

# **DESIGN FOR BUSINESS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649047895

Design for Business by J. Gordon Lippincott

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**J. GORDON LIPPINCOTT**

**DESIGN  
FOR BUSINESS**



PUBLIC LIBRARY  
KANSAS CITY  
MO



WARREN G. BENTON  
PUBLIC LIBRARY  
KANSAS CITY  
MO



Donald R. Dohner has been recognized as an outstanding educator and pioneer in Industrial Design. He combined scope with vision to give the profession stature. His deep understanding of human nature has molded the character and talents of many younger designers of our day. Without him this book could not have been written.

**J. Gordon Lippincott**

# **Design** **for** **Business**

---

Paul Theobald, Chicago, 1947

WASHER CLUB  
PUBLIC LIBRARY  
KANSAS CITY  
MO

COPYRIGHT 1947 BY PAUL THEOBALD, CHICAGO  
ALL RIGHTS RESERVED      FIRST EDITION



745  
L76d

## Contents

	Page
<b>This Era of Change</b>	<b>8</b>
<b>Obsolescence—The Keynote of a New Prosperity</b>	<b>14</b>
<b>Why the Industrial Designer</b>	<b>17</b>
<b>How the Industrial Designer Influences Our Economy</b>	<b>25</b>
<b>What is Style?</b>	<b>32</b>
<b>Automobiles Prove Style is Never Static</b>	<b>43</b>
<b>Influence of Women's Styles on Industrial Design</b>	<b>51</b>
<b>Combating the Anonymity of Mass Production</b>	<b>59</b>
<b>Limiting Factors of Design</b>	<b>63</b>
<b>The Elements, Principles and Attributes of Design</b>	<b>70</b>
<b>The Human Being in Basic Planning</b>	<b>81</b>
<b>Abstract Art Influences Industrial Design</b>	<b>87</b>
<b>Man is the Modulus</b>	<b>100</b>
<b>Scale in Industrial Design</b>	<b>105</b>
<b>Architectonic and Plastic Design</b>	<b>109</b>
<b>Maturity Develops Specialization</b>	<b>116</b>
<b>Industrial Design and Merchandising</b>	<b>121</b>
<b>Procedure in Product Design</b>	<b>127</b>
<b>Importance of Model Making in Industrial Design</b>	<b>132</b>
<b>Products Mean Prosperity</b>	<b>138</b>
<b>Packaging</b>	<b>152</b>
<b>The Industrial Designer's Place in Architecture</b>	<b>159</b>
<b>Color Stimulates Sales</b>	<b>174</b>
<b>Light—Primary Medium of Design</b>	<b>180</b>
<b>Design Integration</b>	<b>185</b>
<b>Style Can Build Industries</b>	<b>188</b>
<b>Trend Toward Simplicity</b>	<b>193</b>
<b>Design Patent Protection</b>	<b>199</b>
<b>The Need for Industrial Design Education</b>	<b>201</b>
<b>How Do You Buy Industrial Design?</b>	<b>208</b>
<b>Trends Tomorrow</b>	<b>214</b>

12461104

JAN 7 1949

WASHERI OLINUP  
VTIO SASHAN  
ON

## This Era of Change

The twentieth century is the first period of recorded history in which huge masses of the population have come to accept change as natural and desirable. In ages past, men have spent more time preparing for immortality than improving on their surroundings; they have expended more effort erecting magnificent monuments and cathedrals than building the humble structures of daily living. Their immediate environment remained relatively the same from generation unto generation.

But today the old proverb, "Nothing is sure but death and taxes," should read: "Nothing is sure but death, taxes and *change*." Change is fast making obsolete nearly everything we think and use. Even our cities are obsolescent. They are crazily congested, and their dark, airless cells of masonry and stone offend against the modern realization that health is an asset far greater than wealth.

There is actually no longer any reason for a city. The press and radio have made the printed and spoken word equally available to country dwellers. Television is carrying visual participation in current events to ever-widening circles of rural communities. With the coming of microfilm, the amount of recorded knowledge now stored in the New York Public Library can easily be housed in the library of the smallest village.

All American cities are going through a dynamic period of change. The current decentralization of industry is part of the trend. Before long, blocks of empty stores and millions of dollars in tax delinquencies will plague our larger cities. There is no easy solution to this problem.

And at the same time, across the oceans to east and west of us, gutted walls and piles of twisted steel are grim reminders of the fact that cities are no longer havens of protection in war.

Change has been greatly stimulated by World War II, for *this* war was in truth a war of research. It was won by the nations who through research, supplied their armies in the field with the most efficient weapons in the greatest numbers. Two primary lessons of World War II will further accent this age of change. First, we now know we nearly equalled the production of all the rest of the world combined. This in itself was remarkable, but more remarkable was the fact that we accomplished this during the war with 10,000,000 of our finest manpower in the armed services. Ditch diggers, gasoline station attendants and other unskilled workers were trained in the precision manufacture and assembly of close-tolerance parts in a matter of weeks. Production line operators were recruited from the blind, the lame and the halt. In short, we discovered that a few truly talented executives, engineers and labor leaders could design products, set up the assembly lines and simplify the operations to the point where mere manpower could produce the results desired. Only one person in a hundred had to be truly creative and ingenious, and through his guidance the other ninety-nine *produced*.

The second lesson of World War II was the significant power — yes, the amazing power — of intensive research. Into a four-year period we have packed probably twenty years of normal scientific progress. Research is the lifeblood of industry. The war has made it axiomatic that keen *research* pays handsome dividends!

The war also furthered the trend in the substitution of power machine tools for human labor—resulting in mass production on a scale never before even imagined. The result is that today—and it is being accentuated by labor troubles—industry prefers spending greater and greater amounts for tooling and capital investment and less and less for direct human labor per unit of manufacture. The final result will quite probably be a reduction in the hours of work per week for our population, without lowering their living standards one iota.

These trends will greatly increase the leisure time of our whole population. They will mean new markets for the American manufacturer. Private planes, trailers, boats, automobiles, camera equipment and all other hobby needs are due for substantial production increases. A return to the nearly-forgotten pleasures of outdoor living brought about by this greater leisure and decentralization of the city will also result in new styles in clothing—new concepts of architecture for our homes.

