INSTRUCTOR’S MANUAL TO ACCOMPANY:

History of Modern Design

Second Edition

by David Raizman

Linda Shanahan, Ph.D.
History of Art and Design
Columbus College of Art and Design
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About the Instructor’s Manual

This Instructor’s Manual has been compiled for use with the revised edition of *History of Modern Design*. It is intended to enhance the book by providing instructors with useful and varied exam/study and class discussion questions relating to the text of each chapter. It also provides valuable lists of additional resources, such as websites and DVDs (given in topic order), for instructors to use with their students.

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Linda Shanahan, Ph.D.
History of Art and Design
Columbus College of Art and Design
PART I: DEMAND, SUPPLY, AND DESIGN (1700-1800)

Chapter 1: Royal Demand and the Control of Production

- State-owned Manufactories
- Artists and Craftsmen
- Porcelain
- The Guilds
- The Printer’s Art

Exam/study questions

1. The seventeenth century was characterized by “top down” production of designed goods – that is, those at the top of the social ladder initiated demand that was filled by those who worked for them. Explain who was at the top and who worked for them. Who were the designers in this era, and how were they trained?

2. How did goods produced for the French kings embody prestige? What ideas did these goods convey about the king? What reciprocal economic benefits existed between the sovereign and those who produced luxury goods, and how did this relationship affect the economy as a whole?

3. At state-owned manufactories what methods were used to maximize production without loss of quality?

4. Name several skilled professions that were organized into guilds. What were the reasons for the existence of guilds?

5. Describe the steps necessary to create a piece of fine furniture in eighteenth-century Paris. Briefly define and incorporate these terms into your discussion: patron/client, marchand mercier, guild, ébéniste, menusier, and Right Bank.

6. Fine design in the seventeenth and eighteenth centuries was often for an educated clientele like those shown in Jean-François de Troy’s La Lecture de Molière (The Reading from Molière, fig. 1.10). Examine the designs illustrated in this chapter to find as many references as you can to cultures, ideas, mythological beings, places, and objects that would have been familiar to such a clientele.

7. What visual considerations motivated Pierre Simon Fournier le jeune, the Didot family of printers, and Giambattista Bodoni in designing letterforms and page layouts (including margins, white space, letter and line spacing) for the printed page?
Discussion question

1. In the seventeenth and eighteenth centuries, many French artists and craftsmen after completing their training could expect to be employed at a state-owned manufactory or workshop patronized by the king and the aristocracy. Ask your students what opportunities exist today for designers to become government employees or to work for an exclusive rather than a mass market.

Resources

Chateau de Versailles
http://en.chateauversailles.fr/discover-estate

Musée des Arts Decoratifs, Paris
http://www.lesartsdecoratifs.fr/english-439/

Heilbrunn Timeline of Art History
Sevres porcelain
http://www.metmuseum.org/toah/hd/sevr/hd_sevr.htm
French Decorative Arts under the reign of Louis XIV
http://www.metmuseum.org/toah/hd/frde/hd_frde.htm
Furnishings during the reign of Louis XIV
http://www.metmuseum.org/toah/hd/lofu/hd_lofu.htm
French furniture in the eighteenth century
http://www.metmuseum.org/toah/hd/cfurn/hd_cfurn.htm
Chapter 2: Entrepreneurial Efforts in Britain and Elsewhere

- Design in an Expanding Market
- Wedgwood and Antiquity
- Commodities and Fashion
- The United States
- Popular Literature and the Freedom of the Press

Exam/study questions

1. Compare the “top down” demand characteristic of seventeenth-century France under Louis XIV with the “bottom up” demand characteristic of England in the eighteenth century. Design in England was influenced by new consumers and a different set of social factors than those found in Louis XIV’s France. Who were the new consumers in England and its colonies? Discuss specific goods that were in demand and the factors motivating demand for these goods.

2. Name two craftsman-merchants in England in the eighteenth century. Why are they called craftsman-merchants? Who were their customers?

3. What new methods of production, distribution, and sales did Josiah Wedgwood devise to capture the new middle class consumers? What made each of these new ideas successful?

4. How are both eclecticism and historicism demonstrated in Thomas Chippendale’s designs?

5. What is the meaning of “added value” (or “value added”) in regard to consumer goods? What kinds of qualities add value to a Chippendale Chinese chair (fig. 2.3) and to the furniture designed by Jean-Henri Riesener (fig. 1.8) and Adam Weisweiler (fig. 1.9)?

Discussion questions

1. Ask your students to imagine they are one of Thomas Chippendale’s customers in the eighteenth century. Who or what might influence their decisions about taste and fashion? Who or what influences their decisions about what is or is not fashionable today?

2. As newcomers swelled the ranks of the prosperous middle classes in England, fashionable commodities conferred status on their owners. Ask your students what these commodities were. What do they consider to be today’s status-boosting commodities?

3. Thomas Chippendale and Josiah Wedgwood believed that offering the customer more choices of merchandise increased the likelihood that he or she would buy. Do your students believe choice always stimulates purchasing? Why or why not? Is there such a thing as too much choice? Have they ever been discouraged from buying by having too many choices and, if so, in what products?
Resources

Wedgwood Museum
http://www.wedgwoodmuseum.org.uk/home

Wedgwood on YouTube
http://www.youtube.com/watch?v=W_UeEAOwVtc

The Chippendale Society
http://www.thechippendalesociety.co.uk/index.htm

Thomas Chippendale, *Gentleman's and Cabinet-Maker's Director* (1754)
http://digital.library.wisc.edu/1711.dl/DLDecArts.ChippGentCab

Monticello online tour
http://www.monticello.org/index.html

Victoria & Albert Museum, London
http://www.vam.ac.uk/index.html
PART II: EXPANSION AND TRADE (1801-1865)

Chapter 3: Growing Pains – Expanding Industry in the Early Nineteenth Century

- A Culture of Industry and Progress
- New Materials and Processes
- Beyond the Printed Page
- Wallpaper and Fabric Printing
- The American System

Exam/study questions

1. The late eighteenth to early nineteenth century was a period of eclectic and Romantic tastes in fashionable goods as opposed to one dominant style. How are Romantic tastes represented in the furniture and interiors shown in Chapter 3? What distant places or past styles (historicism) are represented? What emotional associations could they have inspired?

2. Many designs while ostensibly recreating historical or cultural styles were also often fanciful, inventive, or imposing in scale and decoration. Choose several of this type illustrated in Chapter 3 and discuss the effect they would create in an interior of that period. What impression did the owners of such furnishings wish to make?

3. What new materials were introduced to the manufacturing of furnishings? What manufacturing advantages did these materials present?

4. What does the name Biedermeier mean and where was it produced? What was innovative about Biedermeier furnishings?

5. Define the terms “fat face,” “Egyptian face,” “slab serif,” and “sans serif.” A historian of nineteenth-century typography has written that many decorative typefaces were intended not just to grab attention, but also to inject personality into print. What kind of personality does the “fat face” have? The “slab serif?” The “sans serif?”

6. For each effect listed below, name a cause or causes in the history of technology:
   a. Expanded market for men’s and women’s ready to wear clothing
   b. Inexpensive, fast, print advertising
   c. Expanded market for moderately priced wallpaper
   d. Inexpensive cotton cloth
   e. Inexpensive silk cloth with patterns woven in
   f. Inexpensive printed cotton cloth
   g. Silver plating
   h. Easier transportation of raw materials and finished manufactured goods
   i. *The Times* of London reached a circulation of 38,000 in 1850

What is the American System of Manufacture? To what kinds