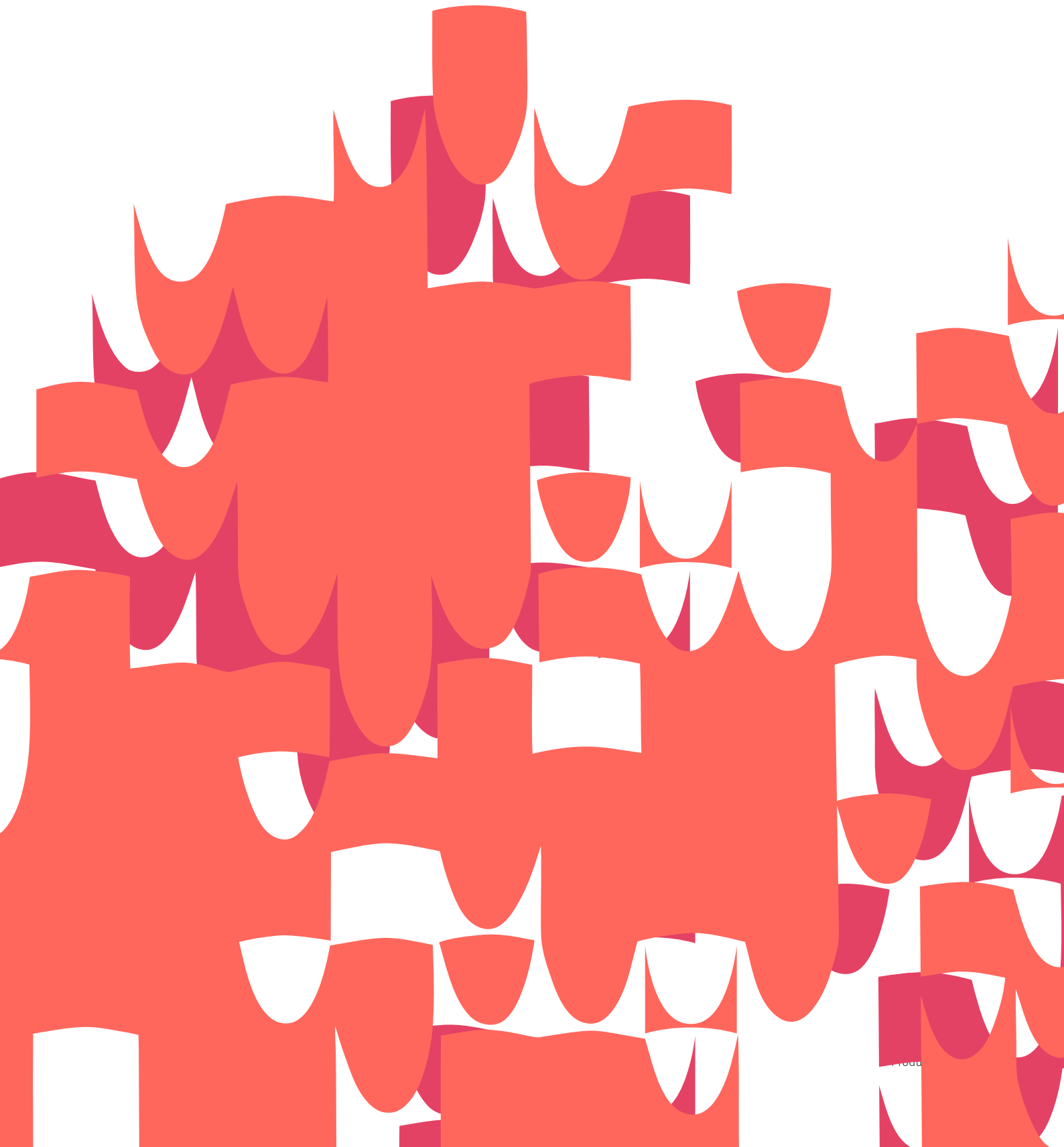


HermanMiller Collection

Catalogue



The Herman Miller Collection

At Herman Miller, we believe what we make is important. This truism, along with many others – that products must be honest and that there is always a market for good design – were first articulated in George Nelson’s introduction to the 1948 Herman Miller Collection catalogue, and they continue to inform our agenda today. Whether it’s in the home or the office or any place in between, we believe that a well-considered environment helps define and add value to your life and your work.

Founded on the principles of an architectural programme, each piece in the Herman Miller Collection is considered in relation to the whole and combines beautifully to suit its context. We see the world as a set of continually evolving problems that require dynamic solutions, and the programme must always address those needs.

To assemble the Collection, we first began with timeless pieces from Herman Miller’s archives, all of which were designed to be highly adaptive and versatile in their own right. We’ve not only restored these pieces to meet the designers’ original intent, but also updated them to meet contemporary standards of sustainability and durability.

Additionally, we are committed to developing new furniture and accessories with today’s most talented designers who provide a bridge between Herman Miller’s past and future, reaffirming Nelson’s belief that the “programme is strengthened by the participation of a group of designers who share Herman Miller’s particular attitudes.”

At Herman Miller, we believe there is a market for good design. It is what has compelled us to create inventive, design-driven solutions to life’s everyday problems for over a century, and it continues to drive us in creating products that are as purposeful as they are beautiful.

Laying the Foundation

As the first Director of Design for Herman Miller from 1946 to 1972, George Nelson defined a straightforward set of principles that guided the company then as now: what we make is important; design is an integral part of the business; the product must be honest; we decide what we make; there is a market for good design.

Putting the philosophy into action, the Herman Miller Collection draws on his vision of “a permanent collection designed to meet fully the requirements for modern living.” This portfolio offers a carefully chosen selection of products to furnish environments in a myriad of settings, both elegant and casual.

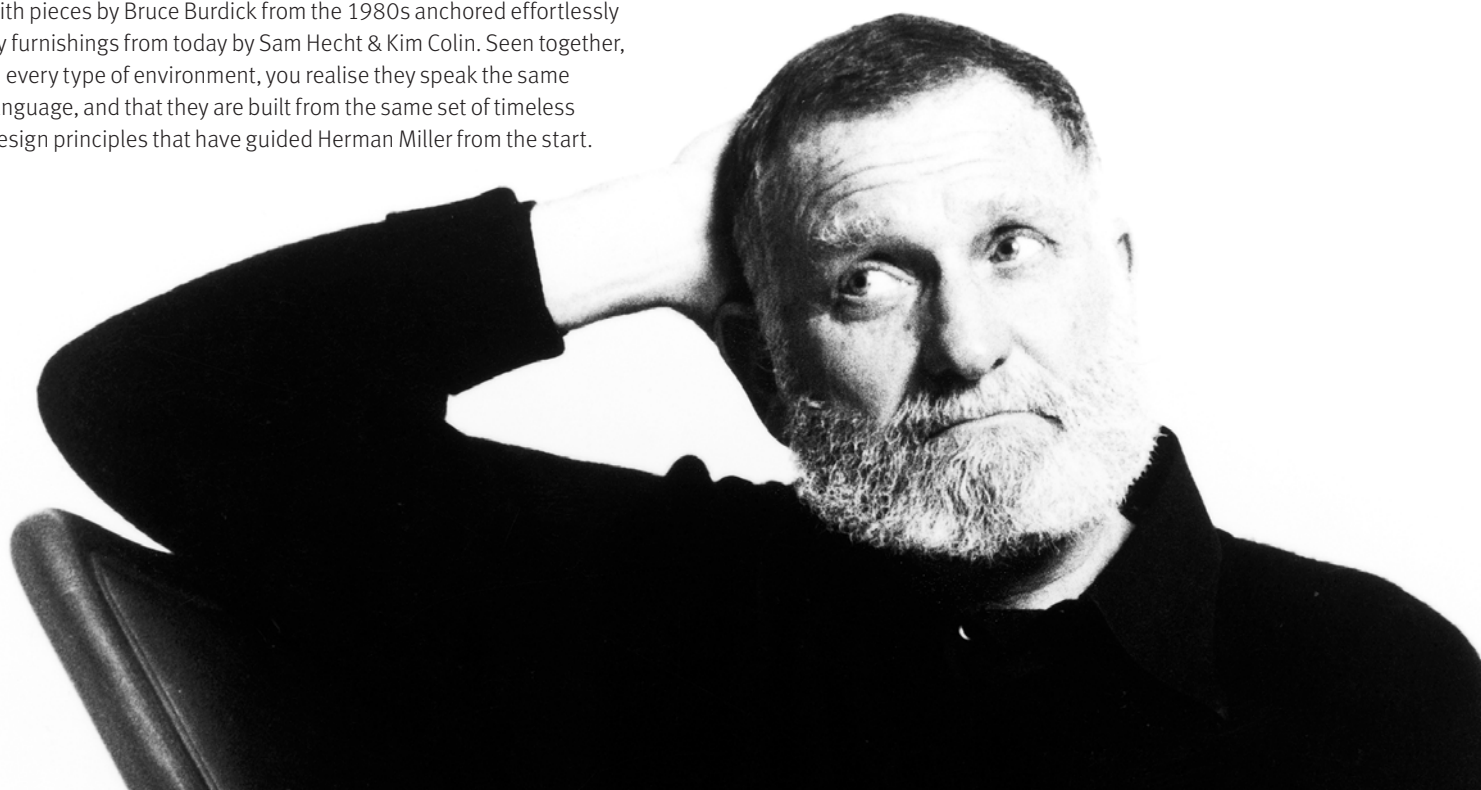


Bridging the Past and Present

Designers

In his introduction to our 1952 catalogue, George Nelson noted that the Collection “is strengthened by the participation of a group of designers who share Herman Miller’s particular attitudes.” With that in mind, the Herman Miller Collection presents updated archival offerings as well as new designs from today’s top talent – a bridge between Herman Miller’s past, present, and future.

You’ll find designs from the 1960s by Ward Bennett juxtaposed with pieces by Bruce Burdick from the 1980s anchored effortlessly by furnishings from today by Sam Hecht & Kim Colin. Seen together, in every type of environment, you realise they speak the same language, and that they are built from the same set of timeless design principles that have guided Herman Miller from the start.





Finding Balance

Craftsmanship

The enduring designs of the Herman Miller Collection strike a balance between seemingly contradictory ideas: aspiration and accessibility, sculpture and engineering, elegance and informality, beauty and comfort. Not the least of these is its delicate balance of craft and industrial processes. The Collection moves forward by utilising the latest technologies and best materials available.

But it remains grounded in the quality and value produced by the craftsmanship, thoughtfulness, and individual human touch of the workers who assemble many of its pieces by hand. These details make a difference. As Charles Eames said, “The details are not details. They make the product.”

The Full Twist Guest Chair utilises cutting-edge technology and carpentry craft.





Quality & Performance

Materials

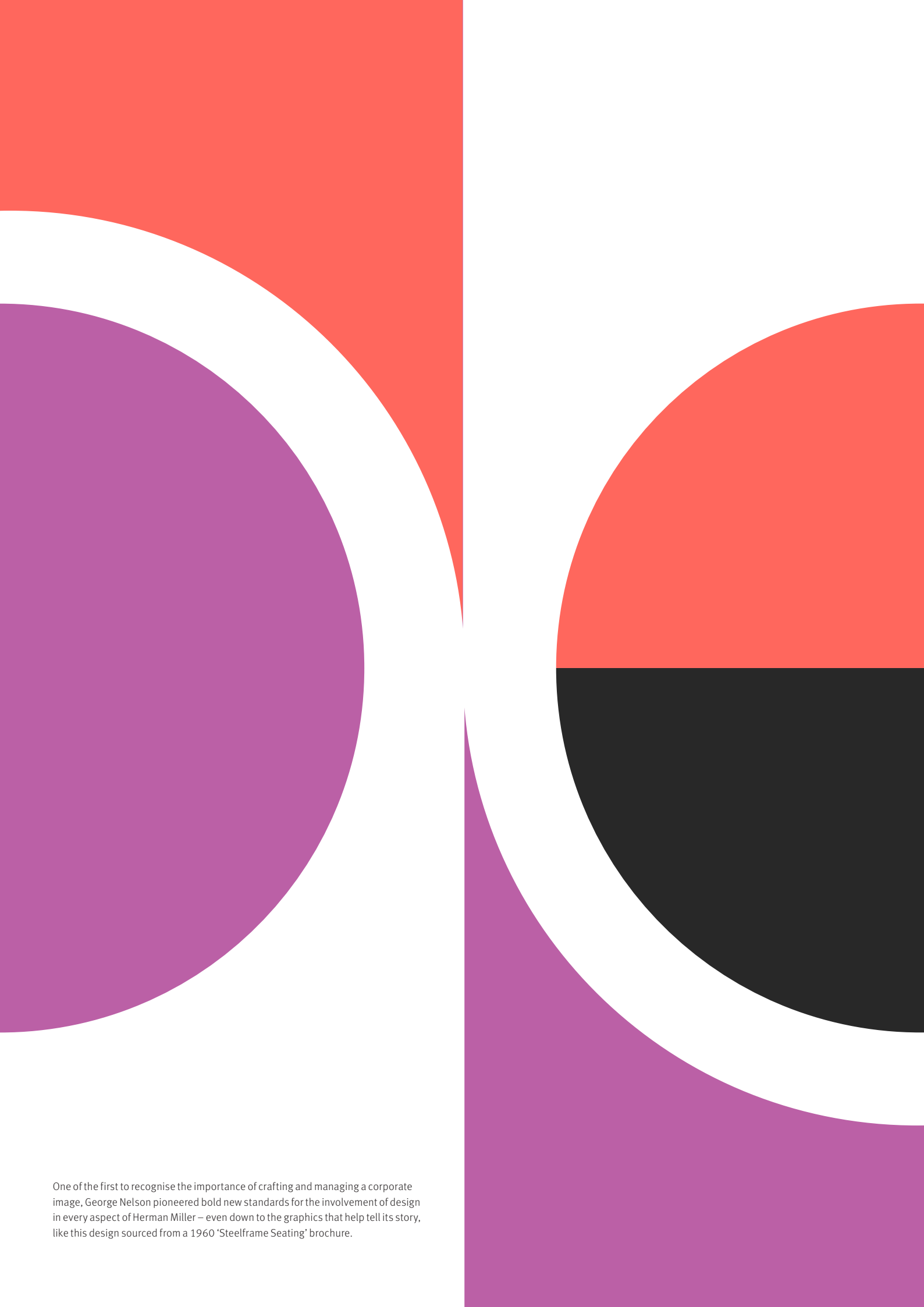
Materials in the Collection amplify its design philosophy of elegant pragmatism and industrial craft. State-of-the-art textiles build on decades of learning and investigation, with carefully chosen materials that utilise new technologies or embrace the ties to our design heritage. The iconic Eames Lounge Chair, for example, was a source of inspiration for our new MCL leather options.

With an emphasis on practicality and beauty, the materials selected for use in the Collection are chosen to best serve the product, and thus the user.

Clean lines and refined materials define the Scissor Chair designed by Ward Bennett.







One of the first to recognise the importance of crafting and managing a corporate image, George Nelson pioneered bold new standards for the involvement of design in every aspect of Herman Miller – even down to the graphics that help tell its story, like this design sourced from a 1960 'Steelframe Seating' brochure.



“We collaborate constantly about ideas, methods, and opinions. Our work is never created in cultural isolation.”

Sam Hecht and Kim Colin

Contrasts – and holding them in creative tension – define the work of Sam Hecht and Kim Colin of Industrial Facility. Their designs reflect both a meticulous attention to an object’s details and a thoughtful consideration of its context. Thus, they measure the success of their designs, “not only in sales or notoriety but also in the contribution to the greater good of the industry (and we hope, the planet).” At their core, Hecht and Colin embody two contrasting worldviews. Hecht is a native Londoner, educated as an industrial designer, contemplative, and drawn to essential simplicity. Colin is a Californian, trained architect, effusive, and drawn to use the sensibilities of her discipline – emotion, scale, landscape, culture – to inform design.

Their studio is located in central London’s Clerkenwell neighbourhood, itself a place of opposites: hip and professional, home to thinkers and entertainers. Founded in 2002, the studio is small in number and eclectic in talent. Hecht and Colin have used their worldly views to design objects that range in scale from the diminutive to the architectural. In addition to their work with Herman Miller, they have designed products for Yamaha (Japan), Mattiazzi (Italy), Issey Miyake (Japan), Established & Sons (UK), Louis Vuitton and Tectona (France), and Muji (Japan).





Wireframe™ Sofa Group

Designed by Sam Hecht and Kim Colin, 2012

Taking steel wire, a material long revered in the Herman Miller Collection for its strength and utility, Sam Hecht and Kim Colin have created a versatile seating group that answers today's need for comfort, durability, and mobility. The designers chose to work with wire because, explains Hecht, "With an economy of material, a wire frame acts as a strong and graceful 'container' for the human body."

The sofa's multilayered, upholstered foam cushions provide a strong visual counterpart to the steel frame and render it about half the weight of conventional sofas, making cleaning and moving the furniture around in tight quarters significantly easier. Further, the sofa's sophisticated suspension technology is installed in the base of the frame, adding extra durability and comfort. Available in a white or black frame, the two- or three-seat Sofa and Club Chair and Ottoman options adapt easily to meet the evolving needs of a casual yet sophisticated space. The Wireframe Sofa Group is a thoughtful solution for the way we live today.







Noguchi® Rudder Table

Designed by Isamu Noguchi, 1949

“Any material, any idea without hindrance born into space, I consider sculpture,” said Japanese-American sculptor Isamu Noguchi. Noguchi believed his task as an artist was to shape space, to give it order and meaning. His extraordinary range of projects included playgrounds and plazas, stage sets, gardens, stone-carved busts, and Akari paper lights, as well as furniture for Herman Miller.

Two years after the introduction of his famous glass-topped table, Noguchi created the Rudder Table. Taking its name from the shape of its single wood support, the table’s base is rounded out by two simple metal hairpin legs. With a biomorphic shape, the Rudder Table enjoys a visual lightness and a material affinity with other pieces in the Herman Miller Collection. This updated archival design was adapted in collaboration with the Noguchi Foundation and is available in walnut, ebony, or white ash.



George Nelson's visionary direction transformed Herman Miller from a small manufacturer of residential furniture to a company driven by design. Then as today, his guiding principles help shape creation across the company, from task chairs to packaging to promotional materials, like this 1960 brochure graphic crafted by the Nelson Office.

“I always say, products may go in and out of favour, depending on the foibles of fashion, but good design is always good.”

Ward Bennett

Ward Bennett's story is a remarkable one. His career began at age 13 when he quit school to work in the garment district in New York City. At 15, he designed his first clothing collection; at 16 he left for Europe, where he continued working in fashion. While in Europe, he attended art schools in Florence and Paris, but he was mostly self-taught, with skills that ranged from illustrating, sculpting, and jewellery-making to furniture, interior, and home design. “I learn from people,” he once said, referencing a long line of influences including Hattie Carnegie, Hans Hoffman, and Georgia O’Keefe. Bennett eventually settled back in New York where his reputation earned him some of the day’s most affluent clients: David Rockefeller and Chase Manhattan Bank, Tiffany & Co., Sasaki, Italian industrialist Gianni Agnelli, and Rolling Stone founder Jann Wenner.

Simplicity and comfort were always his goals, and Bennett says he learned a great deal about lumbar support, the importance of chair arms, and designing the right ‘pitch’ by working with the doctor who treated John F. Kennedy’s bad back. Indeed, Bennett designed more than 150 chairs, many of which have become classics, such as the Landmark Chair. Bennett, who died in 2003, is also considered the first American to use industrial materials for home furnishings.





I Beam™ Table

Designed by Ward Bennett, 1966

Ward Bennett's love of materials both luxurious and industrial often yielded new and unexpected interpretations. This affinity is everywhere apparent in his versatile I Beam Table. Based on a section of the structurally supportive I beam, the table co-opts the form, texture, and tone of one of 20th century architecture's most common industrial framing components. Alone, I Beam's powder-coated cast aluminium base acts as a clean, durable pedestal or side table. Topped with glass it functions as a quietly refined coffee or side table, around which a range of seating may be elegantly arranged.

Sled™ Chair

Designed by Ward Bennett, 1966

This enduring design by Ward Bennett draws the eye downward to its distinctive base: a straightforward X shape, welded from tubular steel and mounted on parallel rails. Its comfortable seat and back offer the sitter just the right balance of give and support. Elegant yet understated, the chair can be upholstered in most textile or leather options.





Scissor™ Chair

Designed by Ward Bennett, 1968

Ward Bennett excelled at paring down designs to their essence while adding universal ease to every piece he created. The Scissor Chair, which he described as his most comfortable design ever, is evidence of how he achieved that balance. Inspired by *chaises transatlantiques* – the hammock-style deck chair popular on the great ocean liners of the past – the chair blends minimalist looks with elegant materials and fine finishes, making it an inspired choice for private and public spaces. Scissor Chair is available with a metal or wood frame, in a range of upholstery options.



Bumper Chair Group

Designed by Ward Bennett, 1966

Known for his unimpeachable material sensibility and minimalist designs, Ward Bennett delighted in modernising classic forms. His iconic Bumper Chair, for example, was based on George Washington's 18th century swivel chair. With its short seat and notable lumbar support – an especially important feature to Bennett, who suffered from back pain and studied anatomy – the Bumper Chair is a bucket seat in the most classic sense. The arm cap is shaped from one continuous piece of fabric or leather, as are the inner and outer shells. The versatile 4-leg Side Chair version is equally at home around a dining table and in a café or lounge setting, and the stately Bumper Conference Chair, with its 5-star caster base in polished aluminium, adds ease and comfort to any meeting room – at home or in the office. A Lounge Chair with a 4-leg plated-metal base is also available.





Rolled Arm™ Sofa Group

Designed by Ward Bennett, 1970

Ward Bennett's work has had a lasting impact on designers interested in achieving contemporary, understated luxury. His sensuous yet minimal Rolled Arm Sofa has universal appeal. Its generous, low-slung, architecturally scaled volumes and crisply mitred upholstery provide a graceful silhouette. Perched on recessed solid wood legs and produced in walnut or ash, Rolled Arm is available in three Sofa sizes or as a Club Chair.

H Frame™ Family

Designed by Ward Bennett, 1965

Ward Bennett once said, "I am interested in the essence, the bones, in contrast to surface ornament. In any product, I ask myself: Does it work? Will it last?" His H Frame Family of occasional tables, with their sophisticated detailing and precise proportions, more than meets these goals. The refined, minimal forms let the natural materials come to the fore: tops may be selected from either wood or glass, and the steel frame comes in three different finishes.



“It’s all about merging the rationality and clarity of modernism with the warmth and texture of nature.”

BassamFellows

Architect/designer Craig Bassam and brand strategist/creative director Scott Fellows joined forces in 2003 to form BassamFellows. On the heels of successful solo ventures and with a single, shared vision in mind – to return true craftsmanship and beauty to contemporary living – the duo quickly garnered attention for their self-produced pieces.

BassamFellows have brought the same attention to proportion, scale, and quality to their designs for the Herman Miller Collection. When designing the Tuxedo Component Lounge Group, Bassam says, “We pared back all the unnecessary bulk and expressed the structure in an elegant way. We wanted it to ‘float’ off the floor creating visual lightness and air.” Their Tuxedo group is part of the Herman Miller Collection and is a perfect fit with the Collection’s ‘modernism with soul’ philosophy.



Efficiency and the ability to anticipate and adjust are the hallmarks of the Herman Miller Collection, a point illustrated by this 1960s graphic produced by the Nelson Office. Designs of today address the technology and flexibility needed to achieve goals now. Designs from the past offer a versatility that still gracefully meets modern challenges.





Tuxedo Component Lounge™
Designed by BassamFellows, 2011

Marrying the flexibility and functionality of sectional seating with the elegance of a highly tailored sofa, BassamFellows' Tuxedo Component Lounge is built on a series of simple base elements from which a full array of configurations is possible. Its modular grid allows for endless variation: seat, back, corner, and arm units can be coupled with single-, double-, or triple-base platforms.

Supported on elegant, slim steel legs, Tuxedo's underpinnings are nearly invisible. Crisply tailored upholstery covers the dual-density foam cushions, adding support and lightness. Arm panels are gently rounded and topstitched. The seat and back cushions are quilted, providing handcrafted detail and a softly textured surface. A non-quilted version is available for those who prefer an uninterrupted seat and back. Each option offers an elegant and inviting seating option suitable for the dynamic heart of any environment where people can mix and mingle freely and engage in a variety of activities comfortably.







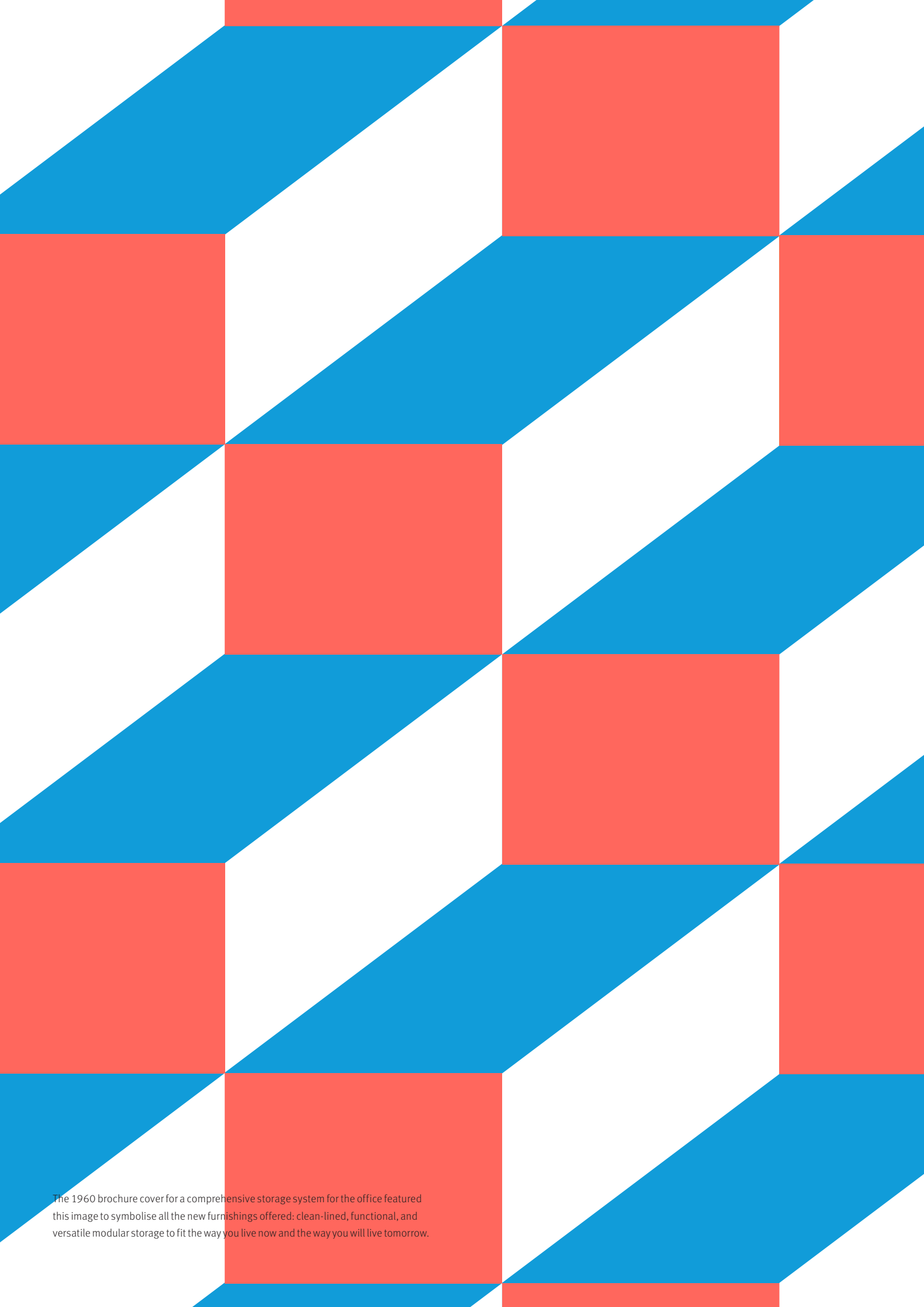


Landmark™ Chair

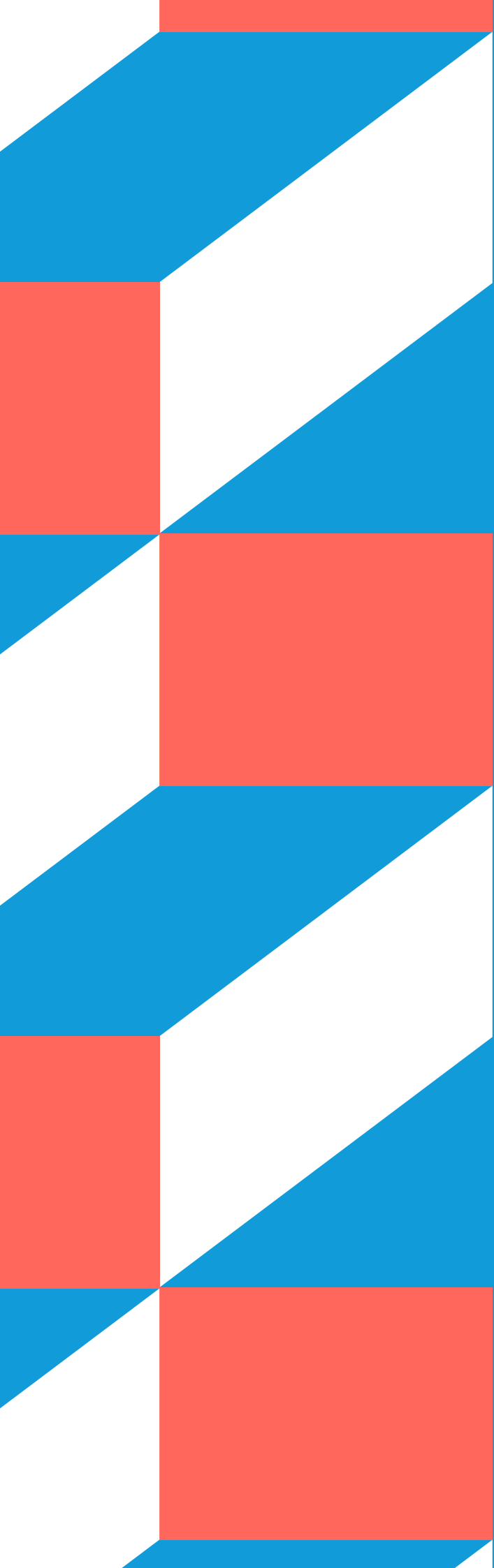
Designed by Ward Bennett, 1964

Stately and confident, the Landmark Chair celebrates designer Ward Bennett's commitment to all things natural: woods, fabrics, rattans, and cane. He loved working with flexible, linear materials – “You get a lovely sweep from reed,” he said – to achieve the graceful lines characteristic of his furniture. Landmark, with its exposed wood frame, has a simple, sculptural quality. Its top rail flows into the arms and legs in one sweeping line. Its construction is meticulous: the chair is joined entirely with concealed dowel joints.

Carved from solid ash hardwood, Landmark is both lightweight and durable. The chair's classic English form is graciously scaled and dressed in painstakingly detailed French upholstery. True to the designer's original intent, Landmark is available in both standard-height and low-arm versions. Several upholstery variations are available, including a revival of the natural caned-back version with a loose seat cushion. The Landmark Chair works well in a variety of spaces.



The 1960 brochure cover for a comprehensive storage system for the office featured this image to symbolise all the new furnishings offered: clean-lined, functional, and versatile modular storage to fit the way you live now and the way you will live tomorrow.



“The goal is to fuse content with form. We seek methods which will attract, engage, challenge and inform the targeted audiences.”

Bruce Burdick

Bruce Burdick was exposed early on to the industrial dynamics, creative lifestyle, and architectural activity of California. Born and raised in Los Angeles, he is a graduate of the University of Southern California and the Art Center College of Design. While a junior at Art Center, Burdick worked with Charles and Ray Eames at the Eames Office. After completing his schooling, he worked with noted designers John Follis and Herb Rosenthal before opening his own office in 1970.

His first product for Herman Miller was the Burdick Group system, a unique assemblage of work surfaces, paper handling and storage elements, and electronic equipment supports, located along a structural armature in custom configurations to best suit the way people work. In 1980, the Burdick Group received design awards from the Institute of Business Designers and the Industrial Designers Society of America. The following year, *Time* magazine named the Burdick Group system one of the Best of 1981 for Industrial Design, describing it as one of the first flexible office furniture systems to come to terms with computer terminals and other electronic office machines.



Burdick Group™

Designed by Bruce Burdick, 1980

Given his background in exhibition design, it's no surprise that Bruce Burdick is expert at lending drama and beauty to any story. His meticulously drawn Burdick Group Tables are a case in point. Described by Burdick as "workbenches for executives," the tables were intended for offices and are ideal for high-traffic settings and impromptu work sessions. A dramatic aluminium beam supplies the table's basic structural and visual element. All the components are cantilevered from, suspended below, or supported directly on the beam, and wires can be hidden beneath this central support. Each glass, aluminium, and steel table can be arranged in different sizes and configurations, allowing easy adaptation to the demands of a space.

Envelope™ Chair

Designed by Ward Bennett, 1966

Ward Bennett's Envelope Chair is subtle, sophisticated, and aptly named for its clever design: a sling of upholstery wraps around a welded, tubular steel frame to create the chair's seat, sides, and back. An elegant choice, the chair is available in a wide array of upholstery fabrics and leathers.

Brabo™ Lounge Family

Designed by Vincent Van Duysen, 2013

For his first design commission for an American company, Belgian architect Vincent Van Duysen has created a sophisticated line of modern classics. Named after a Dutch folk hero celebrated in Van Duysen's hometown of Antwerp, the Brabo Lounge Family deftly blends fine materials including wood, metal, and leather and fabric upholstery to form a timeless collection of seating and table offerings.

"There was a lot of fine-tuning to arrive at just the right balance," explains Van Duysen. "Because the structure is exposed, the subtlety of the transitions was essential. It had to be beautiful from every angle." Available as a two- or three-seat Sofa, and a Club Chair – all of which can be upholstered in fabric or leather – and a selection of tables, the Brabo Lounge Family comes in a wide range of finishes, with an option for chrome, satin chrome, or brass detailing.







Full Twist™ Chair

Designed by Mark Goetz, 2010

Refined and confident, Mark Goetz's Full Twist Chair appears to have a frame formed from flowing ribbons of wood – an illusion produced by the union of craft and cutting-edge technology. The single sculpted wood band seamlessly attaches to the legs, forming both armrests and a slightly sloping back to cradle the sitter and provide easy comfort and support.

An upholstered seat adds even more appeal to this clean-lined solid-wood design. Full Twist is available in a complete range of woods, fabrics, and leathers, offering nearly limitless possibilities to complement any interior.

Lounge Seating



Brabo Club Chair
pg 42



Bumper Lounge Chair
pg 27



Rolled Arm Club Chair
pg 29



Scissor Chair
pg 25



Setu Lounge Chair



Setu Ottoman



Sled Chair
pg 23



Tuxedo Club Chair
pg 34



Tuxedo Ottoman
pg 34



Wireframe Club Chair
pg 16, 15, 18



Wireframe Ottoman
pg 16, 14

Sofas



Brabo two-seat Sofa
pg 42



Brabo three-seat Sofa
pg 42



Goetz Sofa



Rolled Arm Sofa
pg 29



Tuxedo two-seat Sofa
pg 34



Tuxedo three-seat Sofa
Non-Quilted
pg 34



Tuxedo three-seat Sofa
Quilted
pg 34, 36



Tuxedo five-seat Corner Sofa
pg 34, 24, 32, 33



Wireframe two-seat Sofa
pg 16, 14, 18



Wireframe three-seat Sofa
pg 16, 14

Side and Stacking Chairs



Bumper Conference Chair
pg 27



Bumper Side Chair
pg 27



Envelope Chair
pg 41



Full Twist Chair
pg 45



Landmark Chair
pg 37



Landmark Low Arm Chair
pg 37

Stools



Capelli Stool

Benches



Tuxedo two-seat Bench
pg 34



Tuxedo three-seat Museum Bench
pg 34, 22, 33

Tables



Burdick Group Table
pg 41, 44

Occasional Tables



Brabo Coffee Table
pg 42



Brabo Side Table
pg 42



H Frame Coffee Table
pg 29



H Frame Side Table
pg 29



I Beam Coffee Table
pg 23



I Beam Side Table
pg 23



Noguchi Rudder Table
pg 19, 32



Formwork® Pencil Cup



Formwork Small Tray



Formwork Large Tray



Formwork Small Box



Formwork Large Box



Formwork Tissue Box



Formwork Paper Tray

