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 timeline 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 Crate, Gilbert A. Watrous, Alexey Brodovitch, Zahara Scharf, 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.
Paul Rand and John McAndrew
A DESIGN STUDENT’S GUIDE
TO THE 1939 NEW YORK WORLD’S FAIR
New York: Laboratory School of Industrial Design
with The Composing Room/P.M. Publishing Co., [1939].


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.”

Eliot Noyes
ORGANIC DESIGN IN HOME FURNISHINGS


FIRST EDITION. In 1940, probably due to the widespread influence of his mentor Walter Gropius, Eliot 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 a 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.
Alfred Young Fisher, Alvin Lustig [Designer]

THE GHOST IN THE UNDERBLOWS


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 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
George Nelson and Henry Wright  

**TOMORROW’S HOUSE**  


**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.”

Emrich Nicholson, George Nelson [foreword]  

**CONTEMPORARY SHOPS IN THE UNITED STATES**  


**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 Cranbook and Los Angeles.

---

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
Born and raised in Vienna, Richard Neutra (1872–1970) came to America early in his career, settling in California. His influence on post-war architecture is undisputed, the sunny climate and rich landscape being particularly suited to his cool, sleek modern style. Neutra had a keen appreciation for the relationship between people and nature; his trademark plate glass walls and ceilings which turn into deep overhangs have the effect of connecting the indoors with the outdoors. Neutra’s ability to incorporate technology, aesthetics, science, and nature into his designs him recognition as one of Modernist architecture’s greatest talents.
George Nelson

**BLUEPRINT FOR MODERN LIVING**

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.

Robert Goldwater

**MODERN ART IN YOUR LIFE**


*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.*


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
<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Author</th>
<th>Year</th>
<th>Edition</th>
<th>Price</th>
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<tr>
<td>12</td>
<td>L’ILLUMINAZIONE DELLA CASA [LIGHTING FOR THE HOME]</td>
<td>Luigi Claudio Olivieri</td>
<td>1946</td>
<td>FIRST EDITION</td>
<td>$200</td>
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<tr>
<td>13</td>
<td>SEDIE DIVANI POLTRONE [CHAIRS, SOFAS, ARMCHAIRS]</td>
<td>Vittorio Borachia and Carlo Pagani</td>
<td>1950</td>
<td>FIRST EDITION</td>
<td>$250</td>
</tr>
<tr>
<td>14</td>
<td>I LETTI [BEDS]</td>
<td>Vittorio Borachia and Carlo Pagani</td>
<td>1951</td>
<td>FIRST EDITION</td>
<td>$150</td>
</tr>
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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.
Arthur Hald and Sven Erik Skawonius

**CONTEMPORARY SWEDISH DESIGN**
*A SURVEY IN PICTURES*

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.

Wilhelm Wagenfeld [introduction]

**HAUSRAT AUS KERAMIK, GLAS, METALL, HOLZ**
Stuttgart: Verlag Gerd Hatje, 1951.


**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.”

“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
An Inscribed Copy

Richard Neutra

17  MYSTERY AND REALITIES OF THE SITE  $700

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.’”

Richard Neutra, Dion Neutra [foreword]

18  BUILDING WITH NATURE  $175

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.
Mary and Russel Wright

19

GUIDE TO EASIER LIVING


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.

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

20

FURNITURE FORUM

[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, 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.

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

21

FURNITURE FORUM

[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.
PIZZI, RICAMI, TESSUTI, PAGLIA E VIMINI
[ALLA 9A TRIENNALE DI MILANO]


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.

Aldo Carpi [preface], Zetti e Spreafico [Editors]
OREFICERIA METALLI PIERTE MARMI LEGNI PELLI MATERIE PLASTICHE
[ALLA 9A TRIENNALE DI MILANO]

Milan: Domus, July 1952.


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.

Elio Palazzo [preface], Zetti e Spreafico [Editors]
VETRI [ALLA 9A TRIENNALE DI MILANO]

Milan: Editoriale Domus, August 1952.


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.
Gio Ponti, Zetti e Spreafico [Editors]

**CERAMICA [ALLA 9A TRIENNALE DI MILANO]**
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.**

Carlo Santi, Zetti e Spreafico [Editors]

**AMBIENTI ARREDATI [ALLA 9A TRIENNALE DI MILANO]**
Milan: Editoriale Domus, August 1954.


**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.**


“Enchantment, a useless thing, but as indispensable as bread.”
—Gio Ponti
“The significance of my work is my ability to make it. To do that, I have to understand what I’m doing.”
—James Prestini
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. Nielson

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


**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.”

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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
Yuichi Ino and Shinji Koike [Editors]

WORLD'S CONTEMPORARY ARCHITECTURE 2 [U.S.A. 1]


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.

Yuichi Ino and Shinji Koike [Editors]

WORLD'S CONTEMPORARY ARCHITECTURE 4 [U.S.A. 2]


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

Yuichi Ino and Shinji Koike [Editors]

WORLD'S CONTEMPORARY ARCHITECTURE 6 [U.S.A. 3]


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

**FURNITURE FORUM**

**[HANDBOOK OF CONTEMPORARY DESIGN]**


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.

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].

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 Durell 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.

Gerd Hatje [Editor]

**IDEA 54**

**[INTERNATIONAL DESIGN ANNUAL. INTERNATIONALES JAHRBUCH FÜR FORMGEBUNG. ANNUAIRE INTERNATIONAL DES FORMES UTILES]**


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.
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.

Esther McCoy

**CRAIG ELLWOOD ARCHITECTURE**


**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
Henry-Russell Hitchcock

**LATIN AMERICAN ARCHITECTURE SINCE 1945**
$225


“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.”

Don Wallance

**SHAPING AMERICA’S PRODUCTS**
$450


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

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

Don Wallance (1909–1990) 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
Nagakage Okabe and Nagatake Murayama [forewords]

EXHIBITION OF 20TH CENTURY DESIGN
IN EUROPE AND AMERICA


Thomas D. Church

GARDENS ARE FOR PEOPLE
[HOW TO PLAN FOR OUTDOOR LIVING]


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

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

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

“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

Norman Cherner

44 FABRICATING HOUSES FROM COMPONENT PARTS
[HOW TO BUILD A HOUSE FOR $6,000] $250

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.

George Nelson

45 PROBLEMS OF DESIGN $250

Square quarto. Black fabricoid covered boards embossed and titled in white. Printed dust jacket. 204 pp. Multiple paper stocks. 26 essays illustrated in black and white. Former owners ink signature to front free endpaper. Very faint pencil marks to three margins within the textblock. 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(1) and others.
AT HOME WITH TOMORROW


Oblong quarto. Black cloth embossed and decorated in white. Photo illustrated dust jacket. Decorated endpapers. 208 pp. Illustrated with black and white photographs, diagrams, models and plans. Textblock edges slightly dusty. Jacket with a trace of edgewear. Outstanding dust jacket design by György Kepes. The finest copy we have handled: a very good or better copy in a very good or better dust jacket.

FIRST EDITION. Carl Koch (1912–1998) was one of the pioneers in the prefabricated housing market after World War II with his Acorn, Conantum, and Techbuilt Houses.

“A topflight American architect, Carl Koch, in his ‘biography in art’ describes his personal quest for the ‘good, the beautiful, and the inexpensive,’ in housing today. More than this Carl Koch discusses his own career as a progressive architect with definite ideas about the relationship of housing to society—and he sees the needs of American society for comfortable, beautiful, and more housing at the least possible cost from his early experiments in ‘modern’ house: the Lustron house, the Acorn house, and the Techbuilt house, to his work today.”

When the veterans came home from World War II, eager to use their VA loans to put roofs over the heads of their families, America’s new suburbs bloomed with varieties of updated traditional houses. While most buyers preferred a vaguely “Early American” look, the prolonged building drought brought on by the Depression and the war years had interrupted another architectural trend that was now poised to make postwar reentry.

In 1945, John Entenza, the editor of Arts and Architecture, began the Case Study Housing program, to demonstrate that small houses could incorporate excellent design at affordable prices by using innovative building materials such as metal and plywood, mass production methods, such as paneled exterior walls, and prefabricated elements that had been developed for the war effort. The houses were sophisticated, livable, and widely admired by designers and architects here and abroad. Unfortunately, they were also expensive, being made of materials that required different skills than most construction workers had to offer. They were also not popular with a buying public that still had its heart set on cozy brick-and-wood cottages rather than coolly elegant steel-and-glass boxes.
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

Donald Canty [Editor]

BOOK OF HOMES 14

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

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.
**MEN OF MODERN MATHEMATICS**

* [A HISTORY CHART OF MATHEMATICIANS FROM 1000 TO 1900]*


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.

**Girard, Alexander/Herman Miller Furniture Company**

**GIRARD GROUP: HERMAN MILLER**

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
TERMS OF SALE

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