

# Contents

Preface 8

Acknowledgments 10

Introduction: Thinking about Design 11

PRODUCTS, TECHNOLOGY, AND PROGRESS 11

DESIGNERS AND THE EXPANSION OF DESIGN 12

DISCOURSE 13

## PART I

Demand, Supply, and Design (1700–1800) 15

Introduction to Part I 16

1 Royal Demand and the Control of Production 17

STATE-OWNED MANUFACTORIES 17

ARTISTS AND CRAFTSMEN 20

PORCELAIN 22

THE GUILDS 23

THE PRINTER'S ART 28

2 Entrepreneurial Efforts in Britain and Elsewhere 31

DESIGN IN AN EXPANDING MARKET 31

WEDGWOOD AND ANTIQUITY 33

COMMODITIES AND FASHION 36

THE UNITED STATES 38

POPULAR LITERATURE AND THE FREEDOM OF THE PRESS 39



## PART II

Expansion and Taste (1801–1865) 41

Introduction to Part II 42

3 Growing Pains: Expanding Industry in the Early Nineteenth Century 43

A CULTURE OF INDUSTRY AND PROGRESS 43

NEW MATERIALS AND PROCESSES 44

Beyond the Printed Page 50

WALLPAPER AND FABRIC PRINTING 52

THE AMERICAN SYSTEM 54

4 Design, Society, and Standards 57

EARLY DESIGN REFORM 57

INDUSTRY AND ITS DISCONTENTS 58

REFORM AND THE GOTHIC REVIVAL 59

HENRY COLE AND THE "COLE GROUP" 61

THE GREAT EXHIBITION OF 1851 63

IMAGES FOR ALL 70

POPULAR GRAPHICS IN THE UNITED STATES 74

A BALANCE SHEET OF REFORM 76

CONCLUSION 77



**PART III****Arts, Crafts, and Machines – Industrialization: Hopes and Fears (1866–1914) 79**

Introduction to Part III 80

**5 The Joy of Work 81**

RUSKIN, MORRIS, AND THE ARTS AND CRAFTS MOVEMENT IN BRITAIN 81

MORRIS AND SOCIALISM 85

MORRIS AS PUBLISHER 85

THE INFLUENCE OF WILLIAM MORRIS IN BRITAIN 88

THE ARTS AND CRAFTS MOVEMENT IN THE UNITED STATES 91

PRINTING IN THE UNITED STATES 98

CHICAGO AND FRANK LLOYD WRIGHT 99

**6 The Equality of the Arts 103**

DESIGN REFORM AND THE AESTHETIC MOVEMENT 103

BOOKS, ILLUSTRATION, AND TYPE 110

THE AESTHETIC MOVEMENT IN THE UNITED STATES 113

DRESS 118

DESIGN REFORM IN FRANCE: L'ART NOUVEAU 120

ART NOUVEAU IN PRINT AND IN PUBLIC 125

GLASGOW: CHARLES RENNIE MACKINTOSH 130

AUSTRIA 131

BELGIUM 136

MUNICH 138

SCANDINAVIA, EASTERN EUROPE, AND THE VERNACULAR 140

ITALY AND SPAIN 143

**7 Mechanization and Industry 147**

DESIGN AND THE WORKPLACE 147

GERMANY 148

THE AMERICAN SYSTEM OF MANUFACTURE AND FORDISM 151

DEVELOPMENTS IN MERCHANTISING, PRINTING, AND ADVERTISING 154

CONCLUSION 155

**PART IV****After World War I: Art, Industry, and Utopias (1918–1944) 157**

Introduction to Part IV 158

**8 Paris and Art Moderne (Art Deco) Before and After World War I 161**

FURNITURE AND MODERN ART 162

GLASS AND METAL 166

THE PARIS EXPOSITION OF 1925 172

**9 "Modernism": Design, Utopia, and Technology 181**

FUTURISM 181

DE STIJL 184

CONSTRUCTIVISM 189

THE BAUHAUS 196

BEYOND THE BAUHAUS 204

THE PRINTING INDUSTRY AND THE "NEW TYPOGRAPHY" 206

JAN TSCHICHOLD AND THE NEW TYPOGRAPHY 208

BRITAIN AND MODERN DESIGN 214

SCANDINAVIA AND MODERN DESIGN 219

**10 Design, Industry, and Advertising in the United States 223**

INDUSTRIAL DESIGN AND FORDISM 228

ADVERTISING, ART, AND THE SELLING OF MODERN DESIGN IN THE UNITED STATES 229

THE UNITED STATES AND INTERNATIONAL MODERNISM 237

STREAMLINING 240

THE 1939 NEW YORK WORLD'S FAIR 242

PHOTOGRAPHY AND GRAPHIC DESIGN 244

INDUSTRIAL DESIGN AND AUSTERITY 248

GRAPHIC DESIGN DURING WORLD WAR II 251

CONCLUSION 252

**PART V****Humanism and Luxury: International Modernism and Mass Culture after World War II (1945–1960) 255**

Introduction to Part V 256

**11 Modernism After World War II: From Theory to Practice 260**

PROMOTING POSTWAR DESIGN: ART DIRECTION AND THE NEW ADVERTISING 267

GRAPHIC DESIGN AND TECHNICAL INFORMATION 273

SCANDINAVIA AND BRITAIN 275

ITALY 283

GERMANY 288

THE INTERNATIONAL GRAPHIC STYLE (DIE NEUE GRAFIK) 291

MEANS AND ENDS 296

JAPAN 298

DESIGN AND CORPORATE CULTURE 301

TRADEMARKS AND BEYOND 302

**12 Design and Mass Appeal: A Culture of Consumption 306**

DETROIT: TRANSPORTATION AS SYMBOL 308

CRITICS OF STYLING 313

RESORTS AND LUXURY 314

HOUSING: SUBURBIA, DOMESTICITY, AND CONFORMITY 317

BEYOND HIGH AND LOW ART: REVISITING THE CRITIQUE OF MASS CULTURE 322

CONCLUSION 325

**Timeline 409**

Suggestions for Further Reading 413

Select Bibliography 416

Credits 421

Index 425

**PART VI****Progress, Protest, and Pluralism 1961–2010 327**

Introduction to Part VI 328

**13 New Materials, New Products 330**

PLASTICS AND THEIR PROGENY 331

PRODUCT HOUSING 335

SPORTS EQUIPMENT AND PROGRESS 338

VISUAL IDENTITY, INFORMATION, AND ART DIRECTION 338

LAMINATED MATERIALS 345

NATURE AND CRAFT 346

**14 Dimensions of Mass Culture 349**

MASS DESIGN AND THE HOME 351

MASS DESIGN: THE FRINGES 353

POP, PROTEST, AND COUNTERCULTURE 355

GRAPHICS AND THE UNDERGROUND 356

ANTI-DESIGN IN ITALY 358

RADICAL REFORM: TECHNOLOGY, SAFETY, AND THE ENVIRONMENT 362

**15 Politics, Pluralism, and Postmodernism 367**

DESIGN AND POSTMODERNISM 369

POSTMODERN PRODUCTS 370

PLURALISM AND RESISTANCE: PUNK 374

HI-TECH 377

THE EXPANDING DEFINITION AND ROLE OF DESIGN 378

**16 Design in Context: An Act of Balance 381**

CONSUMERS 381

REFORM AND SOCIAL RESPONSIBILITY 387

DESIGN, SAFETY, AND TERROR 391

PRODUCTION TECHNOLOGY: MEANINGS OF MINIATURIZATION 393

DESIGN AND SOFTNESS 396

MATERIALS TECHNOLOGY AND SOFTNESS 396

LIFESTYLE 400

POLITICS, TECHNOLOGY, AND THE MEDIA 400

GRAPHIC DESIGN IN A DIGITAL AGE 401

CRAFT: THE PERSISTENCE OF PROCESS 406

DESIGN AND CONTINUITY: CREATIVITY, RESPONSIBILITY, AND RESILIENCE 408

