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Herman Miller



WHAT DEFINES AN ICON?

We believe furniture becomes a classic when it makes an enduring impact on the most people possible. Classics are proof that good things stick around. They have a way of evoking a particular time while also making time irrelevant and, above all, inspiring the best in people – generation after generation. Herman Miller shares these values with its legendary collaborators such as Isamu Noguchi and Charles and Ray Eames, who addressed complex, universal problems with the simplest and often most elegant possible solution. And as a result, their classics will always be modern.

Eames® Lounge Chair and Ottoman, 1956 (cover)
Eames® Molded Plywood Lounge Chair, 1946





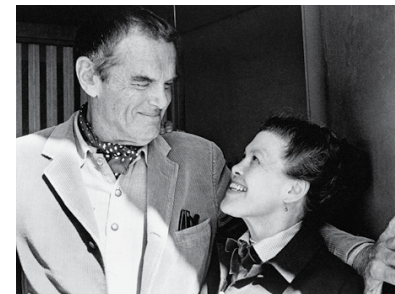
HANDCRAFTED HEIRLOOM

Charles and Ray Eames’s modern take on a 19th-century club chair has not only endured for more than half a century but also become one of the most significant furniture designs of the modern movement. Created with the “warm, receptive look of a well-used first baseman’s mitt,” this chair offers an innate sense of comfort that stems from its hand-assembled construction. Customize your icon from a choice of two sizes and endless combinations of colors, upholsteries, and wood veneers.



“The role of the designer is that of a very good, thoughtful host anticipating the needs of his guests.”

— Charles Eames



BREAK THE MOLD

Built on the principle of universality, Charles and Ray Eames’s comfortable and collective single-shell chair is a revolutionary organic form that’s molded to welcome a range of bodies and activities—from dining to rocking a baby to sleep. Available in an incredible swath of hues, with or without upholstery, in materials ranging from wood to wire to plastic to fiberglass, with a choice of base options, and as a side chair, armchair, rocker, or stool, this versatile form is available in more than 2 million unique configurations.

Eames® Lounge Chair and Ottoman, 1956 (opposite)

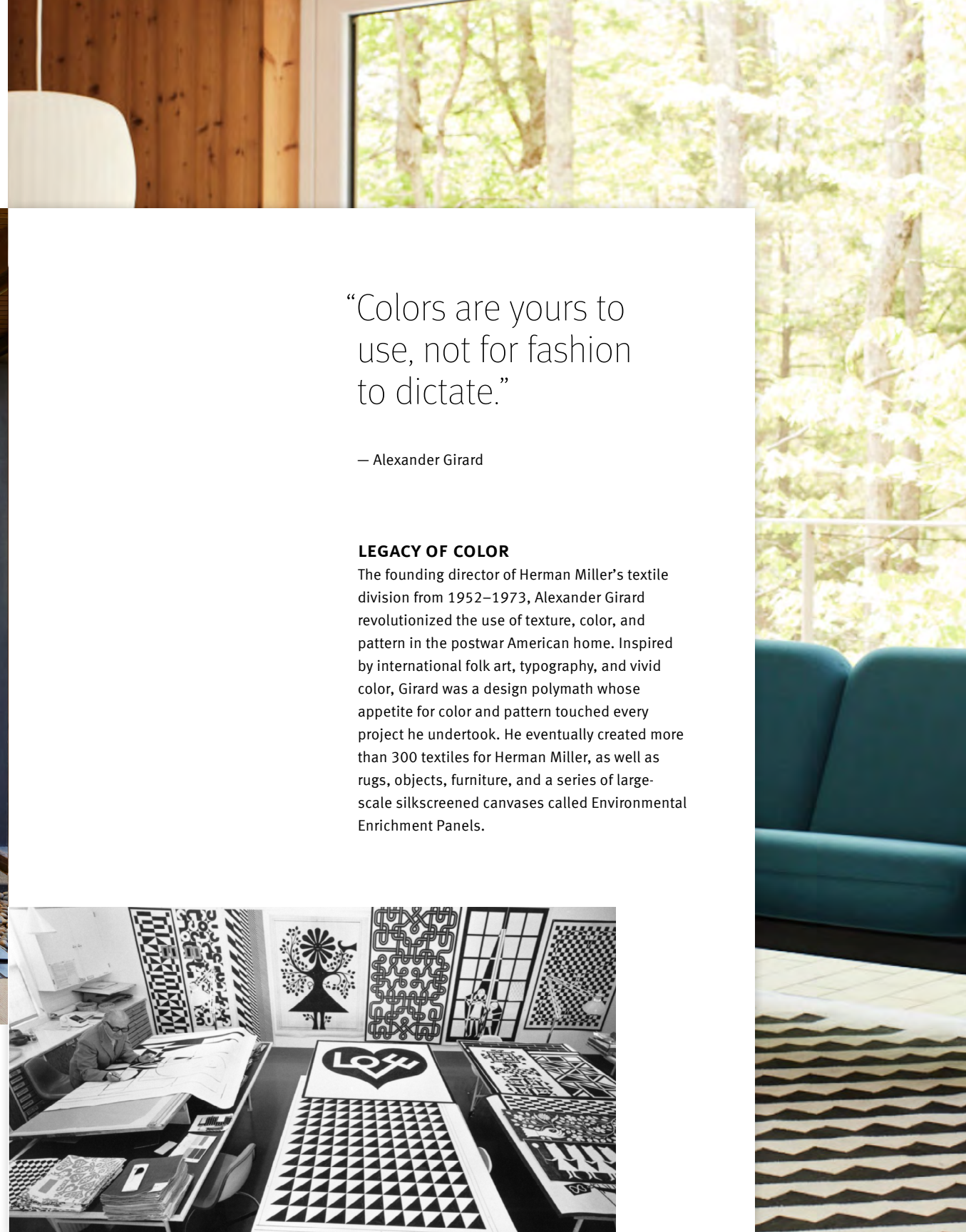
Eames® Molded Shell Chair, 1950

Nelson X-Leg Table, 1950

Nelson® Bubble Lamp®, 1952



Girard Environmental Enrichment Panel, 1972
Eames® Wire Chair, with Bikini, 1951
Nelson X-Leg Table, 1950



“Colors are yours to use, not for fashion to dictate.”

— Alexander Girard

LEGACY OF COLOR

The founding director of Herman Miller’s textile division from 1952–1973, Alexander Girard revolutionized the use of texture, color, and pattern in the postwar American home. Inspired by international folk art, typography, and vivid color, Girard was a design polymath whose appetite for color and pattern touched every project he undertook. He eventually created more than 300 textiles for Herman Miller, as well as rugs, objects, furniture, and a series of large-scale silkscreened canvases called Environmental Enrichment Panels.

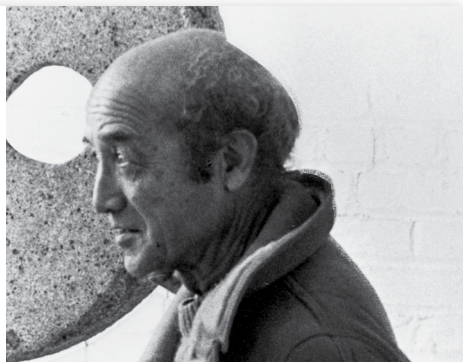






“Everything is sculpture.”

— Isamu Noguchi



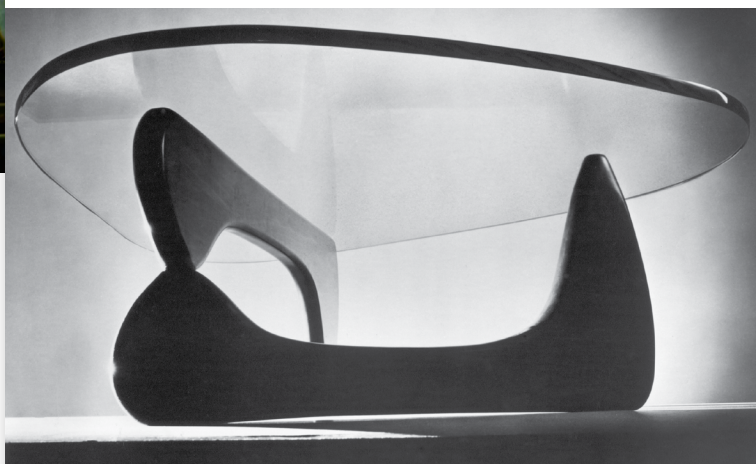
DEFY GRAVITY

First conceived for an article titled “How to Make a Table” by Herman Miller’s Design Director George Nelson, Isamu Noguchi’s eponymous coffee table has remained a cult classic—and even inspired so many imitations that we etch his signature on the table’s edge and base to signify authenticity. Using his background as a sculptor, the Japanese-American artist pushed the boundaries of art and furniture design to create his most famed piece with just three components: two interlocking wood legs and a durable $\frac{3}{4}$ -inch glass top.

Noguchi® Table, 1948

Opposite:

Girard Steps Rug, 1960 | Wilkes Modular Sofa Group, 1976







BRIGHT IDEA

The visionary Design Director of Herman Miller, George Nelson remains a household name with his namesake modern icons, from the Nelson Bench to the Coconut Chair to the Bubble Lamps. With a knack for radical concepts and eye for collaborators, Nelson cemented his legacy with the Nelson Bubble Lamps, crafted with a unique steel infrastructure and translucent plastic polymer shades—unique organic forms that emit a soft, welcoming glow. Available in more than 25 shapes, sizes, and styles, the collection remains a Herman Miller best-seller.

“Design is a response to social change.”

— George Nelson



Nelson® Bubble Lamp®, 1952

Opposite:
Wilkes Modular Sofa Group, 1976
Nelson™ Cane Bench, 1952
Eames® Walnut Stool, 1960
Girard Environmental Enrichment Panel, 1972
Nelson™ Coconut Chair, 1956

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The image displays a dense, repeating pattern of the words "Classics" and "Modern Classics". The text is rendered in a clean, black, sans-serif font against a light gray background. The words are arranged in horizontal rows, alternating between "Classics" and "Modern Classics". The pattern is continuous across the entire frame, creating a textured, wallpaper-like effect. The repetition is precise, with each word or phrase aligned perfectly with its neighbors in both horizontal and vertical directions.

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