

A STUDY OF THE RESEARCH PROCESS  
NECESSARY TO DESIGN A PUBLIC DINING  
ROOM IN THE STYLE OF THE LATE  
VICTORIAN PERIOD AS INTERPRETED  
THROUGH THE EXTANT ANTIQUES OF  
THE GRAND RAPIDS, MICHIGAN  
GEOGRAPHICAL AREA

Thesis for the Degree of M. A.  
MICHIGAN STATE UNIVERSITY  
Horace Crane Day  
1963

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PERIOD AS INTERPRETED THROUGH THE EXTANT ANTIQUES OF  
THE GRAND RAPIDS, MICHIGAN GEOGRAPHICAL AREA

By

HORACE CRANE DAY

A PROBLEM

SUBMITTED TO  
MICHIGAN STATE UNIVERSITY  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

MASTER OF ARTS

DEPARTMENT OF TEXTILES, CLOTHING AND RELATED ARTS

1963



## PREFACE

THIS PROBLEM IS AN ATTEMPT TO ILLUSTRATE THE RELATIONSHIP THAT EXISTS BETWEEN THE ART OF INTERIOR DESIGN AND THE FUNCTIONAL REALITY OF THE INDUSTRIAL PROCESS OF FOOD SERVICE. IT IS DIRECTED IN GENERAL TO READERS IN BOTH FIELDS WHO SEEK A BETTER UNDERSTANDING OF THE PROBLEMS INVOLVED IN RESTAURANT DESIGN AND LAYOUT. IN PARTICULAR IT IS INTENDED FOR DESIGNERS WHOSE DAILY CONTACT WITH RESTAURANT PLANNING AND DESIGN COMPEL THEM TO COPE WITH THE VARIOUS REQUIREMENTS OF FOOD FACILITIES LAYOUT.

FOR A PRODUCTION OF A WORK OF THIS SCOPE THE WRITER IS DEEPLY GRATEFUL TO MISS MARY SHIPLEY, ASSOCIATE PROFESSOR; TEXTILES, CLOTHING AND RELATED ARTS FOR HER GUIDANCE AND ASSISTANCE IN COMPILING THE DATA AND EDITING THE MANUSCRIPT AND FOR HER CONTINUED ENTHUSIASM AND FAITH IN THIS PROJECT. THE WRITER ALSO WISHES TO THANK MISS GLADYS KNIGHT, ASSOCIATE PROFESSOR, SCHOOL OF HOTEL, RESTAURANT AND INSTITUTIONAL MANAGEMENT WHO GAVE OF HER TIME SO UNSELFISHLY IN ASSISTING THE WRITER TO PLAN THE RESTAURANT LAYOUT USED IN THIS PROBLEM AND FOR HER ASSISTANCE IN EDITING THAT PORTION OF THE MANUSCRIPT DEALING WITH THE DESIGN OF THE RESTAURANT OPERATION. THE ENCOURAGEMENT AND ASSISTANCE GIVEN THE WRITER BY THE MEMBERS OF THE GRADUATE

the first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is that the system is not a static one, but a dynamic one, in which the various parts are constantly changing and evolving. The third is that the system is not a closed one, but an open one, in which the various parts are constantly interacting with the environment. The fourth is that the system is not a linear one, but a non-linear one, in which the various parts are constantly interacting with each other in a non-linear fashion. The fifth is that the system is not a deterministic one, but a probabilistic one, in which the various parts are constantly interacting with each other in a probabilistic fashion. The sixth is that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The seventh is that the system is not a static one, but a dynamic one, in which the various parts are constantly changing and evolving. The eighth is that the system is not a closed one, but an open one, in which the various parts are constantly interacting with the environment. The ninth is that the system is not a linear one, but a non-linear one, in which the various parts are constantly interacting with each other in a non-linear fashion. The tenth is that the system is not a deterministic one, but a probabilistic one, in which the various parts are constantly interacting with each other in a probabilistic fashion.

COMMITTEE - DR. MARY GEPHART, DR. JOANNE EICHER AND MR. ROBERT BULLARD - IS GRATEFULLY APPRECIATED.

MR. WILLIAM DUNN, DIRECTOR, GRAND RAPIDS FURNITURE MANUFACTURERS ASSOCIATION WAS OF INVALUABLE ASSISTANCE. WITHOUT HIS HELP THIS PROBLEM MIGHT NEVER HAVE BEEN POSSIBLE. THE WRITER IS ALSO INDEBTED TO THE OTHER MEMBERS OF THE GRAND RAPIDS COMMUNITY WHO ASSISTED IN THE COLLECTION OF THE DATA - MR. FRANK DUMOND, DIRECTOR, GRAND RAPIDS PUBLIC MUSEUM; MR. W. D. FRANKFORTER OF THE GRAND RAPIDS PUBLIC MUSEUM; AND MR. DALE FORD OF THE JOHN WIDDICOMB FURNITURE COMPANY. THE ASSISTANCE GIVEN BY MR. HAROLD MOORE OF THE CHARLOTTE CHAIR COMPANY IS GRATEFULLY APPRECIATED.

HOWEVER, THE WRITER OWES HIS DEEPEST GRATITUDE TO HIS PARENTS. THEIR UNSELFISH AND GENEROUS ASSISTANCE AS WELL AS THEIR FAITH AND UNDERSTANDING HAVE PERMITTED THIS EXTENDED PURSUIT OF THE ACADEMIC LIFE.

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SOURCE: GRAND RAPIDS PUBLIC MUSEUM, GRAND RAPIDS,  
MICHIGAN

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## CHAPTER I

### INTRODUCTION

OVER THE PAST THREE HUNDRED YEARS THE SHORES OF THE NORTH AMERICAN CONTINENT HAVE BEEN A HAVEN FOR THE PERSECUTED AND OPPRESSED PEOPLES OF THE WORLD. DURING OUR OWN CENTURY TWO WORLD WARS HAVE PROVED TO BE A CATALYST TO THE MIGRATION OF WHOLE GROUPS OF PEOPLES TO THIS COUNTRY. IN MANY INSTANCES THESE GROUPS HAVE BEEN ABLE TO ESTABLISH SMALL ETHNIC COMMUNITIES WITHIN THE FRAMEWORK OF THE AMERICAN SOCIAL STRUCTURE. EXAMPLES OF THESE AMERICAN SUB-GROUPS ARE SAN FRANCISCO'S CHINATOWN, DETROIT'S HAMTRAMCK, OR THE CONCENTRATION OF SWEDES IN VARIOUS SECTIONS OF MINNESOTA. THESE GROUPS OF PEOPLE OFTEN EXERT AN INFLUENCE, REGIONAL AND NATIONAL, UPON CLOTHING STYLES, FOOD HABITS, AND THE ARTS AND CRAFTS. MANY RESTAURANTS THROUGHOUT THE COUNTRY HAVE USED THE ETHNIC BACKGROUND OF THEIR REGIONAL POPULATIONS TO PROVIDE THE ATMOSPHERE FOR THEIR DINING ROOMS. NEW ORLEANS HAS ITS ANTOINE'S AND ITS BRENNEN'S; SAN FRANCISCO ITS TOKYO SUKIYAKI; MINNEAPOLIS ITS VIKING ROOM; AND EVEN GRAND RAPIDS, MICHIGAN, IN DEFERENCE TO ITS GERMAN POPULATION

SUPPORTS THE SCHNITZELBANK, A MODIFIED STREET-LEVEL RATHSKELLER.

WHEN A THEME IS NOT PROVIDED FOR DINING ROOM FURNISHINGS AND APPOINTMENTS BY A LOCALE'S COLORFUL FOREIGN POPULATION THE ATMOSPHERE FOR RESTAURANTS IS OFTEN TAKEN FROM AN HISTORICAL PERIOD THEME. NEW YORK HAS THE ELEGANT FORUM OF THE TWELVE CAESARS AND THE HANDSOME CAVE OF HENRI IV. CHICAGO PROVIDES ITS DINERS WITH THE EMPIRE ROOM. A NEW ENGLAND WATERFRONT FISH HOUSE, THE NANTUCKET COVE, HAS BEEN FAITHFULLY TRANSPLANTED IN SAINT LOUIS WHILE THE ELEGANCE OF THE VICTORIAN GOLD RUSH DAYS ON THE WEST COAST HAS BEEN CAPTURED IN THE FAMOUS ERNIE'S OF SAN FRANCISCO.

IN A PUBLIC ROOM SUCH AS A RESTAURANT THE ELEMENT OF UTMOST IMPORTANCE IS A SENSE OF THE THEATER IN-SO-FAR-AS A ROOM'S FORCEFUL PERSONALITY, LIKE A STAGE SETTING, WILL STIMULATE THE PATRONS TO SPEND MORE READILY.<sup>1</sup>

THE IMPORTANCE TODAY OF THE DESIGNER-CRAFTSMAN AND THE INTERIOR DESIGNER IN THE INSTITUTIONAL OR CONTRACT FIELD IS BECOMING INCREASINGLY IMPORTANT. "ATMOSPHERE IN A RESTAURANT IS CONSIDERED NEXT IN IMPORTANCE TO FOOD."<sup>2</sup>

<sup>1</sup>ROBERT DE VEYRAC, "ELEMENTS OF ELEGANCE", INSTITUTIONS, XLVIII (AUGUST, 1961), P. 58.

<sup>2</sup>"AUTHENTIC COOKERY, AUTHENTIC DECORATION", AMERICAN RESTAURANT, XLIV (JANUARY, 1962), P. 28.

DESIGN ASSUMES AN EVEN GREATER IMPORTANCE IN THE CHAIN OPERATION OR IN ANY RESTAURANT WHERE AN INTIMACY BETWEEN HOST AND GUEST IS AN IMPOSSIBILITY.

THE IMPORTANCE OF DESIGN CAN BE SUMMARIZED THUS: A WELL DESIGNED RESTAURANT SERVING INDIFFERENT FOOD CAN SUCCEED. A POORLY DESIGNED RESTAURANT SERVING INDIFFERENT FOOD WILL FAIL. A POORLY DESIGNED RESTAURANT SERVING GOOD FOOD WILL SUCCEED TO THE EXTENT THAT THE OWNER OR MANAGER CAN PROJECT HIS PERSONALITY.<sup>1</sup>

THIS NEW INTEREST IN THE SPECIALIZED SERVICES OF THE DESIGNER HAS LED SUCH MEN AS NORMAN GINSBERG, PRESIDENT, NATIONAL DESIGN CENTER, NEW YORK CITY TO UNDERSCORE THE IMPORTANCE OF THE DESIGNER IN THE CONTRACT FIELD.

. . . INTERIOR DESIGN TODAY IS AN INTEGRATED PART OF AMERICA'S SELF IMAGE, EMBRACING HOMES, BUSINESSES AND PUBLIC INSTITUTIONS. AT THE CONTRACT LEVEL FURNISHINGS PLAY AN INCREASINGLY IMPORTANT ROLE IN THE NATION'S STANDARD OF LIVING, INFLUENCING BOTH THE ECONOMY AND THE TASTE LEVEL.<sup>2</sup>

ALTHOUGH CONTEMPORARY DESIGN ALLOWS FOR A GREAT DEAL OF LATITUDE IN CREATIVITY, THE AREA OF TRADITIONAL DESIGN IS MORE RIGIDLY SET BY HISTORICAL FACT. THIS

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<sup>1</sup>JOAN ADLER AND WILLIAM ATKIN, INTERIORS BOOK OF RESTAURANTS (NEW YORK: WHITNEY LIBRARY OF DESIGN, 1960), P. 34.

<sup>2</sup>NORMAN GINSBERG, "THE NATIONAL DESIGN CENTER," CONTRACT, 1 (OCTOBER, 1961), P. 58.

1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year.

3. The third part is a summary of the work done during the year.

4. The fourth part is a summary of the work done during the year.

5. The fifth part is a summary of the work done during the year.

6. The sixth part is a summary of the work done during the year.

7. The seventh part is a summary of the work done during the year.

8. The eighth part is a summary of the work done during the year.

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17. The seventeenth part is a summary of the work done during the year.

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19. The nineteenth part is a summary of the work done during the year.

20. The twentieth part is a summary of the work done during the year.

21. The twenty-first part is a summary of the work done during the year.

22. The twenty-second part is a summary of the work done during the year.

23. The twenty-third part is a summary of the work done during the year.

24. The twenty-fourth part is a summary of the work done during the year.

25. The twenty-fifth part is a summary of the work done during the year.

MEANS THAT TODAY THE CREATIVE ASPECT OF TRADITIONAL DESIGN LIES IN COMBINING THE ELEMENTS OF HISTORICAL IMPORTANCE WITH ELEMENTS OF CONTEMPORARY FUNCTIONALISM.

DECORATION TODAY IS A VERITABLE UNITED NATIONS OF ART. A CONTEMPORARY INTERIOR MAY HAVE STYLES FROM DIVERSE PERIODS AND PLACES COMBINED INTO A HARMONIOUS WHOLE. THIS IS IN KEEPING WITH THE WORLD TODAY, WHEN MECHANICAL SPEED HAS PUSHED BACK HORIZONS AND REDUCED THE BOUNDRIES OF TIME AND SPACE AND WE ALL LIVE NEARER TO EACH OTHER . . . THE SPIRIT OF DESIGN TODAY IS A JUDICIOUS COMBINATION OF THE OLD AND THE NEW.

THE FOLLOWING QUESTIONS HAVE OFTEN BEEN ASKED CONCERNING TRADITIONAL DESIGN.

- A) HOW HISTORICALLY VALID DOES A TRADITIONAL DESIGN HAVE TO BE?
- B) ARE REPRODUCTIONS PER SE BETTER THAN ADAPTATIONS?
- C) WHERE DOES THE MATERIAL FOR SUCH DESIGN COME FROM?
- E) HOW IS IT GATHERED?

TO ANSWER THESE AS WELL AS OTHER PROBLEMS A RESEARCH PATTERN SHOULD BE ESTABLISHED AND CRITERIA EVALUATED AS A GUIDE FOR DESIGNERS IN PREPARING TRADITIONAL CONTRACT DESIGN.

THERE IS NOT AS YET A CODE OF PROFESSIONAL OR ETHICAL PRACTICE FIRMLY ESTABLISHED AND RIGIDLY ENFORCED BY THE AMERICAN INSTITUTE OF INTERIOR DESIGNERS. THE

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<sup>5</sup> WILLIAM PAHLMANN, "OLD ENGLISH IDIOM WITH A NEW AMERICAN TWIST," INSTITUTIONS, XLVIII (MARCH, 1961), P. 112.

TASK OF ESTABLISHING STANDARDS BECOMES, THEREFORE, THE RESPONSIBILITY OF EACH INDIVIDUAL DESIGNER. HOWEVER, BEFORE A STANDARD IN ANY FIELD OF HUMAN ENDEAVOR CAN BE MET, AN OBJECTIVE MEASUREMENT MUST BE ESTABLISHED. THIS PROBLEM WILL ATTEMPT TO PRODUCE A BASIS OF JUDGMENT FROM WHICH INDIVIDUAL STANDARDS MAY BE ADAPTED AS GUIDES FOR THE DESIGNER WHO WISHES TO CREATE A MORE HISTORICALLY VALID TRADITIONAL CONTRACT DESIGN.

AN INTERIOR DESIGNER DIFFERS FROM AN ARTIST OR A SCULPTOR. THE ARTIST AND SCULPTOR CREATE FOR THE SAKE OF EXPRESSING AN IDEA. IN THEIR WORK THE SATISFACTION OF EXPRESSING PER SE OFTEN TAKES PRECEDENCE OVER THE NECESSITY TO COMMUNICATE THE IDEA TO A GIVEN AUDIENCE. THE INTERIOR DESIGNER CREATES FOR THE SAKE OF SOMEONE OTHER THAN HIMSELF; HE DEALS IN SERVICES, USING HIS CREATIVE ABILITIES TO SATISFY MANY DIFFERENT CLIENTS WHO EACH HAVE THEIR INDIVIDUAL NEEDS, DESIRES, LIKES AND DISLIKES THROUGH AN ENHANCEMENT AND INTENSIFICATION OF THE PERCEPTUAL ENJOYMENT OF THEIR SURROUNDINGS.<sup>1</sup>

IN ORDER THAT THIS PROBLEM MIGHT REPRESENT AN INVESTIGATION INVOLVING AS GREAT A DEGREE OF REALITY AND PRACTICAL APPLICATION AS POSSIBLE A THEORETICAL CLIENT, A PROPOSED RESTAURANT OPERATION, WILL BE INTRODUCED.

IN AN ATTEMPT TO PRODUCE A BASIS OF JUDGMENT FOR

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<sup>1</sup>VICTORIA K. BALL, THE ART OF INTERIOR DESIGN (NEW YORK: THE MACMILLAN COMPANY, 1960), P. 8.



DESIGNERS WORKING IN THE AREA OF TRADITIONAL DESIGN THE FOLLOWING STEPS WILL BE TAKEN:

- I. SELECTION OF A SITE FOR THE RESTAURANT AND A CHOICE OF THEME.
- II. DESIGN OF THE RESTAURANT OPERATION TO ILLUSTRATE ITS IMPORTANCE IN THE TOTAL DESIGN.
- III. INVESTIGATION OF THE AVAILABLE PRIMARY SOURCES.
  - A. PUBLIC LIBRARY.
    1. CITY RECORDS.
    2. CITY HISTORY.
    3. NEWSPAPERS.
  - B. PUBLIC MUSEUM.
- IV. INVESTIGATION OF SECONDARY SOURCES.
  - A. CURRENT FURNITURE MANUFACTURERS CATALOGS.
  - B. INTERVIEWS WITH DESIGNERS AND BUSINESSMEN.
- V. ESTABLISH QUALITY CHECKS ON TRADITIONAL REPRODUCTIONS OR ADAPTATIONS IN FURNISHINGS WHENEVER POSSIBLE TO ASCERTAIN THEIR FITNESS FOR CONTRACT USE.
- VI. A VISUAL AND DESCRIPTIVE PRESENTATION OF THE VARIOUS ELEMENTS CHOSEN FOR THE FINISHED DESIGN.
- VII. A DISCUSSION OF THE TIME AND EXPENSE INVOLVED IN SUCH AN INVESTIGATION AND ITS ULTIMATE ECONOMIC IMPORTANCE.
- VIII. AN ATTEMPT TO DELINEATE A STANDARD FOR THE DESIGN OF TRADITIONAL INTERIORS AND THE APPLICATION OF THIS STANDARD IN CONTEMPORARY RESTAURANT PLANNING.

## CHAPTER II

### REVIEW OF LITERATURE

THE IMPORTANCE OF THE INTERIOR DESIGNER IN CREATING FUNCTIONAL, PLEASING AND LASTING DINING ROOM FURNISHING APPOINTMENTS AND DECORATION CANNOT BE DENIED. HOWEVER, THE LACK OF PUBLISHED DATA REGARDING THE ROLE OF THE DESIGNER IN THE RESTAURANT INDUSTRY IS SIGNIFICANT IN THAT IT POINTS UP THE NEED FOR A MORE THOROUGH STUDY IN THE AREA AND A BETTER UNDERSTANDING THROUGHOUT THE INDUSTRY OF THE BENEFITS THAT CAN BE GAINED THROUGH THE USE OF A DESIGNER'S SERVICES.

RECENTLY SOME OF THE TRADE JOURNALS HAVE ATTEMPTED TO INFORM MANAGEMENT OF THE USEFULNESS OF A DESIGNER AS A PART OF THE PLANNING TEAM WHEN A NEW INSTALLATION IS BEING PLANNED AND BUILT.<sup>1</sup> THE DESIGNER'S ROLE AS A COORDINATOR OF THE MYRIAD OF DETAILS WHICH ARE REQUIRED IN CARRYING OUT A DESIRED MOTIF OR THEME CAN BE OF GREAT IMPORTANCE TO THE SUCCESS OF THE OPERATION.

COMPLETELY INTEGRATED DESIGN IS SIMPLY  
ONE WAY OF PLEASING A PROSPECT'S OR A GUEST'S

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<sup>1</sup>"IT PAYS TO PLAN FOR INTEGRATED DESIGN," THE HOTEL MONTHLY, LXX (JANUARY, 1962), P. 20.

SENSE OF BEAUTY AND SYMMETRY - JUST AS IT IS ONE WAY OF INSURING EASY REMEMBRANCE . . . A SINGLE 'IMAGE' IS MORE EASILY REMEMBERED THAN A HODGE-PODGE OF UNRELATED IMAGES.<sup>1</sup>

THESE TRADE JOURNALS HAVE ALSO ATTEMPTED TO PROVIDE A GUIDE FOR MANAGEMENT TO JUDGE GOOD DESIGN WITH RESPECT TO ITS ABILITY TO SERVE AS A LONG TERM INVESTMENT. THEY REPORT THAT A DESIGN WILL BE LASTING AND THEREFORE A GOOD ONE:

. . . IF IT IS NOT JUST ANOTHER VERSION OF A CURRENTLY POPULAR DESIGN CLICHÉ, IF IT HAS SOME CHARACTER OF ITS OWN, AND IF IT FITS THE MARKET TO WHICH YOU WISH TO APPEAL.<sup>2</sup>

PUBLISHED REPORTS OF THE RESEARCH PROCESS INVOLVED IN ESTABLISHING AN AUTHENTIC TRADITIONAL ATMOSPHERE IN A RESTAURANT HAVE BEEN LIMITED TO THE WORK DONE BY RESTAURANT ASSOCIATES, A NEW YORK CORPORATION. THIS ORGANIZATION OWNS AND OPERATES A SERIES OF RESTAURANTS. HOWEVER, THEY ARE NOT OF THE CHAIN TYPE IN WHICH ALL ARE EXACTLY ALIKE. NEARLY HALF OF THEIR INSTALLATIONS ARE SO INDIVIDUAL IN ATMOSPHERE AND DESIGN THAT IT IS HARD TO CONCEIVE OF THEIR CORPORATE OWNERSHIP.

WHILE DENYING THAT THERE IS A "SET FORMULA" FOR CREATING AND OPERATING A SUCCESSFUL RESTAURANT, THE ASSOCIATION HAS ADOPTED A COMPLETELY PROFESSIONAL ATTITUDE TOWARD ALL PHASES OF RESTAURANT CREATION AND OPERATION AS

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<sup>1</sup> Ibid.

<sup>2</sup> "IS INTERIOR DESIGN A LONG-TERM INVESTMENT?", INSTITUTIONS, L (MARCH, 1962), P. 167.



WELL AS IN MAKING EACH RESTAURANT FIT ITS LOCATION AND MARKET.<sup>1</sup> THIS ORGANIZATION HAS DEVELOPED A LIST OF BASIC "STEPS TO SUCCESS" WHICH THEY USE TO DESIGN A RESTAURANT AND WHICH ARE EXECUTED IN THE FOLLOWING ORDER:

- I. A THOROUGH MARKET SURVEY OF THE LOCATION AND OF THE POTENTIAL PATRONS WHO FREQUENT ITS NEIGHBORHOOD.
- II. THE CREATION AND DEVELOPMENT OF A CENTRAL THEME APPROPRIATE TO THE LOCATION AND ITS MARKET.
- III. AN EXHAUSTIVE AND COMPREHENSIVE RESEARCHING OF THE ATMOSPHERE, MENU, APPOINTMENTS, AND SERVICE REQUIRED TO DEVELOP THIS THEME WITH AUTHENTICITY, SINCERITY, AND CLOSE ATTENTION TO DETAIL.
- IV. DEVELOPMENT OF THE PRODUCT - THE ATMOSPHERE, THE MENU, AND ITS MERCHANDISING - SO THAT IT IS TRUE TO THE ORIGINAL CONCEPTION, WITH NOT A SINGLE NOTE OFF-KEY.
- V. TRAINING OF THE PERSONNEL FAR IN ADVANCE OF OPENING, SO THAT THEY ARE THOROUGHLY INDOCTRINATED WITH THE COMPANY'S CONCEPT, FEEL THEMSELVES AN INTEGRAL PART OF THE OPERATION AND ITS MERCHANDISING, AND ARE DEDICATED TO ITS SUCCESS.
- VI. FOLLOW-THROUGH, ONCE AN OPERATION IS OPENED, TO MAKE CERTAIN THAT THE ORIGINAL CONCEPTION IS BEING ADHERED TO, AND WHENEVER POSSIBLE, IMPROVED.<sup>2</sup>

THE GROWTH OF MAJOR INDUSTRY IN THIS COUNTRY IS

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<sup>1</sup>RESTAURANT ASSOCIATES, INC., "PLANNING FOR A SUCCESSFUL OPERATION," THE CORNELL HOTEL AND RESTAURANT ADMINISTRATION QUARTERLY, 11 (MAY, 1961), P. 10.

<sup>2</sup>IBID.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26



DIRECTLY PROPORTIONAL TO PUBLIC NEED. CLOTHING, HOUSING AND TRANSPORTATION ARE AMONG THE LARGEST OF TODAY'S INDUSTRIES BECAUSE THEY ARE BASIC TO THE NEEDS OF OUR POPULATION. ACTUALLY IT IS DIFFICULT TO ESTIMATE THE IMPORTANCE OF THE RESTAURANT INDUSTRY AS A SERVICE TO A SOCIETY WHICH HAS ACHIEVED THE DEGREE OF MOBILITY ATTAINED HERE IN THE UNITED STATES. ALTHOUGH THE AVOWED PURPOSE OF THE FOOD SERVICE INDUSTRY IS FOR THE CONVENIENCE OF PEOPLE WHO, THROUGH CHOICE OR NECESSITY, ARE WITHOUT THEIR PERSONAL COOKING FACILITIES, THE PRIMARY MOTIVE FOR THE EXISTANCE OF ANY PARTICULAR RESTAURANT IS THE FINANCIAL GAIN OF THE OWNER AND OPERATOR. IT IS NOT HARD TO UNDERSTAND, THEREFORE, THAT THE WORK OF THE CONTRACT DESIGNER TRANSCENDS THE NEED MERELY FOR METICULOUSLY DRAWN AND COLORED RENDERINGS. IT IS IMPORTANT FOR THE DESIGNER TO BE AT LEAST KNOWLEDGEABLE IN THE AREAS OF SOCIOLOGY AND PSYCHOLOGY IN THAT HE OFTEN ATTEMPTS TO MANIPULATE A POPULATION OR A SEGMENT OF A POPULATION. IN SPEAKING OF A DESIGNER AS A SOCIOLOGIST MR. WILLIAM PAHLMANN<sup>1</sup> STATES:

IT IS ESSENTIAL THAT THE TEMPER OF THE  
POTENTIAL CUSTOMER BE THOROUGHLY UNDERSTOOD

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<sup>1</sup>WILLIAM PAHLMANN, F.A.I.D., HAS CREATED THE DESIGNS FOR MANY FAMOUS RESTAURANTS OF WHICH THE FORUM OF THE TWELVE CAESARS AND THE FOUR SEASONS IN NEW YORK CITY ARE HIS BEST KNOWN INSTALLATIONS.

BEFORE FINAL DECISIONS ARE MADE ON DÉCOR. SOPHISTICATION IS NOT NECESSARILY THE HALLMARK OF AN INTERIOR THAT HAS BEEN PROFESSIONALLY DESIGNED - GLAMOUR AND WARMHEARTEDNESS CAN ALSO BE COMBINED IN THE PLANNING.<sup>1</sup>

IT IS THE AIM OF MANAGEMENT THAT WITH THE COMPLETED INSTALLATION THE DINER WILL BECOME ENCHANTED BY THE "... ROOM'S FORCEFUL PERSONALITY. ...CAUSING THE PATRON TO SPEND MORE READILY."<sup>2</sup> ON THE OTHER HAND A DESIGNER WHO IS CARRIED AWAY IN THE STREAM OF HIS OWN IMAGINATION IS GUILTY OF NAÏVETÉ NE PLUS ULTRA. FOR THE DESIGNER WORKING AT THE CONTRACT LEVEL MR. PAHLMANN UNDERSCORES THE NEED TO BE REALISTIC.

HE [THE DESIGNER] IS FIRST CONCERNED WITH TRAFFIC PATTERNS, THE USE OF SPACE, THE CONTROL OF TEMPERATURE, THE REDUCTION OF NOISE, AND THE MOST EFFECTIVE USE OF LIGHTING. THE HALLMARK OF A GOOD RESTAURANT IS SPARKLING CLEANLINESS - ALL ELEMENTS OF A RESTAURANT INTERIOR MUST BE EASY TO CLEAN, IMPERVIOUS TO WEAR AND TEAR, DURABLE, AND ALSO INVITING.<sup>3</sup>

IT IS AN OFTEN QUOTED SAYING IN AMERICA THAT "MONEY SPEAKS LOUDER THAN WORDS." UNFORTUNATELY THIS IS OFTEN THE CASE IN THE AREA OF CONTRACT DESIGN WHERE THE WISHES, THE LIKES AND THE DISLIKES OF MANAGEMENT ARE OFTEN CATERED TO WHETHER GOOD OR BAD. THE RIGHT TO

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<sup>1</sup> WILLIAM PAHLMANN, "DESIGNS FOR DINING," THE CORNELL HOTEL AND RESTAURANT ADMINISTRATION QUARTERLY, 11 (MAY, 1961), P. 41.

<sup>2</sup> DE VEYRAC, LOC. CIT.

<sup>3</sup> PAHLMANN, OP. CIT., P. 40.

CHOOSE A THEME HAS BEEN A QUESTIONABLE PEROGATIVE ASSUMED BY MANAGEMENT IN THE PAST. CONCERNING THE VALIDITY OF THIS PEROGATIVE AND THE RIGHTFUL JURISDICTION OVER THIS DECISION MR. PAHLMANN HAS SAID:

TO THE PROBLEM OF SELECTING A MOTIF, THE PROFESSIONAL DESIGNER BRINGS A MOST PRICELESS INGREDIENT - IMAGINATION. IMAGINATION CAN TURN AN ORDINARY SPACE INTO AN INVITING AND EXHILARATING EXPERIENCE WHERE PEOPLE WANT TO COME AND COME BACK AGAIN. THE INTERIOR DESIGNER CHOOSES THE THEME OF THE RESTAURANT AND ENLARGES UPON IT, CONVEYING THE GLAMOUR AND THE EXCITEMENT OF AN IDEA SO THAT IT ADDS IMMEASURABLY TO THE PLEASURE OF EATING.

IN THE CHOICE OF A THEME THE DESIGNER IS INFLUENCED BY THE RESTAURANT'S LOCATION, THE SPACE AVAILABLE, AND THE NATURE OF THE CUSTOMERS THE RESTAURANT IS LIKELY TO ATTRACT.

HE IS ABLE TO COORDINATE ALL THESE ASPECTS AND GIVE THE INTERIOR THE FILLIP OF IMAGINATION THAT IS PART OF HIS STOCK IN TRADE.<sup>1</sup>

ONE OF THIS COUNTRY'S LEADING CONTRACT DESIGNERS, HENRY END, HAS ATTEMPTED TO DISCOVER AN ANSWER TO THE QUESTION "TO WHAT DEGREE, AS A DESIGNER, DO YOU PERMIT YOUR GOOD TASTE TO BE PERVERTED BY DEMANDS OF OWNER, PROMOTER OR OTHERS?" AND "DO YOU DESIGN AN EMPORIUM OF VULGARITY FOR VULGAR CLIENTS?". HIS CONCLUSION - ". . . THAT THE ARCHITECT AND DESIGNER MUST LEAD PUBLIC TASTE, NOT CATER TO ITS LOWEST COMMON DENOMINATOR."<sup>2</sup>

IT IS AN OFTEN QUOTED PHRASE THAT ". . . A PROBLEM PROPERLY STATED IS HALF SOLVED." IN A REVIEW OF LITER-

<sup>1</sup> |BID., P. 41.

<sup>2</sup> PRISCILLA GINSBERG, REVIEW OF HOTELS AND MOTOR HOTELS BY HENRY END, INTERIORS, CXXII (OCTOBER, 1962) PP. 134, 183.

ATURE ON THE SUBJECT OF STANDARDS FOR THE CONTRACT DESIGNER ONLY ONE SOURCE HAS BEEN FOUND WHICH ATTEMPTS A SOLUTION FOR THE REMAINDER OF THE PROBLEM BY ENDEAVORING TO ORGANIZE THEIR DESIGN PATTERN INTO A RESEARCH PROCESS.<sup>1</sup> HOWEVER, THIS SOURCE HAS NOT GONE SO FAR AS TO SET STANDARDS BUT ONLY TO DELINEATE ONE METHOD OF APPROACH TO THE RESEARCH PROCESS AS IT APPLIES TO THEIR RESPECTIVE OPERATIONAL LEVEL IN THE RESTAURANT INDUSTRY.

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<sup>1</sup>RESTAURANT ASSOCIATES, INC., LOC. CIT.

## CHAPTER III

### PROCEDURE, FINDINGS AND INTERPRETATIONS

#### RESTAURANT LOCATION AND ESTABLISHMENT OF A THEME

SINCE THIS PROBLEM WAS PRIMARILY INVESTIGATING THE RESEARCH PATTERN OF DESIGNERS DEALING IN TRADITIONAL DESIGNS, THE FIRST DECISION MADE WAS THE DEVELOPMENT OF THE HISTORICAL THEME TO BE INVESTIGATED.

IT WAS DECIDED THAT GRAND RAPIDS WOULD BE A GOOD LOCATION FOR THE RESTAURANT. AS THE SECOND LARGEST CITY IN MICHIGAN IT HAD LONG BEEN KNOWN AS THE "FURNITURE CAPITAL OF THE NATION."<sup>1</sup> THE GREAT WEALTH AND VARIETY OF NATIVE LUMBER GAVE THE FURNITURE INDUSTRY IN MICHIGAN THE ADVANTAGE OF AN EARLY START IN THE FIRST HALF OF THE NINETEENTH CENTURY. THE ENTRANCE OF MICHIGAN INTO THE UNION AND ITS GROWTH AS A STATE COINCIDED WITH THE BIRTH AND SUBSEQUENT GROWTH OF THE VICTORIAN ERA IN THE DECORATIVE ARTS.<sup>2</sup> FOR A PERIOD OF ABOUT SIXTY YEARS, OR UNTIL

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<sup>1</sup> ALTHOUGH THE CITY NO LONGER CLAIMS THIS TITLE IT DOES MAINTAIN THAT IT CONTINUES TO PRODUCE THE FINEST CRAFTED FURNITURE ON THE MARKET TODAY. INTERVIEW WITH WILLIAM DUNN, MANAGER, FURNITURE MANUFACTURERS ASSOCIATION OF GRAND RAPIDS, MICHIGAN. DECEMBER 18, 1961.

<sup>2</sup> THOMAS ORMSBEE DATES AMERICAN VICTORIAN FROM 1840 IN HIS FIELD GUIDE TO AMERICAN VICTORIAN FURNITURE (BOSTON: LITTLE, BROWN AND COMPANY, 1952).

THE TURN OF THE CENTURY, THE CABINET MAKERS OF MICHIGAN WERE TURNING OUT THEIR PRODUCTS UNDER THE INFLUENCE OF THIS DECORATIVE ERA. THIS FACT INDICATED TO THE WRITER THAT THE MOST LOGICAL CHOICE OF HISTORICAL PERIOD MOTIF WOULD THEREFORE BE VICTORIAN. THIS DECISION ALSO FOLLOWED THE PATTERN FOR THE ESTABLISHMENT OF A RESTAURANT MOTIF AS SUGGESTED EARLIER BY THE ETHNIC BACKGROUND OF THE POPULATION OR AN ERA OF HISTORICAL IMPORTANCE OF A LOCALE.

A SECOND CONSIDERATION FOR THIS CHOICE WAS THAT LOGICALLY THE GRAND RAPIDS AREA SHOULD POSSESS A LARGE AMOUNT OF REPRESENTATIVE SAMPLES OF FURNITURE FROM ITS PRODUCTION OF THE LAST ONE HUNDRED YEARS. IF EXTANT VICTORIAN FURNISHINGS WERE TO BE FOUND THE MOST LOGICAL PLACE FOR THEIR DISCOVERY WOULD BE THE AREA OF THEIR MANUFACTURE.

#### DESIGN OF THE RESTAURANT OPERATION

IN THE OVERALL PLANNING OF THE RESTAURANT THE TYPE OF SERVICE WHICH THE PROSPECTIVE CLIENT DESIRES AND WILL PATRONIZE IS OF PARAMOUNT IMPORTANCE IN THE TYPE OF OPERATION WHICH WILL BE ESTABLISHED. IN THE SELECTION OF THE TYPE OF SERVICE FOR THE PROPOSED OPERATION IT WAS NECESSARY TO RECOGNIZE THE FACT THAT GRAND RAPIDS IS NOT A TREMENDOUSLY COSMOPOLITAN CITY. THEREFORE, IT CONTAINS ONLY A SMALL NUMBER OF PERSONS WHO WOULD PATRONIZE AN ELEGANT, SOPHISTICATED AND EXPENSIVE THEATER-TYPE RESTAURANT. ON THE OTHERHAND, THE AREA IS FAIRLY WELL POPULATED WITH THE



FAST-SERVICE, LIMITED ATMOSPHERE TABLE SERVICE OPERATIONS INCLUDING HOWARD JOHNSONS, HOLIDAY INN AND BILL KNAPPS.

IT WAS FELT THAT A MODERATELY PRICED OPERATION WITH DELUXE OR SEMI-DELUXE ATMOSPHERE APPEALING TO THE MIDDLE AND UPPER CLASSES OF THE CITY WOULD HAVE THE MOST GENERAL APPLICATION AS A FRAME OF REFERENCE FOR THIS PROBLEM. THE DOWNTOWN AREA HAS SEVERAL SUCH RESTAURANTS, BUT ONLY ONE WITH A REAL FEELING OF TRADITIONAL ATMOSPHERE. THIS RESTAURANT IS THE GERMAN-STYLED SCHNITZELBANK.

#### THE PATRON

THE BUSINESSMEN OF THE DOWNTOWN AREA, HOUSEWIVES WHO COME INTO TOWN TO DO THEIR SHOPPING AND THE CLERICAL WORKERS SEEMED TO BE THE MOST PROMISING PROSPECTIVE GROUP OF PATRONS. THE PROXIMITY OF AN OLD SECTION OF HOMES ON THE NORTH EAST CORNER OF THE DOWNTOWN LOCALITY MADE THE ESTABLISHMENT OF THE OPERATION IN THIS AREA MORE ARCHITECTURALLY HARMONIOUS THAN IN OTHER, MORE MODERN SURROUNDINGS. THIS LOCATION COULD EASILY BE REACHED BY CAR, TAXI, OR BUS. IT WOULD BE NEAR-IN, THEREBY PROVIDING THE SUBURBAN POPULATION WITH AN ATMOSPHERE RESTAURANT WITHIN EASY DISTANCE OF THE DOWNTOWN PLACES OF ENTERTAINMENT. ITS LOCATION ALSO MAKES A SHUTTLE BUS SERVICE FROM THE MAIN AREA OF TOWN TO THE RESTAURANT DURING THE NOON HOUR A POTENTIAL MEANS OF MAKING THE SERVICES OF THE RESTAURANT AS READILY ACCESSIBLE AS



ANY IN THE AREA.

### THE MARKET ANALYSIS

HAVING DECIDED WHO THE MOST LIKELY PATRON WOULD BE A MARKET ANALYSIS WAS MADE TO DETERMINE MORE SPECIFICALLY SUCH ITEMS AS URBAN POPULATION, GENERAL CLASS MAKE-UP OF THE LOCALE, AND THE POPULATION'S POTENTIAL FOR MOVEMENT TO AND FROM THE DOWNTOWN AREA. FOR THIS ANALYSIS THE AID OF THE GRAND RAPIDS CHAMBER OF COMMERCE WAS ENLISTED. FROM THE STATISTICS FURNISHED BY THIS ORGANIZATION A DATA SHEET - THOUGH EXTREMELY LIMITED - WAS COMPILED (FIG. 1.). HAD THIS BEEN A REAL RATHER THAN A HYPOTHETICAL CASE THE MARKET ANALYSIS WOULD HAVE TO BE MUCH MORE COMPLETE. IN MOST CASES A FIRM WHICH SPECIALIZES IN ANALYSIS WORK WOULD BE EMPLOYED TO MAKE THE SURVEY. HOWEVER, FOR THIS PROBLEM IT WAS DONE MERELY TO GIVE THE READER AN IDEA OF THE ANALYSIS AND ITS RELATIONSHIP IN THE STRUCTURE OF THE RESTAURANT DESIGN.

### THE MENU AND TYPE OF SERVICE

A FACTORY IS NOT BUILT AS A FACTORY PER SE BUT RATHER AS A PRODUCTION UNIT DESIGNED TO MANUFACTURE A SPECIFIC PRODUCT. THE EQUIPMENT IN A FACTORY SET UP TO MAKE STAINLESS STEEL FLATWARE WOULD VARY IN KIND, SIZE AND CAPACITY OF PRODUCTION FROM THAT USED FOR THE PRODUCTION OF PLASTIC PICNICWARE. A QUANTITY FOOD SERVICE KITCHEN IS ALSO A FACTORY AND AS SUCH SHOULD BE DESIGNED TO

1. POPULATION: A. CORPORATE CITY LIMITS \_\_\_\_\_  
 B. CITY ZONE 201,487 (42.15 sq.mi.) 1961  
 C. METROPOLITAN COUNTY AREA 363,187
2. GRAND RAPIDS HOME OWNERSHIP 64% (city) 76% (metro)
3. AUTO REGISTRATION (CARS PER FAMILY) 2.1
4. A) PRINCIPAL INDUSTRIES IN CITY ZONE (LIST 4 LARGEST)  
 TYPE OF INDUSTRY NO. OF WAGE EARNERS AV. WEEKLY WAGE  
837 total Grand Rapids \_\_\_\_\_  
and metropolitan \_\_\_\_\_  
area 48,500 \$93.61
- B) PRINCIPAL INDUSTRIAL PAY DAYS \_\_\_\_\_
5. COLLEGES AND/OR UNIVERSITIES  
3 colleges 3 girls academies  
2 seminaries  
 ENROLLMENT \_\_\_\_\_ EMPLOYEES \_\_\_\_\_  
 AVERAGE MONTHLY PAYROLL \_\_\_\_\_
6. RETAILING: A. PRINCIPAL SHOPPING DAYS \_\_\_\_\_  
 B. STORES CLOSE MORNINGS \_\_\_\_\_  
 C. STORES OPEN EVENINGS \_\_\_\_\_  
 D. STORE HOURS (GENERAL) \_\_\_\_\_  
 E. RETAIL BUSINESS GROUP:
- |   | NUMBER     | TOTAL SALES             |
|---|------------|-------------------------|
| FOOD STORES                               | _____      | _____                   |
| EATING AND DRINKING PLACES                | _____      | _____                   |
| GENERAL MERCHANDISE STORES                | _____      | _____                   |
| <b>Only total metropolitan area given</b> | <b>728</b> | <b>\$361,348,000.00</b> |
7. INCOME PER FAMILY \$6,912.000
8. INCOME PER CAPITA \$2,170.00

FIG. 1.--MARKET ANALYSIS

EFFECTIVELY CARRY OUT THE ". . . HIGHLY SPECIALIZED FUNCTIONS IN THE MANUFACTURE, SALE AND SERVICE OF FOOD."<sup>1</sup> THE SUCCESS WITH WHICH THESE FUNCTIONS ARE ACCOMPLISHED WILL BE POSITIVELY OR NEGATIVELY AFFECTED BY THE LAYOUT IN WHICH THE FACILITY OPERATES.<sup>2</sup>

IN ORDER FOR THE DESIGNER TO MAKE ACCURATE DECISIONS CONCERNING SPECIFIC ASPECTS OF HIS PROBLEM A MENU MUST BE ESTABLISHED. THE PREREQUISITE FOR THIS TASK IS A KNOWLEDGE OF THE TYPE OF CLIENTELLE TO WHOM THE RESTAURANT WISHES TO CATER. TO INTEREST THE POTENTIAL CUSTOMER AND MAKE A CURIOUS DINER INTO A LOYAL FRIEND OF THE RESTAURANT THE MENU MUST BE SPECIFICALLY DESIGNED TO MEET HIS NEEDS AND DESIRES, BOTH ECONOMICALLY AND GASTRONOMICALLY.

IT IS NOT THE DESIGNERS RESPONSIBILITY TO DRAW UP THE MENU. HOWEVER, A DESIGNER WORKING IN THE AREA OF RESTAURANT DESIGN SHOULD BE COGNIZANT OF THE MENU'S ROLE AS THE OPERATION'S BLUEPRINT FOR PLANNING, AND BE ABLE TO INTERPRET THE FACTS WHICH ARE PRESENTED IN THE MENU. IT WILL PROVIDE THE BASIC INFORMATION NEEDED TO PLAN FOR THE ". . . QUALITIES AND QUANTITIES OF RAW FOOD TO BE PURCHASED, STORED, PREPARED, COOKED AND SERVED."<sup>3</sup> BY LISTING THE

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<sup>1</sup>LENDAL D. KOTSCHERVAR AND MARGARET E. TERRELL, FOOD SERVICE PLANNING (NEW YORK: JOHN WILEY & SONS, INC., 1961), P. 3.

<sup>2</sup>IBID.

<sup>3</sup>GLADYS E. KNIGHT, "FOOD FACILITIES ENGINEERING," UNPUBLISHED CLASS MATERIAL, MICHIGAN STATE UNIVERSITY, EAST LANSING, 1960. (MIMEOGRAPHED).

SPECIFIC TYPES OF APPETIZERS, ENTRÉES, VEGETABLES, BEVERAGES AND DESSERTS AS WELL AS THEIR RESPECTIVE PORTION SIZES AN EXACT ESTIMATION OF THE NUMBER OF PIECES OF KITCHEN AND DINING ROOM EQUIPMENT AND THEIR CAPACITIES CAN BE MADE.

AN ITEM APPEARING ON THE MENU, FOR INSTANCE, MIGHT POSSIBLY BE STEAK. ALTHOUGH THIS FACT DOES NOT CHANGE THE COLOR OF THE UPHOLSTERY ON THE CHAIRS IT COULD VERY WELL BE A FACTOR IN DECIDING THE SIZE OF TABLE WHICH WILL BE INSTALLED. A KNOWLEDGEABLE DESIGNER SHOULD ASCERTAIN THE TYPE OF CUT, SIZE, WHETHER OR NOT IT WILL BE A SPECIALTY AND THEREFORE WHETHER MANAGEMENT WOULD LIKE AN ESPECIALLY DESIGNED SERVING PLATTER FOR MERCHANDISING. THIS PLATTER, WHEN SERVED ALONG WITH VEGETABLE, POTATO, SOUR CREAM, SALAD, ROLLS AND BEVERAGE, WILL REQUIRE A LARGER TABLE THAN IF ALL ITEMS ARE TO BE SERVED ON ONE PLATE WITHOUT CEREMONY. A QUESTION THAT NATURALLY FOLLOWS WOULD BE THAT OF STEAK KNIVES AND THEIR STORAGE AREA. ITEMS SUCH AS THIS AND DOZENS MORE CAN BE THOUGHT OUT AND PRESENTED IN THE OVERALL DESIGN PACKAGE. THUS, BEFORE A DESIGNER CAN DO A THOROUGH DESIGN, EITHER IN THE KITCHEN OR PUBLIC AREAS, THE MENU MUST BE PLANNED.

FOR THIS OPERATION A CYCLE MENU WAS ESTABLISHED. THE BASIC CYCLE WOULD RUN THREE WEEKS AND BE REPEATED FOUR TIMES. A MENU OF THIS TYPE ALLOWS FOR SEASONAL CHANGES IN THE PUBLIC APPETITE AS WELL AS CHANGES IN THE AVAILABILITY AND COST OF CERTAIN FOODSTUFFS.

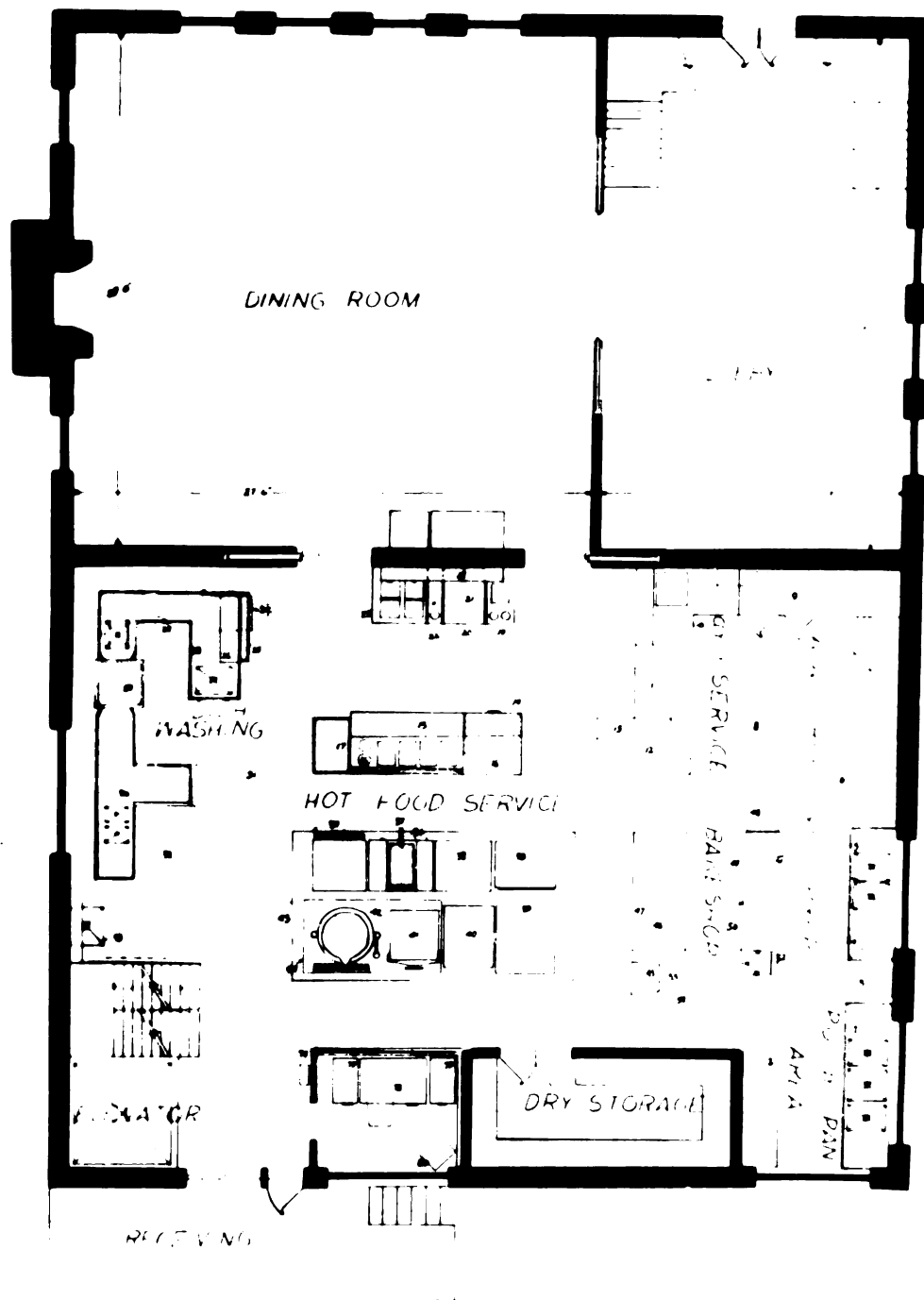
INCLUDED IN THE MENU PATTERN WILL BE THE FOLLOWING ENTRÉE TYPES: (1) A ROAST OR SOLID MEAT, (2) FISH OR SEA-FOOD, (3) POULTRY, (4) A MEAT SUBSTITUTE, AND (5) A CUBED, GROUND OR EXTENDED MEAT DISH. ONE POTATO AND TWO VEGETABLES WILL BE OFFERED FROM WHICH THE GUEST WILL MAKE A CHOICE OF TWO. AT LEAST TWO SALADS, THREE TO FIVE SANDWICHES, BEVERAGES AND DESSERTS WILL BE OFFERED. ONE ENTRÉE SALAD BOWL WILL ALWAYS BE OFFERED ON THE LUNCHEON MENU. THE PRICE RANGE FOR LUNCH, A LA CARTE, WILL BE \$.95 TO \$2.25 WITH THE AVERAGE CHECK EXPECTED TO BE ABOUT \$2.00. THE DINNER CHECK SHOULD RANGE BETWEEN \$2.00 AND \$4.50 WITH AN AVERAGE OF ABOUT \$3.75. LIQUOR SALES WILL ADD CONSIDERABLY TO THE CHECK AVERAGE.

CONCOMITANT WITH DECISIONS COVERING THE MENU WILL BE CONSIDERATION OF THE TYPE OF SERVICE TO BE OFFERED. SUCH DESIGN FACTORS AS THE AMOUNT OF FLATWARE AND CHINA TO BE USED AND STORED OR THE NUMBER OF SIDESTANDS TO BE BUILT INTO THE DINING ROOM AREA WILL BE DETERMINED BY THE TYPE OF SERVICE AS WELL AS THE BREVITY OR EXTENSIVENESS OF THE MENU.

#### SPECIAL DESIGN CONSIDERATIONS

THE RESTAURANT WHICH HAS BEEN PLANNED WILL HAVE THREE DINING ROOMS. THE MAIN DINING ROOM ON THE FIRST FLOOR WILL BE OPEN FOR LUNCHEON AND DINNER TO THE GENERAL PUBLIC ( PLATE 1 ). HOWEVER, BECAUSE THIS OPERATION WAS

PLATE I



DINING ROOM LAYOUT: FIRST FLOOR AND KITCHEN



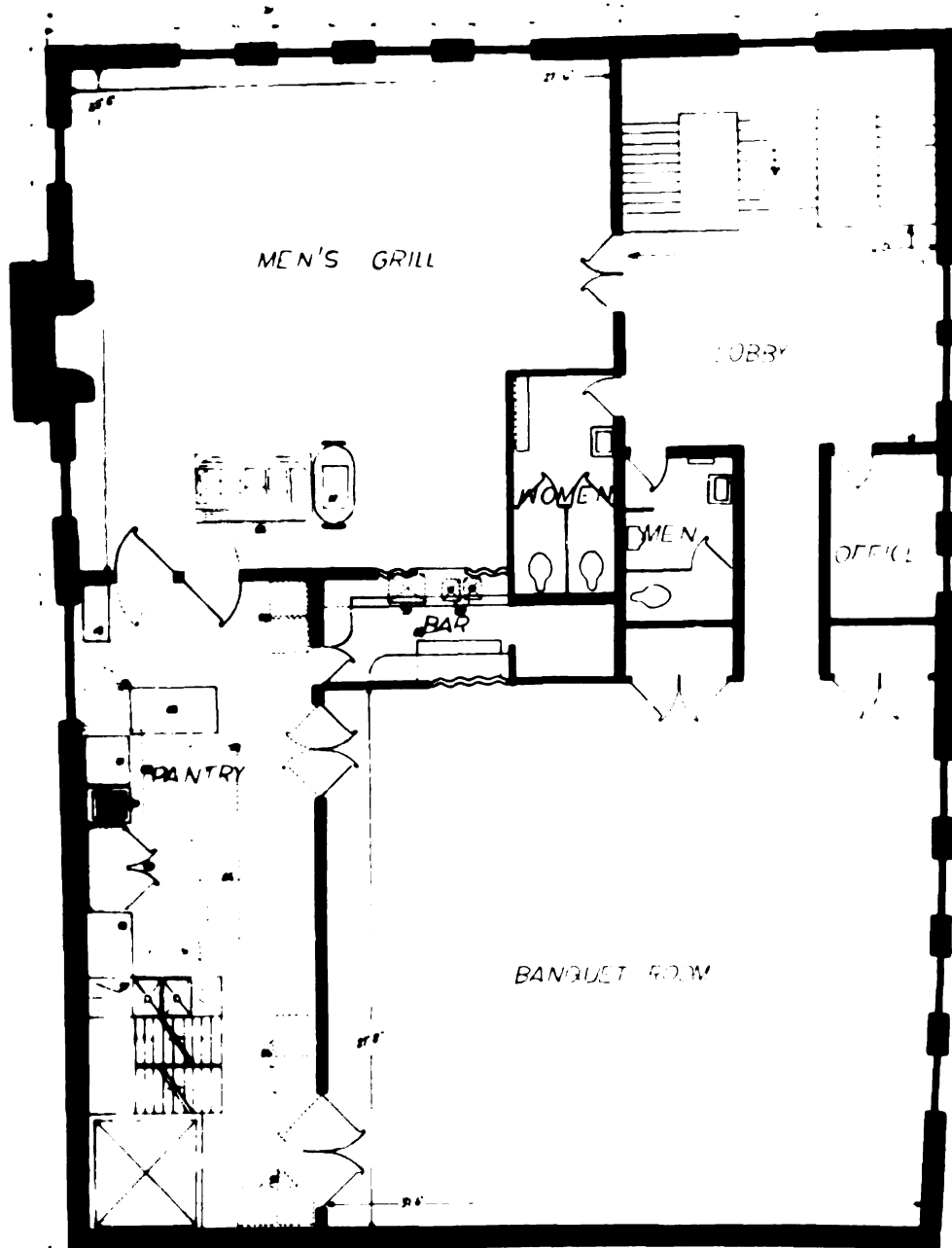
ESTABLISHED WITH THE BUSINESSMAN AS THE PRIMARY PATRON IT WAS DECIDED THAT A CLUB-LIKE ATMOSPHERE WHERE MEN COULD GATHER FOR A LUNCHEON-BUSINESS DISCUSSION WOULD BE ADVANTAGEOUS TO THE OPERATION. WITH THIS IN MIND THE MEN'S GRILL WAS PLANNED ( PLATE II ). THE MENU WOULD BE BASICALLY THE SAME AS THAT IN THE MAIN DINING ROOM, HOWEVER THE PRESENTATION, MERCHANDISING, PORTIONS, AND PRICES WOULD VARY TO SUIT THE CLIENTELLE.

IN A SMALL CITY THE SIZE OF GRAND RAPIDS THE NEED FOR THE GREATEST POSSIBLE VARIETY OF SERVICES SEEMED IMPERATIVE. TO ACCOMMODATE GROUP LUNCHEONS FOR ORGANIZATIONS SUCH AS ROTARY, LIONS, OR PRIVATE BUSINESS ASSOCIATIONS OR GROUPS SUCH AS WEDDING REHEARSAL DINNERS A BANQUET ROOM WAS ESTABLISHED AS A NECESSARY PART OF THE OPERATION ( PLATE II ).

#### DESIGN OF THE PHYSICAL PLANT

IN ESTABLISHING A RESTAURANT ONE OF THREE METHODS IS USUALLY FOLLOWED. FIRST, A NEW BUILDING IS ERECTED; SECOND, AN EXISTING BUILDING IS GUTTED OR OTHERWISE SUBSTANTIALLY ALTERED, OR THIRD, AN EXISTANT STRUCTURE IS ONLY SLIGHTLY MODIFIED EITHER TO ALLOW FOR A MAXIMUM OF DINING AREA WHILE KEEPING CAPITAL INVESTMENT TO A MINIMUM, OR TO ESTABLISH AN ATMOSPHERE BY LEAVING "ANTIQUITY" UNDISTURBED. THE FIRST OF THESE METHODS IS THE MOST PRACTICAL IN TERMS OF FUNCTIONAL USE OF SPACE AND OFTEN IS THE LEAST EXPENSIVE

PLATE 11



DINING ROOM LAYOUT: SECOND FLOOR

IN TERMS OF LONG RANGE INVESTMENT. IN RESTAURANT PLANNING THE DESIRE FOR STRAIGHT LINE FLOW PATTERNS<sup>1</sup> ALSO MAKES THE FIRST METHOD THE MOST DESIRABLE. THIS METHOD WAS USED TO DESIGN THE RESTAURANT WHICH WILL SERVE AS THE FRAME OF REFERENCE FOR THIS PROBLEM.

IT IS IMPOSSIBLE TO SET A SPECIFIC NUMBER OF HOURS SPENT ON THE PRELIMINARY THINKING PROCESS AND SUBSEQUENT DRAFTING OF THE FINISHED PLAN. A PERIOD OF TWO AND ONE HALF MONTHS WAS SPENT WORKING OUT THE DETAILS FOR THE LAYOUT. BECAUSE THE DESIGN FOLLOWED THE FIRST METHOD FOR ESTABLISHING A RESTAURANT IT WAS DEVOID OF ALL EXISTING LIMITATIONS AND WAS, THEREFORE, EXPECTED TO BE A MODEL PLAN.

FOREMOST IN THE PLANNER'S MIND WAS FUNCTIONALISM OF DESIGN, VERSATILITY OF THE DINING ROOMS, THE BEST USE OF THE LABOR FORCE AND THE POSSIBILITY OF FUTURE EXPANSION. TO DETERMINE THE SIZE OF THE PROPOSED RESTAURANT AND HAVING NO REAL GUIDE AS TO THE ACTUAL NUMBERS OF PERSONS WHO WOULD PATRONIZE THE RESTAURANT IT WAS DECIDED TO BEGIN WITH A MODERATELY SIZED OPERATION. TO ESTABLISH DEFINITE PRELIMINARY DIMENSIONS IT WAS ARBITRARILY DETERMINED THAT THE

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<sup>1</sup>THE FACTORY METHOD OF STRAIGHT LINE FLOW PROCESS CHARTS REQUIRES A CONTINUOUS FORWARD MOVEMENT OF THE PRODUCT FROM RAW TO FINISHED STATE WITH COMPLETE FREEDOM FROM SUCH UNNECESSARY COSTS AS HANDLING, MOVEMENT OF THE PRODUCT OVER LONG DISTANCES AND DELAYS IN STORAGE AND TRANSPORTATION. BENJAMIN W. NIEBEL, MOTION AND TIME STUDY (HOMEWOOD: RICHARD D. IRWIN, INC., 1962), P. 24.



OWNERS WOULD HAVE TO REALIZE A YEARLY RETURN OF \$10,000.00 ON THEIR INVESTMENT TO MAKE THE OPERATION ECONOMICALLY FEASIBLE. HAVING ESTABLISHED THIS FIGURE, THE TOTAL ANNUAL SALES NEEDED TO REACH AND MAINTAIN THE DESIRED PROFIT WAS DETERMINED TO BE \$200,000.00.<sup>1</sup>

SINCE THE PLANNING OF THE MENU HAD ALREADY GIVEN THE FIGURE FOR THE AVERAGE EXPECTED LUNCHEON AND DINNER CHECK THE ADDITIONAL INFORMATION GAINED BY DETERMINING THE ANNUAL SALES WOULD EASILY YIELD THE TOTAL NUMBER OF SEATS NEEDED IN THE DINING ROOM.<sup>2</sup>

$$\frac{\$200,000.00}{300 \text{ (NORMAL ANNUAL WORKING DAYS)}} = \$666.00 \text{ PER DAY}$$

$$\begin{aligned} \$666 \text{ (SALES PER DAY)} \times 55\% \text{ (PER CENT OF DAILY VOLUME EXPECTED FOR LUNCH)} \\ = \$366.30 \text{ (LUNCHEON SALES)} \end{aligned}$$

$$\frac{\$366.30}{\$2.00 \text{ (AVERAGE LUNCHEON CHECK)}} = 133 \text{ GUESTS FOR FULL LUNCHEON SERVICE}$$

$$\begin{aligned} \frac{133}{1.5 \text{ (TURNOVER FACTOR)}} &= 88 \text{ SEATS} + 20\% \text{ (OUT OF SERVICE FACTOR)} \\ &= 105 \text{ SEATS NEEDED FOR A FULL LUNCHEON SERVICE} \end{aligned}$$

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<sup>1</sup>GLADYS E. KNIGHT, "SUGGESTED OPERATING PERCENTAGES" UNPUBLISHED CLASS MATERIAL, MICHIGAN STATE UNIVERSITY, EAST LANSING, 1960. (MIMEOGRAPHED).

<sup>2</sup>ARTHUR W. DANA, KITCHEN PLANNING FOR QUANTITY FOOD SERVICE (NEW YORK: HARPER & BROS., 1949), P. 16.

$$\begin{aligned} \$666 \text{ (SALES PER DAY)} \times 45\% \text{ (PERCENT OF DAILY VOLUME} \\ \text{EXPECTED FOR DINNER)} \\ = \$299.70 \text{ (DINNER SALES)} \end{aligned}$$

$$\frac{\$299.70}{\$3.75 \text{ (AVERAGE DINNER CHECK)}} = 80 \text{ GUESTS FOR FULL DINNER SERVICE}$$

$$\frac{80}{1.0 \text{ (TURNOVER FACTOR)}} = 80 \text{ SEATS} + 20\% \text{ (OUT OF SERVICE FACTOR)}$$

$$= 96 \text{ SEATS FOR FULL DINNER SERVICE}$$

A TABLE SERVICE RESTAURANT OF THE DELUXE OR SEMI-DELUXE TYPE SHOULD PLAN AT LEAST FIFTEEN TO EIGHTEEN SQUARE FEET PER SEAT FOR DINING ROOM AREA.<sup>1</sup> THE GREATEST NUMBER OF SEATS NEEDED FOR FULL SERVICE WAS FOUND TO BE ONE HUNDRED AND FIVE, OR THE AMOUNT NEEDED FOR LUNCH. THEREFORE, IF THE GREATEST NUMBER OF SEATS NEEDED IN THE RESTAURANT IS MULTIPLIED BY THE PREVIOUSLY DISCUSSED GUIDE NUMBER (EIGHTEEN SQUARE FEET) IT WILL BE READILY SEEN THAT THE MINIMUM NUMBER OF SQUARE FEET WHICH WILL ADEQUATELY MEET THE RESTAURANT'S NEEDS IS 1908 SQUARE FEET. THIS NUMBER WAS MEANT TO SERVE AS A GUIDE FOR THE PRELIMINARY PLANNING OF THE LAYOUT. AFTER SUCH AREAS AS THE BANQUET ROOM, BAR, MANAGERS OFFICE AND PUBLIC AREAS- LOBBIES AND REST ROOMS- HAD BEEN INCORPORATED INTO THE PLAN THE ACTUAL SPACE TAKEN UP BY THE FRONT OF THE HOUSE AMOUNTED TO 3193 SQUARE FEET.

IN PLANNING THE LAYOUT THE FOLLOWING DECISIONS

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<sup>1</sup> Ibid.

REGARDING THE DESIGN OF THE PUBLIC AREAS WERE MADE.

I. MAIN DINING ROOM.

- A. ONE SIDESTAND WOULD BE CONSTRUCTED IN WHICH SUCH ITEMS AS (1) GLASSWARE, (2) FLATWARE, (3) LINEN, (4) CONDIMENTS, (5) HIGHCHAIRS, (6) ASHTRAYS AND MATCHES WOULD BE STORED.
- B. WAITRESSES WOULD MAKE USE OF FOLDING TRAY STANDS WHEN NECESSARY. BOTH OVAL TRAYS AND STANDS WOULD BE STORED IN THE KITCHEN.
- C. THERE WOULD BE NO BANQUETTE SEATING IN THE DINING ROOM BECAUSE BANQUETTES DESTROY THE VERSATILITY OF A DINING ROOM
- D. FOR REASONS OF SANITATION PATRONS WOULD TENDER THEIR MONEY TO THE HOSTESS WHO WOULD THEREFORE NEED A SMALL STATION IN THE LOBBY.

II. MEN'S GRILL.

- A. A SEMI-CAFETERIA SERVICE WOULD BE USED.
- B. PORTABLE TRAY STANDS WOULD BE USED. TRAYS AND STANDS WOULD BE STORED IN THE KITCHEN AREA.
- C. ONE SIDESTAND WOULD HAVE TO BE PROVIDED FOR (1) CHINA, (2) FLATWARE, (3) COFFEE, (4) LINEN, (5) CONDIMENTS, (6) ASHTRAYS AND MATCHES.
- D. FOR THE SAKE OF VERSATILITY ONLY CHAIRS WOULD BE USED FOR SEATING.

III. BANQUET ROOM.

- A. PORTABLE TRAY STANDS WILL BE USED FOR SERVING STATIONS.
- B. SO THAT THIS ROOM WILL BE ADAPTABLE FOR ANY SIZE GROUP THE TABLES, CHAIRS AND PLATFORMS WILL BE PORTABLE AND CAN EASILY BE MOVED TO THE BASEMENT STOREROOM BY MEANS OF THE ELEVATOR.

HAVING FORMULATED THE FUNCTIONAL DESIGN OF THE RESTAURANT, THE INVESTIGATOR COULD NOW PROCEED TO RESEARCH THE EXTANT ANTIQUES AND AVAILABLE REPRODUCTIONS OF THE DECORATIVE ARTS OF THE VICTORIAN ERA WHICH MIGHT BE SUITABLE IN THE DECORATIVE DESIGN OF A RESTAURANT OF THIS TYPE.





## INVESTIGATION OF AVAILABLE PRIMARY SOURCES

THE PUBLIC LIBRARY

BEFORE GOING TO GRAND RAPIDS IN SEARCH OF DATA THE INVESTIGATOR CONTACTED MR. WILLIAM DUNN, DIRECTOR OF THE FURNITURE MANUFACTURERS ASSOCIATION, IN AN EFFORT TO GATHER AS MUCH INFORMATION CONCERNING THE FURNITURE MUSEUM AS POSSIBLE. AFTER LEARNING THAT THE MUSEUM HAD BEEN CLOSED THE NEXT STEP WAS TO SET UP AN INTERVIEW WITH MR. DUNN TO SEE WHAT THE BEST AVENUES OF RESEARCH WERE.

DURING THIS INTERVIEW, DECEMBER 18, 1961, THE INVESTIGATOR LEARNED OF A SECTION OF THE PUBLIC LIBRARY KNOWN AS THE DESIGNER'S WORKSHOP. THIS WAS A SMALL ROOM LOCATED IN THE STACKS, COMFORTABLY FURNISHED AND FILLED WITH HUNDREDS OF VOLUMES AND PORTFOLIOS OF MATERIAL CONCERNING FURNITURE DESIGN. THERE WAS AN EXTREMELY LIMITED AMOUNT ABOUT THE VICTORIAN ERA OF THE DECORATIVE ARTS. THE TWO MOST VALUABLE SOURCES TO BE FOUND IN THE WORKSHOP ON THE SUBJECT OF FURNITURE DESIGN WERE A CATALOG PROBABLY PUBLISHED ABOUT 1860 OR LATER BY A BRITISH FIRM<sup>1</sup> AND A HISTORY OF THE STYLES WHICH BECAME POPULAR DURING THE VICTORIAN ERA BY RUTH AND HARRY FREEMAN.<sup>2</sup> THE

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<sup>1</sup>HAMPTON AND SONS, DESIGN FOR FURNITURE AND DECORATIONS FOR COMPLETE HOUSE FURNISHINGS (LONDON: PALL MALL EAST & COCKSPUR STREET, N.D.)

<sup>2</sup>RUTH AND HARRY FREEMAN, VICTORIAN FURNITURE (NEW YORK: CENTURY HOUSE, 1950).

PREFACE IN THE BRITISH FURNITURE CATALOG READS:

THE DESIGNS SELECTED FOR ILLUSTRATION MAY, WITHOUT EXCEPTION, BE REGARDED AS REPRESENTING THE CURRENT TASTE IN THE MATTER OF STYLE.<sup>1</sup>

THE CATALOG CARRIES A LARGE SELECTION OF HALFTONE ENGRAVINGS OF TYPICAL ROOMS AS THEY WOULD LOOK WHEN DONE IN ONE OF THE POPULAR STYLES OF THE ERA — RENAISSANCE, QUEEN ANNE, ADAM, LOUIS XV AND LOUIS XVI, CHIPPENDALE, ORIENTAL OR POMPEIAN. AN INTERESTING AND INFORMATIVE ASPECT OF THIS CATALOG WAS THE FACT THAT IT CARRIED SEVERAL COLOR PLATES OF SUCH ITEMS AS CEILINGS IN PAPER AND CANVAS, WALLPAPERS, CURTAINS, BLINDS AND DRAPERIES. IT WAS, PERHAPS, AN ATTEMPT TO SURPASS THEIR COMPETITORS IN THE HOME DECORATING FIELD THAT SO MANY ITEMS NEEDED TO COMPLETELY FURNISH A HOME WERE INCLUDED IN THE CATALOG. IN THEIR PRICE LIST FOR FURNISHING AN EIGHT, TWELVE OR SIXTEEN ROOM HOUSE WERE INCLUDED SUCH THINGS AS COMPLETE SERVICES OF CHINA AND ILLUSTRATIONS OF VARIOUS STYLES OF PERIOD BATHROOMS. FROM A RARE CATALOG SUCH AS THIS A DESIGNER IS ABLE TO GAIN A WEALTH OF MATERIAL CONCERNING THE DETAIL OF THE VARIOUS STYLES OF THE VICTORIAN PERIOD.

HAMPTON AND SONS ALSO PUBLISHED AN ILLUSTRATED DESIGNS OF CABINET FURNITURE WHICH WAS A CATALOG "...ENGRAVED FROM PHOTOGRAPHS OF STOCK AT THEIR PREMISES AND MANUFACTURY."<sup>2</sup> FROM THIS CATALOG COMES A COMPLETE LIST

<sup>1</sup>HAMPTON, OP. CIT.

<sup>2</sup>HAMPTON AND SONS, ILLUSTRATED DESIGNS OF CABINET FURNITURE (LONDON: 8 PALL MALL EAST, N.D.) TITLE PAGE.

OF FLOOR COVERINGS BY NAME AND BY TYPE INCLUDING AXMINSTER, WILTON, TURKEY, AUBUSSON, VELVET PILE, BRUSSELS, TAPESTRY, KIDDERMINSTER, FELT, KAMPTULICON AND LINOLEUM. DRAPERY FABRICS SOLD BY THIS FIRM INCLUDED SUCH FAMILIAR NAMES AS SILK, TAPESTRY, REPS AND DAMASKS OF SILK AND WOOL, FRENCH TOURNAY, CRETONNE AND CHINTZ HANGINGS AS WELL AS LACE AND OTHER CURTAINS.

THE IMPORTANCE OF SUCH A PRIMARY SOURCE IS THAT A DESIGNER NOT ONLY WOULD BE ABLE TO MAKE A VISUAL SURVEY OF PERIOD STYLES AND THE DESIGN MOTIFS WHICH WERE USED BUT HE COULD ALSO OBTAIN INFORMATION AS TO THE TYPES OF FLOOR COVERINGS AND DRAPERY FABRICS TO SEARCH FOR ON TODAY'S MARKET. IF THE PARTICULAR TYPE NEEDED IS NO LONGER IN EXISTENCE THE DESIGNER CAN AT LEAST PURCHASE A SIMILAR PRODUCT WHICH WILL GIVE THE SAME BASIC LOOK AND FEEL AS WOULD BE OBTAINED BY THE ORIGINAL FABRIC, CARPET, WOOD OR OTHER MATERIAL.

FREEMAN CONTAINED A SURVEY OF THE THREE DIVISIONS OF THE VICTORIAN ERA AS CATEGORIZED INTO SUCH GENERAL IDENTIFYING FACTORS AS WOOD TYPE; CHAIR, TABLE AND CHEST STYLES; AND ORNAMENTS.<sup>1</sup> THE SAME BOOK ALSO CONTAINED A LISTING OF THE VICTORIAN ERA'S FOREMOST DESIGNERS.

INFORMATION SUCH AS THIS WOULD HELP TO GIVE THE DESIGNER AN IDEA OF WHAT THE PERIOD HAD TO OFFER STYLE-

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<sup>1</sup>FREEMAN, OP. CIT., PP. 19-29.

WISE. THEN, KNOWING HIS CLIENT AND THE LOCALITY OF THE OPERATION, HE COULD ATTEMPT TO MAKE A CHOICE OF PERIOD STYLE, TYPES OF FABRIC, DESIGN MOTIFS FOR SUCH ITEMS AS THE DRAPERY AND UPHOLSTRY FABRIC. DECISIONS CONCERNING THE USE OF EXTANT ANTIQUES FOR THE LOBBY AREAS AND FOR ITEMS SUCH AS LAMPS, CHANDELIERS AND MIRRORS IN THE DINING ROOMS WOULD NEED TO BE MADE AT THIS TIME.

ONE SOURCE WHICH THE INVESTIGATOR THOUGHT WOULD DO MOST TO PROVIDE BACKGROUND INFORMATION CONCERNING THE STYLES WHICH WERE FOLLOWED IN THE DESIGN OF FURNISHINGS USED IN THE GRAND RAPIDS AREA WAS A SUPPLY OF MANUFACTURERS CATALOGS PUBLISHED BETWEEN 1859 AND 1890.<sup>1</sup> THESE COULD NOT BE LOCATED. THE INVESTIGATOR WAS INFORMED BY A PUBLISHER OF CATALOGS AND OTHER MATERIAL FOR THE FURNITURE MANUFACTURERS, WHOLESALERS AND RETAILERS OF THE GRAND RAPIDS AREA THAT TO HIS KNOWLEDGE NO SUCH COLLECTION EVER EXISTED.<sup>2</sup>

WHEN UNABLE TO LOCATE THE MANUFACTURERS CATALOGS IT WAS THOUGHT THAT PERHAPS SOME OF THE CITY'S NEWSPAPERS WOULD CARRY EITHER ADVERTISEMENTS WITH ILLUSTRATIONS OF

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<sup>1</sup>G. S. WILLIAMS LISTS ONE OF TODAY'S FOREMOST MANUFACTURERS OF FURNITURE - THE JOHN WIDDICOMB COMPANY - AS ONE OF THE ESTABLISHED MAKERS OF CABINET-WARE IN THE GRAND RAPIDS DIRECTORY, CITY GUIDE AND BUSINESS MIRROR (GRAND RAPIDS: P. G. HODENPYL, 1859).

<sup>2</sup>INTERVIEW WITH LAWRENCE F. CALAHAN, PUBLISHER, JANUARY 15, 1963.

FURNITURE OR DESCRIPTIONS OF THE PRODUCTS BEING MANUFACTURED AND POSSIBLY USED IN THE VICINITY. BEFORE SEARCHING THROUGH ALL OF THE OLD NEWSPAPERS - NOW ON MICROFILM - IT WAS DEEMED NECESSARY TO PERUSE A HISTORY OF GRAND RAPIDS WITH THE HOPE OF LOCATING DATES OF THE ESTABLISHMENT OF SOME OF THE EARLY FURNITURE COMPANIES. ALTHOUGH THE DATES WERE AVAILABLE IN THE GENERAL HISTORIES AS WELL AS THE CITY DIRECTORIES NOTHING SIGNIFICANT CONCERNING FURNITURE DESIGN WAS FOUND.

THE INVESTIGATION TURNED NEXT TO THE HISTORY OF GRAND RAPIDS IN SEARCH OF THE NAMES OF SOME OF THE HOTELS AND RESTAURANTS WHICH DID BUSINESS IN THE AREA AFTER 1850 HOPING TO LOCATE DESCRIPTIONS OF THE FURNISHINGS OF THESE EARLY COMMERCIAL ESTABLISHMENTS. NEWSPAPER ARTICLES WERE THEN LOCATED BUT NOTHING SIGNIFICANT IN THE WAY OF DESIGN INFORMATION COULD BE OBTAINED. TYPICAL OF THE TYPE OF REPORT OFTEN GIVEN IN THE NEWSPAPERS OF THIS ERA WAS THE COVERAGE GIVEN THE OPENING OF REDMANS GRAND OPERA HOUSE IN 1882. A GREAT DEAL WAS SAID ABOUT THE PEOPLE ATTENDING THE OPENING AS WELL AS ABOUT THE ABILITY OF THE VISITING THESPIANS. HOWEVER, THE ONLY DESCRIPTION OF THE DECORATION WAS THAT ". . . THE INTERIOR WAS ELABORATELY AND RICHLY FINISHED AND FURNISHED. IN STYLE AND CAPACITY IT IS AMONG THE FIRST CLASS THEATRES IN THE COUNTRY."<sup>1</sup>

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<sup>1</sup>ALBERT BAXTER, HISTORY OF THE CITY OF GRAND RAPIDS, MICHIGAN (NEW YORK: MUNSELL AND COMPANY, 1891), P. 569.

ALTHOUGH THE INVESTIGATOR FOUND A VERY SMALL AMOUNT OF SIGNIFICANT INFORMATION IT IS WORTH MENTIONING THAT WITHIN THE PAGES OF SUCH PRIMARY SOURCE MATERIAL AS THESE CITY DIRECTORIES IS OFTEN A WEALTH OF INFORMATION WHICH A DESIGNER CAN USE AS THE SPECIAL TOUCH ". . . WHICH CAN TURN AN ORDINARY SPACE INTO AN INVITING AND EXHILARATING EXPERIENCE WHERE PEOPLE WANT TO COME AND COME BACK AGAIN. . ." <sup>1</sup> IN 1874, FOR INSTANCE, THE GRAND RAPIDS DIRECTORY CARRIED THE FOLLOWING ADVERTISEMENT:

PECKS  
D E L M O N I C O  
LADIES & GENT'S DINING ROOMS  
DON'T FORGET OUR 35 CENT  
DINNER  
SUPPER AND BREAKFAST <sup>2</sup>

IDEAS SUCH AS THIS MIGHT VERY EASILY BE WORKED INTO A DESIGN FOR THE MENU COVER IN THE RESTAURANT. IN VIEW OF THE FACT THAT THIS SPECIFIC RESTAURANT WISHES TO ESTABLISH A THEME BASED ON THE HISTORIC LORE SURROUNDING THE GROWTH OF GRAND RAPIDS AS A CITY DURING THE NINETEENTH CENTURY, IDEAS SUCH AS THIS WOULD PROBABLY BE EXTREMELY USEFUL AS WELL AS BEING ATTRACTIVE TO THE PATRONS. AS DESIGN IDEAS

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<sup>1</sup>PAHLMANN, LOC. CIT.

<sup>2</sup>GRAND RAPIDS DIRECTORY (GRAND RAPIDS: POLK, MURPHY & COMPANY, 1874).

HOWEVER, THEY ARE MOTIVATED AND BROUGHT TO LIFE ONLY AFTER AN ACQUAINTANCE WITH PRIMARY SOURCE MATERIAL.

DUE TO THE FACT THAT A SEARCH OF THE PRIMARY SOURCES FOR THIS PROJECT WAS PRINCIPALLY ONE OF LIBRARY RESEARCH, IT WAS NOT UNDULY SURPRISING THAT THE INVESTIGATOR FOUND AN EXCELLENT SOURCE OF VICTORIAN DESIGN IN A BACK-ISSUE OF ANTIQUES MAGAZINE.<sup>1</sup> THIS MATERIAL CONCERNED A CASE HISTORY OF THE RESTORATION OF THE VICTORIAN MANSION, FOUNTAIN ELMS, BUILT IN 1850 IN UTICA, NEW YORK. THERE WAS A RICHNESS AND STATELY QUALITY ABOUT THE RECONSTRUCTED INTERIOR THAT WAS NEVER BEFORE SEEN BY THE INVESTIGATOR. IT WAS REMINISCENT OF THE EMPIRE PERIOD AND CERTAINLY OF THE FRENCH RESTORATION PERIOD WHICH FOLLOWED THE EMPIRE AND PRECEDED THE BUILDING OF FOUNTAIN ELMS. TO BE SURE, PATTERN WAS WIDELY USED IN THIS RESTORATION, HOWEVER UNLIKE SO MANY VICTORIAN INTERIORS THESE PATTERNS DID NOT HAVE TO COMPETE FOR ATTENTION WITH AN OVER-ABUNDANCE OF TEXTURE. THE LIBRARY WALLS WERE COVERED WITH A STRIPED, FLOCKED PURPLE WALLPAPER AND GREEN VELVET WINDOW TREATMENTS WHILE THE VALANCES, DRAPERY TREATMENT AND BED HANGINGS IN THE BEDROOM WERE VERY HANDSONELY STYLIZED AND UNUSUALLY PLAIN.

THESE PHOTOGRAPHS PROVIDED A GUIDE FOR THE INVESTIGATOR WHEN LOOKING FOR VARIOUS STYLES OF CHAIRS FOR THE DINING ROOMS AS WELL AS WALLPAPER AND CARPET PATTERNS,

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<sup>1</sup>RICHARD B. K. McLANATHAN, "HISTORY IN HOUSES," ANTIQUES, LXXIX (APRIL, 1961), PP. 256-263.





GAS LAMPS, CHANDELIERS AND COLOR SCHEMES THAT MIGHT HAVE BEEN USED IN THE TYPICAL INTERIOR.

### THE PUBLIC MUSEUM

UPON LEARNING THAT THE OLD FURNITURE MUSEUM WAS NO LONGER IN EXISTANCE, THE INVESTIGATOR ALSO LEARNED THAT THE CONTENTS HAD BEEN GIVEN TO THE GRAND RAPIDS PUBLIC MUSEUM. THE INVESTIGATOR MADE A TRIP TO GRAND RAPIDS TO TALK WITH THE DIRECTOR OF THE PUBLIC MUSEUM. MR. FRANK DUMOND WAS PLEASED TO HEAR OF THIS STUDY. HE INDICATED THAT NOT ENOUGH RESEARCH HAD YET BEEN DONE ON THE VICTORIAN ERA FOR THE MUSEUM TO DO AN ADEQUATE JOB OF PRESENTATION, AND THAT PROGRESS ON THE FURNITURE DISPLAYS CURRENTLY UNDER INSTALLATION WAS MOVING VERY SLOWLY. HOWEVER, HE WAS EXTREMELY GENEROUS IN MAKING THE MUSEUM'S ENTIRE RESERVE OF FURNISHINGS AVAILABLE FOR USE IN THIS STUDY.

MOST OF THE FURNITURE FOUND IN THE MUSEUM WAS IN STORAGE AND COVERED WITH PLASTIC DUST COVERS. THE BUILDING WHICH HAD BEEN DESIGNATED AS A FURNITURE MUSEUM WAS BEING FITTED WITH DISPLAY CASES AND VIGNETTES, BUT THESE WERE ONLY IN A PARTIAL STATE OF COMPLETION. AS A RESULT THE INVESTIGATOR SPENT TWO DAYS CLIMBING LADDERS, DUSTING FURNITURE, PHOTOGRAPHING PIECES OF VICTORIAN ERA FURNISHINGS WHICH WOULD BE SUITABLE IN A CONTRACT INTERIOR DESIGN OF THE TYPE WITH WHICH THIS STUDY IS CONCERNED. SPECIFIC DATA, BEYOND THAT OF THE DONOR'S NAME AND THE GENERAL DATE

OF PRODUCTION, WAS NOT AVAILABLE.

THE GREATEST NUMBER OF PIECES AVAILABLE WERE VICTORIAN, AND BECAUSE OF THIS ALL OF THE VIGNETTES WHICH WERE BEING CONSTRUCTED REPRESENTED THIS HISTORICAL PERIOD. TO DATE ALL HAVE BEEN COVERED WITH WALLPAPER, AND SOME HAVE BEEN FITTED WITH LIGHTING FIXTURES, FIREPLACES AND PICTURES. IN ONLY ONE INSTANCE DID THE VIGNETTES PROVE BENEFICIAL. THE INVESTIGATOR FOUND THAT THE WALLPAPER USED FOR THEM HAD BEEN REPRODUCED FROM EXTANT EXAMPLES OF WALLPAPER USED DURING THE VICTORIAN PERIOD IN THE GRAND RAPIDS AREA. EXISTING PIECES OF THE ORIGINAL PAPER HAD BEEN SENT TO SCALAMANDRÉ IN NEW YORK CITY FOR REPRODUCTION.

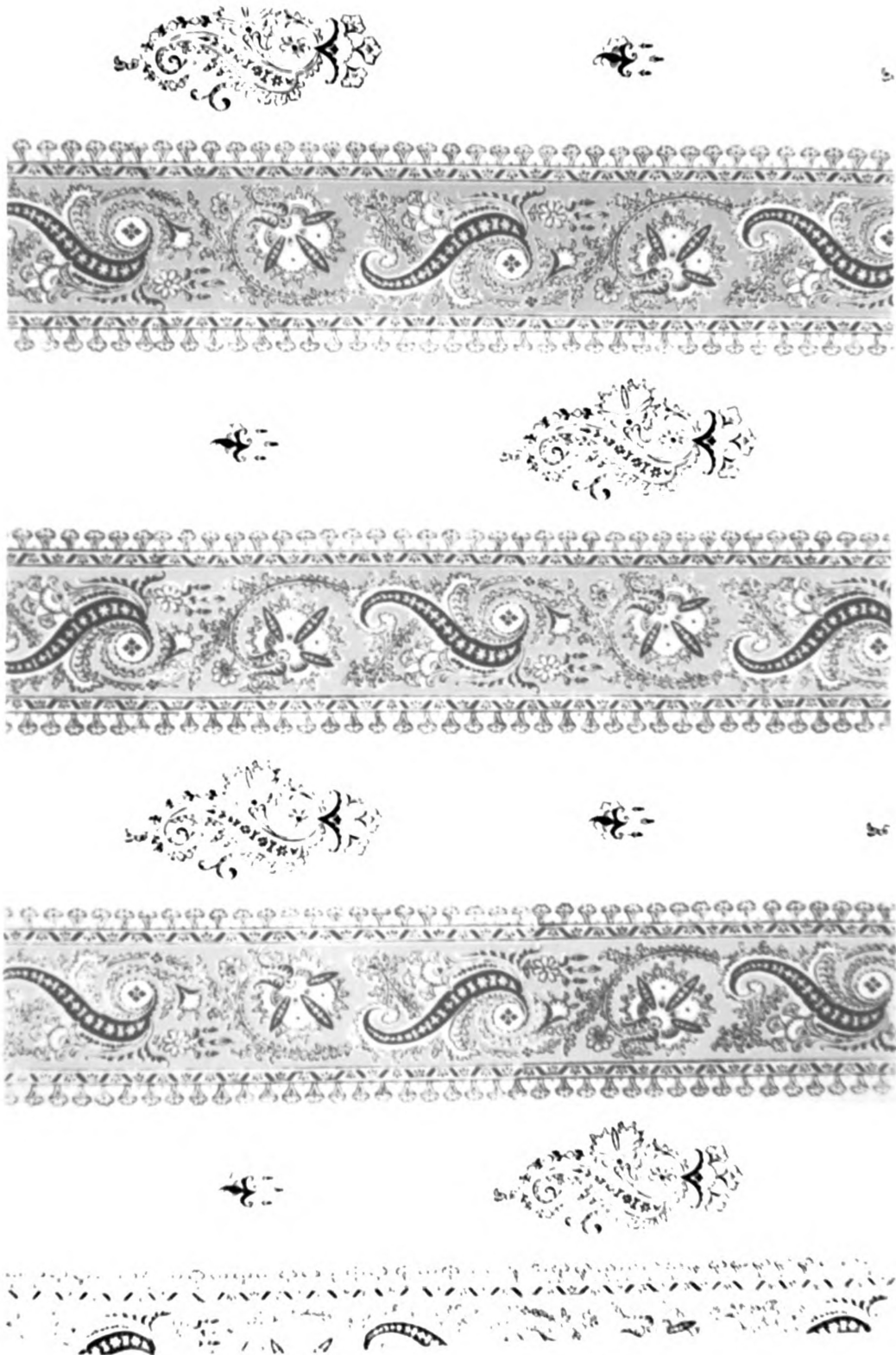
THE PATTERN ENTITLED "KENT" (PLATE III) WAS USED IN A VIGNETTE IN WHICH A HUGE OVERSIZED BEDSTEAD AND DRESSING TABLE, BUILT AS A SHOWPIECE FOR THE 1876 CENTENNIAL EXPOSITION, WAS DISPLAYED. THE SECOND AND MORE VALUABLE REPRODUCTION (PLATES IV AND V) APPEARED IN A RESTORATION OF THE DINING ROOM FROM THE JOHN ALDEN HOME WHICH WAS LOCATED NEAR THE MUSEUM AT 317 WASHINGTON STREET, S.E., GRAND RAPIDS, MICHIGAN. THIS WALLPAPER, REPRODUCED BY SCALAMANDRÉ, WAS TITLED "BARRY" AND WAS DATED FROM ABOUT 1870. THE "KENT" PATTERN WAS BASICALLY GREEN, WHITE AND BLACK. AS NOTED IN PLATE V THIS WALLPAPER WOULD EASILY BE A DOMINATE DESIGN MOTIF IF USED IN A ROOM DUE TO THE VERY STRONG ACCENT OF THE VERTICAL LINE

PLATE III



WALLPAPER PATTERN "KENT"

PLATE IV



WALLPAPER PATTERN "BERRY"

PLATE V



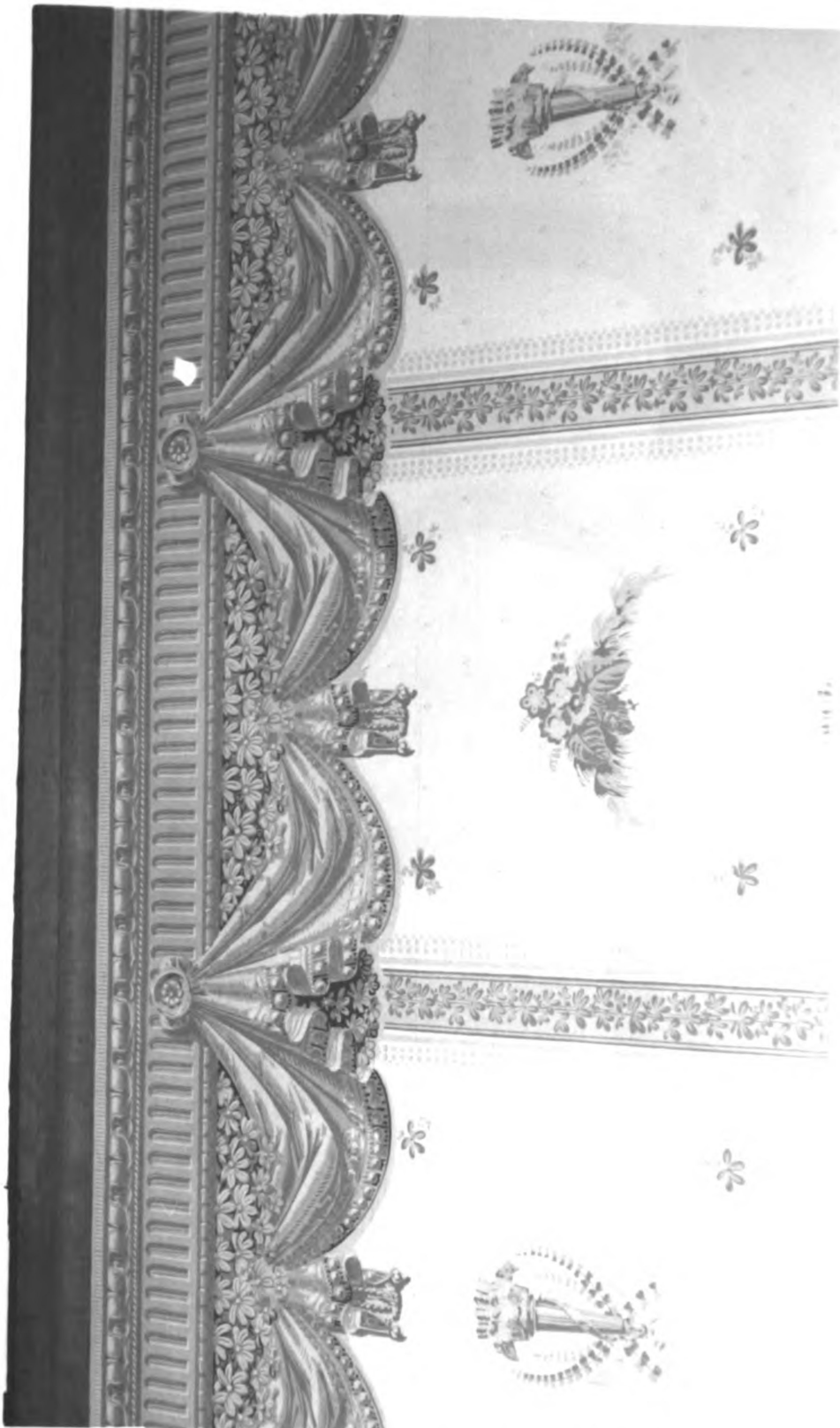
FIREPLACE AND CHANDELIER FROM THE JOHN  
ALDEN HOME, GRAND RAPIDS, MICHIGAN

DIRECTION. VERTICALLY LINED WALLPAPER WOULD BE EXTREMELY WELL SUITED FOR USE IN A STRUCTURE WHICH HAS A NINE FOOT CEILING HEIGHT BECAUSE THE VERY STRONG VERTICAL LINE DIRECTION WOULD TEND TO GIVE A FEELING OF HEIGHT TO THE ROOM. THIS WOULD BE DESIRABLE SINCE THE VICTORIAN ERA CEILINGS WERE OFTEN TEN TO TWELVE FEET HIGH.

ANOTHER PAPER REPRODUCED BY SCALAMANDRÉ CALLED "LENANCY" (PLATE VI) HAD GRECO-ROMAN INFLUENCE. TWO QUALITIES WHICH WOULD MAKE THIS PAPER A USEFUL DESIGN WERE AN EMPHASIS ON STRONG VERTICAL LINE DIRECTION AND THE USE OF A LARGE BORDER WHICH SEEMED ALMOST THREE-DIMENSIONAL. MOST VICTORIAN ROOMS WERE CHARACTERIZED BY AN EXPANSIVE USE OF WOOD, ESPECIALLY FOR MOULDINGS, CORNICES AND WAINSCOTING. THE COST OF ENCLOSING A TWELVE FOOT CEILING FOR THE SAKE OF USING REAL WOOD MOULDING TO RECREATE A TRADITIONAL DESIGN WOULD BE PROHIBITIVE; THEREFORE, THE USE OF THIS PAPER TO GIVE THE ILLUSION OF A CORNICE WOULD SERVE WELL THE BASIC DESIGN OF THE DINING ROOM.

THE MUSEUM POSSESSES A LARGE NUMBER OF CHAIRS, HOWEVER, ONLY THREE VICTORIAN EXAMPLES COULD BE FOUND WHICH WOULD BE ADAPTABLE FOR A CONTRACT DESIGN. PLATES VII AND VIII REPRESENT A TYPICAL SIDECHAIR EXECUTED IN A FRENCH REVIVAL STYLE. THIS PARTICULAR EXAMPLE IS ATTRIBUTED BY THE MUSEUM TO THE FAMOUS DESIGNER JOHN BELTER. UNLIKE MUCH OF BELTER'S WORK, WHICH WAS TYPIFIED BY EXTREMELY LOW SEATS, THIS CHAIR WAS GOOD PROPORTION AS

PLATE VI



WALLPAPER PATTERN "LENANCY"

PLATE VII



FRONT VIEW: BALLOON BACK  
DINING ROOM CHAIR



PLATE VIII



SIDE VIEW: BALLOON BACK  
DINING ROOM CHAIR

WEEL AS A COMFORTABLE SEAT. IT COULD BE COPIED EASILY FOR PURPOSES OF REPRODUCTION ALTHOUGH AN INSERT WOULD PROBABLY HAVE TO BE ADDED IN THE CENTER OF THE BACK FOR MORE COMFORT IF USED FOR LONG PERIODS OF TIME. A CHAIR SUCH AS THIS WOULD BE VERY ADAPTABLE FOR THE MAIN DINING ROOM WHERE BOTH SEXES ARE EXPECTED TO DINE.

PLATES IX AND X ARE BASICALLY OF A DESIGN INTRODUCED DURING THE GREEK REVIVAL DECORATIVE PERIOD<sup>1</sup> BUT FREQUENTLY USED DURING THE FIRST HALF OF THE VICTORIAN ERA. THIS DESIGN WAS ALSO FOUND IN THE DINING ROOM CHAIRS IN THE RECONSTRUCTION OF FOUNTAIN ELMS, UTICA, NEW YORK.<sup>2</sup> STYLE-WISE THE CHAIR TYPIFIES THE LINES FOLLOWED BY AN AMERICAN DESIGNER OF VICTORIAN FURNITURE, LAMBERT HITCHCOCK.<sup>3</sup> THESE CHAIRS WOULD BE ACCEPTABLE WITHOUT ALTERATION FOR THE MEN'S GRILL BECAUSE OF THE BOLD PLAINNESS OF DESIGN AND THE ANGULARITY OF THE WOOD AS COMPARED TO THE TURNED CABRIOLE LEG STYLE OF THE CHAIR IN PLATES VII AND VIII.

THE BARREL CHAIR IN PLATE XI WAS OFTEN USED IN THE FRENCH REVIVAL DÉCOR; HOWEVER, ITS ORIGIN WAS BELIEVED TO BE AS AN IMITATION OF A DIVAN POPULAR DURING THE TURKISH

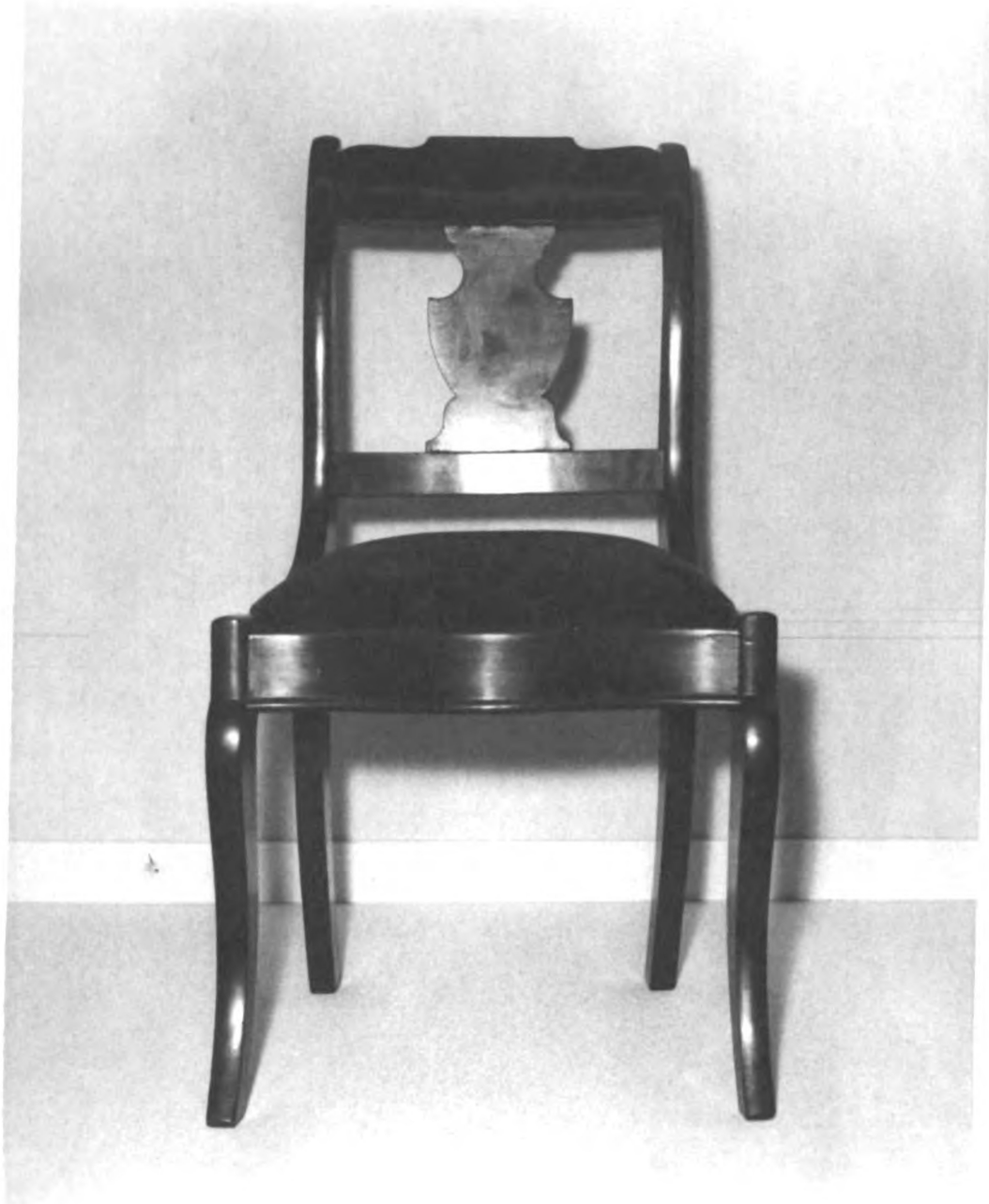
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<sup>1</sup>THE GREEK REVIVAL PERIOD IN AMERICA LASTED FROM 1800 TO 1840. BALL, OP. CIT., P. 263.

<sup>2</sup>MCLANATHAN, LOC. CIT.

<sup>3</sup>FREEMAN, OP. CIT., P. 35.

PLATE IX



FRONT VIEW: VICTORIAN SUB-CLASSIC  
SIDE CHAIR

PLATE X



SIDE VIEW: VICTORIAN SUB-CLASSIC  
SIDE CHAIR

PLATE XI



BARREL CHAIR

OR ORIENTAL REVIVAL STYLE. THE BARREL CHAIR WAS DATED ABOUT 1890 BY THE GRAND RAPIDS MUSEUM; IT WAS COVERED IN CUT VELVET. THE VELVET WAS MADE OF TWO COLORS SO THAT THE OVERALL APPEARANCE WAS ONE OF MEDIUM VALUE, HIGH INTENSITY YELLOW ORANGE. IN TODAY'S VERNACULAR THE COLOR COULD BE REFERRED TO AS A "TANGERINE" OR "PEACH." A CHAIR OF THIS TYPE COULD BE USED IN THE LOBBY AREA.

AS A DECORATIVE OR CONVERSATION PIECE THE TURKISH MANNIKIN PICTURED IN PLATE XII WOULD BE AN ACCEPTABLE ADDITION TO THE DESIGN OF THE LOBBY AREA. THE TRAY WHICH THE MANNIKIN HOLDS WOULD PROVIDE A USEFUL PLACE FOR THE HOSTESS TO KEEP EXTRA MENUS AS WELL AS FOR A PLACE TO DISPLAY FLOWERS OR TO OFFER THE DEPARTING GUEST A PLATTER OF ASSORTED AFTER-DINNER MINTS. IT WAS THOUGHT THAT IN TIME PERHAPS THE ORIENTAL SLAVE GIRL WOULD BECOME THE FIGUREHEAD OF THE RESTAURANT AS THE "HOSTESS" OF THE MEN'S GRILL.

IN THE WELL-TO-DO VICTORIAN HOME THE PARLOR WAS CONSIDERED UNFINISHED IF IT DID NOT POSSESS AN EASEL UPON WHICH TO DISPLAY A PAINTING AGAINST A DRAPE OF FRINGED VELVET. IN VAUDEVILLE AS WELL, THE EASEL WAS A NECESSARY PIECE OF STAGE PROPERTY. IT SERVED AS A MEANS BY WHICH PLACARDS CONTAINING THE CREDITS OF THE PERFORMANCE COULD BE DISPLAYED FOR THE AUDIENCE. FOR A VICTORIAN RESTAURANT IT WAS FELT THAT AN EASEL (PLATE XIII) WOULD BE USEFUL IN THE MAIN LOBBY AS A MEANS OF ADVERTISING THE BANQUET ROOM

PLATE XII



STATUETTE: ORIENTAL SLAVE GIRL

PLATE XIII



EASEL



AS WELL AS A DIRECTIVE TO THE FACILITY ON THE SECOND FLOOR. AN INSERT IN THE PLACARD WOULD DESIGNATE THE GROUP WHICH HAD CONTRACTED FOR THE DINING ROOM DURING THAT PARTICULAR MEAL.

THE SIDESTANDS AND TRAY STANDS AS WELL AS PORTABLE CARTS WOULD HAVE TO BE ESPECIALLY DESIGNED FOR AN OPERATION SUCH AS THIS. ALL OF THESE DESIGNS SHOULD BE PRIMARILY FUNCTIONAL AND SECONDARILY DECORATIVE. THERE ARE MANY SOURCES FROM WHICH DESIGN IDEAS CAN BE DRAWN. ONE SOURCE FOR THE SIDEBBOARD DESIGN MIGHT BE ADOPTED FROM THE BUFFET WHICH WAS DESIGNED BY THE A. B. PULLMAN COMPANY OF GRAND RAPIDS IN 1865 (PLATE XIV). A MORE SUITABLE DESIGN HOWEVER MIGHT BE AN OVERALL UNIT SIMILAR TO THE FIREPLACE STRUCTURE IN PLATE V.

BABY BUGGIES WERE NECESSARY ACCOUTERMENTS OF VICTORIAN URBAN SOCIETY. THEY CAN BE FOUND IN FANTASTIC SHAPES AND SIZES AS WELL AS A VARIETY OF MATERIAL STRUCTURES. IN THIS CASE THEY MIGHT SERVE AS AN INSPIRATION FOR THE DESIGN OF THE SERVING CARTS. HOWEVER, DUE TO THE FACT THAT DURING THE LATTER PART OF THE NINETEENTH CENTURY SOME OF THE LARGE NEW YORK HOTELS DEVELOPED A VERY ELEGANT SERVICE IN THEIR DINING ROOMS, A SEARCH OF THE ARCHIVES OF THE NEW YORK CITY LIBRARY WOULD PROBABLY YIELD PHOTOGRAPHS, OLD STEREOPTICAN VIEWS, MAGAZINES OR NEWSPAPERS WHICH SHOW PICTURES OF SERVING ITEMS USED IN HOTELS SUCH AS THE PLAZA. ANOTHER SOURCE FOR DESCRIPTIVE AND PERHAPS VISUAL REPRESENT-



PLATE XIV



SIDEBORD

ATIONS OF SERVING EQUIPMENT WHICH MIGHT BE USED IN A RESTAURANT RECREATING THE VICTORIAN ERA MIGHT BE IN THE HISTORIES AND/OR PUBLIC DOMAIN OF SUCH FAMILIES AS THE ROTHSCILDS, VANDERBILTS, BELMONTs, HUNTINGTONS OR ROCKEFELLERS. THE PARTIES AND SOCIAL FUNCTIONS OF THESE FAMILIES OFTEN TOOK ON THE PROPORTIONS OF MASS FEEDING AND HOUSING.

#### A REVIEW OF AVAILABLE SECONDARY SOURCES

##### CURRENT FURNITURE MANUFACTURERS CATALOGS

WHEN THIS RESEARCH PROJECT WAS PLANNED IT WAS EXPECTED THAT A SEARCH OF THE MANUFACTURERS CATALOGS WOULD BE AN ACTION IN AND OF ITSELF AND SEPARATED FROM VISITS TO THE MANUFACTURERS SHOWROOMS. HOWEVER, IT WAS FOUND THAT A TRIP TO THE FURNITURE MARKET IN CHICAGO WOULD EXPEDITE THE COMPILATION OF THE DATA AND SERVE BOTH FUNCTIONS AT THE SAME TIME. THEREFORE THESE TWO ITEMS WILL BE TREATED CONCURRENTLY IN THIS DISCUSSION OF THE FINDINGS.

IN AN ATTEMPT TO GAIN FIRST HAND INFORMATION ABOUT THE VICTORIAN REPRODUCTIONS AVAILABLE ON TODAY'S MARKET THE INVESTIGATOR ATTENDED THE CHICAGO FURNITURE MARKET IN JUNE 1962. AT THAT TIME ONLY TWO SOURCES OF VICTORIAN FURNISHINGS COULD BE FOUND. BOTH FIRMS PRODUCED ONLY UPHOLSTERED WOOD FRAME SEATING PIECES.

WHEN THE INVESTIGATOR VISITED THE SHOWROOMS OF THE FIRST FIRM IN THE FURNITURE MART, HE EXAMINED THE PIECES

FROM THE STANDPOINT OF ACCURACY OF REPRODUCTION AS WELL AS THEIR APPARENT ABILITY TO WITHSTAND CONTRACT USE. IN TERMS OF ACCURATELY REPRODUCED VICTORIAN DESIGN THE FIRST COMPANY'S LINE OF ARM CHAIRS AND SOFAS WAS FAR SUPERIOR TO THEIR LINE OF SIDE CHAIRS, THE AREA OF GREATEST CONCERN TO THIS STUDY.

THE PRINCIPLE OBJECTION WAS THE ASYMMETRICAL DESIGN OFTEN USED FOR CHAIR BACKS AND THE USE OF SUCH SHAPES AS HEARTS FOR BACKS. MOST EXAMPLES OF SIDE CHAIRS WERE ALSO UNSUITABLE DUE TO THE FACT THAT THE SEAT WAS TOO HIGH AND TOO SMALL FOR COMFORT. MANY WERE PAINTED WHITE AND MOST WERE UPHOLSTERED IN TINTS OF A HUE RATHER THAN SHADES AS WOULD HAVE BEEN TYPICAL OF THE PERIOD. HOWEVER, THESE TWO PROBLEMS COULD BE CORRECTED AT THE FACTORY SHOULD THE DESIGNER SO DESIRE. ONLY ONE CHAIR WAS SUITABLE FROM THE ASPECT OF GOOD DESIGN. THIS WAS A NUMBER DESIGNATED AS "MARY LONG" WHICH WAS VERY SIMILAR TO THE ONE ILLUSTRATED IN PLATES VII AND VIII. UNLIKE MOST OTHER PIECES THIS CHAIR HAD NO CARVING, SHARP CORNERS OR EDGES THAT WOULD BE EASILY CHIPPED IN USE AND MOVEMENT. IT HAD A TUFTED SEAT AND BACK AND WAS, IN GENERAL, OF A VERY HANDSOME AND PLEASING PROPORTION. IN A SUPERFICIAL INSPECTION THE CHAIR SEEMED STURDY ENOUGH. IT WAS MADE FROM SOLID HONDURAS MAHOGANY. THE BOTTOM OF THE SEAT WAS COVERED WITH A MESH SO THAT THE UNDERSTRUCTURE COULD NOT BE SEEN WITHOUT DISMANTLING A PORTION OF THE CHAIR. HOWEVER, IN

EXAMINING THE OVERALL CRAFTSMANSHIP IT WAS FOUND THAT THE CHAIRS HAD APPARENTLY BEEN HASTILY PUT TOGETHER. MANY UPHOLSTRY NAILS WERE NOT WELL DRIVEN IN AND NOT EVENLY SPACED. THE FINISHING GIMP USED TO COVER THE STRIP WHERE UPHOLSTRY FABRIC JOINS THE FRAME DID NOT PROPERLY COVER THE AREA. FROM THESE FINDINGS THE INVESTIGATOR CONCLUDED THAT PERHAPS THE MORE IMPORTANT JOINTS AND FINDINGS IN THE SEAT MIGHT ALSO NOT BE PUT TOGETHER TOO WELL.

THE SECOND FIRM INVESTIGATED ALSO DISPLAYED FURNITURE WHICH WAS OF INFERIOR CRAFTSMANSHIP. THE UNDER-SEATS HAD BEEN COVERED WITH A MESH OR SCRIM MATERIAL WHICH WAS NOT SECURELY FASTENED BY MEANS OF STAPLES AND COULD BE PULLED OUT EASILY. IN THE OTHER EXTERNAL AREAS THE APPLICATION OF UPHOLSTRY TACKS AND GIMP WAS OF POOR CRAFTSMANSHIP.

THE PROBLEM OF POOR CRAFTSMANSHIP WOULD NOT BE AN INSURMOUNTABLE OBSTACLE IN THE CONTRACT FIELD, HOWEVER ITS CORRECTION USUALLY ADDS TO THE COST OF THE PRODUCT. IN A TYPICAL CASE SUCH AS HAS BEEN PRESENTED HERE WHEN A DESIGNER SUSPECTS POOR WORKMANSHIP, A MORE DETAILED STUDY OF THE PIECE IN QUESTION SHOULD BE MADE. AFTER PURCHASING A SAMPLE THE PIECE SHOULD BE TORN DOWN TO THE BASIC ASSEMBLY TO SEE IF IT WILL MEET THE NEEDS OF THE CONTRACT INSTALLATION. IF NOT, SPECIFICATIONS FOR A PRODUCT THAT WOULD FULFILL THE REQUIREMENTS OF THE CONTRACT INSTALLATION SHOULD THEN BE DRAWN UP AND SUBMITTED TO THE COMPANY. A SPECIAL ORDER

BUILT TO THESE SPECIFICATIONS COULD BE RUN WITH ADDITIONAL LABOR AND MATERIALS BEING ADDED TO THE COST. THIS SOLUTION COULD BE USED IF NO OTHER SUITABLE FURNITURE WAS AVAILABLE.

HAVING FOUND NO SEATING PIECES AVAILABLE FROM EITHER OF THESE TWO COMPANIES WHICH WOULD SUIT THE THEME AND PATRON OF THE MEN'S GRILL THE INVESTIGATOR CONTACTED A FIRM WHICH MANUFACTURERS ONLY CONTRACT FURNITURE. IN AN INTERVIEW WITH HAROLD MOORE OF THE CHARLOTTE CHAIR COMPANY IT WAS FOUND THAT A CHAIR SIMILAR TO THE MUSEUM PIECE IN PLATES IX AND X IS PRESENTLY BEING PRODUCED.<sup>1</sup> MR. MOORE EXPLAINED THAT THE COMPANY COULD EASILY ADD A SPECIALLY MADE TOP RAIL TO THE BACK OF THE CHAIR TO GIVE IT THE BACKWARD ROLL TYPICAL OF THE VICTORIAN ADAPTATIONS OF THE GREEK REVIVAL STYLE. FOR THIS SPECIAL ADAPTATION AN ESTIMATED THREE DOLLARS PER CHAIR WOULD BE ADDED TO THE COST.

HAVING BEEN PRESENTED WITH THE COMPLETE SCOPE OF THIS PROBLEM AND REALIZING THE NEED FOR THE GREATEST POSSIBLE DEGREE OF AUTHENTICITY IN FURNISHINGS MR. MOORE SUGGESTED THAT A SEARCH OF THE COMPANY'S FILE OF PREVIOUS DESIGNS MIGHT BE OF VALUE IN LOCATING A SEATING PIECE WHICH COULD BE USED IN ONE OF THE DINING ROOMS.<sup>2</sup> THE INVESTIGATOR

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<sup>1</sup>CATALOG NUMBER 227, CONTRACT CATALOG, CHARLOTTE CHAIR COMPANY, CHARLOTTE, MICHIGAN.

<sup>2</sup>THE CHARLOTTE CHAIR COMPANY, FOUNDED IN 1912 MAINTAINS COMPLETE PHOTOGRAPHIC AND WORKING DRAWINGS FILES OF ALL PREVIOUS DESIGNS — MANY OF WHICH WERE VICTORIAN REPRODUCTIONS.





FOUND A CHAIR WHICH, EXCEPT FOR THE PLACEMENT OF SOME CARVING~~s~~, WAS AN EXACT DUPLICATE OF THE MUSEUM PIECE SHOWN IN PLATES VII AND VIII. A CHECK OF THE COMPANY'S RECORDS SHOWED THAT THE CHAIR- NUMBER 2460- HAD NEVER BEEN MANUFACTURED. HAROLD MOORE QUOTED A PRICE OF FIFTY-FIVE DOLLARS PER CHAIR FOR A SPECIAL PRODUCTION OF SIXTY CHAIRS. THIS FIGURE WAS TWENTY DOLLARS HIGHER THAN THE COST OF THE CHAIR "MARY LONG" WHICH WAS THE MOST DESIRABLE OF THE CHAIRS SEEN BY THE INVESTIGATOR AT THE CHICAGO FURNITURE MARKET. IN THE OPINION OF THE INVESTIGATOR THE DESIRE FOR AUTHENTICITY WOULD JUSTIFY THE ADDITIONAL COST INVOLVED IN HAVING THE DINING ROOM CHAIRS SPECIALLY PRODUCED.

FUNCTIONAL REQUIREMENTS NECESSITATED THE CHOICE OF A CHAIR FOR THE BANQUET ROOM WHICH WAS EASY TO MOVE, COULD BE STACKED FOR STORAGE AND WOULD STILL RETAIN THE FLAVOR OF THE VICTORIAN THEME. CHAIR NUMBER 802-BF-SUI6 FROM THE SHELBY WILLIAMS CATALOG<sup>1</sup> WAS CHOSEN BECAUSE OF ITS LIKENESS TO THE THONET BENTWOOD PROTOTYPE, DESIGNED IN 1859, ITS EASE IN HANDLING, COMFORT FOR BANQUET USE, AND COST. THE CHOICE OF UPHOLSTRY WOULD BE AN IMPORTANT FACTOR IN ADAPTING THE CHAIRS FOR THEIR USE AS WELL AS MAKING THEM LOOK MORE AUTHENTICALLY VICTORIAN.

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<sup>1</sup> SHELBY WILLIAMS CATALOG 5-59, SHELBY WILLIAMS FURNITURE COMPANY, CHICAGO, ILLINOIS, 1959.

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INTERVIEWS WITH A DESIGNER  
AND A BUSINESSMAN

DURING THE COLLECTION OF DATA FOR THIS STUDY THE INVESTIGATOR SPOKE WITH A DESIGNER AND A BUSINESSMAN IN GRAND RAPIDS. BOTH ADDED SIGNIFICANT INFORMATION WHICH SHOULD BE REPORTED IN-SO-FAR-AS THEIR OPINIONS AFFECTED THE SCOPE OF THIS PROBLEM.

IT WAS A BASIC ASSUMPTION OF THIS PROBLEM THAT BECAUSE OF GRAND RAPID'S HERITAGE AND HISTORY THE CITY WOULD READILY ACCEPT AND PATRONIZE A VICTORIAN RESTAURANT. HOWEVER, IN AN ATTEMPT TO ASCERTAIN HOW THE PROSPECTIVE CLIENTS MIGHT ACTUALLY FEEL ABOUT THIS OPERATION IT WAS DETERMINED THAT A REPRESENTATIVE OF THE GROUP OF PROSPECTIVE PATRONS SHOULD BE ASKED TO GIVE AN OPINION.

THE PERSON CHOSEN BY THE INVESTIGATOR WAS THE DIRECTOR OF THE GRAND RAPIDS FURNITURE MANUFACTURERS ASSOCIATION. HE WAS CHOSEN BECAUSE HE IS IN CONSTANT TOUCH WITH MEMBERS OF THE ASSOCIATION - DESIGNERS, MANUFACTURERS AND SALESMEN - AS WELL AS WITH MOST OF THE OTHER PROFESSIONAL PEOPLE IN THE CITY. IN HIS JOB OF PUBLIC RELATIONS IT APPEARED THAT OF ANY ONE PERSON WILLIAM DUNN WOULD KNOW BEST WHAT GRAND RAPIDS NEEDED, WANTED AND WOULD ACCEPT IN THE WAY OF FOOD SERVICE.

MR. DUNN WAS PRESENTED WITH THE BLUEPRINTS AND A VERBAL DESCRIPTION OF THE PROPOSED SERVICES, LOCATION AND THEME. HE WAS THEN ASKED TO MAKE AN EVALUATION OF THE

PROPOSAL. IN HIS OPINION THE IDEA WAS A NEW ONE AND A GOOD ONE. THE LOCATION WAS A VERY GOOD CHOICE IN TERMS OF THE OVERALL THEME AND WHILE HE THOUGHT THAT THE DISTANCE FROM THE CENTER OF TOWN MIGHT PRESENT SOME DIFFICULTY HE ALSO STATED THAT THE PROPOSED SHUTTLE SERVICE MIGHT BE A GOOD SOLUTION.

WILLIAM DUNN POINTED OUT A FACTOR THAT HAD NOT BEEN PREVIOUSLY THOUGHT OF OR DISCOVERED. WIN SCHULER'S RESTAURANT, CENTRALLY LOCATED ON THE MAIN STREET IN DOWNTOWN GRAND RAPIDS, HAD CLOSED ITS OPERATION ON DECEMBER 22, 1962. NO SPECIFIC REASON FOR THE SECESSION OF OPERATION HAD BEEN GIVEN. HOWEVER, MR. DUNN SAID THAT BECAUSE OF THE VERY LARGE NUMBER OF PEOPLE IN THE AREA WHO ARE MEMBERS OF THE DUTCH REFORMED CHURCH CABARETS, SUPPER AND NIGHT CLUBS HAD NEVER BEEN ABLE TO ESTABLISH THEMSELVES AS A PART OF THE GRAND RAPIDS SCENE. HE ATTRIBUTED THE LARGE VOLUME OF BUSINESS DONE BY THE HOWARD JOHNSON AND BILL KNAPP OPERATIONS TO THE FACT THAT THEY HAD GOOD, INEXPENSIVE AND SIMPLY SERVED FOOD, AND NO LIQUOR. WILLIAM DUNN MENTIONED THAT A TRAIT OF THE MEMBERS OF THIS SECT WAS THRIFT AND THAT THEY MADE UP A LARGE SEGMENT OF THE DINING-OUT POPULATION.

IN THE OPINION OF A DESIGNER<sup>1</sup> RESEARCH ON THE PART OF A DESIGNER WHO IS COMMISSIONED TO DO A TRADITIONAL ROOM

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<sup>1</sup> INTERVIEW WITH DALE FORD, DESIGNER FOR THE JOHN WIDDICOMB FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN. DECEMBER 15, 1963



IS A NECESSITY TO PRODUCE A CERTAIN DEGREE OF AUTHENTICITY. DALE FORD POINTED OUT THAT IN MUCH OF TODAY'S TRADITIONAL DESIGN THE ABILITY TO CREATE A TRADITIONAL FEELING IN HIS WORK WITHOUT GOING TO THE EXPENSE TO RECONSTRUCT AN EXACT DUPLICATION OF THE THEME IS OFTEN THE DISTINCTION BETWEEN A GOOD AND A POOR DESIGN.

IN TERMS OF RESEARCH THIS DESIGNER SAID THAT THERE ARE MANY EXCELLENT BOOKS NOW AVAILABLE FOR THE USE OF DESIGNERS WHICH SHOW MUSEUM REPRODUCTIONS OF FAMOUS ROOMS TAKEN FROM ALL HISTORIC PERIODS. HE ALSO POINTED OUT SUCH SOURCE MATERIAL AS THE THORNE MINATURE ROOMS IN THE ART INSTITUTE IN CHICAGO AND GREENFIELD VILLAGE IN DEARBORN, MICHIGAN AS EXCELLENT SOURCES FOR HISTORIC DESIGN WHICH A DESIGNER IN THESE LOCALES COULD VISIT TO GAIN MORE EXACT KNOWLEDGE OF A PARTICULAR STYLE.

CONCERNING AVAILABLE REPRODUCTIONS MR. FORD FELT THAT THERE WERE MANY GOOD REPRODUCTIONS OF SUCH ITEMS AS LAMPS, MIRRORS AND WALLPAPER THAT COULD BE EFFECTIVELY USED IN CONTRACT DESIGN. HE WARNED THE INVESTIGATOR OF THE MANY PROBLEMS INVOLVED IN THE USE OF ANTIQUES FOR THE SAKE OF ANTIQUES. AS AN EXAMPLE HE CITED SOME OF THE PROBLEMS INVOLVED IN THE USE OF A GAS CHANDELIER CONVERTED TO ELECTRICITY SUCH AS MAINTAINANCE AND OFFICIAL INSPECTION AND APPROVAL OF THE APPLIANCE. HE ALSO STATED THAT ANTIQUES OFTEN ARE NOT SUCCESSFUL IN TERMS OF APPRECIATION BY THE PATRON. MR. FORD DID INDICATE THE USE OF A SLIDING SCALE

IN THAT THE USE OF ANTIQUES WILL BE MORE APPROPRIATE AND APPRECIATED MORE AS THE PATRONS BECOME MORE EXCLUSIVE AND THE MENU PRICES INCREASE.

## CHAPTER IV

### SUMMARY AND CONCLUSIONS

TABLE SERVICE RESTAURANTS SIMILAR IN TYPE TO THE ONE DESCRIBED IN THIS PROBLEM ARE ESTABLISHED PRIMARILY AS A METHOD OF FINANCIAL GAIN FOR THE OWNER AND OPERATOR. BY DEFINITION THEREFORE, A RESTAURANT IS NOT WELL DESIGNED IF IT DOES NOT PROVE FINANCIALLY SUCCESSFUL. IT FOLLOWS THAT THE PRIMARY CONCERN OF RESTAURANT DESIGN SHOULD BE FUNCTIONALISM OF LAYOUT.

FOOD SERVICE AS AN INDUSTRIAL PROCESS SHOULD CONCERN ITSELF CHIEFLY WITH THE REGULATION OF TRAFFIC FLOW FROM THE FRONT DOOR OF THE BUILDING TO THE DINING ROOM AND THE FLOW OF FOOD IN THE BACK DOOR AND THROUGH THE KITCHEN TO THE DINING ROOMS. THIS PROBLEM SHOULD BEST BE SOLVED THROUGH THE APPLICATION OF AN OSMOTIC TYPE OF PLAN. FOR EXAMPLE, THE CLIENT TRAFFIC PATTERN THROUGH THE FRONT OF THE HOUSE SHOULD COME IN CONTACT WITH THE FOOD FLOW PATTERN AT ONLY ONE POINT IN THE OPERATION - AT THE TABLE. A COMPLETE ABSENCE OF CROSSED TRAFFIC LINES SHOULD BE THE HALLMARK AND FOREMOST CONCERN OF EVERY DESIGNER. LACK OF ATTENTION TO THIS MATTER COULD CAUSE ACCIDENTS AND A LOSS OF EFFICIENCY IN THE SERVICE.



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DECORATIVE DESIGN SHOULD BE NEXT IN IMPORTANCE TO FUNCTIONAL DESIGN. WHEREAS THE STANDARDS FOR FUNCTIONAL DESIGN REMAIN THE SAME FOR ALL OPERATIONS, THE STANDARDS FOR DECORATIVE DESIGN VARY WITH THE TYPE OF PATRON, THE TYPE OF SERVICE AND THE TYPE OF MENU. THE PROBLEM OF SETTING A STANDARD FOR THE AMOUNT AND TYPE OF RESEARCH THAT MUST BE DONE IN DESIGNING A TRADITIONAL DINING ROOM DID NOT POSE A SIMPLE TASK. THE RESEARCH INVOLVED IN THIS PROBLEM COVERED BUT A SMALL SEGMENT OF THE VARIOUS TYPES OF SERVICES FOUND IN THE RESTAURANT INDUSTRY. THE RESULTS OF THIS RESEARCH CANNOT BE GENERALIZED TO COVER ALL OF THE VARIOUS TYPES OF FOOD SERVICE OPERATIONS. THEY CAN ONLY BE RELATED TO THE DESIGN OF SIMILAR OPERATIONS.

IN ESTABLISHING A STANDARD OF DESIGN AUTHENTICITY A SLIDING SCALE SHOULD BE USED. THE MORE ELEGANT AND ELABORATE THE SERVICES A DINING ROOM IS EQUIPPED TO OFFER THE MORE AUTHENTIC THE DESIGN SHOULD BE. THIS SHOULD PROVE NOT ONLY AESTHETICALLY THE MOST PLEASING ARRANGEMENT IN TERMS OF PATRON SATISFACTION BUT ALSO THE MOST DESIRABLE IN TERMS OF MANAGEMENT SATISFACTION. AUTHENTICITY SHOULD BE THE GOAL OF EACH AND EVERY TRADITIONAL DESIGN. HOWEVER, THE DISTINCTION BETWEEN THE DESIRABLE AND THAT WHICH WOULD BE ECONOMICALLY AND FINANCIALLY AVAILABLE MUST BE RECOGNIZED BY THE DESIGNER. THIS SHOULD NOT BE INTERPRETED TO MEAN THAT A LIMITED BUDGET IS AN EXCUSE FOR POOR DESIGN BUT

RATHER IT SHOULD BE THE REASON FOR THE DESIGNER TO PRODUCE A MORE RESTRAINED DÉCOR THROUGH THE USE OF REPRODUCTIONS RATHER THAN EXTANT ANTIQUES IN SOME OR ALL OF THE PUBLIC AREAS.

IN A DESIGNER'S INITIAL ATTEMPT TO PRODUCE A TRADITIONAL DINING ROOM DESIGN TIME SHOULD BE ALLOTTED FOR HIM TO GAIN A BACKGROUND AGAINST WHICH HE COULD JUDGE THE AVAILABLE REPRODUCTIONS AND ADAPTATIONS AT HIS DISPOSAL ON TODAY'S MARKET. SINCE THE GREATEST AMOUNT OF TIME WAS REQUIRED IN INITIALLY LOCATING THE PRIMARY SOURCE MATERIAL IT WOULD SEEM ADVANTAGEOUS THAT A DESIGNER SPECIALIZE IN A TRADITIONAL AREA SO THAT HE COULD ACCEPT A MAXIMUM NUMBER OF JOBS PER YEAR. SUCH SPECIALIZATION SHOULD NOT ONLY INCLUDE THE CHOICE BETWEEN TRADITIONAL AND CONTEMPORARY DESIGN BUT ALSO A CHOICE OF AN HISTORICAL ERA SUCH AS NEO-CLASSIC, RENAISSANCE, BAROQUE OR MEDIEVAL. THERE HAS ALWAYS BEEN A LARGE RANGE OF DESIGN IDEAS COVERING EACH HISTORICAL PERIOD SO THAT, THOUGH A SPECIALIST, A CONSCIENTIOUS DESIGNER'S SCHEMES COULD ALWAYS LOOK FRESH AND NEW. IT WOULD NOT BE ECONOMICALLY FEASIBLE FOR A DESIGNER TO SPEND THE EQUIVALENT OF SIX TO EIGHT DAYS RESEARCHING THE THEME AND MOTIFS FOR A SINGLE OPERATION IN ADDITION TO THE TIME WHICH WOULD BE REQUIRED TO COST THE JOB AS WELL AS EXECUTE FLOOR PLANS AND RENDERINGS FOR THE CLIENT.

A BETTER HISTORICAL KNOWLEDGE OF THE VICTORIAN ERA WOULD HAVE BEEN OF SIGNIFICANT BENEFIT IN ASSISTING THE



INVESTIGATOR TO EXPEDITE THE RESEARCH FOR THE ARTIFACTS OF THE PERIOD. IN VIEW OF THIS FINDING IT WAS FELT THAT THE GREATER THE DESIGNER'S KNOWLEDGE OF HISTORICAL DESIGN DEVELOPMENT AND MOTIFS THE MORE EASILY AND MORE QUICKLY THIS RESEARCH WOULD PROCEED. SUCH A KNOWLEDGE AT LEAST SHOULD PERMIT THE DESIGNER TO PROCEED STRAIGHT TO THE NECESSARY SOURCES HE MIGHT NEED WITHOUT THE PRELIMINARY SEARCHING FOR BACKGROUND MATERIAL. DALE FORD UNDERScoreD THE NEED FOR A MORE THOROUGH KNOWLEDGE OF HISTORICAL DESIGN ON THE PART OF DESIGNERS. HE SAID THAT MORE RESEARCH SHOULD BE DONE TODAY BECAUSE OF THE LACK OF TRAINING IN TRADITIONAL DESIGN IN THE CLASSROOM. DUE TO THIS LACK OF EDUCATIONAL TRAINING HE FELT THAT THERE WAS A LACK OF ABILITY ON THE PART OF YOUNG DESIGNERS TO HANDLE GOOD, AUTHENTIC TRADITIONAL DESIGN.

IN THIS PROBLEM THE DEGREE OF RESEARCH WAS NECESSITATED BY THE FACT THAT THE ANTIQUES OF THE GRAND RAPIDS AREA WERE BEING USED IN THE DESIGN. HAD THIS NOT BEEN THE CASE IT WOULD NOT HAVE BEEN NECESSARY TO CONDUCT SUCH A THOROUGH INVESTIGATION OF THE PRIMARY SOURCES OF DESIGN. A BACKGROUND OF INFORMATION AGAINST WHICH TO COMPARE THE AVAILABLE REPRODUCTIONS AND THE EXANT ANTIQUES OF THE VICTORIAN ERA AS A DECORATIVE STYLE WOULD BE AVAILABLE IN MOST PUBLIC LIBRARIES INCLUDING THE STATE LIBRARY OF MICHIGAN IN LANSING.

THE PHOTOGRAPHS TAKEN OF THE FURNITURE IN THE GRAND RAPIDS MUSEUM WERE A VERY SIGNIFICANT HELP WHEN THE INVESTIGATOR INTERVIEWED HAROLD MOORE OF THE CHARLOTTE CHAIR

COMPANY. MR. MOORE WAS ABLE TO TAKE A LOOK AT THE SUB-CLASSIC STYLED CHAIR (PLATES IX AND X) AND THE SIDE CHAIR PICTURED IN ANTIQUES<sup>1</sup> AND QUOTE A PRICE FOR THE ADAPTATION OF THEIR SIDE CHAIR NUMBER 227 ALMOST IMMEDIATELY. SEEING THE PHOTOGRAPHS OF THE BALLOON BACK SIDE CHAIR (PLATES VII AND VIII) MR. MOORE WAS ABLE TO RECOGNIZE IT AS A STYLE THE COMPANY HAD ONCE CONSIDERED AND WAS ABLE TO LOCATE THE CATALOG IN WHICH THE SAME IDENTICAL CHAIR WAS PICTURED. THIS INFORMATION SAVED THE INVESTIGATOR FROM HAVING TO GO THROUGH EACH AND EVERY PREVIOUS CATALOG IN THE CHARLOTTE CHAIR COMPANY'S FILES. THE ABILITY OF THE DESIGNER TO COMMUNICATE HIS NEEDS AND IDEAS TO THE MANUFACTURER WOULD BE EXPEDITED BY HIS HAVING PRIOR KNOWLEDGE OF THE TYPE OF DESIGN HE IS LOOKING FOR AS WELL AS ANY TYPE OF VISUAL MATERIAL HE MIGHT BE ABLE TO OBTAIN SUCH AS THE PHOTOGRAPHS USED IN THIS PROBLEM.

TO ASSIST THE DESIGNER IN ESTABLISHING A TRADITIONAL RESTAURANT DESIGN THAT WOULD BE FUNCTIONAL AS WELL AS HISTORICALLY VALID THE FOLLOWING METHOD OF ORGANIZATION OF THE PROCESS OF DESIGN COULD BE SUGGESTED.

- I. SELECTION OF A THEME OR MOTIF.
- II. SELECTION OF THE LOCALE OR SITE FOR THE OPERATION.
- III. A REVIEW OF THE MARKET ANALYSIS BY THE DESIGNER TO GAIN AN ACCURATE AND CLEAR DEFINITION AS TO

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<sup>1</sup>McLANATHAN, OP. CIT., P. 260-261.

THE SEGMENT OF THE POPULATION TO WHICH THE OPERATION IS EXPECTED TO APPEAL AND CATER.

- IV. A SURVEY OF THE GENERAL LAYOUT OF THE OPERATION WITH THE FOOD FACILITIES ENGINEER OR ARCHITECT WHO HAS CHARGE OF THE KITCHEN PLANNING TO GAIN AN IDEA OF THE TYPE OF SERVICE WHICH IS TO BE PLANNED, THE EXTENSIVENESS OF THE MENU, THE ANTICIPATED ITEMS WHICH WILL HAVE TO BE STORED IN THE DINING ROOMS AND PUBLIC AREAS AND THE GENERAL SERVICES WHICH THE OPERATION WILL OFFER.
- V. STUDY OF THE AVAILABLE PRIMARY SOURCES OF DESIGN INCLUDING DESCRIPTIVE ACCOUNTS OF INTERIORS WRITTEN DURING THE TRADITIONAL PERIOD IN QUESTION. THESE DESCRIPTIONS ARE NOW AVAILABLE IN BOTH BOOK AND PERIODICAL FORM. WHEN POSSIBLE, VISITS TO MUSEUMS WHICH DISPLAY AUTHENTICALLY RECONSTRUCTED INTERIORS SHOULD BE MADE.
- VI. INVESTIGATION OF THE AVAILABLE SECONDARY SOURCES INCLUDING MANUFACTURERS CATALOGS OF CURRENTLY AVAILABLE REPRODUCTIONS AND ADAPTATIONS AS WELL AS PUBLISHED SOURCES SUCH AS BOOKS, MAGAZINES AND MUSEUM HANDBOOKS.
- VII. EXECUTION OF THE DESIGN.
  - A. LAYOUT OF THE FLOOR PLAN USING TEMPLATES AS A GUIDE FOR FURNITURE ARRANGEMENT AND THE ESTABLISHMENT OF TRAFFIC PATTERNS.
  - B. PHOTOGRAPHS AND/OR WORKING DRAWINGS OF SPECIALLY DESIGNED PIECES SHOULD BE MADE PRIOR TO THE MANUFACTURER INTERVIEW. ILLUSTRATIVE MATERIAL OF THIS TYPE WILL EXPEDITE THE MANUFACTURER'S DECISION AS WELL AS HIS CONCURRENT ABILITY TO GIVE THE DESIGNER AN ESTIMATED COST OF PRODUCTION.
  - C. SPECIFICATIONS FOR SPECIAL ORDERS SHOULD BE WRITTEN BEFORE CLIENT PRESENTATION TO ALLOW FOR THE ADJUSTMENT IN THE QUOTED BUDGET.
  - D. PERSPECTIVE RENDERINGS SHOULD BE MADE FOR PRESENTATION OF THE PROPOSED PROJECT TO THE CLIENT.
  - E. ORDERS COULD THEN BE MADE, ARRIVAL DATES COORDINATED AND THE DESIGN INSTALLED.

THE SELECTION OF A THEME OR MOTIF AND THE SITE OF THE OPERATION MAY HAVE BEEN CHOSEN BY MANAGEMENT PRIOR TO THE SELECTION OF A DESIGNER. IN THIS CASE THE CHOICE OF A DESIGNER SHOULD BE IN TERMS OF ONE WHOSE PREVIOUS EFFORTS

IN THIS AREA OF TRADITIONAL DESIGN HAVE BEEN NOTEWORTHY. BECAUSE OF THE DUAL REQUIREMENTS OF DINING ROOM DESIGN - FUNCTIONALISM AS WELL AS ATMOSPHERE - THE BEST CHOICE OF DESIGNER WILL BE ONE WHO IS ACQUAINTED WITH THE INDUSTRIAL PROCESS OF FOOD SERVICE AS WELL AS DECORATIVE DESIGN. IT SHOULD BE IMPORTANT THAT THE DESIGNER REALIZE HIS RESPONSIBILITY TO ". . . LEAD PUBLIC TASTE, NOT CATER TO ITS LOWEST COMMON DENOMINATOR."<sup>1</sup> THIS AWARENESS BECOMES INCREASINGLY MORE IMPORTANT IN A SOCIETY IN WHICH BOTH CLIENT AND MANAGEMENT EAGERLY PATRONIZE THE ECLECTICALLY TRADITIONAL "EMPORIUMS OF VULGARITY" WHICH UNFORTUNATELY HAVE TYPIFIED MANY OF THE RECENT INSTALLATIONS IN THE MASS FEEDING AND HOUSING INDUSTRY.<sup>2</sup>

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<sup>1</sup> PRISCILLA GINSBERG, LOC. CIT.

<sup>2</sup> IBID.



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