

*furniture designed by*

*George Nelson and Charles Eames,  
with occasional pieces by Isamu Noguchi,  
Peter Hvidt and O. M. Nielsen*

# *collection*

*showrooms*

***the herman miller furniture co., Zeeland, Michigan***

***One Park Avenue, New York; 622 Merchandise Mart, Chicago***

***Exhibitors' Building, Grand Rapids; 8806 Beverly Boulevard, Los Angeles***

*sales offices*

***4300 Cedarwood Road, Minneapolis, Minn.; 819 Drexel Ave., San Antonio, Texas***

***2401 West 86th Terrace, Kansas City, Missouri; 19 Baltimore Place, Northwest, Atlanta, Georgia***

***1265 Fernandez Juncos Ave., Santurce, Puerto Rico***

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## 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.

Stated in its bare essentials, this philosophy — like others that have been solidly based — is so simple that it sounds almost naive. But it is not widely held by business, and perhaps it would be naive if it were not so astonishingly effective. This company today occupies a very solid position as a manufacturer of modern furniture and enjoys a prestige all out of proportion to its size. The attitude that governs Herman Miller's behavior, as far as I can make out, is compounded of the following set of principles:

*What you make is important.* Herman Miller, like all other companies, is governed by the rules of the American economy, but I have yet to see quality of construction or finish skimped to meet a popular price bracket, or for any other reason. Also, while the company has materially expanded its production, the limits of this expansion will be set by the size of the market that will accept Herman Miller's kind of furniture — the product will not be changed to expand the business.

*Design is an integral part of the business.* In this company's scheme of things, the designer's decisions are as important as those of the sales or production departments. If the design is changed, it is with the designer's participation and approval. There is no pressure on him to modify design to meet the market.

*The product must be honest.* Herman Miller discontinued production of period reproductions almost twelve years ago because its designer, Gilbert Rohde, had convinced the management that imitation of traditional designs was insincere aesthetically. (I couldn't believe this story when I first heard it, but after my experience of the past few years, I know it is true.)

*You decide what you will make.* Herman Miller has never done any consumer research or any pre-testing of its products to determine what the market "will accept." If designer and management like a solution to a particular furniture problem, it is put into production. There is no attempt to conform to the so-called norms of "public taste," nor any special faith in the methods used to evaluate the "buying public." The reason many people are struck by the freshness of Herman Miller designs is that the company is not playing follow-the-leader. Its designers are therefore not hamstrung by management's fear of getting out of step. All that is asked of the designer is a valid solution.

*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.

In this outline of an attitude, you will no doubt recognize several familiar patterns: there is a hint of the craftsman as opposed to the industrialist; there is a suggestion of the "better mousetrap" theory in another form, and the rugged individual with convictions is in evidence throughout. But if the philosophy sounds somewhat archaic, it is interesting to see its manifestations in terms of the furniture shown in this book. It is unlikely that any person would be equally enthusiastic — or unenthusiastic — about every piece shown, but I think it would be difficult not to conclude



that the company had a real interest in exploiting some of the possibilities open to furniture today in the areas of design, materials and techniques. The furniture shown here is the result of a *program* as well as a philosophy. The program includes an assumption that plywood and lumber are only two of a whole range of materials suitable for furniture. A considerable amount of experimental design work is being done on new pieces that explore the possibilities of others. It also assumes that the program is strengthened by the participation of a group of designers who share Herman Miller's particular attitudes. I believe that the range of the collection — from Noguchi's sculptured table to Ilvidt and Neilsen's impeccably crafted pieces to Eames' magnificent designs in molded wood, metal, and plastic—could never be encompassed by a single designer, for the various underlying approaches, while related, are too intensely personal. A final word on the Herman Miller program: its goal is a *permanent* collection designed to meet fully the requirements for modern living. The collection is to be permanent in the sense that it will not be scrapped for each market, or for each new "trend" as announced by the style experts. It is designed to grow, not necessarily in size, but in the perfection of its component parts. No piece will be kept if a better design can be developed to take its place, nor will a given way of making things be followed simply because that's the way they were always made. Also, ways of living are continually changing. Again, I think, the material in this book suggests the attitude more clearly than any statement.

There is one other point that may be of interest to those concerned with problems of design: by far the largest part of the collection was designed by people trained in architecture. It may be no more than coincidence, and I must certainly confess to prejudice in this regard, but there is this to be said for the architectural approach to any design problem, and

particularly that of furniture: the problem is never seen in isolation. The design process is always related on the one hand to the houses or other structures in which the furniture is to be used, and on the other to the people who will use it. When successfully followed through, the approach of the architect-in-industry goes much deeper than styling and is far more likely to create trends than to follow them. To reinforce this point it is not necessary to use only the Herman Miller program as an example. The work of Alvar Aalto, Marcel Breuer, Eero Saarinen and many others could be cited.

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.

**George Nelson**



## ***Preface to the second edition***

As this second edition of "The Herman Miller Collection" goes to press, it is a little hard to remember the way things were four years ago, when this book was first being prepared. A very small furniture manufacturer, who had been quietly doing a rather extraordinary pioneering job, had introduced a complete new collection of modern furniture in January of 1947 and was suddenly caught up in a kind of publicity the company had never enjoyed and a volume of demand which had never been anticipated. It would be agreeable if Herman Miller's design group could take to itself the credit for this swift success, but other factors were also in operation. During the latter years of the war the population of the country had developed an unprecedented power to buy, and even more important in this instance, the long, slow development of public taste began to accelerate in a remarkable way. Herman Miller, as one of a tiny handful of companies which had been building modern furniture with conviction and understanding, inevitably found itself the focus of a kind of attention all out of proportion to its size.

With this attention came demands. For instance, innumerable requests for detailed information on the furniture in the collection. It looks a little strange as I write this, but at the time we had no information. (Come to think of it, we didn't have much except furniture — and there was precious little of that after the first month. There was no advertising manager, no active advertising agency, no budget for promotion . . . it was an interesting situation. We were haunting all the rules of U.S. business, and business was terrific. Fortunately no one made the mistake of assuming that business was terrific *because* we were haunting the rules.

To meet the problem of providing information, my office switched overnight from the design of furniture to the design of a book about furniture. It might be asked why a group of architects-turned-furniture designers complicated their existence further by taking a fling at graphic design. The main reason is that I had talked to a few advertising agencies with topflight art directors and when they heard the size of the Herman Miller account I was politely evicted. So we had to do the

job — at that time there was no one else. In a way we were not so badly off, for we had a very strong conviction that the design of the book had to reflect the character of the furniture. Even at the beginning we were sure that the Herman Miller program had to be all of a piece. Today we are still sure of it.

After a while the book got designed and we felt pretty good about it. There were some seventy pages of handsome photographs and we put them in stiff covers and a dust jacket. Cost was a factor which had been shoved aside in the excitement, and when the printers finally told us, we had a figure price which bore no possible relationship to any budget the company might afford. So we put a price on the book. Had we been more experienced in these matters, I imagine we would never have dared, for such a practice was unheard of. But we did, and as one printing after another was exhausted we began to realize that people understood what we were doing and why. A good thing about having convictions is that one tends to act on them.

Now some time has passed, and there is a new book. It is quite a bit larger than the original edition. There is much new furniture in the household group. Furniture for offices — the Executive Office Group — has become an important addition to the collection. The BSC system, an arrangement for using Herman Miller's basic storage components in storage walls, provides the beginning of a transition from portable to built-in furniture. A newcomer to the collection is the Hansen group from Denmark. Designed by Hvidt-Neilsen, these laminated wood pieces fall into the best Scandinavian tradition and are magnificently constructed. Herman Miller considers itself a producer rather than a distributor, but it seemed desirable to make an exception in the case of a European manufacturer whose attitudes on design and manufacturing conform so closely to its own.

The original Eames group whose nucleus was the famous molded wood and metal chair has expanded tremendously. There are the Eames storage units, the new plastic chair and, most recently introduced, the chairs in welded wire. These and other new designs are giving the entire collection a greater range and flexibility than it has ever had before.



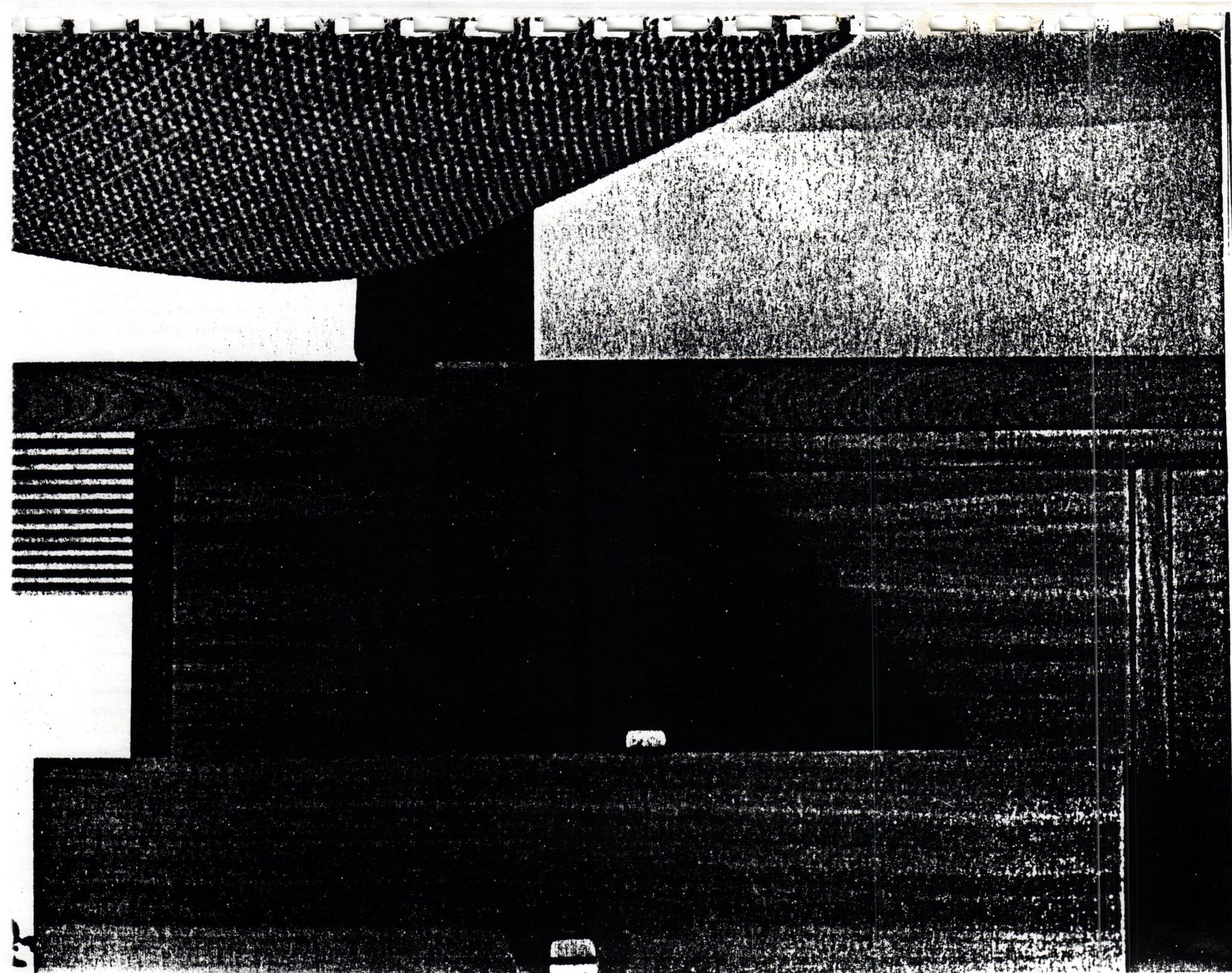
*George Nelson was trained as an architect and found himself in the field of furniture design as the result of a series of accidents, most of which appear to have been caused by an acute dislike for specialized activity. Educated at Yale, he won the Rome Prize in architecture in 1932 while doing postgraduate work at Catholic University. The following two years were spent in Europe and devoted largely to travel, the study of Italian, and sketching antique monuments. The last of these activities resulted in so great an admiration for the architecture of the past that he became a convinced modernist, as he felt that there was no point whatever in trying to beat the ancients at their own game. One outcome of the stay abroad was a series of twelve articles based on interviews with the outstanding modern architects of Europe. Published on his return, the articles attracted the attention of the publisher of The Architectural Forum, and he presently joined the staff. While no longer with the magazine, Nelson still retains the position of consultant to the Forum.*



*An architectural office was opened in 1936, in association with William Hamby, and a number of commissions, chiefly residential, were executed. Some of this work has been exhibited and published as far afield as Cairo, Moscow and Stockholm. With the outbreak of the war the architectural work had to be put aside and the next few years were taken up with a variety of activities — editorial work, a book (Tomorrow's House, written in collaboration with Henry Wright) and design commissions for industrial concerns. As a by-product of the book, the Storagewall was developed and presented by Life magazine. Basically the Storagewall was a replacement of the conventional partition by a series of storage units which functioned as both wall and containers for all sorts of household items. It was publication of this design that led to the association with the Herman Miller Furniture Company. Nelson worked through most of 1945 and all of 1946 developing a large collection of furniture, and found the time in between to produce an article on the furniture industry which was published by Fortune. The article was received by the industry with feelings that might best be described as mixed. At the end of 1947 Nelson gave up his editorial work and opened up an office in New York for the practice of architecture and industrial design, thus giving full play to his disinclination to specialize.*

*The Nelson office is currently engaged in the design of showrooms, office interiors, houses, a variety of products, graphic arts (this book is a recent example) and is doing research in lightweight demountable structures. The furniture for Herman Miller was designed to be "a simple, direct expression of construction with existing techniques." Pieces now under development represent a departure from current practice in both construction and design.*







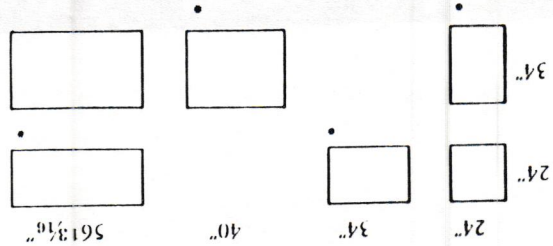


## *storage 1*

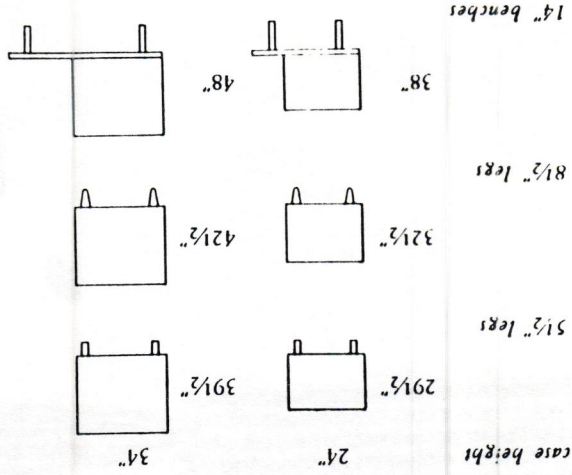
The problem of what to put where is one that has constantly grown in importance in the design of interiors. Smaller homes and apartments, the developing taste for less cluttered rooms and the general increase in the number of possessions are three of the main factors which have contributed to the design of new storage furniture. The portable units illustrated in this section are intended primarily for already-built dwellings, and they have been so designed that a great many combinations of height and width can be obtained. These bench (left) can, if properly handled, increase the functional utility of any interior and at the same time greatly enhance its architectural background.



# MODULAR CASE SIZES (18 1/2" deep)



# OVERALL HEIGHTS (case plus base)



**THE MODULAR SYSTEM** (top, left) serves as a key to the Herman Miller case line. Diagrams on pp. 15-19 show the different groups in detail.

**STANDARD WOOD FINISHES** for shells and fronts of cases, and any other units as listed in individual specifications.

Chili Walnut (CW)  
Tawny Walnut (TW)  
Comb Grain Oak (CGO)  
Ebony (E)

**STANDARD LACQUER COLORS** for fronts of cases (the only finish on masonite sliding doors):  
Bittersweet Red (BR)  
Forest Green (FG)  
Gunmetal (GM)

**FINISHES ON HARDWOOD** for legs and frames of occasional tables and seating pieces:  
Tawny Walnut color (TWB)  
Chili Walnut color (CWB)  
Natural, to match CGO (B)  
Ebony (E)

**HARD PLASTIC TOPS:** light grey, buff, mustard, turquoise and white

**SPECIAL FINISHES** are available at an additional charge of 15% (on our standard walnut and comb grain oak veneers only). A large sample of the desired finish should be submitted to Herman Miller Furniture Company for approval. Solid lacquer colors can also be matched.

**FINISHED BACKS** may be ordered for any of the cases at an additional charge (see price list).

**REMOVABLE DRAWER DIVIDERS** are furnished as follows:

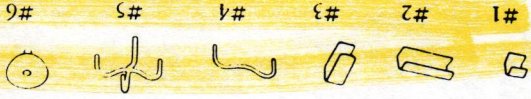
4610: center divider in top and third drawers  
4600, 4714, 4715: 3-section divider in top drawer  
4606, 4712, 4713: 6-section divider in top drawer and 3-section divider in bottom drawer  
4606-V: 3-section divider in bottom drawer  
4620, 4935, 4936: 6-section divider in top drawer and 3-section divider in third drawer.

**BASES:** Unless otherwise noted in diagrams on pp. 15-19, all cases may be set on platform benches (see p. 12) or the standard legs listed below. Diagram (bottom, left) shows over-all heights of cases combined with the bases selected.

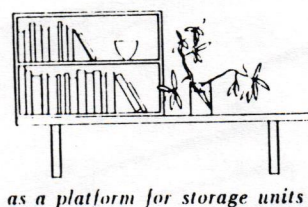
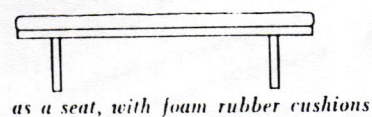
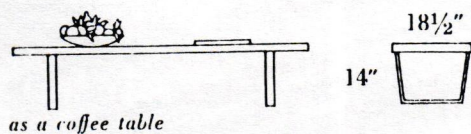
512-5 1/2" metal leg for 12" deep cases  
518-5 1/2" metal leg for 18 1/2" deep cases  
812-8 1/2" metal leg for 12" deep cases  
1-12-5 1/2" wood leg for 12" deep cases  
1-18-5 1/2" wood leg for 18 1/2" deep cases

Metal legs are satin aluminum; wood legs are ebonized, unless otherwise specified.

**HARDWARE:** The pulls illustrated below and on facing page are chrome-plated. Nos. 1, 2 and 3 form a related group, as do Nos. 4 and 5. (Do not use No. 5 except on large doors.) No. 6 is a wood knob with a chrome-plated insert; the finish always matches the front to which the pull is applied. No. 1 pull is standard for all desk and radio-phonograph drop-tids.

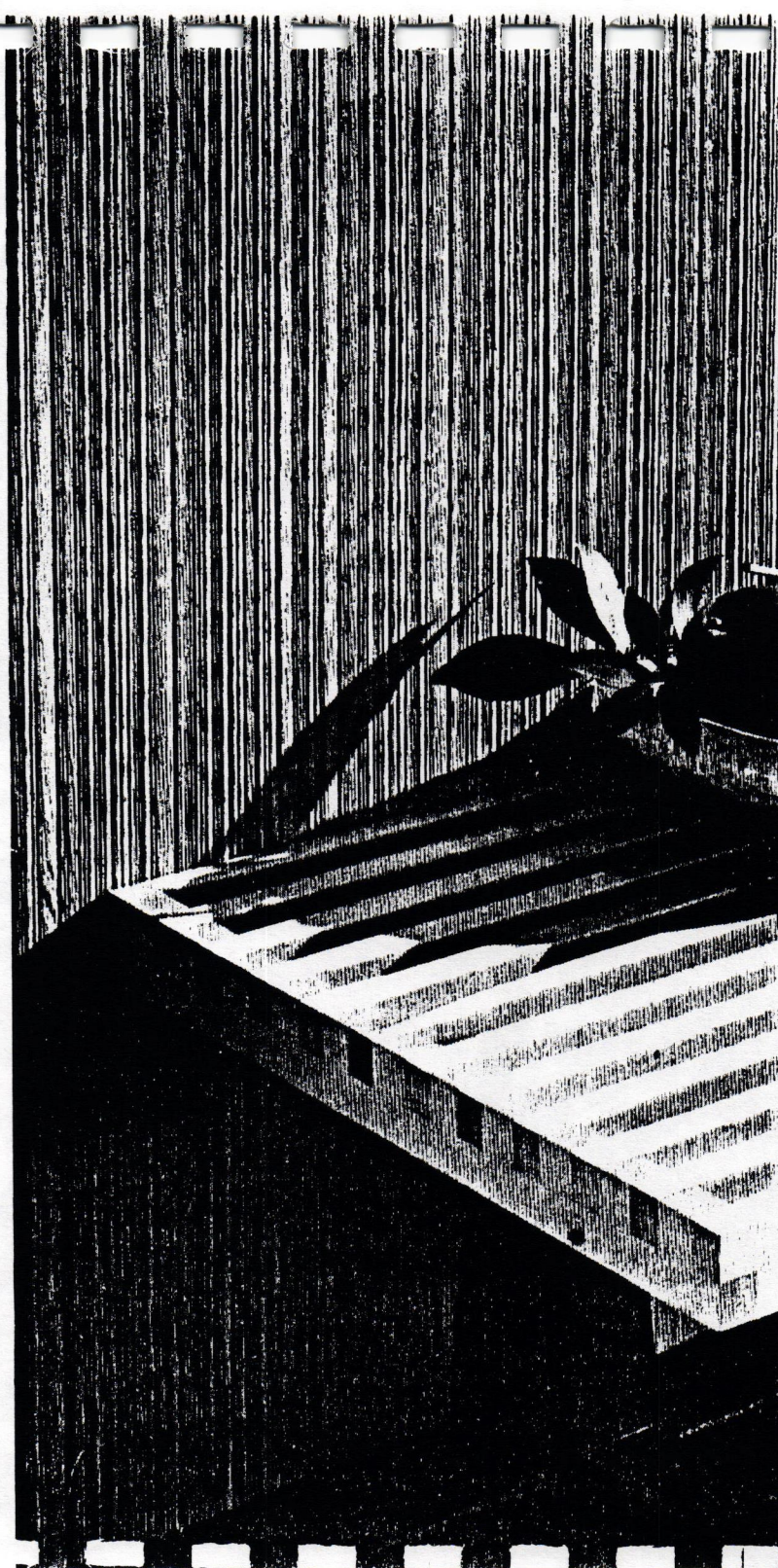




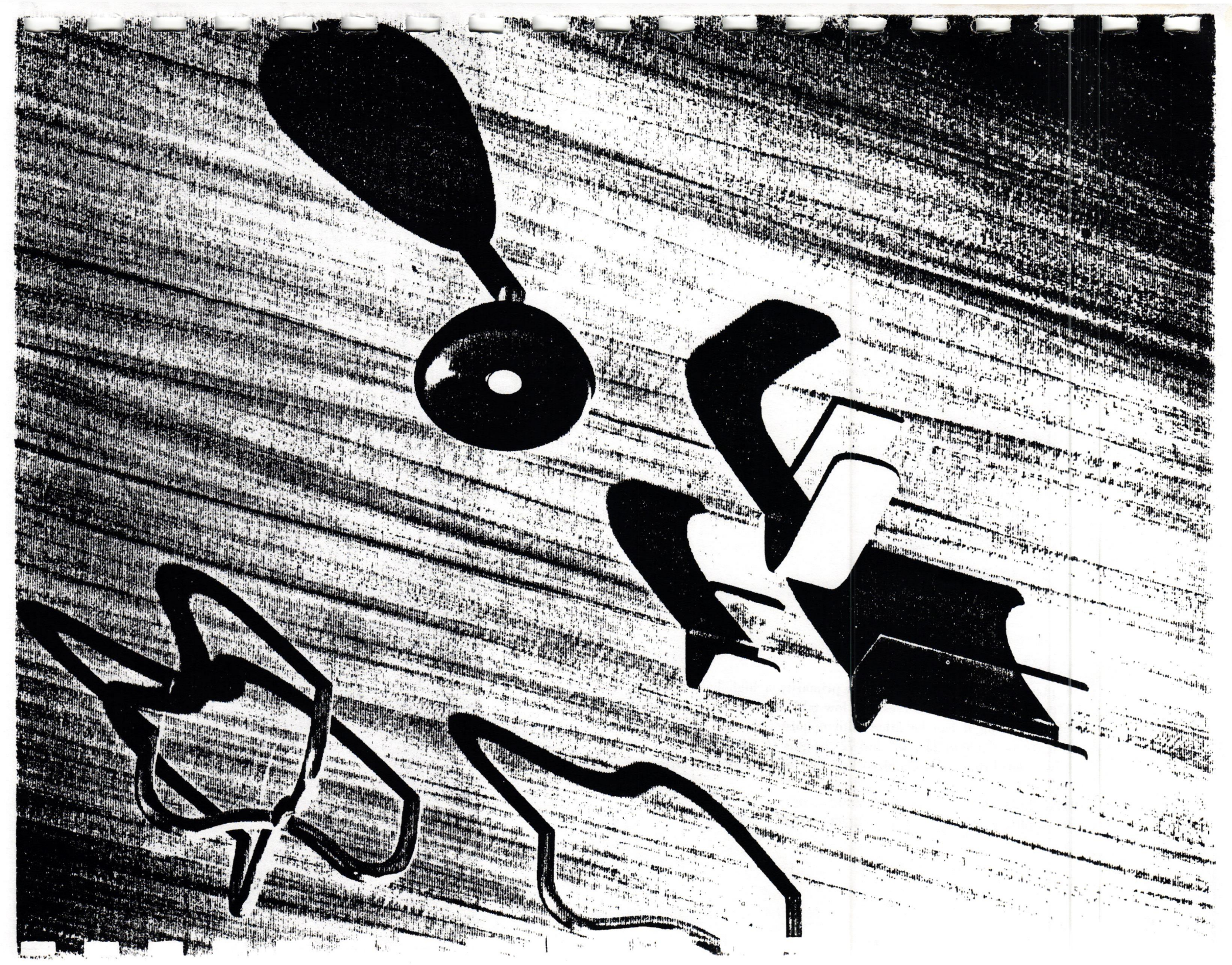


The platform bench, shown here, is primarily a high base for deep and shallow cases, but it also serves as a low table and for extra seating. When used for seating it can be fitted with upholstered foam rubber cushions which are available in 24", 48" and 72" lengths (C-24, C-48, C-72). Natural finish on hardwood with ebonized legs (B) or all ebonized (E).

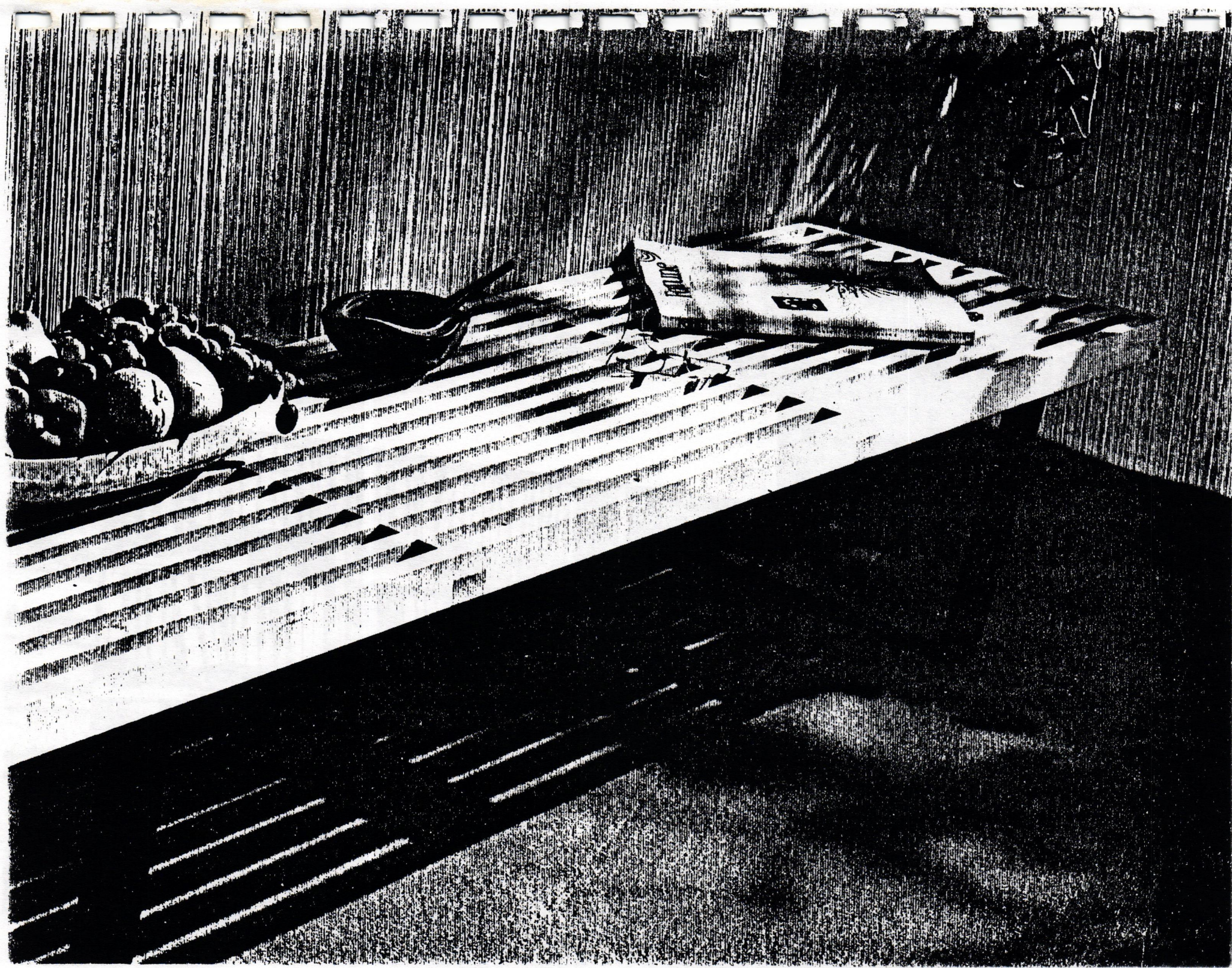
|                 |             |
|-----------------|-------------|
| 4690 — 48"      | 4692 — 72"  |
| 4991 — 56-3/16" | 4992 — 92"  |
| 4691 — 68"      | 4693 — 102" |



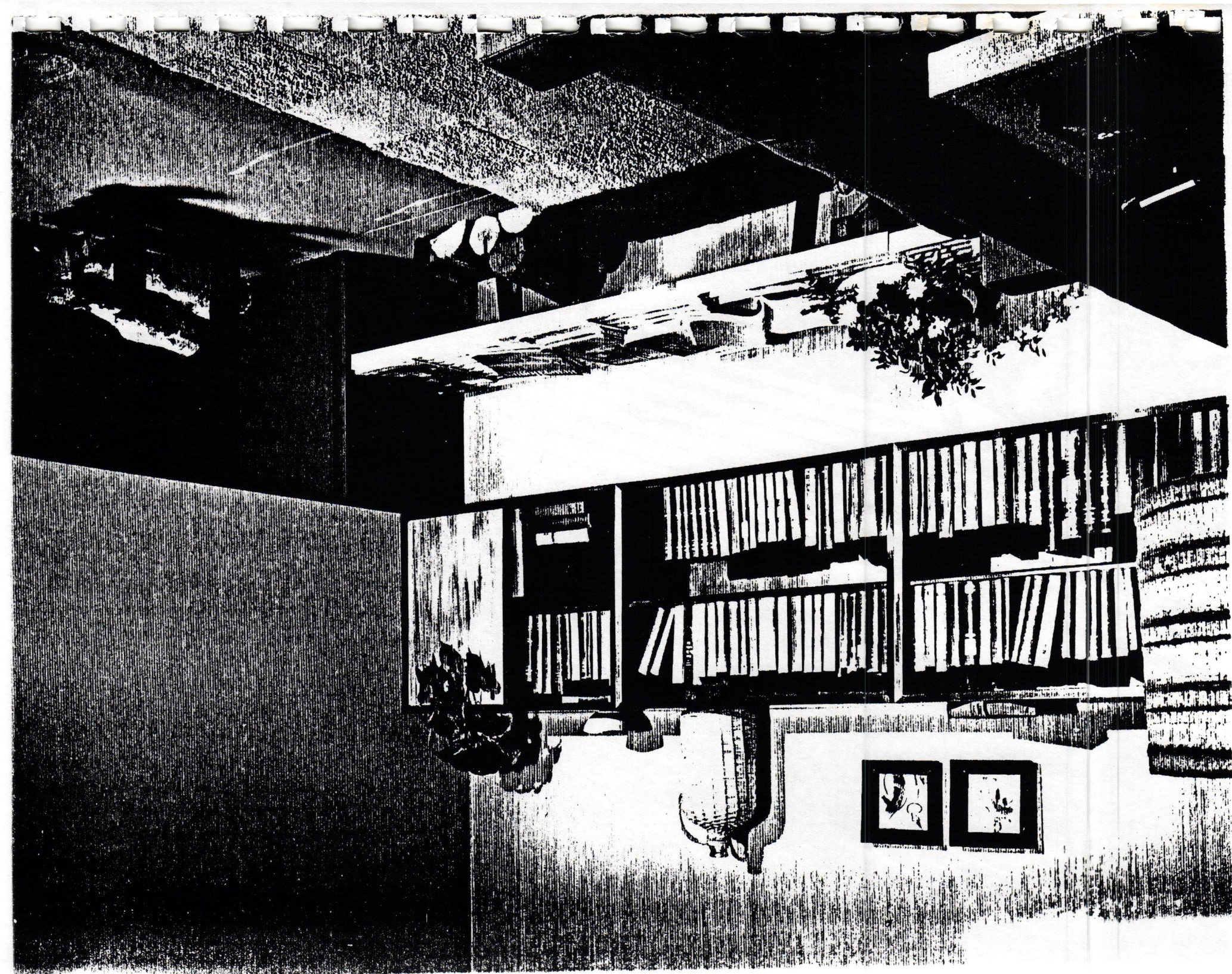














**CASES** 24" high, 12" deep

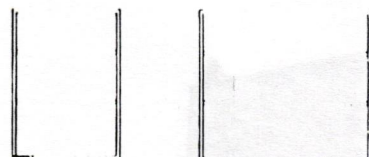


|         |        |
|---------|--------|
| 4630    | 4940   |
| 4630-G  | 4940-G |
| 4630-GG | 4940-M |



|                |                |
|----------------|----------------|
| 4631           | 4731           |
| 5031, reversed | 4730, reversed |

**CASES** 34" high, 12" deep



|      |         |
|------|---------|
| 4635 | 4635-A  |
|      | 4635-AG |

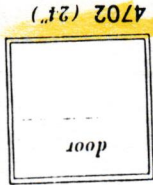
The 12" deep units may be used on 5½" legs, 8½" legs or 14" high platform benches (right). If ordered for wall-hanging (facing p.) they will be furnished with a special cleat below top for fastening to wall. An additional cleat, cut to length of entire wall-hung assembly and painted to match wall color, should be supplied by purchaser and fastened to wall below cases to carry the load. Wall-hanging is not recommended for the 34" high bookcases or any of the 18½" deep storage units. Suffix "G": sliding glass doors. Suffix "GG": stationary glass back with sliding glass doors in front (for use as room divider). Suffix "M": masonite sliding doors in any of the standard lacquer finishes.



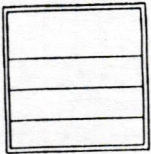


CASES 21" high  
18 1/2" deep

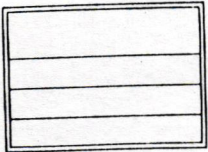
specify door  
hinged left or  
right (facing)



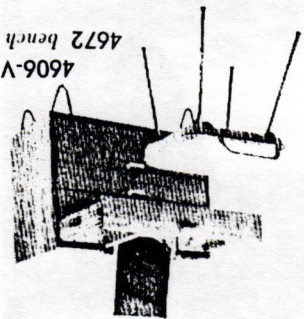
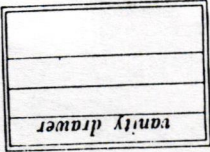
4701 (24")



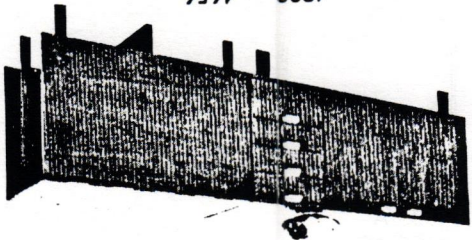
4606 (34")



4606-V (34")  
(on 5 1/2" legs only)

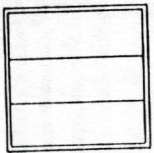


4606-V  
4672 bench

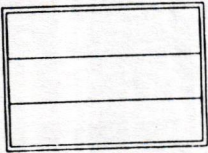


4933 4656

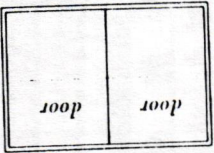
4700



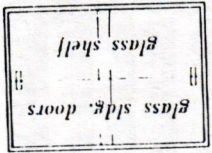
4600



4601



5101 (open)



4607-G  
4607-GG (with  
fixed glass back)

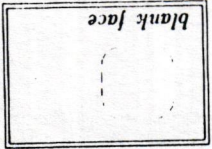
4656 gateleg table lines up with the 24"  
cases on 5 1/2" legs (see above); 18 1/2" x  
40" (closed), 29 1/2" high. Fully extended it  
seats eight generously (40" x 64 7/8") as  
illustrated on page 45.

4702-TV



blank face

4601-TV

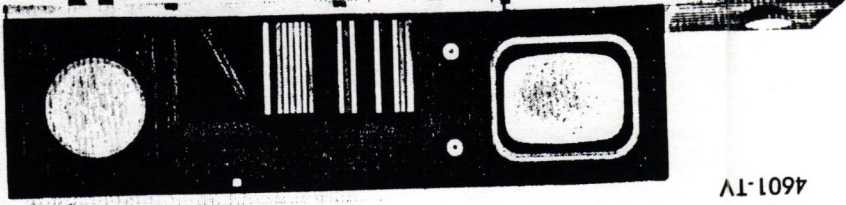


blank face



4691 bench  
4710

4601-TV

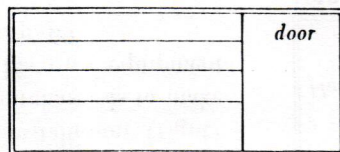


4743

Cabinets for Television installation are  
equipped with blank face panels in which  
purchaser is to make necessary cut-outs  
and install his own equipment (speaker fac-  
ing down); 8 1/2" legs or platform benches.

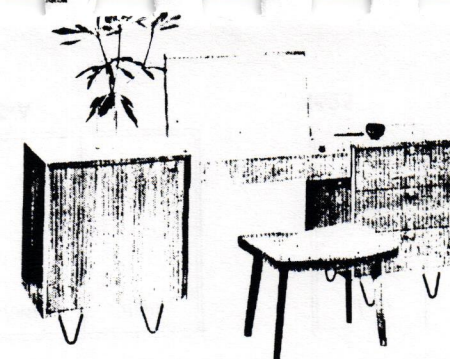


Vanity drawer in 4606-V chest (facing page) runs on extension slides and contains fold-down mirror and cosmetic compartments (see also p. 38).

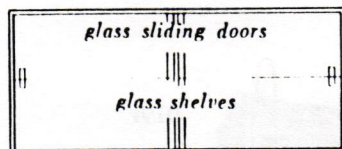


4713 (56-3/16")  
4712 reversed

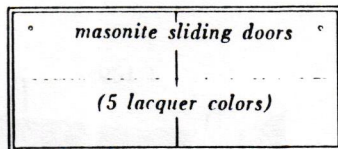
Suspended vanity (right) for use with 24" high cases on 5 1/2" legs only; fold-down mirror, fluorescent light and cosmetic compartments (p. 38).



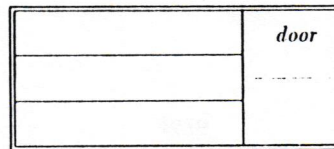
4702 4661 4698 bench 4700



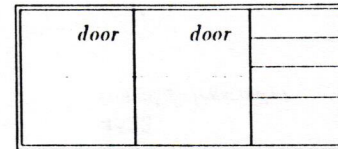
4939-G



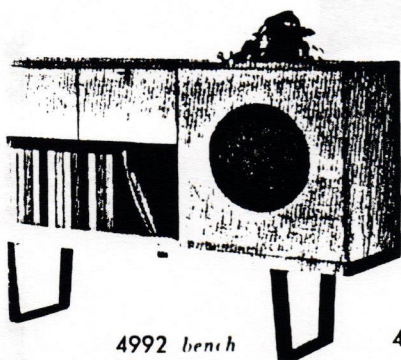
4939-M  
4939 (open)



4715  
4714 reversed

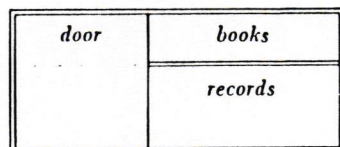


4933  
4934 reversed

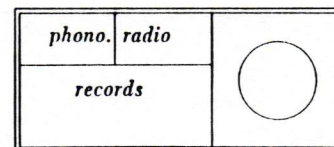


4992 bench

4743

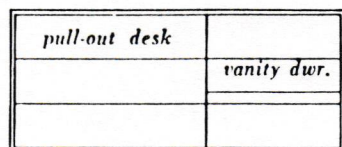


4710  
4711 reversed



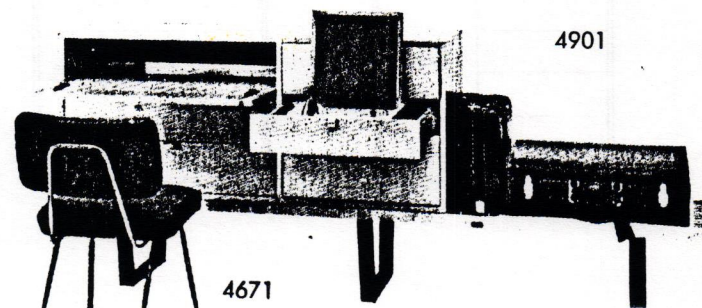
4743

Cabinet for phonograph-radio installation is equipped with blanks in which purchaser is to make necessary cut-outs and install his own equipment; cloth-covered opening for 15" speaker, 8 1/2" legs or platform bench.



4901  
(for use with platform bench only)

Guestroom unit, 24" x 57 3/16", 18 1/2" deep; projecting platform bench provides convenient space for luggage.



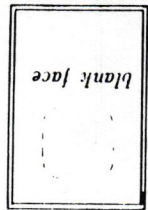
4901

4671

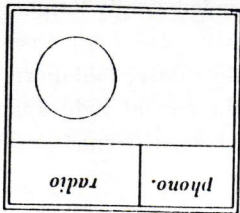
4992 bench



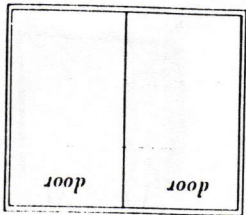
Sliding hanger for children's clothes is provided in chest-cabinets 4621-J (above), 4622-J, 4935-J and 4936-J. Cabinet for Television installation (right) has blank face panel in which purchaser is to make necessary cut-outs and install his own equipment (speaker facing down) ; see also p. 69.



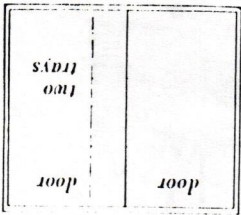
4613-TV



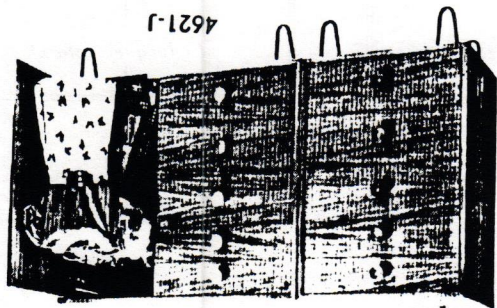
4741



4625-A

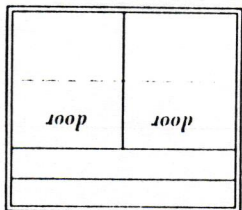


4625

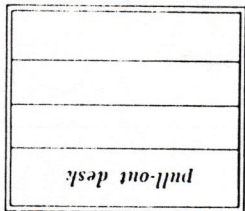


4610

4621-J

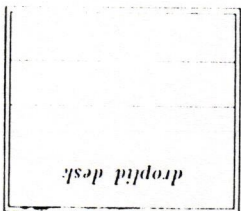


4626



4623

(on 5 1/2" legs only)

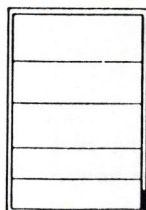


4624

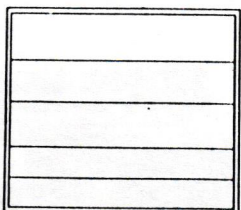
4624-L

(on platform bench only)

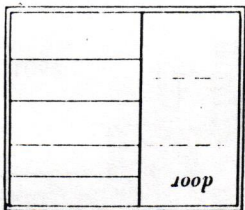
CASES 34" high  
18 1/2" deep



4610 (24")



4620 (40")



4622 (40")

4622-J with hanger

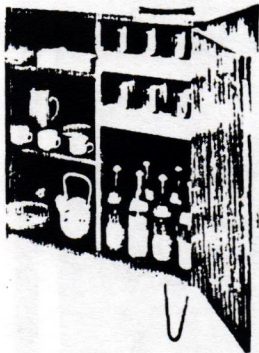
4621 reversed

4621-J " with hgr.

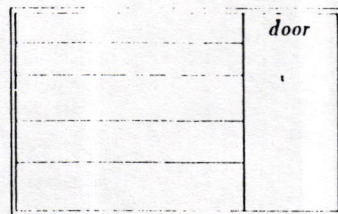
4625-A



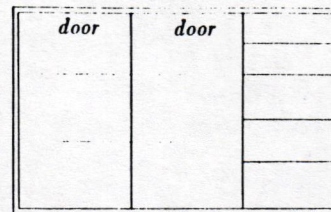




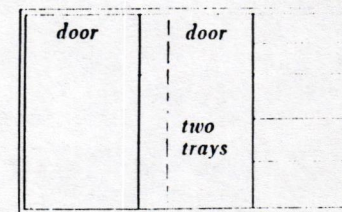
4625



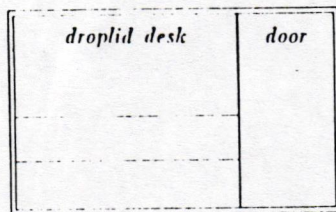
4935 (56-3/16")  
4935-J with hanger  
4936 reversed  
4936-J " with hgr.



4937-A (56-3/16")  
4938-A reversed

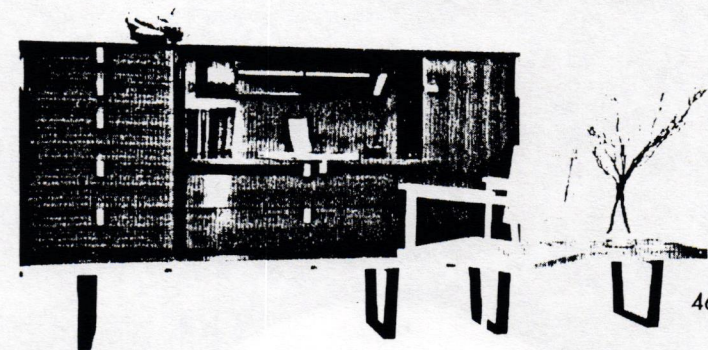


4937 (56-3/16")  
4938 reversed



4931 4932 reversed  
4931-L, 4932-L with desk light  
(on platform bench only)

Chest desks are furnished with ebonized pigeonhole units. Built-in fluorescent desk lights may be ordered for two models (see also pp. 72-73).

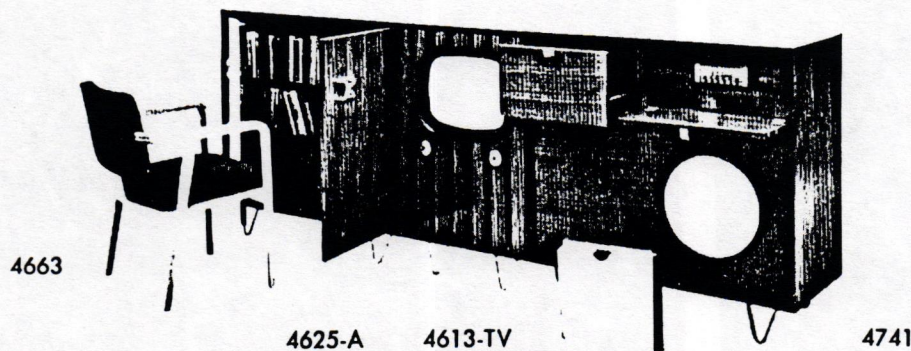


4691 bench

4610

4931

5069 chair



4663

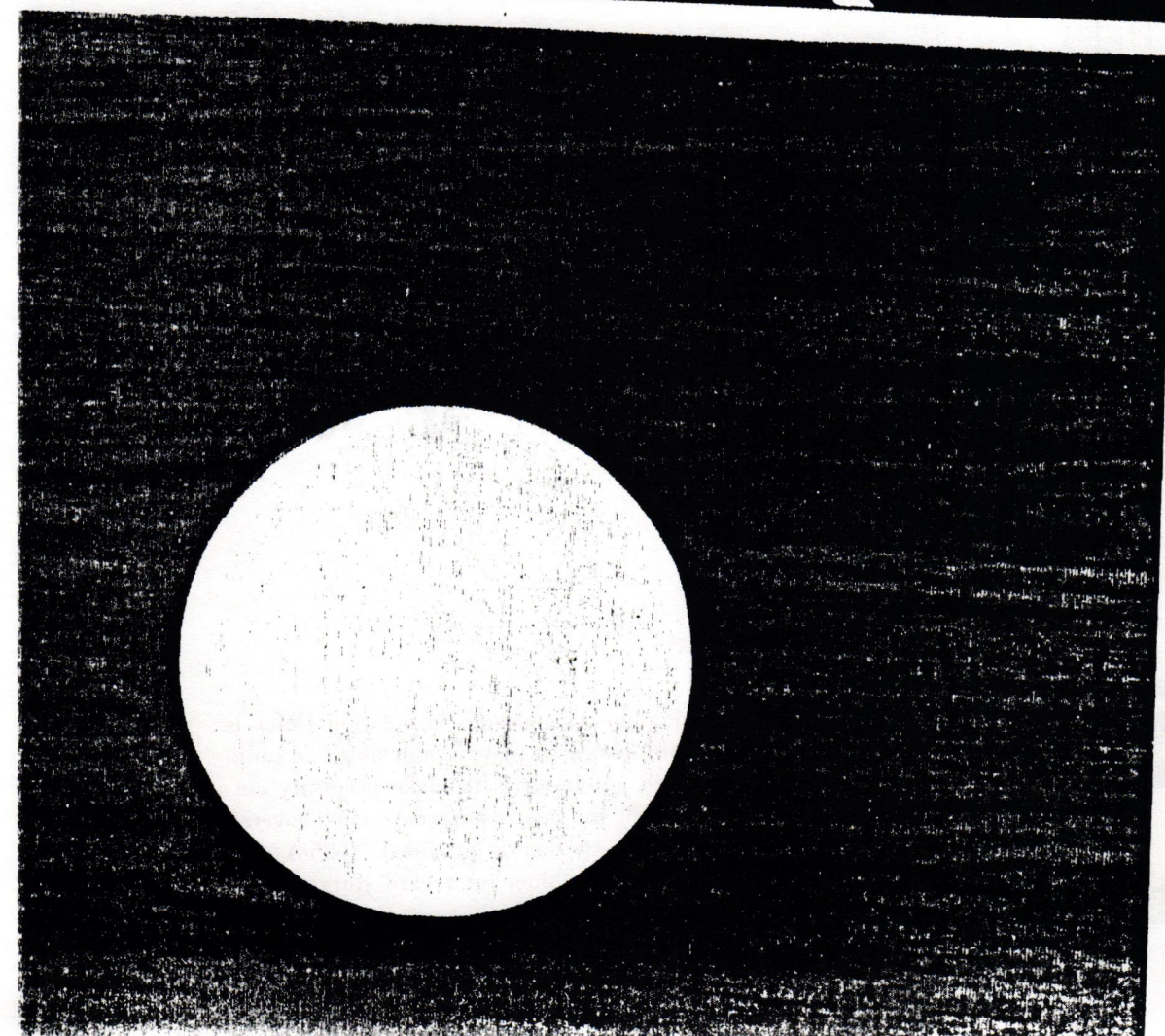
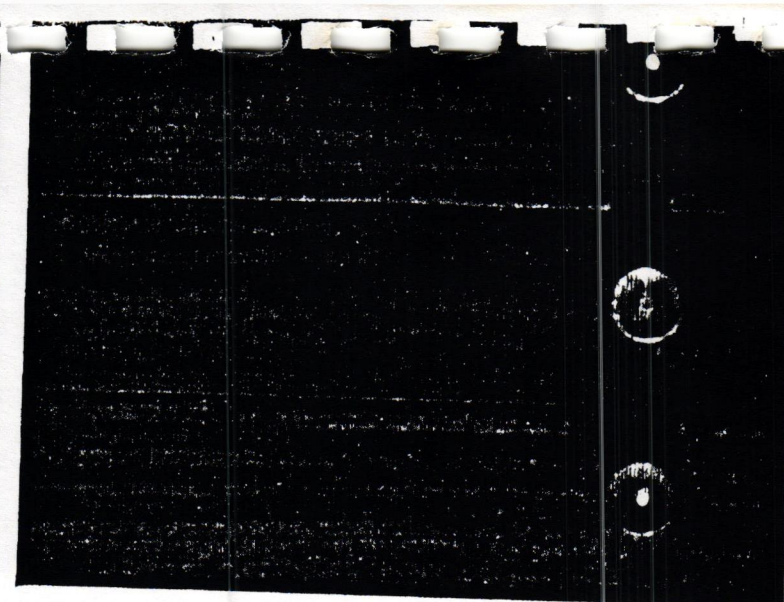
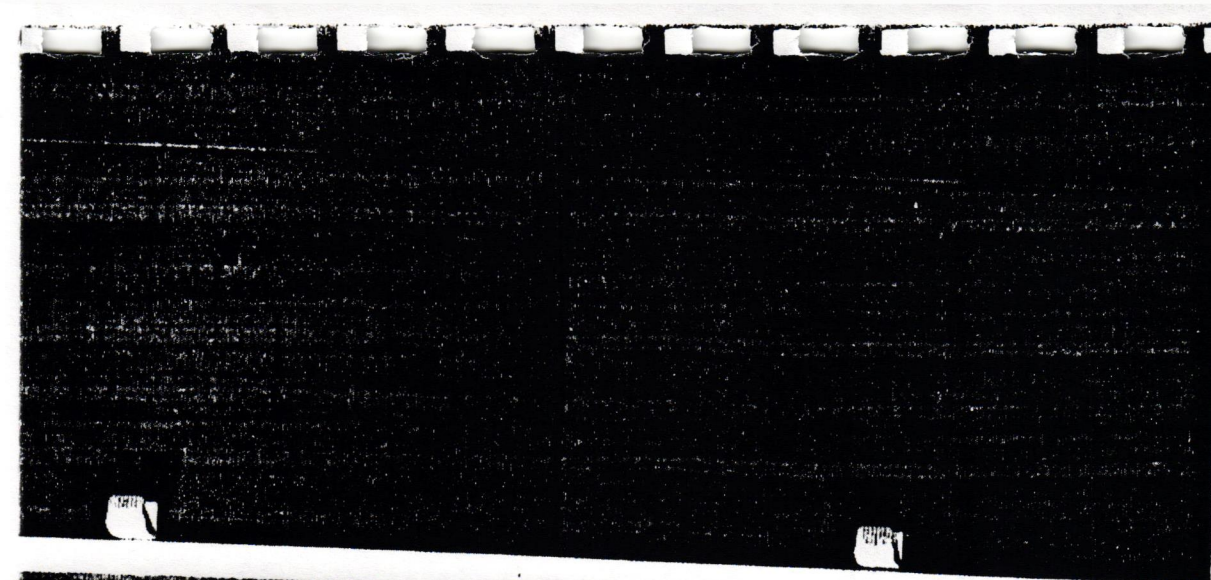
4625-A

4613-TV

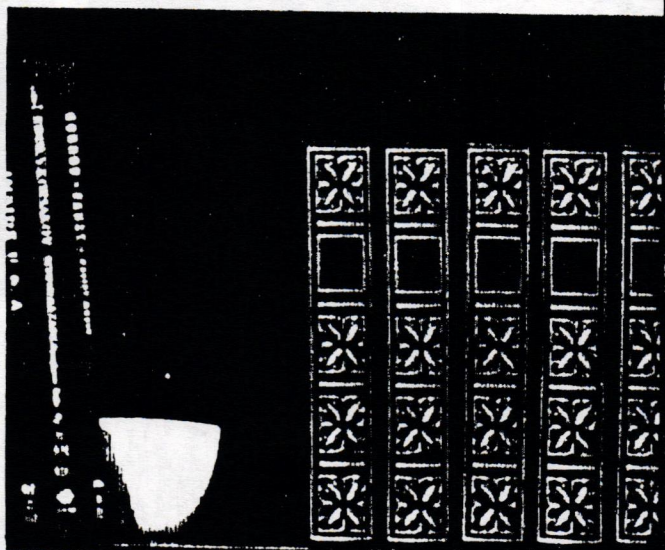
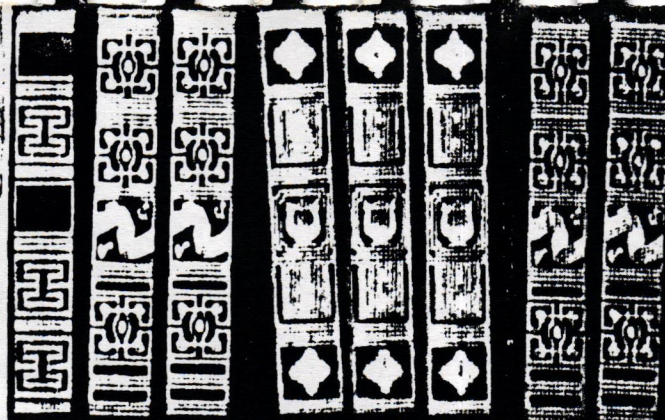
4741

Cabinet for phonograph-radio installation (left) is equipped with blanks in phonograph slide and radio face in which purchaser is to make necessary cut-outs and install his own equipment; cloth-covered opening for 15" speaker is provided. 4625-A may serve as matching cabinet for record storage.



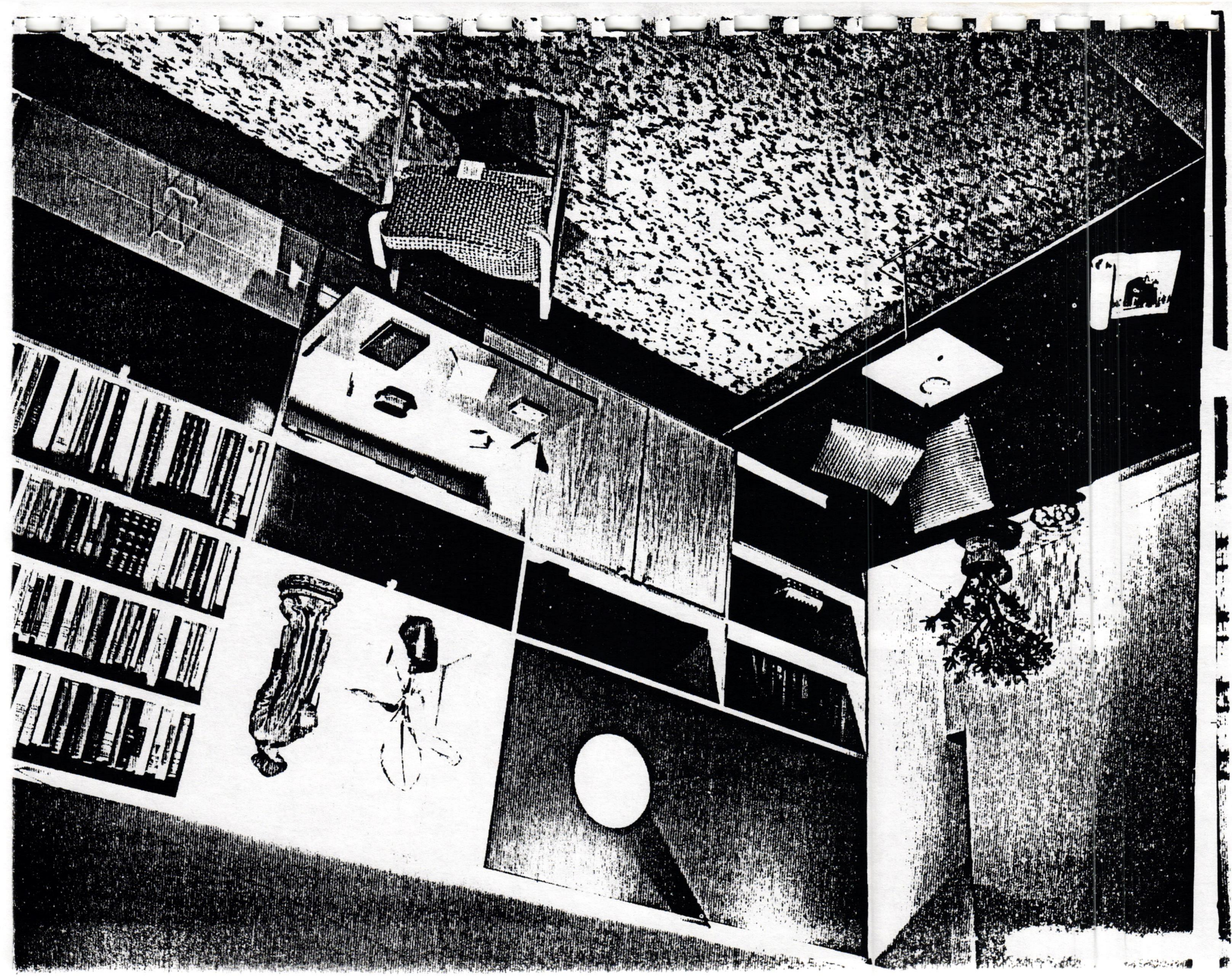






*storage 2*







## *the herman miller system of basic storage components*

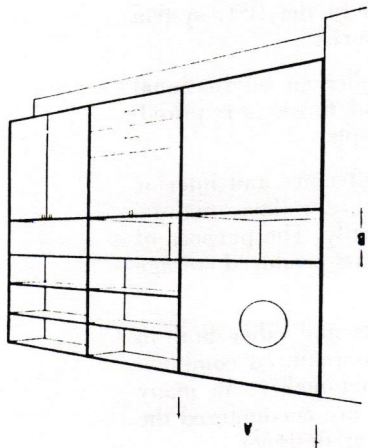
BSC — Basic Storage Components — is the designation given a simple, yet remarkably flexible system for creating custom-designed and built storage walls at production prices. The elements in the BSC system include drawers, cabinet doors, drop-front desks, radio panels and a variety of accessories.

BSC components are identical in quality with the furniture which earned Herman Miller an international reputation. They were designed for use in interiors where the finest workmanship and finish is required. The room opposite, commissioned by Detroit's Art Institute, is a representative example.

The use of built-in storage is one of the most important developments in modern architecture and interior design. It releases space, is more economical than equivalent storage in portable furniture, reduces maintenance and housekeeping time, and, to the contemporary eye, is more satisfying esthetically. The purpose of BSC is to accept and further this trend by making available to the design professions mass-produced storage components of the highest quality at modest prices.

The following pages contain all necessary information for the design of storage walls and other built-in installations. The framework, a simple grid of plywood, is arranged to take the various required combinations of BSC components. The frame should be produced locally, by a mill or cabinet maker; in many instances it is built by the contractor on the job. Where special conditions or problems are encountered the experience of the Herman Miller Furniture Company is at the disposal of the architect or designer.

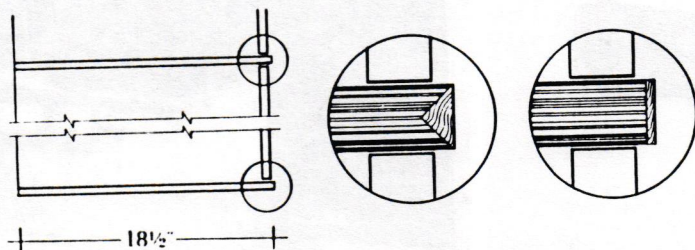




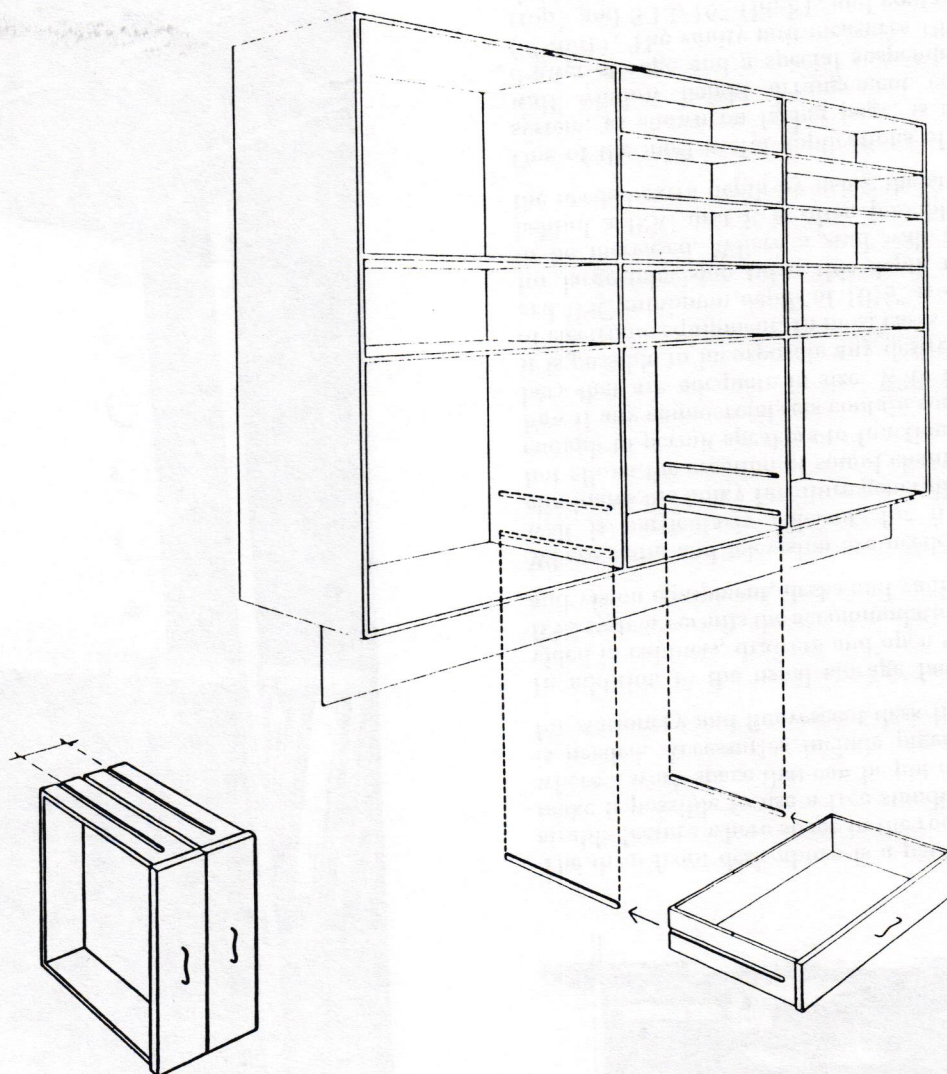


The installation shown is in a living-dining room and contains a radio, record-player, drawers, cabinets and open shelving. The diagram at left indicates some of the methods used to adjust a BSC storage wall to the space it has to fit. Vertical section "A" contains a speaker panel and, below, a blank panel: these may be ordered to size (see page 29) thus permitting adjustments in width. "B" is an open shelf section whose height can be varied without disturbing the standard components. The base "C" can be either 5" or 12½" in height (see pages 28 and 29).

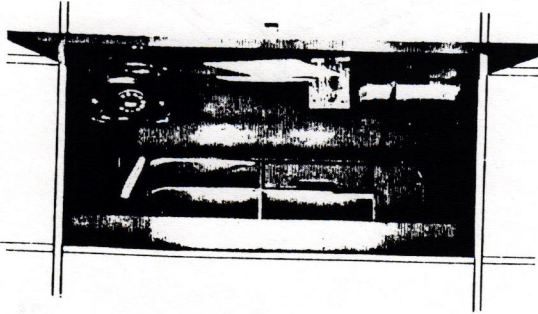
Where built-in television is planned, the standard BSC depth of 18½" can be increased to accommodate the tube.



Best material for framework is 13/16" plywood. It may be edge-banded in either of the ways shown above. Minimum depth for frame is 18½" and all drawers and other inserts should be set back ¼". No special provision is needed for drawers. The wood slides furnished with the drawers attach directly to the sides of the frame, and also stop the drawers when closed. Typical installation procedure is shown at right. Place group of drawers on end to determine position of slides allowing for adequate clearances between drawer fronts. (Overall heights of arrangements shown on pages 28-29 include all necessary clearances between the individual components.) Transfer measurements to inside of frame and fasten slides.



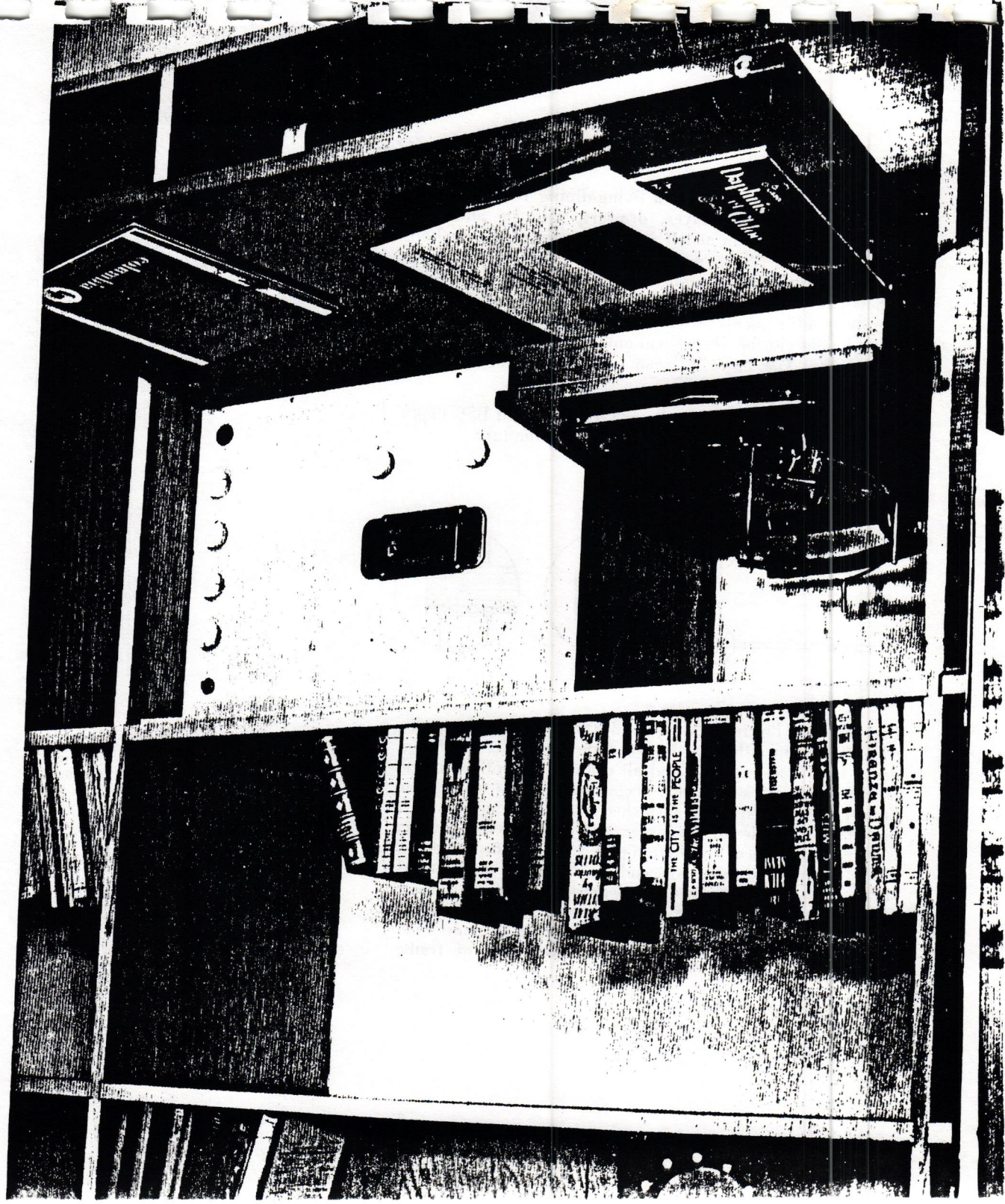




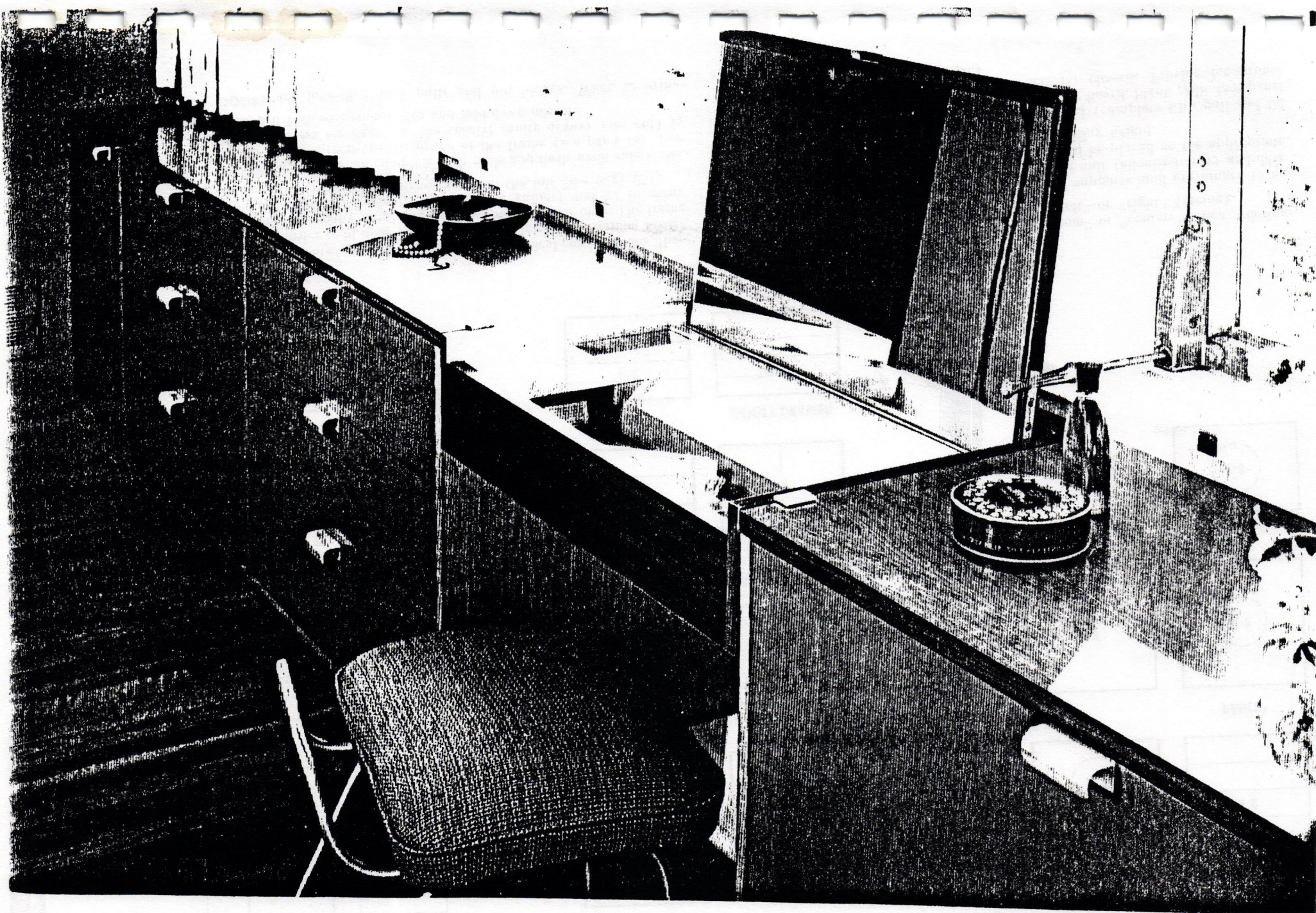
The drop front desk above is a particularly desirable feature where space in the room does not make it possible to use a free standing desk, or where a work space that can be put out of sight, is needed. Accessories include pigeonhole unit for stationery and fluorescent desk light.

In addition to the usual storage facilities provided in cabinets, drawers and open shelves, the BSC system permits the accommodation of sound and vision equipment, desks and vanity units.

Where radio and television are needed the BSC wall is particularly efficient, for it not only eliminates the bulky furniture generally supplied but allows the creation of sound chambers large enough to permit speakers to function properly. Few if any commercial sets contain sound chambers that are adequate in size. With BSC units it is possible to incorporate any desired amount of electronic equipment. In most cases the standard BSC minimum depth of 18½" is sufficient; for large television tubes this depth may have to be increased. Where a stud wall is located behind a BSC unit it is often possible to gain the needed extra depth by using the stud space. One of the most useful applications of the BSC system, as shown on facing page, is a wall-to-wall window height arrangement containing drawer storage and a special suspended vanity (#4661). The vanity unit measures 18½" x 30" (top) and 5 13/16" (high), and contains a full size mirror, cosmetic compartments and a fluorescent lamp which turns on automatically when cover is lifted. To insure proper height for vanity, the adjoining drawer units should be on a 5½" base.



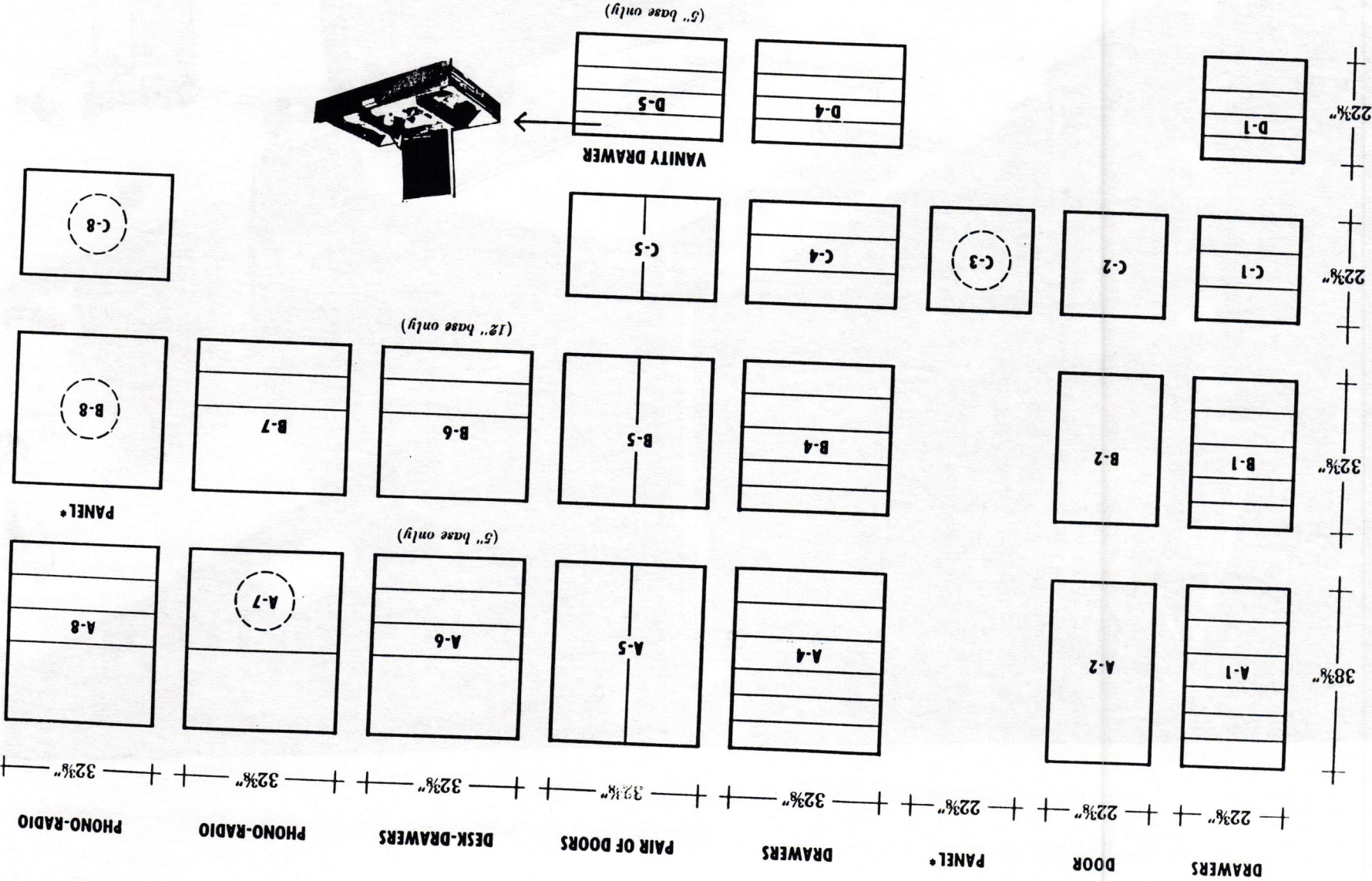






BSC components have been arranged in the typical combinations illustrated in order to fit nine standard grid openings. The Herman Miller Furniture Company supplies basic component inserts only. The frame should be produced locally, by a mill or cabinet maker; in many instances it is built by the contractor on the job (see page 25).  
**DRAWERS** are finished complete with pulls and flush wood side slides which attach directly to the inside of the frame (see page 25). For single drawers see page 30. The special vanity drawer (see cut) is equipped with extension slides and fold-down mirror.  
**DOORS** are furnished with pulls and pin hinges. When ordering

"pairs of doors" specify pulls "top," "bottom" or "center." When ordering single doors specify, in addition, hinges "left" or "right" (facing).  
**DESK LIDS** are furnished with pulls and lid supports, and are hinged to an inner platform. Also included are pigeonhole unit (ebonized only) and desk light (see page 26). Desk-drawer units should be placed on the appropriate base indicated in chart, to insure proper writing height.  
**RADIO-PHONOGRAPH** inserts include drop lid (complete with pull and lid supports), turntable slide with blank mounting board, blank radio face panel and concealed center divider with shelf for chassis. Provide for proper ventilation. (See also page 26.)





## DRAWERS

## PAIR OF DOORS

## DESK-DRAWERS

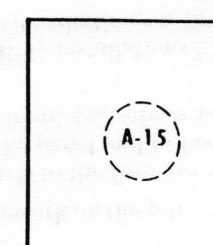
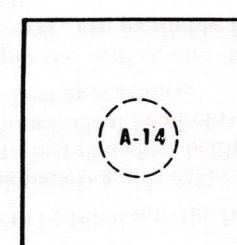
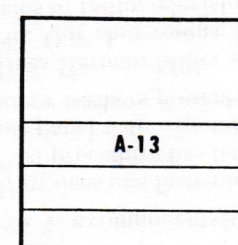
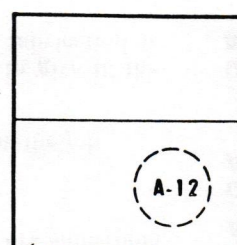
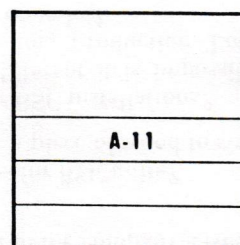
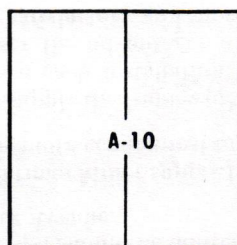
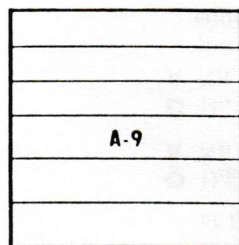
## PHONO-RADIO-SPEAKER

## PHONO-RADIO-DRAWERS

## PANEL\*

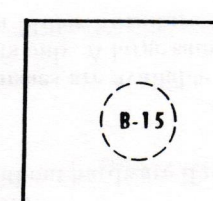
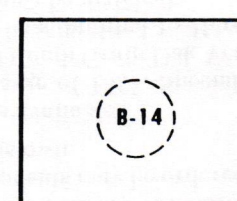
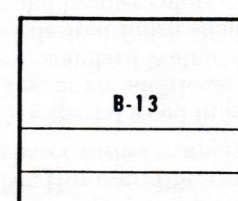
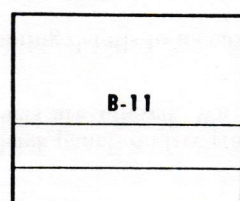
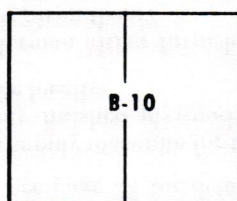
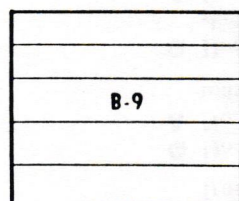
## SPECIAL PANEL

38 $\frac{3}{8}$ " 38 $\frac{3}{8}$ " 38 $\frac{3}{8}$ " 38 $\frac{3}{8}$ " 38 $\frac{3}{8}$ " 38 $\frac{3}{8}$ " up to 80"



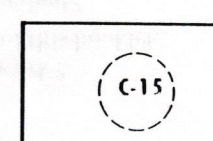
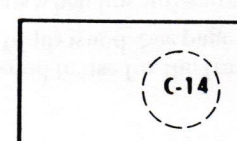
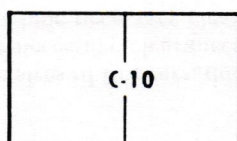
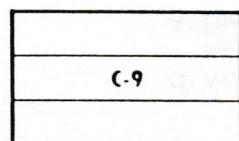
(5" base only)

+ specify +

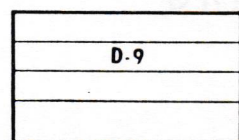


(12" base only)

+ specify



+ specify +



ALL DIMENSIONS INCLUDE NECESSARY CLEARANCES

**TELEVISION** may be built into a BSC wall by making the necessary cutouts in a standard "panel." BSC structure should be made deep enough to accommodate tube. Provide proper ventilation.

**PANELS** are available to fill in blank spaces on BSC installations where both faces are exposed. If ordered as **SPEAKER PANELS** they are furnished with 13 $\frac{1}{2}$ " dia. opening for 15" speaker, and flush cloth insert.

**SPECIAL PANELS** are available in three heights, and may be ordered in any length up to 80". They are used to fill in spaces which do not conform to the standard grid openings. (See also pages 24 and 25.) When ordered as **SPECIAL SPEAKER PANELS** they will be furnished with the standard speaker opening and cloth insert. Diagram indicates how



position of speaker opening should be specified.

**PULLS** are chrome-plated and identical in design and quality with those used on all Herman Miller furniture. Pulls 1, 2 and 3 form a related group, as do pulls 4 and 5. (Do not use pull 5 except on large doors.) Pull 6 is a wood knob with a chrome-plated insert. The finish always matches the front to which the pull is applied. #1 pull is standard for all desk and radio-phonograph droplids.

**STANDARD FINISHES** of inserts include Tawny Walnut (TW), Chili Walnut (CW), Comb Grain Oak (CGO), Ebonized (E), Bittersweet Red (BR), Forest Green (FG) and Gunmetal (GM).



The nine basic Herman Miller drawers are individually obtainable for special installations which require arrangements different from those shown on master chart (pages 28 and 29). Consult diagram at right for sizes and order numbers. All dimensions include necessary clearances, so that heights of drawer fronts may simply be added up to get over-all height of entire stack. Drawers are finished complete with pulls (see page 29) and flush wood slides, which attach directly to the sides of the frame and stop the drawer when closed. All drawers fit a minimum depth of 18 1/2" (see page 25). Special vanity drawer is shown on page 28, and is the same size as "DS-532" in chart below. When using this unit, special care should be taken to install it at the proper height, leaving sufficient knee space below vanity drawer.

## QUESTIONS AND ANSWERS ON BSC

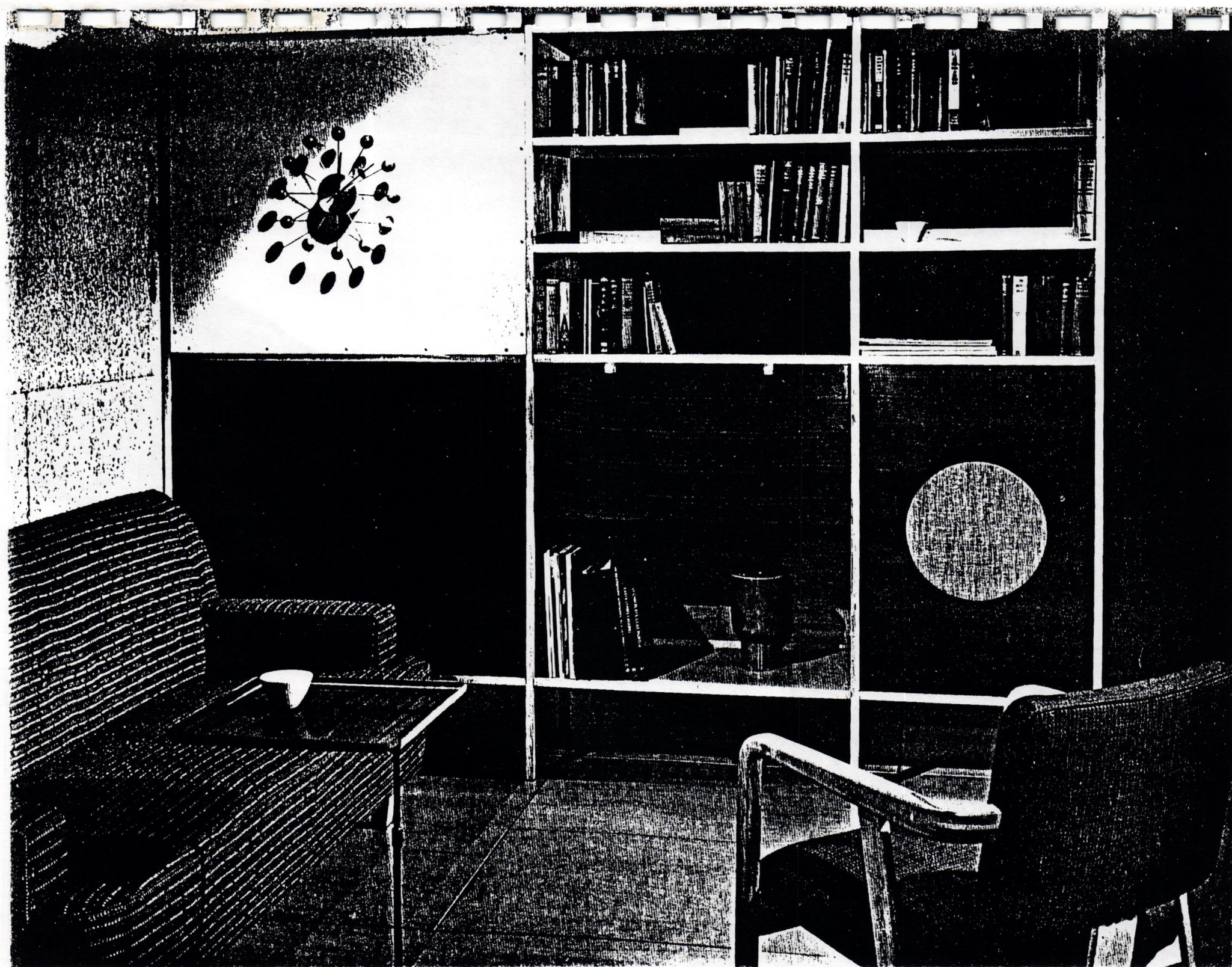
- Q Are the sizes of drawers, doors, etc., given in the chart exact or do they include necessary clearances?  
A They include necessary clearances.
- Q How are the drawers hung?  
A The drawers are provided with simple wood slides that are nailed to the frame. See page 25 for details.
- Q Do you supply masonite for the back panels on free-standing BSC walls?  
A No. Only finished plywood panels are offered. We suggest obtaining masonite locally.
- Q Does Herman Miller furnish framing details to its customers if a rough sketch is given them?  
A Details should not be needed if the BSC section is studied carefully. However, a consulting service is available. Inquiries on any phase of BSC design should be addressed to the company's New York showroom at 1 Park Avenue.
- Q Does Herman Miller supply bases for BSC units?  
A No. It is more economical to cut a piece of wood to size on the job.
- Q Do you supply the framework for BSC installations?  
A No. Since each installation is different it is impossible to give to the purchaser the advantages of factory production. Local fabrication is equally satisfactory and more economical.

- Q What is the best type of wood to use for the framework?  
A The best material is 1 3/16" plywood. See page 25 of this booklet.
- Q Do you supply counter tops when low units are specified?  
A No.
- Q Can I supply Herman Miller with my own hardware?  
A No. However, BSC components may be ordered without hardware if purchaser wishes to apply his own.
- Q Are special wood finishes available?  
A Yes, at an additional charge of 15%. Special finishes are available on our standard Walnut and Comb Grain Oak Veneers only. A large sample of desired finish should be submitted to Herman Miller Furniture Co. Solid lacquer colors can also be matched.
- Q Do the arrangements shown on pages 28 and 29 come already pre-assembled?  
A No. The components have to be fitted into the framework on the job.
- Q How does one fasten blank panels and speaker panels to the framework?  
A Past procedure has been to install a cleat behind the panel and to fasten the panel with exposed screws. Oval head chromium-plated screws with screw washers present the best appearance.
- Q Does Herman Miller supply the radios, etc., for BSC installations?  
A No. Our showrooms, however, are available for consultation on problems of radio, television, etc.

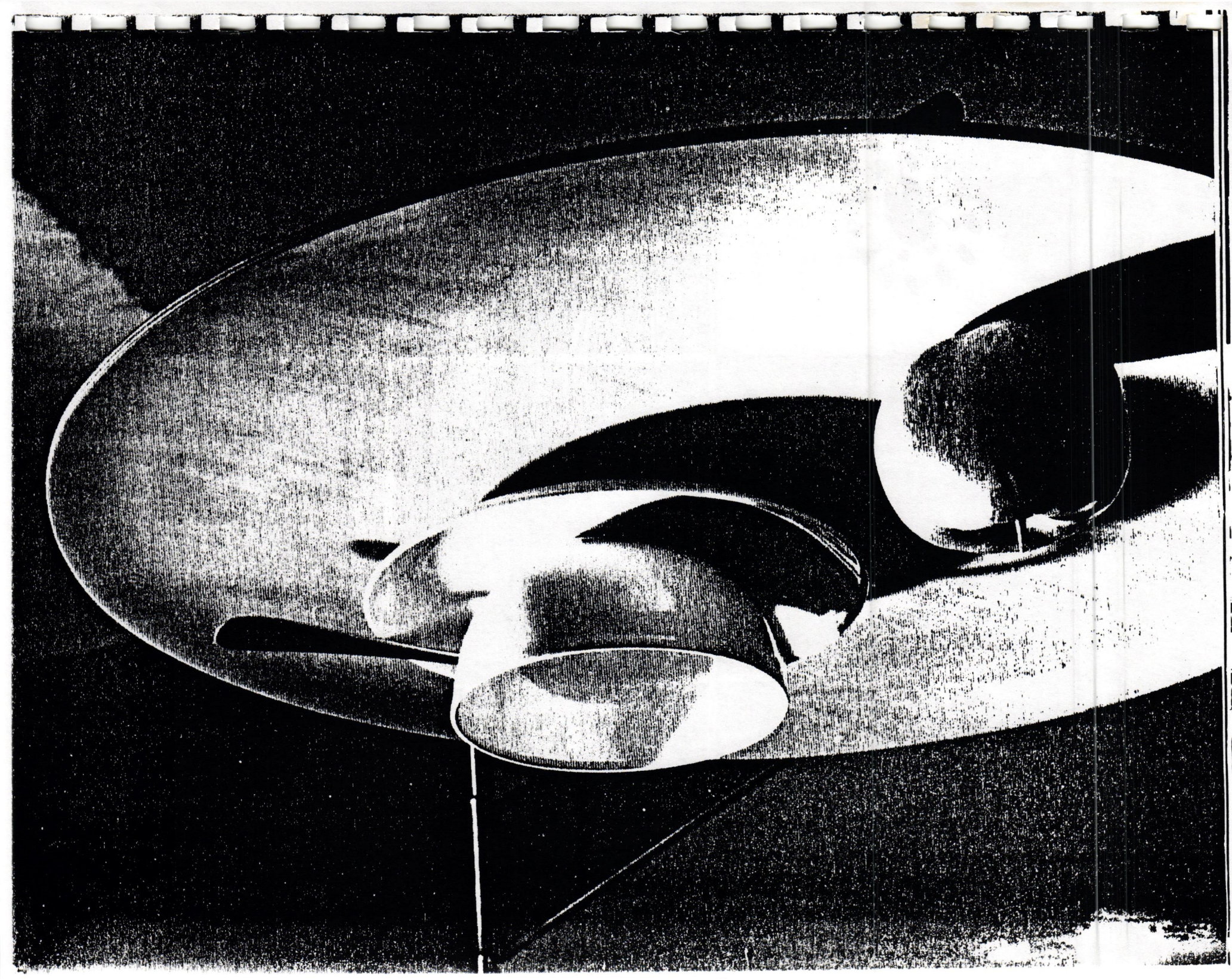
Facing page: A typical installation of BSC components in a double-faced room divider.

|         |        |        |        |
|---------|--------|--------|--------|
| 22 3/8" | DS-722 | DS-732 | DS-738 |
| +       | +      | +      | +      |
| 7 1/16" | DS-622 | DS-632 | DS-638 |
| +       | +      | +      | +      |
| 5"      | DS-522 | DS-532 | DS-538 |
| +       | +      | +      | +      |
| 38 3/8" |        |        |        |

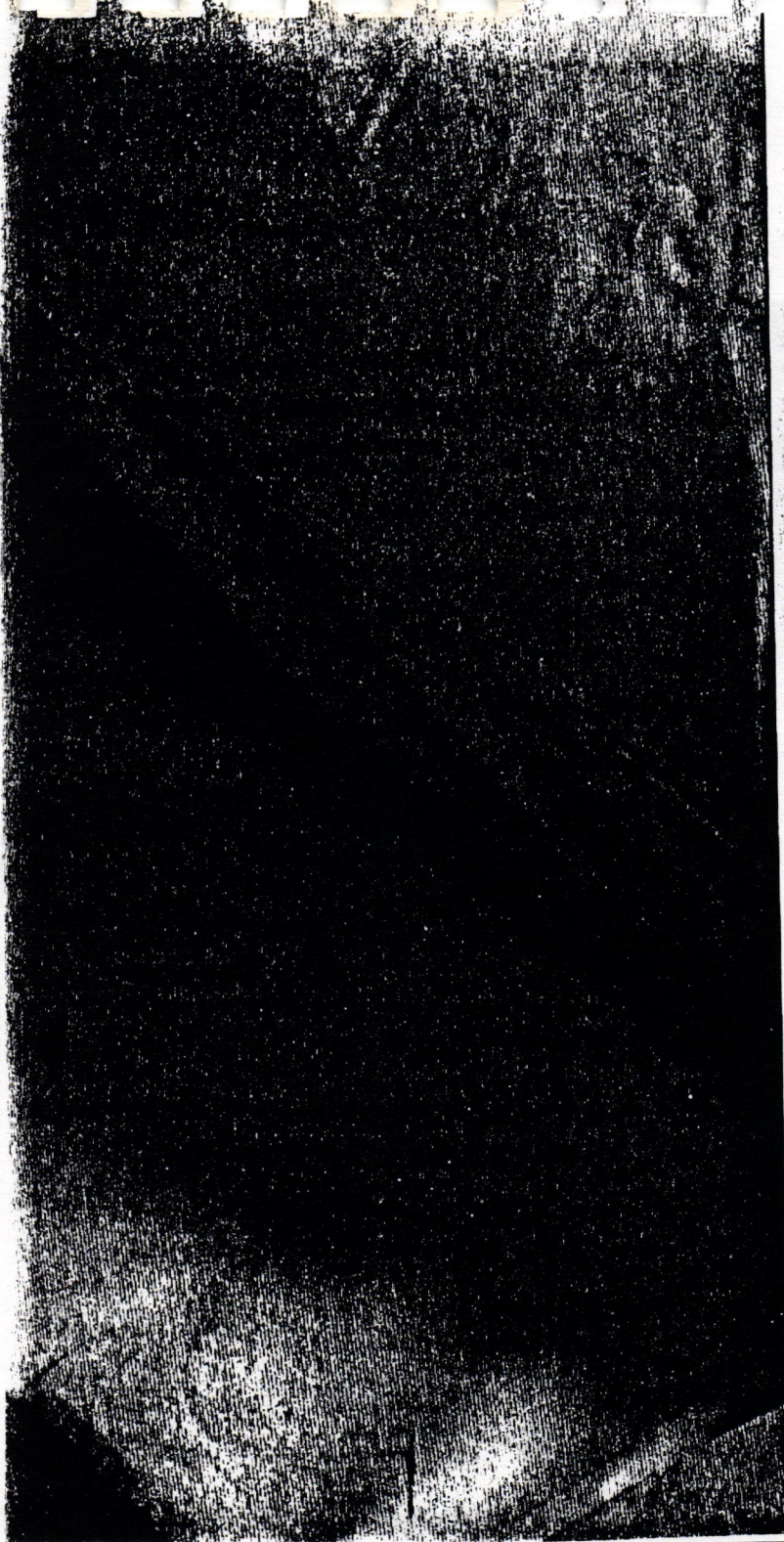










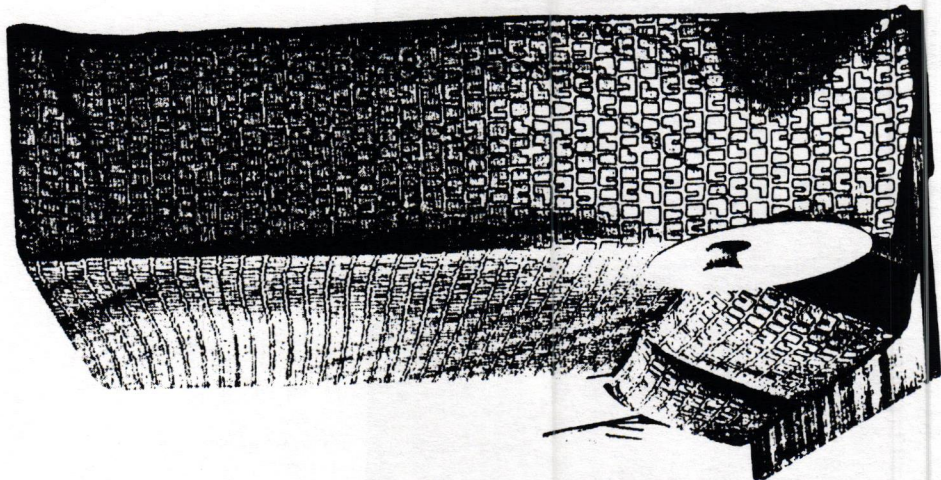


## ***sleeping***

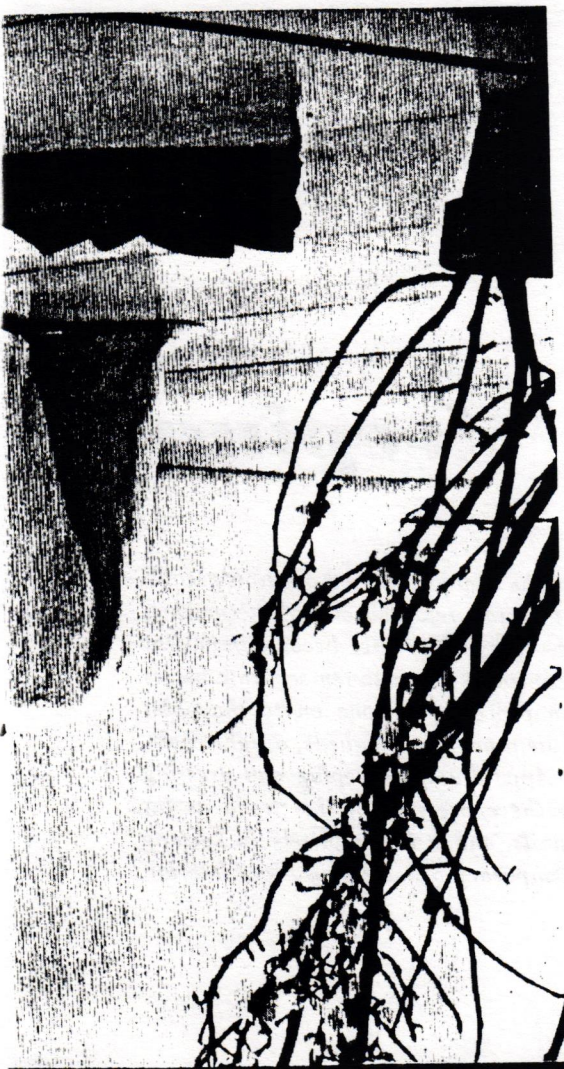
*Furniture for the contemporary bedroom has changed its composition greatly in the past half-dozen years. Except for the most retarded end of the market, the bedroom "suite" has become obsolete—housewives have become impatient with the task of cleaning small rooms occupied by seven to ten separate pieces of furniture, and the logical elimination process has gone on to the point where the modern bedroom consists of little more than the beds, a light chair, bedside units and the necessary storage. Apparatus for sleeping and dressing in the Herman Miller Collection carries the expression of this trend as far as it can be done in terms of movable units, and it is completely in keeping with the design requirements of the contemporary bed-dressing room interior.*



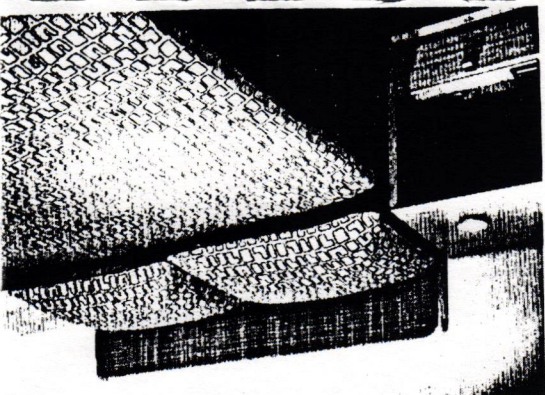
4908 bed, 4952 trays



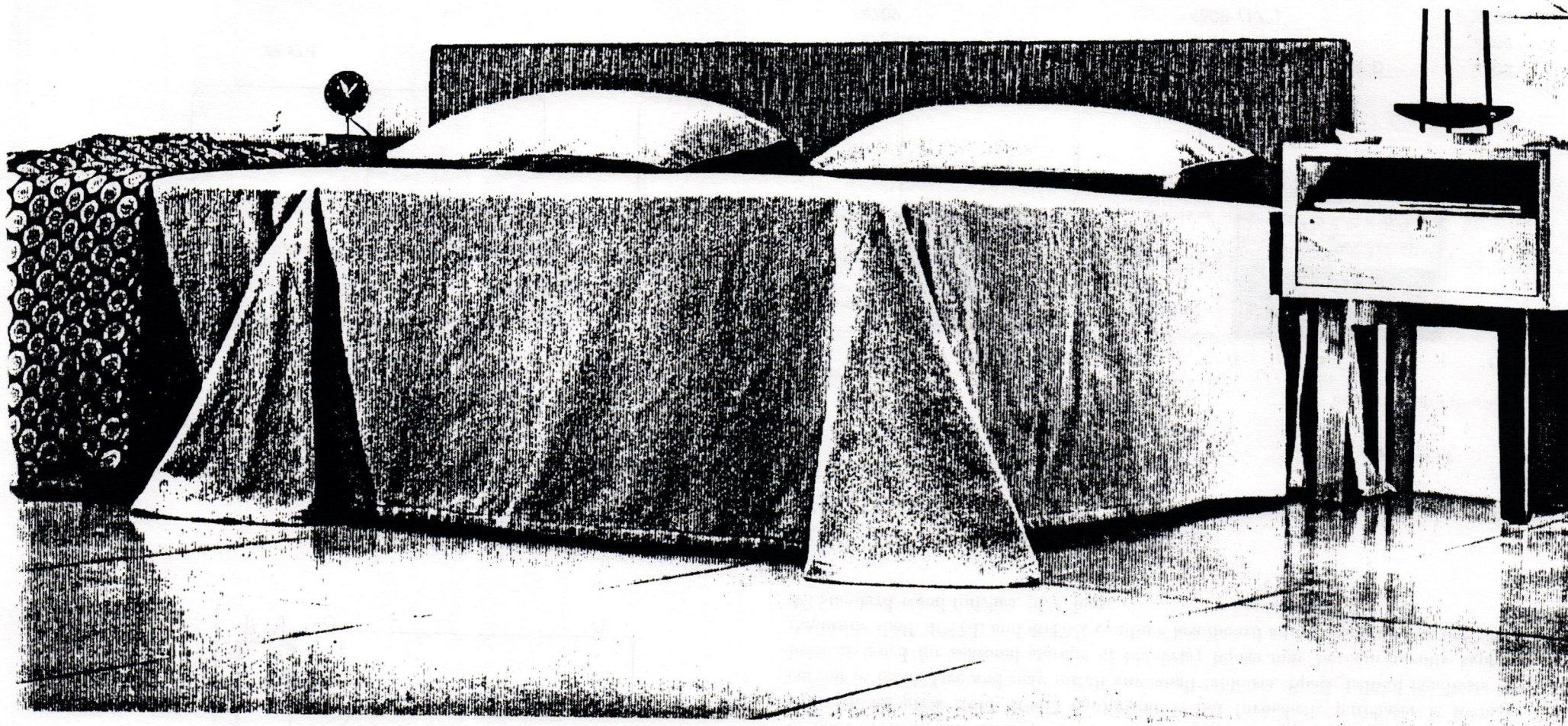
4909-U bed, 4615 bedside tables



4649-D headboard  
4618 bedside table







BEDS: 79" headboard attached to swing-out twin-size steel bedframes: 4909-U (upholstered, see above), 4909 (veneered). 54" headboard attached to steel bedframe on casters: 4908-U (upholstered), 4908 (veneered, see facing page). 39" versions: 4907-U (upholstered) and 4907 (veneered). Standard wood finishes (no lacquer). 4649-D, 19"x54" wall-hung cane headboard for use with any standard box spring and mattress on legs. Birch finished to match standard wood finishes, natural cane (see facing page). Twin size: 4649 (19"x38"). BEDSIDE TABLES: 4615 (above) 17 $\frac{13}{16}$ " wide, 24" over-all high, 18 $\frac{1}{2}$ " deep. Standard wood finishes, legs ebonized or matching. 4618 (facing page) and 4617 (right): Same over-all dimensions, 5 $\frac{1}{2}$ " legs, all standard wood finishes. Specify door hinged right (RHF) or left (LHF) facing. 4952, 18" dia. molded plywood bed trays on brushed chrome double-swing-out supports attached to edge of headboard. Walnut, Comb Grain Oak or Birch (see facing page). Specify right or left (facing).



4617



4709-L bedside unit  
4646 storage headbds.

Storage headboards may be used with twin or full-size bedding up to 14" in height. Steel bedframes on casters (H-2) are equipped with swing hinges for fastening to the units. The padded headrest (covered in woven textiles or plastic fabric) can be set at any desired angle and is individually adjustable in double bed models. Matching nightstands with pull-out shelf: 4608 (17" wide) and 4708 (24" wide). The 24" unit may be fitted with swing-out bedside lamps (4708-L), a tilt-front radio panel (4709) or both (4709-L, see facing page). Swing-out lamps have a dull grey enamel housing with frosted glass front. Radio equipment is not furnished; purchaser is to make cut-out in blank face and may install any small table set. Space behind headrests has been designed for seasonal storage of blankets; books may be conveniently kept on the inside shelf. 4647-L and 4647-R combine headboard and bedside unit in one piece. All standard wood finishes, 5 1/2" legs.

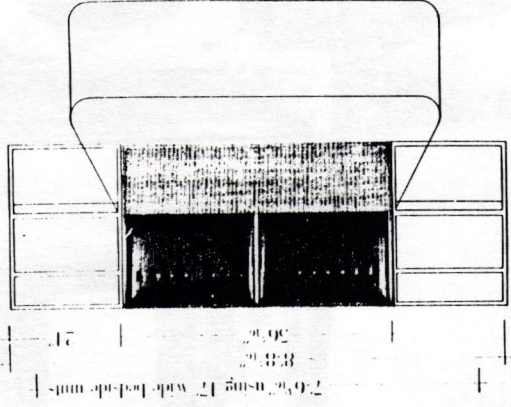
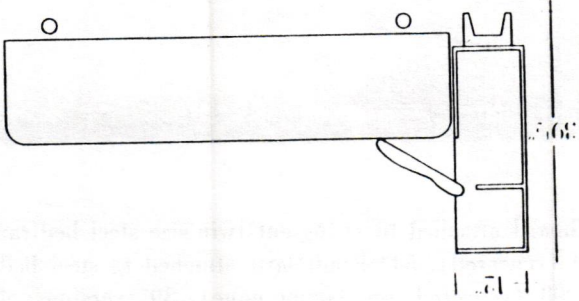
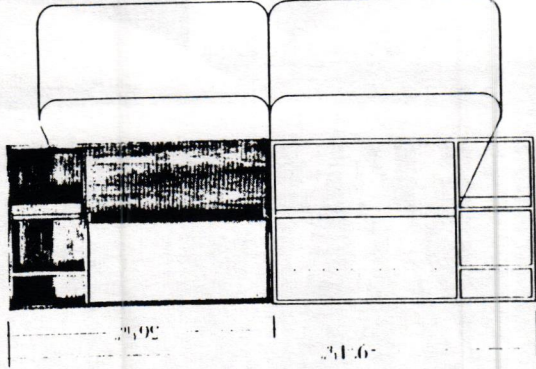
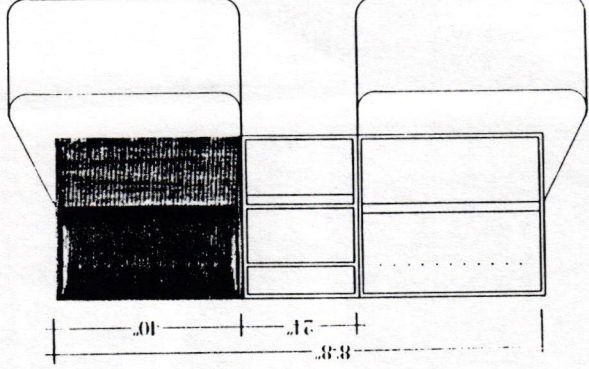


Table using 17" wide bed-side unit.



4708  
4709  
4608

4708 (24")  
4709  
4608 (17")

4646

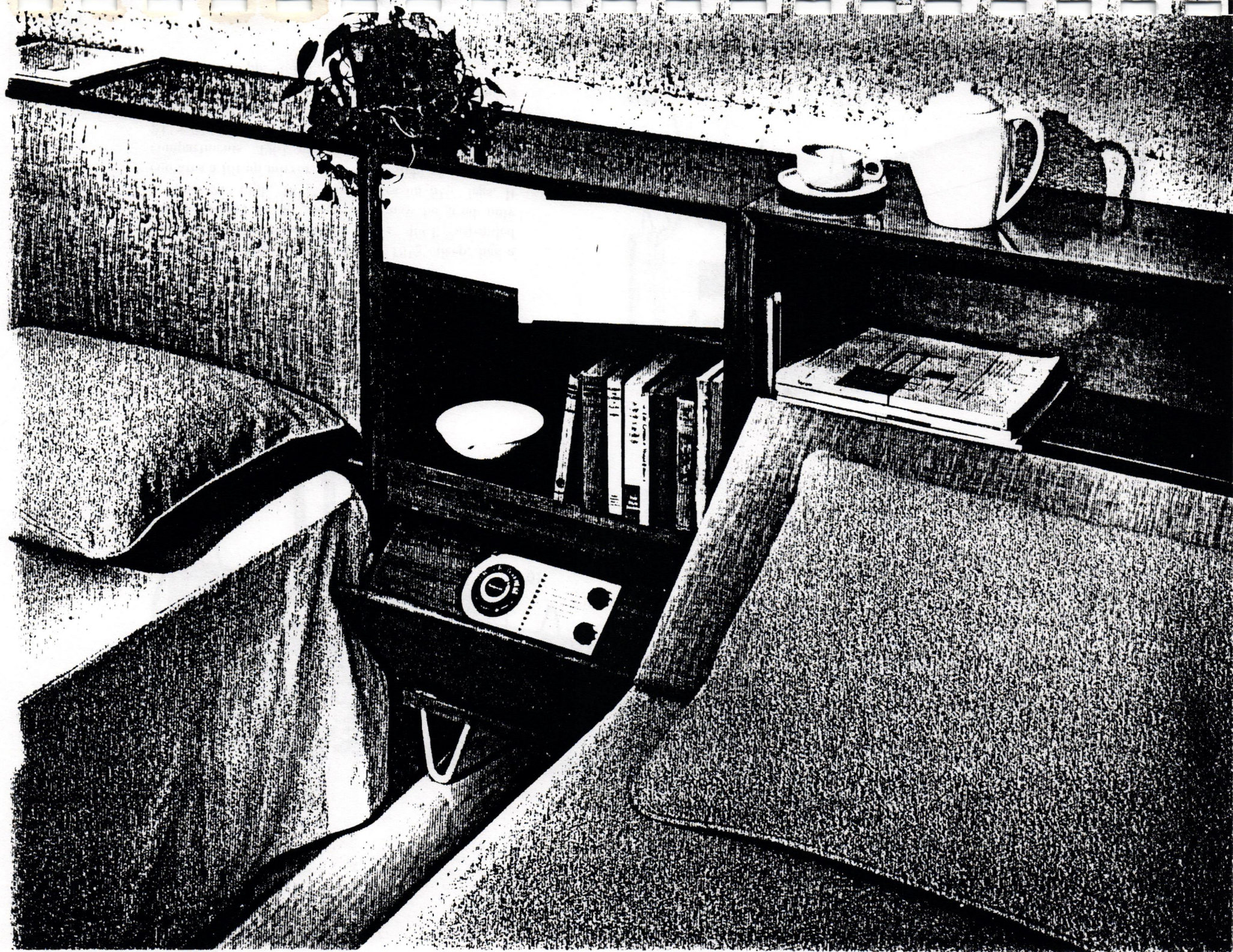
4708  
4708-L  
4709-L

4646

4647-R

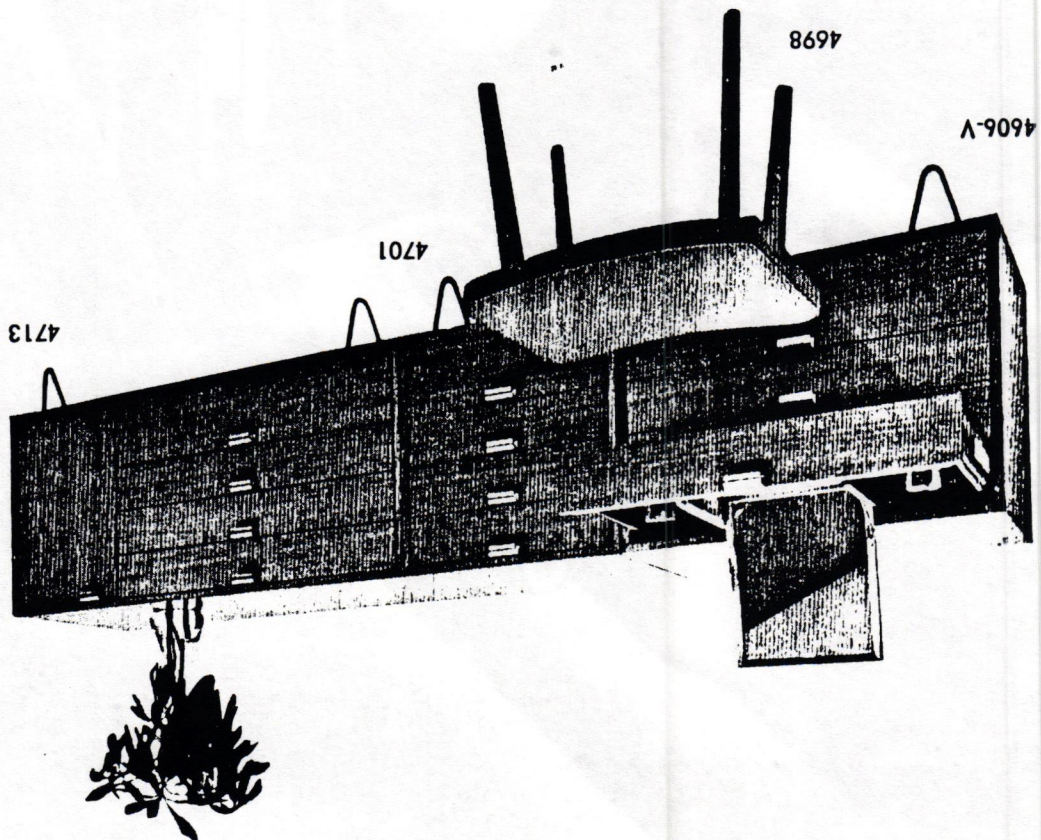
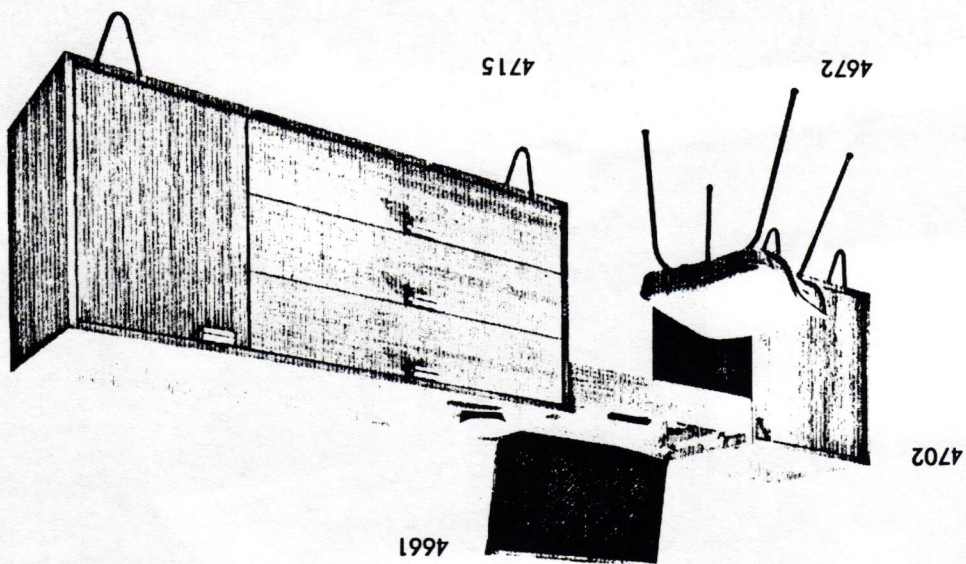
4647-L



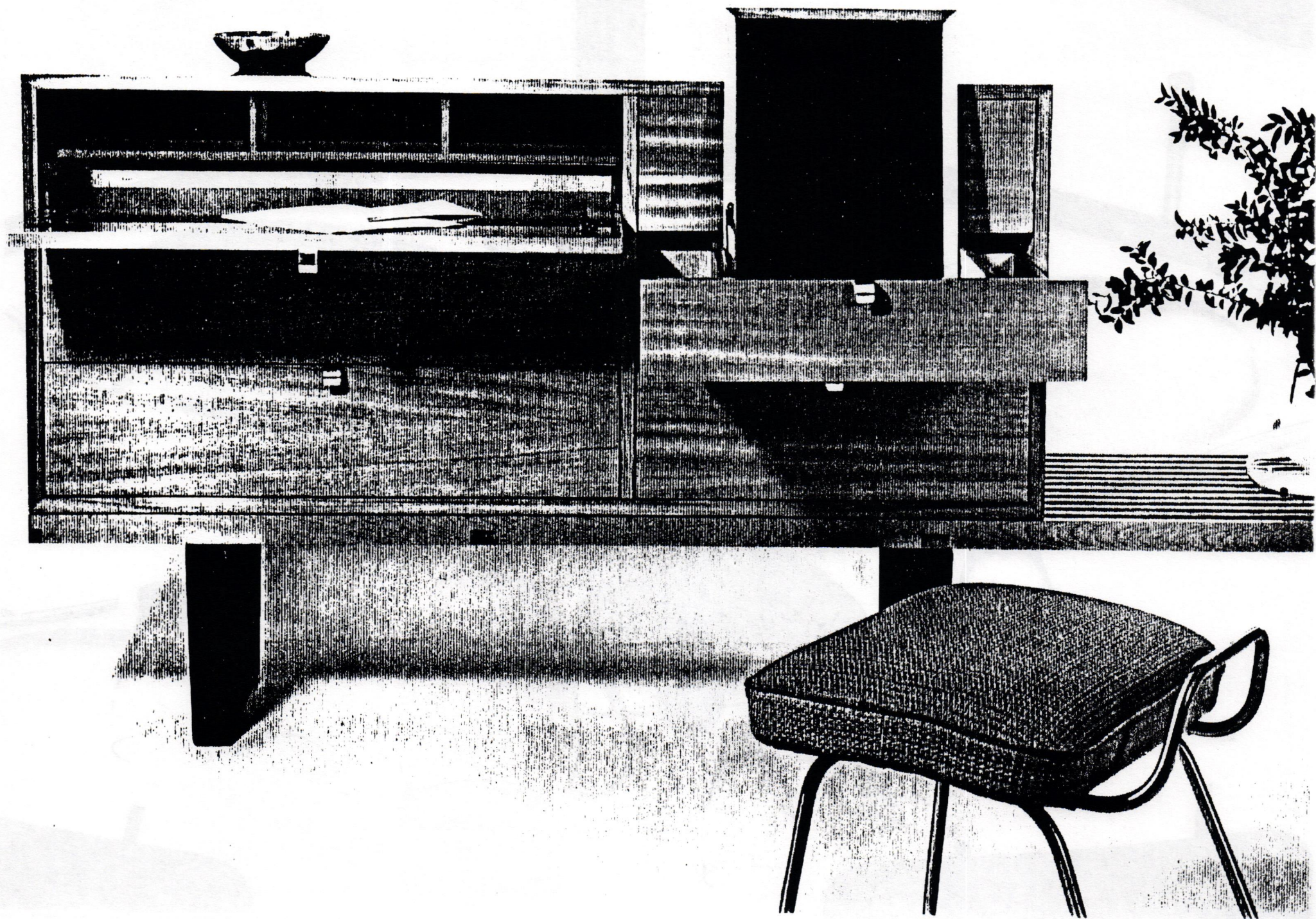




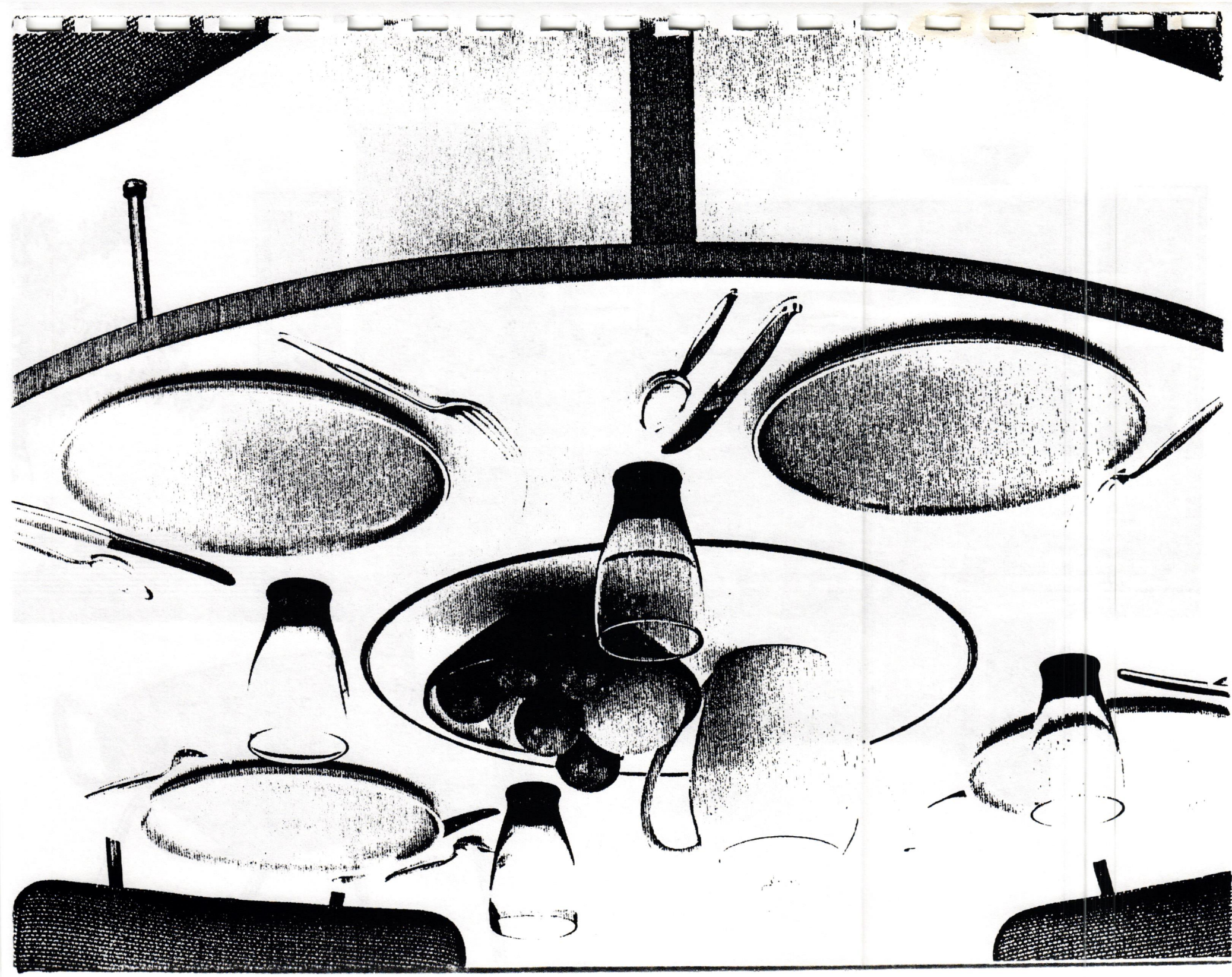
4606-V chest (above), 24" x 34", 18 1/2" deep, has a vanity drawer on extension slides. 4661 suspended vanity (right) is 30" wide and may be used only between 24" high, 18 1/2" deep cases on 5 1/2" legs. It contains a lift-up mirror, fluorescent light and cosmetic compartments. 4901 guestroom unit (facing page), 21" x 57 1/6", 18 1/2" deep, combines storage with drop-leaf pull-out desk and vanity drawer. All standard wood finishes, for use on 14" high platform benches only. See also pp. 16-17.



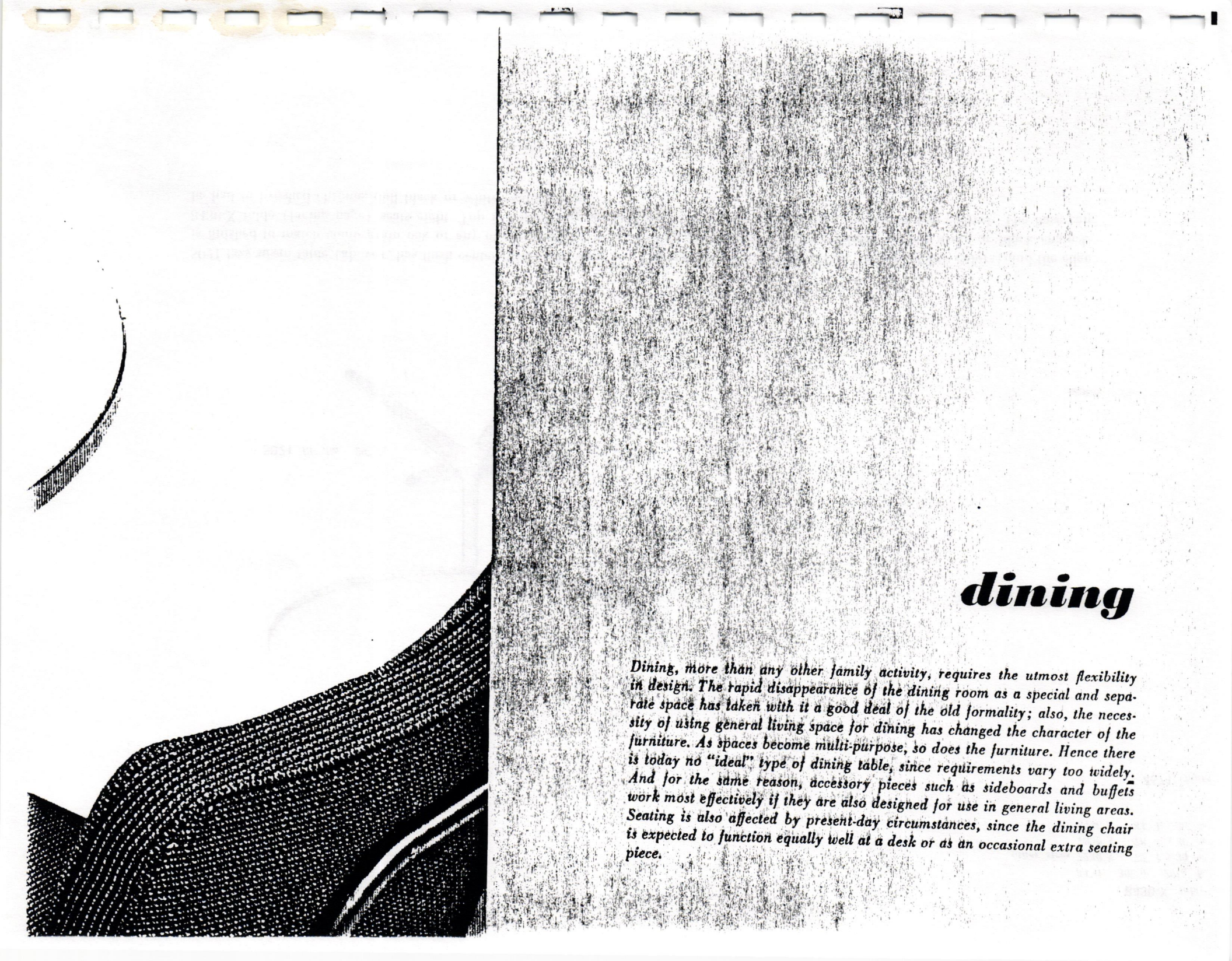










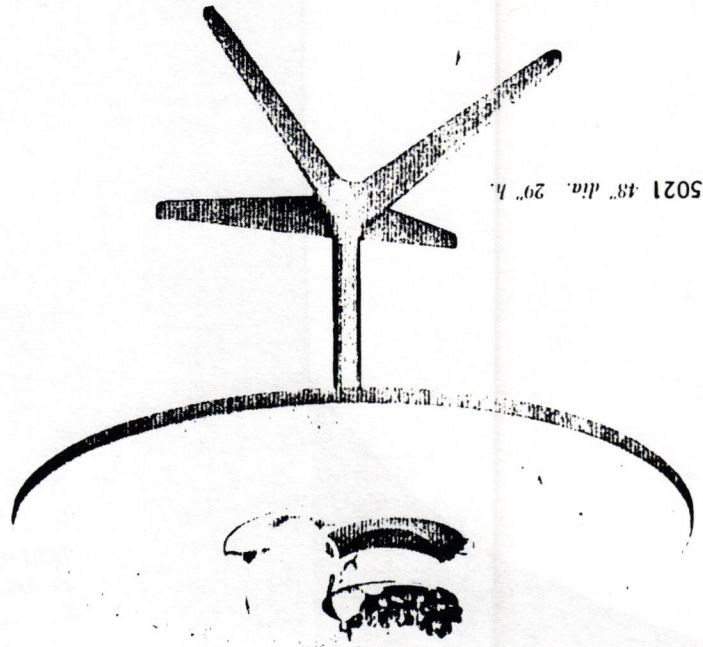


## *dining*

*Dining, more than any other family activity, requires the utmost flexibility in design. The rapid disappearance of the dining room as a special and separate space has taken with it a good deal of the old formality; also, the necessity of using general living space for dining has changed the character of the furniture. As spaces become multi-purpose, so does the furniture. Hence there is today no "ideal" type of dining table, since requirements vary too widely. And for the same reason, accessory pieces such as sideboards and buffets work most effectively if they are also designed for use in general living areas. Seating is also affected by present-day circumstances, since the dining chair is expected to function equally well at a desk or as an occasional extra seating piece.*



5021 lazy-susan table (above), has flush center turn table, seats six. Top is surfaced with hard plastic (choice of five colors) and the edge is finished to match comb grain oak or any of the standard wood finishes. Cast metal base is available in dull white or black enamel. 8430-X table (facing page) seats eight. Top is one of the standard wood finishes or hard plastic (choice of five colors). The base can be had in brushed chrome, dull black or white enamel finish.

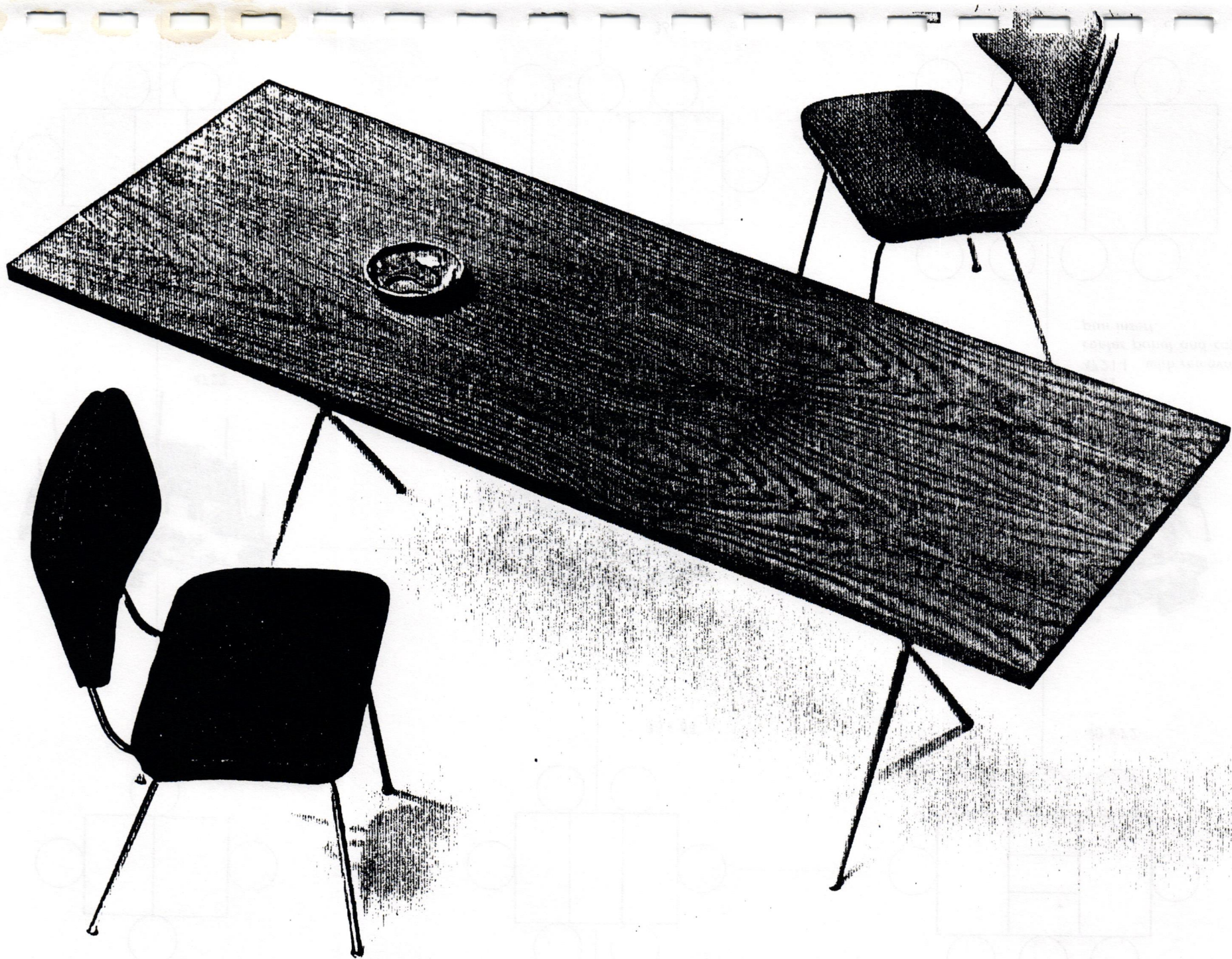


5021 48" dia. 29" h.

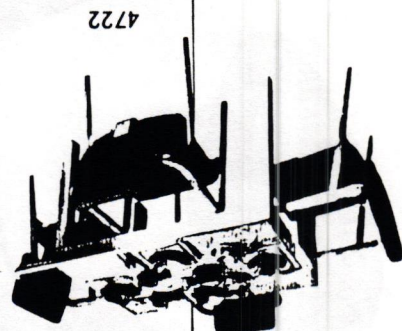
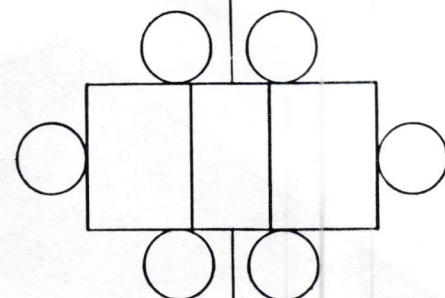
4671 chairs

8430-X table  
84" l. 30" w. 28 1/2" h.  
other sizes 7230-X 72" l. x 30" w.  
7830-X 78" l. x 30" w.  
8436-X 84" l. x 36" w.



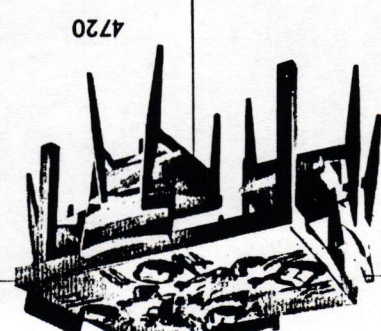
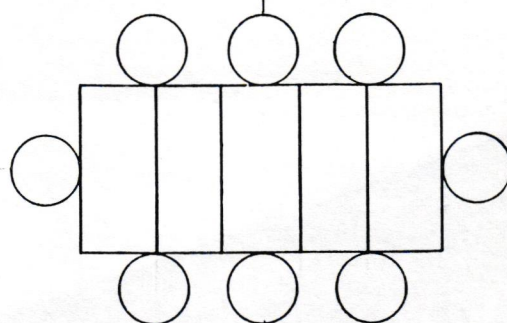






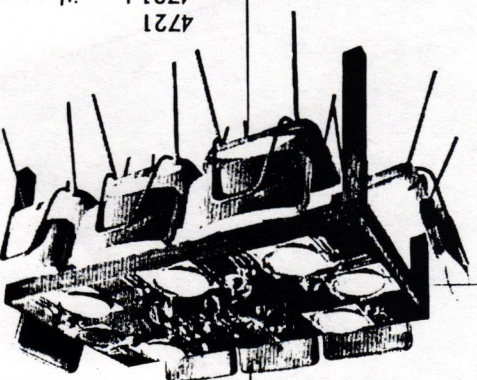
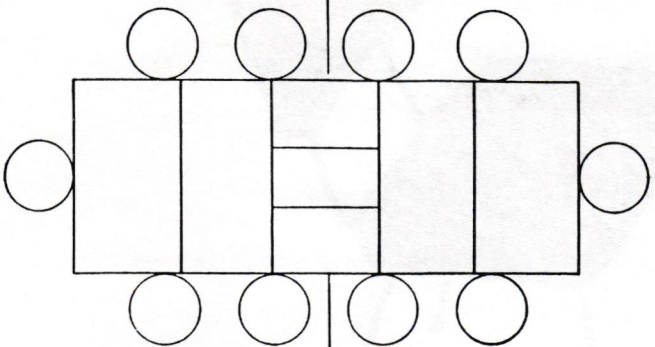
32 x 48

4722



36 x 54

4720



40 x 72

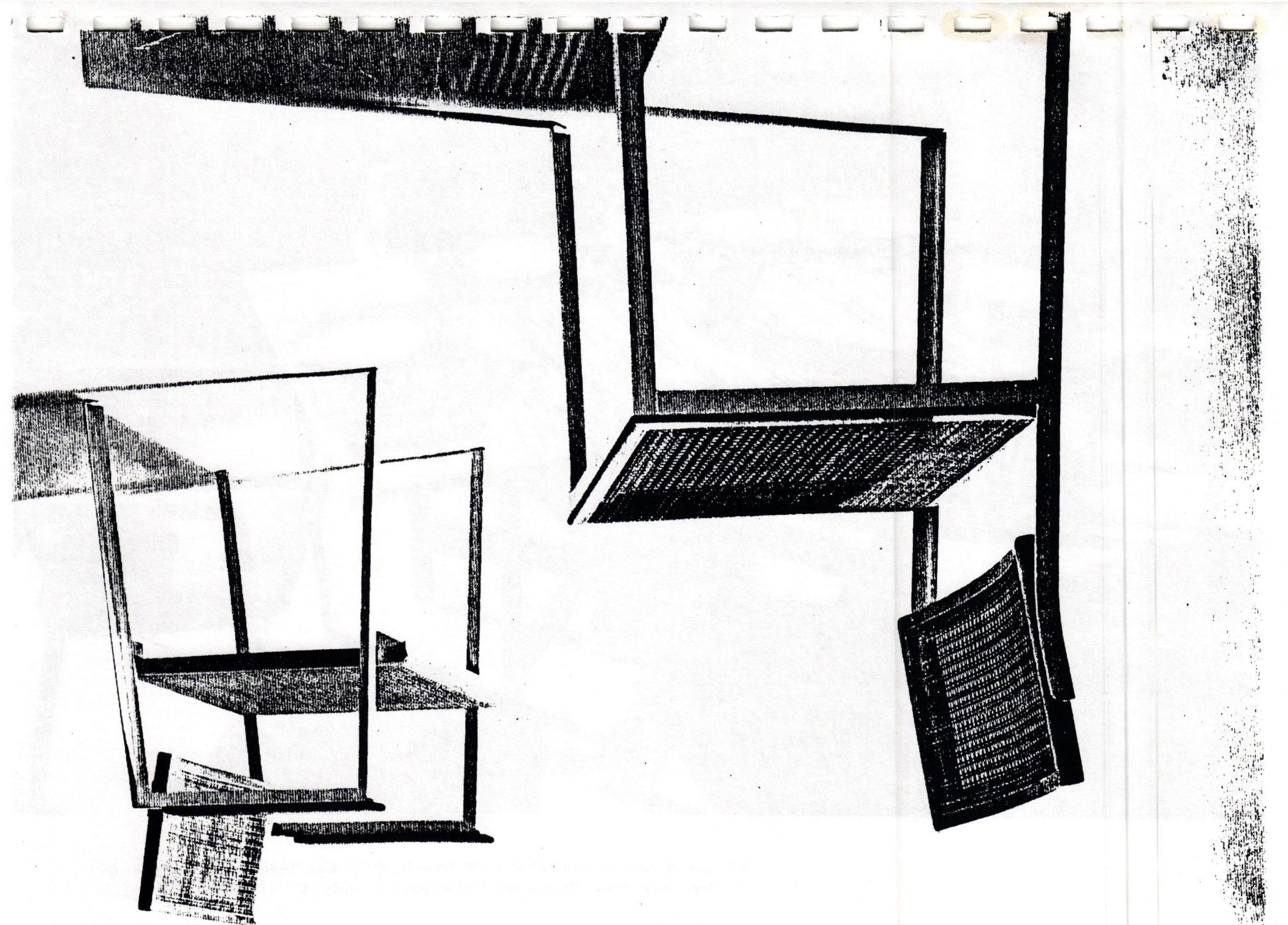
4721  
4721-1 with removable  
center panel and copper  
pan insert.





4656 gateleg table (above),  $18\frac{1}{2}$ " x 40" (closed),  $29\frac{1}{2}$ " high, lines up with 24" cases on  $5\frac{1}{2}$ " legs (see p. 16). Fully extended it seats eight generously ( $40$ " x  $64\frac{7}{8}$ ").







5068 side chair 18" w. 19½" d. 32½" h.

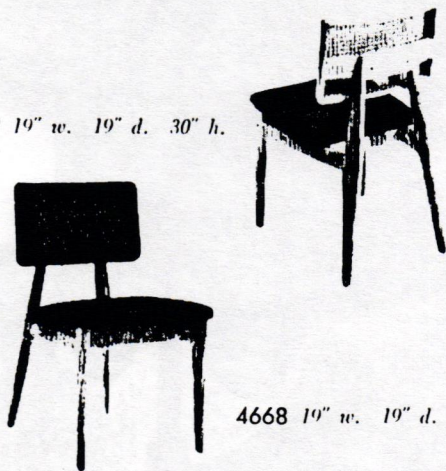
5069 arm chair 21½" w. 21¾" d. 32½" h.

5068 sidechair and 5069 armchair (facing page)  
Metal frame white or black enamel, seat and back  
natural cane in birch frames finished to match comb  
grain oak; same finish on armrests.

4671 sidechair (right), Constructed of aluminum rod  
which gives unusual resilience to the back; foam  
rubber on springs, satin aluminum finish.

4668 sidechair has upholstered seat and back and  
4669 sidechair has upholstered seat and natural cane  
back. Birch frame finished to match standard wood  
finishes, foam rubber.

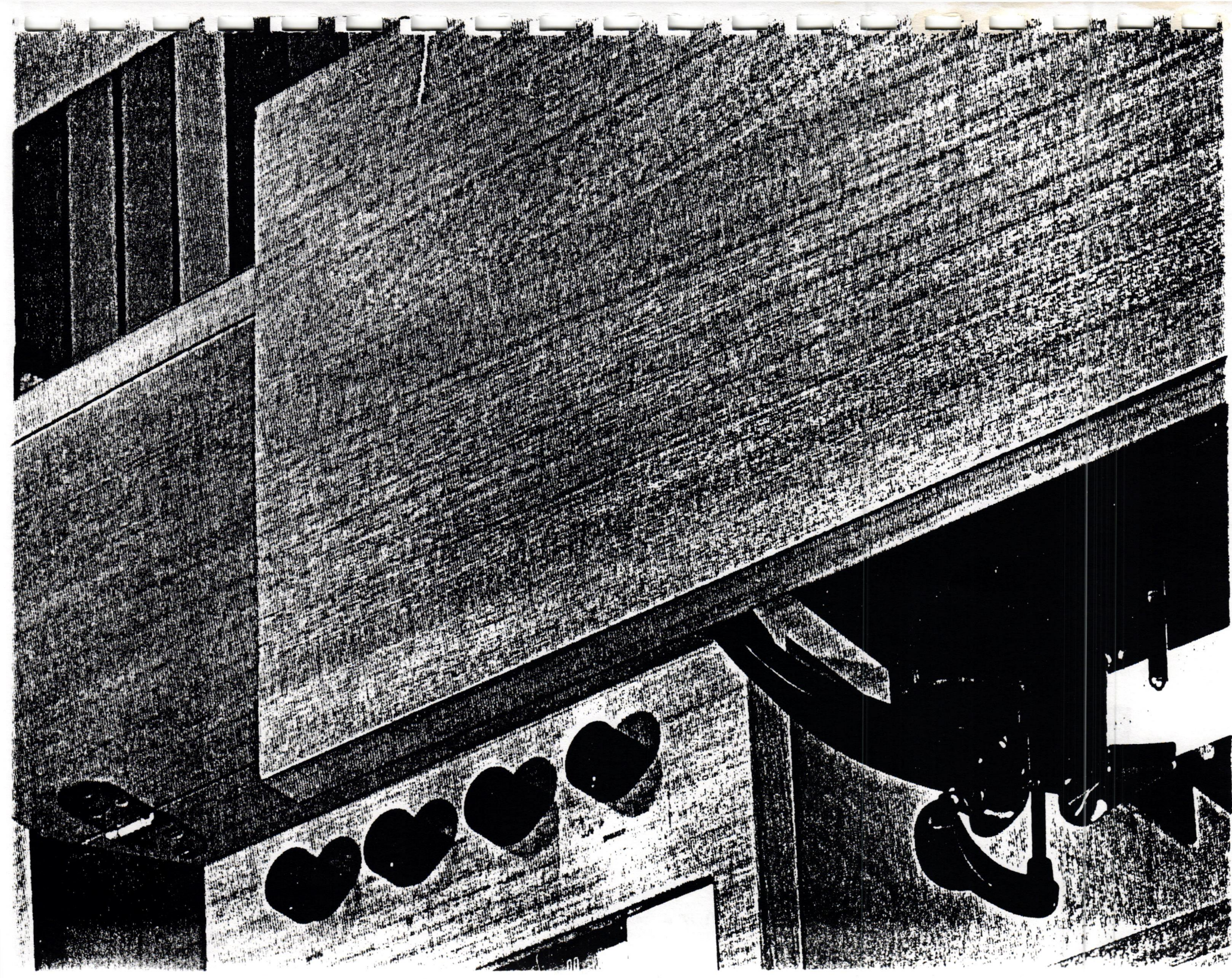
4669 19" w. 19" d. 30" h.



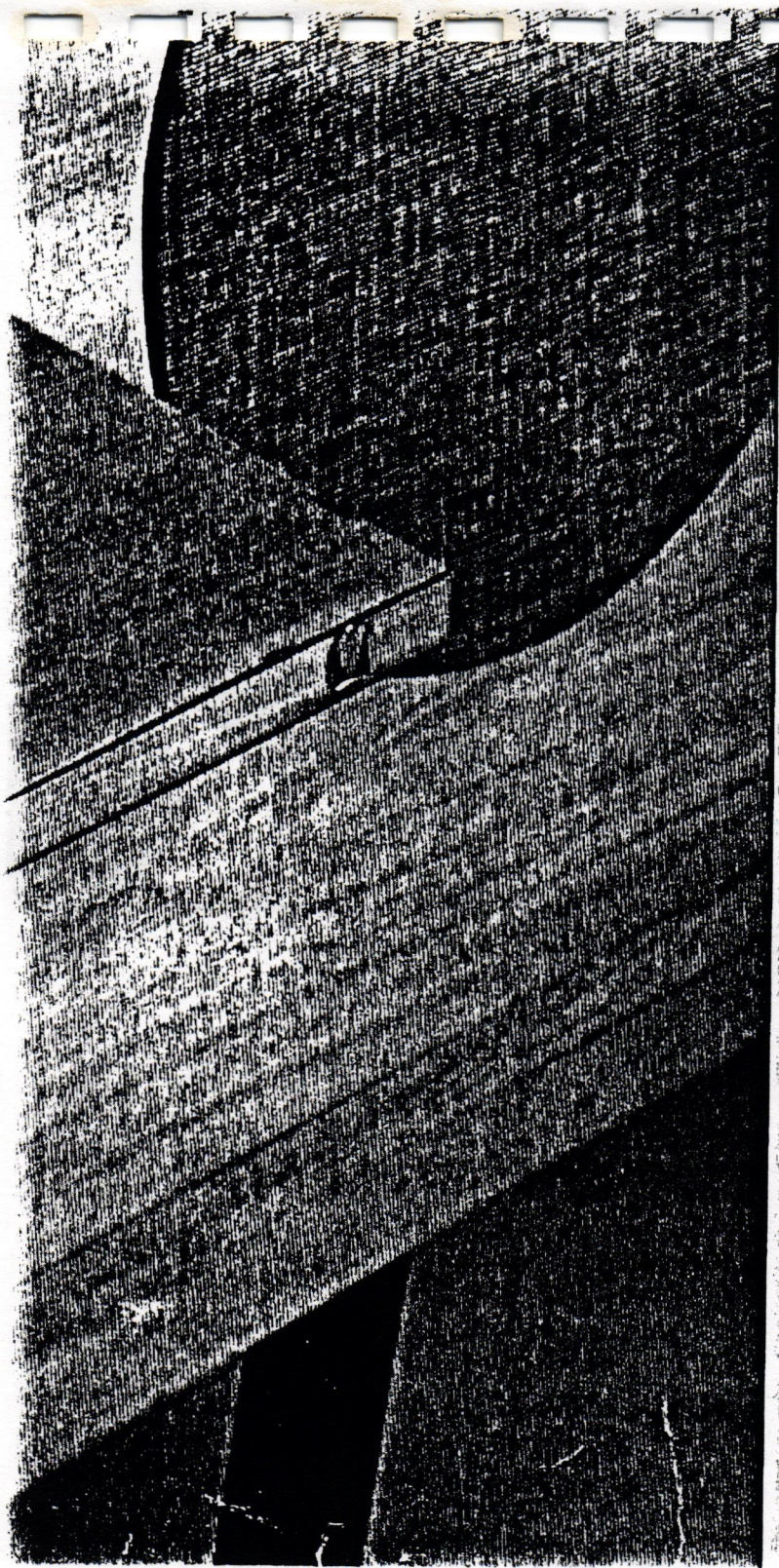
4668 19" w. 19" d. 30" h.







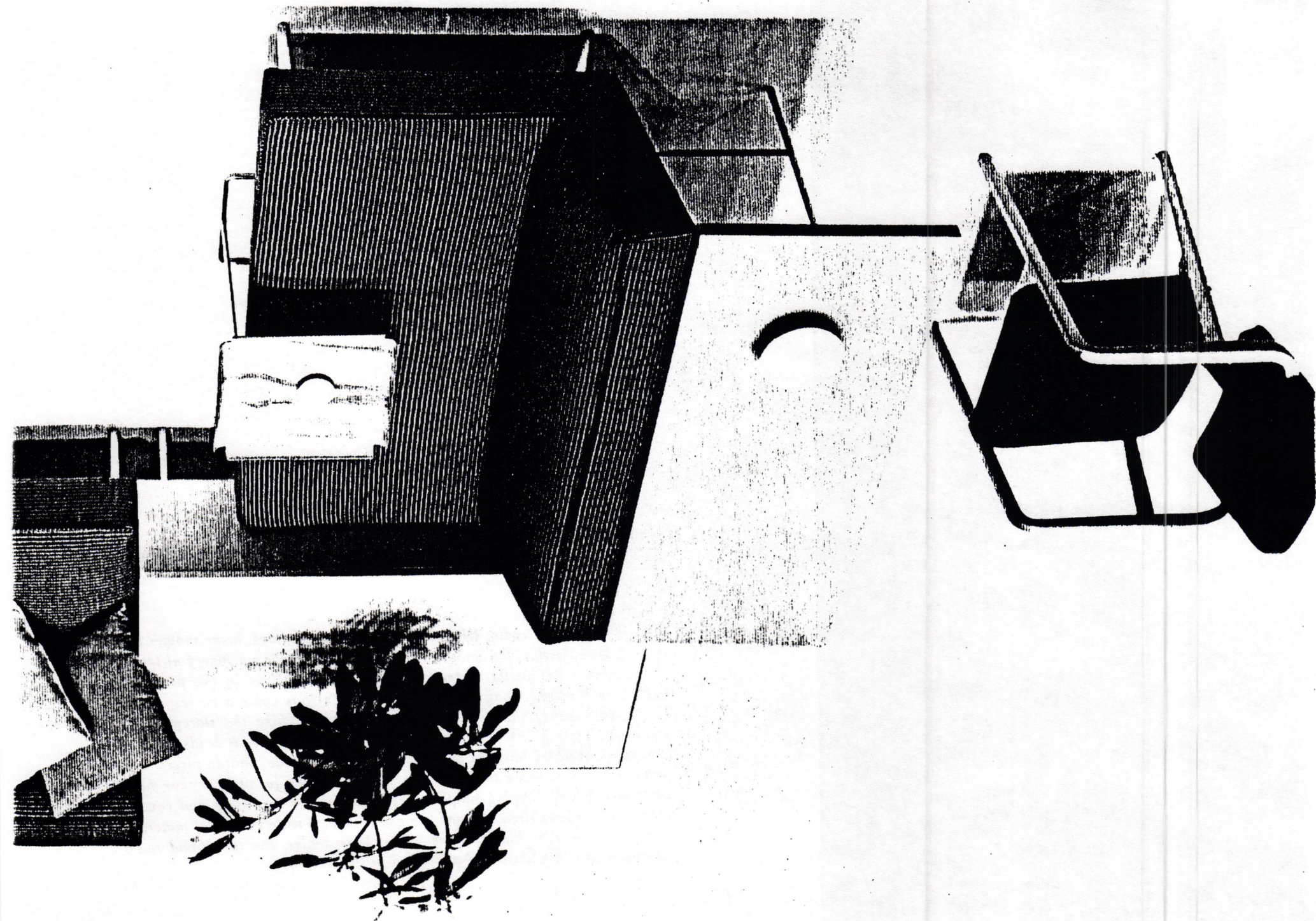




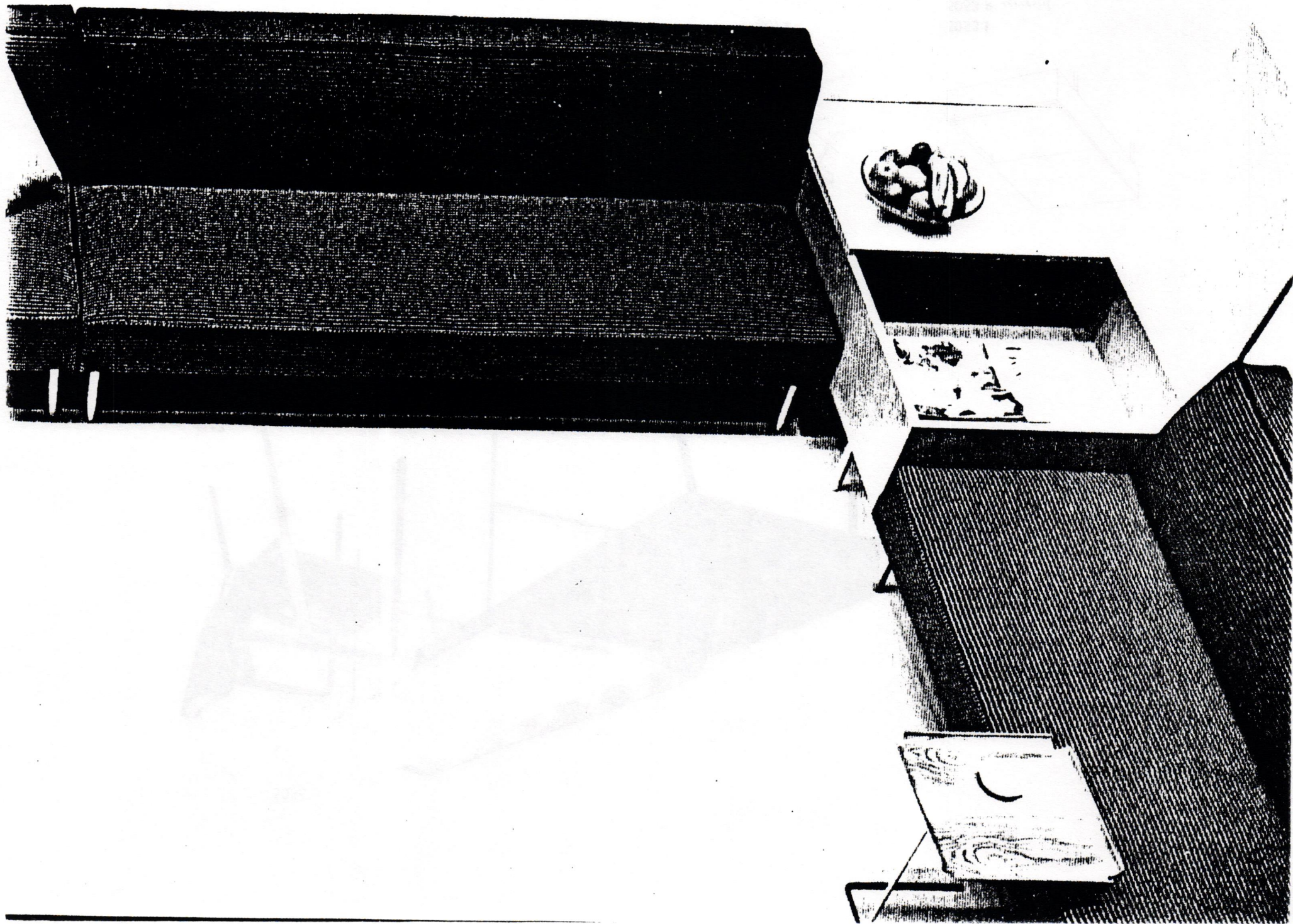
## ***leisure***

*With the advent of radio, television, improved recordings, home movies and color slide projection, the amount of space needed for the machinery of family entertainment has vastly increased, a fact made evident in the preceding section on storage. Along with this development has come a corresponding change in seating, although a less noticeable one. Like the storage units, much soft seating has become "architectural" — that is, it lends itself to combinations which have the appearance of custom-made, built-in pieces. This trend is based on more than tastes in styling, for the furniture makes maintenance and housekeeping simpler. The pieces shown in this section cover a broad range of requirements and are executed in a wide variety of materials. Accessory pieces, including coffee tables, lamp tables, end tables and radio-television units are illustrated at the end of the section.*



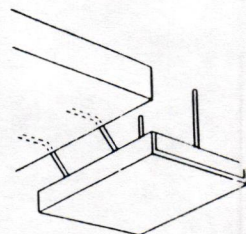




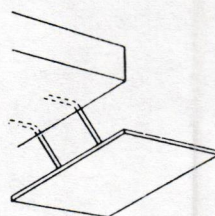




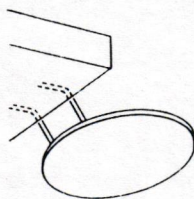
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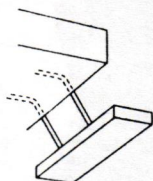
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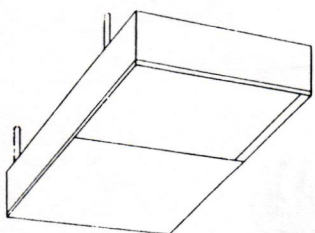
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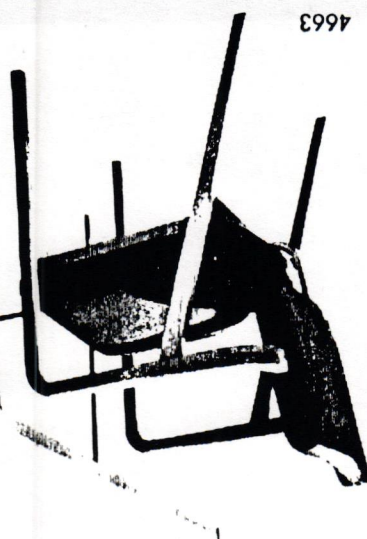
5074



5053-L  
5053-R *reversed*

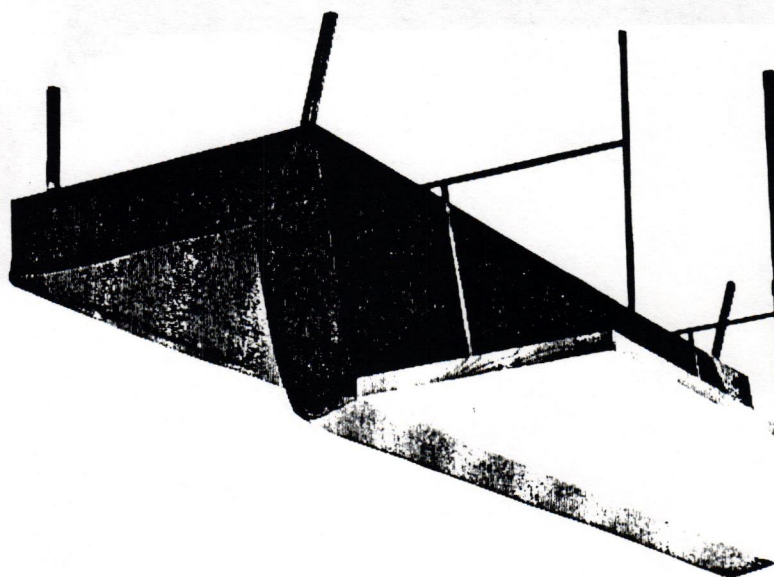


4663

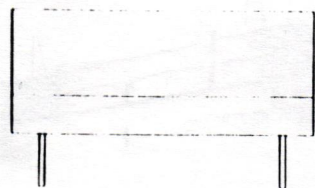


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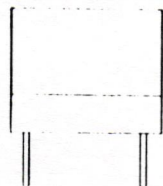
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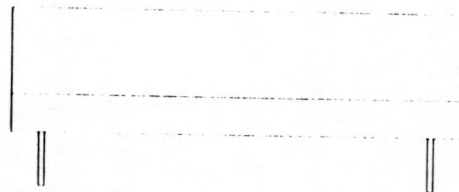




5072 (50" long)



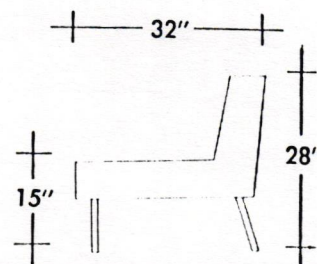
5071 (25" long)



5073 (75" long)

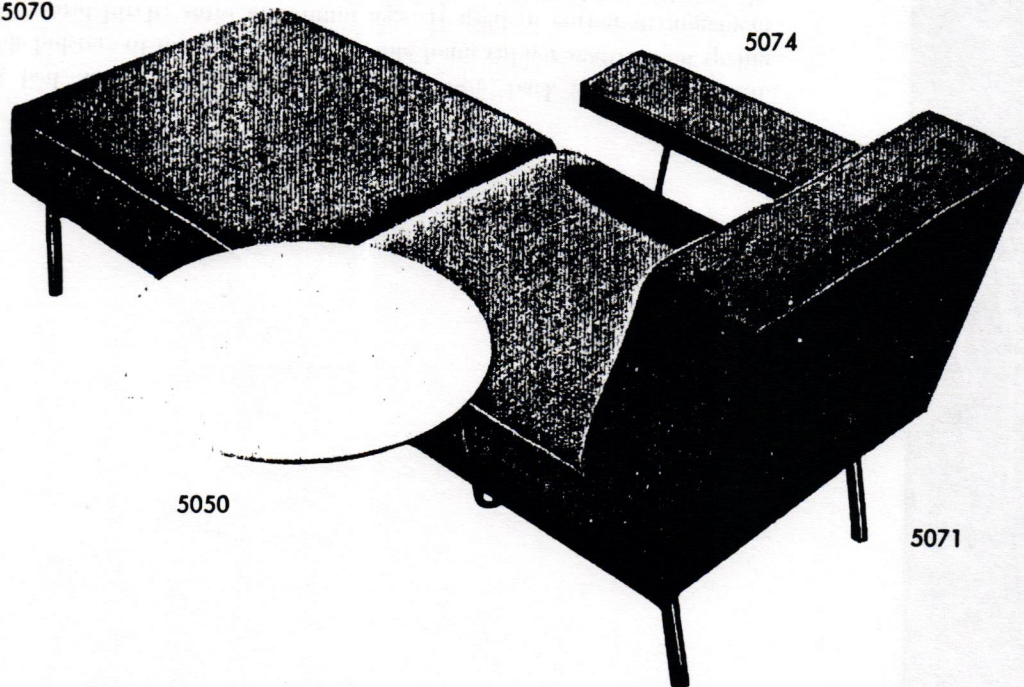


5070 (25" x 32")



5070

5074



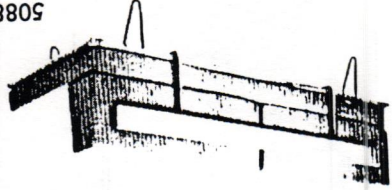
5050

5071

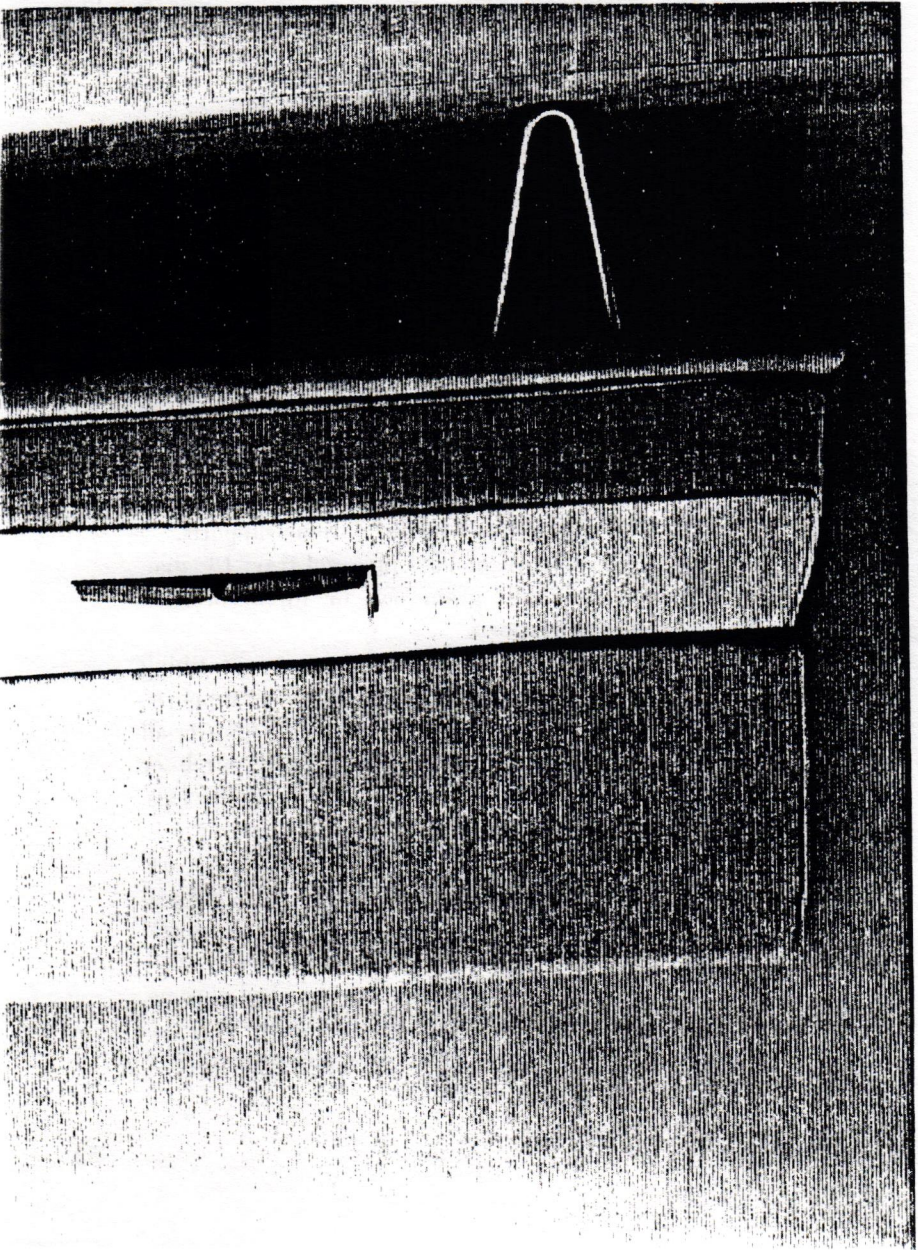
The sectional seating units shown here and on preceding spread are constructed of foam rubber and springs, with legs of brushed chrome. The following components (facing page) may be attached to any of the above units or to the day bed which is shown on following spread: 5052 attached drawer-endtable, 15" x 23", birch shell, birch or white hard plastic top, brushed chrome supports with shoes for levelling. 5051 attached tray, 15" x 25", birch or white hard plastic top, brushed chrome supports. 5050 attached molded plywood tray, 18" dia., walnut, comb grain oak or birch, brushed chrome supports. 5074 attached upholstered armrest with tilting device, foam rubber, brushed chrome supports. 5053-L corner unit, 30" x 48", 20 1/2" over-all high, with hinged lid. Birch shell, birch or white hard plastic top, brushed chrome legs. 5053-R reversed. 5056 attached back table, 20" wide, for use with 75" three-seater unit (5073). Top wrapped with plastic fabric, with birch ends in natural finish or stained to match any of the other standard wood finishes; legs brushed chrome, with shoes for levelling. 5054 is the 50" version for attachment to two-seater unit (5072).



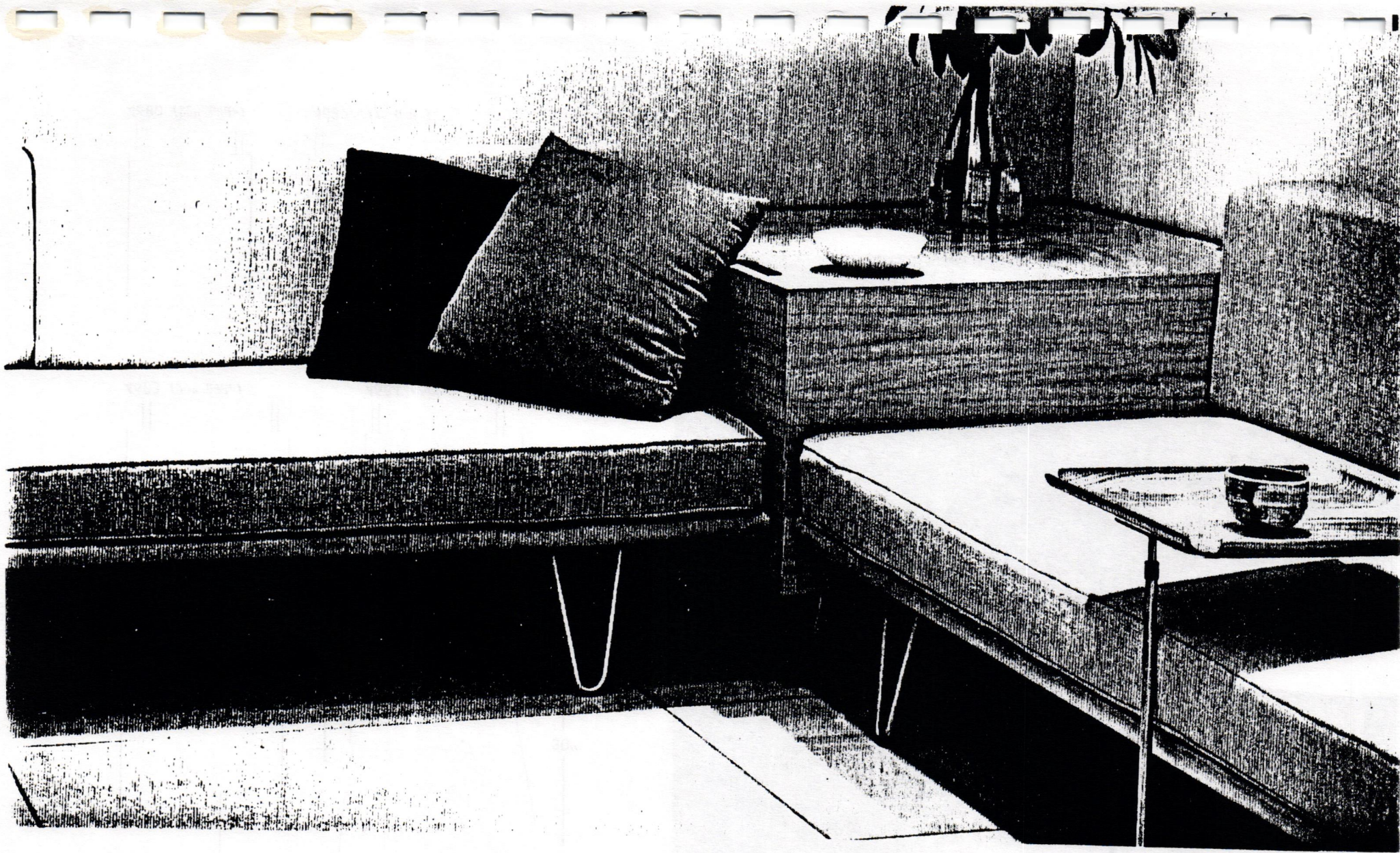
5088 day bed with back support



5087 day bed, 33" x 75" (over-all), seat 15" high, back 27" over-all high. Removable bolsters of foam rubber, reversible foam rubber mattress on spring frame of natural birch; satin aluminum legs. If used in corner arrangement (right) 652 corner unit provides space for storage of blankets and may be augmented by 4742 chairside phonograph-radio cabinet (p. 68) or one of the chairside tables in the 4741 series (p. 64). Attachable components shown on page 52 may also be applied. Permanent cover on mattress and bolsters. 5087-T, same with mattress and bolsters covered in grey ticking only. 5087-Z, same with zip-on cover on mattress, permanent cover on bolsters. The above three versions are also available for free-standing use with attached back support of natural birch (5088, 5088-T and 5088-Z, see cut below) and without back support or bolsters (5089, 5089-T and 5089-Z).



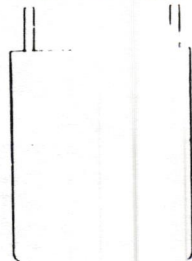




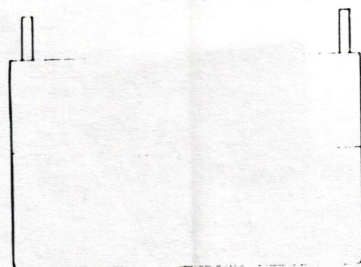
5087 day beds, 652 corner unit, 4950 tray table



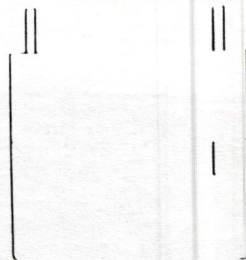
4680 (22" wide)



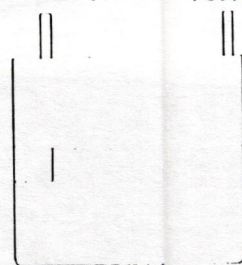
4682 (44" wide)



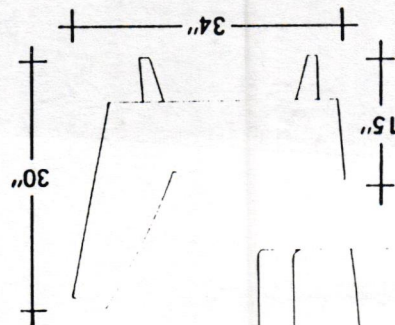
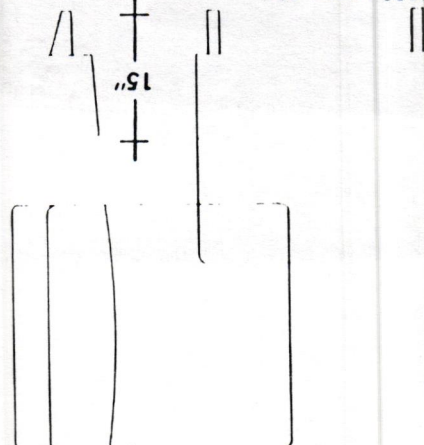
4683 (29" wide)



4684 (29" wide)

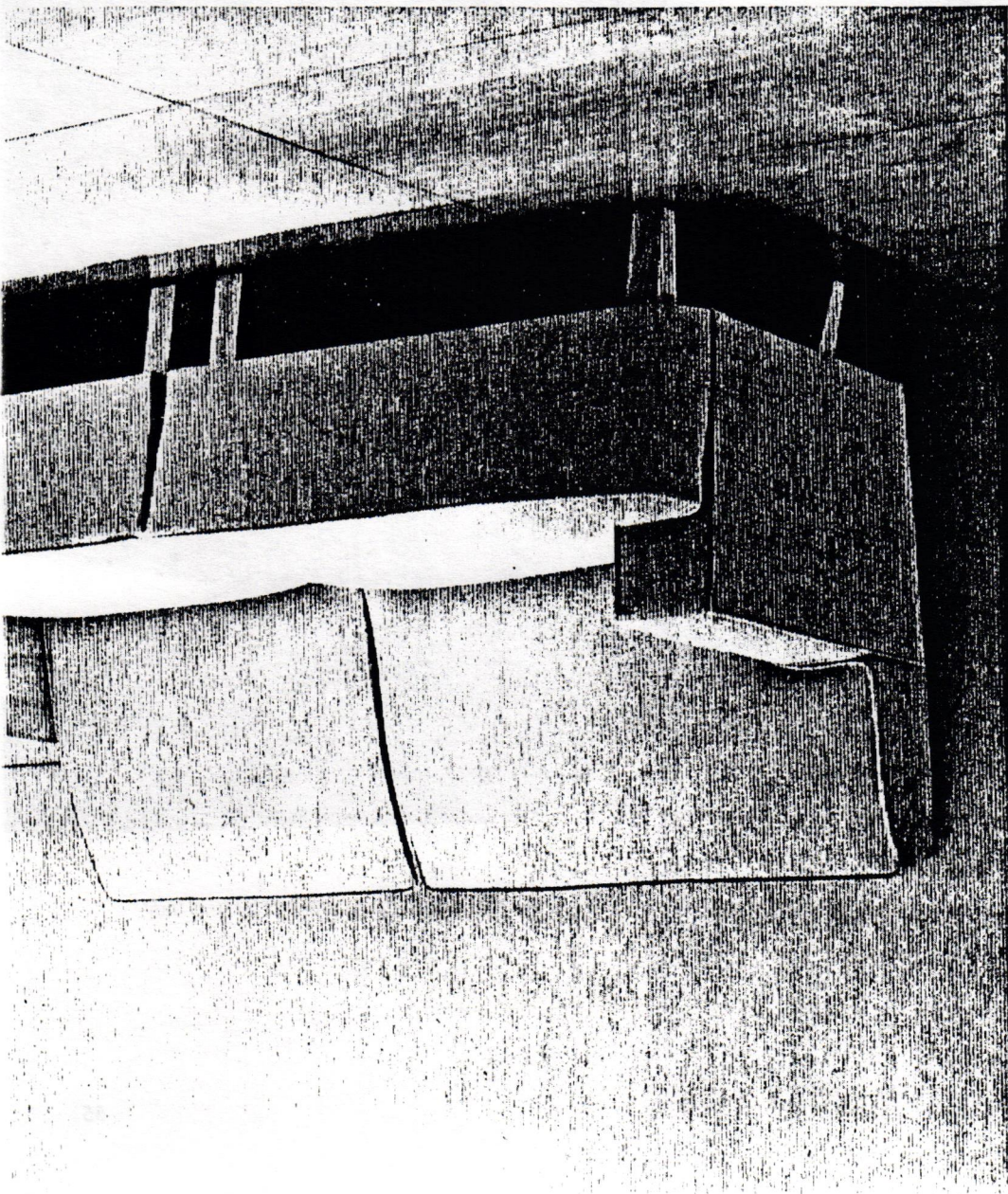


4681 (29" wide)

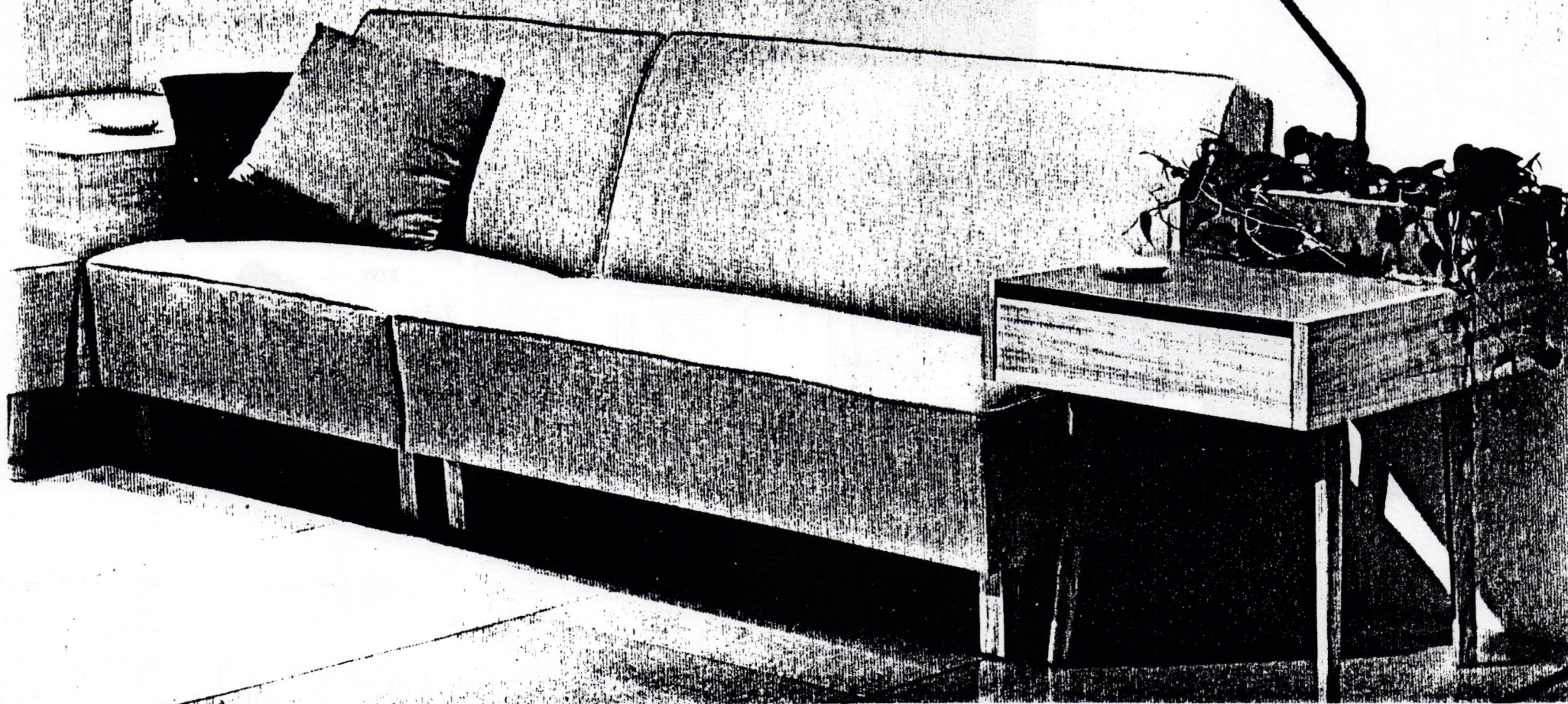


4683

4680







652 corner unit

4681

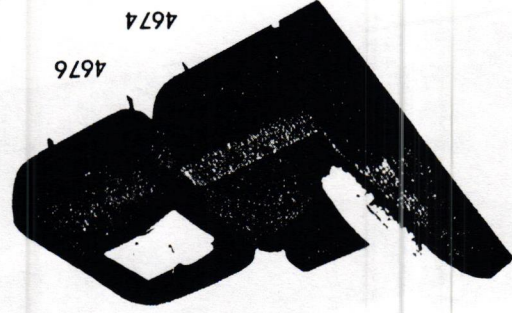
4682

4634-L lamp table

The sectional seating pieces (above) are constructed of foam rubber and springs, with birch legs finished natural or to match any of the other standard wood finishes. Accessory pieces include corner and chairside units (see p. 68), lamp tables, end tables and tray table (see pp. 64-65). Matching ottoman, armchair and sofas are shown on following page.

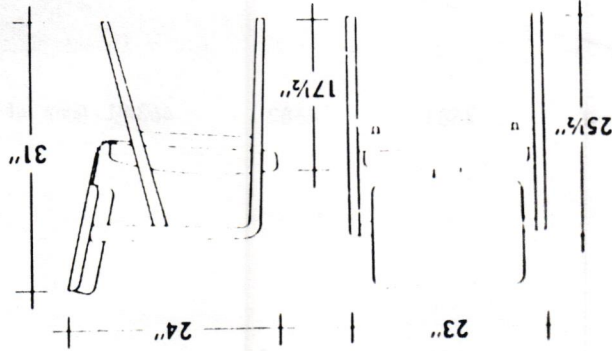


The easy chair, ottoman and sofas (above and right) form a coordinated group together with the sectional seating units shown on preceding spread. Foam rubber and springs, legs birch finished natural or to match other standard wood finishes. 4677 (two-seater) 61" wide, 4678 (three-seater) 80" wide.

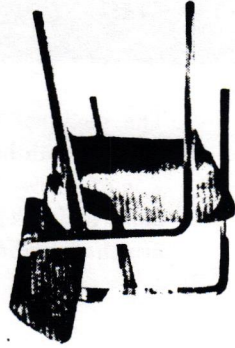


4676

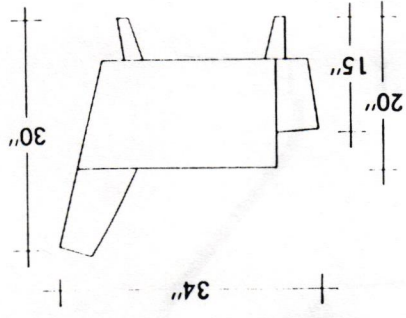
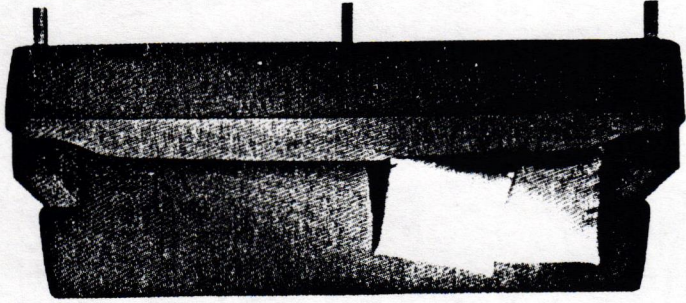
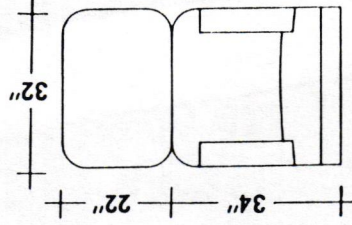
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4663

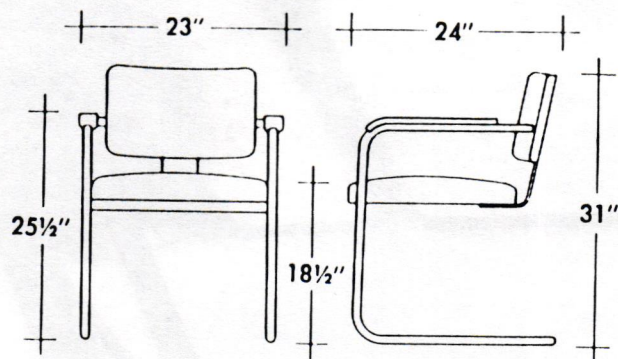


4678

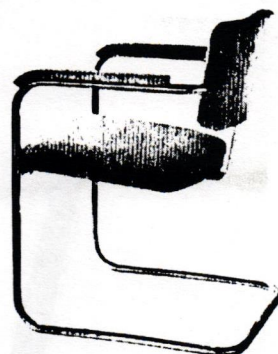


Light upholstered armchair, foam rubber and springs. Birch frame may be finished natural or to match any of the other standard wood finishes.





5063

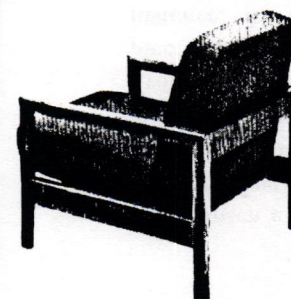


Light upholstered armchair, foam rubber and springs. Tubular frame brushed chrome; birch armrests finished natural or to match other standard wood finishes.

4688

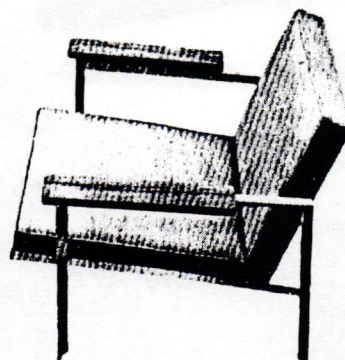


Easy chair with loose cushion (left), foam rubber and springs; W: 27", D: 30", H: 32". Open-arm lounge chair (right), foam rubber and springs; birch frame finished natural or to match any of the other standard wood finishes; W: 26½", D: 32¾", H: 29¼".

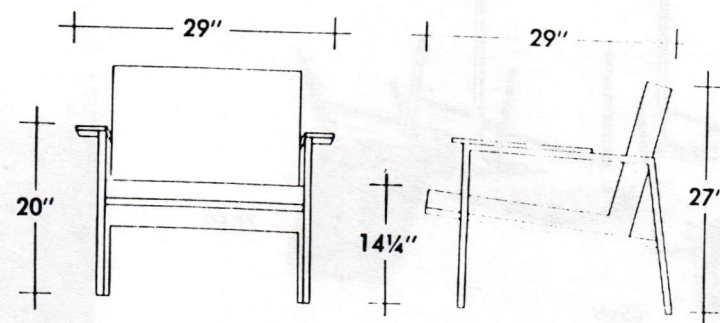


4774

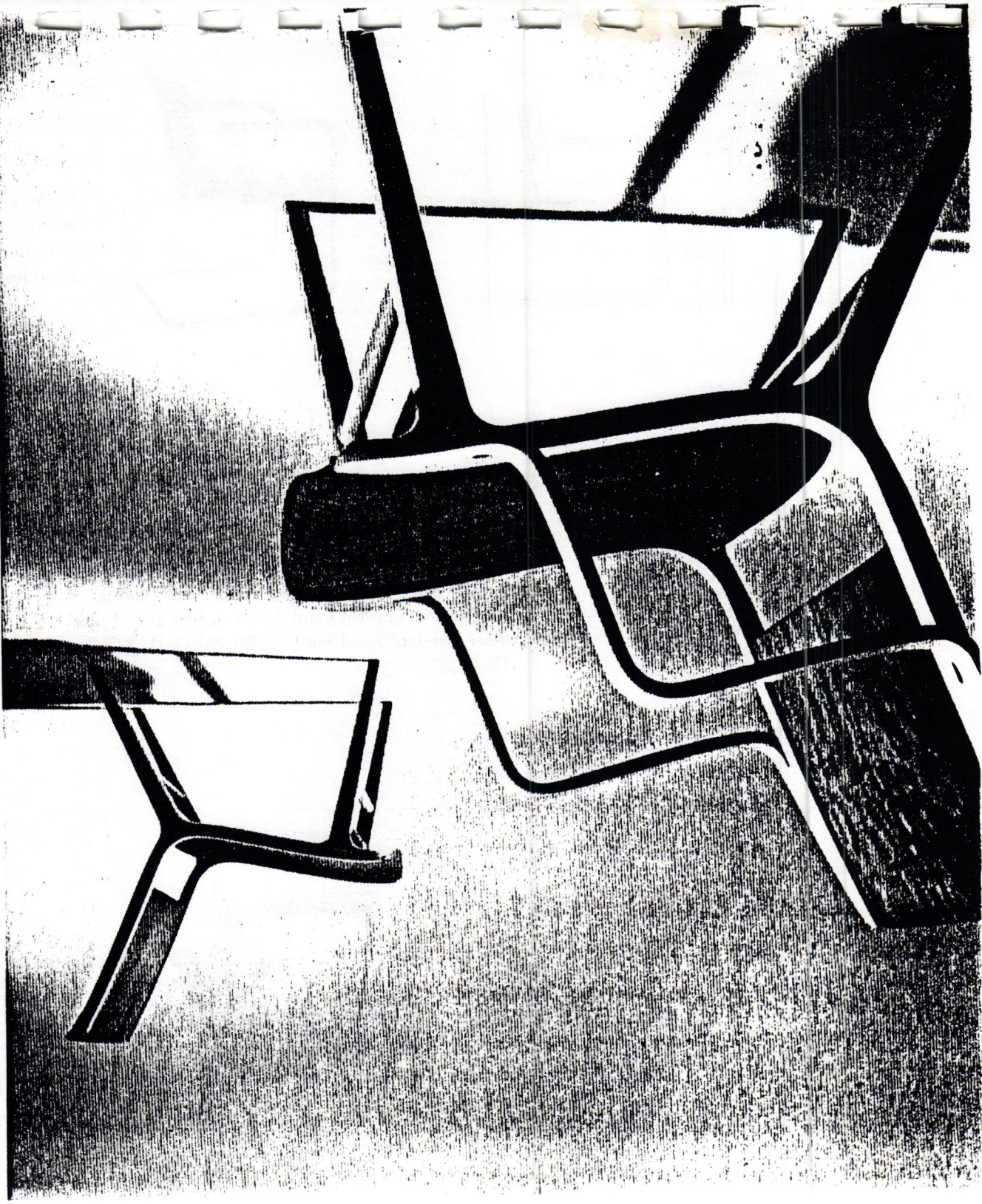
Open-arm easy chair, foam rubber and springs; metal angle frame in dull white or black enamel; birch armrests may be finished natural or to match any of the other standard wood finishes.



5080







6102 side chair  
6002 arm chair

60

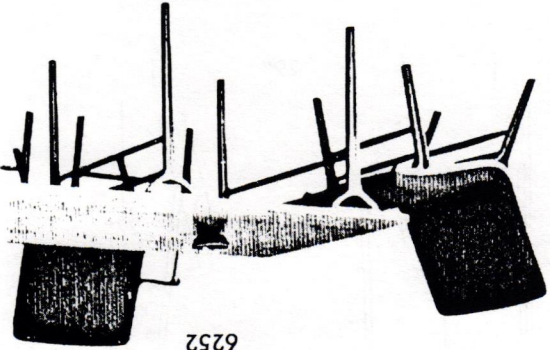
6852  
6952  
6862

The Hansen group, designed by Hvidt-Nielsen and manufactured in Denmark, is a small collection of seating units and tables, all built in a combination of solid and laminated wood. From the viewpoint of craftsmanship all of the pieces are remarkable. The table legs, for instance, are designed with a unique spread top of laminated wood, and they attach to the top members with the rigidity that comes only with high-precision workmanship.

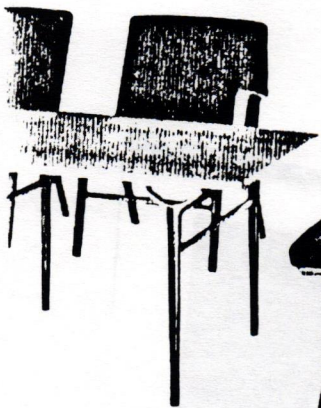
Tables include round and rectangular side

6152

6252







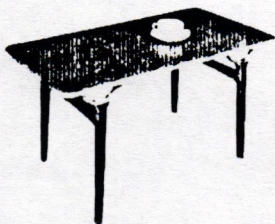
6352



6052

6972  
6573

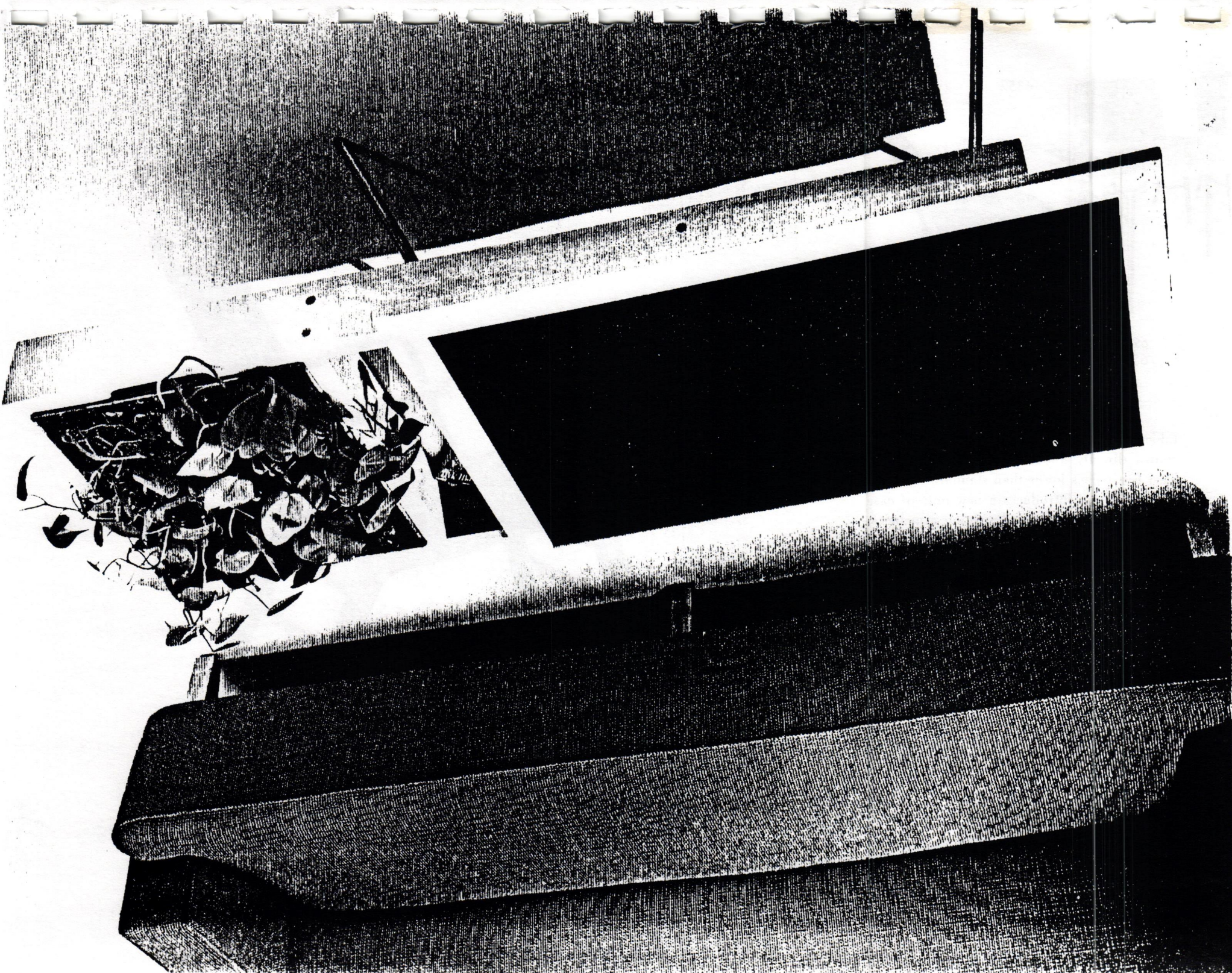
tables in two heights. The conference table shown directly above is 24 inches high (at least five inches lower than standard tables of this type) and introduces a new note of ease and informality when used with low armchairs. The chairs, illustrated at the extreme right and left, are built in plywood and padded leather or fabric. The latter (right) is particularly serviceable, for the seat and back can be removed for cleaning or replacement without recourse to the upholsterer's tools.



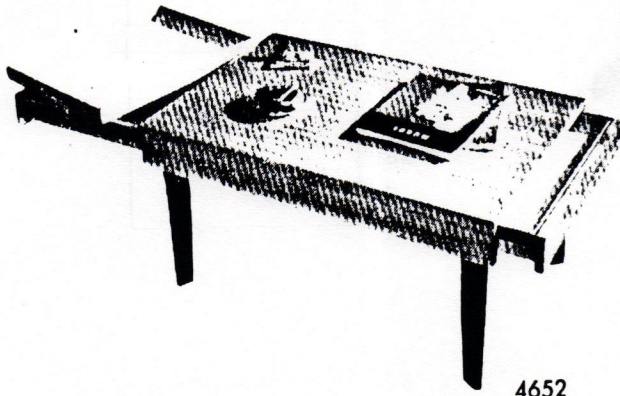
6802  
6812

6062 arm chair



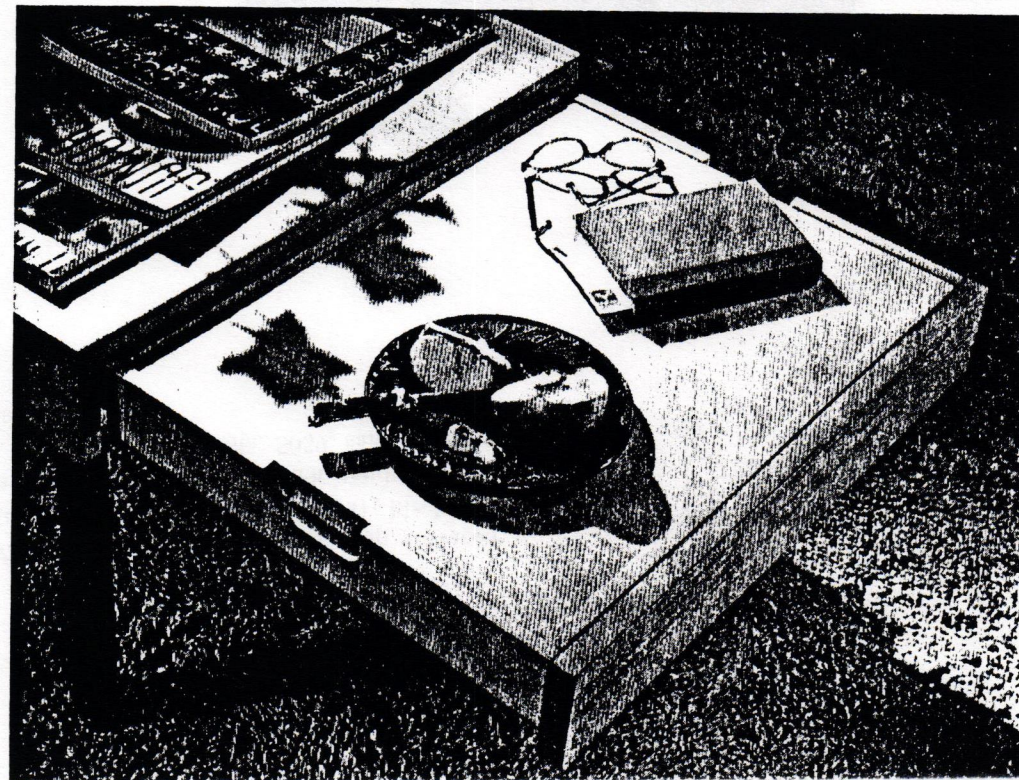
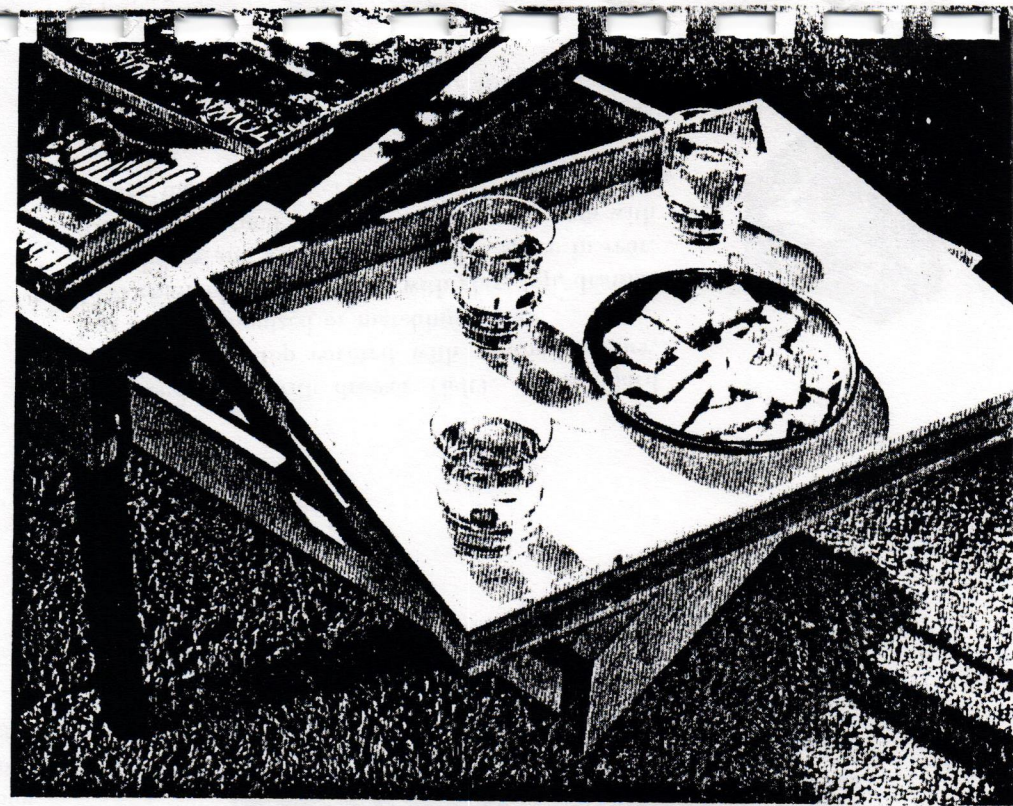




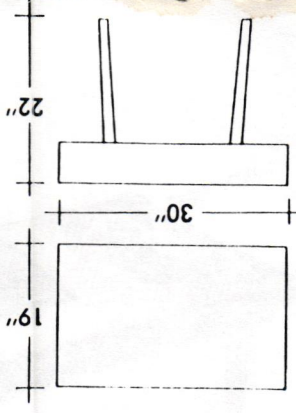


4652

4652 coffee table (above) may be extended to six feet by pulling out the two racks concealed in its ends. Each rack contains a removable serving tray with white hard plastic bottom (top right), and rim finished to match table. Should the extension feature be desired without serving, the trays can be reversed (lower right) as their undersides are also finished to match the table. All standard wood finishes; legs usually ebonized or matching. H: 18", Top: 24" x 36" (closed). 4662 coffee table with insert for plants (facing page). Top is surfaced with hard plastic (choice of five colors) and slides back to reveal a storage compartment for cigarettes, matches, ashtrays, etc. Left end of the table is open and large enough to hold a dozen magazines. Birch finished natural or to match any of the other standard wood finishes; satin aluminum legs. H: 16". Top: 22 $\frac{1}{4}$ " x 50".



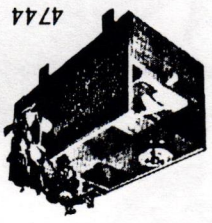




4750



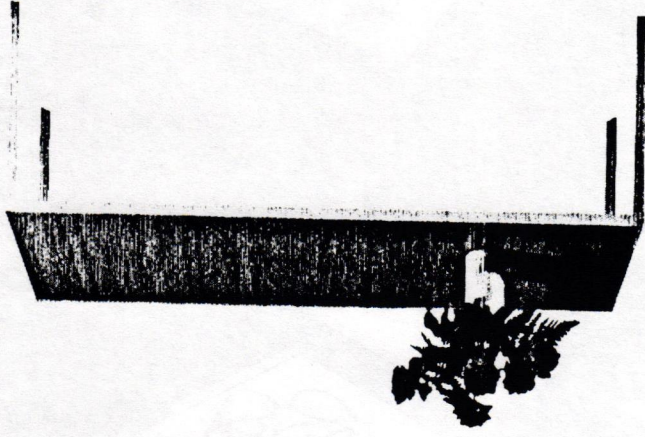
4750 end table with drawer (left). All standard wood finishes; top covered with genuine leather, legs usually ebonized or matching table.  
4744 chairside table (right) with glass top, drawer, plant boxes and additional magazine space in rear. All standard wood finishes, 5 1/2" legs; lines up with corner unit (p. 68); 17 13/16" x 34", 22 5/16" over-all high.  
4745, same without plant boxes. 4745-L, same as 4745 with built-in lamp as used for 4634-L.



4744

5151

Square table (left), 34" x 34", 22" high, and oblong coffee table (right), 17" x 48", 16" high, are available with plain or textured hard plastic tops; metal angle frames in dull white or black enamel.

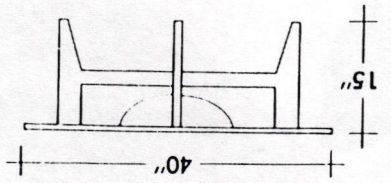


5150

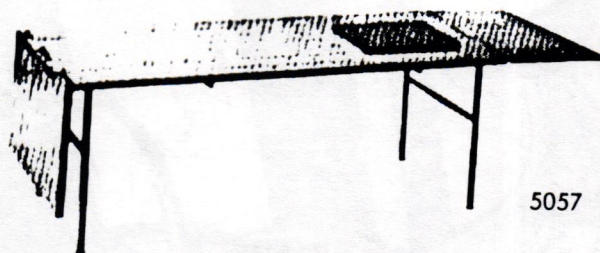
5058



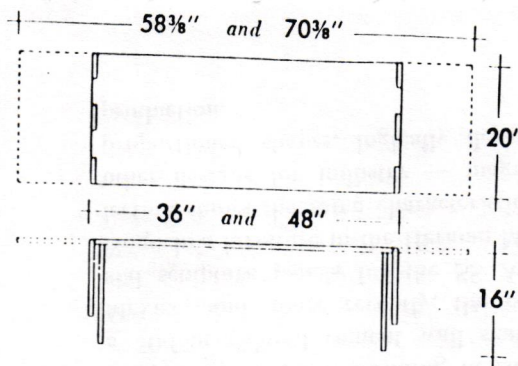
5058 coffee table with plant insert; top surfaced with hard plastic (choice of five colors), birch rim and legs finished natural or to match standard wood finishes. H: 15", Top: 40" dia. 5059, same without plant insert.



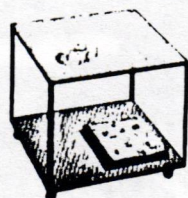




5057



Drop-leaf coffee table, available in two sizes: 20" x 48", closed (5057) and 20" x 36", closed (5055). All standard wood finishes, brushed chrome legs.

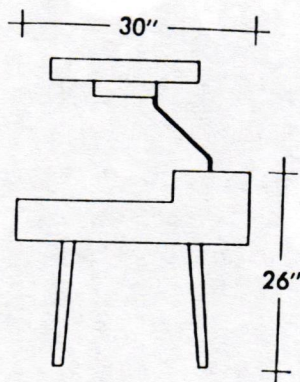


5153

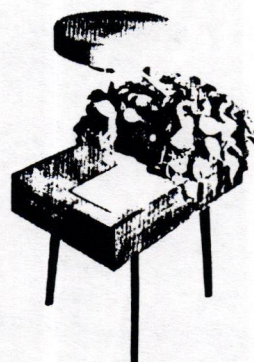
Mobile table (left), 24" x 24", 20" high, and oblong mobile table (right), 17" x 24", 24 1/2" high, are available with plain or textured hard plastic tops; metal frames on casters in dull white or black enamel.



5152



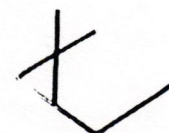
4634-L



4634-L lamp table (left), equipped with plant boxes, drawer and built-in circline fluorescent lamp with translucent shade on satin aluminum swivel stem. All standard wood finishes; legs usually ebonized or matching table. Top: 19" wide, covered with genuine leather.

4634, same without built-in lamp.

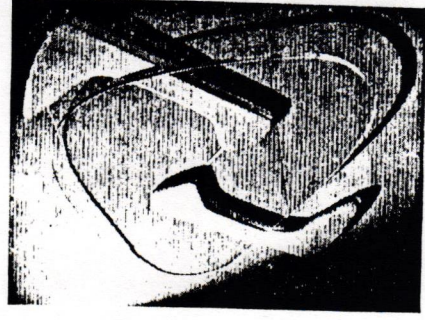
4950 molded plywood tray table, 15" x 15"; extends from 19" to 33" in height, walnut or calico ash with polished chrome support (right).



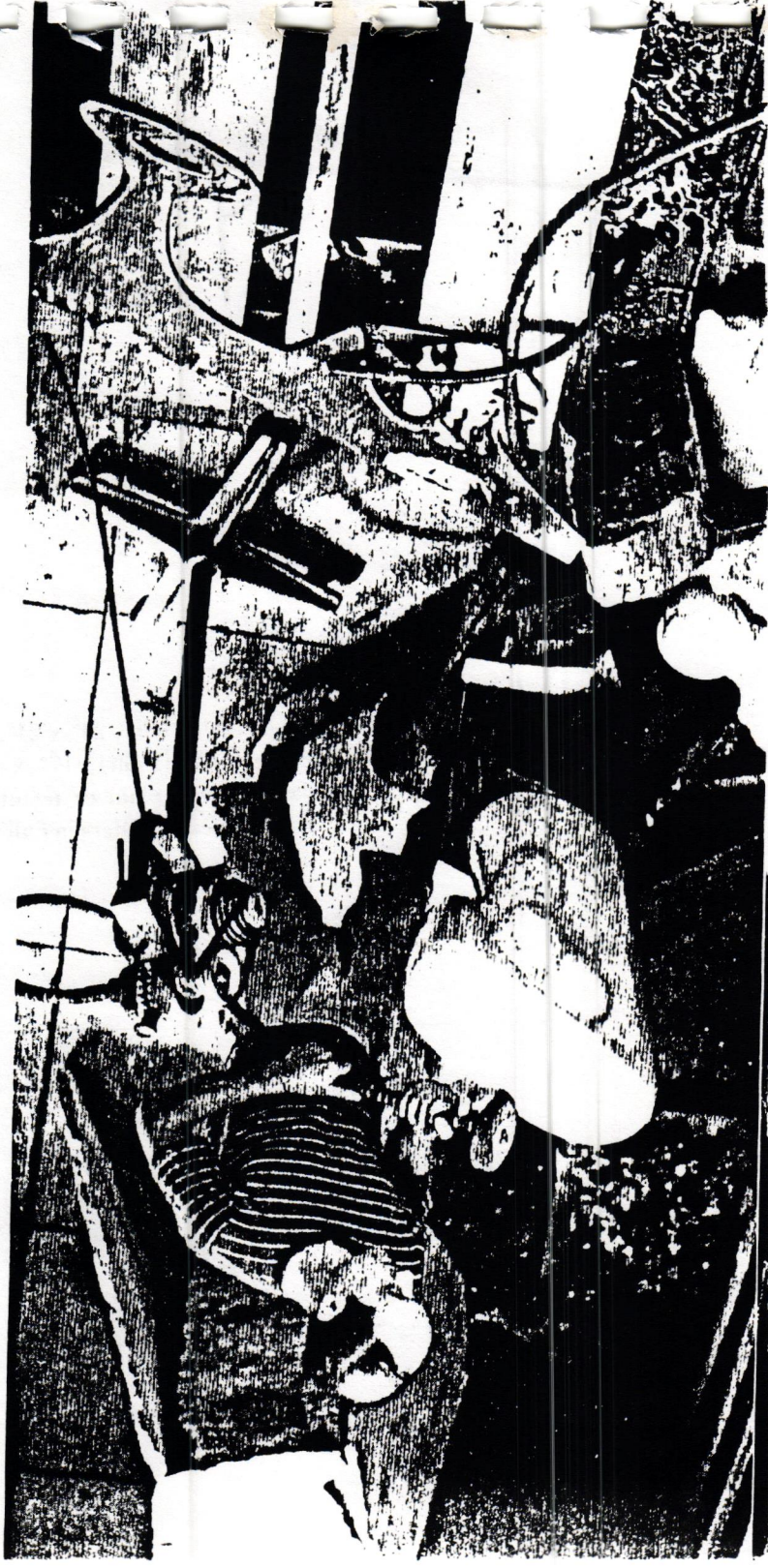
4950



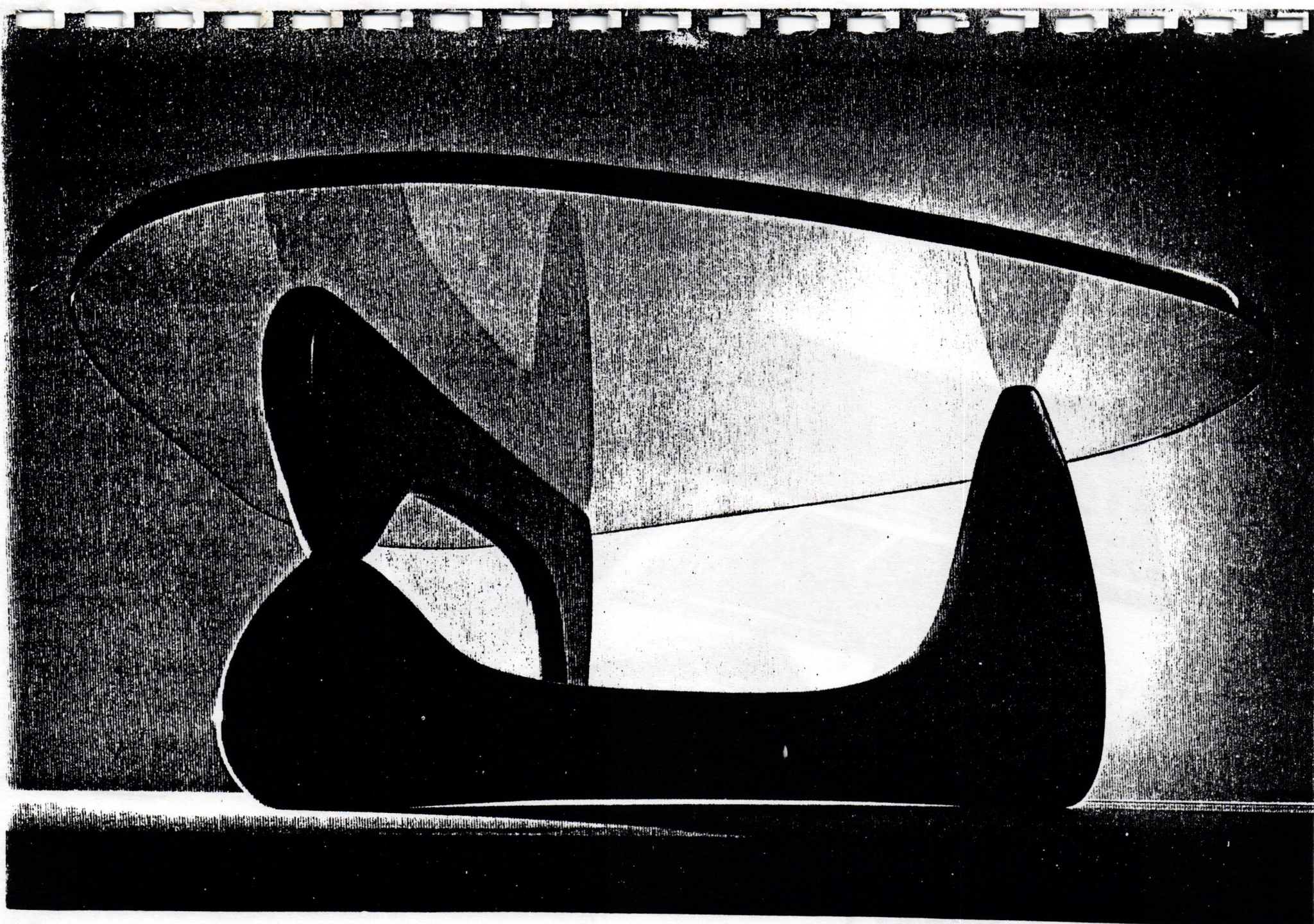
Isamu Noguchi is one of America's most distinguished sculptors. Born in Los Angeles in 1904, he lived in Japan from the age of two until he was thirteen, in Indiana until he was seventeen, in New York for the next four years and then in Paris. Background for this life on three continents was a well-known Japanese poet for a father and a Scottish mother. It was Noguchi's original intention to be a doctor, but on his return from Paris, where he studied with Brancusi, he exhibited as an abstract sculptor. After a short period of working as a portrait sculptor, he went to China and Japan, later on lived in England, and for the past dozen years has spent most of his time in New York. Unlike most sculptors, Noguchi has shown an extraordinary range of interests: he designed the Radio Nurse, has done all of Martha Graham's sets since 1942, has designed playground equipment, toys and lighting units. The remarkable thing about this phase of Noguchi's activity is that while his designs are always brilliantly conceived in relation to the production process to be used, he always works as a sculptor, imparting to the most inconspicuous objects a thoroughly personal feeling. It should be added that while this activity represents a very substantial body of work, he has executed an impressive number of sculpture commissions, including the large overdoor panel for the Associated Press Building in New York, a 70-foot colored cement wall sculpture in Mexico, and, more recently, the controversial sculpture panels for the SS Argentina. Noguchi's furniture in the Herman Miller collection shows the same characteristics as his other designs for industry — magnificently proportioned shapes, logically designed for production.



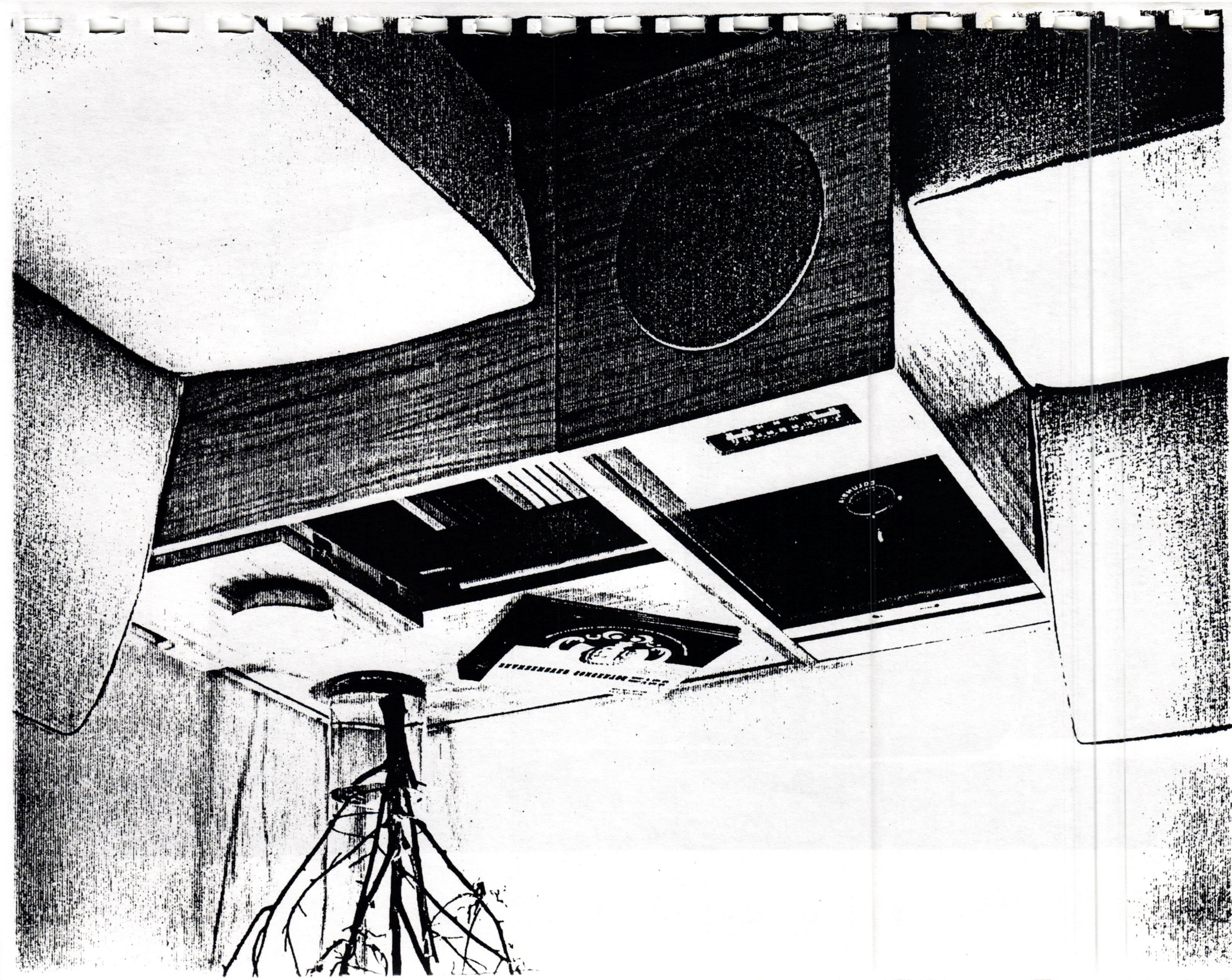
IN-50 coffee table, 36" x 50", 15" high; tawny walnut on solid birch, natural or ebonized on solid birch.







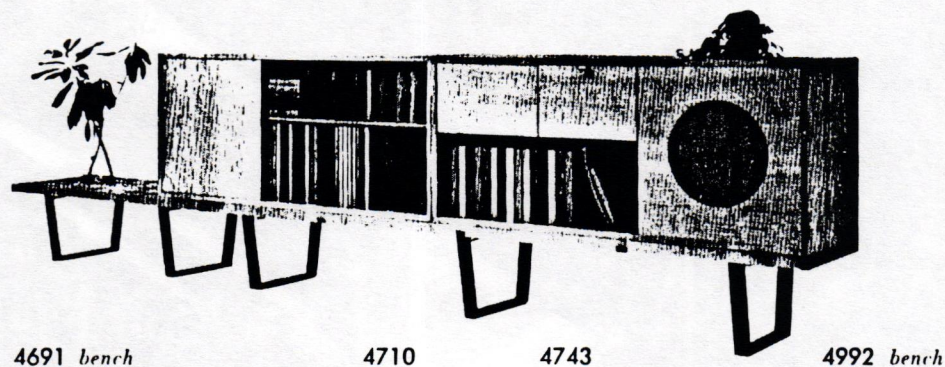
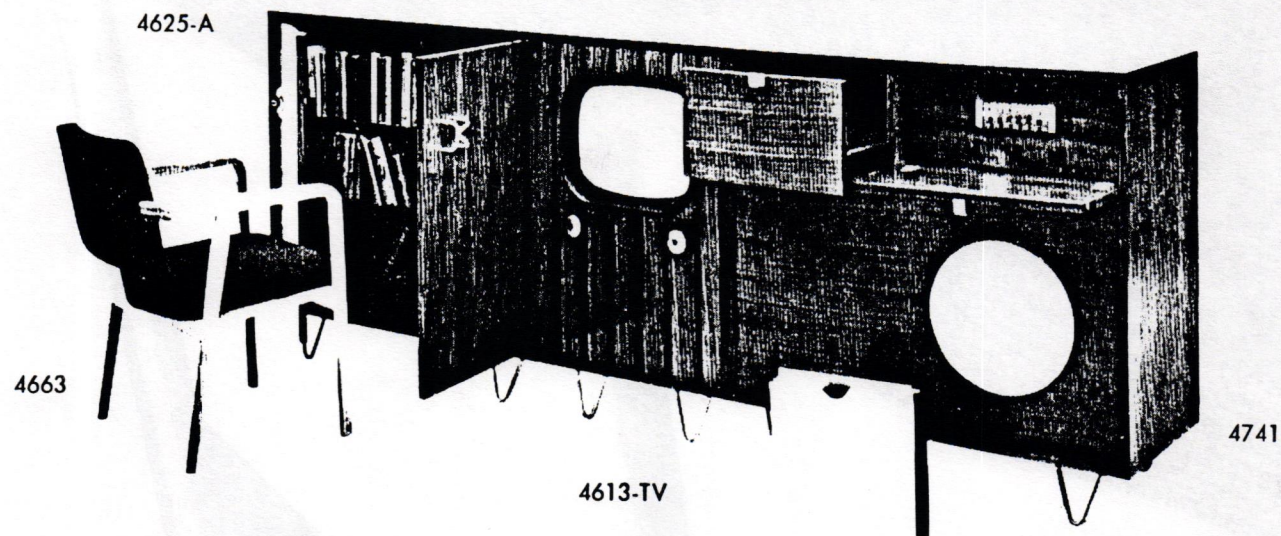






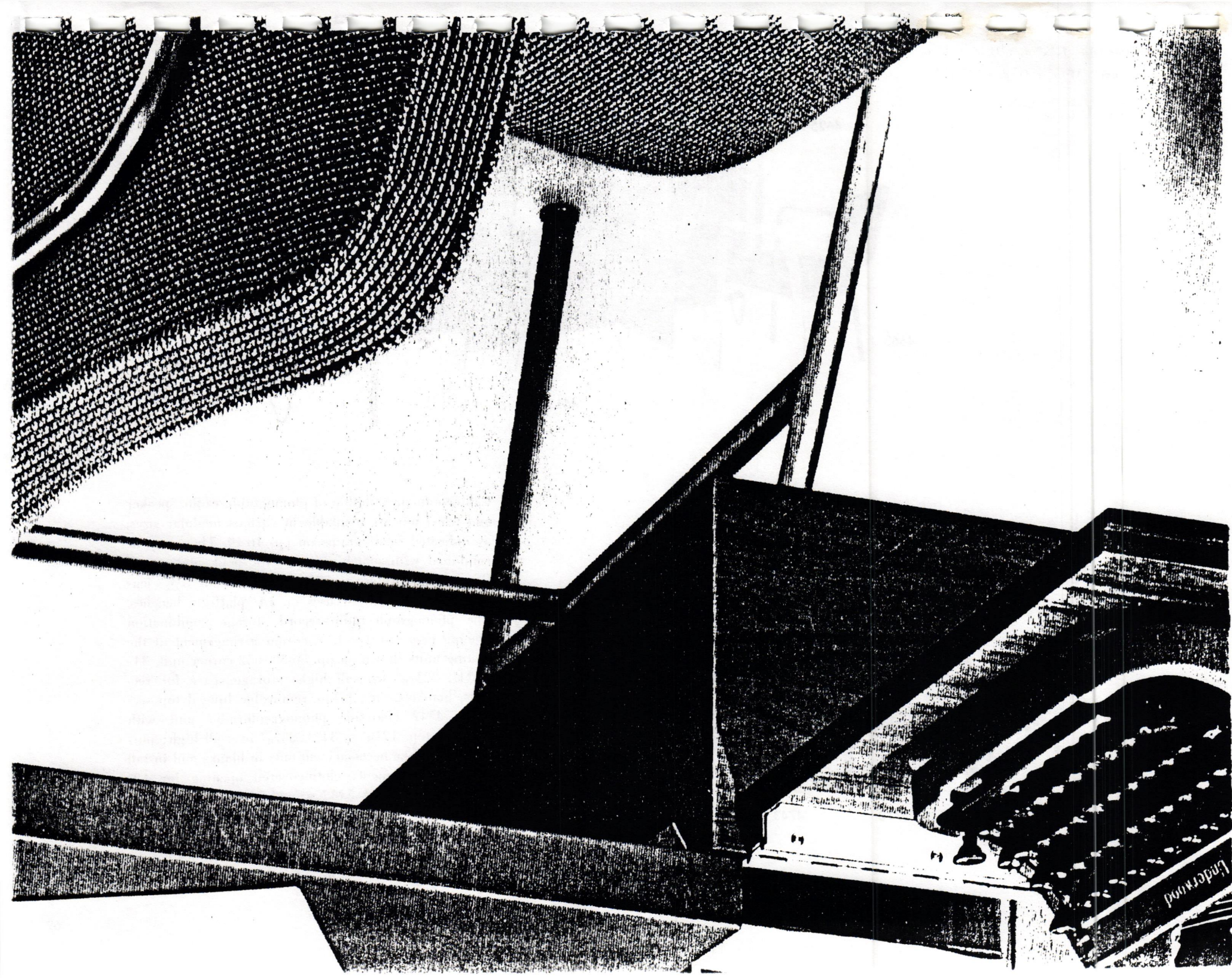
4742 chairside unit 17 $\frac{1}{8}$ " w. x 34" d. x 22 $\frac{5}{16}$ " h.

652 corner unit 34" w. x 34" d. x 22 $\frac{5}{16}$ " h.

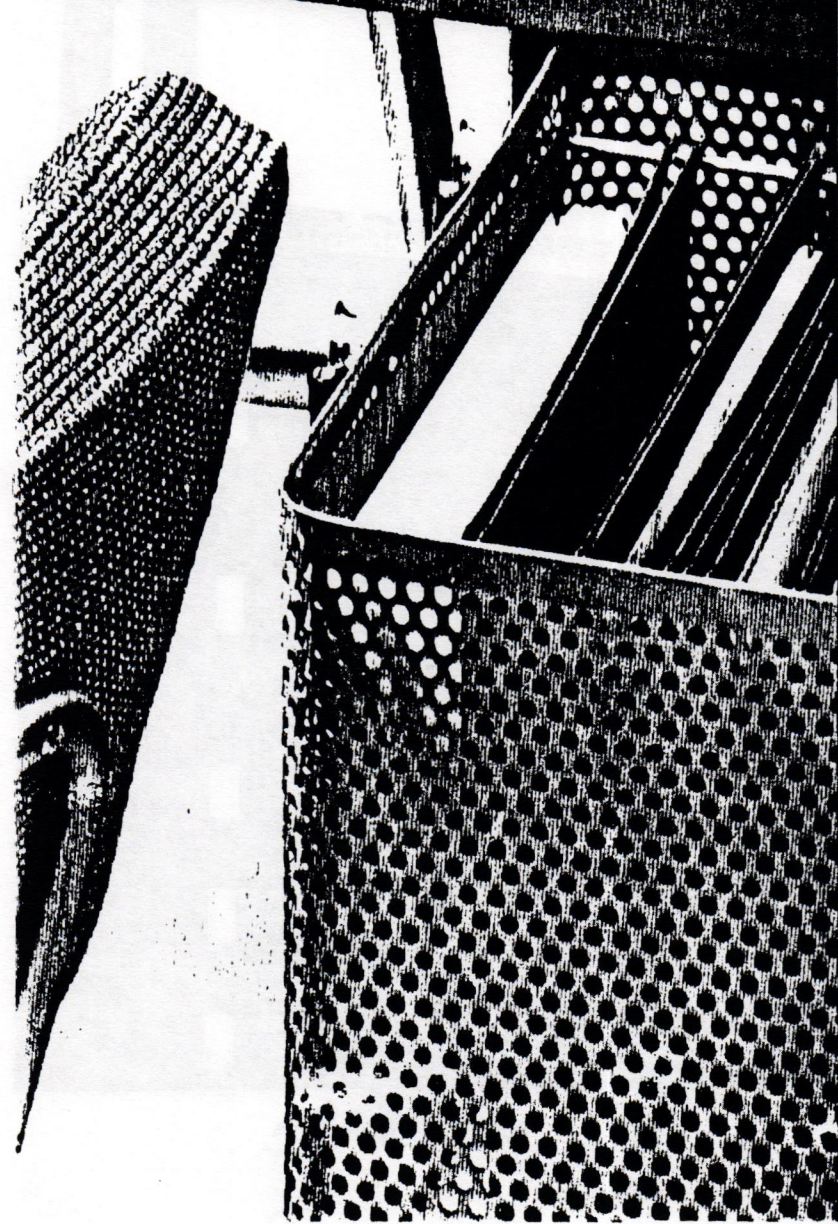


Cabinets for installation of phonograph, radio, speaker and television are available in various modular sizes, as indicated in diagrams on pp. 16-19. They may be combined with matching units for book and record storage, in groups of 34" high cases on 5 $\frac{1}{2}$ " legs (above) or 24" high cases on 14" platform benches. The phonograph-radio-record storage combination (facing page) serves in a corner arrangement of the seating units shown on pp. 56-58. 652 corner unit, 34" x 34", 22 $\frac{5}{16}$ " over-all high; storage space for records, blankets, etc., below removable hinged top sections. 4742 chairside phonograph-radio unit with tambour top, 17 $\frac{1}{8}$ " x 34", 22 $\frac{5}{16}$ " over-all high; purchaser to make necessary cut-outs in blanks and install his own equipment; cloth-covered opening for 12" speaker is provided. 5142, same without speaker opening, for use with remote speaker. All Standard wood finishes, 5 $\frac{1}{2}$ " legs; top sections of 652 corner unit may also be finished in any of the standard lacquer colors. Other units for use with 652 are shown on p. 64.





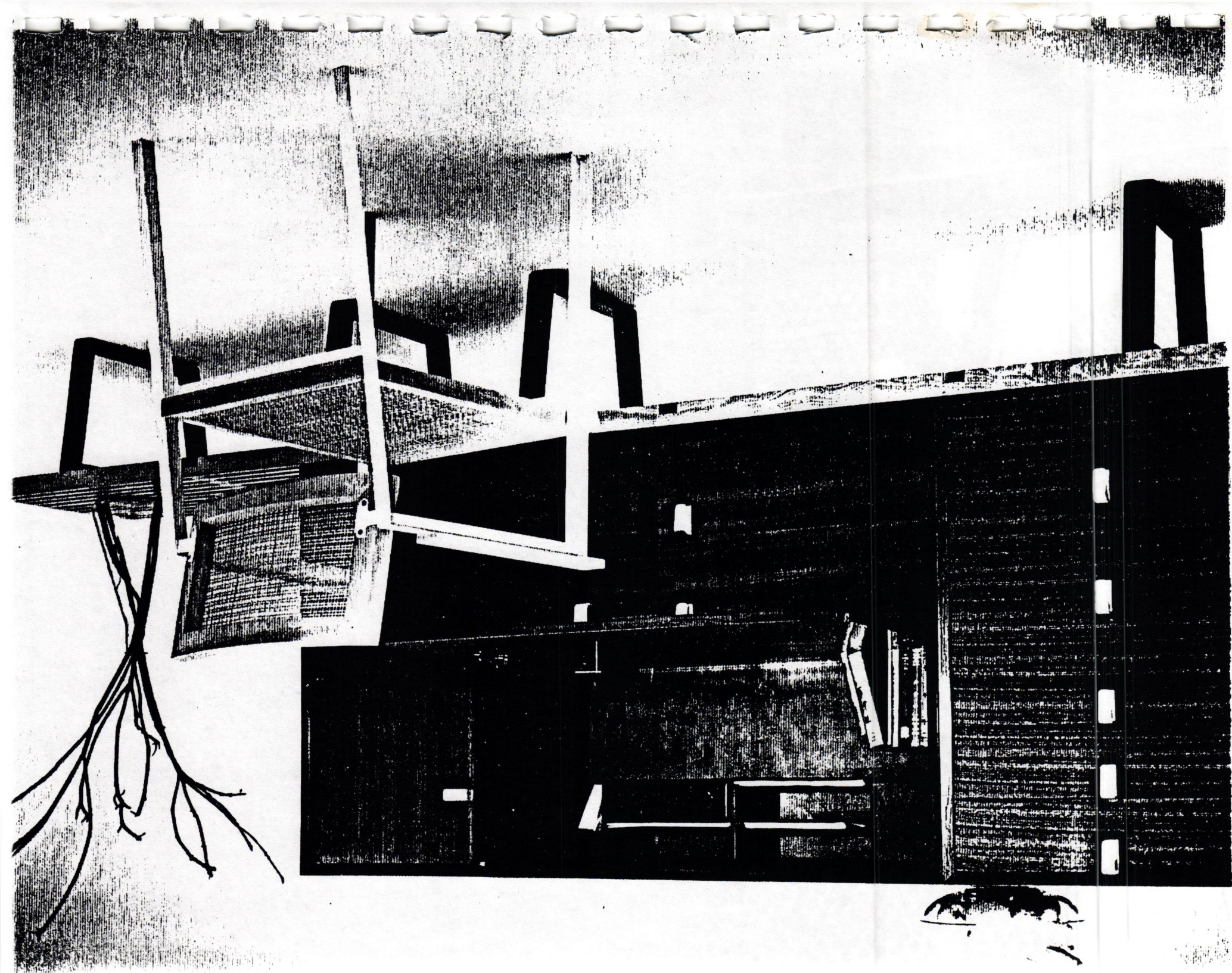




# work 1

While the office furniture industry has been demonstrating a steady increase in sales, the demand for office space—easier to furnish and more functional—has been going through an equally rapid change. The new office furniture has the informality of the well-known "Swivel" chair, but it has become more and more common for managers and executives to sit in executive offices at not the desk, but in a large, comfortable chair. Because of the informality of the new office furniture, the office is seemed appropriate for the new office furniture. The furniture for both the office and the home is unique in their design and function.



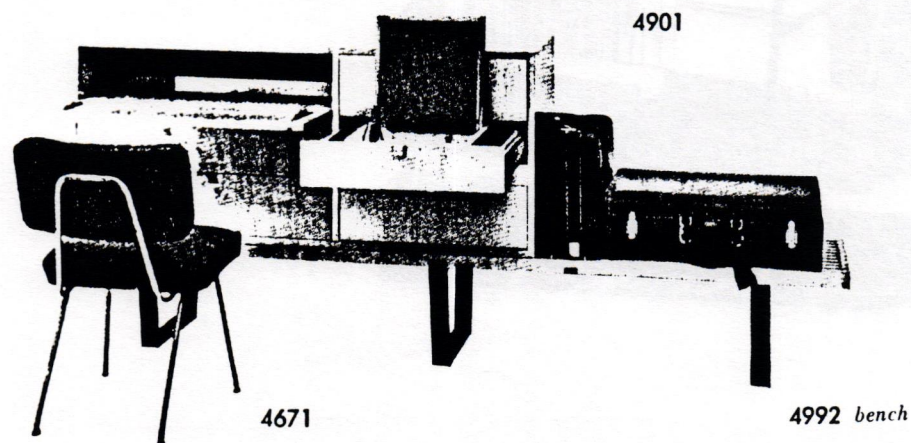
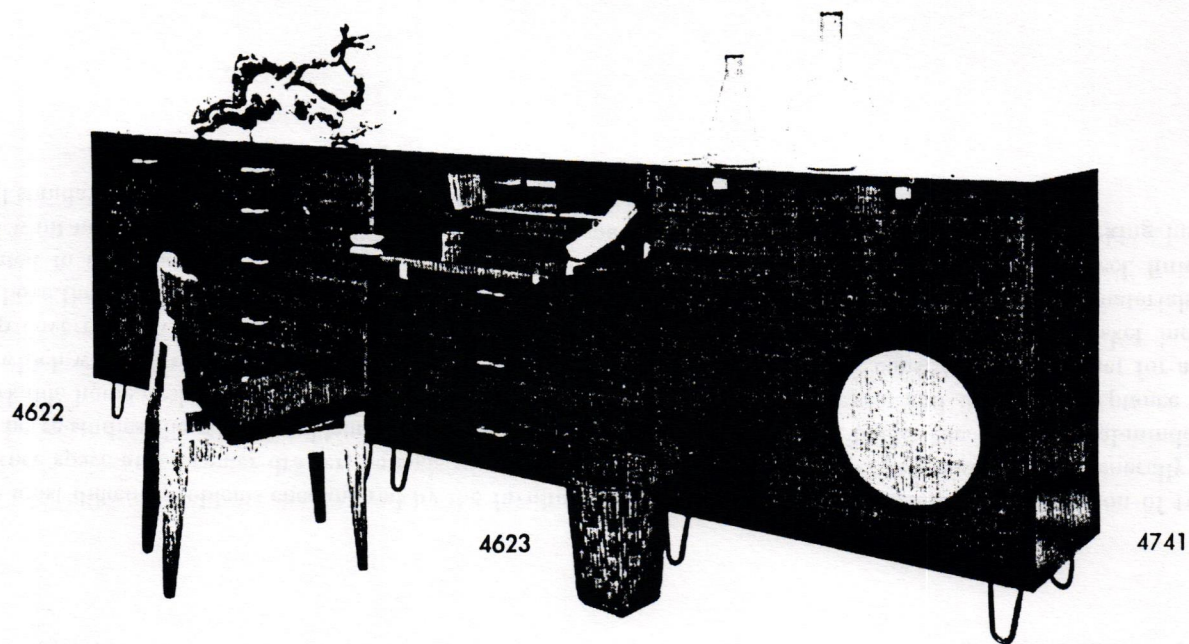




4610

4931

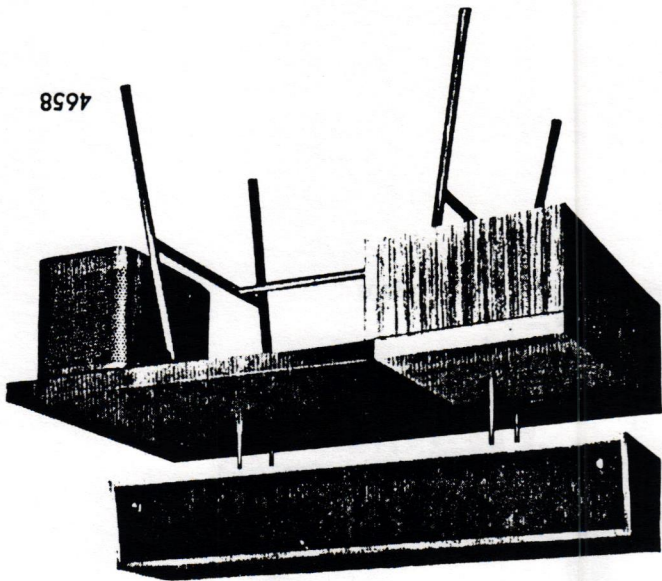
5069 chair



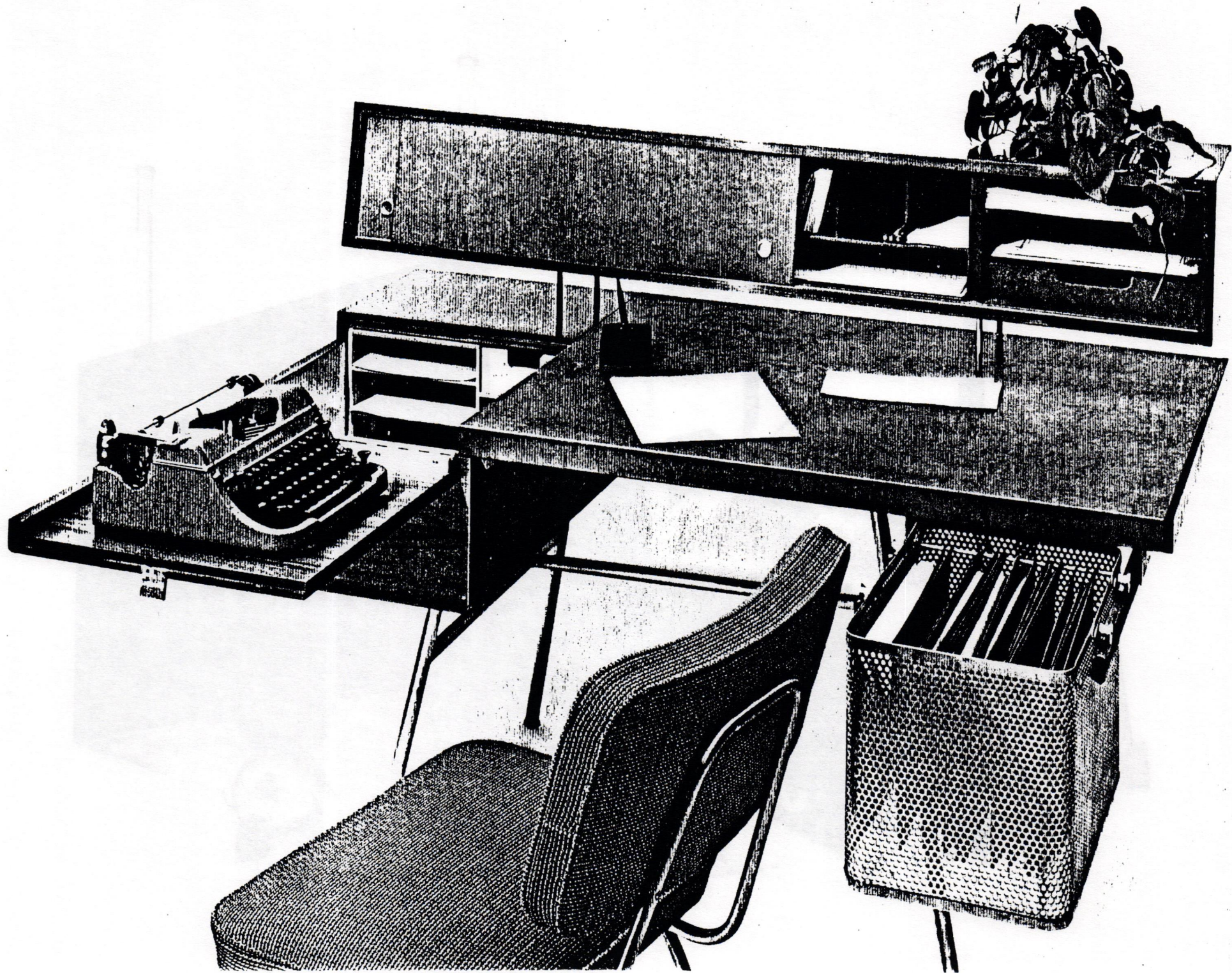
A variety of chest desks in 24" and 34" heights may be lined up with matching storage units or radio-phonograph-television cabinets on 5½" legs or 14" platform benches, as indicated in diagrams on pp. 16-19. All drop-leaf desks are furnished with pigeonhole units (ebonized) and some may be ordered with built-in fluorescent desk lights. 4623 (above) and 4901 (left) have drop-leaf pull-out desks; the latter is used as a guestroom unit since it also contains a vanity drawer on extension slides. 4931 (facing page) is part of a series of 34" high chest desks for use on 14" high platform benches, combining maximum desk space with ample storage facilities (see pp. 18-19).



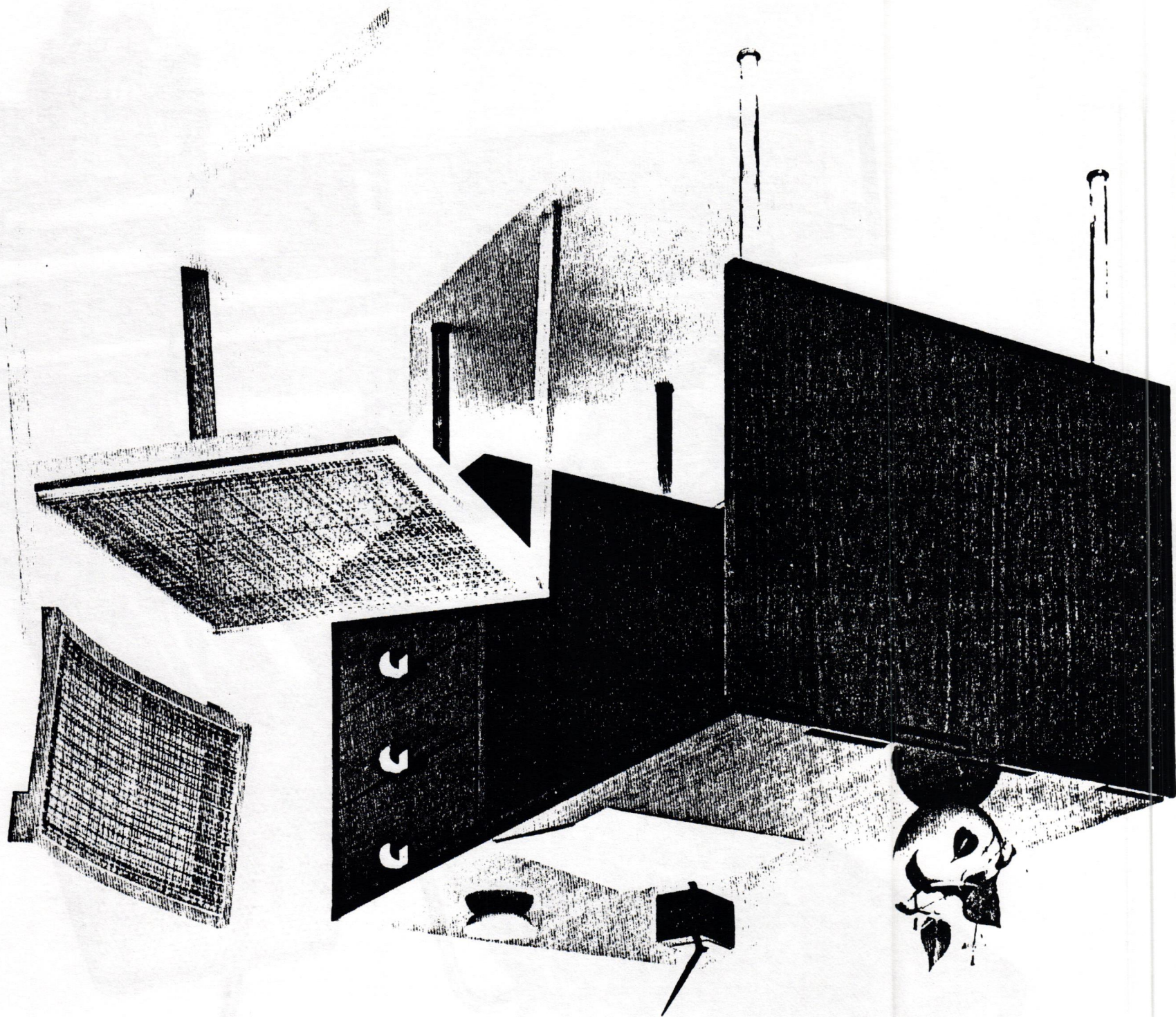
This desk presents one of the most difficult problems encountered by the furniture designer. If he follows the traditional solution of two three-drawer pedestals flanking a knee space and a center drawer, he ends up with a collection of seven nondescript drawers and a generally cramped space for legs and knees. If he re-studies the whole problem, he arrives at a design whose appearance baffles the conventional-minded. In an effort to develop a really workable home desk, Herman Miller produced the unit illustrated on these pages, and its wide acceptance indicates that there is a sizable public which will approve of unfamiliar forms if greater utility is achieved. The desk consists of a container for a portable typewriter on the left; a top covered with genuine leather or plastic fabric, and a working height extension slide file basket including a Pendaflex file at the right. Above the desk there is a storage unit whose contents are instantly located. Storage for typewriter materials—paper, carbon, ribbon, etc.—is located in the typewriter compartment itself. The entire desk is supported by a cradle of tubular steel, finished in a satin chrome. For those who want more in a desk than undifferentiated storage space, whose requirements call for a fine working instrument, this unit is recommended. All standard wood finishes. Top 28" x 54", 28" high. Over-all height including top unit: 41 3/4".













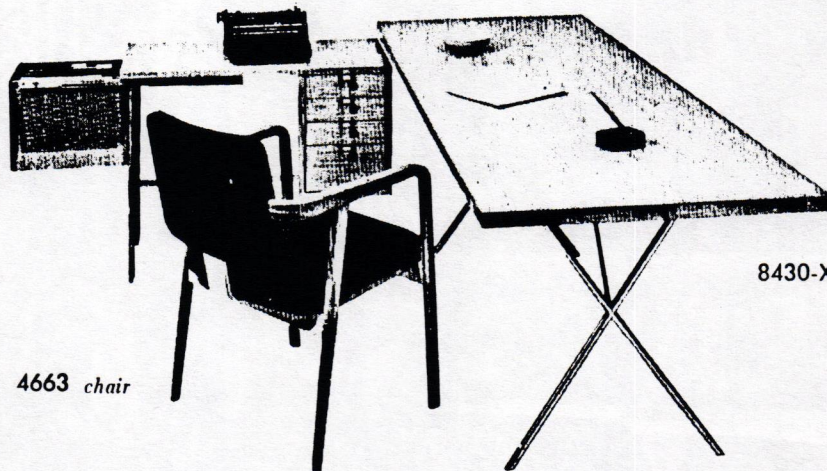
4754 *desk*

24" w. x 40" l. x 29½" h. (closed)

24" w. x 53-3/16" l. x 29½" h. (open)

5068 *side chair*

4752 *typing unit*

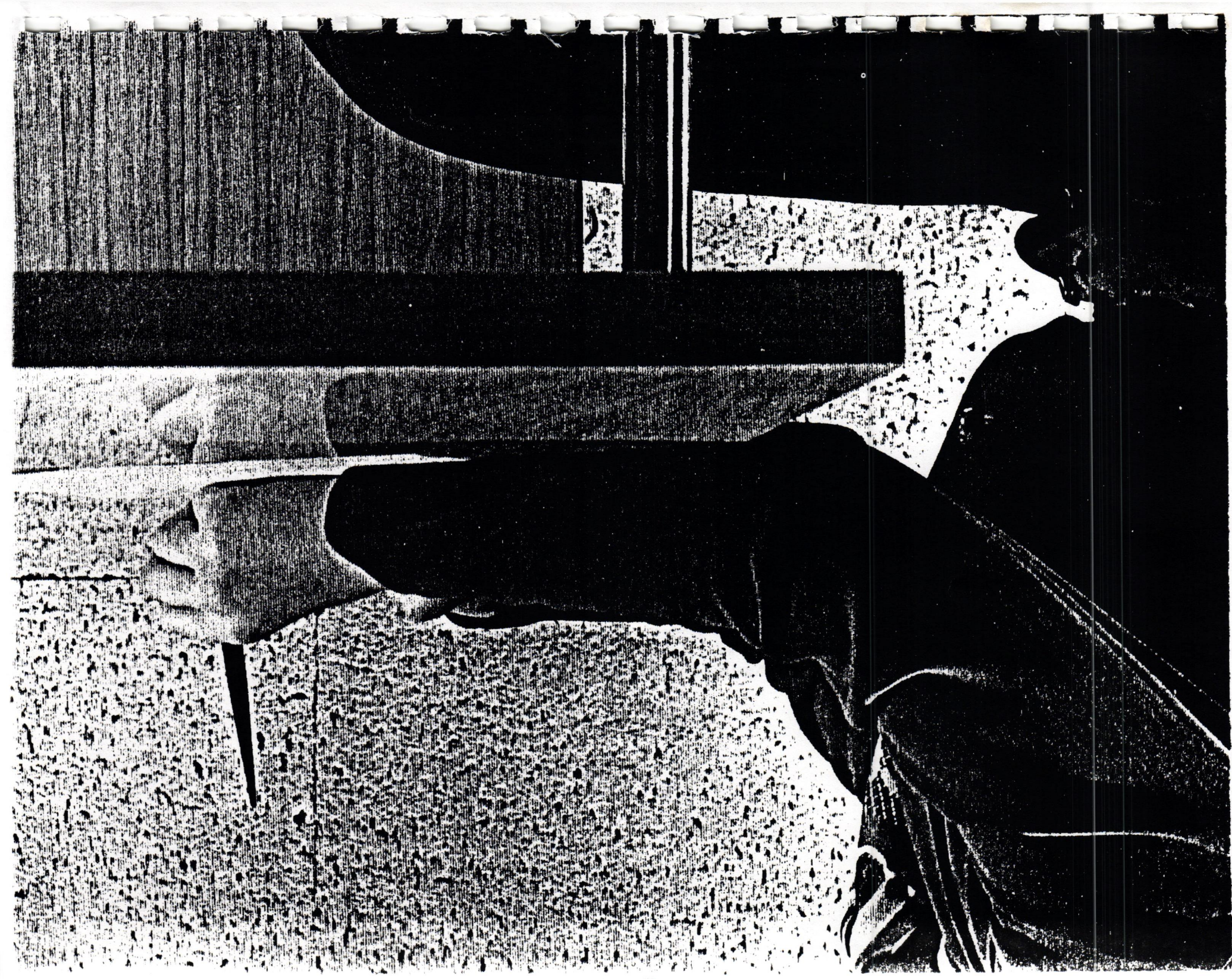


8430-X *table*

4663 *chair*

4754 drop leaf desk (facing page). All standard wood finishes, satin chrome legs. 4753 reversed. 4752 typing unit (above) contains four drawers, extension-slide file basket at working height and a hanger for typewriter case. All standard wood finishes, satin chrome legs. 4751 reversed. Also available without file basket. 8430-X table (above). Top; standard wood finishes or hard plastic (choice of five colors). Base brushed chrome, dull black or white enamel.



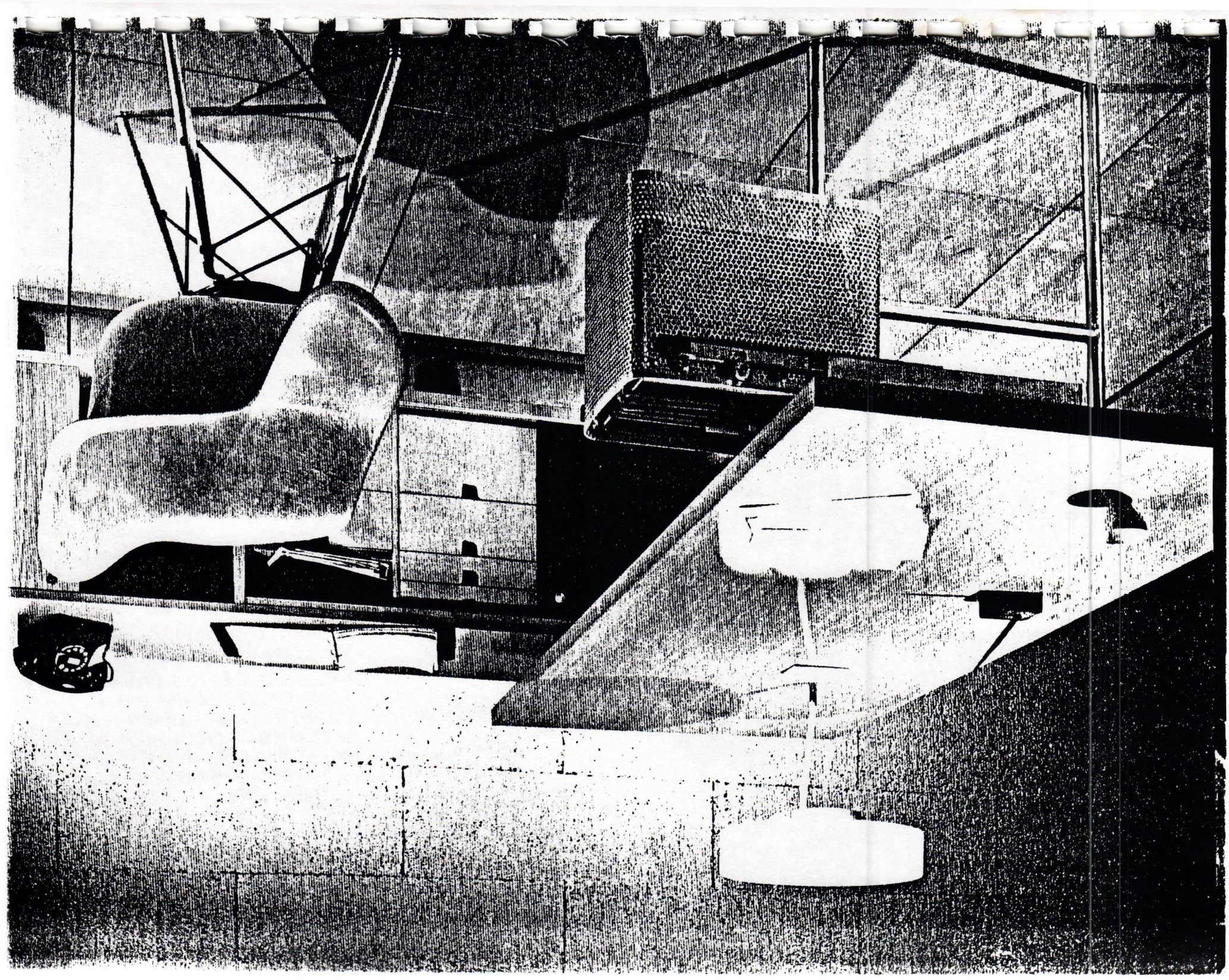




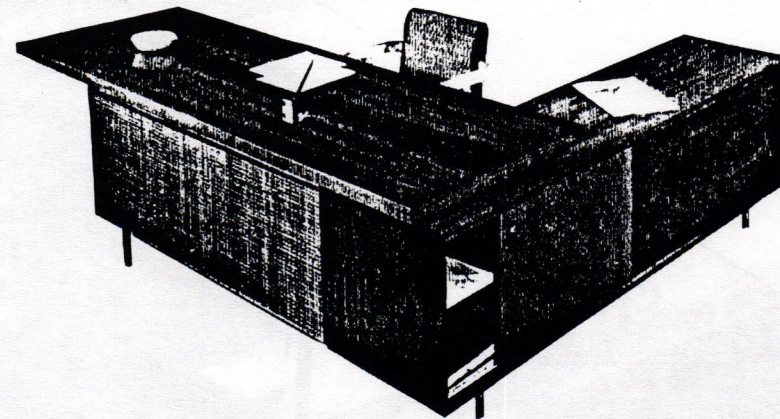
## *work 2*

Although statistics made by home economists show with unfailing regularity that most families use the home as a place for study and office work, the need for appropriate work surfaces and storage is not always recognized. In its provisions for this kind of activity the Herman Miller Collection is unique, as the pieces shown in this section cover almost every situation. For apartments and small homes there are several composite units, suitable for living or bedrooms, which contain drop-leaf desks along with other storage facilities. The home desk (page 74) is a complete "workshop" with built-in provisions for a portable typewriter, visible storage, and desk-height file basket. A drop-leaf desk (page 76) folds into a very compact piece, while the typing unit (page 77) instantly converts any table into a reasonable approximation of the best office furniture.









EOG—The Executive Office Group by Herman Miller—is designed to meet the requirements of modern architects, interior designers and office planners. Designed by the office of George Nelson, an organization which works in the fields of architecture and interior design as well as furniture, EOG is the result of years of study, research and the actual testing of ideas in daily practice.

The EOG design approach offers these many advantages to the modern planner: 1—it eliminates the bulky traditional knee-hole desk, replacing it with a free-floating work surface, 2—it eliminates the need for scattered storage pieces around the room, concentrating the facilities in a unit whose contents are visible and accessible from the desk chair, 3 — it makes available important accessories (built-in lamp, desk-height file) formerly provided only in custom furniture, 4—it frees the rest of the office space for the kind of informal seating being used more and more for discussion and conference.

The trend in office design today is towards an interior which functions more efficiently—but more unobtrusively—than its predecessors. The contemporary executive office is a daytime living room where work can be done under less tension with fewer distractions. It was to make possible this most modern of working interiors that the Executive Office Group was developed.

**Left: A typical EOG installation. Executive desk with 7230-L top, PB-1 file basket, CL-1 lamp, 8010 storage unit and PAW-swivel chair.**

**Above: Executive desk with 7230-R top, SC-72 screen and 8011 storage unit. Note compartment with sliding door in rear of storage unit.**

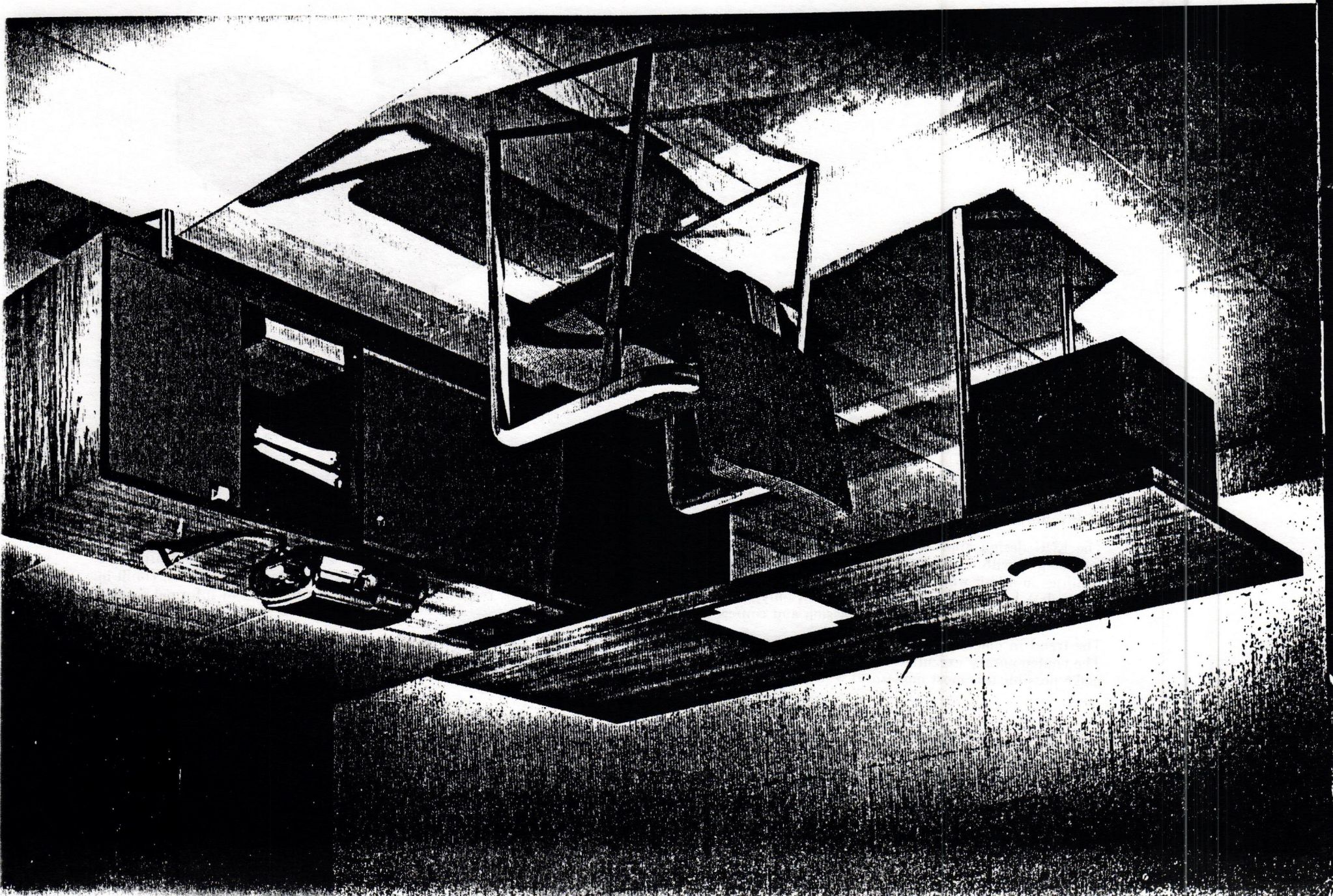


Executive desk with 7230-L top, PM-3 drawer unit, 8010 storage unit and 4663 chair. For variations see diagrams on facing page.

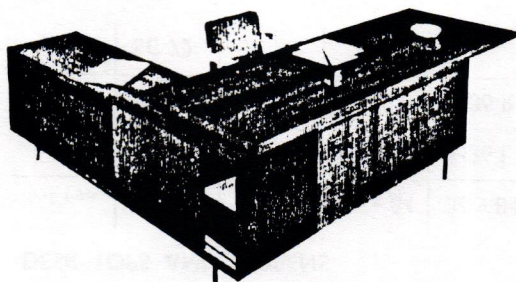
**Standard finishes.** DESK TOPS: Tawny Walnut (TW), Comb Grain Oak (CGO), Chili Walnut (CW), Ebonized (E), and Hard Plastic (choice of white, light grey, mustard, buff and turquoise).

**STORAGE UNITS:** Shell and hinged door—Tawny Walnut (TW), Comb Grain Oak (CGO), Chili Walnut (CW), or Ebonized (E). Sliding doors—Bittersweet Red (R), Forest Green (FG), or Gunmetal (GM). Drawer unit PM-3 always matches shell of storage unit.

(Inset) -Natural Birch (B).



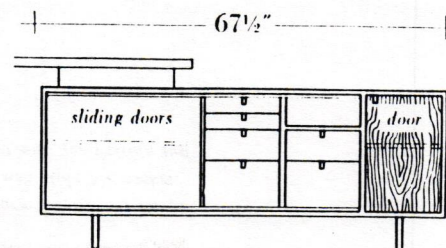
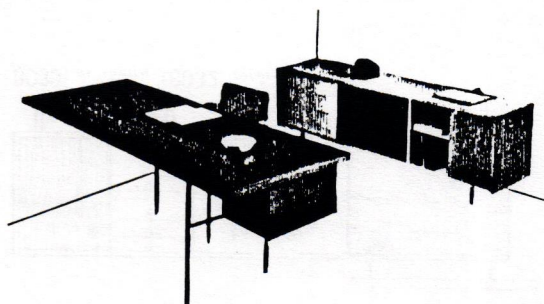




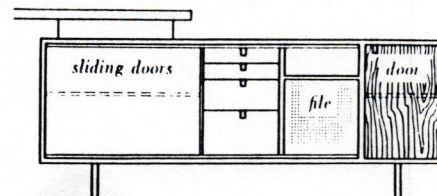
The basic executive desk consists of a slab supported at one end by a metal leg unit; at the other end by one of several storage components. In its simplest form the desk is adequate for most requirements. It can be furnished with a variety of accessories and also with various combinations of storage as shown at the right.

Where a more solid appearance is considered desirable, it is recommended that the cane screen illustrated above be used. Where the L-unit is selected, the entire arrangement should be kept clear of the wall since there is storage space available in the rear of the storage unit. In ordering this, "L-arrangement" should be specified.

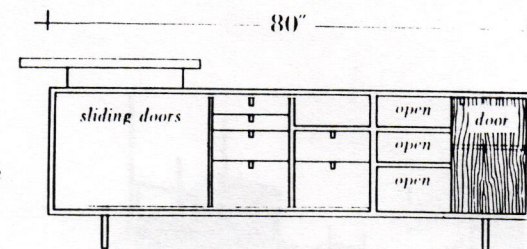
Another frequently used combination is illustrated below and is particularly suitable where space is somewhat restricted or where the desk is to be treated as a relatively inconspicuous part of the interior design. For use in this arrangement specify desk top as "wall-hung" and storage unit as "separate."



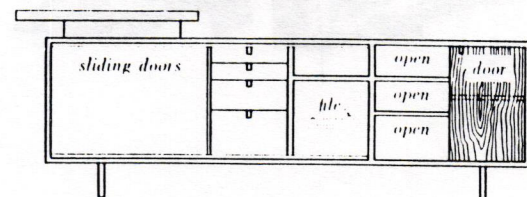
6720, as shown (6721, reversed)



6722, as shown (6723, reversed)



8010, as shown (8011, reversed)

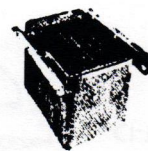


8014, as shown (8015, reversed)

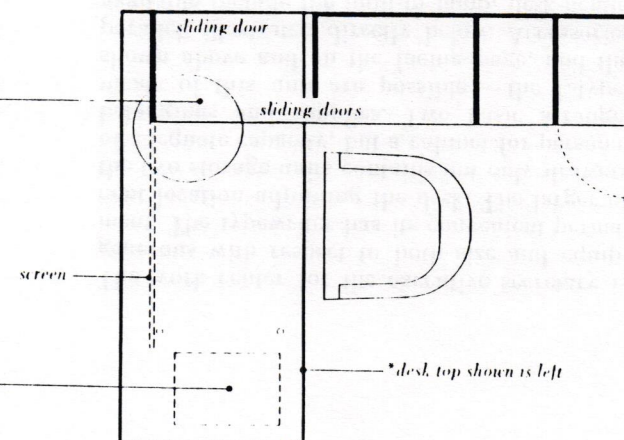
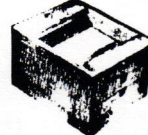
CL-1



PB-1



PM-3



## ACCESSORIES

- CL-1 Pivot-arm fluorescent lamp.  
PB-1 Extension slide file basket.  
PM-3 Drawer unit for writing supplies.

## DESK TOPS AND SCREENS

| desk tops | 30 x 72 | 30 x 78 | 30 x 84 | 36 x 84 |
|-----------|---------|---------|---------|---------|
| *left     | 7230-L  | 7830-L  | 8430-L  | 8436-L  |
| right     | 7230-R  | 7830-R  | 8430-R  | 8436-R  |
| screens   | SC-72   | SC-78   | SC-84   |         |

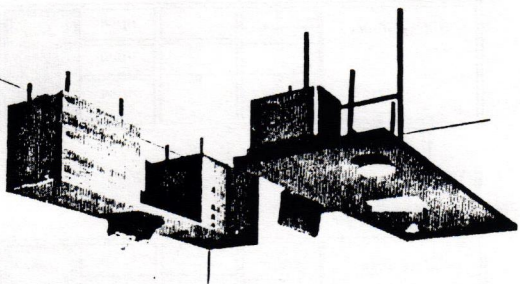
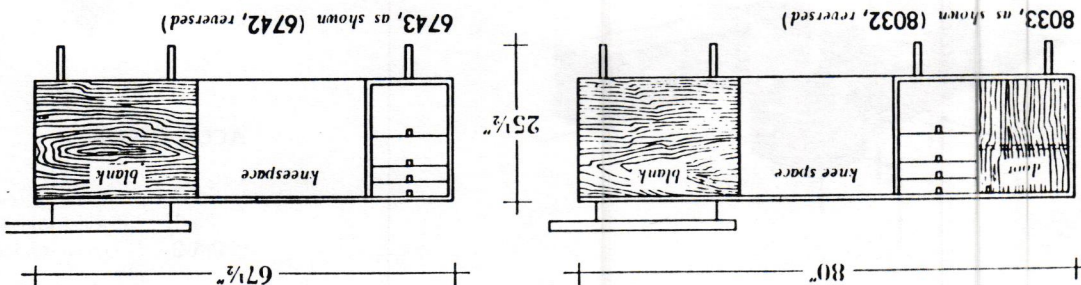
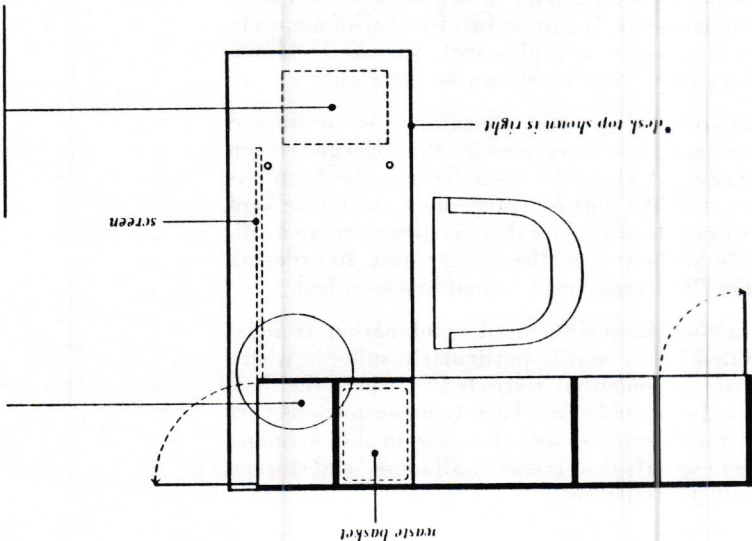
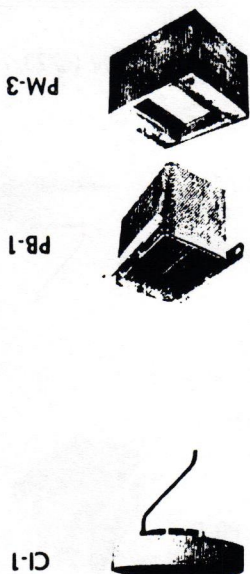


| desk tops |         | screens |        |
|-----------|---------|---------|--------|
| 30 x 72   | 30 x 78 | 7230-R  | 7230-L |
| 30 x 84   | 30 x 84 | 7830-R  | 7830-L |
| 36 x 84   | 36 x 84 | 8430-R  | 8430-L |
|           |         | 8436-R  | 8436-L |
|           |         | SC-72   | SC-78  |
|           |         | SC-84   |        |

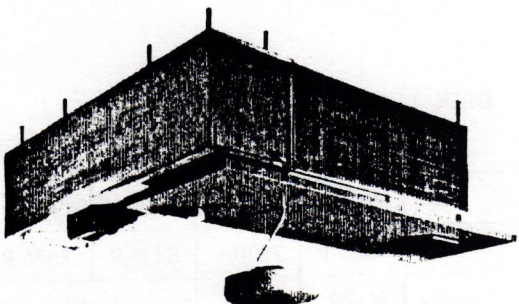
# DESK TOPS AND SCREENS

## ACCESSORIES

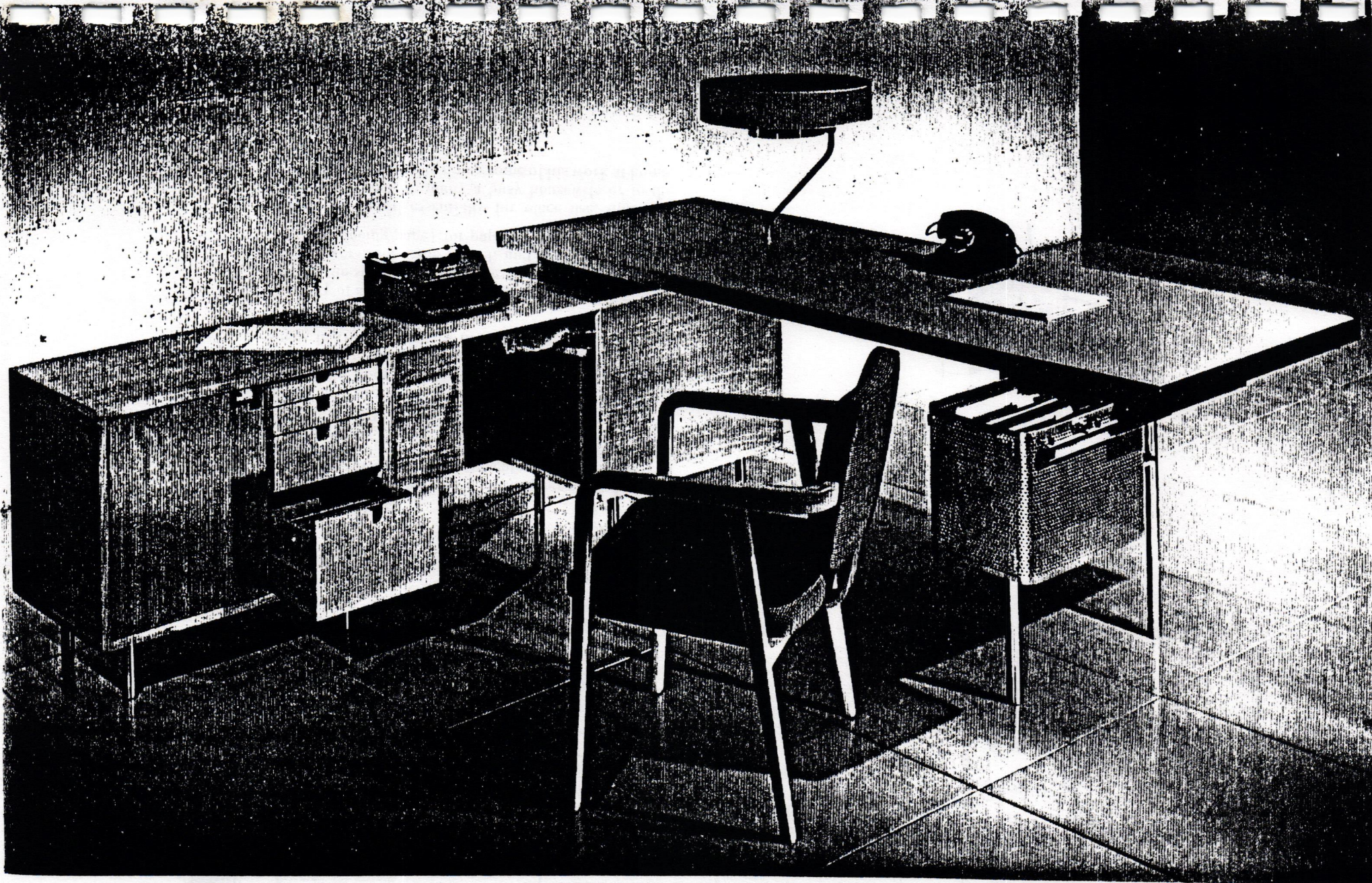
- CL-1 Pivot-arm fluorescent lamp.
- PB-1 Extension slide file basket.
- PM-3 Drawer unit for writing supplies.



The work center for the executive secretary is generous with respect to both size and equipment. The typewriter has its convenient permanent location adjoining the desk. The larger of the two storage units contains not only drawers of adequate capacity, but a cabinet for personal belongings and supplies. Two basic arrangements of this unit are possible — the L-type, shown above and on the facing page, and the parallel, illustrated directly below. Accessories available include the built-in lamp, desk-height file basket and extra drawer unit.







**Secretarial desk with 7230-R top, PB-1 file basket, CL-1 lamp, 8033 storage unit and 4663 chair.** For variations see diagrams on facing page.

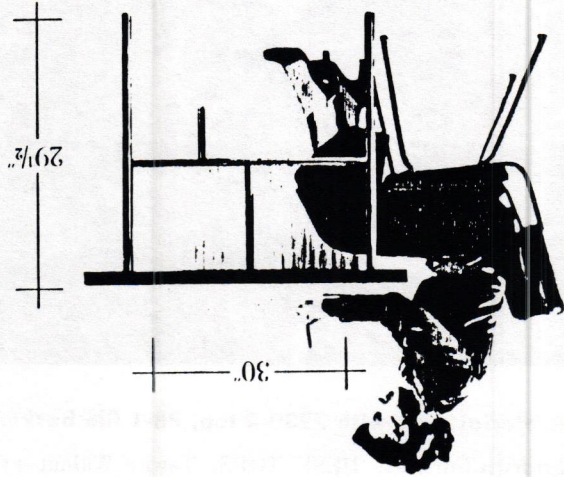
**Standard finishes.** DESK TOPS: Tawny Walnut (TW), Comb Grain Oak (CGO), Chili Walnut (CW), Ebonized (E), and Hard Plastic (choice of white, light grey, mustard, buff and turquoise).

STORAGE UNITS: Shell and door—Tawny Walnut (TW), Comb Grain Oak (CGO), Chili Walnut (CW), or Ebonized (E).  
Drawers—Natural Birch (B).



The small desk shown on these two pages was designed to meet a variety of requirements. It may be used in groups in an office where the furniture is to harmonize with the larger pieces in the executive offices. As an occasional desk requiring a minimum of space it is particularly useful because the storage compartment set high off the floor and the metal legs eliminate the usual appearance of excessive bulk. The storage compartment comes in two versions: a three-drawer unit and a file-plus-drawer unit.

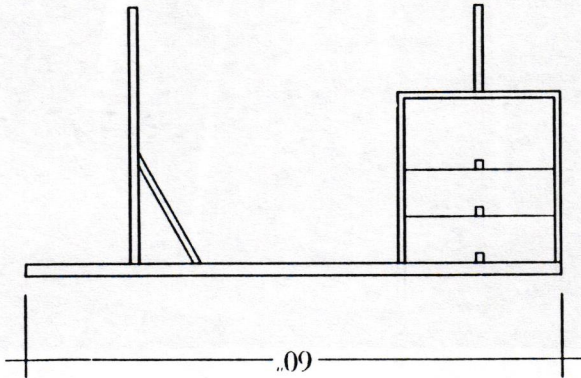
A variety of accessories may be used with the small desk, notably the special typing table (right), complete with four drawers and a file basket, and an over-desk tray, TV-1 (see facing page) for papers and correspondence. Though conceived essentially for office use, this desk will prove a boon to many a busy housewife or to the executive accustomed to doing some of his work at home.



29½"

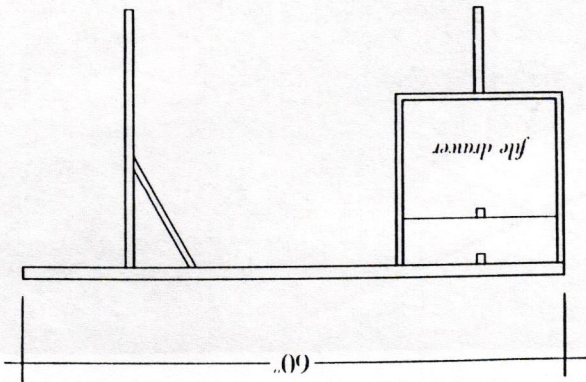
30"

6030D-L, as shown (6030D-R, reversed)

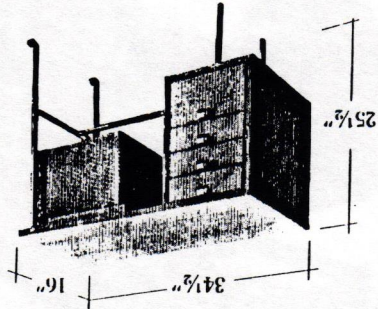


60"

6030F-L, as shown (6030F-R, reversed)



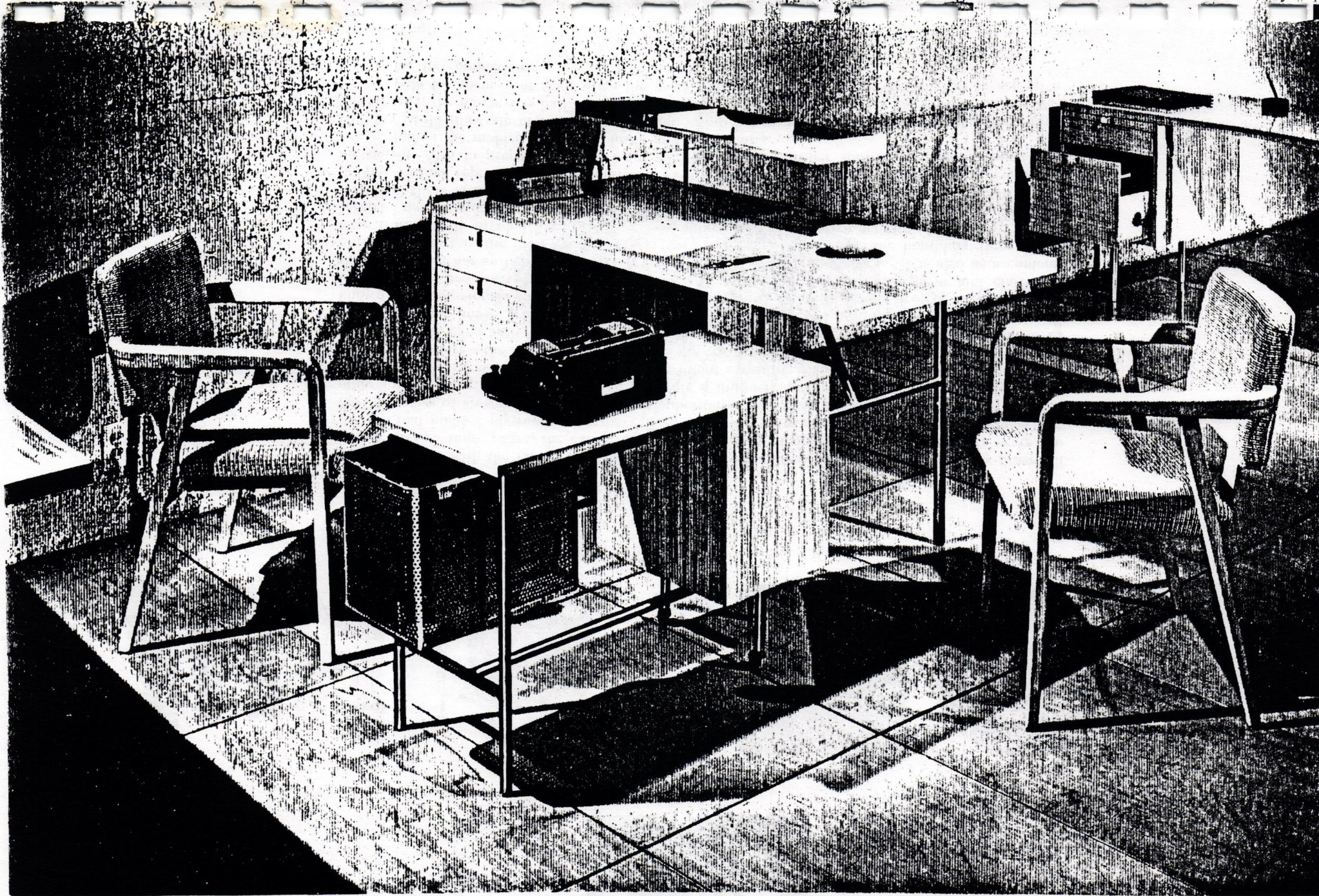
60"



4751

4752 reversed





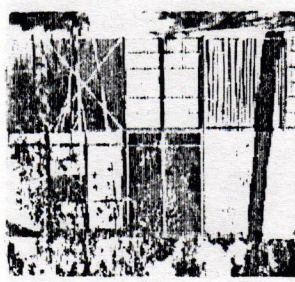
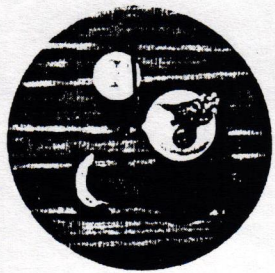
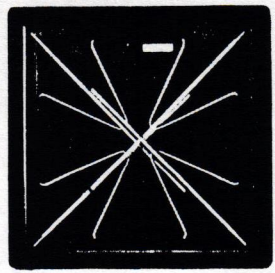
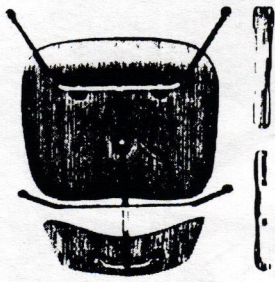
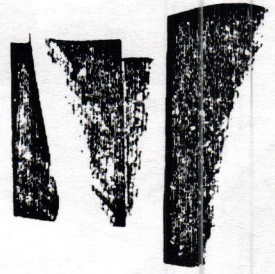
**A typical office arrangement using 6030F-L desk with TU-1 over-desk tray, 4751 typing unit and 4663 chairs.**

**Standard finishes.** Tawny Walnut (W), Comb Grain Oak (CGO), Chili Walnut (CW), or Ebonized (E). Desk tops can also be furnished in Hard Plastic (choice of white, light grey, mustard, buff and turquoise).

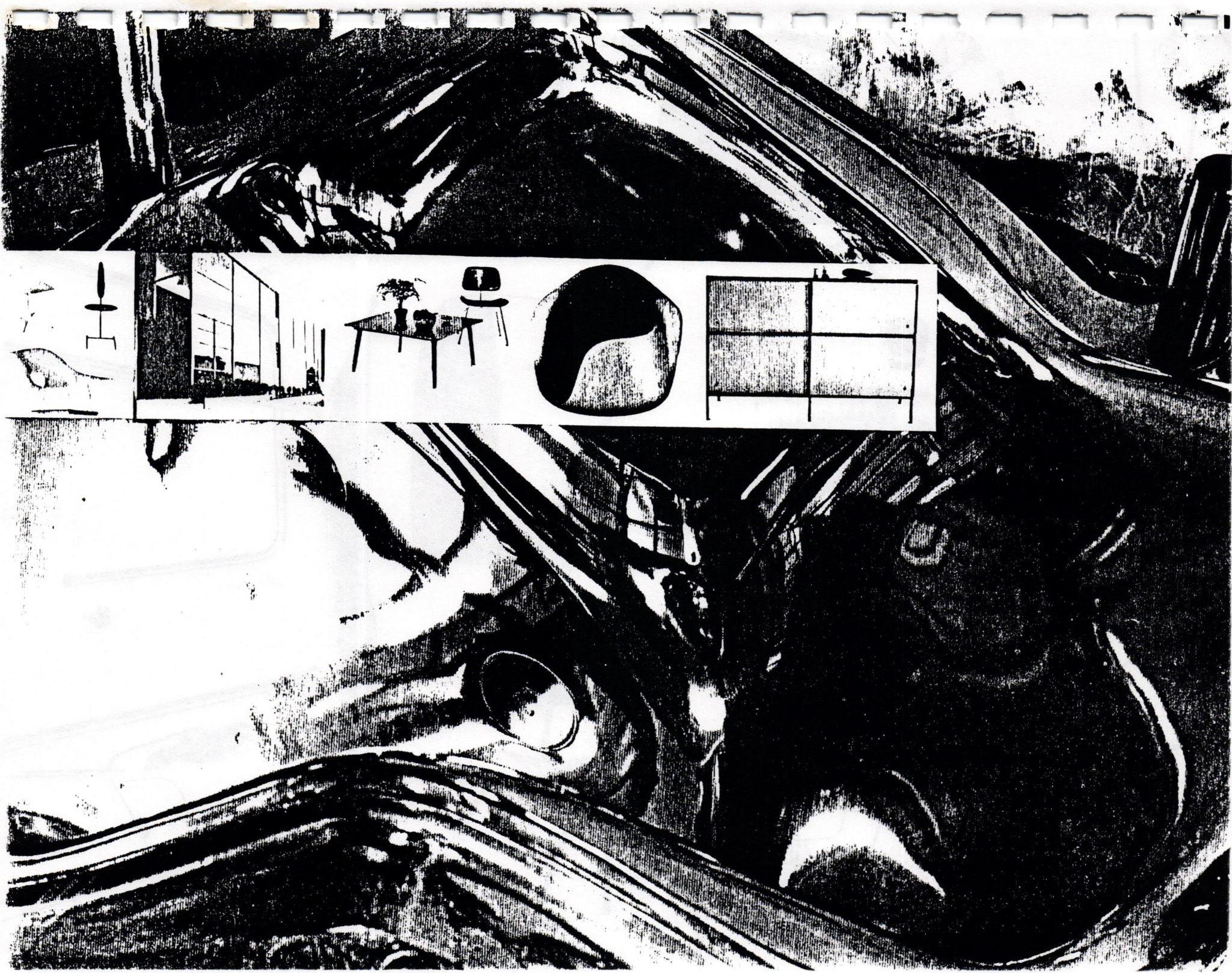


Those familiar with the Eames designs shown in the first edition of this book will readily grasp, in going through these pages, the extraordinary development during the past three or four years. To the original molded plywood group have been added the now-familiar plastic chair, a remarkably flexible series of storage units and the new upholstered wire chair. While very different from each other in technique and appearance, all illustrate a uniquely imaginative and realistic approach to materials and processes, and they exemplify without exception Eames' constant preoccupation with the idea of service—the decision of design as an architect and as an architect that he still works today. His own house, a brilliant and resilient use of standard building components, is as well known to professionals the world over as his earlier work. His approach to perception and clarity of thinking which has so defined his work in the past, is also a contemporary achievement. It is also a contemporary architect in the most literal sense of the word, for he has created the boundary lines which have traditionally divided his profession from the world of the general public. "The Toy," which received nation wide attention last year, is a masterpiece of experimental films—not yet shown to the public—which represent a new expression of his continuing interest in problems of form, color and movement. Also in preparation is a color film of Herman Miller showing the development and production of the molded plywood, plastic and wire chairs.

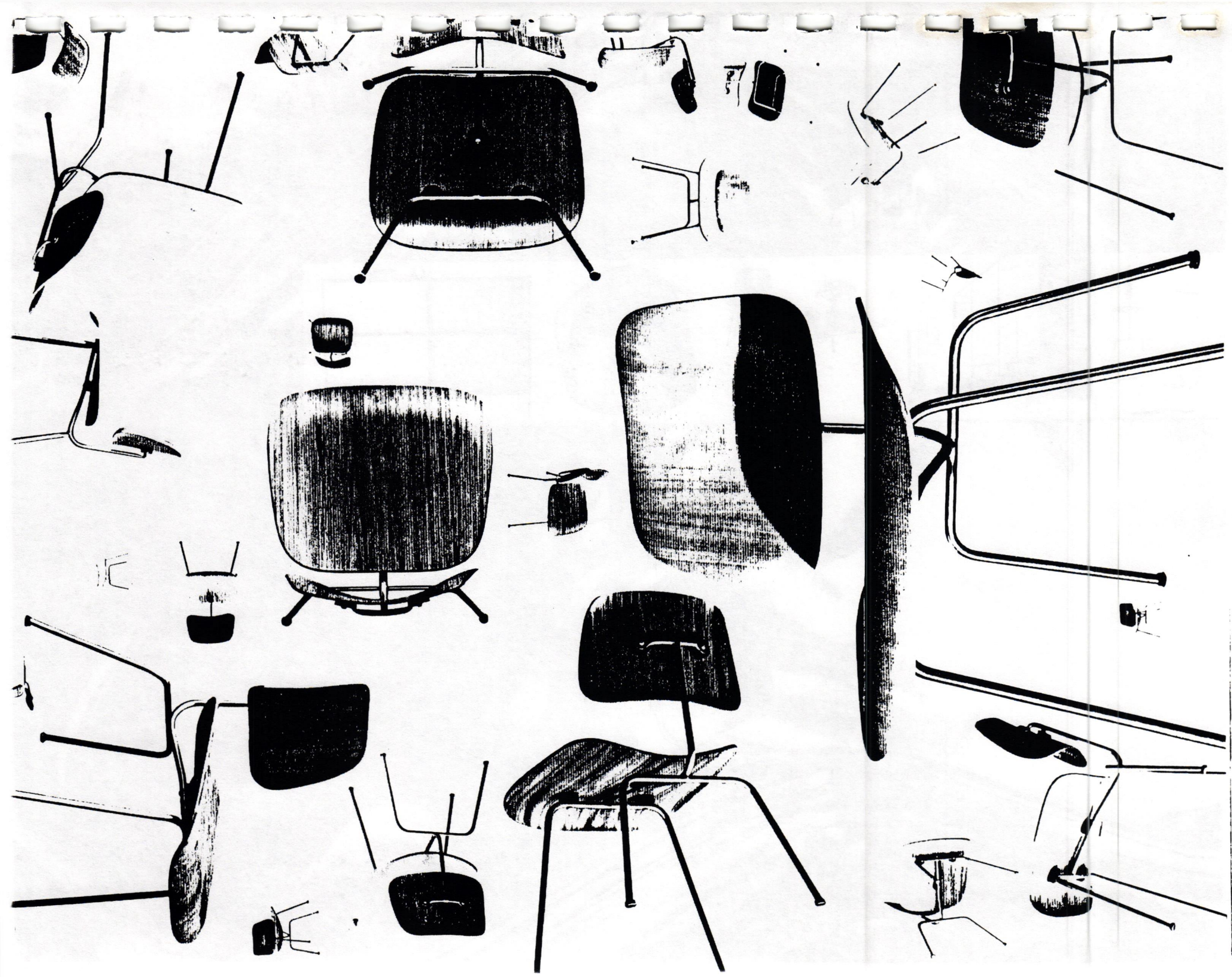
Nothing could illustrate more clearly the relationship between the company and its designers than the fact that the movie was half completed before Herman Miller executives learned that a film was being made for them—or than when the news was received their only reaction was to set up a budget for its completion.



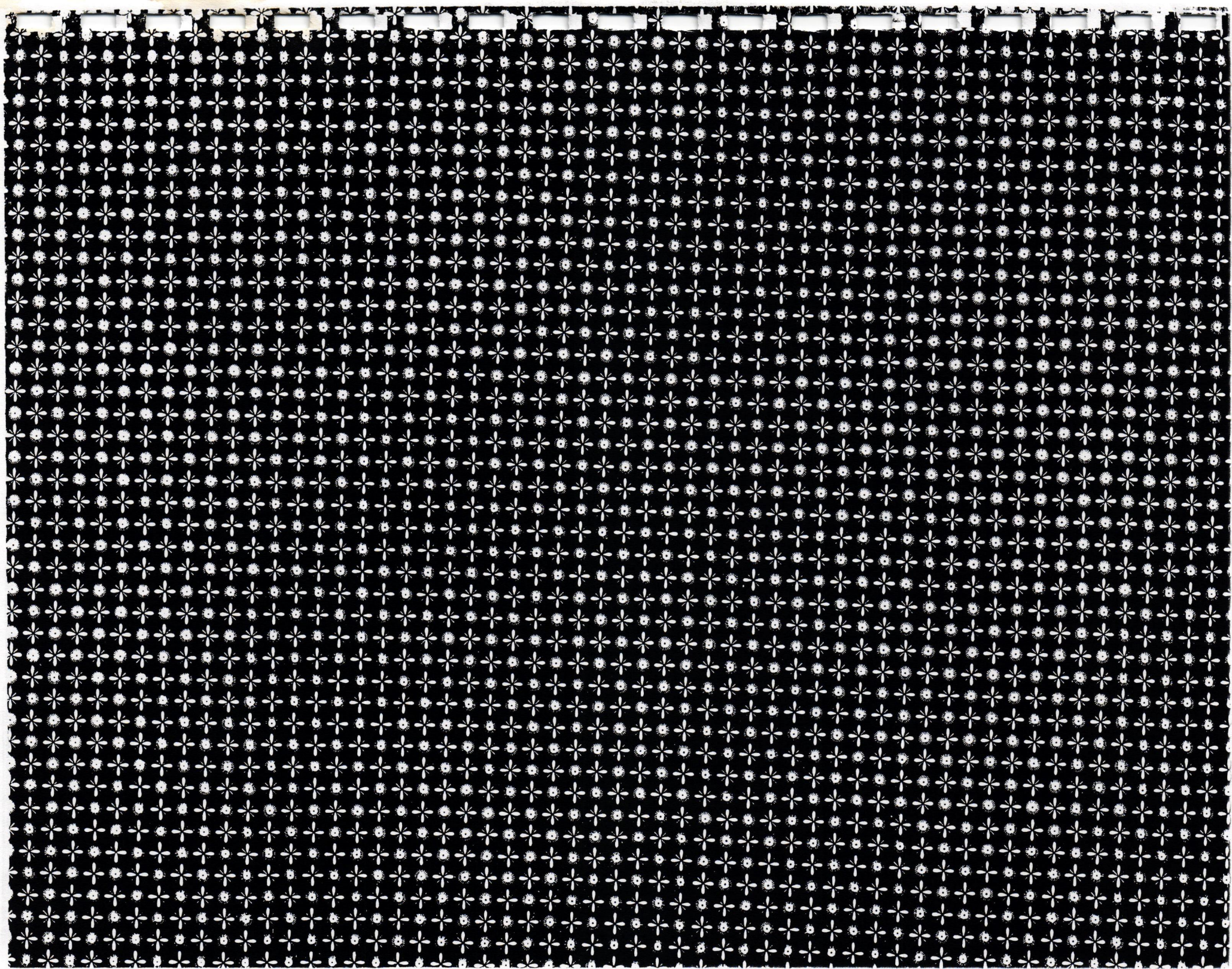










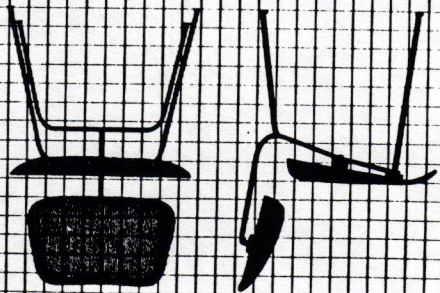




# **molded plywood chairs**

THE FAMES MOLDED PLYWOOD CHAIR has become a classic. Its clean details and sculptured curves have shown what beauty can come from modern production techniques. The seat and back, molded to the contours of the human body, together with the rubber mounts which permit the chair to flex with any shifting of position, provide comfort rarely found in a non-upholstered chair. The chair is now available in two basic models, a dining chair and a lounge chair, each available with wood or metal legs; also with fabric, leather or calfskin upholstery over a layer of foam rubber. All covers are permanently applied to the plywood.

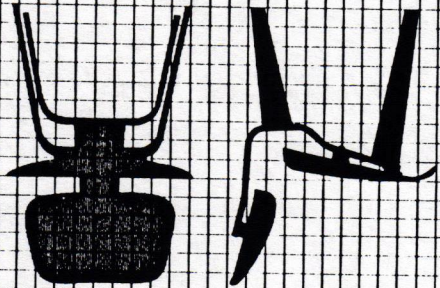
- WOOD FINISHES
- Birch
- Walnut
- Calico Ash
- Black
- Red
- Oak
- METAL FINISHES (Chrome)
- Black



DCM

Dining chair—metal legs. Seat high. Also an excellent desk chair.

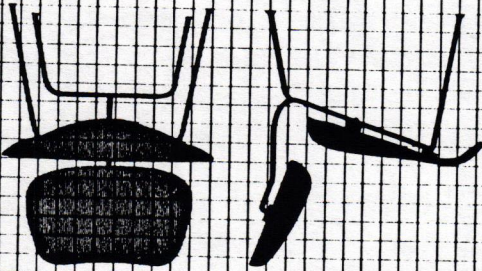
|         |         |         |          |
|---------|---------|---------|----------|
| HT.     | W.      | D.      | SEAT HT. |
| 29 1/2" | 19 1/2" | 21 1/4" | 18"      |



DCW

Dining chair—wood legs. Seat height 17 1/2". Also suitable as desk chair.

|         |         |         |          |
|---------|---------|---------|----------|
| HT.     | W.      | D.      | SEAT HT. |
| 29 1/2" | 19 1/2" | 21 1/4" | 17 1/2"  |



LCM

Lounge chair—metal legs. Angle and height of seat suitable for resting, conversation and lounging.

|         |         |         |          |
|---------|---------|---------|----------|
| HT.     | W.      | D.      | SEAT HT. |
| 27 1/2" | 22 1/2" | 25 3/4" | 15 1/4"  |

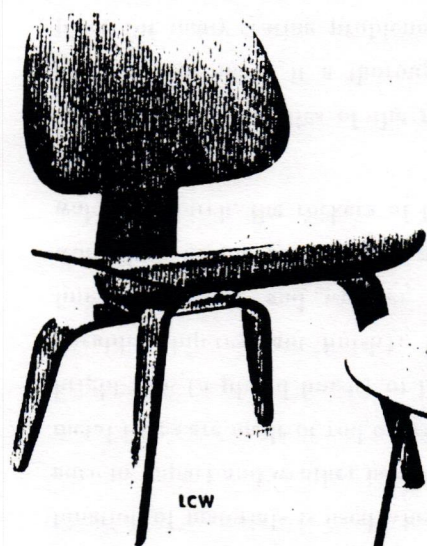
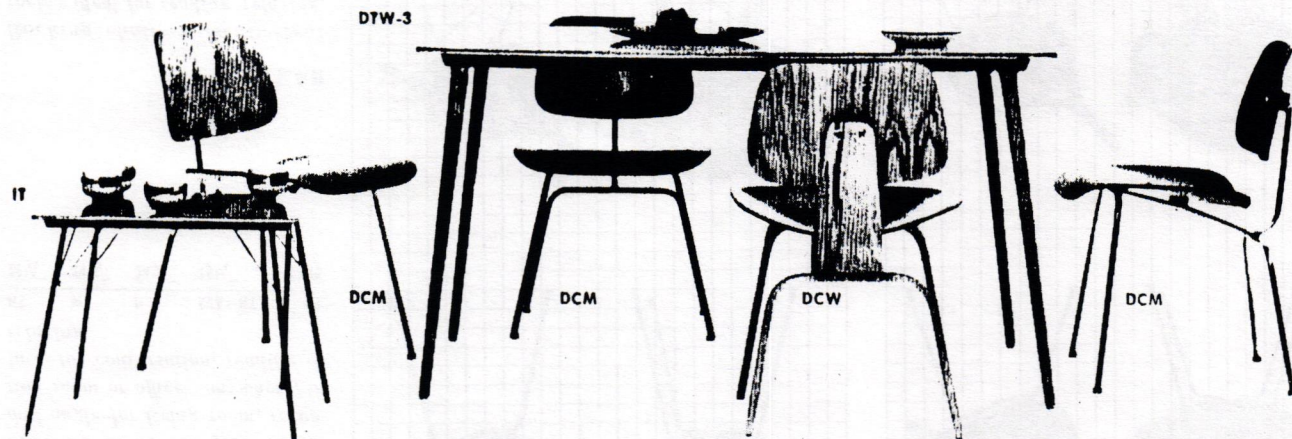


LCM

Lounge chair—wood legs. Similar in design and proportions to LCM. An ideal chair for relaxation.

|         |         |         |          |
|---------|---------|---------|----------|
| HT.     | W.      | D.      | SEAT HT. |
| 27 1/2" | 22 1/2" | 25 3/4" | 15 1/4"  |







# molded plastic chairs

THE PLASTIC SHELLS of these armchairs are molded of a thermosetting resin reinforced with glass fibers. (In aircraft production this combination of materials is used where high resistance to impact and weather is mandatory.) The metal bases are made of rod or wire, finished in bright zinc (a plated finish) or black oxide (a durable, chip-resistant finish). Both of these finishes are mar and weather resistant. The wood legs of the DAW models are of natural walnut or birch, the rockers of the RAR model of natural birch.

The inherent properties of the materials used in this chair make it a thoroughly practical piece for many seating problems. The models shown here have been expressly designed to meet the needs of both residential and commercial installations and give the highest ultimate performance.

## SUITABLE COLORS

Integral colors

Elephant Hide Grey

Beige

Parlement

Lemon Yellow

Sea Foam Green

Bright Red

Dark Blue

Mustard

Light Grey

Bright Zinc

Black

Birch (rockers in birch only)

Walnut

## DAX

Dining and desk chair—the height and angle of the seat are carefully calculated for use at the average desk and dining table.

| HT.     | W.      | D.      | SEAT HT. | WT.    |
|---------|---------|---------|----------|--------|
| 31 1/2" | 24 1/2" | 23 1/2" | 17 1/2"  | 14 lb. |

## DAR

Dining and desk chair—this model has a wire base which is, in fact, und feeling, light and strong.

| HT.     | W.      | D.  | SEAT HT. | WT.    |
|---------|---------|-----|----------|--------|
| 31 1/2" | 24 1/2" | 24" | 17 1/2"  | 10 lb. |

## SAX

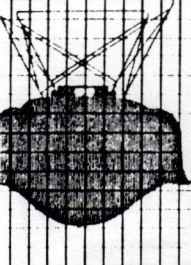
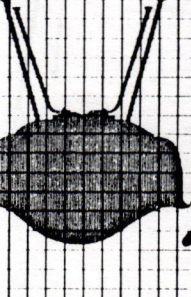
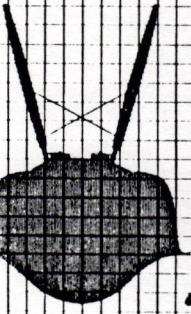
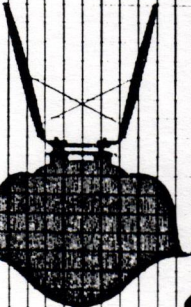
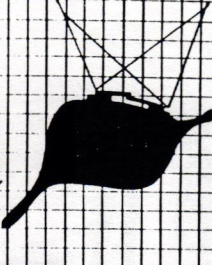
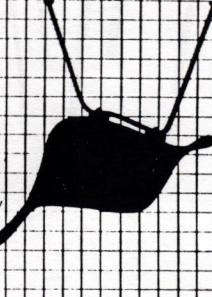
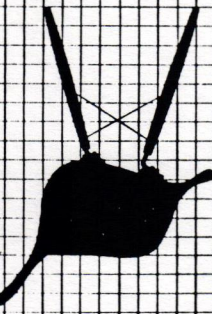
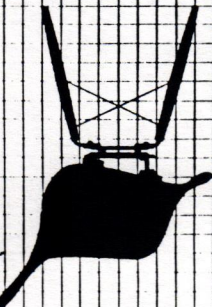
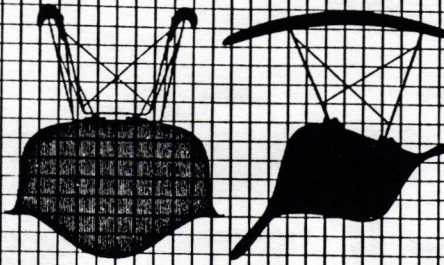
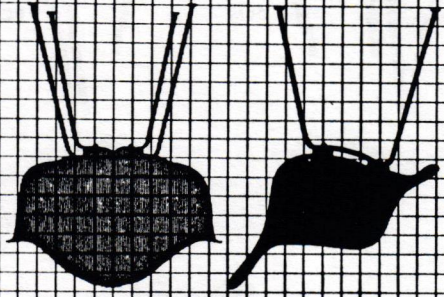
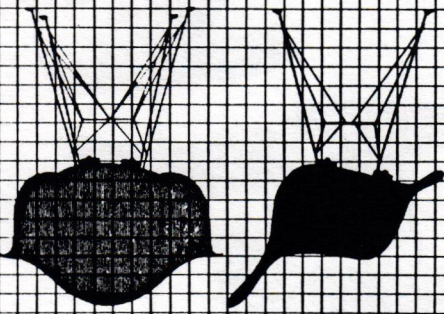
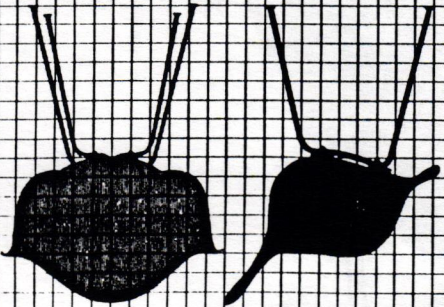
Standard model—a good height and angle for living room, reception room or office—anywhere, in fact, for conversation, reading or relaxing.

| HT.     | W.      | D.      | SEAT HT. | WT.    |
|---------|---------|---------|----------|--------|
| 29 1/2" | 24 1/2" | 24 1/2" | 16 1/2"  | 13 lb. |

## RAR

Rocking chair—a lightweight rocker ideal for reading, relaxing, and use by the young mother.

| HT.     | W.      | D.  | SEAT HT. | WT.    |
|---------|---------|-----|----------|--------|
| 26 1/2" | 24 1/2" | 27" | 16"      | 11 lb. |





some plan views shown on grid  
weights shown are net uncanted

## PAW

Swivel chair—similar to DAW except for the addition of a swivel. Excellent for both office and home use.

| HT.                | W.                 | D.  | SEAT HT.           | WT.    |
|--------------------|--------------------|-----|--------------------|--------|
| 31 $\frac{1}{4}$ " | 24 $\frac{7}{8}$ " | 24" | 17 $\frac{7}{8}$ " | 12 lb. |

## DAW

Dining and desk chair—the legs of this model are turned from birch or walnut, with cross bracing of metal.

| HT.                | W.                 | D.  | SEAT HT.           | WT.   |
|--------------------|--------------------|-----|--------------------|-------|
| 31 $\frac{1}{4}$ " | 24 $\frac{7}{8}$ " | 24" | 17 $\frac{7}{8}$ " | 9 lb. |

## LAX

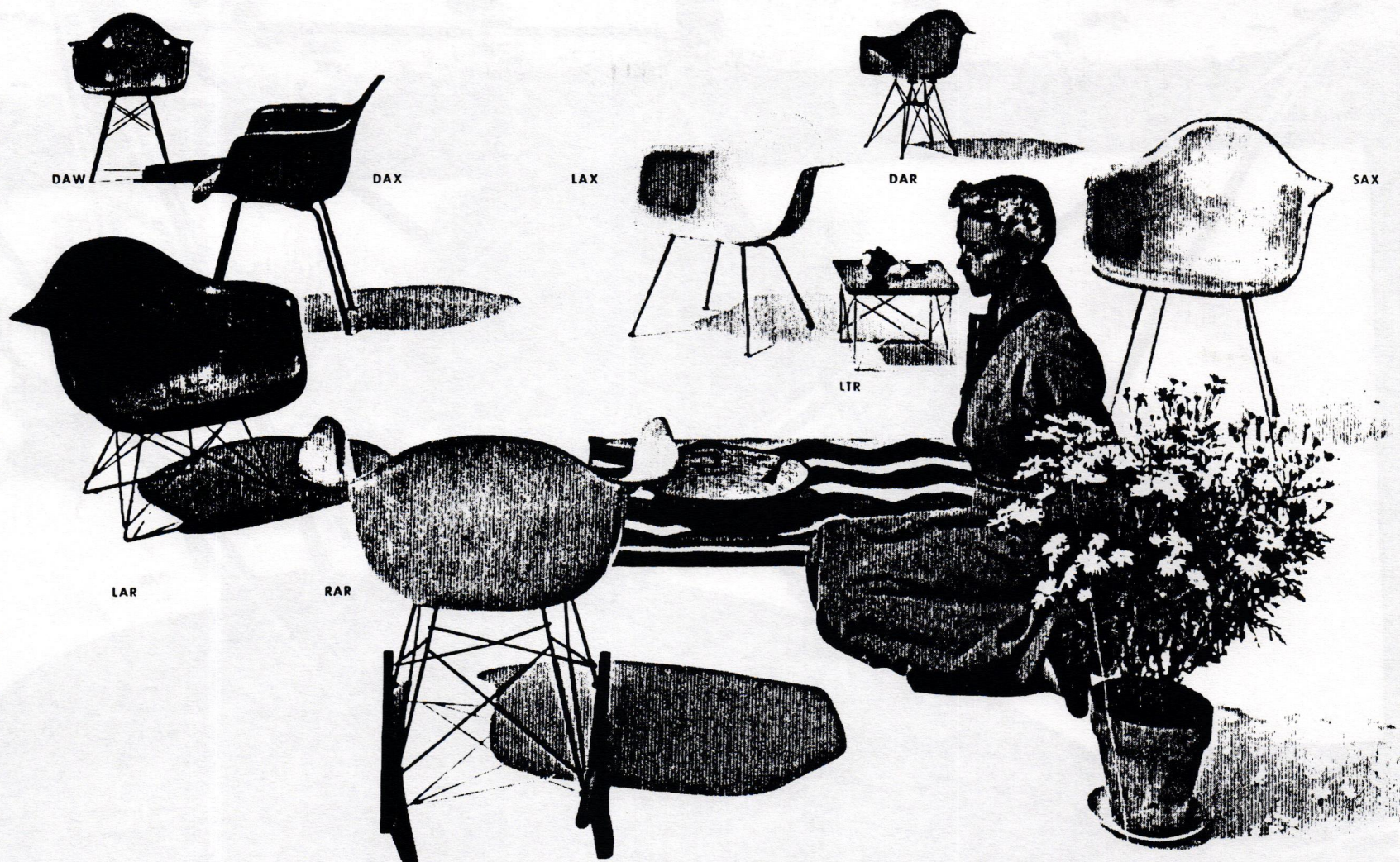
Lounge chair—height of seat is lower than that of DAX, and at an angle that offers restful support. Ideal for reading and relaxed conversation.

| HT.                | W.                 | D.                 | SEAT HT.           | WT.    |
|--------------------|--------------------|--------------------|--------------------|--------|
| 28 $\frac{1}{8}$ " | 24 $\frac{7}{8}$ " | 25 $\frac{3}{8}$ " | 14 $\frac{1}{8}$ " | 11 lb. |

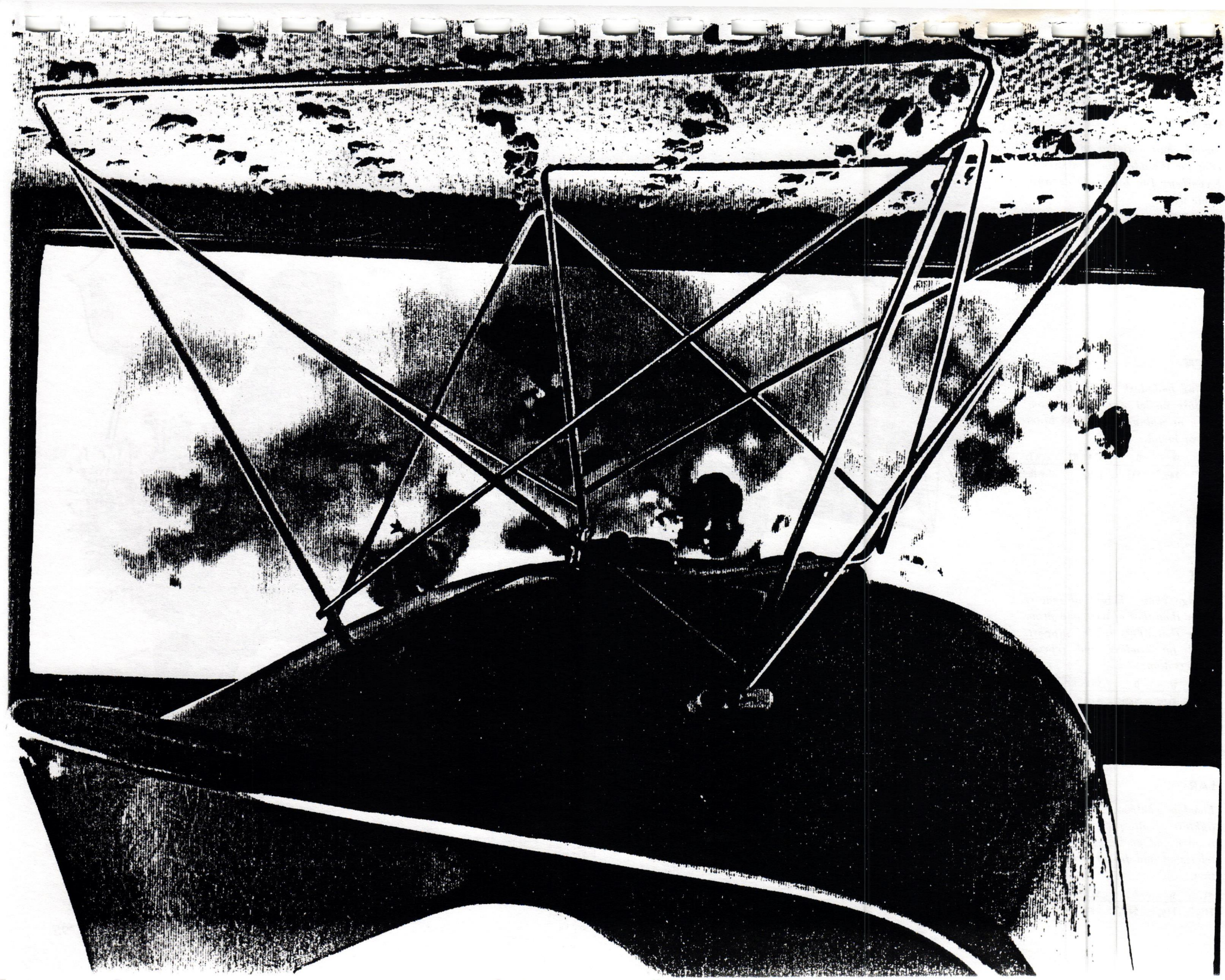
## LAR

Low-low chair—the lowest and lightest of all, perfect for patio, terrace and poolside, for viewing television and for general relaxation.

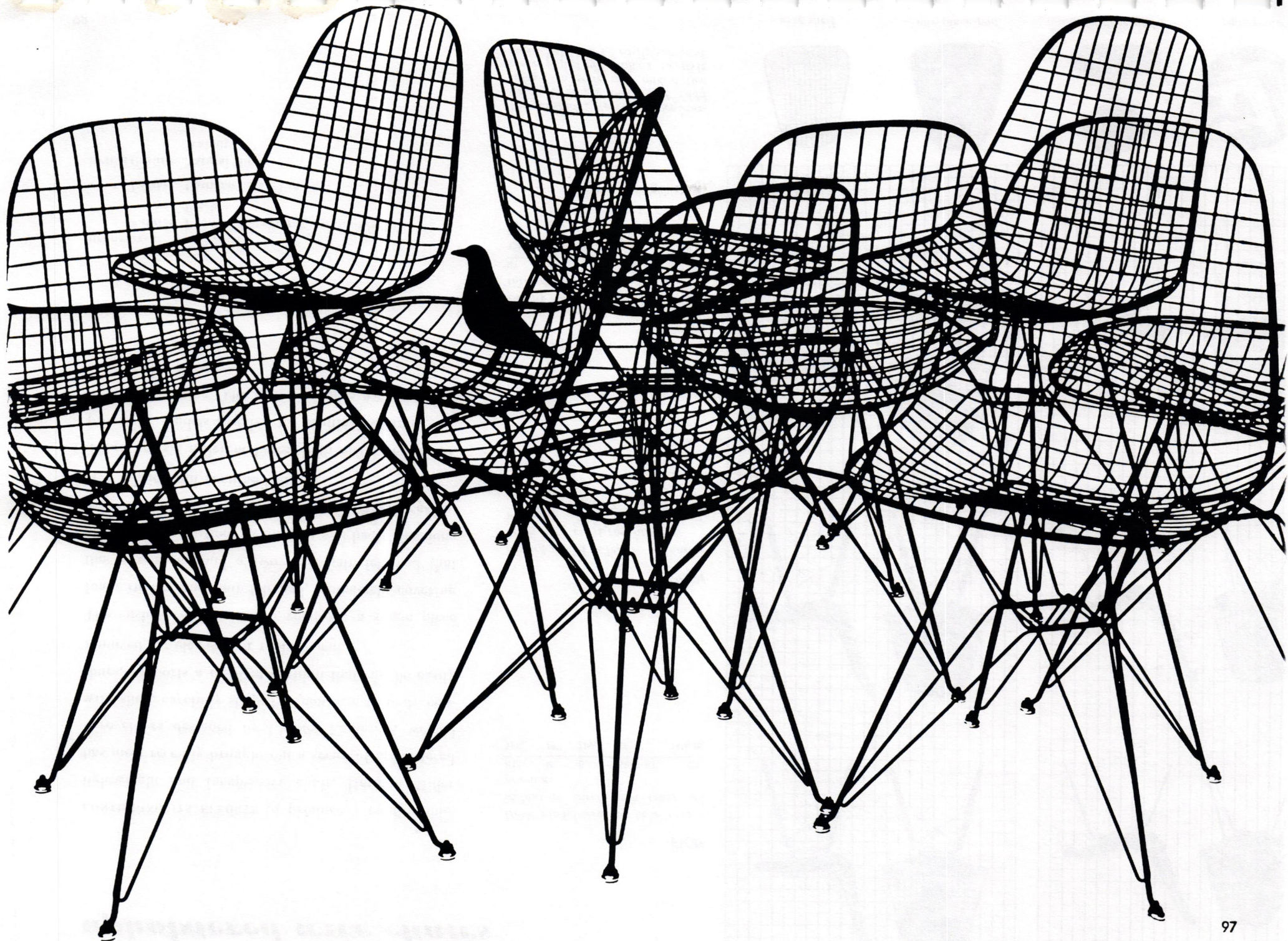
| HT.                | W.                 | D.                 | SEAT HT.           | WT.   |
|--------------------|--------------------|--------------------|--------------------|-------|
| 24 $\frac{1}{4}$ " | 24 $\frac{7}{8}$ " | 24 $\frac{1}{2}$ " | 12 $\frac{1}{4}$ " | 9 lb. |













# upholstered wire chairs

CONTINUING ITS EFFORTS to produce a comfortable, lightweight and inexpensive chair, Herman Miller has most recently brought out a series of upholstered wire chairs designed by Charles Eames. A welded wire shell, carefully shaped to conform to body contours, supports a resilient cushion that can be easily removed for cleaning or replacement.

The cushion comes in two versions: a single piece foam rubber and hair felt pad, completely covering the wire shell; and a two-piece hair felt pad that covers major portions of the seat and back. Cushions are available in a choice of covers, including exclusive fabrics and genuine leathers.

There are six different bases, both metal and wood, providing models suitable for reading, writing, dining and lounging. The series includes a swivel desk chair and a rocker.

## UPHOLSTERY

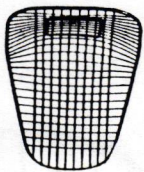
**Fabrics** Pin Check (natural, brown, black)  
**Leather** Postman's Bag Tan  
**BASE FINISHES** Natural Birch  
 Walnut

**PKW**  
 Desk model—swivel base legs—walnut or birch with cross rod bracing.  
 HT. 32 1/2" W. 19" D. 21 1/4" SEAT HT. 18 1/2" WT. 14 1/2 lb.

**DKW**  
 Dining model—legs—walnut or birch with cross rod bracing.  
 HT. 32 1/2" W. 19" D. 21 1/4" SEAT HT. 18 1/2" WT. 11 lb.

**DKR**  
 Dining model—light base structure of wire rod.  
 HT. 32 1/2" W. 19" D. 21 1/4" SEAT HT. 18 1/2" WT. 12 lb.

The cushions come in two versions: a single piece pad (add suffix-1 to style no.) and a two piece pad (add suffix-2 to style no.)—both can be easily removed.



wire shell



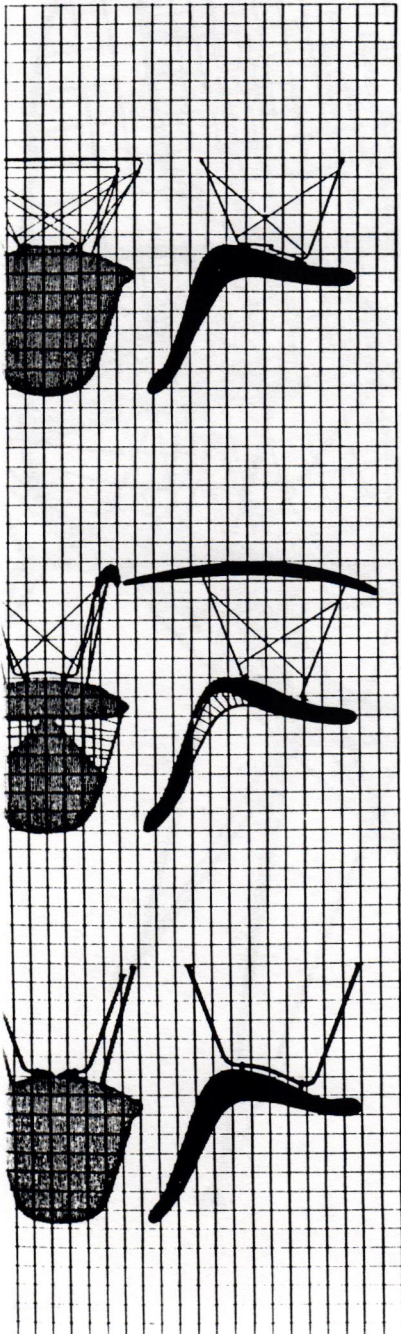
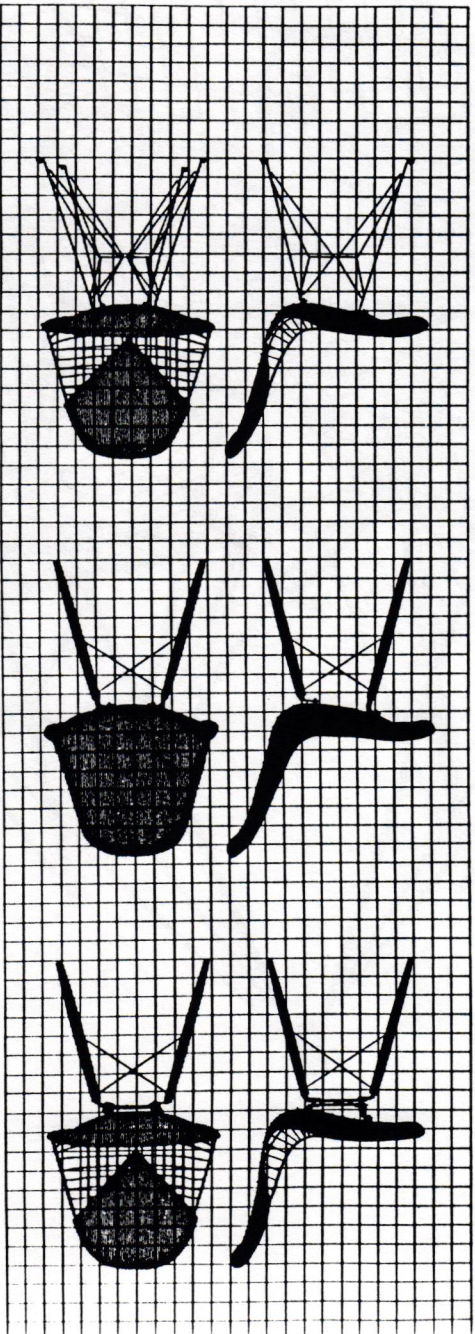
one piece pad



two piece pad



pad remove





# LKX

Lounge model cross brace of solid  $\frac{1}{2}$ " rod.

| HT.                | W.  | D.                 | SEAT HT. | WT.                  |
|--------------------|-----|--------------------|----------|----------------------|
| 27 $\frac{1}{2}$ " | 19" | 22 $\frac{1}{4}$ " | 16"      | 14 $\frac{1}{2}$ lb. |

LKR

LKX

PKW

RKR

DKW

DKR



# RKR

Rocker model - wire rod structure, birch rockers.

| HT. | W.  | D.  | SEAT HT. | WT.                  |
|-----|-----|-----|----------|----------------------|
| 29" | 19" | 27" | 17"      | 12 $\frac{1}{2}$ lb. |

# LKR

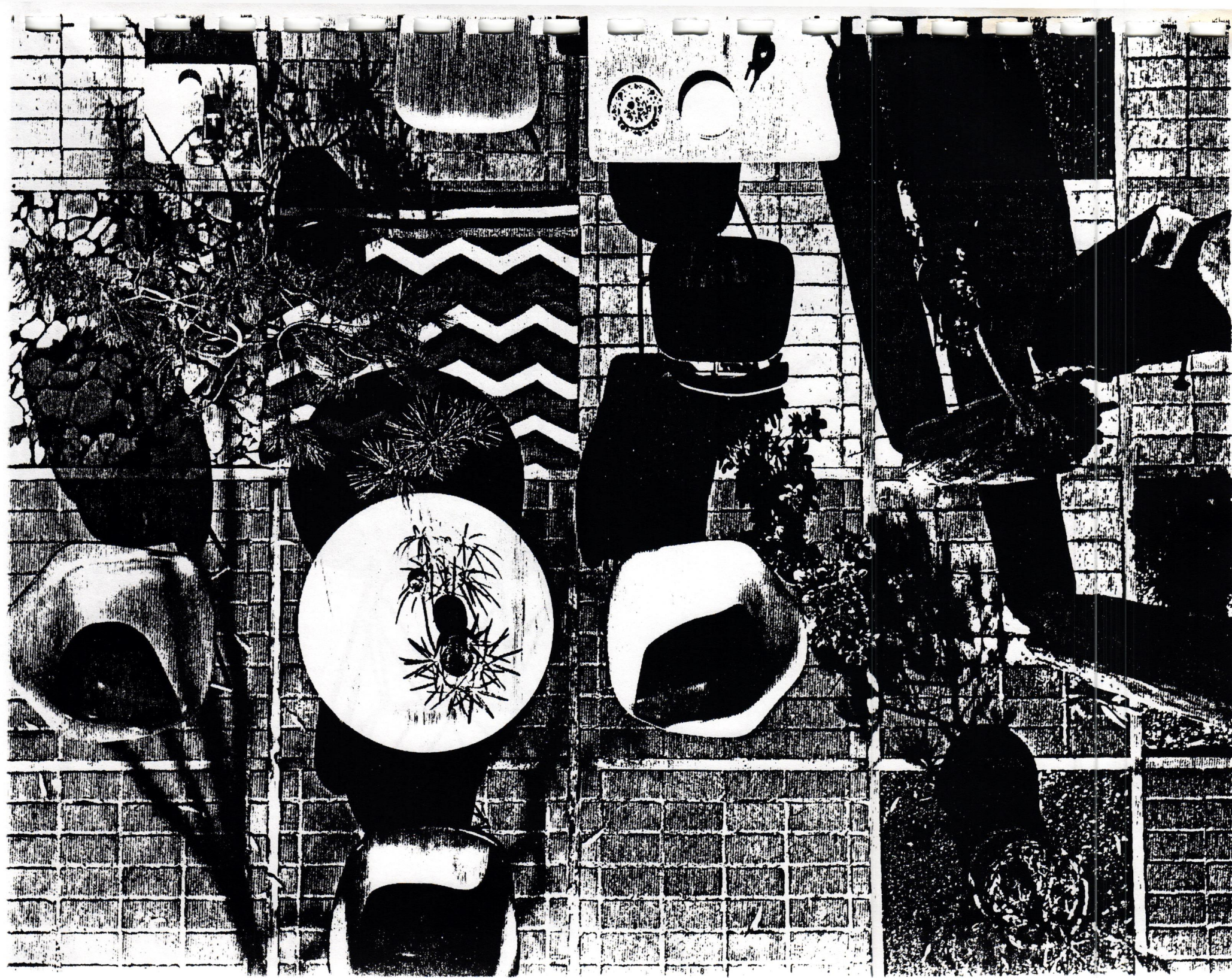
Low model - light base structure of wire rod.

| HT. | W.  | D.                 | SEAT HT.           | WT.    |
|-----|-----|--------------------|--------------------|--------|
| 26" | 20" | 21 $\frac{1}{4}$ " | 13 $\frac{1}{2}$ " | 11 lb. |

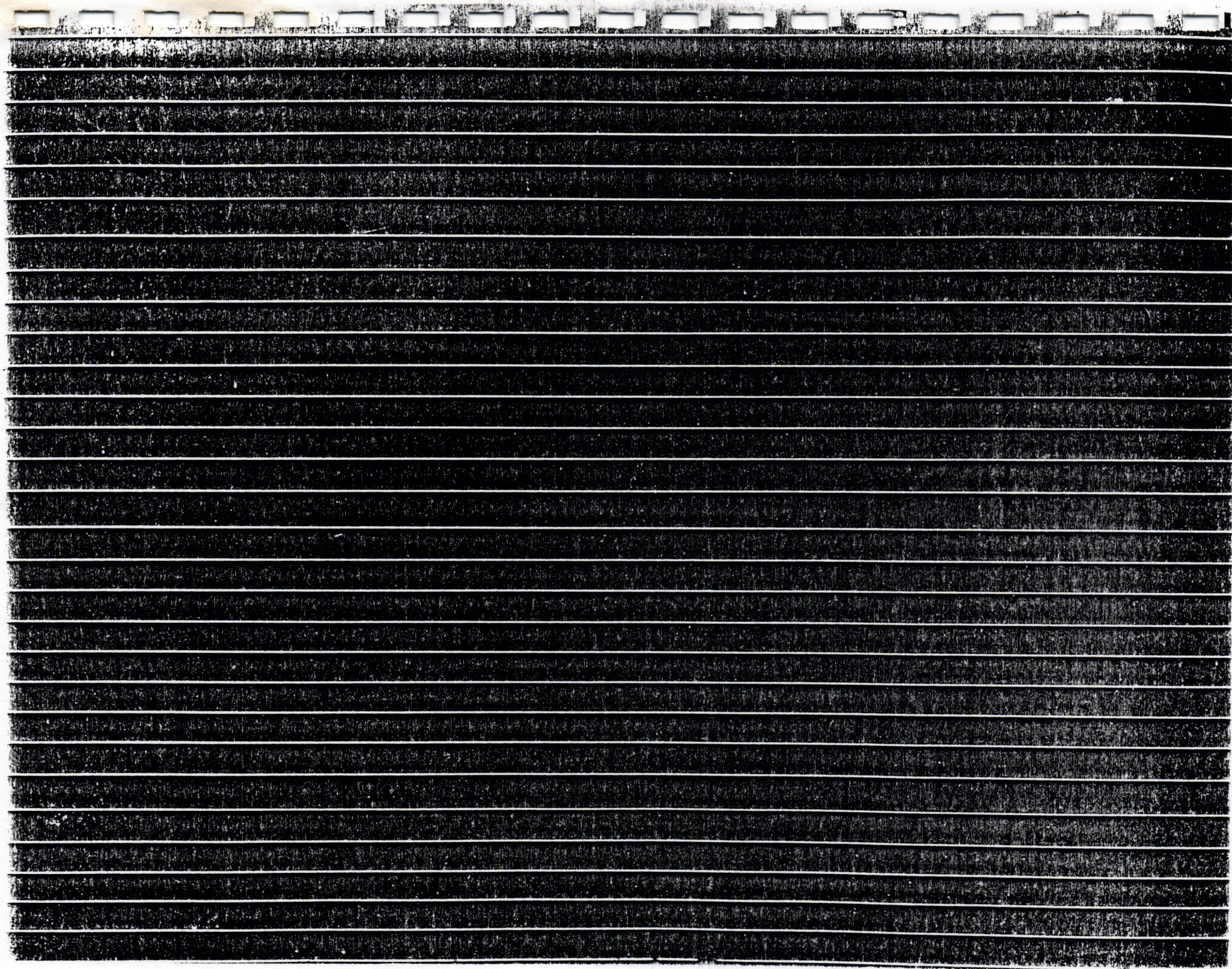
weights shown are net uncrated  
scale silhouettes shown on a 2" grid









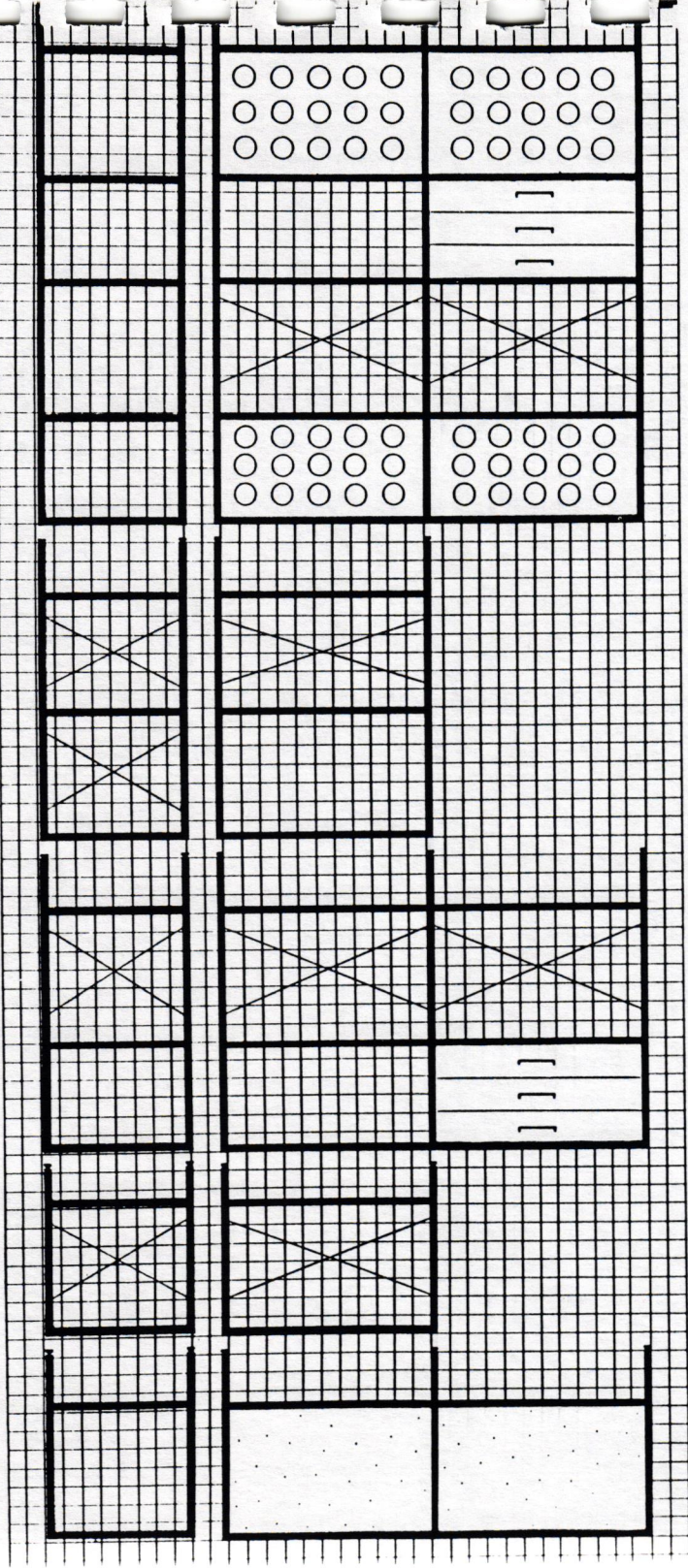




# eames storage units

THE EAMES STORAGE UNITS represent a frank and forthright answer to a permanent and basic furniture need: attractive, durable cabinets, cases and desks that are modestly priced. Plated steel uprights support plastic-coated plywood shelves and stain-resistant wood or plastic-coated tops. Crossed metal struts or lacquered masonite panels insure stability. The units come in two widths and three heights, with numerous arrangements including open shelves, sliding panel doors and drawers, in a variety of color combinations. Shown on this page are the standard basic units, while on pages 104 and 105 can be seen the various combinations available.

|                                                                      |  |                                                                                     |
|----------------------------------------------------------------------|--|-------------------------------------------------------------------------------------|
| TOPS AND DRAWERS<br>(Drawer fronts will match tops)                  |  | Black Plastic Laminate                                                              |
| SLIDING DOORS                                                        |  | Birch<br>Walnut<br>Dimpled Wood<br>White Glass Cloth Laminate<br>Black Hard Plastic |
| PANELS<br>(See pg. 101, 103, 105<br>for standard color combinations) |  | Black<br>Tan<br>Grey<br>White<br>Red<br>Yellow<br>Blue<br>Bright Zinc<br>Black      |
| METAL FINISHES                                                       |  |                                                                                     |



100 series

|         |     |     |        |
|---------|-----|-----|--------|
| HT.     | W.  | D.  | WT.    |
| 20 3/4" | 47" | 16" | 34 lb. |

150 series

|         |     |     |        |
|---------|-----|-----|--------|
| HT.     | W.  | D.  | WT.    |
| 20 3/4" | 24" | 16" | 17 lb. |

200 series

|         |     |     |        |
|---------|-----|-----|--------|
| HT.     | W.  | D.  | WT.    |
| 32 1/2" | 47" | 16" | 65 lb. |

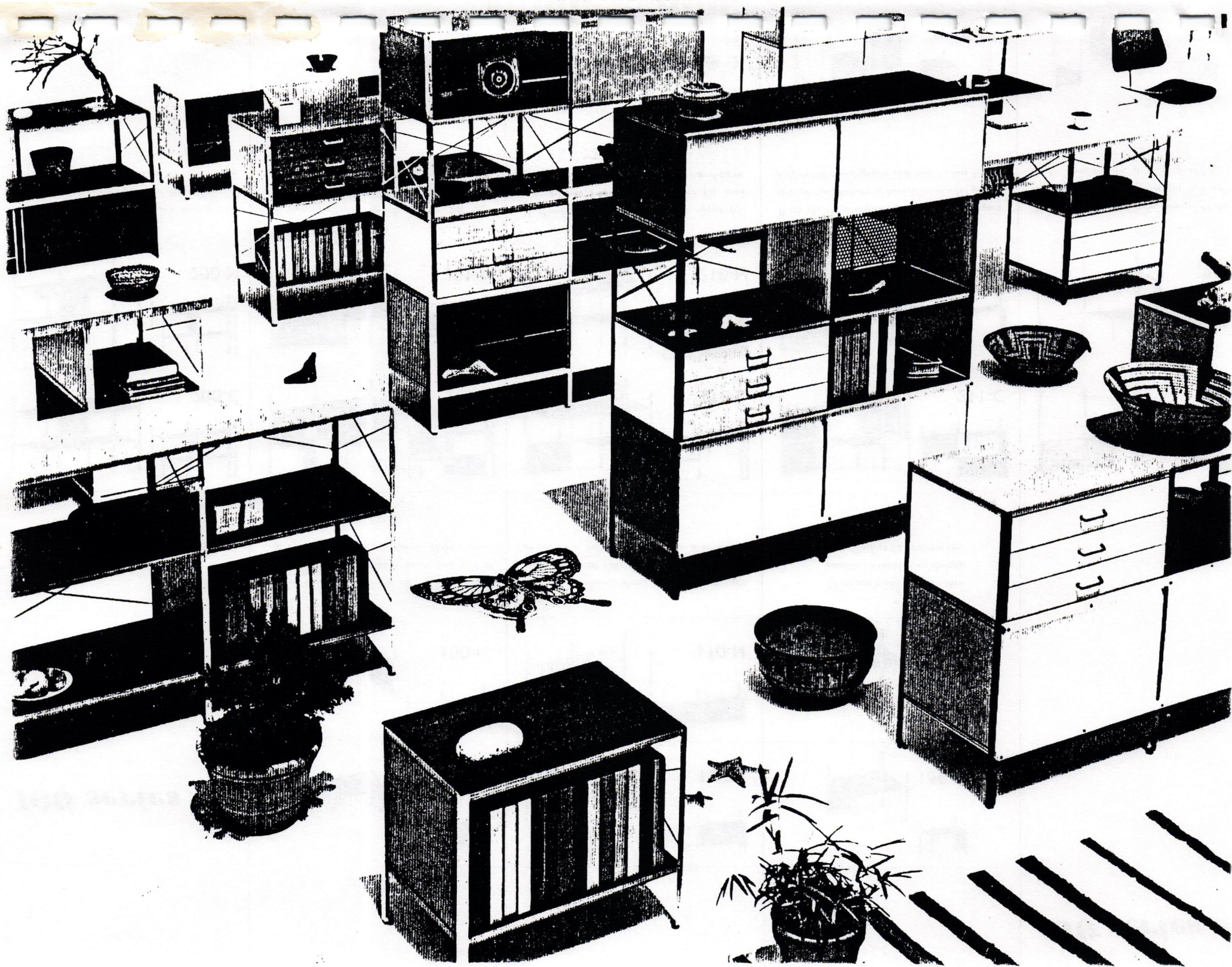
250 series

|         |     |     |        |
|---------|-----|-----|--------|
| HT.     | W.  | D.  | WT.    |
| 32 1/2" | 24" | 16" | 40 lb. |

400 series

|         |     |     |        |
|---------|-----|-----|--------|
| HT.     | W.  | D.  | WT.    |
| 32 1/2" | 24" | 16" | 40 lb. |

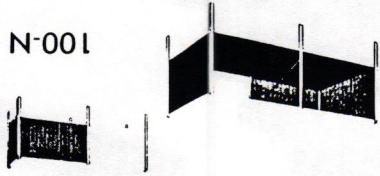
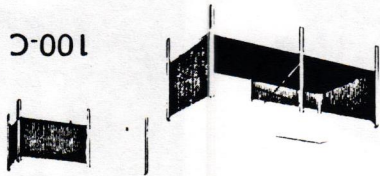




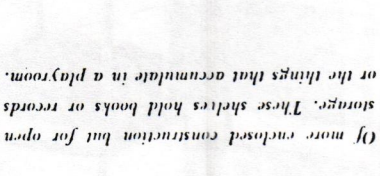
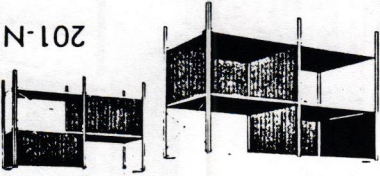


# 100 series

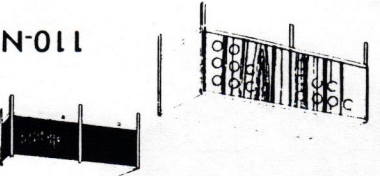
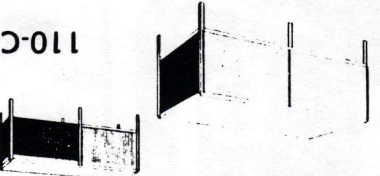
# 200 series



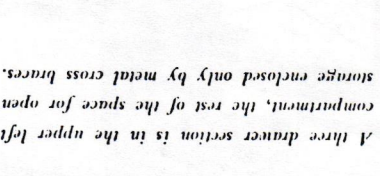
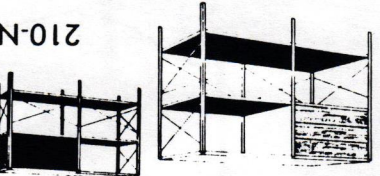
These units, being only 20" high, make a pleasing low divider in a room and will fit nicely under windows or for the child's room.



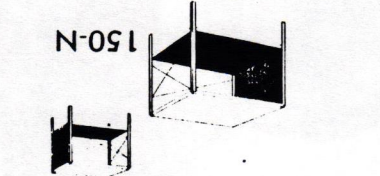
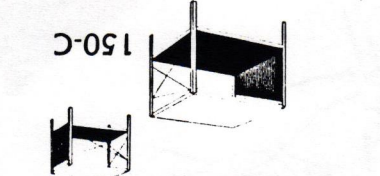
Of more enclosed construction but for open storage. These shelves hold books or records or the things that accumulate in a playroom.



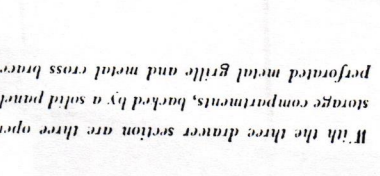
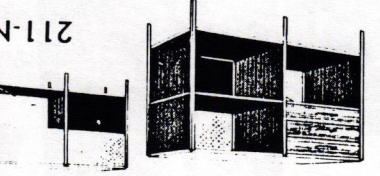
Behind the sliding doors is enclosed storage space that will take 12" albums—especially useful in a room scaled to low dimensions.



A three drawer section is in the upper left compartment, the rest of the space for open storage enclosed only by metal cross braces.



There are many uses for this small but versatile open storage unit which is 24 inches wide.

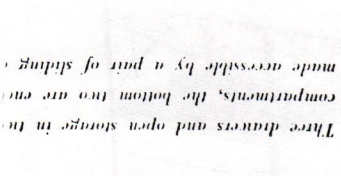
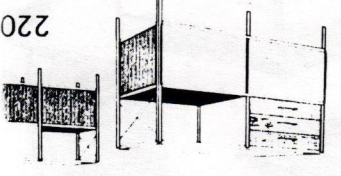


With the three drawer section are three open storage compartments, backed by a solid panel, perforated metal grille and metal cross brace.

# 400 series

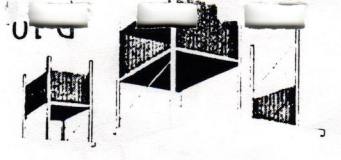
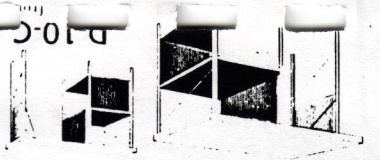


These units, being only 20" high, make a pleasing low divider in a room and will fit nicely under windows or for the child's room.

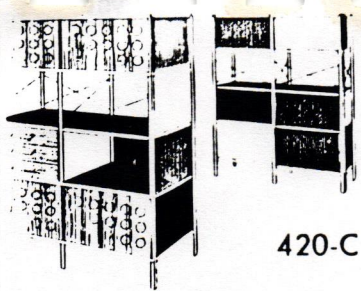


Three drawers and open storage in the compartments, the bottom two are enclosed accessible by a pair of sliding doors.

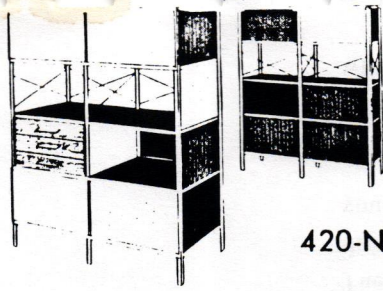
# desks



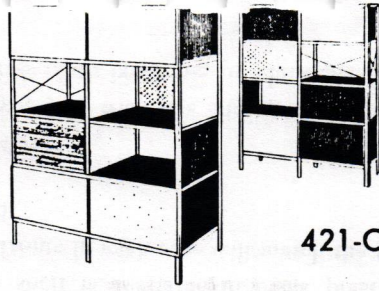




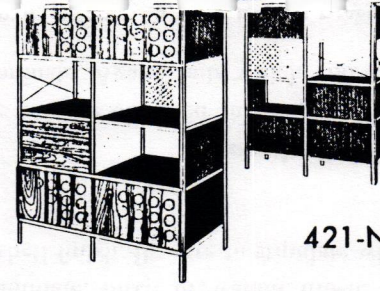
420-C



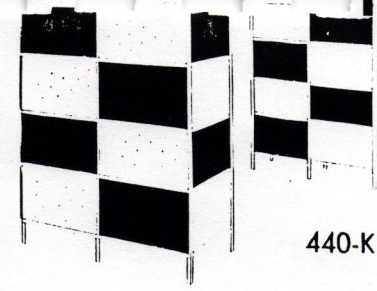
420-N



421-C



421-N



440-K

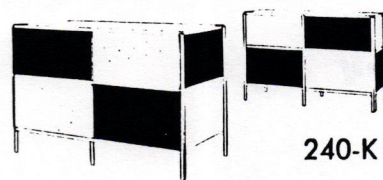
These units are 60 inch high and can be used as practical room dividers and in many places where plentiful storage space is required.

The height of the two top shelves are 11 $\frac{1}{4}$  and 13 $\frac{1}{4}$  inch respectively. The third shelf is 11 $\frac{1}{4}$  inch and the bottom shelf is 13 $\frac{1}{4}$  inch high.

Sliding doors cover eight lineal feet of storage space. There is also six lineal feet of open shelf and a set of three drawers.

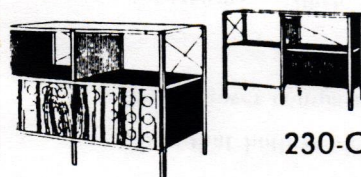
These as well as all other E.S.U. pieces have the same high quality finish on all sides which makes them ideal for use free from wall.

Back and sides completely enclosed by solid panels. The entire front has sliding doors of black and white to form checkerboard pattern.

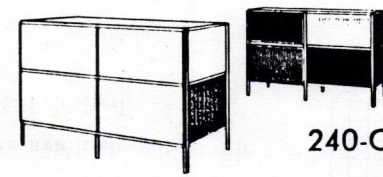


240-K

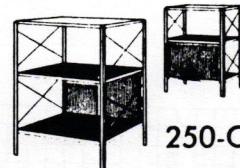
The black and white checkerboard pattern shown on this case can be had in all the other standard units shown on this page.



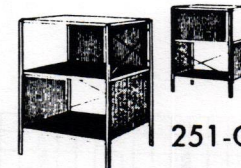
230-C



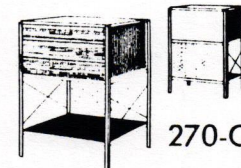
240-C



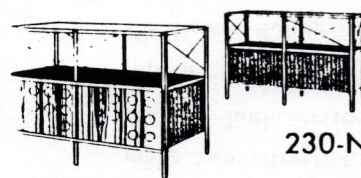
250-C



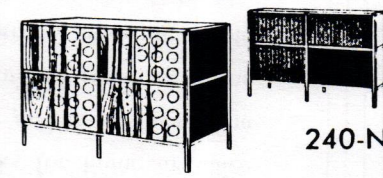
251-C



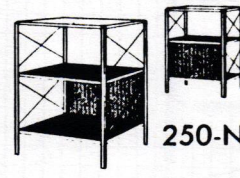
270-C



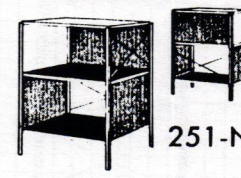
230-N



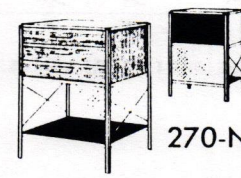
240-N



250-N



251-N



270-N

The top shelf is completely open, the bottom shelf is enclosed with solid panels and sliding doors to provide protected accessible space.

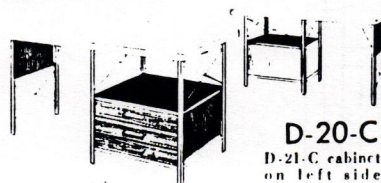
Back and sides completely enclosed by solid panels. The entire front has sliding doors—enclosed space for linens, clothes or books.

24 in. versions of the open case serve by themselves and make the system dimensionally fluid.

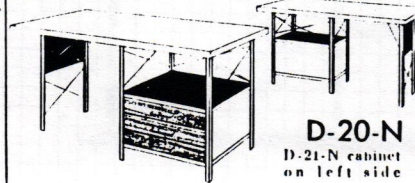
Also an open storage unit, 24 inches wide, but sides and back have panels and cross braces.

A three drawer section above, open shelves below, cross braces and perforated metal grille.

Desks to the left have 44"x24 $\frac{1}{2}$ " tops with open storage below for stationery and books. Ideal for the home and school dormitories.



D-20-C  
D-21-C cabinet  
on left side



D-20-N  
D-21-N cabinet  
on left side

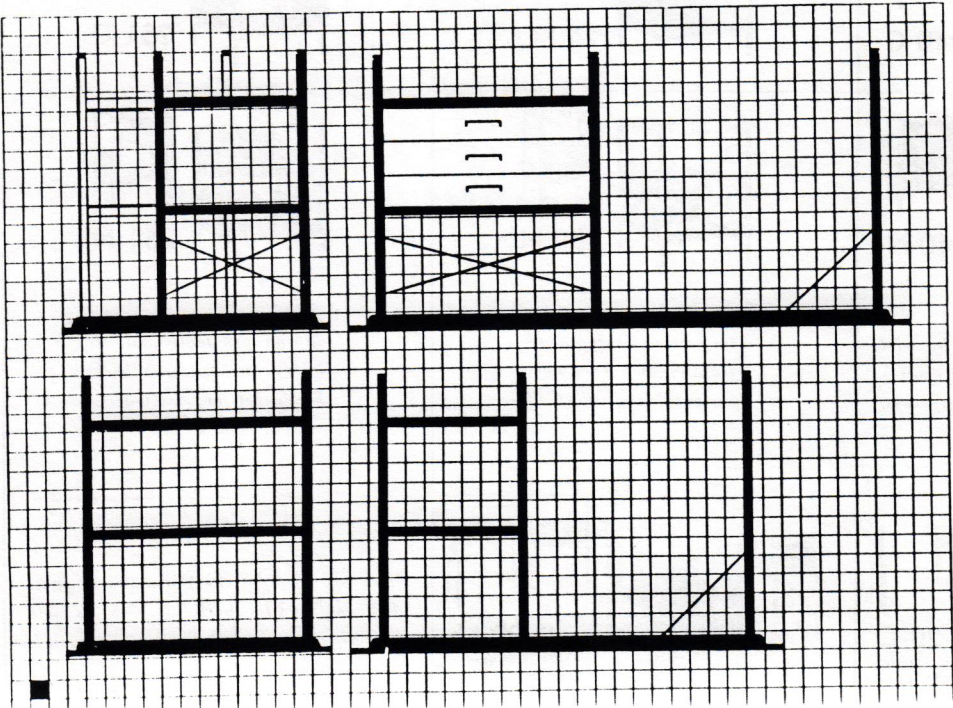
Top dimension is 60"x24 $\frac{1}{2}$ " and 29" in height. Additional uses for the E.S.U. desks as table for sewing or receptionist desk are suggested.



# desks

THE E.S.U. COMPONENTS have been combined to make two attractive desks for home or office that are both serviceable and economical. The tops are of the same standard construction as the Farnes dining table group, allowing ample space beneath for the average person's legs. Note that both models are available with a file in the lower compartment if desired.

- TOP FINISHES
  - Birch
  - Walnut
- METAL FINISHES
  - Bright Zinc
  - Black



D-10 series

|         |     |     |        |
|---------|-----|-----|--------|
| HT.     | W.  | D.  | WT.    |
| 29 1/2" | 45" | 28" | 50 lb. |

D-20 series (D-21 reversed)

|         |     |     |        |
|---------|-----|-----|--------|
| HT.     | W.  | D.  | WT.    |
| 29 1/2" | 60" | 28" | 75 lb. |

## how to order farnes storage units

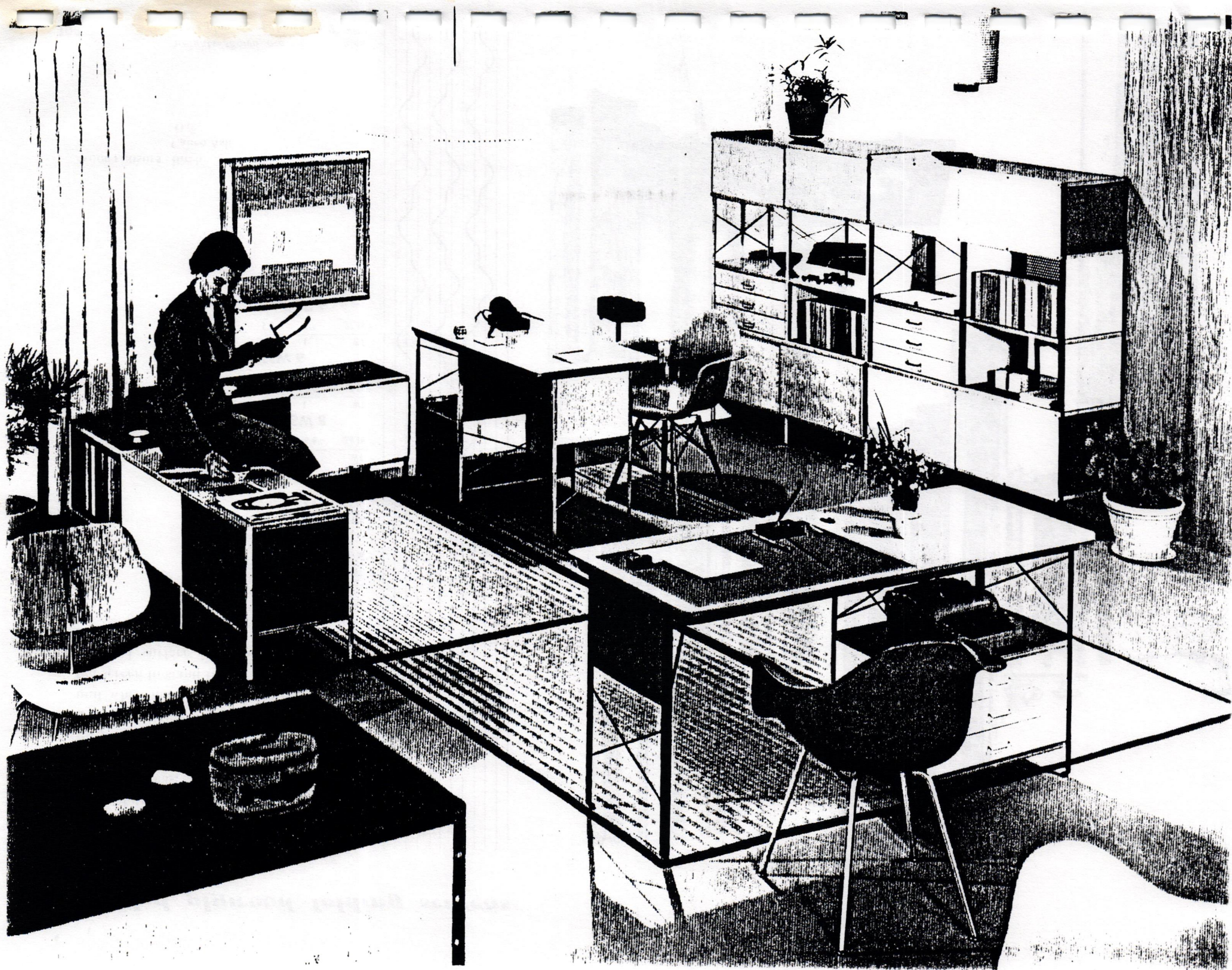
To place an order for a storage unit, the following information is necessary:

**type number**  
The chart shows the construction type of each unit. Indicate your choice by its code designation. Note that there is a neutral (N) or colorful (C) or black and white (K) finish available in each construction type.

**top finish**  
The top shelf is available in black plastic laminate, birch or walnut finish. The drawer fronts in each case will match the top shelf finish. Be sure to stipulate which you wish.

**sliding doors**  
**example: DIMPLED**  
If the type you wish has sliding doors, these may be obtained in dimpled wood, white glass cloth laminate, or black plastic laminate. Again, note which you wish.







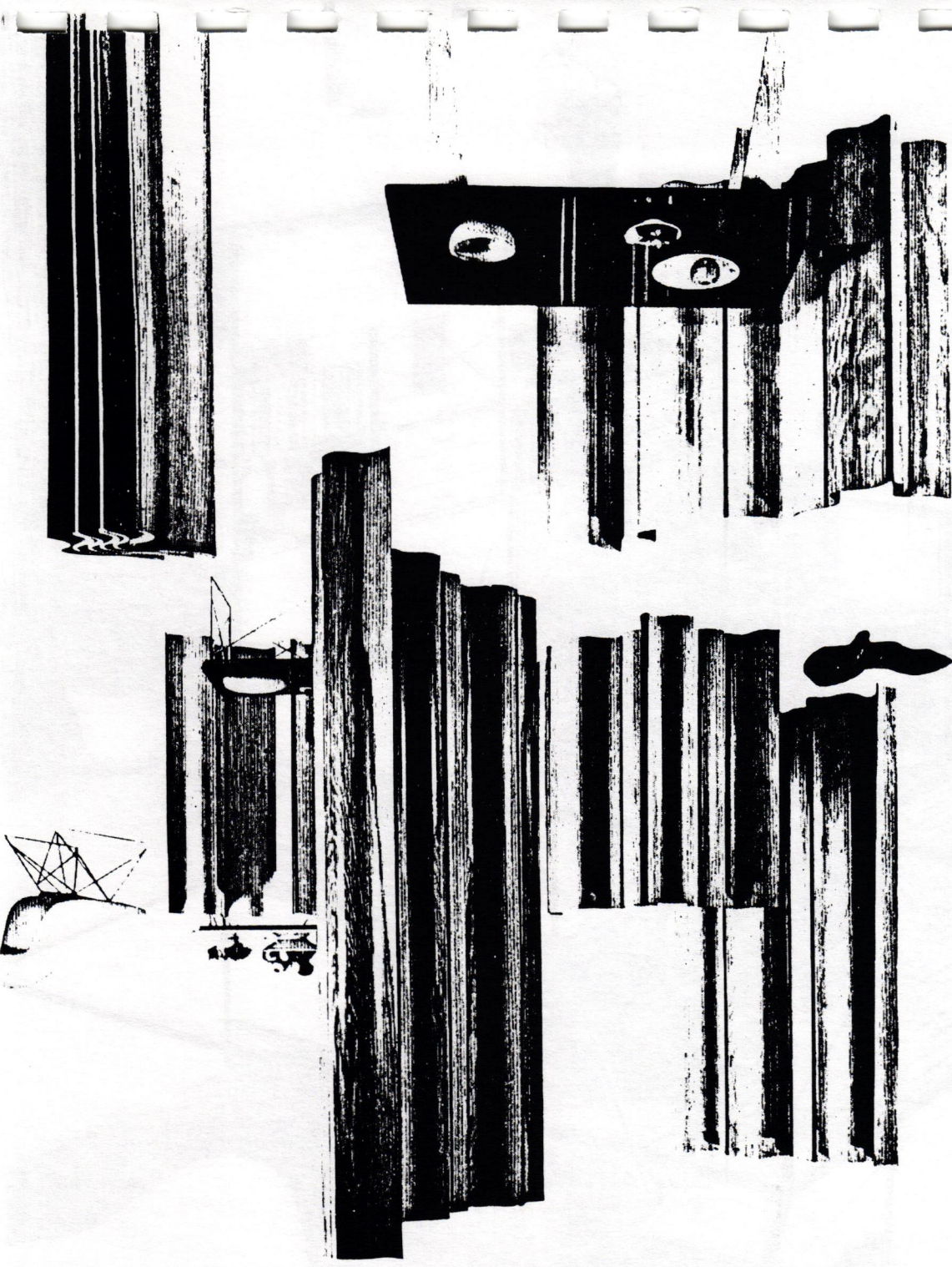
# *molded plywood folding screens*

THE MOLDED PLYWOOD FOLDING SCREEN designed by Charles Eames, offers an excellent solution for problems involving division of areas, screening off objects or activities, or providing backgrounds for furniture groupings. The molded elements fold into each other to form a compact unit when not in use. Their shape enables the screen to stand free open or closed. The plywood surface is decorative yet unobtrusive.

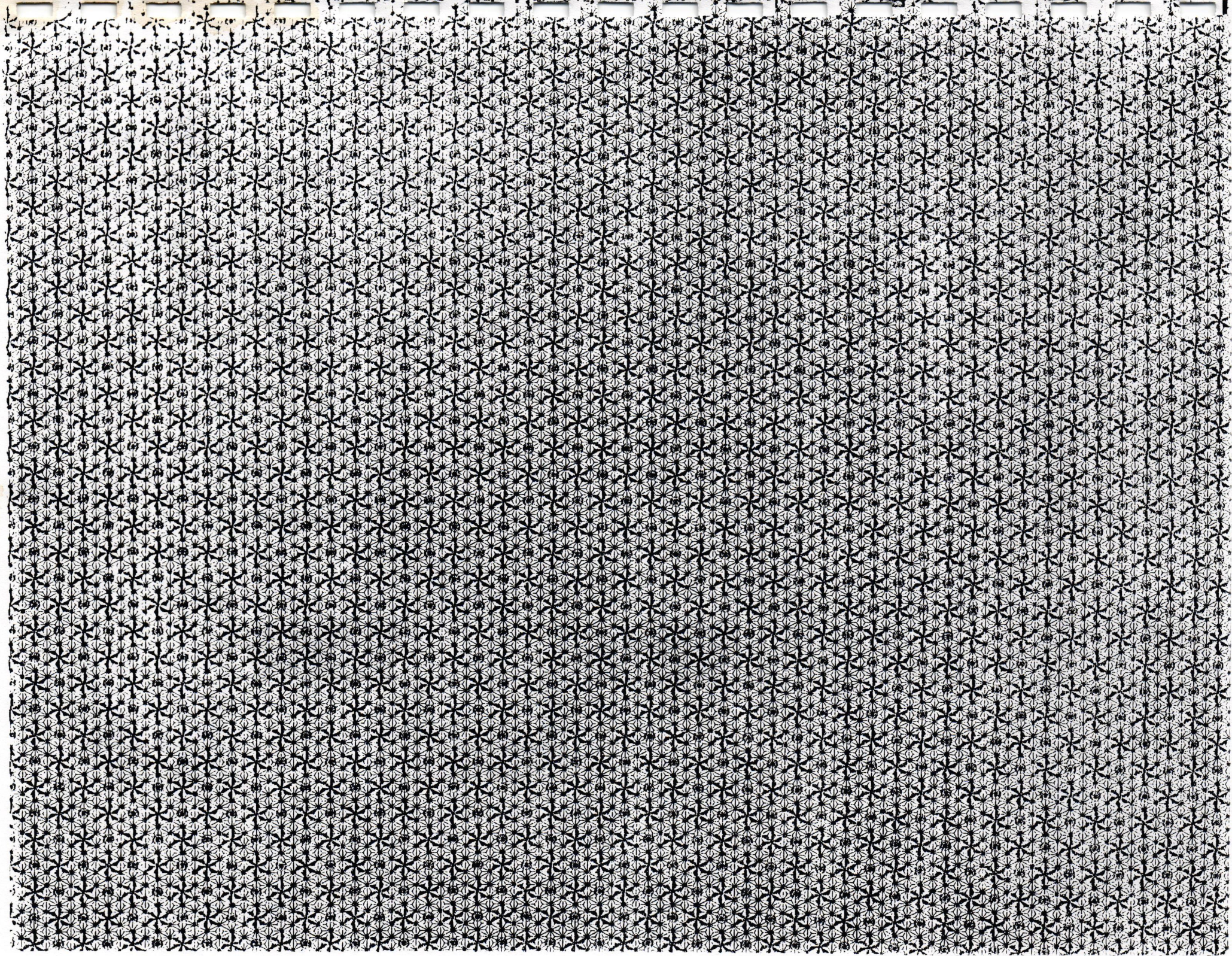
|           |      |         |
|-----------|------|---------|
| FSW 10    |      |         |
| HT.       | L.   | WT.     |
| 5'8"      | 8'4" | 45. lb. |
| 34 FSW 10 |      |         |
| HT.       | L.   | WT.     |
| 2'10"     | 8'4" | 23 lb.  |
| FSW 8     |      |         |
| HT.       | L.   | WT.     |
| 5'8"      | 6'8" | 36 lb.  |
| 34 FSW 8  |      |         |
| HT.       | L.   | WT.     |
| 2'10"     | 6'8" | 18 lb.  |
| FSW 6     |      |         |
| HT.       | L.   | WT.     |
| 5'8"      | 5"   | 27 lb.  |
| 34 FSW 6  |      |         |
| HT.       | L.   | WT.     |
| 2'10"     | 5"   | 14 lb.  |

WOOD FINISHES  
Birch  
Calico Ash  
Oak

weights shown are net uncraled  
scale plans shown on 2" grid





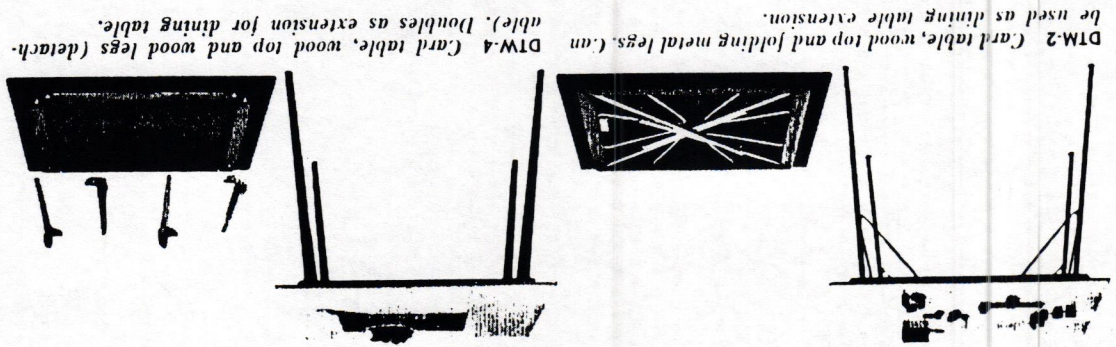




- TOP FINISHES
- Birch
  - Ash
  - Walnut
  - Oak
  - Mica
  - White
- BASE FINISHES
- Wood
  - Natural
  - Birch
  - Black
  - Metal
  - Chrome
  - Black

THESE TABLES ARE AVAILABLE in three sizes, with folding metal legs or detachable wood legs. They can be had with plywood tops, finished with a clear plastic coating which protects the wood from stains and dents, or with tops of Mica, a hard plastic impervious to stains and scratches. The metal legs, which lock securely in position when in use, can be folded for shipping or storage. The wood legs do not fold but are demountable, facilitating storage and shipping.

tables

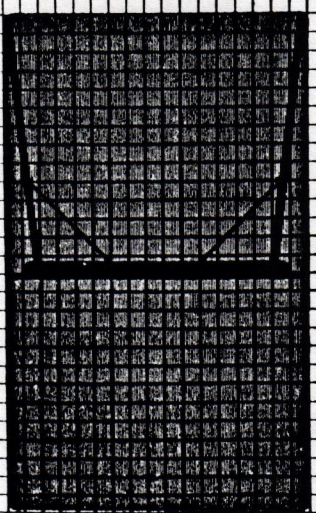
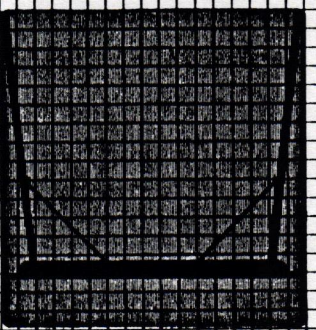
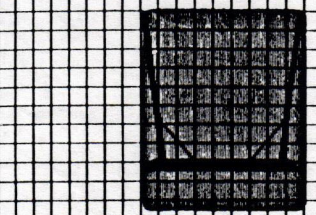


|        |          |
|--------|----------|
| DTM-1  | wood top |
| DTM-10 | mica top |
| DTM-20 | mica top |
| DTM-2  | wood top |
| DTM-10 | mica top |
| DTM-2  | wood top |

|        |          |
|--------|----------|
| DTM-20 | mica top |
| DTM-2  | wood top |
| DTM-10 | mica top |
| DTM-2  | wood top |

|        |          |
|--------|----------|
| DTM-20 | mica top |
| DTM-2  | wood top |
| DTM-10 | mica top |
| DTM-2  | wood top |

weights shown are net uncased scale silhouettes shown on a 2" grid





**DTW-3** wood top  
**DTW-30** micarta top

*Dining table—wood legs detachable for shipping or storage.*

| HT.     | L.  | W.  | WT.    |
|---------|-----|-----|--------|
| 28 1/2" | 54" | 34" | 36 lb. |

**DTW-40** micarta top

*Card table—wood legs detachable. Can be used with dining table.*

| HT.     | L.  | W.  | WT.    |
|---------|-----|-----|--------|
| 28 1/2" | 34" | 34" | 29 lb. |

*DTW-2 and plywood chairs shown as breakfast group.* ➡ ➡ ➡

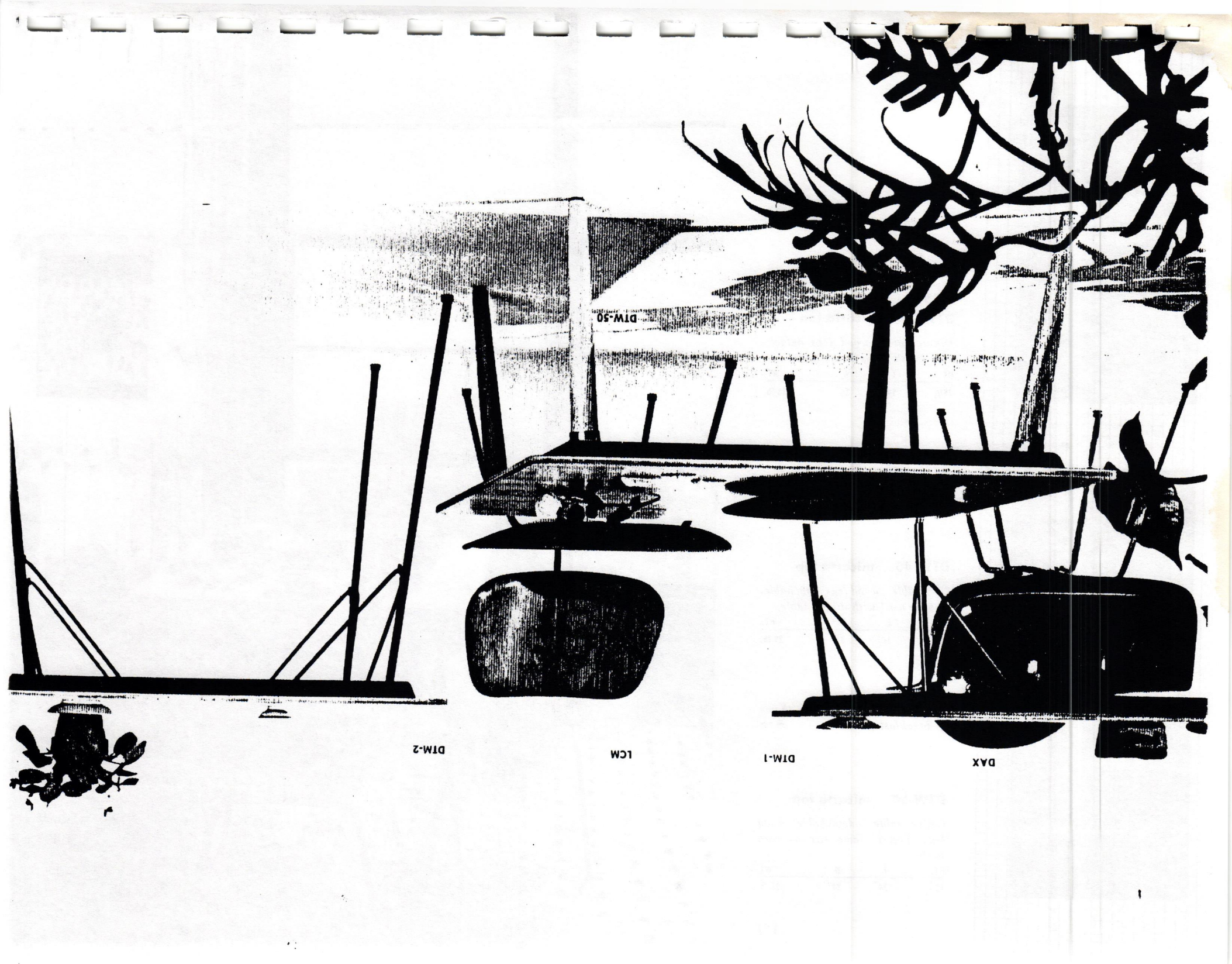
**DTW-50** micarta top

*Coffee table—detachable wood legs. Top is same size as card table.*

| HT. | L.  | W.  | WT.    |
|-----|-----|-----|--------|
| 15" | 34" | 34" | 27 lb. |









DTW-3

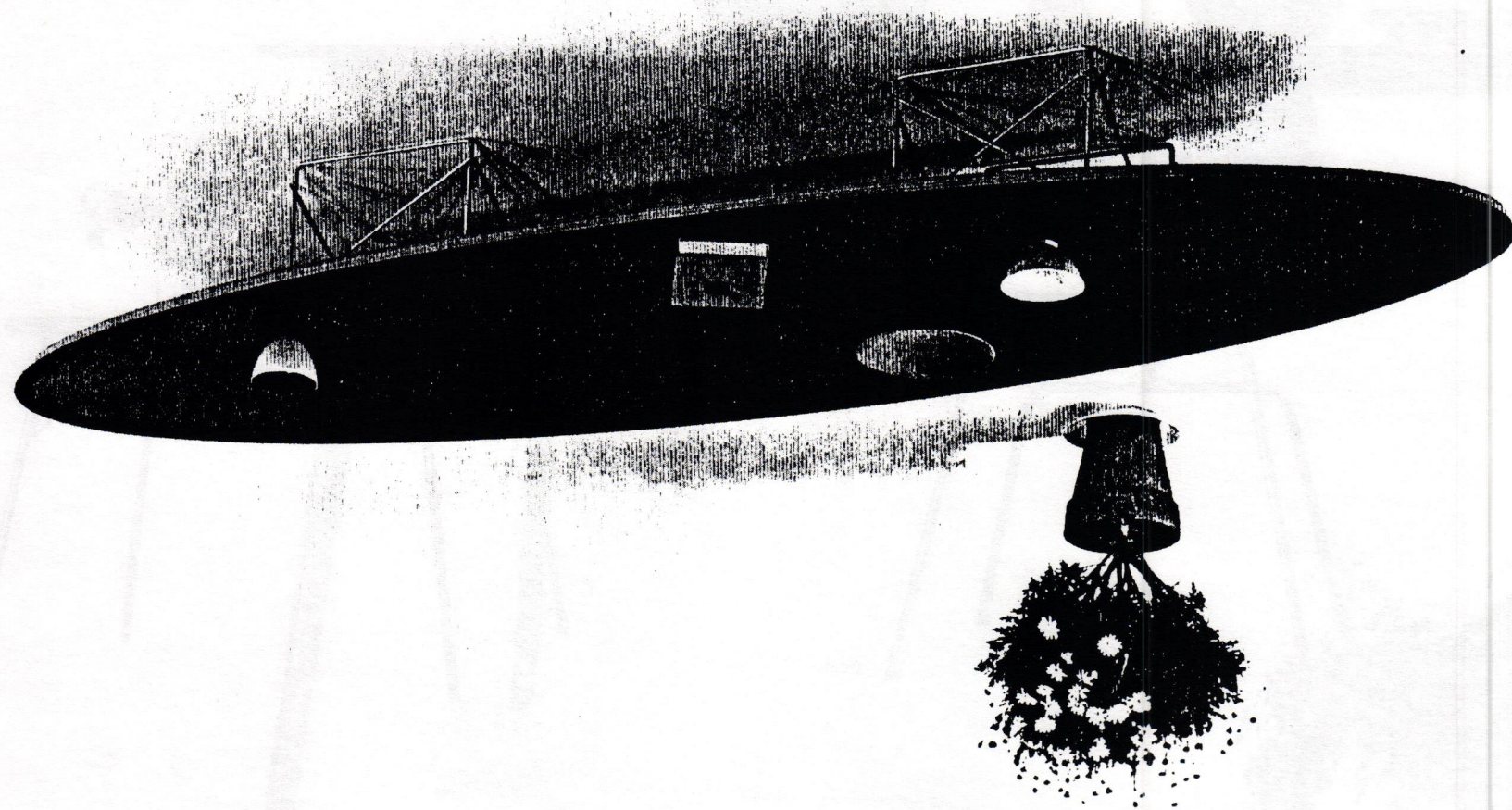


DCM

IT-10



ETR





scale silhouettes shown on 2" grid  
weights shown are net uncrated

### ETR

A long, low coffee table with a black laminated plastic top and wire strut base.

| HT. | L.                 | W.                 | WT.    |
|-----|--------------------|--------------------|--------|
| 10" | 89 $\frac{1}{4}$ " | 29 $\frac{3}{8}$ " | 45 lb. |

### LTR

Occasional table with wire strut base which can double as stool. Small, light, strong and handy. Also a child's play table.

| HT. | L.                 | W.                 | WT.   |
|-----|--------------------|--------------------|-------|
| 10" | 15 $\frac{5}{8}$ " | 13 $\frac{3}{8}$ " | 5 lb. |

### CTW

Round coffee table with molded plywood top and molded plywood legs.

| HT.                | DIA. | WT.    |
|--------------------|------|--------|
| 15 $\frac{1}{2}$ " | 34"  | 10 lb. |

### CTM

Round coffee table with molded plywood top and metal legs.

| HT.                | DIA. | WT.    |
|--------------------|------|--------|
| 15 $\frac{1}{2}$ " | 34"  | 18 lb. |



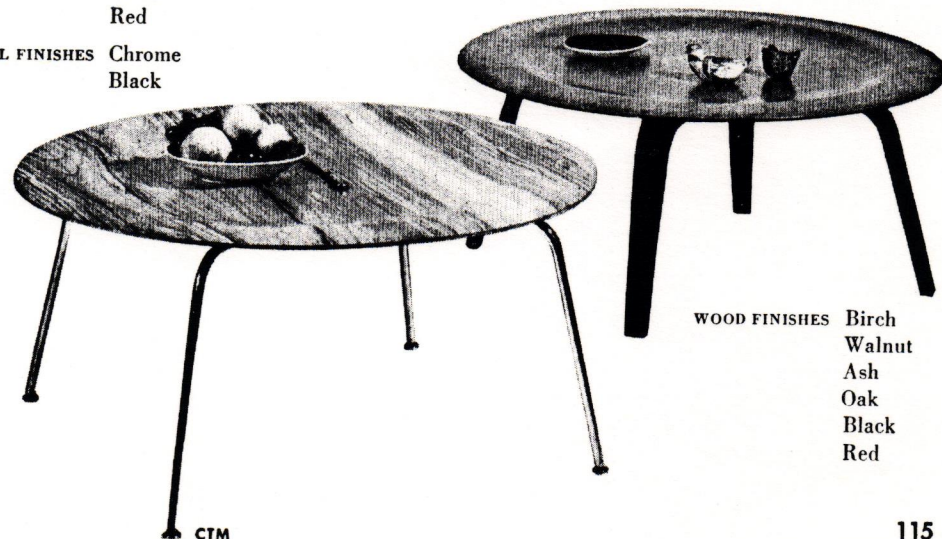
WOOD FINISHES Birch  
Walnut  
Ash  
Oak  
Black  
Red

METAL FINISHES Chrome  
Black

### LTR

TOP FINISHES Black  
Birch  
Walnut

BASE FINISHES Bright Zinc  
Black



WOOD FINISHES Birch  
Walnut  
Ash  
Oak  
Black  
Red

CTW

CTM



## PRINTING

J. W. Field.

## PHOTOGRAPHY

Majority of photographs by Dale Rooks, with supplementary pictures by Ezra Stoller, Midori and William Vandivert. Photos of Charles Eames section by Charles Eames office.

## DESIGN

George Nelson. Organization of material and layout by Ernest Farmer. Charles Eames section by Charles and Ray Eames. Organization of material and layout by Charles Kraika. Dust jacket by Irving Harper.

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