



HermanMiller

Purpose of the Home

Life changes and furniture rearranges. Nothing about living is static, and neither is your home. Herman Miller creates beautiful, functional furnishings for the dynamic life you're already leading. Like you, your home contains multitudes—from private moments to the celebratory occasions bursting with spirit to the comfortable daily rhythms of family life.

**“The home is the good soil that grows
the civilized person.”**

—Robert Propst, former President of Herman Miller Research Corporation

The California Cottage



**“Who ever said that pleasure
wasn’t functional?”**

—Charles Eames



Oh, living room. You’ve hosted the coronation of board game kings; movie watchers snuggled up, riding out a storm; champagne uncorked to celebrate a homecoming. You’re the site of our togetherness, witness to family jokes, party to arguments, backdrop to comfortable silences. From the most festive to the most ordinary moments, the living room is where we shed the outside world and commune with the people who share our lives.

PREVIOUS (PAGE 3)
Eames® Walnut Stool
Designed by Charles and Ray Eames
Shape A

PREVIOUS SPREAD (PAGES 4–5)
Eames Lounge Chair and Ottoman
Designed by Charles and Ray Eames
Mohair Supreme/Slate upholstery;
White Ash veneer

Nelson™ Pedestal Side Table
Designed by George Nelson
Georgia Grey top; White base

RIGHT
Nelson Fireplace Tools
Designed by George Nelson
Walnut handle

Wireframe™ Sofa
Designed by Sam Hecht and Kim Colin
3-Seat sofa; Mode/Blush upholstery;
White frame

Eames Coffee Table
Designed by Charles and Ray Eames
Rectangle; 30" x 45"; White Ash veneer;
White Ash dowel legs; White wire

Striad™ Mid-Back Lounge Chair
Designed by Markus Jehs and Jürgen Laub
Noble/Heathered Grey upholstery;
White shell; White 4-star-swivel base

The California Cottage





LEFT AND ABOVE

Magis® Steelwood Table

Designed by Ronan and Erwan
Bouroullec for Magis
Rectangle; 72" x 36"; White laminate;
Natural Beech frame; White joints

Eames Molded Plastic Armchair Wire Base

Designed by Charles and Ray Eames
Blue Ice shell; White base

Eames Molded Plastic Side Chair

Wire Base
Blue Ice shell; White base

If your home is a sentence, expressing the unfolding story of your life, then the objects that surround you are its punctuation. The exclamation points are trinkets brought back from overseas, a painting by your best friend, an antique lamp, a late uncle’s old coin collection. The commas and the periods are family photos, odd mementos, a quirky coat rack, an eccentric walnut stool, a patterned rug. Your home is a record of the life you’re living, full of dimension and texture, and these little seeds of context, these memorable flourishes, guide others through your story.

RIGHT
Eames Walnut Stool
Shape A

Crosshatch® Chair
Designed by EOOS for Geiger®
Capri/Light Silver upholstery;
Black cord; Walnut frame

Nelson Ball Bubble Pendant
Designed by George Nelson
Small



“The appreciation of the small objects that are around us every day is what produces an appreciation of art.”

—Charles Eames



LEFT

Airia™ Desk

Designed by Observatory
White laminate; Walnut edge; White base

Ode® Desk Lamp

Designed by Sam Hecht and Kim Colin
White

Keyn Chair® 4-Star Base

Designed by forpeople
Noble/Heathered Grey upholstery;
Studio White frame; Studio White base

ABOVE

Eames Wire Base Low Table

Designed by Charles and Ray Eames
White laminate; White base

The Tree House





City or country, suburb or seaside, mountain or marshland—no matter where your life unfolds, the pull of the outdoors is powerful. The home that expands beyond its intended four walls provides its residents with a perennial relationship with nature, breathing life through the halls. Absent a backyard, a windowsill garden can brighten your patch of the city. Sunrise-suffused windows push the mind to more expansive thoughts. We need nature, and so too do our homes.

PREVIOUS (PAGE 15)
Eames Outdoor Table, Oval
Designed by Charles and Ray Eames
White thin profile HPL top with black edge; White column; White base

Eames Wire Chair
White shell; White base

LEFT
Eames Molded Plywood Lounge Chair with Metal Base
Designed by Charles and Ray Eames
Santos Palisander veneer; Black base

Ode Freestanding Floor Lamp
Sofa height; Black

I Beam™ Coffee Table
Designed by Ward Bennett® for Geiger
Glass top; Black base

Tuxedo Component Lounge Sofa
With Arms; MCL Leather/Espresso upholstery; Bronze base

Eames Walnut Stool
Shape C



LEFT
Eames Aluminum Group Lounge Chair Outdoor
 Designed by Charles and Ray Eames
 Outdoor Weave/Graphite fabric;
 Graphite Satin base

Eames Wire Base Low Table Outdoor
 Black Thin profile HPL top with black edge; Black base

ABOVE
Magis Spun Chair
 Designed by Thomas Heatherwick for Magis
 Grey Anthracite plastic

An aesthetic life requires the constant fuel of discovery, debate, making and making sense, showing and showing off. Art is essential. Artistic expression is knit into your life, and your home is your own personal aesthetic experience. The art on the walls articulates a facet of who you are. Your record collection divulges your coming of age story. The books stacked by your bedside reveal your understanding of the world and the lenses through which you see it. There is nowhere better than the home to launch your lifelong pursuit of what's beautiful.



RIGHT
Magis XZ3 Table
Designed by Studio Tecnico for Magis
Rectangular; 78.7" x 35.4"; White top;
Chrome base

Eames Hang-It-All
White frame; White spheres

Eames Wire Chair
White shell; MCL Leather/Black seat pad;
White base

Eames Wire Base Low Table
White laminate; White base



LEFT AND ABOVE
Eames Wire Chair
 Black shell; MCL Leather/Black
 seat pad; Black base

Nelson X-Leg Table
 Designed by George Nelson
 30" x 60"; Santos Palisander
 veneer top; Black base

Nelson Apple Bubble Pendant
 Medium



ABOVE AND RIGHT
Magis Baguette Table
 Designed by Ronan and Erwan
 Bouroullec for Magis
 Rectangle; 33" x 62"; Glass
 extraclear top; Black base

Aeron® Chair
 Designed by Bill Stumpf
 and Don Chadwick
 8Z Pellicle™/Graphite seat and back
 material; Adjustable PostureFit SL™;
 Graphite base; Graphite chassis;
 Graphite frame

Ode Desk Lamp
 Black

Formwork®
 Designed by Sam Hecht and Kim Colin
 Concrete finish



“In no other place do we have more
 opportunity for freedom of the mind
 than in the home.”

—Robert Probst

The Coastal Cabin





“It has been evident for some time now that a richness that goes beyond the ‘useful object’ is greatly in demand at all levels of visual consciousness.”

—Alexander Girard, former Director of Herman Miller Textiles Division



PREVIOUS (PAGE 27)
Nelson Ball Bubble Pendant
Medium

Nelson Basic Cabinet Small, Open
Designed by George Nelson
16.5" x 18"; Walnut frame;
Walnut drawer; Bench-Mount base

Nelson Platform Bench
Designed by George Nelson
60"; Walnut finish; Chrome base

PREVIOUS (PAGE 28–29) AND ABOVE
Bolster Sofa and Ottoman
Designed by BassamFellows
Noble/Heathered Grey upholstery;
Brushed Stainless Steel legs

Eames Molded Plywood Coffee Table Metal Base
White Ash veneer top; Chrome base

Nelson Pear Lotus Floor Lamp
Small; Brushed Nickel base

Nelson Pedestal Stool
Designed by George Nelson
Hopsak/Crimson upholstery;
White base

Nelson Pedestal Side Table
White laminate top; White Ash
edge band; Studio White base

RIGHT
Eames Molded Plywood Dining Chair Wood Base
Santos Palisander veneer





LEFT

Aeron Chair

8Z Pellicle/Mineral seat and back material; Adjustable PostureFit SL; Mineral frame; Satin Aluminum chassis; Satin Aluminum base

Ode Desk Lamp

White

Nelson X-Leg Table

30" x 60"; White Ash veneer top; White base



LEFT
Eames Wire Stool
 Counter height; White shell; Hopsak/Grey
 Blue Dark seat pad; White base

ABOVE
Eames Molded Fiberglass Side Chair
Dowel Base
 Parchment shell; Checker/Emerald Light
 and Ivory upholstery; White Ash dowel;
 Chrome wire

Nelson X-Leg Table
 30" x 72"; White Ash veneer top;
 White base

Gather round. Be it where you're having a quiet breakfast over the newspaper before work, a hurried Saturday lunch in a sandy bathing suit, or a raucous Thanksgiving dinner with extended family, the dining room is a repository of shared moments—a place where we pull up chairs to enjoy each other long after plates have been cleared and candles have burned down. The nourishment we take from our company is akin to the nourishment on the table.

RIGHT
Nelson Pear Bubble Pendant
Medium

Eames Molded Fiberglass Side Chair
Dowel Base
Parchment shell; Checker/Emerald Light and Ivory upholstery; White Ash dowel; Chrome wire

Eames Molded Fiberglass Armchair
Dowel Base
Parchment shell; Checker/Emerald Light and Ivory upholstery; White Ash dowel; Chrome wire

Nelson X-Leg Table
30" x 72"; White Ash veneer top; White base

The Coastal Cabin





An opportunity for privacy and reflection arises as you linger in the fall chill, long after the sun has set, listening to the crackling fire. A birthday cake with lit candles assumes a magical quality after dinner on the patio. Friendships are rekindled over shared beers and shared memories at a lazy summer barbecue in your backyard. Outdoor spaces are as much a part of the home as indoor spaces. These open-air rooms warrant the same kind of careful consideration as those rooms under your roof.

LEFT
Mattiazzi Medici Chair Outdoor
Designed by Konstantin Grcic for Mattiazzi
Natural Thermo-Oiled Ash

The Retreat



“Everything is sculpture. Any material,
any idea without hindrance born into
space, I consider sculpture.”

—Isamu Noguchi



PREVIOUS (PAGE 41)

Nelson Daybed

Designed by George Nelson
Two bolsters; Capri/Stone upholstery;
White Ash base; Hairpin Satin
Chrome legs

Nelson Miniature Chest 9-Drawer

Designed by George Nelson
Walnut veneer frame; Dark Brown
drawers; Studio White base;
Studio White pulls

LEFT

Eames Molded Plywood Lounge

Chair with Wood Base
Walnut veneer

Noguchi® Table

Designed by Isamu Noguchi
Walnut

Tuxedo Component Lounge Sofa

Ottoman/Stone upholstery;
Satin Chrome base



ABOVE

Nelson Pedestal Table
White laminate top; White Ash edge band; White base

Ode Desk Lamp
White

Distil® Table
Designed by Todd Bracher
Rectangular; 30" x 48"; White Ash finish

Eames Aluminum Group Side Chair
Hopsak/Crimson upholstery; Polished Aluminum base



ABOVE

Eames Molded Plastic Stool
Counter Height; Blue Ice shell; Chrome base

Rest, reflect, and regroup. Bedrooms serve as the backdrop for our retreat from the bustle—from glimpsing first morning light to nodding off with a good book to burrowing back under the covers when you wake before your alarm. In the bedroom, the day’s pretenses melt away, and an intimate calm falls, grounding you in easy silence, whispered moments, or welcome sleep.

RIGHT
Nelson Thin Edge Chest 3-Drawer
Designed by George Nelson
White Ash veneer; Polished Aluminum base; Polished Aluminum pulls

Eames Lounge Chair and Ottoman
Tall; MCL Leather/Black upholstery;
Walnut veneer shell

Nelson Miniature Chest 9-Drawer
Walnut veneer frame; Dark Brown drawers; Studio White base; Studio White pulls

Nelson Thin Edge Bed
Queen; Walnut H-Frame; Natural Cane headboard; Satin Chrome legs

Nelson Thin Edge Bedside Table
White Ash veneer; Polished Aluminum base; Polished Aluminum pulls





LEFT
Eames Lounge Chair and Ottoman
 Tall; MCL Leather/Black upholstery;
 Walnut veneer shell

ABOVE
Nelson Thin Edge Bed
 Queen; Walnut H-Frame; Natural
 Cane headboard; Satin Chrome legs



LEFT
Nelson Platform Bench
60"; Walnut slats; Ebonized Wood base



The office is no longer the only place you live your working life. You may work downtown, but we all know, for better or worse, the office comes home with you. We’ve considered the home office using the same human-centered approach we’ve taken to workplace design since the late 1960s—giving our ideas form, testing them, and knowing they work. Your home office should be a space where you find your flow with minimal distractions—a tranquil sphere designed around you and how you work. And above all, it should feel comfortable. Our ergonomic office designs can be scaled so you’ll never lose the “home” in home office.

LEFT
Mirra 2™ Stool
Designed by Studio 7.5
AireWeave™ 2/Alpine seat material; Studio White TriFlex™ Polymer back; Studio White frame; Fog arm pads; Semi-Polished base

Eames Molded Plastic Side Chair
White shell; Chrome base

Formwork
Concrete finish



ABOVE
Tu® W-Pull Storage Case
30" x 26"; White finish

Tu W-Pull Freestanding Lateral File
29" x 27"; White finish

RIGHT
Nelson Ball Criss Cross Bubble Pendant
Medium

Renew™ Sit-to-Stand Table
Rectangular T-foot
Designed by Brian Alexander
30" x 60"; White Formcoat® top;
White leg; White base

Embody® Chair
Designed by Bill Stumpf and Jeff Weber
Balance/Berry Blue upholstery; White
frame; Titanium base



Herman Miller Stories

The Eames Effect

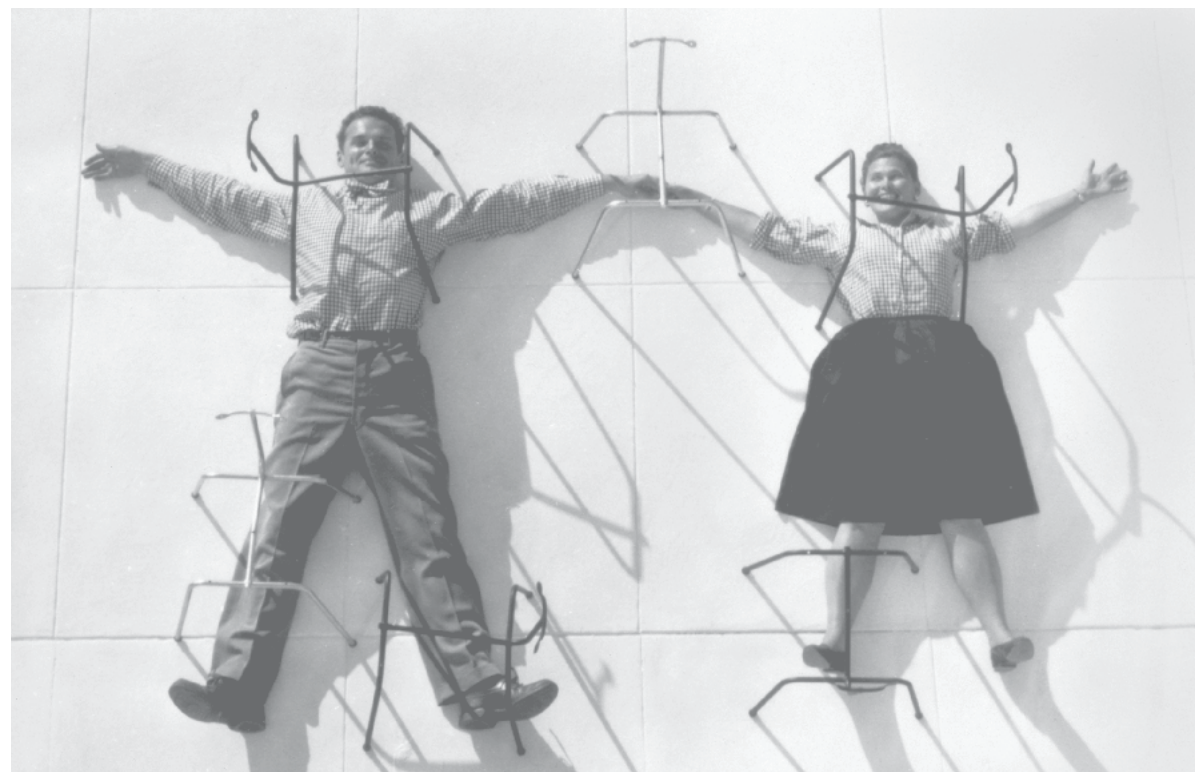


Charles and Ray were true partners. Their designs would not have reached such heights without each one's contributions and individual sensibilities. Here, they are seen at home in California.

When we think of design, we think of Charles and Ray Eames. They were two of the most important industrial designers of the 20th century. Charles, an architect, and Ray, a painter with an infallible eye for color, texture, and form, made an extraordinary husband-and-wife design team. Based in Los Angeles, they turned their curiosity and boundless passion into creations that were both technologically sophisticated and functionally beautiful. Their work was a mix of sunny California, optimistic play, and the reigning avant-garde.

Charles and Ray found success by approaching each project with the same mind-set: Does it interest and intrigue us? Can we make it better? Will we have “serious fun” doing it? The Eameses partnered with Herman Miller from the 1940s to the 1980s to produce many of their classics—furniture equally at home in the boardroom and the dorm room. Their designs populate the collections of major museums around the world and have become beloved heirlooms in our homes.

When asked in a 1972 interview if design is art, Charles said, “I would rather say it’s an expression of purpose, it may, if it is good enough, later be judged as art.” Some 45 years later, Eames designs remain as relevant as ever—proving that art has never been more purposeful.



LEFT
Charles and Ray Eames, here playfully pinned beneath a sextet of metal chair bases, brought levity to each of their projects.

ABOVE
Developed in 1945–1949 for *Arts & Architecture* magazine’s Case Study House Program, the Eames House highlighted the couple’s design ethos by using off-the-shelf industrial materials to craft a personal residence.

BELOW
Charles and Ray often used the Eames House, designed to serve as both their studio and home, for Herman Miller product photography.



Eames Lounge Chair and Ottoman



Looking to update the classic English club chair, Charles and Ray Eames turned to “the warm receptive look of a well-used first baseman’s mitt” as inspiration. The result? One of the most iconic designs of the 20th century. In continuous production since 1956 and a resident in the permanent collection of the Museum of Modern Art, the Eames Lounge Chair and Ottoman remains, as the Eameses put it, a “special refuge from the strains of modern living.”

The couple was always experimenting, and, fittingly, the plywood shells of the Eames Lounge Chair have their roots in earlier products like the Eames Molded Plywood Lounge Chair—named Design of the

Century by *Time* magazine, in 1999. Though it wasn’t their first foray into upholstery, the lounge chair radiates sophisticated comfort and boasts such careful craftsmanship that it not only stands the test of time but grows more beautiful with age. It is intended to be well worn, well loved, and then passed down. And attention to detail has never faltered. Since 1956, each finished piece is made in Michigan and signed by the maker—a celebration of industrial processes and meticulous handcraft.

**“The details are not the details,
the details make the product.”**

—Charles Eames



LEFT
A 1953 ad designed by Irving Harper for the Eames Lounge Chair and Ottoman.

ABOVE
Actress Amanda Dunne—a friend of Charles and Ray Eames, and wife of screenwriter Phillip Dunne, for whom Charles and Ray designed an office—was photographed resting in a fabric-covered Eames Lounge Chair, in 1956.



UPHOLSTERY, FROM LEFT TO RIGHT
 Mohair Supreme/Lupine; MCL Leather/Ivory; Mohair Supreme/Armory;
 Mohair Supreme/Slate; MCL Leather/Black; Mohair Supreme/Rich
 Chocolate; MCL Leather/Esspresso; Mohair Supreme/Peat

WOOD, FROM LEFT TO RIGHT
 White Ash; Walnut; Santos Palisander; Ebony



Today, Herman Miller offers an alternative to the classic leather that made the Eames Lounge Chair and Ottoman an icon. Luxe Maharam® Mohair Supreme, offered in a selection of rich hues, showcases a new point of view on this design from 1956.



LEFT
Eames Lounge Chair and Ottoman
 Mohair Supreme/Lupine upholstery;
 Santos Palisander veneer

Ode Freestanding Floor Lamp
 Sofa height; Black

Tuxedo Component Lounge™ Sofa
 Designed by BassamFellows for Geiger
 Capri/Stone upholstery; Satin Chrome base

Eames Shell Chair Group



The Eames Shell Chair (1950) was originally designed, in stamped metal, for the Museum of Modern Art's 1949 Low Cost Furniture Competition. Soon thereafter, designers Charles and Ray Eames produced a lighter-weight version in a better-wearing material—fiberglass. This fulfilled their desire to create purposeful designs that appealed to the most people for the least money. And so, a versatile chair for diverse settings was born.

Charles said, "Those needs and designs that have a more universal quality tend toward relative permanence." The Eames Shell Chair's permanence is due, above all else, to its adaptability. Organic in shape and multivalent in application, it works hard in every

setting. You'll find Shell Chairs in classrooms, airports, school gymnasiums, laundromats, living rooms, dining rooms, offices, and more. The chair is remarkable in its configurability, which has only grown. From its materials—molded wood, wire, plastic, fiberglass—to its style—rocker, stool, with or without arms—to its varied palette of colors, finishes, and fabrics, the Eames Shell Chair fits any body, every place, and all occasions. Charles and Ray created a smart, universal response to the question of what everyone wants from a chair.



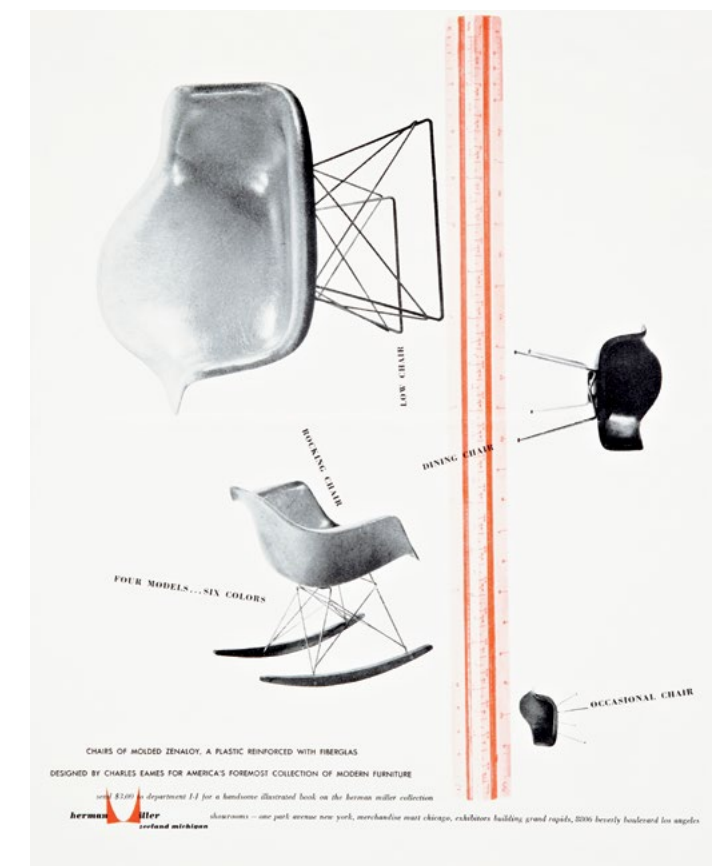
ABOVE
A collage by Ray Eames. She was very much a colorist and therefore, heavily involved in the process of choosing, and, then perfecting, shell colors.



LEFT
Catalog photography, styled by Ray Eames herself. She was the master of creating a strong mood and point of view, aided by unexpected props.

MIDDLE
In 1955, a stackable base was introduced for the Shell Chair, making it perfect for more institutional settings like schools.

BOTTOM RIGHT
An advertisement from 1951 highlights the versatility of the bases then available for the Eames Shell Chair.





Eames Molded Fiberglass Side Chair Dowel Base
Red Orange shell; Checker/Crimson and Orange seat pad; White Ash dowel; Chrome wire



Eames Molded Plastic Side Chair Wire Base
Black shell; Checker/Black and White upholstery; Black base



Eames Molded Plastic Armchair Dowel Base
White shell; Hopsak/Black upholstery; Walnut dowel; Black wire



Eames Wire Chair
Chrome shell; MCL Leather/Black bikini; Chrome base



Eames Molded Wood Side Chair Wire Base
Walnut veneer shell; MCL Leather/Black seat pad; Black base



Eames Molded Plastic Side Chair 4-Leg Base
White shell; Checker/Black and White seat pad; White base



Eames Molded Fiberglass Side Chair Dowel Base
Black shell; Medley/Blue Grotto upholstery; Ebony dowel; Chrome wire



Eames Molded Plastic Armchair 4-Leg Base
Aqua Sky shell; Black base



Eames Molded Plastic Side Chair Wire Base
Peacock Blue shell; Chrome base

The timeless Eames Shell Chair is now available with more options for materials, colors, styles, and bases than ever before. If you ask us, there's a Shell Chair for every occasion.



Eames Wire Chair
White shell; MCL Leather/Pearl seat pad; White base



Eames Molded Fiberglass Side Chair Dowel Base
Parchment shell; Checker/Emerald Light and Ivory upholstery; White Ash dowel; Chrome wire



Eames Molded Plastic Armchair Rocker Base
White shell; Hopsak/Violet Dark upholstery; Maple rocker; White base



Eames Molded Wood Stool
Counter height; White Ash veneer shell; Chrome base



Eames Molded Plastic Stool
Bar height; Blue Ice shell; White base



Eames Wire Stool
Counter height; Chrome shell; MCL Leather/Black seat pad; Chrome base

Eames Hang-It-All



According to Charles and Ray Eames, “Toys and games are the prelude to serious ideas.” Play was a strong element of the Eameses’ design process, even when they weren’t specifically designing toys—though they did invest quite a bit of time in doing just that. They firmly believed that play was like science, and toys were the tiny tools to assist in learning. So, predictably, their toys emphasized creative structure, composition, and color. Greatest hits include The Toy (1951), The Little Toy (1952), and the House of Cards (1951).

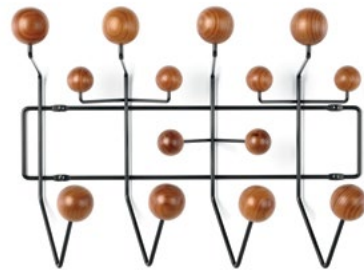
The Eameses’ sense of whimsy is, perhaps, most manifested in the Hang-It-All. Initially designed for children, in 1953, it wasn’t their only experiment in wire.

But the original Hang-It-All coat rack had a certain pizzazz, with its bold colored spheres and quirky wire form. Charles and Ray took a simple everyday item and turned it into something that could elicit a smile from even the most stoic. As Charles famously said, “Take your pleasure seriously.”

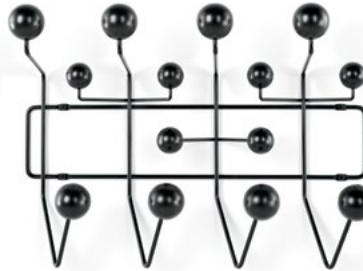
ABOVE
Eames Hang-It-All
Dark Blue frame;
Natural Maple spheres



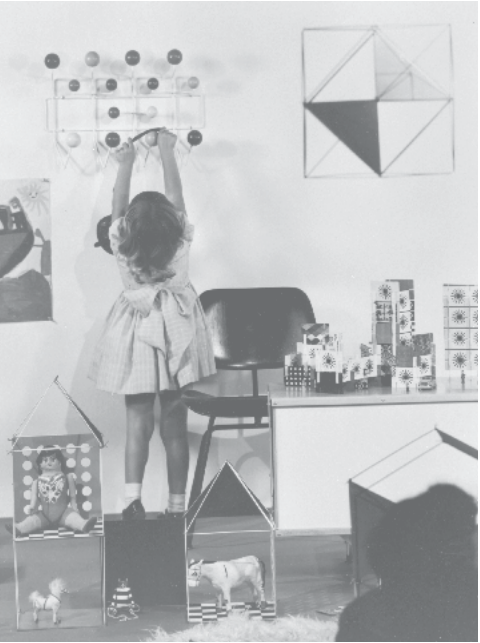
Eames Hang-It-All
White frame; Multi-Color spheres



Eames Hang-It-All
Black frame; Walnut spheres



Eames Hang-It-All
Black frame; Black spheres



ABOVE
A 1950s child’s room featuring “serious play,” with the Hang-It-All, the Little Toy, and the House of Cards.

You’ve seen it in white wire with vibrant accents—now see it in an even wider selection of colors. The Hang-It-All shines best when displayed with anything and everything you can dream up to hang up.



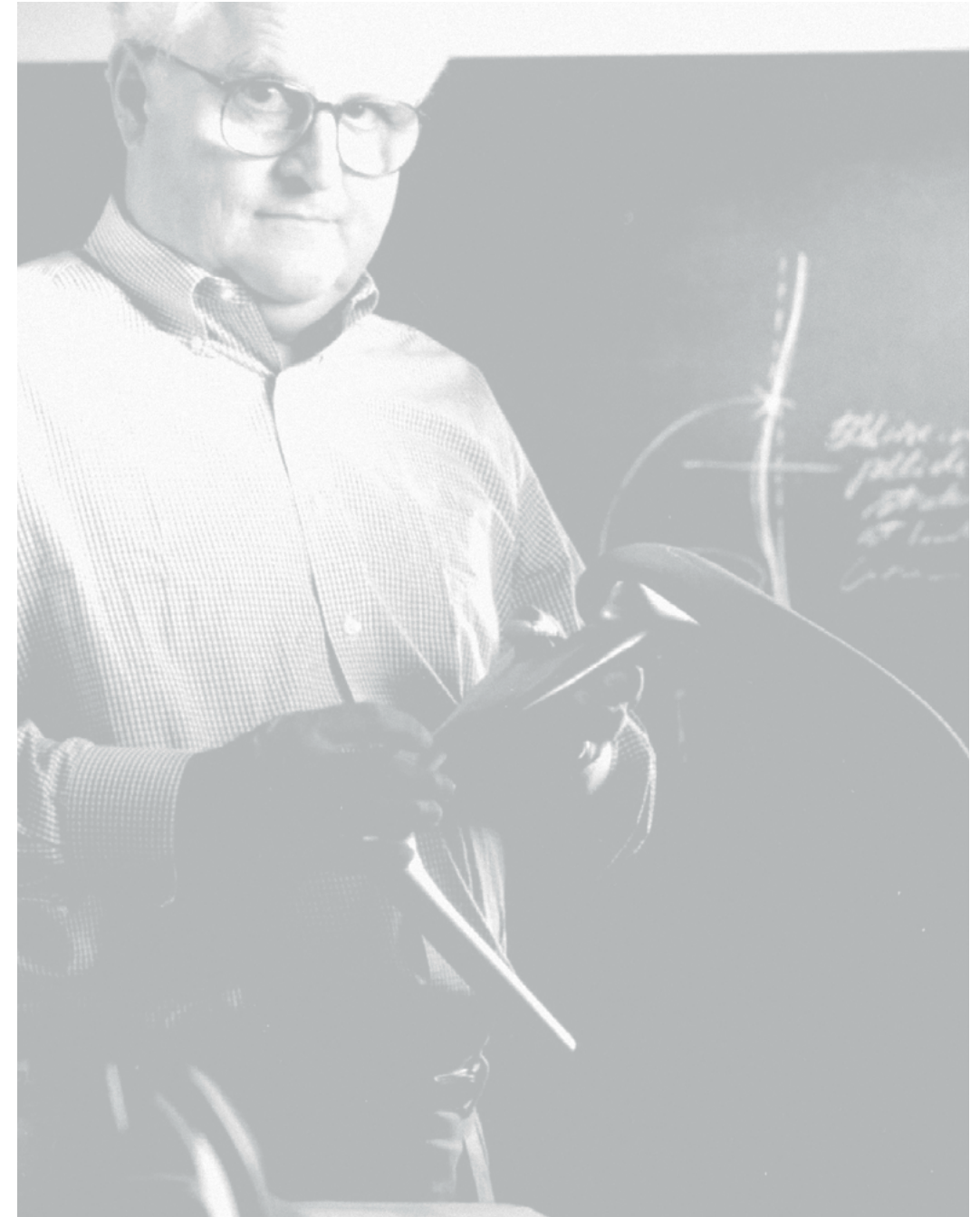
ABOVE RIGHT
Charles, experimenting with the House of Cards (1951). The photos and patterns featured on the cards were meant to illustrate common objects, like scissors, buttons, and lace, whose everyday beauty was often overlooked.



LEFT
Ray assembles pieces from The Toy (1951), described on the original packaging as “Large-Colorful-Easy to Assemble-For Creating A Light, Bright Expandable World Large Enough To Play In and Around.”

Herman Miller Stories

Aeron and the Art of Seating



Bill Stumpf (pictured above) and Don Chadwick wanted Aeron to be multitalented, both in the kind of performance it delivered for a wide range of activities and postures and also in the kinds of people it suited. Aeron comes in three sizes to ensure an inclusive fit.

With the development of the Aeron Chair, Bill Stumpf and Don Chadwick challenged the very idea of what a chair could be. Introduced in 1994, Aeron performed—ergonomically, functionally, and environmentally—unlike any other chair before.

Stumpf and Chadwick were technology-driven industrial designers and human-centered ergonomists. Compelled by research, they determined that the chair you sat in during the day could have a profound impact on how you felt at the end of it. Aeron’s design replaced foam and fabric with Pellicle®, a breathable suspension material with pressure-relieving support.

Ironically, when discussing the multiyear design process for a decidedly nine-to-five chair, Don Chadwick said, “We lived this 24 hours a day. This wasn’t a nine-to-five thing.” The Aeron Chair was, and continues to be, a triumph because Stumpf and Chadwick centered the design entirely around people and what different bodies need from a chair.



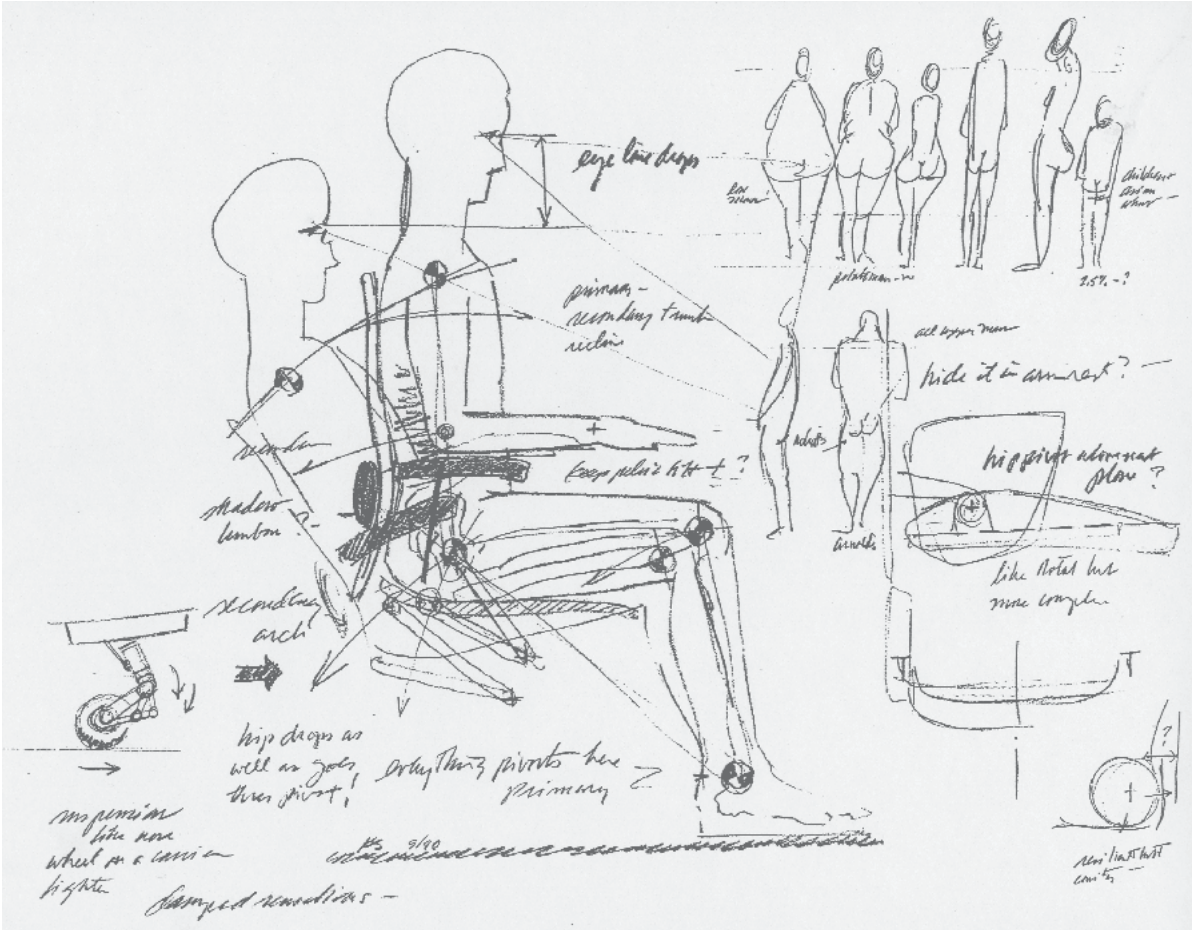
ABOVE
Don Chadwick (left) and Bill Stumpf (right) posing for an Aeron photo shoot. Their creative partnership spanned multiple years and products—Aeron, Equa®, and an unrealized office system called Buroplan.

RIGHT
Magis Steelwood Table
Rectangular; 72" x 36"; Black laminate; Black frame; Black joints
Magis Steelwood Shelving System
Black laminate; Black frame; Black joints

Aeron Chair
8Z Pellicle/Graphite seat and back material; Adjustable PostureFit SL; Graphite base; Graphite chassis; Graphite frame



Sitting, Reimagined



Bill Stumpf was a warrior against designed indignity, and it was his crusade to cure the world of all things needlessly inhuman. He once said, “I work best when I’m pushed to the edge....Herman Miller knows how to push me that way, mainly because the company still believes...that good design isn’t just good business, it’s a moral obligation. Now that’s pressure.”

With Aeron, Stumpf and Chadwick steered away from the traditional trappings of office seating—foam, fabric, and leather—instead, opting to stretch the boundaries of material design. Enter Pellicle, the innovative elastomeric suspension material that allowed air, heat, and water vapor to pass through,

keeping body temperatures even—something that had previously never been achieved—and eliminated circulation-restricting pressure points. Initially marketed as a chair you can wear, Aeron afforded the ideal sit—shoulders back, chest open, pelvis slightly forward. It became even better with the addition of PostureFit® to the original design, in 2002.

In 2016, Herman Miller, with help from Don Chadwick, remastered the Aeron Chair to meet the pressures of today’s work. While the chair was thoughtfully updated based on the latest research and advancements in materials, manufacturing, and technology, the iconic form remained largely unchanged.



ABOVE AND BOTTOM LEFT
Stumpf and Chadwick had a long creative partnership. They took their work seriously but not themselves. Here, they’re pictured goofing around while working on Equa®, the ergonomic predecessor to Aeron.

BOTTOM RIGHT
Sketch by Stumpf, illustrating various features of the Aeron chair.



LEFT
A sketch by Bill Stumpf, illustrating the revolutionary tilt mechanism, caster specifications, and various body types. Stumpf and Chadwick sought to create a chair that suited people of all different shapes and sizes.





Today, Aeron boasts a dematerialized design, with 39 percent recycled content and up to 91 percent recyclable material—earning a Cradle to Cradle Certified® Silver, BIFMA LEVEL 3, and GREENGUARD Gold Certified status.



Aeron Chair
8Z Pellicle/Graphite seat and back material; Adjustable Lumbar; Graphite base; Graphite chassis; Graphite frame



Aeron Chair
8Z Pellicle/Graphite seat and back material; Adjustable Lumbar; Graphite base; Graphite chassis; Graphite frame



Aeron Chair
8Z Pellicle/Graphite seat and back material; Adjustable PostureFit SL; Polished Aluminum base; Polished Aluminum chassis; Graphite frame

“Sitting pretty” wasn’t just a cliché to Stumpf and Chadwick; it was a measure of success. Stumpf said that “a chair should be friendly to all parts of the body that touch it” and believed that it “should enhance the appearance of the person sitting upon it.” Today, Aeron is designed to harmonize with any environment or body it encounters, so it not only fits in, but it fits you.



Aeron Chair
8Z Pellicle/Mineral seat and back material; Adjustable PostureFit SL; Dark Mineral base; Satin Aluminum chassis; Mineral frame



Aeron Chair
8Z Pellicle/Carbon seat and back material; Zonal Basic Back Support; Dark Carbon base; Satin Carbon chassis; Carbon frame



Aeron Stool
8Z Pellicle/Carbon seat and back material; Adjustable PostureFit SL; Polished Aluminum base; Polished Aluminum chassis; Carbon frame

Herman Miller Stories

Designing Tomorrow's Classics



Vienna-based studio EOOS cited prolific designer Ward Bennett as a strong influence for the Crosshatch Chair.

Sketches of Striad illustrate Jehs and Laub's belief that "Parts of a design that are nice but not necessary fall away."

D.J. De Pree, Herman Miller’s founder, believed that working with designers from outside the company would bring fresh vision and new ideas—a practice since 1930 when D.J. hired Gilbert Rohde to be Herman Miller’s first Design Director. We may bleed design, but at our core, we are makers as well. We use our manufacturing expertise to bring to life the problem-solving designs of Industrial Facility, in London, to Jehs+Laub, in Stuttgart, to EOOS, in Vienna, and beyond.

For more than a century, we’ve been making furniture in Michigan, and we’re proud of our legacy. We care about our community, and we care about yours too. We’ve always believed that great design is part and parcel of sustainable design, which is why we use natural resources and design processes responsibly. Our task chair manufacturing facility, aptly named the “GreenHouse,” was designed by architect William McDonough as a pilot for the development of the US Green Building Council’s (USGBC) Leadership in Energy and Environmental Design (LEED) certification process. Upon completion, the USGBC awarded it Pioneer status. The facility stands as proof that there is no need to compromise—a building can be environmentally, aesthetically, and also financially viable.



LEFT
Our GreenHouse manufacturing facility is both highly sustainable and beautiful.

THIS PAGE
Being a manufacturing company with more than 100 years of experience, we hold ourselves to high operational standards. The result is continued feedback, evaluation, and improvement. We take product reliability seriously, and over the last several years, we’ve improved our methods by implementing world-class, lean manufacturing processes, initially developed by Toyota, to cut down on lead times.





E00S

**Gernot Bohmann, Harald Gründl,
and Martin Bergmann**

“We call our design process ‘poetical analysis.’ As soon as we find a word, a strong intuitive image, or a ritual, the process starts,” explained Gernot Bohmann, one of the three designers that comprise the Vienna-based design studio E00S. With more than 70 international awards between them, Bohmann and his partners, Harald Gründl and Martin Bergmann, design everything from furniture to objects to spaces. E00S prides itself on the reuse of materials from the past to create new, reinvigorated objects for the future.

The Crosshatch Chair is a product of exactly this kind. Using a parachute cord, E00S created a chair that relies entirely on internal tension to keep the wood frame in place. It evokes the feeling of being in a nest and celebrates a happy union of craftsmanship and surprising materials.



ABOVE
Crosshatch Chair
Noble/Heathered Grey upholstery;
Black cord; Ash frame



BOTTOM RIGHT
Crosshatch Chair
Wool Epingle/Anthracite upholstery;
Black cord; Ebony frame

“For us, design is a poetic discipline.”

—Gernot Bohmann



“Our work is never created in cultural isolation, and therefore our office behaves like a good, condensed international neighborhood.”

— Kim Colin

Industrial Facility

Sam Hecht and Kim Colin

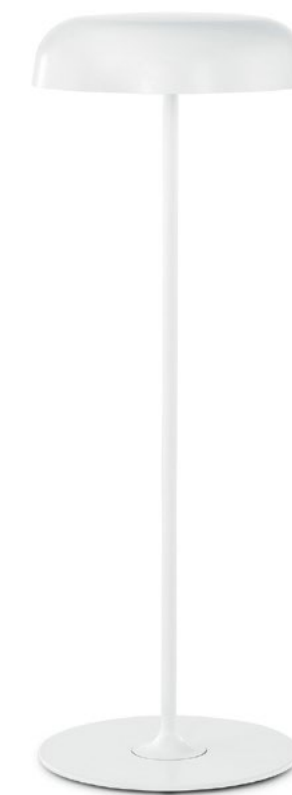
Kim Colin and Sam Hecht are the pair behind the London-based design firm Industrial Facility. He hails from London, where he was educated as an industrial designer, while she is a native Californian trained as an architect. Their diverse backgrounds find harmony in their designs, which are meticulous and detail-focused. Sam and Kim are always thoughtful in respect to context.

With Formwork, Sam and Kim created a sophisticated solution to a universal problem: the messy desk. Bringing much-needed order to a surface where disorder often reigns, this modular stackable storage system allows you to elegantly create the best configuration for your workflow. Additionally, Sam and Kim are responsible for the Ode Lamp, an artful steel tower offering a welcoming pool of diffused light, and the Wireframe Sofa, a uniquely versatile floating cloud of cushions.



LEFT
Formwork
Concrete finish

ABOVE LEFT
Wireframe Sofa
3-Seat sofa; Mode/Blush upholstery; White frame



ABOVE
Ode Freestanding Floor Lamp
Sofa height; White



Jehs+Laub

Markus Jehs and Jürgen Laub

For this pair, design is about staying true to form, materials, and, most importantly, function. Like Charles and Ray Eames, Markus Jehs and Jürgen Laub believe that function leads to beautiful design. Over their 24 years together, the Stuttgart-based duo has designed everything from furniture to tableware, lighting to interiors.

With the Striad Lounge Chair, Jehs+Laub took inspiration from, of all places, high-performance ski boots. With ski boots, and now Striad, it is all about the layers—an outer hard plastic shell for stability, a softer shell for flexibility, and, finally, a plush covering for comfort. Jehs said, “The DNA of all Herman Miller products is similar. They start very industrial—from the base—then become very human, very comfortable, very soft, so you have both elements in one product, the industrial and the handcrafted.”



ABOVE
Striad Mid-Back Lounge Chair
Noble/Heathered Grey upholstery;
White shell; Black Wire base



Striad Ottoman
Noble/Heathered Grey upholstery;
Black Wire base


RIGHT
Striad High-Back Lounge Chair
Noble/Cadet upholstery; Black shell;
Black 4-Star base



“How a design looks should not be far from what it does.”

—Jürgen Laub

For more information, please visit your local retailer, or call 800 646 4400 for assistance on locating the nearest retailer. This information is also available on the Where to Buy page on www.hermanmiller.com.

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Page 65 (stacked shell chairs)
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COVER
Eames Lounge Chair and Ottoman
Mohair Supreme/Slate upholstery;
White Ash veneer

BACK COVER
Magis® Steelwood Table
Rectangle; 72" x 36"; White laminate;
Natural Beech frame; White joints

Eames Molded Plastic Armchair Wire Base
Designed by Charles and Ray Eames
Blue Ice shell; White base

Eames Molded Plastic Side Chair Wire Base
Blue Ice shell; White base

The purpose of your home is to help bring your life to life, and Herman Miller can help. Our furniture is built to last and intended to be passed down, carrying moments and memories from one generation to the next. Thank you for welcoming us into your home.

Herman Miller is extremely selective in whom we choose to be an Authorized Retailer. We know that it’s important to experience our products in person—to run your hands over the fabric, to see the color with your own eyes, and to put your feet up on the ottoman. We understand, and we encourage you to visit your local retailer to talk with one of their knowledgeable salespeople. With their high level of service, your authorized Herman Miller retailer makes things easy and ensures what you are buying is authentic licensed product made by Herman Miller.

