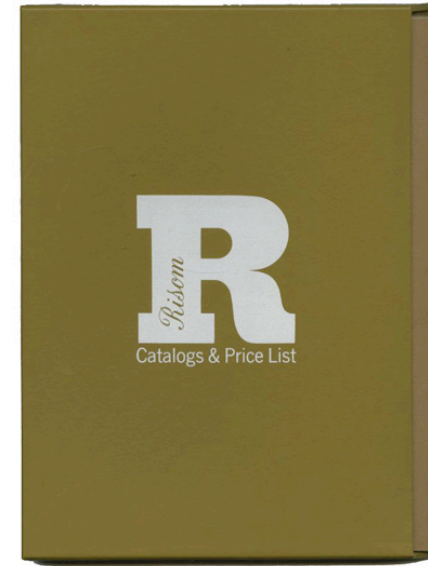
RISOM, JENS. Poul Henningsen, Grete Jalk, Ib Geertsen [Editors]
MOBILIA NO. 62 PUBLISHER'S OFFPRINT
 Snekkersten, Denmark: Mobilia, September 1960.

\$75

Text in Danish, English, German and French. Publisher's offprint of the 20-page illustrated essay on Jens Risom originally published in Mobilia 62, September 1960. Multiple paper stocks. One fold out. Printed letter on Jens Risom letterhead laid in. Fully illustrated articles in black and white and some color. Wrappers light worn but a nearly fine copy preserved in Jens Risom Design, Inc. envelope.

ORIGINAL EDITION. Publisher's offprint with 20 pages and one fold-out devoted to the production and promotion of Risom's work, with two full-page Risom advertisements photographed by Richard Avedon.

Jens Risom (1916–2016) came to the United States in the 1930's as a free-lance designer and later started his own firm for the design and manufacture of fine contemporary furniture. Unlike architect Alvar Aalto or Hans Wegner whose international influence remained rooted in Finland and Denmark respectively, Jens Risom emigrated from Europe to the U.S. when he was just 23 years of age. Like other Scandinavian designers such as Josef Frank and Kaare Klint, Risom continued to honor tradition in modern design, combining old and new in highly original ways.



33

Jens Risom

RISOM CATALOGS & PRICE LIST
[CONTEMPORARY FURNITURE FOR
BUSINESS & RESIDENTIAL INTERIORS: SPINE TITLE]

\$450

Pleasantville, NY, Jens Risom Design, Inc. January 1962.

Screen printed portfolio case housing 4 Catalogs [all published]. Printed letter and gummed addendum included. Housed in original mailing carton. A fine set.

ORIGINAL EDITIONS. [4] 8.5 x 11 catalogs with screen printed stapled thick wrappers, illustrated with black and white product photography and measured specifications. All expected curatorial information present.

Catalog I

20 pages of Dining Tables, Small Desks, Book Cases, R Cabinets and Bedroom Headboards.

Catalog II

16 pages of End Tables, Low Tables, Occasional Tables, Stools and Benches.

Catalog III

36 pages of Sofas, Upholstered Armchairs, Side Chairs and Arm Chairs.

Catalog IV

36 pages of Group 8, Group Nine, Desk Chairs, Conference Room and Executive Dining.



- 34** RASSEGNA. Vittorio Gregotti [Direttore responsabile]
RASSEGNA 26 **\$125**
IL PROGETTO DEL MOBILE IN FRANCIA, 1919-1939 /
FURNITURE DESIGN IN FRANCE, 1919-1939
 Milan: Editrice CIPIA, 1986.

Text in Italian with parallel captions in English. Quarto. Plain thick wrappers. Printed dust jacket. 88 [xxx] pp. 202 illustrations. Illustrated articles and advertisements. Wrappers lightly edgeworn and spine sunned. Textblock head dust spotted, but a very good copy.

ORIGINAL EDITION [anno VIII, 26/2-giugno 1986]. The bulk of the journal [88 pages] is devoted to the FRENCH FURNITURE DESIGN with work by Jacques-Emil Ruhlmann, Rene Herbst, Louis Sue, Paul Bigot, Andre Mare, Robert Mallet-Stevens, Djo-Bourgeois, Le Corbusier, Paul Colin, M. Desnos, Paul Legrain, Francis Jourdain, Louis Sognot, Pierre Chareau, Rene Prou, Andre Groult, Jean-Michel Frank, Jean Prouve, Robert Block, Maurice Dufrene, Paul Follot, Marcel Guillemard, Jules Leleu, Eugene Printz, Jean Dunand, Andre-Leon Arbus, Paul Iribe, Leon-Albert Jallot, Le Corbusier, Auguste Perret and Charlotte Perriand among others.

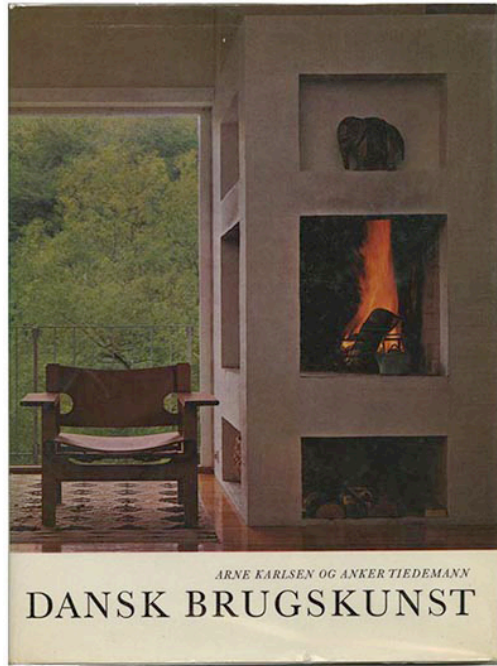


- 35** Svend Erik Møller [Editor]
DANISH DESIGN IN THE LIVING ROOM **\$100**
BRUGSKUNST I STUEN / LE STYLE DANOIS AU SALON /
DÄNISCHE FORMKUNST IM RAUM
 København: Høst & Sons Forlag, 1956.

Text in Danish, English, French and German. Slim square quarto. Photo illustrated French folded wrappers. Unpaginated [48 pp]. 47 black and white photographs. Rear panel scuffed, otherwise a fine copy. Rare.

FIRST EDITION. Wonderful survey of Danish Applied Art circa 1956 beautifully designed and printed in Copenhagen, with an introduction by Svend Erik Møller.

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, qualities that have attracted the attention and won the praise of the whole world.

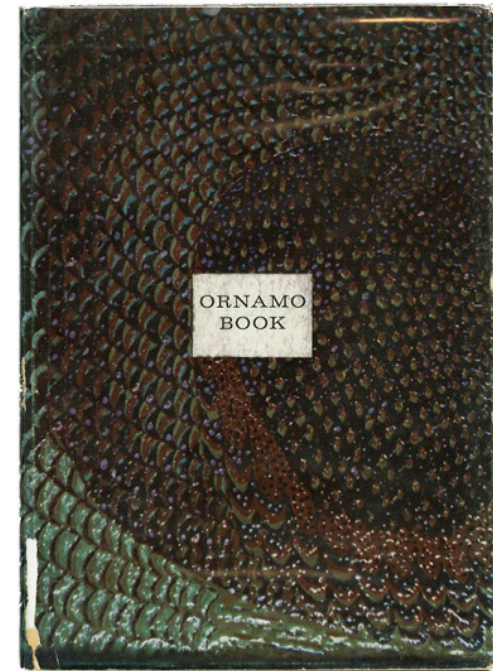


- 36 **DANSK BRUGSKUNST** \$100
Arne Karlsen and Anker Tiedemann
København: Jul. Gjellerups Forlag, 1960.

Text in Danish. Quarto. Cream cloth decorated in black and blue. Photo illustrated dust jacket. 174 pp. Color frontispiece. 225 black and white photographs. 3 color illustrations. Jacket with a trace of wear, mainly creases to the jacket flaps, but a fine copy in a nearly fine dust jacket.

FIRST EDITION. Elegantly designed and bound book covering the state of the art Danish design including ceramic-ware, tableware, textiles, furniture, fashion, jewelry, toys, interiors, and more c. 1960.

In 1954 the four Scandinavian countries, Denmark, Sweden, Norway and Finland arranged what proved to be the most important marketing effort ever for Scandinavian design—the monumental exhibition Design in Scandinavia. From 1954 to 1957 Design in Scandinavia toured the United States and Canada. The exhibition was presented in 27 cities, and it was a huge success, initiated by The Danish Society of Arts and Crafts and its sister organizations in the other participating countries.



- 37 **THE ORNAMO BOOK OF FINNISH DESIGN** \$150
Armi Ratia [Editor]
Helsinki: Ornamo r. y. [Finnish Society of Craft and Design], 1962.

Quarto. White cloth titled in gold. 136 pp. 655 black and white and color reproductions. Tips lightly pushed. Jacket lightly shelfworn with a chipped, close tear to spine heel. A very good copy in a very good dust jacket.

FIRST EDITION. Published on the occasion of Ornamo's 50th anniversary. Magnificent and complex page design by Oiva Toikka. The Finnish Association of Designers Ornamo is a membership organisation for design professionals in the fields of industrial design, fashion, textile and furniture design, interior architecture, craft art and textile art as well as researchers of design.



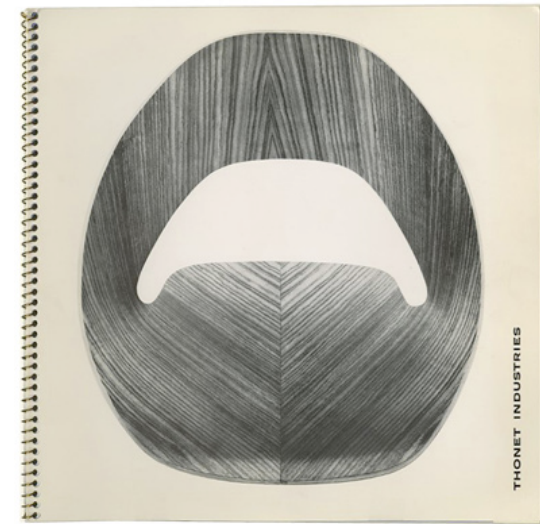
- 38 Svend Wohlert Inc. **CONTEMPORARY LIGHTING** **FROM LOUIS POULSEN & CO. OF DENMARK** **\$300**
 San Francisco: Svend Wohlert, Inc. [1962].

Slim quarto. Printed stapled wrappers. 32 pp. Black and white photographs and lighting fixture specifications. 4-page single fold price list [September 1, 1962] laid in. Offsetting to blank rear panel, otherwise a nearly fine copy.

ORIGINAL EDITION. Lighting catalog of Louis Poulsen Danish Light Fixtures imported by Svend Wohlert of San Francisco. All fixtures identified by designer, with dimensions and finishes.

"Once you have experienced good lighting, life is filled with new values."

—Poul Henningsen



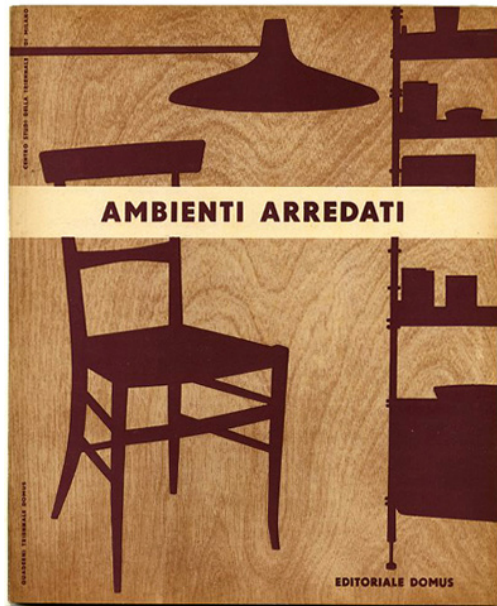
- 39 [THONET] Andy Warhol [Illustrator] **THONET INDUSTRIES** **\$1750**
 New York: Thonet Industries Inc., [1960].

Square quarto. Wire spiral binding. Printed glossy wrappers. 22 pp. Illustrated with color and black and white photographs and three full page drawings. Multiple paper stocks and elaborate graphic design throughout. Housed in the original Thonet mailing envelope with a November 3, 1960 cancellation. A fine copy.

ORIGINAL EDITION. Spiral bound marketing brochure for Thonet Chairs circa 1960. Features commissioned artwork by J. Suzuki, Bob Gill, and Andy Warhol. Artwork printed on matte blue sheets with Thonet text to versos. Booklet design by Ben Robinson and printed by the Lenmore Press.

Andy Warhol's upward trajectory as an in-demand Commercial Artist has been well documented: "Andy Warhol couldn't think of anything much to say except that he has eight cats named Sam, when asked for a character portrait, despite the facts, most of them gleaned elsewhere, that: he studied painting and design at Carnegie Tech in home-town Pittsburgh; came to New York in 1949; found *Vogue*, *Glamour*, and *Harper's Bazaar*, among others, very pleased with such blotting-paper drawings . . . and won an Art Director's Club medal for a drawing he did for the Columbia Broadcasting System."

—Interiors Cover Artists, *Interiors and Industrial Design*, July 1953

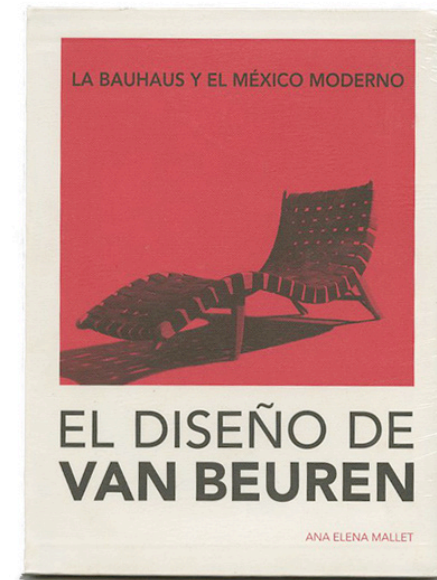


- 40** TRIENNALE. [Quaderni Triennale Domus]
Carlo Santi, Zetti e Spreafico [Editors]
AMBIENTI ARREDATI **\$300**
ALLA 9A TRIENNALE DI MILANO

Milan: Editoriale Domus, August 1954.

Text in Italian. Quarto. 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, but a fine copy.

FIRST EDITION [No. 5 of the Centro Studi Triennale series]. Fifth 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.



- 41** VAN BEUREN, MICHAEL. Ana Elena Mallet, Barry Bergdoll [introduction]
LA BAUHAUS Y EL MÉXICO MODERNO: **\$175**
EL DISEÑO DE VAN BEUREN /
BAUHAUS AND MODERN MEXICO: DESIGN BY VAN BEUREN
Mexico City: Arquine / Franz Mayer Museum, 2014.

Text in Spanish. Quarto. Printed flexible boards. Black endpapers. 100 pp. Essays fully illustrated in color and black and white. As new: a fine copy in Publishers shrinkwrap

FIRST EDITION [limited to 2,000 copies]. **Michael Van Beuren** (American, 1911–2004) was born in New York and studied architecture at the Bauhaus under Ludwig Mies van der Rohe and Josef Albers until its closure in 1933. He moved to Acapulco at the end of 1936, where he oversaw the interiors of the bungalows at the renowned Flamingo Hotel in 1937, and quickly became a formative member of the Mexican Modernism movement.

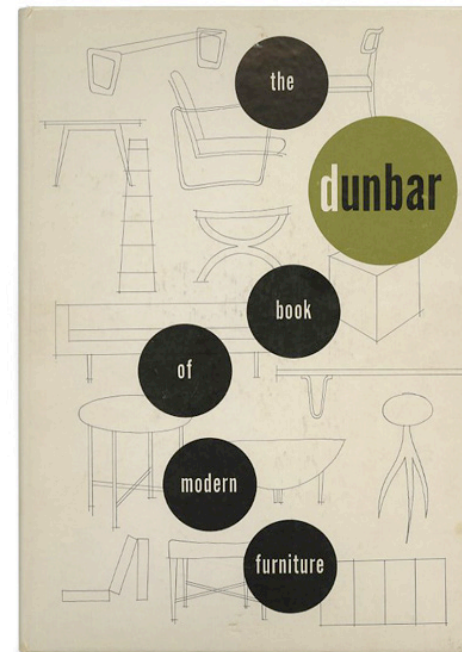
By 1938, Van Beuren began focusing on furniture design, working with a fellow Bauhaus colleague, Klaus Grabe, to create modern and affordable pieces. Inspired by the local culture and craftsmanship, the duo applied Bauhaus design principles to popular Mexican mainstays, such as woven reclining chaises and wooden dining chairs. Their approach was a success; the pair was one of the winners of the 1941 MoMA *Organic Design for Home Furnishings* competition which catapulted them to wide regard.



- 42** [WEGNER, HANS] Johan Møller Nielsen **\$350**
 København: Gyldendal / Johannes Hansens Møbelsnedkeri, 1965.

Text in Danish with English summary. Slim quarto. Orange embossed cloth decorated in black and red. Photo illustrated dust jacket. Orange endpapers. 132 pp. Black and white photo illustrations throughout. Jacket lightly worn along top edge, with a small chip and scuff mark to rear panel. A fine copy in a very good or better dust jacket.

FIRST EDITION. Hans J. Wegner (1914–2007) will always be remembered for these contributions to Danish design: he was a master carpenter first and a designer second, with perfectly finished joints and exquisite forms. He showed a deep respect for the wood and its character and an everlasting curiosity about good materials. He gave minimalism an organic and natural softness. He is considered as “the master chair-maker” and designed more than 500 chairs during the course of his life.



- Wormley, Edward J.
43 THE DUNBAR BOOK OF MODERN FURNITURE \$250
 Berne, IN: The Dunbar Furniture Company of Indiana, Berne, Indiana, 1953.

Slim quarto. Glossy white printed boards. 56 pp. Fully illustrated in black and white and 8 color photographs. Furniture specifications. Faint offsetting to endpapers, and a few inconspicuous divots to the glossy front panel, otherwise a fine copy.

FIRST EDITION. Not a traditional sales catalog in the sense that considerable attention is given to presenting the furniture as design pieces.

Edward Wormley (American, 1907–1995) studied at the Art Institute of Chicago in the 1920s before specializing in furniture design in the 1930s, when he began a long-lasting relationship with the Dunbar furniture company. After World War II, Wormley set up a private practice in interior and furniture design with Dunbar as his primary client. He used wood and upholstery in a tailored way that seemed comfortable to an audience not totally ready for the austerity of International Style design. Wormley often called his designs “transitional,” and he did not hesitate to use forms as those of the ancient Greek klismos chair. His Dunbar furniture was included in a number of “Good Design” exhibitions at the Museum of Modern Art and the Merchandise Mart in Chicago.