

NEWH

The Industry Network

AUGUST 2003

CLUBS

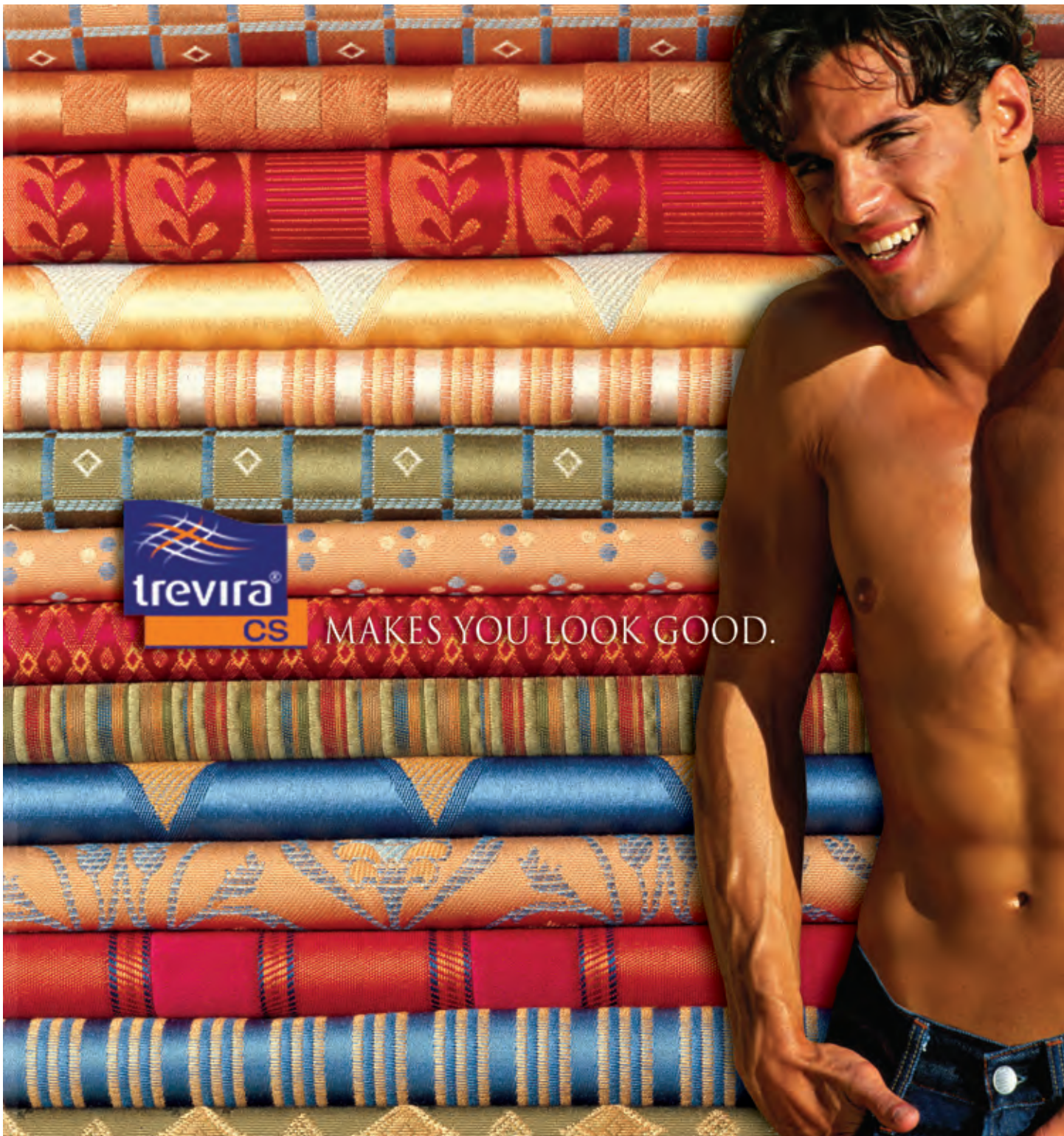
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- Nightclub Safety
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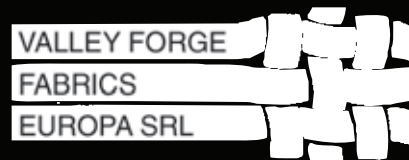
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a letter from the president

growing in leaps and bounds...



Jillian A. Van Dresser
The Van Dresser Company

One of the great benefits I value as President of NEWH, Inc. is the opportunity to get to know so many of our members, both domestically and internationally. I am often invited to address chapters at their fundraising functions and; not one to turn down an enjoyable event I embrace the opportunity.

Recently, I attended the very, very chic NEWH-UK Gala in London. The setting for the event, among the Andy Warhol "Marilyn" exhibit and the Salvador Dali sculpture and paintings, could not have represented the members and guests of the UK chapter more perfectly. The recently opened Dali Museum was christened by NEWH with a flourish that the artists would surely have appreciated. Member Catherine Coates, Coltson Links, beautifully orchestrated the evening.



Pamela McMahon, HDP International and UK chapter president, has pioneered and modeled a very successful chapter and continues to be a leader in expanding opportunities for our first international chapter. Pam is someone with whom I have great respect, and it was therefore, my pleasure to surprise her during the Gala with the presentation of the Joyce L. Johnston Award for Excellence.

Another dynamic member is NEWH Ambassador, Michelle Finn. Michelle was a founding member of NEWH Chicago and elected NEWH 2001 Woman of the Year. She continues to be a superb Ambassador for our organization and the hospitality industry as a whole. Michelle is a beacon for us all, and the light that she shines on our industry nurtures as well as provides a unification that we all greatly respect. Congratulations, Michelle, on your new position as Vice President of the HD Group.



NEWH membership is continuing its phenomenal growth with the chartering of two new chapters. The NEWH/Virginia Chapter, in Richmond will celebrate their chartering on September 19th and the NEWH/SoFla Chapter will hold their Gala Charter during the HD Boutique Show in South Beach the first of October. Please mark your calendars and join us! Details for both events can be found on the NEWH website www.newh.org

In addition to our existing Organizing Chapters in Memphis, San Francisco, and North Carolina, we are also very pleased to announce the newly organizing chapter in Toronto, Canada. You may contact Priscilla Nesbitt, Director, Best Western Supply Canada at 905.673.0555 ext 3222 or via email at priscilla.nesbitt@bestwestern.com, to join or show support.

This year's NEWH Leadership Conference has set high expectations for the February 2004 Leadership event. Incredible events and seminars are in the final planning stage. Sponsorship and underwriting opportunities have recently been established, so please, contact our event Director, Mary Kay Baldwin, Schumacher Contact, or Shelia Lohmiller, NEWH, Inc. Executive Director to assure your participation in a highly visible manner!



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Hospitality Resources 2003-2004 is a comprehensive directory with over 300 information-packed pages listing suppliers, manufacturers, dealers, service providers, designers and others serving the Hospitality Industry. A limited number of directories are available for only \$55⁰⁰. Don't miss this opportunity to receive your own copy of this valuable industry guide. Order today!

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HR'2003-2004 is a fundraising project of the Los Angeles Founding Chapter of NEWH. The cost of this directory may be deductible as a business expense.

calendar of events

July 9-10

Hawaii Lodging, Hospitality & Foodservice Expo
Neal Blaisdell Hall, Honolulu
Ph: 800.525.5275

July 12-15

Resort Hotel Assn. 2003 Annual Conference
Mountain, GA
ph: 757.220.7187

July 23-27

National Association of Black Hotel Owners
Miami Beach, FL
ph: 954.797.7102

Aug 3-6

Council of Hotel & Restaurant Trainers
Boca Raton, FL
ph: 708.588.0565

Aug 6-9

International Council on Hotel, Restaurant &
Institutional Education
Indian Wells, CA
ph: 302.436.4375

Aug 7

Hospitality Sales & Marketing Association International
Strategic Account Management Seminar
San Francisco, CA
ph: 703.610.9024

Aug 15-17

Great Hoteliers of the World Reunion
Naples, FL
ph: 239.591.4470

Sept 3-4

Hospitality Sales & Marketing Association
International's Affordable Meetings National
Washington DC
ph: 914.421.3206

Sept 18-20

International Society of Hospitality Consultants
Annual Conference
Chicago, IL
www.ishc.com

Oct 14-17

Great Southwest Lodging & Restaurant Show
Phoenix, AZ
ph: 602.277.6290

Oct 14-17

The Lodging Conference
Phoenix, AZ
ph: 800.252.3540

Oct 22-25

National Trust Historic Hotels of America Annual
Meeting
St. Louis, MO
ph: 202.586.6295

Nov 8-11

International Hotel/Motel & Restaurant Show
New York, NY
ph: 914.421.3296



COVER: The Ritz-Carlton Golf Resort, Naples
Photo courtesy of Host Marriott Corporation



contents

august 2003

- 8 letter from the editor
- 11 hospitality news
- 15 on the road again
- 16 calling all entries
- 18 tips on specs

- 24 the creation of the ritz-carlton golf resort, naples
learn how one development company created a luxurious beach resort hotel that evokes casual elegance
by: Jeanne Varney

- 27 signature golf resorts—a bicoastal perspective
take a look at two distant golf resorts and see how they continue to stay fresh in their competitive markets
by: Joanie Neumayer

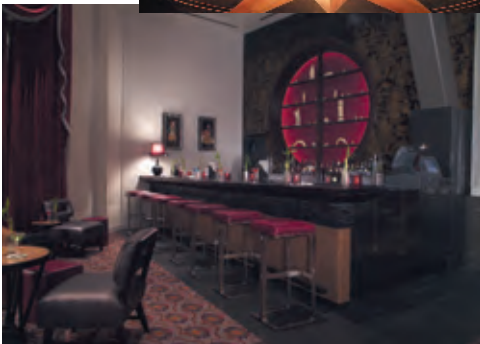
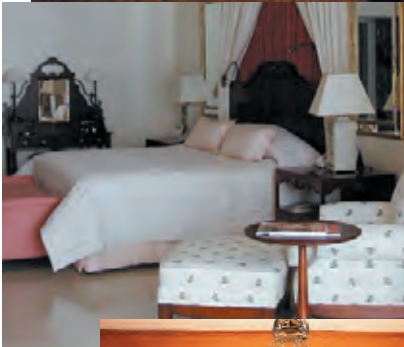
- 30 designing a golf clubhouse: an architect's perspective
learn how three different types of golf clubhouses dictate what the overall design will be
by: Marilyn Livesay and Mike Sullivan

- 32 international purchasing—the challenges to overcome
designing or purchasing a project overseas might sound glamorous—but it requires flexibility and meticulous detail.
by: Elisa Whaler

- 34 creating a vision for clubhouse renovations
learn how to create a unified vision amongst the members when designing a clubhouse
by: Joanna Wood

- 37 signage for today's golf resort
see how custom designed signage adds the finishing touch to this new country club
by: Sue Gould

- 38 the history of nightclubs
take a trip down memory lane and see how nightclubs have evolved over time
by: Ashley King



- 41 to see and be seen
the days of dark, smoky clubs may be gone as one design firm creatively displays the importance of being seen
by: Stephen D. Thompson
- 43 appealing to the senses...nightclubs across the nation
nightclubs are all driven with the need to succeed...see how four completely different clubs compare
by: Nancy Bohnett
- 46 marysol—real and magical in the windy city
cuba in chicago? see how the magic and spirit of the Cuban culture inspired this fantastic new club
by: Gerardo Fitz-Gibbon
- 48 the juggling act—the “ooh and aah” vs. value engineering
city clubs have slowly been declining but see how one club has made a stunning comeback
- 50 cork—not just for wine bottles anymore
did you know cork makes a great floor?
- 51 lessons not learned: life safety issues from the coconut grove to the station nightclub fires can lead to devastating results—see what you can do to prevent future occurrences
by: Jilliene Cochran
- 54 small business advice...
- 55 things to consider when building, renovating or expanding
- 57 industry partner education
the benefits of wool-rich axminster carpet
- 59 sources and credits
- 62 bios

For more information on NEWH please visit www.newh.org

If you would like to submit an article for upcoming

from the editor

as the lazy summer days slowly pass by...

We have time to reflect as we relax by the pool, enjoy a night on the town, or better yet, play a round of golf at a fabulous new club. In this issue, we take you on a journey throughout the world as we explore beautiful golf resorts, country clubs, and nightclubs. Who knew that it could take up to four years to develop a signature golf course or that the invigorating nightlife of old Cuba could exist in Chicago.

Also, you will have a chance to meet our editorial staff in this issue: Joanie Neumayer, Nancy Bohnett, Jilliene Cochran, Mary MacDonald and Marilyn Livesay. Joanie is a director with Projects Pacific – a landscape and architecture planning firm that is based in California and specializes in hotels and resorts. Nancy is the sales and marketing director for International Woodwork Corporation – a leader in engineering and fabrication of architectural millwork that is based in Colorado. Jilliene is a project manager at the multi-disciplinary architecture firm Weber+ Thompson that is based in Washington. Mary is the founder and president of the MACCI Design Studio – an interior design firm that is based in Florida and specializes in the hospitality industry. And finally, Marilyn Livesay is an independent designer that specializes in hospitality interiors and is based in Tennessee. Each staff member brings a wealth of ideas and topics to the table and I am very fortunate to work with an excellent team.

Many of you have also had a chance to meet the members from our advertising committee who have been diligently working behind the scenes on selling the ads that you see throughout the issue. Lisa Kieffer, the Marketing Director for Jasper Seating Company based in Indiana and Felicia Fisher, president of Vitality Furniture based in California has worked tirelessly to make sure we meet our goals. Where would we be without their incredible selling power?

We are always looking for new advertisers and articles and if you would like to be included in our upcoming issue, please contact me.

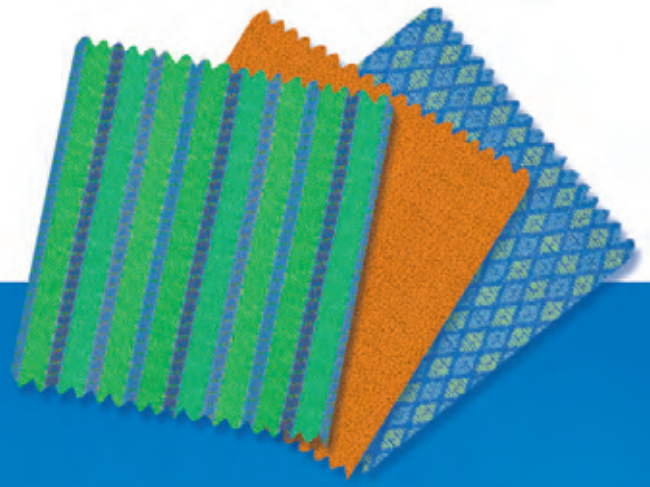
Until then, enjoy our latest issue devoted to Clubs!

Lisa A. Haude
Editor
Paradigm Design Group, LLC



Photos courtesy of The Wentz Group, Inc. and Montage Resort & Spa

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Terry Dougall

Platinum Circle Award, 2003

And for the completion
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hospitality news...

Projects

Looney & Associates recently completed the Woodlands Waterway Marriott Hotel & Convention Center in Houston, TX and the Grand Hyatt Tampa Bay in Tampa, FL. The new Woodlands Waterway hotel features 350 rooms, 40,000 square feet of exhibit space and 35,000 square feet of meeting space. The Grand Hyatt underwent extensive renovation to all of the 445 guestrooms and suites.

Kay Lang + Associates has been awarded the renovation of The Disneyland Hotel Ballroom and Meeting Spaces located in Anaheim, California.

Looney & Associates was recently awarded the Omni Orlando Resort at Champions Gate, the Westin O'Hare in Chicago, the Renaissance St. Louis and the Mayflower Hotel, Washington, DC.

J. Wood Design Group was recently awarded the Highland Woods Golf and Country Club of Fort Myers, Florida. This project will encompass a major renovation which will occur in two phases. The first phase will consist of the Pro Shop, Community Room and Fitness Center and is expected to begin construction in August. The second phase will consist of renovating the main clubhouse and is expected to begin construction in January. J. Wood Design Group will be teaming with Gora - McGahey Associates, Fort Myers, Florida for Architecture, and D. Garrett Construction of Naples Florida.

Envel Design Corp. (Westlake Village CA) has just completed a 120 foot diameter semi-circular ENVELDOME ceiling for the main entrance to the Four Seasons Hotel in Cairo, Egypt. Envel Design manufactures a variety of specialty finishes and custom pre-engineered ceiling systems for the hospitality industries. For more information, please visit www.envel-design.com

DB International was recently awarded the following projects: The Willard Hotel in Washington, DC; The Doubletree Hotel in Atlanta, Georgia; The Richmond Conference Center, Richmond VA; Saks Fifth Avenue, New York, New York; Wingate Inn Hotels; Treasure Island at the Mirage, Las Vegas, NV; and Caesars Palace, Las Vegas, NV.

Merry Landis announced that **Fine Art Resources** had been chosen by Good Shepherd Specialty Hospital and their architect/designer TRO (The Ritchie Organization) to provide the art for their new, high tech supported independent living facility - only the 2nd such facility to be built in the United States.

Aurora Lampworks Inc., Brooklyn, NY recently completed the fabrication of intricate lighting fixtures designed by Paul Gregory of Focus Lighting for Rocco's Restaurant. The restaurant is scheduled to open in New York City in June and will be the setting for an upcoming reality TV show on NBC.

Designer's Art & Accessories of Santa Barbara, CA is working with SFA Design of Los Angeles to capture the mood of the Italian Renaissance for the new Concierge Tower of the Venetian Hotel in Las Vegas opening July 2003.

New Employment

Michelle Finn was recently promoted to Vice President of the newly formed HD Group. The HD Group encompasses HD magazine, the HD Expo & Conference, HD Executive Summit and the newly created HD Boutique at South Beach. Michelle will now assume strategic and tactical responsibilities for all products marketed under the HD brand.

The Covington Industries Contract business is directed by **Maria T. Pardo**, a vice president of Covington Industries Inc. and the national sales manager of Covington Industries Contract. In this capacity, Ms. Pardo oversees sales, product development, and merchandising of fabrics for the specialized hospitality and healthcare industries.

Karen Kogut, recently joined Looney & Associates as Director of Marketing.

Loretta Thorpe, formerly of Omni Hotel's corporate office, recently joined Benjamin West as a project manager.

Kim Johnson has struck out on her own as an independent manufacturer's representative. Her company, Kim Johnson & Associates represents Douglass Fabrics, Jaden Fabrics & Visions-of the West in Arizona. She can be reached at PO Box 2682, Carefree, AZ 85377 ph: 480.575.3288.

Susan Cregg & Debra Cole-Cummings have partnered to form their own hospitality design studio called SanD Design, in Manhattan Beach. SanD offers personal attention and creative design solutions within your budget for hotels, restaurants and bars. Currently they are in the process of completing the suites at the Hyatt Regency Long Beach, the Irvine Marriott and a new Wine Bar in downtown Manhattan Beach. You can reach SanD at 310.335.0031.

Melodee Cole, Russell Muller and Tracy Thomas recently joined D. D. I. Management, Inc.

Badger Lite Company, Milwaukee WI, named Andy Schaidler as their new Sales Manager this Spring. He is actively involved in the creation of their new Contract & Hospitality Division, as well as website development, product design, and general marketing & sales duties.

Design Origins By Shaw is happy to announce Desiree Worsley has accepted the position of National Sales Manager. She will report to Leslie V. Temples, Vice President Sales & Marketing.

Kimberly Els recently joined Laura Thompson Design Company.

New Lines/ Products

Barbara Azzinaro, principal of Cohen Azzinaro Associates, is pleased to announce that she has added American Atelier, Inc. and Hallmark Lighting to her portfolio of manufacturers and represents hospitality sales for Washington, DC, Maryland and Virginia. Cohen Azzinaro Associates is celebrating its tenth year in business.

J. Flynn Contract Sales has added several new lines: On the Floor Seating, Infanti, Daniel Paul Chairs, OW Lee Furniture,

TUUCI and CMS Commercial Furniture. To view our new products, please visit www.jflynncontractsales.com and click on "New Products."

Pamela Chavez Associates is pleased to announce the addition of Charter Furniture and Lodging by Charter to the list of manufacturers represented. The "Charter" territory includes New York, New Jersey, Connecticut, Pennsylvania and Rhode Island. For more information please call 212-688-3203.

Esfahani, Inc., a high quality rug manufacturer and direct importer based in Dallas, TX, has signed a licensing deal with Amanda Pays, lifestyle designer and host of the Fine Living Network's Show "Breathing Room," which now reaches over 18 million homes. The "StylePays Collection by Amanda Pays for Esfahani" will be introduced this summer. For more information, please contact Michael Taylor at 214.749.4000.

Electric Mirror recently introduced the WET TV - the televisions for wet environments. This TV can be used in the tub, spa or shower. For more information, please contact Jim Mischel at 425.787.0140.

Kalco Lighting recently released their brand new 192 page catalog featuring updated light fixtures, occasional furniture and accessories.

Michi Designs recently released their latest collection- Volume 6- which features contemporary/transitional portable lighting and ADA wall sconces.

LEDS, the world's leading supplier of natural alabaster lighting fixtures announces the introduction of Lumenstone, a superior alternative material featuring natural alabaster particles suspended in a resin base giving the look and performance of real stone at a reduced cost and weight and up to 8 feet in diameter.

Tufenkian Carpets introduces Khoooloo, the first ever hand-woven wall-to-wall carpeting. Khoooloo comes in more than 300 stock colors, four different qualities, and can be produced seamlessly in sizes up to 35' x 50'. Custom colors are also offered and selected patterns/borders are an option, depending upon the size and scope of the project. Suggested retail prices range from \$48 to \$78 per sq. ft.. For more information, please call 1.800.475 4788.

Awards

Brayton International was awarded a Best of NeoCon Gold for Switch Executive in the Seating: Executive Desk Category. Switch Executive is a fine balance of ergonomics and aesthetics that create a simple design without compromising comfort or function. The new Switch Executive chair expands its award-winning collection of lounge and tables with a coordinating sled base chair (NeoCon '03) to provide a cohesive aesthetic. The Switch collection will help to create a highly designed space that is welcoming and functional.

Relocations:

Looney & Associates recently relocated their Chicago office to 162 W. Hubbard Street, 3rd floor, Chicago, Illinois, 60610. Phone: 312-329-0464 Fax: 312-329-0469.

Soicher-Marin Fine Art recently relocated their offices to a new 5,000 sq. ft. gallery in Hawthorne, California. Currently they are working on projects with Hirsch Bedner, Barbara Barry, Inc. and McClusky Design Group.

Johnnie Stark, with Anzea Textiles recently relocated. You can now reach them at 901 Foch Street Fort Worth, TX 76107.

DB international the holding company for Century architectural specialties and Spire Industries recently relocated their offices. You can reach them at 2197 Canton Road Marietta, Suite 209 Marietta, Georgia 30066 Ph: 770-590-1999 or toll free 877-262 -1999. For Spire Industries please contact us at 404 642-6754.

Premiere Lighting recently relocated their offices. You can now reach them at 145 W. Main Street, Suite 4 Barrington, IL 60010 ph: 847-382-9846.

Daniel Shore Design, represented by Nonie Shore, is a high end furniture design and manufacturing company, also featuring lighting and architectural elements recently expanded their manufacturing shop into Van Nuys. For more information, please contact 310.455.0180.

Community Service

Ai Group is pleased to announce the completion of My Sister's House, a women's shelter and recovery center for the Atlanta Union Mission. Teaming with **Beck Construction Company**, **Silverman Construction Services**, and the Atlanta Union Mission, Ai Group has created a facility like none other in the Atlanta area. My Sister's House serves as a residence for 112 women and children and houses much needed recovery, educational, and childcare programs.

In Memory

Stanley Pochron, principal of Pochron and Papp Architects, recently passed away. Stan, a respected industry leader, was very active in the NEWH/Chicago chapter before he fell ill last year. Stan's daughter, Linda Schippel is an active NEWH member. Stan was Tanya Scott's long-time significant other. Tanya served as the founding president of the NEWH/ Chicago Chapter and is currently an honorary member. She also has served as President of NEWH, Inc. and was named NEWH Woman of the Year in 1996.

Kurt Keller, "salesman extraordinaire", recently passed away. Kurt was one of the most recognized alumni in the contract market. He entered the field as a sales manager for the contract division of Mandel Brothers, in Chicago in 1951. Shelby Williams Industries, Inc. bought his then-employer DuoBed and then joined the Knoxville office as senior vice president of sales where he remained until he retired in 1992.

June 30th will mark the one year anniversary of the untimely death of **Jay Buchbinder**, founder and CEO of JBI Industries. Jay was tandem bicycle riding with his son Gregg, president of the company, when they were hit from behind by a driver who had fallen asleep at the wheel. Jay was killed instantly and Gregg was seriously injured. Gregg, however, survived the accident and has assumed the responsibility of running the company, along with his brother Michael. Although Jay is sorely missed, his fingerprint remains on everything that JBI does today as the Buchbinder family takes JBI into the 21st century.

Corrections:

In the May 2003 issue we printed the incorrect contact information for **Eaton Fine Art, Inc.** You can reach them at 5555 North Lamar Blvd., Suite D-113 Austin, TX 78751 ph: 512.323.2888

In the NeoCon 2003 issue, we printed the incorrect spelling of **Degen & Degen** Architecture and Interior Design.

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For exhibit and sponsorship opportunities, contact Luellen Hoffman at 703.488.2731 or lhoffman@vnuexpo.com.

Presented by **hospitality**design

From the producers of **HD** 2003
vnu expositions

on the road again...

HDBoutique 2003

The producers of Hospitality Design Expo & Conference announced plans to stage HDBoutique, a chic, smart-sized show exclusively for the hospitality design industry. HDBoutique is set to debut October 1&2, 2003, at the Miami Beach Convention Center, Miami Beach, Florida. Named HDBoutique to reflect its stylish and intimate nature, the Exposition and Conference will feature state-of-the-art hospitality product displays and learning opportunities.

“We are thrilled to announce HDBoutique,” said Michelle Finn, vice president, HD Group “The stylish Miami Beach and South Beach venues are testimony to the dynamic nature and sheer diversity of the hospitality industry. By staging HDBoutique in this area, we’re able to create an ideal destination for industry professionals to explore hospitality design displays and conference sessions.”

HDBoutique’s thinktank and conference program will cover cutting-edge topics including restaurant trends, condominium hotel development, senior living growth, sustainable design, and residential/lifestyle influences on hospitality today.

With exhibit booths ranging in size from 100 to 200 sq. ft., HDBoutique’s unique and intimate floorplan design will allow attendees to navigate easily through the Exposition, which includes the latest hospitality design products and services. This smart design makes the

“HDBoutique, a chic, smart sized show exclusively for the hospitality design industry.”

Exposition a one-of-a-kind meeting place for the hospitality design community. Attendees will be able to explore new ideas and trends from leading industry suppliers and manufacturers, while exhibiting companies can connect with key industry professionals in a small-scale venue.

Registration to attend HDBoutique will be available online by early July on www.hdboutique.com. Cost to attend is free online for participants who register on or before September 1, 2003, \$25 on or before September 24, 2003, and \$53 after September 24, 2003. Admission includes access to the Exposition, Keynote Address, and educational sessions.

For exhibit and sponsorship opportunities, contact Luellen Hoffman at 703-488-2734 or lhoffman@vnuexpo.com.

Complete event information is available on www.hdboutique.com. HDBoutique is presented by Hospitality Design magazine and is from the producers of HD Expo & Conference, VNU Expositions.

HD Boutique
s o u t h b e a c h

calling all entries...

Gold Key Awards 2003

2003 IH/M&RS GOLD KEY AWARDS ACCEPTING ENTRIES

Applications are now available for the 23rd annual IH/M&RS Gold Key Awards for Excellence in Hospitality Design. Presented by the International Hotel/Motel & Restaurant Show® (IH/M&RS), and sponsored by Hospitality Design and Hotel & Motel Management magazines, the IH/M&RS Gold Key Awards recognize designers of restaurants and lodging properties in seven categories. The entry deadline for the IH/M&RS Gold Key Awards is July 1, 2003.

The 2003 IH/M&RS Gold Key Award categories are: Restaurants – Seating To 110; Restaurants – Seating Over 110; Lobby/Reception Area; Guest Rooms; Suites; Senior Living Facility and Spa and Resort. In addition, one designer/project will be recognized from among all entrants as “Best of Show,” for the most ingenious design among all submitted properties.

“The IH/M&RS Gold Key Awards represent the cutting-edge in hospitality design, honoring properties that feature the latest in furnishings, fixtures and equipment, resources which are the cornerstones of the IH/M&RS,” said Christian Falkenberg, vice president and general manager.

The competition is open to all designers of hotels, motels, timeshares, restaurants, clubs, congregate and senior living facilities, cruise ships, casinos, conference centers, spas and other hospitality facilities. A panel of distinguished designers and lodging industry professionals will serve as competition judges.

All entries must represent areas constructed or completed between January 1, 2002, and June 1, 2003. Entry fees are \$150 for the first project submitted and \$100 for subsequent projects. Applications are available online at www.ihmrs.com, or can be requested by contacting Amie Goldman, event supervisor, at (914) 421-3309, or amie_goldman@glmshows.com.

Grand prize winners, finalists, and the “Best of Show” winner, will be recognized at the IH/M&RS Gold Key Awards Breakfast Ceremony at The Waldorf-Astoria, on Monday, November 10, 2003, 8:30 a.m. – 10:00 a.m. Tickets can be purchased online at www.ihmrs.com.

“The IH/M&RS gold Key Awards represent the cutting-edge in hospitality design, honoring properties that feature the latest in furnishings, fixtures and equipment, resources which are the cornerstone of the IH/M & RS.”

- Christian Falkenberg, vice president and general manager

The 88th annual International Hotel/Motel & Restaurant Show will run Saturday, November 8, through Tuesday, November 11, 2003, at New York City’s Jacob K. Javits Convention Center. The IH/M&RS will feature some 1,750 hospitality industry suppliers and attract approximately 45,000 in total trade attendance.

The IH/M&RS is sponsored by the American Hotel & Lodging Association; the Hotel Association of New York City, Inc.; the New York State Hospitality & Tourism Association, and is managed by George Little Management, LLC (GLM).

For IH/M&RS exhibitor information, contact Alyson Milbourn, exhibit sales coordinator, at GLM, Ten Bank Street, White Plains, NY 10606-1954. Telephone (914) 421-3220. Fax (914) 948-6289. E-mail: alyson_milbourn@glmshows.com. Additional information and registration may be obtained online at www.ihmrs.com, or by calling GLM’s Customer Service Department at (914) 421-3206 or (800) 272-SHOW.



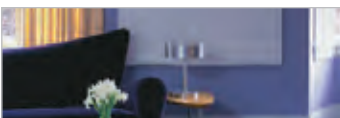
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tips on specs...

art & framing

FRAMED

The art smart set shares insider tips—mats to moldings

Framing experts agree: the right frame and the right mat (or lack thereof) can add tremendous aesthetic value to even the simplest work of art. Conversely, they say, the wrong frame and mat can detract mightily from even the finest of images.

What's hot now

In the frame world, sleek and simple moulding-and-mat combos are definitely in. And there's a discernable trend toward suspended images (or glass-on-glass mounting), sandwiching artwork between glass and adding a sleek frame. As for color, white moulding and matting is hot, as is silver moulding, say framers, edging out its ever-popular gold counterpart, with ornate gilded frames reserved for select pieces.

Insiders tell us the hottest new wood mouldings are European imports with finely crafted, but not fussy, detailing. And designers are taking note of new frame options in industrial-looking metals. Peppy, preppy looks—great for kid-friendly spaces—include frames with a different color moulding on every side.

What images are best for hospitality? Art experts suggest politically correct art, that is not likely to offend anyone.

Gaining an edge

One art resource we talked with has more than 40,000 varieties of mouldings—and counted more than 50 mat suppliers in the business. For specifiers, that translates to limitless options. Understanding those options involves identifying key terminology.

Back bevel: no visible mat edge

Conservation glass: protective glass with UV inhibitors

Deckled edge: visible torn paper surrounding image

Double mat: two mats with varying inner dimensions

Dry mount: heated adhesion process involving permanent wax-glue bond

Fabric mat: textile-wrapped or textile-laminated mat

Fillet: accent moulding (or multiple mouldings) affixed to mat

Floating mat: Mat mounted on plane above or equal to image

Frame-in-frame or frame stacking: layered mouldings

French mat: hand-drawn lines or decorative inserts on mat

Glass-on-glass (suspended image): image sandwiched between glass layers

Multi-window: single mat with openings designed to frame more than one image

Museum mount: process involving acid-free materials and removable fabric tape adhesion

Shadow: image rests on foamcore to create dimensional effect

Shadowbox: designed for three-dimensional display of memorabilia or objets d'art

Tray moulding: deep L-shaped moulding creating perimeter reveal for image edges

V-groove: etched line to make single mat appear as double

Weighting: elongated mat style, cut wider at base

Design and display ideas

What makes art appropriately prominent? Placement. When art is viewed, eye contact typically drops just below the image itself, say experts. Weighting a piece, or cutting the mat wider at its base (say 3 inches on the sides, 3 inches on the top, 5 inches on the bottom), is a trick framers use to direct focus to the image. Some art mavens believe that images stand out more when their framing and matting matches surrounding walls. One expert advised us on two definite don'ts: mixing metals ("do not put a silver frame next to gold sconces") and matting an oil painting ("just frame it").

To stretch a tight budget, framers may suggest V-groove matting, designed to create the effect of a more costly double mat. Newer generations of affordable polyurethane mouldings, formerly a poor cousin to wood mouldings, and earth-friendly recycled composites offer better-looking, more sophisticated options than their previous incarnations.

Computer-aided cutting techniques can create works of art from matting itself. For example, a 48- by 72-inch "monster mat" became a die-cut leader board framed for a recent golf club installation. And thanks to versatile foamcore, lifting images and mats for shadow and window effects offers countless variations on traditional mountings. ("Try a three-layer foam core mat for a cool effect," one framer advised.)

When do art experts frame with plexiglass instead of glass? Plexiglass decreases liability in instances where it is subject to hard knocks or daily wear and tear (in elevators, around cleaning carts, in spaces for children)—and sometimes when framed pieces are extremely large and heavy. Fine art may warrant specifying conservation glass, which provides protection from damaging ultraviolet light. Nonglare glass is appropriate where light reflection is at issue.

One savvy art type told us the most important guideline pertaining to framing: "The client will always pick the art," he said. "You then do the best you can do."

Aging Eye?

simple tips on specifying art for senior environments

Art for facilities aimed at the aging requires special attention—and has a set of rules all its own. Design experts offer five guidelines:

- Strive for clarity. Avoid abstract or confusing images.
- Choose light, bright colors. It's all about compensating for yellowing caused by the aging eye.
- Select simple, even nostalgic, themes. Look for emotionally pleasing pieces.
- Allow for approachability. Consider that art may be touched by viewers.
- Create positive cues. Art that provides sensory cues (stilllife fruit in a dining area, for example) can provide helpful memory triggers among the elderly.


Thank you to the experts who provided information and ideas for Product Resources: Faustino "Tino" Grana, Art:asap, New York City; Jeri Sipherd and Jessica Thionnet, Arden & Associates, Piedmont, Oklahoma. Reprinted with permission © Hospitality Design Magazine.

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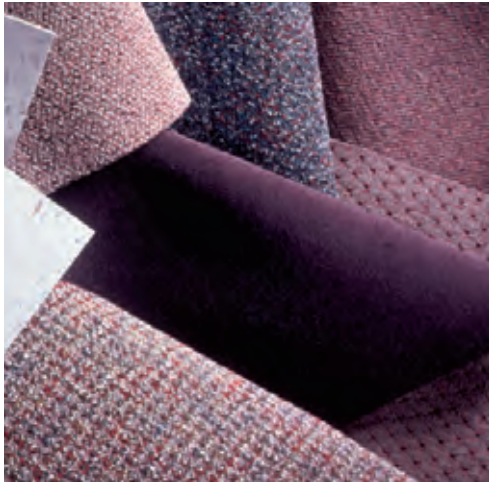
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The Mohawk Group Becomes Single Source for Flooring Solutions

Answering the needs of designers, specifiers, flooring contractors and end users for a single-source supplier of quality floor coverings, The Mohawk Group is adding hard surfaces to its line up of commercial products. Joining the family of brands that includes Karastan Contract, Durkan Commercial, Mohawk Commercial, and Bigelow Commercial is Mohawk Commercial VCT and Mohawk Commercial Sheet Flooring. All told, there are more than 110 different hard surface products to choose from. Coordinating VCT and Sheet Flooring will be marketed with all the The Mohawk Group brands and will be featured in the Bigelow Brand, which has been known since 1825.

In announcing its expanded partnership with Congoleum, Jeff Davis, vice president of sales for Mohawk Commercial and Biegelow Commercial, explained "The Mohawk Group continues to bring to market commercial flooring products giving our customers multiple flooring options, all with the focus of making it easier to do business together. Having experienced a successful relationship with Congoleum on the

residential side of our business, it was only natural to expand this to our commercial category, as well. Congoleum's long history and strong leadership in the vinyl area combined with Mohawk's position in the industry make for a cost effective, service oriented supplier that customers can confidently rely on."


Another distinct competitive advantage of Mohawk Commercial VCT versus other brands is the extensive color selection. According to Davis, Mohawk has more multi-colors in its standard priced collection than most other manufacturers. This allows designers more flexibility in their projects, offering a premium look but not at a premium price. Customers can design several different colors or textures using both carpeting and hard surface products providing an overall coordination story.

The Mohawk Commercial Sheet Flooring product, Floreover, provides a heavier wear layer, which is 25 percent more than other comparable products. What's more, its premium felt back is superior to competitive backings, enabling easier installations, more resistant to breaking and/or cracking, easier to seam and cut in, and easier to cove. It also can be installed over on grade concrete with a higher moisture content than homogenous products.

The full range of collections will be available for review via architects folders, chip boxes, stack decks and wallboards. For more information, please visit www.mohawkgroup.com or call 800.241.4066




Tom Lape (left), president of The Mohawk Group accepted on behalf of Mohawk Industries the prestigious Evergreen Award from the U.S. General Services Administration (GSA) and its National Furniture Center (NFC). The award was presented by Stephen A. Perry, GSA administrator during a gathering of the organization's corporate partners in Philadelphia.



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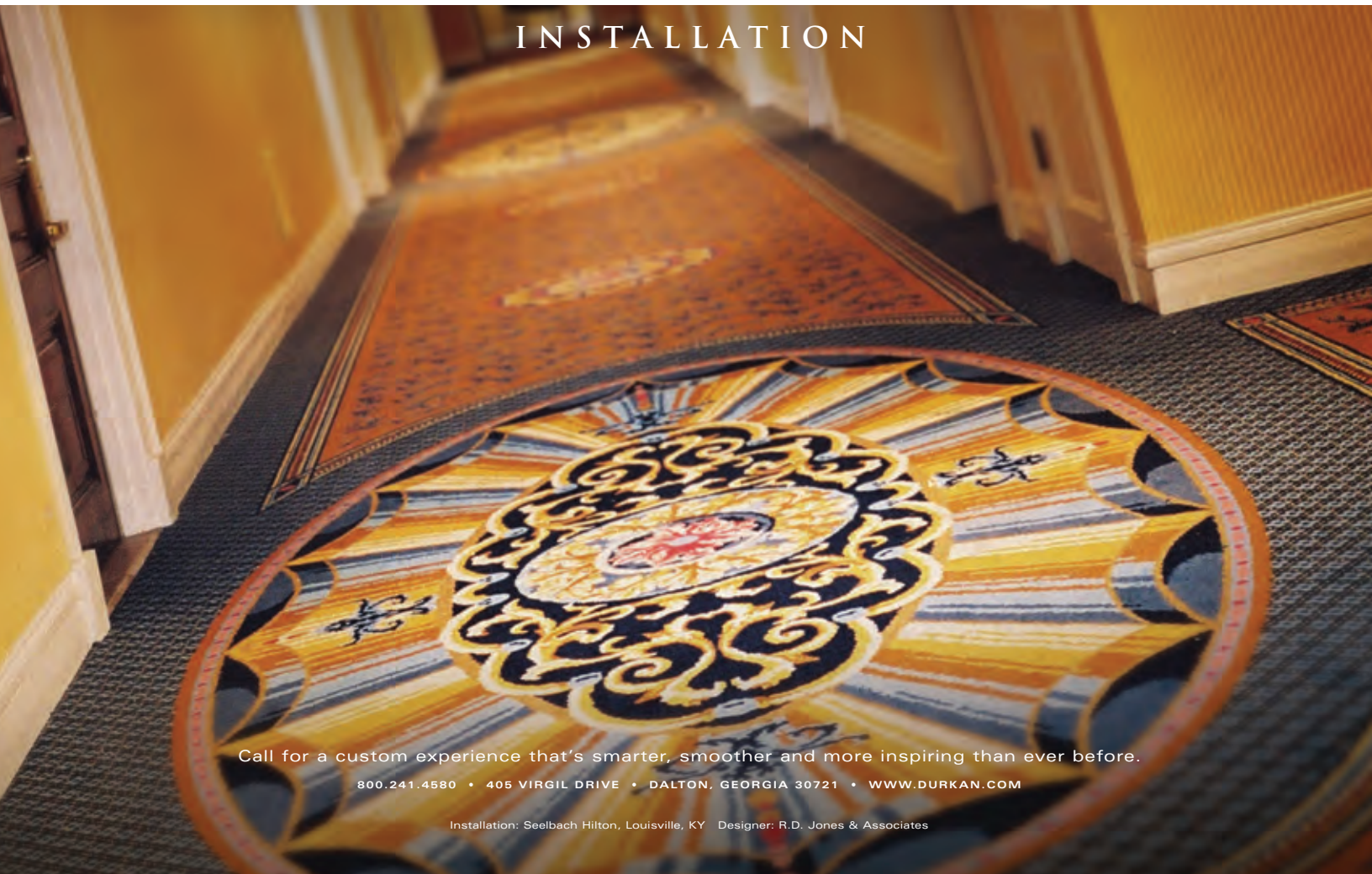
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what goes around comes around

Little did Melba know when she earned a scholarship while at the University of Houston from NEWH in 1993 that she would one day be interviewing students for that highly sought after prize, much less be in charge of the program. "What goes around comes around," we say with great pleasure. Today, Melba Williams, RID, is the 2003 Director of Scholarship for the Houston Chapter of NEWH. In fact she is the first scholarship recipient to serve as a member of the Board of Directors of any NEWH chapter.

"We couldn't be more delighted," exclaims Jennifer Rodriguez, 2003 President in Houston. "Melba brings so much to NEWH...her energy and enthusiasm has already added two new schools to our current list of colleges and universities that we solicit for student scholarships." Even though this is Ms. William's first year with NEWH, she has managed to balance her rigorous work schedule as an interior designer with Morris Architects with commitments to volunteering for NEWH and her church. In addition, she was instrumental in setting up the monthly program in May—a tour and dinner of one of her hospitality projects, the Jesse H. Jones Rotary House International.

Ms. William's connection with the Rotary House is two fold. She began working on Phase II in 1999 on the additional rooms, the VIP level and the restaurant expansion. She returned this year to provide interior design expertise to the current \$1.5M update to FF&E for the original rooms and update the public spaces.

The Rotary House was the combined vision of the Rotary Club of Houston and the MD Anderson Cancer Center hospital. As the first of its kind, the hotel was designed to help preserve the dignity and comfort of cancer patients and their families by providing a unique and comfortable, long-term stay with all the benefits of home. Micky Sheppard, AIA, served as Principal in Charge, recalls, "The theory behind this building extends far beyond bricks and mortar...it extends all the way to the emotional element of the guests' well being. There is not another facility like it anywhere."

Phase I was opened on Valentine's Day in 1993 with 198 rooms equipped with kitchenettes, a full service restaurant, an indoor pool, a beauty and barber shops, and deli/convenience store located in the lobby. Success was quickly achieved running at 90% occupancy since its opening. In 2000, Morris Architects completed Phase II, which added 124 rooms, a new dining room expanding the restaurant and included an employee lounge and locker rooms. The facility is fully connected to the cancer hospital across the



street by the elevated, enclosed walkway that bridges the 6-lane thoroughfare. The project received a Legacy Award for projects that made a difference to the City of Houston.

World Architecture and Hotel Business Magazine consistently rate Morris Architects Hospitality Studio as one of the best in the world. Morris has an excellent reputation for providing comprehensive leisure industries design from pre-development planning and programming through grand opening and post construction. This firm's clients include the premiere groups in the industry: Fertitta Hospitality Group, Hilton, Hyatt, Marriott, Ramada, Sheraton, Westin, Wyndham and Fairfield Development.

Morris Architects Hospitality Studio is actively focused on interval ownership resorts, prototypical and resort hotels, high-rise residential/condominiums and destination mixed-use developments worldwide. Many of the mixed-use projects include major entertainment/cultural/leisure venues (casinos, clubs, theaters, restaurants, attractions, etc.), which are also areas of expertise for Morris Architects, celebrating 65 years in business. Current projects include...

- * 700-Room Convention Hotel, Porto Leone, Greece
- * Wyndham Rose Hall, 500-Room Resort, Montego Bay, Jamaica
- * Grand Beach Resorts, 210-Keys, Daytona Beach, FL
- * 125-Room Addition, Moody Gardens Hotel and Conference Center, Galveston, TX
- * Fairfield Grand Desert, 420-Units, Las Vegas, NV
- * Sapphire Beach St. Lucia Resort and Golf Club, 400-keys, St. Lucia, West Indies





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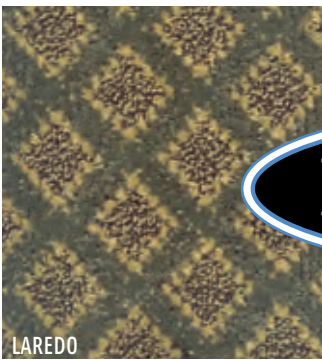
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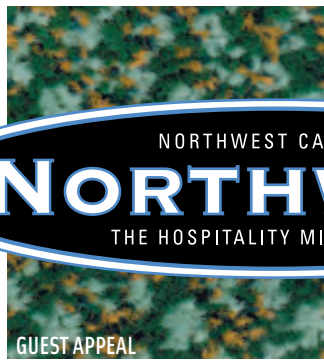
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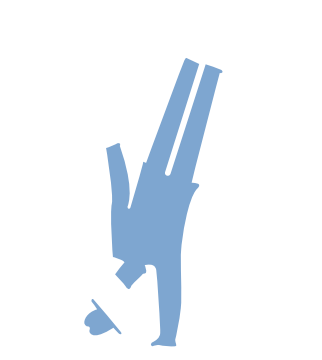


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the creation of the ritz-carlton golf resort, naples...

by: Jeanne Varney, Host Marriott Corporation

Since 1985, the Ritz-Carlton Naples Resort has hosted guests from around the world in lush accommodations situated on the Gulf of Mexico in Southern Florida. In 1996, Host Marriott Corporation purchased this premier resort and shortly thereafter, began the feasibility process of developing a second luxury resort that would feature PGA caliber golf in Naples. "We were looking to develop a complementary hotel with a luxury feel that offered a different experience from the Ritz-Carlton Naples beach hotel - a casual elegance" stated Craig Mason, Senior Vice President of Asset Management for Host Marriott. "Our goal was to create 'one' Ritz-Carlton resort that offered interchangeable experiences, one located on the Gulf featuring a state-of-the-art spa and one nestled among premier golf facilities" said Mason. In addition to providing a superior resort experience for guests, operational savings would be achieved as a result of this business model.

The final results of the analysis produced plans for one of the top-rated golf resorts in North America. Ultimately, Host Marriott developed The Ritz-Carlton Golf Resort, Naples, a 295-room, 36-hole golf resort that offers six on-site dining options, 14,800 sq. ft. of meeting space, and numerous fitness and recreational facilities.

The resort's location is nestled in a luxury estate and golf community, Tiburon Golf Club in North Naples, Florida. Project architects were Nichols, Brosch, Sandoval and Associates and interior designers were from RTKL/Snoweiss Design Group of Miami. Internal Host Marriott resources served as Project Managers for the hotel construction. The ground-up construction of the Golf Resort began in the Fall of 1999 and the resort opened in January, 2002.

Conceived as a golf lodge, The Ritz-Carlton Golf Resort, Naples, with its ceiling fans and great awnings, has an old Floridian feel to it. One might think it had been built in the 1920s or '30s. With that in mind, interior designer Howard Snoweiss of RKT Associates in Coral Gables, Fla., created a different experience for guests of the Resort. The result is a more relaxed atmosphere of the past, dramatically different from other Ritz-Carlton resorts.

The Resort's interior beautifully interfaces with the architect's exterior concept. By playing off the color and feel of the exterior stone bases and columns, the public spaces easily convey the transition from the outdoors to the inside. Unifying the color palette of both, the Resort's interior came to have the feel of a refined but relaxed gentlemen's club, with paneling, dark wood beams and crown molding, punctuated by rich fabrics and beautiful mosaic carpets reminiscent of the twenties and thirties, a time when both golf and interior design were flourishing.

This is most evident in The Card Room, with its leather chairs and dark tables surrounding a fireplace, the perfect centerpiece. This look and feel is then carried over to adjacent Cigar and Billiards Rooms. "We took a more timeless approach to this resort, much different from the formality of other Ritz-Carlton properties," Snoweiss says.

One of the designer's missions was to ensure that when a guest entered the lobby, there was no doubt that the interiors capture the feel of "golf." Subtle touches, such as the abstract detailing of golf clubs on the iron handrails, clearly distinguish this resort from others. Public space artwork and artifacts relate to the overall golf concept as well.

As one moves through the lobby to Lemonia, the resort's main dining room, the corridor boasts a unique Chinese



quartz floor. Upon reaching LEMONIA, however, the experience changes. With large expanses of glass overlooking the golf course, LEMONIA is filled with light, giving it an outdoor, country charm and feel. The lushness of the outdoors is accentuated by the restaurant's design and perpetuates the rustic feel of the Tuscan countryside.

The restaurant's vestibule flooring is a Verona red marble cobblestone with decorative inlays while its carpet is inspired by the mosaic floor pattern. Since LEMONIA serves three meals a day, the dining tables and chairs lend themselves to a daytime-to-nighttime transition.

The Resort's guest rooms have a universal appeal, yet still convey a sense of club and sport, with deep, rich green fabrics rather than the usual lighter color palette typically found in hotels.

An additional benefit for guests of both Ritz-Carlton Resorts is full and complete access to all resort facilities, including Tiburon Golf and The Spa (50,000 sq. ft. luxury spa). The use of both Resort's facilities is seamless to guests, whether it is a day at the beach or a round of golf. Complementary transportation between properties and reciprocal billing is provided for all resort guests.

An essential component in the planning of the Resort was the development of PGA level golf course facilities,

an instructional academy and a top-notch Golf Pro to design these components. The Golf Club is a joint venture between WCI Inc. and Host Marriott Corporation. Greg Norman designed both courses, The Black and The Gold. The Gold Course is the host of the prestigious Franklin Templeton Shootout, an annual PGA Tour event that raises funds and awareness for the Foundation for the Children's Oncology Group. The course is marked by the use of stacked sod wall bunkers, coquina sand and no roughs. This, coupled with the native plant life and immaculately manicured fairways creates a most serene setting and unforgettable experience.

To further elevate the stature of Tiburon, ownership partnered with The Rick Smith Golf Academy, arranging for its operation base at Tiburon. This state of the art Academy features individualized instruction, computerized swing analysis, private video viewing rooms and a student-teacher ratio of 2:1. Smith's clientele include some of the world's greatest players including Lee Janzen, Vijay Singh, Phil Mickelson and David Duval.

Whether the visit is for a corporate meeting or leisurely vacation, The Ritz-Carlton Golf Resort, Naples provides the perfect environment for a guest experience that is one of luxury, comfort, and restfulness.

For more information on Host Marriott, please visit www.hostmarriott.com



Photos courtesy of Host Marriott Corporation

signature golf course designs – a bi-coastal perspective...

by Joanie Neumayer, Director
Projects Pacific

“The typical design process
in a signature
course...takes about 9
months for design and
another 9 months for
construction after the
2 – 3 years in the
permitting process.”

-Harrison Minchew, ASGCA - Palmer Design,
Vice President & Director of Design



Photo courtesy of Four Seasons Resort, Aviara

Golf has found its way into 140 countries worldwide and with this expansion, we take a look at two distant golf resorts with signature golf course designs. The continuous enhancements and amenities these resorts have made along the way maintain their ability to stay fresh in their competitive markets.

Four Seasons Resort, Aviara in North San Diego County started its development vision with Arnold Palmer in 1982 and the golf course opened in 1991. As with many new projects in California, the California Coastal Commission played a key role in the opening phase due to the growth moratorium at the time. The developers were Hillan Properties who worked closely with Arnold Palmer and Harrison Minchew who headed the design team on the project. The original owners were Japanese investors and from the very beginning the resort was flagged to be a Four Seasons Hotel. NEWH spoke to the original design team from the Florida office of Palmer Design, headed by Harrison Minchew, ASGCA – Vice President & Director of Design.

“The typical design process in a signature course such as Aviara takes about 9 months for design and another 9 months for construction after the 2 – 3 years in the permitting process. In this case of Aviara – that period was tripled mainly to the development being located in the state of California.” The course is one of the finest available in southern California and continues to host PGA and LPGA events. The course is sculpted around the nature topography with water hazards that are positioned along side the nature lagoon of Batiquitos.

Palmer Design overall has worked on more than 250 courses in 25 countries and 36 states. According to Harrison, typically Arnold is in close touch with all the overall projects and routinely makes a minimum of three site visits for each new course. The first visit is to develop the concept, the second during design and construction and the final time to play in the first opening round for the course.

The success of this location included the lush site elevations in proximity to the Pacific Ocean while protecting the overall vision for the landscaping and water features throughout the courses. Aviara is located near the

Batiquitos Lagoon and has beautiful vistas of the Pacific Ocean.

The Four Seasons Resort, Aviara has 329 rooms and 44 suites, six tennis courts and 25 treatment rooms. The Golf Club includes a 32,000 sq. ft. two story Spanish Clubhouse with a complete golf shop and golf academy. The spa compliments the golf programs at the resort and many of their signature treatments have been developed with the golfer in mind. The resort has multiple pools for the resort and residence club guests.

The success and addition of the Residence Clubs to this location sold out in the phase one development and has now added a new phase to the site. Residence Clubs throughout Four Seasons resorts are sold as a deeded real estate purchase. Four Seasons, based out of Toronto, bases their management team for the Residence Clubs in this area due to the success of one of their first residence clubs. The Residence Clubs for Four Seasons in effect have become a huge natural process in the development of new resorts worldwide and many of their current resort facilities are beginning to develop this feature as well. Most hoteliers are now finding the residence clubs/time share/fractional ownership as the way of the future in the development process to provide the funding and cash flow for each new development or renovation project.

Another visionary and know as the “Dream Builder”, Mr. E. Elwyd Eccestone signed with the PGA of America in 1962 to build their administrative and golfing headquarters in Palm Beach County. Mr. Eccestone’s talent as a

developer became evident early in his career in 1982 in the building industry in Detroit. In 1965, he was called to Florida and joined the Lost Tree Village where he was responsible for land development of an exquisite 450-acre private golf community on the coast of Palm Beach County. After moving permanently to Florida, he continued to develop and enhance his portfolio of successful projects.

He purchased 1800 acres after signing the PGA agreement and for the next 20 years the PGA National development process was completed. This included 5,300 homes, four PGA National Golf Courses, a 339 room PGA National Resort and 140,000 sq. ft. of retail shopping on PGA Boulevard. Mr. Eccestone still owns and operates the Resort and Golf Club with his five courses today while continuing to improve on the facilities offerings.

We spoke to a few of the members of the management team at PGA and one common comment was expressed by all: “It is a pleasure to work for an owner who is actively involved and willing to make commitments to change that keep up with the demographics of the residents and guests.”

The PGA National Resort & Spa boasts five 18-hole tournament courses and is the headquarters for the Professional Golfers Association of America (PGA). Today the resort is managed by Dolce International. The resort hosts the annual PGA Seniors Championship, Ryder Cup matches as well as major international and national tournaments. There are 235 people in the Golf/Sports Group within the resort and typically the resort has 300 –



Photo courtesy of Four Seasons Resort, Aviara

350 rounds of golf daily.

The five courses include:

Champion Course – opened in 1981 and originally designed by Tom and George Fazio – and later redesigned by Jack Nicklaus in 1990. In December of 2002, the renovated course installed state of the art irrigation that includes a 96 percent efficiency to conserve water.

General Course – named for its designer, Arnold Palmer. This design is reminiscent of the Scottish links tradition courses and dedicated in 1984.

Estate Course – Originally the Stonewall Golf Club and designed by golf course architect Karl Litten, the course was purchased by PGA National in 1988 and the PGA of America primarily used this site for their Club Professional Winter Tournament Program.

Squire Course – Named after Gene Sarazen, and opened in 1981. This course was designed by Tom and George Fazio. It is thought to be the “thinking man’s course”.

Haig Course – opened in 1980 and designed by Tom and George Fazio. It was designed to be enjoyable in play by golfers of all levels.

What is interesting here is how the PGA National has changed in time with the needs of the golfing demographics. They recently enriched their golf program and hired Cindy Vaio as the Women’s Golf Director. “Women are playing more now than ever and in the last 5 – 10 years, the business of women in golf has become a necessity to the success of golfing resorts” states Cindy. She has designed programs for beginning women golfers to working with the fitness team to provide unique fitness programming for her resident golfers. In working closely with the state of the art 32,000 sq. ft. fitness facility, these programs include stretching, balance stability, core strength movements and machine routines that support woman’s issues.

Cindy has developed a unique Woman’s Only Golf Program that includes a three-day education and training seminar by PGA professionals. The program has a 3-1 student instructor ratio and participants receive a highly personalized assistance in improving their game. The PGA program is unique as it fills a need for the 6.1 million golfers in the United States that are woman.

Fitness programming at the resort maintains an excellent personal training center, pilates studio and coordinated packages with the Spa. The Spa, managed by Margaret Byrnes offers over 100 services including: water therapy, lifestyle enhancement, touch therapy, specialty hand and foot treatments, full service salon and

specialized body services. The 31 treatment rooms include 2 couple’s rooms and 6 hydro/wet rooms. The Spa features “waters of the world” collection of outdoor mineral pools, which provide health via water or the ancient spa tradition of “sanitas per aqua.”

Of the thousands of residents many are second home owners, the membership to the golf club is 80% local. The facilities within the golf clubhouse, tennis, fitness and spa all work closely integrated with the residents and hotel guests needs in mind.

The resort has a highly successful Junior Program with a limited summer long program of 150 junior golfers. Currently, they are developing additional programming space to meet the high demand for this program.

It is refreshing to see how the Golf Program overall has changed over the last 10 years to include the younger more sophisticated resort guests while building loyalty programs for their home residents. Considering that real estate golf communities have been growing over the past 40 years, over the next decade more than 50% of new golf course development will be a part of real estate development.

The number of households which have two or more homes has more than doubled to 4.3 million between 1989 and 1998 – so with this in mind, Aviara and PGA Resort and Spa seem to be keeping “ahead of the curve.” Personally, I would be happy to go to either golf academy to freshen my skills, with the thought in mind of a nice sports massage afterwards.



Photo courtesy of Dolce International, Inc.

designing a golf clubhouse: from an architect's perspective...

by: Marilyn Livesay, ML Design and
Mike Sullivan, Looney Ricks Kiss



Recently I sat down with Mike Sullivan of Looney Ricks Kiss in Memphis, TN to explore design issues that are unique to Golf Clubhouse design from an architect's perspective. Mike was Project Architect on the recently completed Pete Dye Golf Clubhouse at Colleton River in Bluffton, South Carolina.

Bluffton... the name just sounds truly southern and with it's deeply-rooted South Carolina heritage, and located just north of Savannah, one would only imagine this to be a traditionally styled project. In this case, the client was looking for a traditionally styled house to serve the needs of the golfer.

The programming began with a study of the existing facility that served both the social and golfing needs of the membership. Part of the requirement for the golf clubhouse was that it be able to deliver something different. It would require the highest level of service for the member golfer with a comfort level equal to home. It also needed to blend in well with its surroundings, the Lowcountry of South Carolina, and to not overpower the exceptionally designed course.

The primary design question I had for Mike was "What services need to be provided specifically for the golfer that makes Golf Clubhouse design unique?" As Mike

explained to me, there are essentially three types of golf: Member Golf, Resort Golf and Community Golf or "Day Golf". The general programming requirements for a clubhouse are impacted by level of service provided to the golfer.

Member Golf

Member Golf offers the highest level of service and requires the greatest amount of attention and personal space for the golfer. The full service clubhouse will require full locker and showering facilities, lounges, and food service. It typically houses a pro shop with premium bag storage and shoe service provided. The main spaces of the facility often function as a programmable space in order to accommodate a variety of functions. Depending on the demographics of the club members, the building program could require separate male and female zones within the facility. In the case of Colleton River, this translated into a formal sitting area for the ladies and a pub grill for the men. Oftentimes, lounge facilities and bar services will be incorporated into the locker rooms. These lounge areas provide space for card games and relaxation for the men, and the ladies lounge areas could also have card rooms.

Resort Golf

Resort Golf serves a more transient golfer – one who is at the facility for a limited amount of time, but wants the highest level of quality. The course and facilities are often a complement to another destination or it can be a destination itself.

Resort Golf Clubhouses will often have meeting and banquet facilities with a variety of food and beverage options, as their income is generated primarily from food and beverage sales and greens fees. The Pro Shop will have the widest variety of merchandise. Logo and destination merchandise are a primary component, but they also typically have a larger selection of clubs, bags and high-ticket items. There is usually no bag storage and limited shoe service is made available. Locker rooms are also more limited.

Day Golf

Day Golf Clubhouses are the most basic elements of Golf Clubhouses. They typically have a Pro Shop/Clubhouse combination space with a limited amount of retail and food service. There is often only a small food service grill and loose seating area adjacent to the limited retail space. Basic restroom facilities are provided with usually no showering facilities.

Beyond these level-of-service programming issues that are involved in planning a golf clubhouse, there are other architectural challenges to designing a golf clubhouse facility. Essentially, there is no front and back to the building. It has to be approached from all four sides and incorporated into the landscape of the course. Locating service areas becomes a challenge as well as disguising that they are service areas. Cart storage facilities are always a key element of the facility and should be given great consideration in design. Whether cart storage is housed in the main building or in a separate building is a key planning consideration from both an aesthetic and operational point of view. Cart storage facilities usually increase with Member Golf, while back of house and service areas are more significant in Resort Golf due to the banquet facilities. These are two areas that must be thought about from all four sides of the building a little bit differently than a typical urban building. As Mike put it, “the best courses are where clubhouses are designed to complement the course, not stand as a monument.”

Operationally and financially, there are other differences that can be seen between Member, Resort and Day Golf. The operating budgets of the facility translate into level of service, staffing and also the level of finishes that the club will receive.

The most basic staffing for a golf clubhouse is going to be at a Day Golf facility. There will typically be a Pro and 3-4 staff members who will take care of the carts, the concession and dining area, the retail space and the day-to-day upkeep of the facility. Their income is based primarily on green fees and cart rentals, with a small percentage in sales. Operating on a more limited budget, the level of finishes for the interior of the space will usually fall along the lines of paint, carpet, and VCT – similar to the level of a tenant finish-out in an office space. Furnishings might be comparable to an office break-room.

Member Golf will have an increased level of staffing and operates on a fixed budget based on membership dues. In addition to the Pro and probably 3-4 people who support just the Pro and the Pro Shop, there is a full management team, kitchen staff, bar and wait staff, house-keeping and locker attendants. The level of finishes is going to be contract grade quality with a very residential feel.



“The best courses are where clubhouses are designed to complement the course and not stand as a monument.”

-Mike Sullivan, Looney Ricks Kiss

Resort Golf requires the highest level of staffing. In addition to the staffing required for a Member Golf Clubhouse, a Resort Golf location will require a full Pro Shop staff, full banquet and kitchen staff, and a Sales & Marketing Department. The finishes are similar to the quality that you would find in a high-end hotel.

Although other programming requirements will be need to be addressed depending on the client, location, level of service and varying other factors, these are some common elements that must be considered when approaching the design of a facility whose purpose is to support the needs of golf at any level.

The Colleton River project was a success because it gave the Member Golfers exactly what they, as golfers, were looking for. It functions as a golfer's clubhouse and not a social clubhouse. The facility has traditional southern elements without being traditionally formal. It is a beautiful building that works well with the natural beauty of the course, and functions as the casual relaxed atmosphere perfect for unwinding with friends after a day on the course.

international purchasing: the challenges to overcome...

by: Elisa Whaler, Bray Whaler, Inc.

editor: Nancy Bohnett, International Woodwork Corp.

As the soft Basian breezes cooled the project site of many talented artists and craftsman, one team was heavily relied upon to pull it all together. To survive an International client and project, one needs to possess the following traits: patience, flexibility, an understanding of conversion, having an open mind, stamina, and the social skills to work with any culture and any language. The greatest tool of course being, "To speak the owners language". So, why then is this project any different? I personally have never done a project out of this country, so I asked Elisa Whaler and the team at Bray Whaler to share the additional factors that are represented in an International project.

The purchasing and procurement firm of Bray Whaler, had previously shown their strengths with several projects in the Orient, justifying a company philosophy of: "Our professional team of caring and talented individuals sees challenges only as an ability to grow and learn, allowing us to press through to a vast array of resources and solutions." This project was in the West Indies, yet spanned multiple countries: the Design team was in England, the furniture came from all over Europe, United States, Canada and the West Indies, and all the while, Bray Whaler coordinated the procurement from Colorado. The International team provided an understanding of hospitality that each was able to respect and learn from. Every project is approached in different ways, and with this location and team, each member needed to stay ahead of the time restraints, and be prepared to welcome the unusual. One found that working under the stipulations of the Basian government, interpreting British codes, or working around the variety of International holidays was just a beginning to the learning process.

In reflection to the differences within the team and the location of the project, they faced: language terminology, codes, currency, shipping, and installation experiences that brought on many humorous and fun stories. If stated: "The one-offs are coming x-factory? Did you tender ABC Co.? Please send the fabric to fit-out company." Your reply would be? The British English language had various language sayings or slangs for typical purchasing terms, which became common during the project, and questionable when they stopped hearing them.

A most important aspect of the project was the funding and budgeting: what currency, the timing of the negotiated price, and how? This project was fortunately funded by a US Bank, and was budgeted in US dollars.

The negotiations were locked in each countries currency, and then converted to US dollars. Each company was then paid in their respective currency.

Other conversions were fabric widths, fire codes and lighting components: of which the designer specified in European terms. The fire codes were crib, so the upholstery was treated to meet crib 5, which Bray Whaler learned was equal to our NFPA 701 with FR acrylic backing. The electrical also produced a need to cross over, and was overseen heavily. European lighting designers and manufacturers were asked to comply with American electrical specifications and standards, such as "J" box covers and cables, while building to supplied templates. The guest rooms were built to "state of the art" remote comfort, which also required needs for electrical components to comply with the various momentary switches located around the room.

The manufacturing of the FF & E was from the West Indies, Europe, United Kingdom, and the United States. Upon the need to coordinate and ship, the owner chose one central staging area in Miami. The owner had some privileges with customs and government for ease of clearance in West Indies, and the overall time from England, Miami and Barbados was less than ten days. As projects go, Bray Whaler did experience the normal challenges of: bad weather, floods within certain manufacturer's plant, and a tube strike in England. A variety of Bank Holidays different than ours, and illness and island fever from the owner's management staff justified some difficulties in communication from time to time.

Typically communication was never a challenge from a purchasing standpoint, with the positive interfacing of technology. The time change between Europe and West Indies allowed great use of the email system, allowing web order placement and most answers being dealt with within a twelve to twenty four hour period.

The owner had requested the use of local businesses, so



Photo courtesy of Bray Whaler, Inc.

Bray Whaler took on the task of locating and interviewing craftsman and furniture makers. Obviously the production facilities of the Island were not the same size and capacity as facilities in the US; however, Bray Whaler found a couple of shops which paid uncanny attention to detail, and pleased the discretion and taste of the British design firm.

The final installation was within a three month period, fueling the need for total hands on coordination and supervision. The guest rooms were of six different schemes, which challenged the purchasing team's site manager and local crew to a greater sense of organization. The use of a Plantation chair in the rooms, finally was awarded to a local artisan, and truly reflects the Caribbean and English influence and natural beauty that surrounds the resort. Equally the local artwork is a reflection of the culture, and adds to the resort and the International flavor.

For this (or any other project), purchasing was not an office relationship. All involved interfaced daily with physical and emotional input, leaving no detail unturned. The respect from the team and the giving of oneself, is obvious in the success of this project. The client requested the need for a top quality procurement / management group, and they received that and more! The director's knowledge of International manufacturers combined with meticulous care was the assurance the client needed, and associated with from the start.

As the sun sets in the West Indies, and the resort caters to their guests, the success is felt throughout the facility, and with all the staff. I have always believed that purchasing is one of the key elements in a project, which in a successful project often goes unnoticed. Without the right team, the project suffers and so does the client!

“This project was in the West Indies, yet spanned multiple countries: the Design team was in England, the furniture came from all over Europe, the United States, Canada and the West Indies, and all the while, Bray Whaler coordinated the procurement from Colorado.. ..”

-Elisa Whaler, Bray Whaler, Inc.

The “hands on” approach and perseverance was key, from the inception. The passion of each of the surviving professionals is truly felt with this project, since most worked past sunset each day. To all the teams that had to eventually go home, once departed they knew they wanted to come back, and hopefully as a guest to enjoy the success of their work!

For more information on Bray Whaler, please visit www.braywhaler.com

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creating a vision for clubhouse renovations...

by: Joanna Wood, President – J.Wood Design Group, Inc.

Noted author and business consultant Stephen Covey offers this advice on how to achieve success in any endeavor: “Begin with the end in mind.” Sounds simple enough, right? Interestingly, the simplest pronouncements are often the most profound...and rarely as simple to realize as they are to verbalize.

Clubhouse renovations are a good example. On the one hand, the club’s members agree that the clubhouse needs revitalization, and have voted in favor of renovation. On the other hand, the members will likely be a diverse group of people with differing expectations regarding the look of the finished project. So how do you get people with different tastes and preferences to agree on the seemingly endless choices to be made in a clubhouse renovation project? How can you enroll them in creating a shared vision?

First, realize that the club is not a building. The club is a group of people organized for a common purpose. On the surface this may have to do with activities like golf,

“The club is not a building.
The club is a group of people
organized for a common
purpose. ..”

-Joanna Wood, J. Wood Design Group Inc.

tennis or yachting. Look deeper, though, and you will discover lifestyle interests and shared values that have caused members to choose this particular club over others. The unique characteristics that attract members form the personality of the club.

To ascertain the club’s unique characteristics, begin with a discussion. Ask the building committee members what they think makes the club unique. Listen carefully to



what they say, and make note of key words or phrases that recur. Next, ask them what attracted them personally to the club. It may sound redundant, but you will likely be surprised by the new information you receive. Then ask one more question: If there were only one thing you could change about the club, what would it be?

The vision process will certainly entail many additional questions. But before continuing the discussion, take the committee on a tour of the clubhouse. As you walk through the facilities, invite the committee members to point out the strengths and weaknesses they see. Ask them what they do or do not like about various architectural elements. Although you are searching for elements that reflect the club's unique character, pay attention to issues of functionality. Comments about ease of access or lack of space are particularly important to note. Be sure to ask about the various ways rooms are used, too. Understanding how members use the club is vital to creating a shared vision.

At your next meeting, bring a summary of these preliminary findings. Ask the committee members to briefly comment and add anything they think is important. After that, engage the committee in making a list of key words that define the personality of their club and express the feelings they want to experience there. The list might include words like casual, formal, light, luxurious, relaxed, elegant, bold, friendly, or sophisticated. The main idea is to get people thinking about how they want their clubhouse to feel – both to themselves and guests. When exploring this topic, point out that club members often think of the clubhouse as an extension of their home. It is a place where they spend many hours with family, friends, and fellow club members. It is also a place to host parties and entertain guests. Do not discount the value of exploring how people want to feel while they are in the clubhouse.

Even though you will be working with a diverse group of individuals, the level of agreement in their word choices may surprise you. If someone offers a word that seems skewed from others, say something like "That's interesting. Why _____?" The road to shared vision is built by seeing things from someone else's perspective.

The resulting key words will be used to form the core of a Vision Statement. A Vision Statement is a concise summation of what the completed project will feel like...not how it will look. It doesn't need to be long. In fact, one or two sentences will usually suffice. If the vision of a project's outcome can be compared to a destination, then the Vision Statement can be compared to a compass. It is the instrument that keeps the project on course and moving toward the desired goal. By clearly stating what the end result should feel like, the members establish a benchmark against which every one of the myriad design choices will be made.

Note that it is not unusual for someone in a group to question the value of writing a Vision Statement – particularly one that involves feelings. To help them understand the value of this process, ask them to consider that members are attracted to the club because it feels a certain way to them. Different looks establish different feelings. If you design for looks without first determining how members want the club to feel, you run a very high risk of creating something that looks nice but doesn't quite feel right.

Once a Vision Statement is devised, there are practical matters that need to be explored in order to ground the shared vision. These are issues relating to how the finished project will function. We touched earlier on the importance of understanding how members want to use the club's facilities. This understanding now needs to be extended to include both short and long-term ambitions. Be sure to anticipate changes in membership size and/or demographics. Relevant lifestyle trends such as increased interest in personal fitness or big-screen television should also be examined. Remember that today's card room could be a fitness center tomorrow – or even a Club Theater. By carefully considering all the ways in which the facilities will likely be used, you can readily determine if available spaces are functional and adequately sized.

Keep in mind that versatility is essential to profitability in today's club operations. Under-utilized space is usually a drain on cash flow. Large rooms, like main dining areas, can have temporary partitions installed to help maximize their utilization. This will allow smaller meetings, lunch-



Photos courtesy of J.Wood Design

eons or parties to be held simultaneously. Partitioning also offers a sense of intimacy that might be lost in larger rooms. Lobbies that connect with dining areas can often handle party overflow if the right furnishings are selected. Consider, too, that many clubs have substantially increased their revenues by providing amenities that attract outside bookings. Dance floors, audio-visual aids, bandstands, and outdoor venues are examples of conveniences that can serve members and outside bookings alike. And, as mundane as it may sound, be absolutely certain to include adequate storage space in the vision.

Add these elements of functionality to the Vision Statement and you will have a solid basis for moving on to the design phase of the project.

By going through the steps outlined above, people will be engaged in a process of discovery that results in shared vision. More than anything else, the process is about getting to know the people who comprise the club. The role of the Designer is to facilitate the discovery process, then weave design elements together to reflect the values and character of the club. Discover what truly makes a club unique in the minds of its members, and you will set the course for a happy outcome.

For more information on J. Wood Design Group, Inc. please visit www.jwooddesign.com.



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welcome to our office...

We have had some changes and wanted to take this opportunity to introduce you to our staff.

Many of you may have already spoken with Rebecca on the phone or sent her an email but here is your chance to get to know her personally. Rebecca (Becky) is 25 years old. She has three wonderful handsome boys, Dalton 4, Korbin 3 and Hudson 10 months and a fantastic husband Brian (who is our computer guru). Rebecca has her Associates Degree in Business Administration and someday hopes to go back to school to get her BA in Business and Accounting. When she is not working hard at the office of NEWH, Inc. she enjoys playing volleyball, watching movies, reading novels by Stephen King and spending time at Chuck E. Cheese with her boys.

Rebecca stepped in to take over Michele's responsibilities and has the primary responsibility of our accounting procedures, seeing our chapters are in compliance, handling the tax matters and training our newest employee, Janet.

If you would like to say Hi to Rebecca, feel free to contact her either by AIM at RebeccaNEWH or you can email her at rebecca@newh.org.

Janet Wright is very excited and proud to be working at the NEWH office. Multi-task and multi-interest are good phrases to describe Janet. While living in Utah, she worked with mortgage companies and credit card firms in account management, and sales/surveying positions, also was office manager of a small construction company. Janet was a parent volunteer at the Head Start program and attended the local community college skills center, studying computer basics and Microsoft Office programs. She has a four-year-old son, Trever.

Her personal future dreams/career goals are to acquire more schooling in business management, E-commerce, clothing and interior design. She would also like to start a nonprofit network of people, helping and advocating for low-income struggling families and single parents, to combat the problems and issues of homelessness and poverty.

In her spare time she enjoys a wide array of interests and hobbies: music (varying from Sinatra to blues, hip hop, hard and alternative rock, and reggae), movies, sewing and crafts, She also enjoys reading, working on her computer, playing with pictures and graphics, surfing and learning new things on the Internet.

Janet will be dealing with membership, maintaining the database and handling chapter meeting notices.

If you would like to say Hi to Janet, feel free to contact her either by AIM at JanetNEWH or you can email her at janet@newh.org.

signage for today's golf resort...

by: Sue Gould, Lebowitz | Gould | Design, Inc.

The exclusive 60 room Diplomat Country Club is situated on a secluded site on the Intracoastal waterway in Hallandale, Florida (midway between Ft. Lauderdale and Miami) linked with ferry shuttle service to the 1,000 room Westin Diplomat Resort and 6,000 seat Banquet Center on the ocean at Hollywood, FL. Originally developed by Driscoll Development, the \$800 million Hotel and Resort is now a Westin property.

Opened in 2000, the Country Club features an 18 hole course on 155 acres designed by Joseph Lee, with a 30,000 sq. ft. luxury spa, tennis center and restaurants – the Royal Palm Room, The Links Grill, and the more casual Tack Room Lounge.

The graphics guide visitors around the site, and combine the traditional Italianate villa resort flavor of the Country Club with the more contemporary character of the related hotel.

Leisure, sport and resort are key themes in the Diplomat Country Club Graphics Program. This elegant property combines the atmosphere of a full service resort hotel with professional Spa services and several dining options along with the offerings of an 18-hole golf course and 10-court Tennis Center. Full-time golf pro and tennis pros are available for coaching and classes.

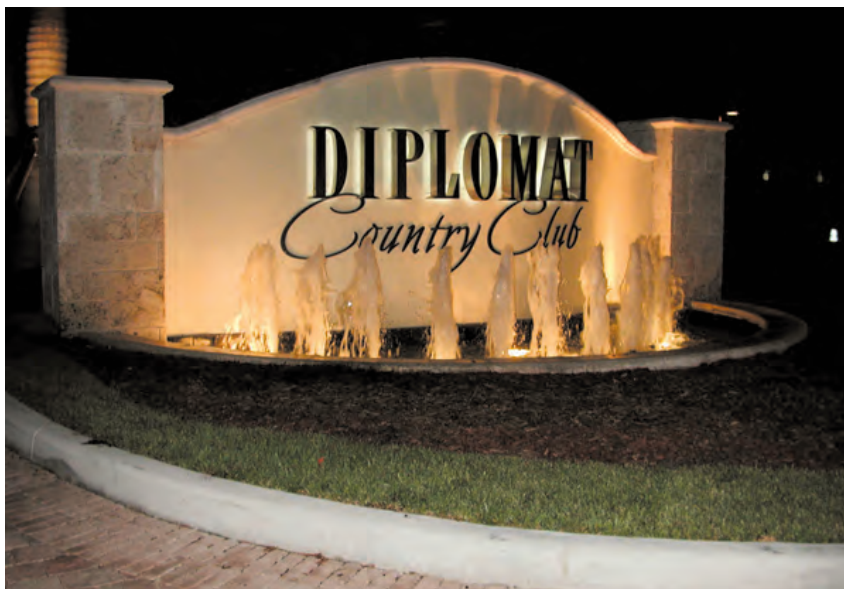
Lead designer Susan May of Lebowitz | Gould | Design, Inc. worked closely with the architect, Sandy & Babcock, the interior designers, Carol Korn Interiors, and Bradshaw Gill Associates, the landscape architects, as well as with the golf course architect, Joseph Lee, in the

development of a comprehensive system of elements which complement each facility, as well as tie the entire property together.

Native coralstone and polished marble signs, matching interior finishes and always cool to the touch, were used throughout the property, providing a spare no expense sense of lavishness. The marbles were light tones throughout the Spa areas and deep green in Clubhouse lobbies and lounges, in keeping with the interior schemes.

The golf course is a mid-level challenge course, and wraps three sides of the 60-room resort clubhouse. LGD designed a system of low profile tee signs using the site paver and perimeter wall coralstone as an angled base with sandblasted, painted graphics on a polished marble panel.

Working with aerial photographs of the golf course, we developed custom graphic drawings of each golf hole to aid golfers in understanding the challenges of each hole.



Tee Signs give pars, and yardage for four standard levels of play. The low profile signs allow the golfers to have full 360° views with no visual obstructions at each tee location.

A system of taller, freestanding and wall mounted site directional signs direct golfers and other hotel guests around the property and to Restaurants, the Tennis Center and Spa.

The project was fabricated and installed by Design Communications, Ltd., out of Orlando, Florida and Boston.

For more information on Lebowitz | Gould | Design, Inc. please visit www.lgd-inc.com

Photos courtesy of Lebowitz | Gould | Design, Inc.

history of nightclubs...

by: Ashley King

Nightclubs, bars, saloons, taverns, and dance halls have always been a great escape for people. In Dallas, there are over 200 nightclubs and bars, some of which will be obsolete within the year (Greater Dallas Super pages, 1208-09). Why will some of these fail and the others succeed? Unfortunately, there is not a recipe for a successful business, but some factors can make or break a nightclub or bar. The four timeless issues that contribute to the success or failure of a nightclub or bar throughout history are location of the venue, the economy, image, and needs of the target market.

Public drinking houses during the Roman and Greek era, as well as in ancient China, were the heart of the social world. Professionals often met for business purposes there. Most bartenders and owners were members of the "economic elite" and the profession was considered one of the wealthiest trades of the time. Later, as early as 616 A.D., in the Western European region, drinking houses began to take the same form (History of Bartending, 1). These drinking houses were located in the town centers, but most of the liquor was made at the owners' homes as during the Prohibition and World War I era.

According to Stephen R. Powell, there were approximately 1,400 breweries in the United States before the Prohibition and thirteen years later, only 700 reopened nationally. During the early 1900's in the United States when alcohol was ruled illegal by the Eighteenth Amendment and the economy was roaring, Speakeasies were also thriving. Evan Fieldman confirms, "Speakeasies were a place usually opened late at night where people could get alcohol and dance the night away..." The name Speakeasy originated in the 1800's, when, to gain entrance to an establishment such as a bar, you had to "speak easy" and credit whomever sent you. Many of the hidden Speakeasies were store fronted by barbershops or ice cream parlors. Since the space was shared, glasses and other paraphernalia were stored throughout the building. Then, patrons usually brought their own alcohol to the Speakeasy, gave the bartender the liquor, and the bartender provided the glassware.

During Prohibition, organized crime and the black market took over the elite image and ownership of bars and dance halls. Someone once described the scene, "The mob and gangster owned social clubs gave bartenders an aura of mystery, elegance and power"(History of Bartending, 1). In addition to a compelling image, bartenders, owners, and even crooked police were able to make thousands in the underground business. Alcohol prices went up as the quality went down because it was made in secret microbreweries and bathtubs, but the demand was so great, business thrived.

Prohibition changed the way Americans drink alcohol. Since the quality of the liquor was so bad, bartenders

started to make mixed drinks to hide the taste. At first they just added sugar to the alcohol, because of this, the image of a professional bartender began to decline. "The profession of bartending dropped from art form to menial labor for anyone with a shaker and sugar. The only requirements of the job were to remain calm during police raids and to keep a straight face while serving crap drinks..."(Speakeasy, 1). Also, most beer before Prohibition was only available on draft and if the breweries did not continue to make beer illegally, they shifted to soda manufacturing. At this time, the art of bottling was perfected and sodas were available "to go" in a bottle. Once bans on liquor and beer were lifted, the soda industry introduced bottling to breweries. Bottled beer changed the design of bars because behind the counter, room had to be made for ice chests and the back storage, which was originally made for wine, had to accommodate cases of bottled beer, as well. Until recently, most bars in any restaurant, club, or lounge were located in the rear of the space.

Since Prohibition, the economy has experienced extreme highs and lows that have affected the hospitality industry, but not as much as one might think. One study sites some businesses that survive even though the DOW is dipping. They are the following: movie theaters, movie rental stores, music sales, arcade/amusements, lottery sales, liquor sales, fast food restaurants, mainstream restaurants, bars, pubs, and nightclubs (Hollingworth, Dave. 2). In other words, when experiencing an economic crisis, people need to escape from reality. A colorful, indulgent environment with music that may or may not promote conversation, coupled with alcohol is such an escape. From an owner's point of view, in addition to providing a departure from reality, today is a good time to buy or rent. Unfortunately, the ease of buying invites unprofessional entrepreneurs to this industry because people who are drawn to bars and nightclubs generally like to party. Hollingworth once stated, "How many other industries do you know where an entrepreneur will blindly walk into a business he/she knows nothing about? Ever heard this one: 'Well, I've spent a lot of time partying in nightclubs, so I have a pretty good idea of what's going on.'"

Nightclub entrepreneurs must also have a pretty good idea of what is going on outside of the venue. Simon Molina, a bar and nightclub owner and designer admits, "Location is everything. The venue must have a lot of traffic around it and most important, parking. No matter how cool your bar is, you need parking ... the more, the better". It is unlikely that a parking lot will be too large for one's venue, but, if it is, valet parking is a great way to utilize the extra space. It also makes the customers using the service feel important.

In addition to traffic and parking, owners incorporate the surrounding community culture into the theme. For exam-

ple, gay bars and nightclubs are becoming more popular and open to the rest of the community. Lime, BJ's, and Panda's are three of the leading gay bars in Dallas. All three are located along Cedar Springs, which is considered to be in the heart of the gay community. The bars could be located anywhere in Dallas, but with a few rainbows hanging outside and flamboyant waiters inside, they are the place to be along the strip.

Designing a bar or nightclub for a specific community also means creating an image that will fit the community. Nightclubs have been seen as seedy places, where drugs and excessive amounts of alcohol are consumed. Movies, television, and even books like *Requiem for a Dream*, place their beloved protagonist in precarious positions with undesirable people in dark, loud, dirty nightclubs. These clubs are usually owned by the icon sleaze that just wants to make money. Today, people in the industry are trying to change this stereotype by raising the standard of the consumer. Increasing prices of drinks and cover charges is one way, but most people reject that idea because it usually presents a pretentious image. Hollingworth describes his ideal vision, "Fun, friendly, clean, safe, and accommodating."

A new ingredient of fun in the appropriate setting is Flair Bartending, also known as Extreme Bartending. One might remember a twisted version in the 1980's Tom Cruise movie 'Cocktail'. In this movie, bartenders juggle bottles and glasses and spill mass quantities of alcohol

**"Nightclubs, bars, saloons, taverns,
and dance halls have always been a
great escape for people..."**

—Ashley King

in the process. But, in reality, "...most of the basic moves are done with material as simple and inexpensive as drinking straws and slices of lime. We never need to do tricks with actual alcohol; tricks involving bottles are done with fruit juices", says Young, a professional Flair Bartender. Some other tactics to entice customers are ladies night, happy hour, live entertainment, and no cover charges.

Any one can predict that the economic status will rise and fall in the future, but one factor that cannot be predicted that directly affect the nightclub and bar business is war. Americans are taught at a young age that when the United States is at war overseas, there will be military casualties. Since September 11, 2001, the view is skewed closer to home and to civilians, but civilians have been targets in other parts of the world already. In June of 2002, hundreds were injured and killed at a Tel Aviv nightclub when a car outside filled with explosives blew up. Four months later, at a nightclub in Bali, two cars outside exploded leaving again hundreds dead and injured. Also, in 1997 in Atlanta, Georgia, a gay and lesbian bar was bombed because of prejudice. The bar and nightclub industry will quickly diminish if the places of retreat become terrorism targets.

Also, some predict that corporate America will be more involved in nightclubs and bars. "TGI Fridays, Chilies, Applebee's, and Dave and Busters ... Observe the look, feel, and product, as this is the result of 1-decade of progress, and indeed representative of the 21st century hospitality ... All of the above names cater to, and successfully attract a 17 to 50 year old following. Isn't it time nightclubs got with it and did the same thing?" Hollingworth declared. The most important thing that the corporate world can offer this industry is money. Many of the issues facing owners today could be easily resolved with a little more. Hollingworth also reiterates that until corporate ownership takes over, "...bankruptcies, drugs, poor attendance, violence, nominal spending, and trouble with law enforcement authorities will remain a part of the statuesque."

Smoking is likely to be faded out of the social scene, but it is a topic of great debate. Most local option bills suggest that at least half of the public space in bars, restaurants, and casinos be smoke free. But, the American Cancer Society disagrees explaining that these businesses are places of work and more than half of the space should be smoke free. Both sides of the debate fear that either nonsmoking venues will alienate patrons or smoking venues will deter patrons. Businesses are compromising by setting age minimums on their customers stating that only adults consuming adult products are in danger of secondhand smoke. Or, they designate at least half of the space to be nonsmoking. Simon Molina's VIP lounge in Lime is nonsmoking.

The debate on smoking shows a new trend of a health conscious public emerging. Future designs will likely be gentler to the environment, perhaps incorporating more recycled products into designs or even using low wattage lighting fixtures.

Technology is moving forward so fast, some parts of the industry cannot keep up as we have seen in the "dotcom" decline. But, America is intrigued and fascinated by it. Technology and design reflect each other to create a clean, fluid, and exciting experience. Televisions are as clear as ever and computers come in a rainbow of colors. Lighting is so precise that it can be activated and adjusted by voice. Techno design is perfect for future nightclubs and bars. We designers must design for the future and even though most "new" ideas are just updated versions of an old one, new inventions and new technology change everything. A designer comments, "At this club we have a mentality that we build for years to come and set out creating, evolving, and marketing for longevity."

I have learned that longevity is something you hope for in this industry. But, in order for something to be new, trendy, or cutting edge, it shouldn't last long. Nightclubs and bars must cater to target markets and reflect an image of the culture within its environment. In addition, designs for this industry must be flexible and willing to evolve with the culture over time.

Milliken Carpet Hospitality

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Embassy Suites at the Minneapolis Airport

Betsy Kersting—Fourth Dimension Designs

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to see and be seen...

by: Stephen D. Thompson, ASID, President
Interior Design Force

From our experience as designers and patrons of such establishments, we sense a trend in nightclub design that abandons a dark, smoky atmosphere in favor of a lighter mood. People want to see their surroundings and their friends...the phrase “see and be seen” comes to mind. The space needs to be exciting and invigorating, but at the same time comfortable. As always, clients are looking for designs that will not become outdated in a matter of months. In addition, the design and products must stand up to the use and abuses they will receive over the years.

To that end, we encourage our clients to try new products, color schemes and styles of furnishings, as well as a fresh approach to the actual layout, the “theme” and marketing. Of course, the project must be tailored to the client’s needs and the profile of the clientele. One of our most recent examples is “Northern Lights” no longer a typical hotel bar.

A dark, dated “pub” with low ceilings off the bustling lobby of the Stamford Marriott Hotel was in much need of a fresh new look. A complete renovation of the 2,300 sq. ft. space was in order, as there was nothing to save. Investigation behind walls and above ceilings produced two happy surprises: large windows to the front of the hotel and an additional eight feet of ceiling height!

The client wished for a light, user-friendly room that would appeal to hotel guests as well as local patrons, with an emphasis on the comfort of female customers. As the room would be used in afternoon as well as at night, the room needed to be inviting in daylight as well as nightlight. During the day, the newly exposed two-story windows bring plenty of natural light into the space, while in the evening the exciting, colorful lighting encourages guests to wander in from the adjacent Lobby.

The former multi-level layout was eliminated in favor of one level, improving the flow of the room. The new, higher ceiling exposed a network of beams, which were treated simply and purely as a strong architectural design element. One oversized column became a circular wood-clad focal point around which the room “revolves.” A long curvaceous bar spans between the new two-story window bays, which give the exterior of the hotel a glimpse of the excitement within.

“The design direction was modern and sophisticated, yet bright, colorful and a bit whimsical.”

–Stephen D. Thompson,
Interior Design Force



The design direction was modern and sophisticated, yet bright, colorful and a bit whimsical. A mix of lounge seating in different shapes, styles and fabrics provides a relaxed, casual atmosphere that caters to a variety of guests' needs. And contrary to the original rigid rectangular bar, the new one adds movement to the room and draws patrons to its sexy undulating shape.

Two dazzling new products were used extensively throughout the bar, often in unison, inspiring the 'Northern Lights' moniker for the club. Firstly, a computerized system of LED light strips changes color through the entire spectrum at any speed or in any combination of colors. Different customized programs are used to create different moods or to herald a holiday or special event. (For instance, at the push of a button the entire room glows in reds and pinks for Valentine's Day or bursts in primary colors for New Year's Eve.)

Secondly, blue sea glass floats within 3/4" thick acrylic panels that are back-lit or edge-lit by the ever-changing colored lights. This 'starry-night' effect reinforces the Northern Lights theme, as do the custom airbrushed paintings of the aurora borealis.

We feel the results of this transformed lounge represent the dramatic change that's taken place in the design of bars and nightclubs. Certainly if someone is searching for a dark corner for a clandestine meeting, they will find one somewhere. But not in this room. At "Northern Lights" the patrons are here "to see and be seen."

For more information on Interior Design Force, please visit www.interiordesign-force.com



Photos courtesy of Interior Design Force, Inc.

appealing to the senses...

nightclubs across the nation

by: Nancy Bohnett, International Woodwork Corp.

“Although the entries to each of the...clubs vary, all generate a mystical aura encouraging the senses to want more....”

–Nancy Bohnett, International Woodwork Corp.

No matter the location, size, theme or target clientele, nightclubs cater to those wanting an escape through socialization, sensory stimulation and the unexpected. How does the development team support the desires of everyone, with total concentration on financial success and continued attendance? What is the focus of today's nightclubs? Do these objectives really differ from city to city? Are the clubs of today client, owner, theme, location or competition driven? Who sets the standards for today's nightclubs? In my review of recent projects, I have collected opinions and thoughts from individuals involved, to support ones never ending desire for entertainment with no age applied.

I started my adventure in Las Vegas with the recent HD Show, and was introduced to two recently opened clubs with varying features. Kovacs and Associates, Designers along with Youngblood Wucherer Sparer Architects (YWS) were given the challenge of adding nightclubs within two existing Casinos. Even though both designer and architect were focused on providing a new and exciting club at both casinos, the objective was also to create something new and unique for the patron unique in their nightclub experience.

The Paris Hotel and Casino opened **Risque** by maintaining the Parisian sophistication, while adding a full dessert kitchen. The designer and architect were able to marry an intimate smaller space with a rich blend of materials and color providing a great lounge and dance experience. The second floor space included diagonal steel braces that became architectural features along with the balconies on the exterior of the casino. These balconies became box seats that accommodated additional entertainment of the strip. If the club-goers were not entertained within the club or VIP room, the “people watching” possible from the vantage point overlooking the Las Vegas Strip was available for view.

In the Rio's Hotel and Casino, **Bikini's** took a more “fun” and time related approach that offers a return to the sixties with a water theme. The entrance at Casino level, introduces the perspective patron to a large acrylic tub in which bikini clad dancers entertain both those waiting in line and gamblers. The power of suggestion encourages attendance and allows one to know what might be in store once inside the club. Inside, the sixties design features of sunken seating areas, shag carpet, large custom lava lamps, kidney shapes and ongoing surfaces reflect a theme that persistently captivates.

Bikini's and **Risque** are remodels of existing gaming space, which encourages interest and sparks the emotions with visuals and stimuli through the theme. **Risque** approached the senses with their more refined and limited space. **Bikini's** caters to those enjoying larger clubs and ongoing changing visual encouragement. Both clubs offer enticing materials, interesting layouts, and lighting to accent the mood of the space. Modest budgets were shared in both, with concentration on selling the experience through the entertainment.

During the HD Show, John Blair shared his most recent club openings of **XL** and **Limelight** in New York City. Although these clubs were geographically many miles apart from Las Vegas, the audience still desires intimate spaces, socialization, and entertainment. John emphasized that in his years of club ownership, maintaining return attendance and continued participation is a big factor in the development of a club. The sophistication of the New York scene is apparent with the attention to very high style furnishings and materials. A great amount of attention is given to lighting and technology that provides fuel to the senses.

John Blair considers circulation to be an important factor, both from a safety and success rate. The use of interior elements, share a creative approach as seen with the bathrooms. These much needed facilities translate their sensual design with opaque glass partitions and a large fish tank in the center to mitigate the closed in feeling. The New York clubs concentrate on smaller more intimate spaces by using lighting, materials and color to provide a separation of space. The use of lighting produces a chameleon-like approach, always being able to appeal to the type of clientele and creating a timeless, borderless space.



Photos courtesy of Youngblood
Wucherer Sparer Architects and
Kovacs & Associates

Although the entries to each of the described clubs vary, all generate a mystical aura encouraging the senses to want more. **Bikini's** translates to ongoing entertainment, while **Risque** questions the entertainment by the need to address the second floor entry. The New York properties share exterior silhouettes to entice you, or the narrow alleyway, accommodating a lack of identification, which creates an exclusive appeal. The Las Vegas clubs are located with obvious exposure, where as the New York clubs are sought out and not always so easy to find. All clubs providing the club attendee with a desire to engage and experience when the time is right.

The bi-coastal markets are different, in Las Vegas the tourist wanting immediate gratification and excitement beyond their hometown, and the New York scene associating continued attendance with happiness, excitement and socialization. The club is driven with the overall need to succeed; yet the audience is very diverse geographically. **Bikini's** shares the "ageless approach" with a sexy environment that produces a fun and unique evening. The other clubs **Risque**, **XL** and **Limelight** share a more sophisticated feeling, yet all include lounging spaces and hopeful entertainment options for the escapist in all of us.

At one time, the bar was the focal point of a club, and the layout of the space was designed around it. The

more recent clubs combine various size bars and looks to appeal to various levels of clients. Each customer will find a comfort level at one specific bar, acknowledging their commitment to the design and those that equally have chosen it. These options hopefully maintain the guest, and enhance their evening by enjoying equal company. Many clubs focus on the bar, which become marketing tools as well as very sensual zones incorporating special surfaces and lighting to highlight its very unique design. These new club environments expand the guest's "visual horizon" to include many more areas of interest beyond just the different bars.

As seen in all these clubs, an overall translucent scene is provided, either through the large acrylic tubs, frosted glass partitions, sounds, clothing or lack of, and the lighting which obscures the vision. These borderless spaces share simplicity in design, yet complexity in application and approach, appealing to all senses. The unique outcome for each club lends itself to various audiences and activities with the collaboration of owner vision, marketing and design. The common thread seems to satisfy the need for escape, seduction, fantasy, energy and discovery. It appears, no matter where the club is located, all in attendance have the desire to see and be seen with the hopes of a new and memorable experience.



marysol: real and magical in the windy city

Integrating the business needs of a nightclub with visionary goals

by: Gerardo Fitz-Gibbon AIA, Principal, FADESIGN

A new Cuban nightclub and restaurant has opened in Chicago that we think truly expands the notion of what most of us have come to expect when craving a night of Latin fun and drinks. Located on the extremely competitive West Randolph Street, Chicago's premier restaurant and nighttime entertainment row, Marysol offers a glimpse at how business realities can coexist and even facilitate visual exuberance.

FADESIGN was fortunate to be on board as the designer and architect of the project from the beginning. We were responsible for naming the concept (Mar-y-sol in Spanish translates to "sea-and-sun"), creating the logo, signage and menus, as well as designing the interiors and all of the custom furnishings, lighting and decorative elements. Our participation enabled us to approach the project in a very holistic manner and we were able to develop all aspects of the project simultaneously; often letting developments in one aspect of the design generate insights for others.

We were specifically charged to create a new and innovative vision of the Latin genre and, in order to maximize

the success of the venture, to design a facility capable of serving various functions: a bar, a tapas lounge, a restaurant, a live music and dance space, and a banquet/function space; all within a 4500 square foot floor plate. It was also clear from the beginning that these functions would occur in varying combinations and would be likely to vary by time, day, week and season.

Our goal in planning the spaces focused on minimizing investment by utilizing as much of the existing mechanical and electrical systems as possible while providing maximum flexibility within the space for a truly multi-functional entertainment program.

We developed the visual idea in tandem with the planning task. The inspiration for the design owes more to the recently published moody photographs of contemporary Cuba by Robert Polidori and Andrew Moore, and to the Cuban modernist design tradition, than to the nineteen forties travel postcard and bongo drum esthetic most of us come to associate with Cuban entertainment venues. This influence was promising in allowing us to use strong color and form to transform the existing site and to differentiate the concept from its existing neighbors on Randolph Street. We were also adamant about working within a modern and even futuristic vocabulary from the beginning and setting a goal of capturing the "real-magical," a notion framed many years ago by Cuban writer and critic Alejo Carpentier that refers to the surreal quality that pervades Latin American art and culture as a result of its widely diverse and coexistent heritages. Focusing on a visionary and progressive goal freed us from the obligatory cozy-nostalgic approach and opened the way to explore new possibilities.

The all-pervasive color scheme of the design was projected as an architecture of pure color composition or a modern painting instead of series of rooms. A careful delineation of green hues, suggestive of the sea and often contrasting in value, intensity and finish, create a variety of optical illusions meant to play with one's peripheral vision and anchor the various informal arrangements of lounge seating throughout the room. The giant fluorescent-green glowing pendants anchor each of the lounge settings; along with various floor-to-ceiling drapes they underscore the verticality of the interior.

In the East room of the nightclub, which houses the Bar and Tapas Lounge and is really the heart of the nightclub function, a large undulating bar dominates. We designed a series of flexible lounge type seating layouts to seat



several groups of various sizes. Carpeted pads, assembled from multi-color carpet tiles, on which the layouts are supported, visually and acoustically carve out quiet zones for conversation and relaxing. The carpet areas can be removed or relocated as needed by the staff; they can also be replaced when excessively soiled or damaged. Each individual grouping is centered on custom-designed rotating tables, for tapas and drinks, surrounded by various sculptural stools and chairs and a domino-style custom banquette system.

Giant pendants complete the mood in the Bar/Tapas Lounge and, set over the tables, encourage the feeling of permanence to each grouping. The pendants were designed as two completely separate components to enhance the flexibility of the space. One part is the structure and lighting element. It is completely movable without involving additional electrical work and powered from an existing wall-mounted junction box. The cable is anchored on a detachable plate secured to ceiling reinforcement (additional reinforcement was provided for future relocation). The other component is a ten-foot tall weighted shade, which attaches to the support plate and receives the lighting element from the mounting plate. Together the two parts of the pendant design allow easy removal of the shades and change of the fixture location by staff. The approach also allows for longer-term adaptations related to future trends and demographic developments.

The West room was planned as a more conventional dining space, though designed to be usable as a dance floor, a banquet space, or a live music lounge. Planning of the layout for this room focused on maximizing the occupancy allowable by code while accommodating the wide variety of group sizes that usually visit Marysol. By design, larger groups of patrons are accommodated by combining various smaller tables around the required circulation aisles. Maintaining axial groupings of two-tops lighted by a movable cable lighting system sits couples and/or groups of up to twenty guests at once without disturbing other guests. Convertible four-tops can become round tables to accommodate six or seven guests while also allowing multi-table combinations for larger groups in interesting caterpillar-like configurations. Because all table arrangements are assembled out of smaller tables, banquet seating is easily accommodated as well as is a purer nightclub layout for live music and presentations. Lighting was designed to be general in nature with table specific spot lighting is only provided along the central spine.

In the second room, the restaurant area,

an equally exuberant color scheme is employed. Here, contrasting orange is the departure point for similar compositional adventures inspired by the sun. High Tech modular lighting creates a central axis in this second space, where saddle shaped Italian chrome and leather-board chairs arranged in flexible restaurant style dominate the room. Among the focal points in this room is an installation of colored glass panes, designed to recall the colored glazing commonly used in Cuba and Puerto Rico and to intensify the reflections of flames emanating from the display kitchen's open grill. Other focal elements include flowing translucent white drapes and two other installations by FADESIGN. The latter, embedded into the west and east walls, we call "Eclipses" and consist of various pie-shaped forms carved out of aspen wood fiber panels and arranged in layers to create playful figure-ground illusions. Cleverly lighted by concealed LED systems, they are programmed to change color at an almost imperceptible rate so that most patrons may perceive the transforming abstract forms peripherally but rarely see them actually change.

Despite the thoroughly designed and color saturated interior, Marysol feels informal and embracing from the outset. The ultra-functional layout is difficult to image without the dynamic color treatment, materials and simple lines of the design. Layouts and functions change often. A late-night visit to Marysol, in any season, is a unique nightclub experience offering thorough immersion in Cuban informality, music and attitude; in exuberant color and three-hundred-sixty-degree design that successfully invokes a little piece of the real-magical in the windy city while addressing the realities of a competitive business environment.

For more information on FADESIGN, please visit www.fadesign.com



Photos courtesy of FADESIGN

the juggling act – the “ooh & aah” vs. value engineering...

by: Colette J. Anderson, Anderson Plus Associates, Inc.

The Ashford Club, a city club, first opened in 1984 at the Terraces of Perimeter in Atlanta, Georgia. It was designed in the style of old clubs in London- very traditional, dark and Edwardian.

Colette Anderson of Anderson Plus Associates, Inc. first worked on the original project as Owner's Rep and then did the remodel in 1994.

City Clubs have been on the decline throughout the 90's as lifestyles and the tax structure on business entertainment have changed, and this club was too large at 18,000 SF. When the lease was up, it was time to move and to downsize to a more operationally profitable size. The new club location, at Glenridge Highlands in Atlanta, was a big draw for Cingular Wireless' management. As they moved into their new headquarters, the new Ashford Club opened in June 2001 to much accolade.

Anderson's responsibilities on the Ashford Club this third time, after working for the owner over 18 years included Project Management, Programming, Space Planning including Kitchen Planning, Interior Architecture, Lighting Design, and Interior Design.

The Design Strategy for the Club's new location was to keep some of the elements of the old site for history and create a new “corporate America” look. It was to be transitional in design, conducive to the tastes of the original older membership and appealing to the hi-tech industry's new younger members...and on an extremely tight budget demanding re-use of existing items where possible without jeopardizing the design intent.

To pay homage to the “something old theme” Anderson moved the dark oak columns from the old Ashford location, stripped them of their Corinthian capitals and had them refinished in a warm cherry finish. For the “something new theme” she convinced her very conservative client to allow her to use cork flooring, in lieu of wood parquet, in the Foyer leading to the building's marble elevator lobby. By doing a parquet pattern with the cork flooring tiles and adding a classic compass design in the center with an illuminated ceiling dome above, Anderson created the first of two “ooh & aah” spaces she wanted for the Club.



Anderson insists with clients on tight budgets that there must still be at least one or two spaces that have the “ooh & aah” factor, something memorable, worth talking about, and for a club member, worth showing off to business associates and friends.

The second “ooh & aah” space at the Club is the Formal Dining/Wine Room with wine storage behind French doors, a fabulous vaulted ceiling, and Thomas Arvid wine art pieces. The faux finish design concept for the vaulted ceiling and the Foyer's dome was created by Anderson to have the native leaves of Georgia ghosted onto the ceiling using gold, silver and copper leaf to highlight them. The faux finish artists, Graphicatta & Design were busy collecting leaves around Atlanta to use as stencils for their work.

After the money is allocated for the “ooh& aah,” it is back to reality, massaging/squeaking out every nickel of savings from one item or another, also known in fancy terms as “value engineering,” the industry euphemism! To that end, Anderson relies on her years of on-the-job-training and experience in the “interior/architectural design trenches” to balance the client wish list and budget with reality and still have some extraordinary design elements if needed. Quite often in the process of value engineering, you have to study the value of costly elements not as a designer obsessed with design details, but rather look at the details and play devil's advocate; Would the member or guest even notice it, or miss it, if it was not there?

Factor in the things that they would notice and value engineer out the others, then later as the project nears completion the contingency may allow you to add some things back in. NEVER go over budget, unless it is at the client's request, or you show them some wonderful item they cannot pass up, an "ooh & aah", then the addition is with their approval.

Here are some of Anderson's other value engineering/design tricks used at the Ashford Club: a) Glass curtain wall window treatment- creating sheer panels of plain sheers intermittently sewn with a second more opaque sheer with a burn-out leaf pattern to conceal a first floor view not as spectacular as the previous site's panorama of the city. b) Buying art at prices below wholesale. Purchase artwork in advance throughout the project period during wholesaler's annual sales, and again exercise the "ooh & aah" factor with the budget for one or two pieces. c) New furniture or re-use of existing pieces - Usually, furniture is cheaper to replace than to refinish and re-upholster if it is in marginal condition, unless they are fine antiques; or make creative changes to update pieces such as faux finishing them, or adding a piece of smoke glass to the top of chinoiserie pie table to hide the overly ornate artwork on it; re-shade lamps with a different color for a new look; etc.

In existing projects to save money, Anderson recommends the following steps to freshen the look: Cleaning/polishing/buffing all existing pieces and moving furniture around into different spaces; adding new paint color, art, accessories and plants; changing lighting by updating the types of light bulbs, if applicable, such as halogens, or color corrected fluorescent to give a more home like atmosphere.

After all, if you follow the philosophy Anderson first learned while at ClubCorp 25 years ago "a club should be an extension of the member's home". It is the special touches that the members "ooh & aah" every time.

For more information on Anderson Plus Associates, Inc, please visit www.andersonplus.com



Photos courtesy of Anderson Plus Associates, Inc.

cork –

not just for wine bottles anymore...

As a major strategy in the “ooh & aah” factor for the Ashford Club entrance, Colette Anderson searched for something new, something cutting edge and found herself returning to a product with a long and distinguished history - cork.

Expanko Cork Company of Parkesburg, PA, provided the specs and was confident that their product was highly durable from the innate nature of cork combined with the newest finishes. Additionally, a wide variety of patterns have been created to enhance design elements in modern architecture. Manufacturers of cork material recommend using a product with a density greater than 32 pounds per cubic foot and a polyurethane finish to ensure durability. In addition to durability, cork offers a floor that is both comfortable to stand on and is quiet; two key factors when choosing commercial flooring. (Cork is almost 80% air!) Cork floor tiles have all the advantages of a natural cork product: elastic, anti-static, sound absorbing, insulating, and anti-allergenic. Installation of cork flooring is similar to that of other resilient flooring products. Sub-floor preparation must be performed for a smooth level sub floor of concrete or plywood. Additional precautions must be taken to ensure moisture-emissions levels in the sub floors are within manufacturers’ suggested limited.

After the prep, tiles are glued to the sub-floor using a variety of methods. The most common and effective method is trowelable acrylic latex adhesive. One or two additional site applied coats of polyurethane may be recommended. Damp mopping with a neutral cleaner is all that is normally needed for maintenance. When wear (as in most natural flooring), becomes evident recoating with polyurethane is all that is necessary. Check with the manufacturer for recommendations.

“cork flooring is a bit more expensive than wood, but brings to the table when finished, a resistance to staining and discoloration, as well as a refinishing interval much longer than wood since it tends to “give” rather than wear. . . .”

-Colette J. Anderson,
Anderson Plus Associates

Reminders: when specifying cork, choose a product with a density greater than 32 pounds per cubic foot and finished with a true polyurethane finish. Also be cautious with colored cork. It may look good initially, but it generally discolors and fades. Choose a supplier that has been selling cork for a number of years and can back up their claims with documented experience in the field. And lastly, follow the installation directions precisely - as in wood, you cannot “push the limits.”

In terms of price, cork flooring is a bit more expensive than wood, but brings to the table when finished, a resistance to staining and discoloration, as well as a refinishing interval much longer than wood since it tends to “give” rather than wear. Environmentally speaking, cork is a “green” product. Made from the Cork Oak grown in Spain and Portugal, cork is a renewable resource. Cork bark is stripped from the trees in nine-year intervals with no negative effects and harvesting the bark is actually healthy for the trees.

In terms of long-term savings and major entrance impact, cork used in the Foyer of the Ashford Club was worth the research.

John Ham, “The Green Room,” Environmental Flooring Solutions - iamham@bell-south.net; from an original article by Expanko Cork, Parkesburg, PA, www.expanko.com

Lessons not learned:

Life Safety issues from The Cocoanut Grove to The Station...

by Jillene Cochran, Weber + Thompson

In Boston's Cocoanut Grove 492 people lost their lives and 166 people were injured when a fire ripped through the club. The flames and noxious smoke spread so swiftly throughout the building that some victims collapsed at their tables. Most panicking patrons ran to the only exit they knew, the main revolving door. This was knocked off its axis and jammed, causing over 200 victims to pile up behind it. Other patrons fled to doors that opened inward, were locked or, in one instance, was welded shut to "prevent patrons from skipping out on tabs." Many believe that the lighting failed as well, plunging the club into darkness, causing patrons to succumb to the thick smoke when they tried to traverse the club in the dark hampered by hundreds of tables and chairs, unable to find emergency exits in the "rabbit warren" of rooms and corridors.

Sound familiar? The Cocoanut Grove fire occurred in 1942, however many of the situations that caused that tragedy were present in the more recent fatal nightclub incident at Rhode Island's The Station, currently the fourth most deadly nightclub fire in U.S. history. This and other incidents (namely Chicago's E2) focused the nation's attention on nightclub and bar safety and galvanized designers, owners and officials to carefully scrutinize current codes, building standards and operating procedures. Organizations such as the National Fire Protection Association (NFPA), as well as other industry and government groups across the country have been convening to discuss the following issues to prevent further disasters.

Occupancy and Exiting Requirements

Exceeding allowed occupant loads, insufficient or non-code complying exits or poorly delineated exit paths have been directly cited as contributing factors in at least three of the five most deadly nightclub fires in the United States (see sidebar). For example, in the Cocoanut Grove fire the occupancy limit of the club exceeded safe occupant load maximums by over 400 people.

Occupant load determines the minimum number and width of required exits based on calculations of the type of assembly occupancy – buildings, structures or portions of each with an occupancy of 50 or more persons. The guidelines, developed by the NFPA and used by fire officials as a basis for their inspection programs, state, "exiting is the most critical of all requirements for any

assembly occupancy." Providing easily identifiable exit paths – spaced so fires or collapsing structures do not easily block all exits – is critical in designing a safe facility. In general terms assembly occupancies are required to have a minimum of at least two exits with the main entrance/exit able to accommodate at least half of the occupant load. All exit doors must "swing in the direction of the path of travel," and must be equipped with panic hardware. These doors and the paths of travel to them must have directional and exit signage identifying the location and path to each door. In addition, emergency lighting, with an independent power source – in case of building power failure – and sufficient intensity to clearly light the route of travel to each exit is required. Without these necessary precautions, there is a higher probability of more tragedies like the one in Rhode Island.

Fire Protection and Smoke Control Systems

Fire protection systems – onsite or built-in equipment including portable fire extinguishers, interior standpipes and hose lines, automatic sprinkler systems and fire alarms – have become one of the first lines of defense against the loss of life. All assembly occupancies, no matter the size, are required by current fire codes to provide portable fire extinguishers and both visual and audible alarm systems. Most regulating codes require all new construction of assembly occupancies exceeding 300 occupants or any facility serving alcoholic beverages to have full sprinkler systems installed. However, as with The Station, many current bar and nightclub facilities are not required to install sprinkler systems because of their small size and age. Many facilities built before 1974 were grandfathered in under the new codes and are exempt from the sprinkler requirements. Since The Station fire however, there has been a push by the public and officials to require sprinkler systems and monitoring by local fire departments in all nightclubs and dance halls, regardless of when they were built. Although there is considerable proof that sprinklers significantly reduce the loss of life, the proposals, which could cost millions, is gaining opposition. The argument is that enacting and enforcing such regulations would put the brunt of the financial weight on the small, established club owners. Finding the funds to retrofit their facilities, while many are already struggling in the current economy, is a significant issue that is being weighed against the possibility of more lives lost.

Interior Finishes and Furnishings

In each of the five deadliest nightclub fires (see sidebar), interior decoration, construction and finishes were cited for the speed the fires spread as well as the noxious smoke that choked the clubs. In The Station incident fire officials believe that the stage's sound-dampening tiles, suspected of being made of untreated polyurethane foam, could have accelerated the speed of the fire's spread. "It basically burns like gasoline," said Donald Bliss, president of the National Fire Marshals Association and fire marshal for the state of New Hampshire. "When it burns, it melts and spreads the fire and will ignite anything it touches." In the Cocomanut Grove fire, it is believed that the fire started when an artificial cocomanut palm was ignited. The NFPA report states, "The interior, with its low ceilings, combustibile wall and ceiling finish and flammable decorations was actually a death trap, but the building structure itself was 'fire proof'."

Today, codes require that all interior finish materials be fire-tested to evaluate their flame spread and smoke development. If walls or ceilings are required to have any fire-resistive or noncombustibile construction, then the finish materials must be applied directly to the fire assembly, on furring stripes not exceeding 2 inches in depth, and all voids must be filled with fire-resistant materials to prevent the fire from spreading in concealed spaces. In addition, all interior decorations are required to be treated with flame-retardants.

Even with these standards, most of which have been in effect even before the 1942 Cocomanut Grove fire, the task of enforcing them is often difficult. From a practical standpoint flame-spread ratings and the effectiveness of flame-retardant treatments are hard to ascertain on existing construction during official field inspections. If markings signifying flame-retardant materials are not readily visible, inspectors must rely on the owner to provide that information that the owner may not have or is unable to obtain. Additionally, the effectiveness of flame-retardants, which are susceptible to water and can be washed out or diluted in areas with high humidity, is impossible to predict. Reportedly, in the Cocomanut Grove fire, the inspectors tested the flammability of the decorations by exposing them to flame shortly before the fire. While the flame retardant was able to withstand the small flame, it is believed that the heat of the fire, once ignited, easily overcame any of the retardants' effectiveness. Most fire prevention standards recommend that decorations be limited and kept away from any possible contact with ignition sources including items such as candles, flaming dishes and electrical outlets.

Club Expense vs. Liability

Owners and designers need to carefully weigh the lost revenue due to a lower seat count and the higher cost of

finish materials with a lower flame spread rating and the installation of sprinkler systems against the liability consequences of a tragedy. Since the Cocomanut Grove fire, prosecutors have brought criminal charges against landlords and club owners when fatalities occurred in facilities that violated building and safety codes. Of the 10 people indicted and arrested for the Cocomanut Grove tragedy only two were sentenced and of those only Barnet Welansky, principal owner, received significant jail time (12-15 years). In recent years mass torts against finish product suppliers and civil wrongful death suits have joined the breadth of what owners face in these tragedies.

The recent tragedies have spotlighted bar and nightclub safety issues through their continuous presence in the press and the deaths they propagated. Although the use of pyrotechnics, the issues of panic and crowd control and questions regarding the lack of enforcement of codes are major contributors to many bar and nightclub fires, the consensus is that if basic standards detailed above for exiting, fire control systems and finishes had been followed, many of the deaths could have been avoided.

For more information about the disasters and fires cited in this article as well as fire regulations and crisis management, visit the NFPA's website at www.nfpa.org or call your local building safety and fire departments. Remember, specific code requirements are jurisdictional and based on current federal, state and local building codes.

5 deadliest nightclub fires in U.S. history

- **Cocomanut Grove nightclub, Boston, MA**
November 28, 1942, 492 killed.
- **Rhythm Club dance hall, Natchez, MS**
April 23, 1940, 207 killed.
- **Beverly Hills Supper Club, Southgate, KY**
May 28, 1977, 165 killed.
- **The Station nightclub, West Warwick, RI**
February 20, 2003, 99 killed.
- **Happy Land social club, Bronx, NY**
March 25, 1990, 87 killed.



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JUDITH UFFNER

small business advice...

by Jessie Robertson, Jessie Robertson & Associates

strategic planning

part 2 of a two-part series

Previously I wrote about strategic planning and the decisions inherent in the process. Now I would like to turn your attention to the methodology I take to formulate strategies.

I initiate business development strategy planning for each client in a progressive fashion. I start with a 'Strategic Planning Questionnaire' that uncovers each decision-maker's ideas about their business. By examining goals, visions, strengths, weaknesses, issues, competition, project delivery expectations, etc., we start to reveal the core of the business that ultimately becomes the mission of the firm.

Once the core of the business has been identified, we can then begin to shape strategies for positioning, for targeting, and for competing. It is at this juncture that we start to examine the firm's goals against market conditions to determine if goals are realistic or unrealistic. The market research I conduct helps each client to make decisions based on knowledge and not suppositions. In addition, we begin to segment our market opportunities to exploit the firm's value cycle. Most importantly, we start to evaluate the revenue opportunities that uphold the firm's primary strategic goal: superior profitability. I am now ready to begin the process of creating a Marketing Plan.

The Marketing Plan is the blueprint for direction and execution. At this point, we have a company vision, market research to support market positioning and client targeting, competitor's information to gain a competitive advantage, and a tightened focus and strategy to gain greater market share and profitability. Budgets and milestones are established and included in the plan to keep all involved parties on track.

Setting limits on what you are trying to accomplish is the essence of strategic planning. The company without a strategy is willing to do anything. If all you're doing is trying to do the same thing as your competition, then it's highly unlikely that you will be successful. It is naïve to believe that you can deliver the same sort of product/service as your competition, and actually do it better for long. That is especially true in today's econo-

my when the flow of information and capital is extremely fast. It's exceedingly speculative to bet on the incompetence of your competitors - and that's what you are doing when you are competing on operational effectiveness. In addition, a focus on operational effectiveness alone tends to create a mutually destructive form of competition. If everyone's trying to get to the same place in a similar market, then that focus causes customers to choose on price.

When the Marketing Plan is completed, we are now ready to focus on the Creative Plan, in other words, creating the firm's message. This step in the process typically follows the completion of the Marketing Plan so that the firm's strategy may have continuity. The message becomes the basic value the firm is trying to deliver to their customers via its sales collateral and its sales pitch. Continuity needs to be strongest here in order to avoid confusing the organization on what the strategy is, and to ensure that customers know what the firm stands for.

We are now ready for Business Development Execution, the last step in the Strategic Planning process. As part of the initial planning for execution, I like to ensure my clients have a database program that will generate calling reports. A monthly and quarterly review will assist in an examination of and a further reduction in the cost-of-sale. In addition, I like to ensure that controls such as profitability controls and sales controls are implemented to track progress, and to support focus and profitability. The only thing left to accomplish is to generate new business that is profitable.

While strategic planning can be a difficult exercise, it is an important step to creating differentiation. Business is moving faster than it did 10 to 15 years ago. In this fast-paced and fast-moving economy, having a direction is critical.

Jessie Robertson is a business development strategist and can be reached at 310-452-3550, jessie.robertson3@gte.net

“Once the core of the business has been identified, we can then begin to shape strategies for positioning, for targeting, and for competing.”

by Jessie Robertson
Jessie Robertson & Associates

things to consider when building, renovating or expanding a hotel...

The top 10 construction do's & don'ts

by: Mike Jones, Vice President Business Development
The Wentz Group

You've just hung up from talking to your parent company and have received good news: Your hotel property is scheduled for a renovation and expansion. Over the next several months, it's possible that you'll face a variety of construction issues, but here's a list of the "10 construction do's and don'ts to consider on new, expanding or renovation hotel projects." With any luck and good planning, it's possible to avoid all of them.

Project Design Team. These folks are your key team members and include the general contractor, architect and interior designer. They are the experts and should be part of the planning process. Early-on collaboration among team members is likely to save thousands of dollars once the project is underway. Utilizing the expertise of your team will result in cost-effective solutions and applications.

Interior Décor. Furnishings are a critical part of every renovation. They represent ambience and contribute significantly to the guest experience. You'll want to ensure that the hotel operator, interior designer and hotel structural designer communicate and agree on details such as wall and carpet colors, furniture and accessories.

Guest Arrival / Hotel Entry. Consider the scale of public access or entry to your hotel. If your ballroom facilities are expanding, your property's convention business may increase substantially. Moreover, your hotel could become the preferred venue for community events or fundraisers.

You should consider these aspects of traffic planning and management:

How will your guests arrive? Will they come by limousine or tour buses?

Is the porte cochere designed to accommodate buses?

Are their ample traffic lanes to swiftly accommodate the simultaneous arrival of several hundred guests?

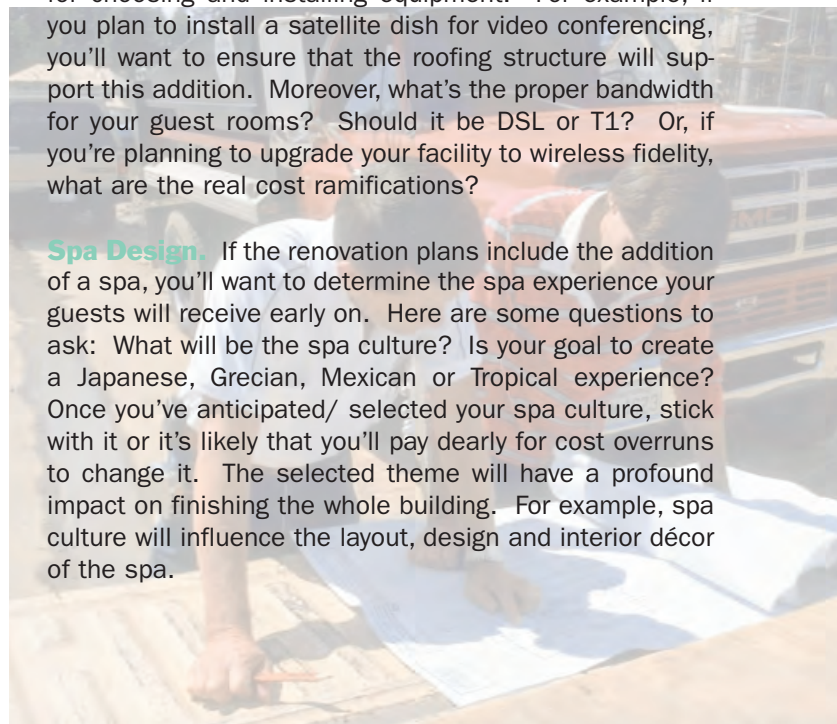
And, is there sufficient space to accommodate the required turning radius of oversized vehicles?

Guest Rooms. If your renovation includes making a significant upgrade to guest rooms, consider building an on-site model in a separate construction trailer. Build-out the interior and decorate the model to the exact specifications of your plan. This will provide a clear understanding of the scale of a room or rooms. Moreover, allow your staff to use it and provide comments on its design, features and comfort. If the design or features aren't exactly right, it's far less costly to make changes to the model than to an actual room.

In-Room Guest Amenities. Develop a materials matrix to determine the right amount of attached or built-in guest amenities for each room type. The matrix will allow for complete coordination between hotel operator and the general contractor for the installation of hairdryers, towel racks, toilet-paper holders, phones and TVs, etc. Nothing's worse than having to retrofit a hundred bathrooms with electrical or cable, because secondary TVs weren't included in the matrix.

Technology. If your renovation includes upgrading technology for either your ballroom or guest rooms, hire a consultant. Have an expert advise you on the right solutions for choosing and installing equipment. For example, if you plan to install a satellite dish for video conferencing, you'll want to ensure that the roofing structure will support this addition. Moreover, what's the proper bandwidth for your guest rooms? Should it be DSL or T1? Or, if you're planning to upgrade your facility to wireless fidelity, what are the real cost ramifications?

Spa Design. If the renovation plans include the addition of a spa, you'll want to determine the spa experience your guests will receive early on. Here are some questions to ask: What will be the spa culture? Is your goal to create a Japanese, Grecian, Mexican or Tropical experience? Once you've anticipated/ selected your spa culture, stick with it or it's likely that you'll pay dearly for cost overruns to change it. The selected theme will have a profound impact on finishing the whole building. For example, spa culture will influence the layout, design and interior décor of the spa.



Food and Beverage Service. Make sure you provide for the appropriate size and type of restaurant or eating facilities to accommodate all of your guests. You'll lose revenues in the end, if you plan to add an upscale restaurant that only seats a small percentage of your guests. It's important to provide basic food and beverage services, where guests can grab a quick meal or enjoy lingering over lunch or dinner.

Weather and the Environment. Plan appropriately and allocate additional funds for the more frequent replacement of materials and furnishings that are exposed to weather extremes. For example, if yours is a coastal property, consider the corrosive factors of wind and saltwater to all exposed materials including paint, handrails, awnings, patio and pool furniture. Or, if your hotel is located in the desert, plan to have an over-designed air-conditioning system that is easy to frequently maintain to keep guest rooms comfortably cool regardless of soaring temperatures during mid-summer. Weather and environment will contribute to the rapid

deterioration of furnishings and equipment, and it would be wise to exceed general maintenance expectations.

Be Flexible and Keep Your Options Open. Be open-minded to alternative methods and materials. Be watchful for the impact on quality, maintenance and service. Give yourself the opportunity to hear all of the solutions that your consultants are recommending

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Photo courtesy of the Wentz Group, Inc. and Montage Resort & Spa

industry partner education...

the benefits of wool-rich axminster carpet

by: Frank Boardman, AIA, IIDA
Ulster Carpets



Viejas Casino Turf Club, San Diego, CA

The Axminster style of weaving, which originated in England, is renowned for producing carpets featuring an abundance of color and ornate design. Axminster weaves, in comparison to tufted carpet, allow for more of the yarn in the face of the carpet therefore enhancing the quality and appearance of the finished product. As it has been refined through several innovations over the years, the Axminster process delivers arguably the world's most exceptional contract carpets.

The process of weaving Axminster carpets involves interlocking warp threads (lengthwise) with weft threads (crosswise) in such a way that tufts of carpet yarn are secured between them row by row. Backing and surface are intertwined during the weaving process, so the carpet is dimensionally stable not subject to delamination.

With each tuft of carpet being individually placed, Axminster weaving facilitates unlimited pattern creation potential. Designers have the freedom to use an unlimited spectrum of color and customize a truly unique design. Many of the designs often illustrate corporate identities, special themes, or historic patterns - the design capabilities are literally limitless!

At Ulster, weaving technology has been progressed to new levels with the development of a revolutionary weaving process called Uniweave®. Uniweave® makes it possible for entire areas to be designed and woven as a single floorscape, incorporating borders, modules and interesting shapes, without complicated installation requirements.

Woven vs. Tufted

Woven Axminster carpets generally look and perform better than tufted products particularly in contract applications:

- Individual tuft placement in woven Axminster carpets allows for superior design versatility and clarity.
- More yarn in the face of the carpet means a greater proportion of working pile per total pile weight and superior finish quality.
- Woven carpets retain their appearance better through the end of their wear lives.
- Due to the pile being woven into the base of the carpet, there is no danger of delamination from the backing as with tufted carpets.

Wool, the Fiber of Choice

Ulster's Axminster carpets are constructed of the world's finest natural carpet fibers, British and New Zealand wool.

- British wool delivers a resilient, dense carpet finish. It offers good color definition, retains its appearance well and does not mat. Noted for its long-term performance, primarily because of its substantial bulk, British wool is slow to show deterioration.
- The temperate New Zealand climate makes for a finer, softer, and longer wool. Free of black fiber, it easily converts to bright, clean pastel shades and is most suitable for light colored carpets.

For the best combination of economy, appearance and performance in the typically heavy traffic condi-

tions of most contract installations, Ulster generally recommends a blend of 80 percent wool and 20 percent nylon. This fiber blend provides the unique benefits of wool along with the resistance to abrasion, which is associated with nylon.

Wool, still the benchmark of fiber quality, performs best in contract applications in all key areas: Appearance, Resilience, Indoor Air Quality, Stain Resistance, Electrostatic Properties, Durability, Economics, and Environmental Safety.

Appearance - Wool absorbs dye right into the heart of the fiber becoming an integral part of the fiber. Along with supporting a wider spectrum of colors, wool gives more vibrancy and depth of color than nylon.

Resilience - A natural crimp allows wool to recover quickly when compressed. It is uniquely elastic, stretching up to 30 percent without rupturing then springing back to its original shape. While synthetic carpets tend to flatten and “ugly out,” wool resists flattening and recovers from pressure marks persistently throughout its life.

Indoor Air Quality - Wool and wool-rich carpets can reduce indoor air pollutants such as sulfur dioxide by absorbing and neutralizing them.

Stain Resistance - A water-repellent membrane, the cuticle, covers wool fiber creating a natural resistance to liquids and stains. The cuticle has a finely waxed surface with overlapping scales to keep soil in the upper area of the pile where they can be easily vacuumed. The protective membrane on the cuticle



tufted carpet



woven carpet

also prevents water borne stains from readily penetrating the individual wool fibers.

Electrostatic Properties - The cuticle will allow the fiber to absorb moisture in vapor form. Water vapors penetrate the cuticle pores and bond with amino acids in the cortex - the main bulk of the wool fiber. This allows wool to absorb up to one-third of its weight in moisture without feeling damp, making it resistant to static electricity. With air conditioning capable of maintaining a relative humidity of above 45%, wool has superior electrostatic properties when compared to other carpet fibers.

Durability - Wool's natural resistance to staining and soiling minimizes wear caused by the abrasion of dust particles against the carpet fibers. Wool/nylon blends deliver additional durability; “more durable” translates into “longer use life.”

Economics - Better performance also means lower maintenance costs. Wool carpeting, because of its natural resistance to staining and soiling, is the most cost-efficient to maintain. In addition, wool's superior thermal qualities reduce energy consumption and costs. Wool's thermal superiority provides a natural barrier against heat loss in the winter and helps keep areas cool in the summer.

Environmental safety - A high protein and moisture content make wool naturally resistant to flame and helps control damage from burning matches, embers, cigarettes, and the like. Unlike synthetic fibers that melt, charred tips of wool carpets can be easily rubbed off. Not only are natural wool fibers non-allergenic, they trap dust until vacuumed to keep room air cleaner.



Water Tower Place, Chicago, IL

A study carried out by Utrecht University, Holland, established that wool-rich woven carpets consume 60% less non-renewable resources in manufacturing than other types of carpet. The vast majority of woven carpets are made with 80% wool, 20% nylon pile; jute, cotton and polypropylene yarns. Of these, wool, jute and cotton are natural renewable resources and, on average, constitute 86% by weight of all raw materials.

Axminster carpets offer extreme design versatility using a wide array of colors. Combined with the many superior features of wool, it is then easy to understand why so many of the world's most prestigious casinos, ballrooms, conventions centers, high-end hotels, and cruise ships will accept nothing less than wool-rich Axminster carpets. By specifying Axminster carpets in your next hospitality project, you will elevate your design to a new level of sophistication and refinement that could only be achieved by using the finest material the world has to offer.

sources & credits...

The creation of the ritz-carlton golf resort, naples pg: 24

The Ritz-Carlton Golf Resort – Naples, FL
Resort Owner & Manager: Host Marriott Corporation
Architects: Nichols, Brosch, Sandoval and Associates
Interior Design: RTKL/Snoweiss Design Group
Purchasing Agent: Leonard Parker Company
Products Used: American of Martinsville, Valley Forge
Fabrics, Art Craft, Brintons / US Axminster Carpet, Ulster,
Astori Imports

Signature golf resorts-a bi-coastal perspective pg: 24

Four Seasons Resort, Aviara-San Diego, CA
Developer: Hillan Properties; Designer: Palmer Design
PGA National Resort & Spa-Palm Beach Gardens, FL
Owner/Developer: Mr. E. Elwyd Eccestone; Management
Company: Dolce International

International purchasing-the challenges to overcome pg:32

Sandy Lane Hotel, Golf Course & Spa-Barbados, West Indies
Owner: Sandy Lane Hotel Company, Ltd.
Purchasing Agent: Bray Whaler, Inc.
Products Used: Sealy-UK - Crown Jewel Mattresses;
Murray's Ironworks - USA - Outdoor Tables, Consoles and
Lighting; Charles Edwards - UK - Outdoor Lighting; Fine Art -
USA - Guestroom Lighting; Bella Figura - UK - Guestroom
Lighting; Tindle - UK-Guestroom Lighting; Brown Jordan -
USA - Outdoor Furniture; Fong Brothers - USA-Cabana
Furniture; Baker - USA - Public Furniture; William Montague
- UK - Guest Case Pieces; Kearns - UK - Guest Case Pieces;
Vaughan Benz - USA-Seating; Mobilia Italia - Italy - Seating;
Mary Fox Linton - UK-Bedding

Creating a vision for clubhouse renovation pg:34

Kelly Greens Golf & Country Club-Ft. Myers, FL
Architect: ADP, Sarasota
General Contractor: D. Garrett Construction
Products Used: Falcon Products; Milliken Carpet; Basic
Source; Norwalk; Shelby Williams; Thomasville; Fine Art
Lamps; Unilight; Custom Faux paint finish on walls
Natural travertine stone on floors and wall

Signage for today's golf resort pg:37

Diplomat Country Club Golf Course, Tennis Center and Spa-
Hallandale, FL
Architects: Sandy & Babcock International
Landscape Architects: Bradshaw, Gill & Associates
Golf Course Designer: Joseph Lee
Interior Design: Carole Korn Interiors
Graphics Consultant: Lebowitz | Gould | Design, Inc.
Susan May, Senior Design Assoc

Marysol-real and magical in the windy city pg: 46

Marysol-Chicago, IL
General Contractor: A & J Construction Company
Photography: George Lambros Photography
Exterior Signage: Sign Studio
Products Used: Chicago Woodworking-Banquettes/ Revolving
Tables; Vibiemme through Ida Stein & Associates-Dining
Chairs, Bar Stools & Outdoor Furnishings; Korqinc-Lounge
Chairs; Room & Board-Lounge Stools; GTF Lighting (Alpha);
Ingrid Meyer & Associates (Basic Source) - Lighting; Tech-
Lighting-Lightology; Con-Tech-Ceiling Fans; Benjamin Moore-
Paint; Moz Designs-Metal Panels; McKingley Design; Bri
Design-Metal Fabrications; Jeff Zimmermann-Special Painting
& diptych; Eventscape-Lounge Lamp Shades; Decorcable-
Cable Display System; Rosebrand-Draperly; Interface-Carpet

To see and be seen pg: 41

"Northern Lights" Stamford Marriott Hotel-Stamford, CT
Owner: Heyman Properties & Meyer Jabara Hotels
Interior Designer: Stephen Thompson, Interior Design Force, Inc.
Purchasing Agent: Susan McLoughlin, Interior Design Force, Inc.
Products Used: Thai Dynasty-Area Rug; Innovative Marble &
Tile-Entry Floor; Wolf-Gordon, Tandem Wallcovering-
Wallcoverings; Menardi Iron Design-Bar Stools; Shelby
Williams, Chairmasters-Upholstered Seating; Arc Com,
Majilite, Maharam-Upholstery Fabrics; Chairmasters, Intrex
Furniture-Tables; Hampstead Lighting-Lamps; Color Kinetics-
Specialty Lighting; Metropolitan Lighting, Flos-Wall Sconces;
Tech Lighting (thru Feldman Brothers) - Hanging Lights;
Skyline Design-Custom Acrylic Panels; Artgroove-Custom
Artwork; Veneer-Art-Wood Veneered Walls & Columns; Jo-vin
using P/Kaufmann Fabrics-Draperly

Appealing to the senses...nightclubs across the nation pg: 43

Risque Nightclub – The Paris Hotel & Casino, Las Vegas, NV
Bikini's Nightclub – Rio's Hotel & Casino, Las Vegas, NV
Architect: Youngblood Wucherer Sparer Architects
Interior Design: Kovacs and Associates

Things to consider when building...pg 53

Montage Resort & Spa-Laguna Beach, CA

Industry partner education...pg 56

Viejas Casino Turf Club-San Diego, CA
Designer: Paul Steelman, LTD
Photographer: Roland Bishop

The Ritz-Carlton-New Orleans, LA
Designer: Hirsch Bedner Associates
Photographer: Russ Bryant

Water Tower Place-Chicago, IL
Designer: Wimberly Allison Tong & Goo
Photographer: Russ Bryant

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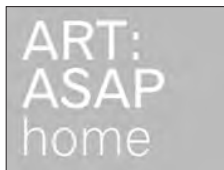
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Jeanne Varney

Jeanne Varney is a director of Asset Management for Host Marriott Corporation. Host Marriott Corporation is a lodging real estate company, which owns 122 upscale and luxury full-service properties primarily operated under Marriott, Ritz-Carlton, Four Seasons, Hyatt, Hilton and Swissôtel brand names. For further information on Host Marriott Corporation, please visit the company's website at www.hostmarriott.com. You can reach Jeanne at 210.744.5284.

Joanie Neumayer

Joanie Neumayer works as a Director for Projects Pacific - a landscape architecture and planning firm based in California. She is active in the golf community and previously worked in Hong Kong for the Hong Kong Men's Open and Omega Tour in Asia. Projects Pacific is a full service landscape and architectural firm with a focus in the hotel and resort market. Projects Pacific's award winning designs span the globe with more than 100 projects in 27 countries. You can reach Joanie at 310 316 9913 or at joanie@projectspacific.com.



Elisa Whaler

Bray Whaler, Inc., offers full-service contract purchasing services for hotels, restaurants and other commercial properties. We provide comprehensive planning and procurement for everything from tableware to case goods. Our experience includes a wide range of chain-affiliated luxury, mid-market and limited-service hotels, chain and four-star restaurants, conference centers and fitness centers. You can reach Elisa at 303.689.0800.



Joanna Wood

Joanna Wood is Founder and President of J. Wood Design Group, Inc. She began her career in commercial interior design in 1989. Her company was formed in January 2000 to meet the interior design needs of the Hospitality Industry in Florida. J. Wood Design Group focuses primarily on commercial projects and specializes in club and resort renovations. The staff of five includes three commercial designers with more than thirty years of combined experience. You can reach Joanna at 941.423.3066 or www.jwooddesign.com.

Mike Sullivan

Mike Sullivan, AIA has gained extensive experience as a senior designer through his 12 years at Looney Ricks Kiss (1989-present) and his previous work in Savannah, New Orleans, and Nantucket. He has served as project designer, project architect or project manager on most of the firm's major projects. As an Associate Principal, Mike champions the mission of LRK. Mike's most recent projects include the Town Center at Watercolor, Seagrove, Florida; the Village of Baldwin Park in Orlando; the Golf Village at Colleton River Plantation, Bluffton, South Carolina; and the new Town Plan for Tupelo, Mississippi. He was Project Architect for the multi-award-winning Hope & Healing Center in Memphis and the Lead Designer for the Memphis/Shelby County Public Library. You can reach Mike at 901.521.1440.

Marilyn Livesay

Marilyn Livesay is an independent designer specializing in hospitality interiors. Marilyn was with Looney Ricks Kiss for nine years and worked on various Hilton brand properties and prototypes including Hilton Garden Inn, the Embassy Suites in Sacramento, CA and the award winning Hampton Inn & Suites at Peabody Place in Memphis, TN. Marilyn has also served as an adjunct instructor at the University of Memphis teaching Business Practices for Interior Design. You can reach Marilyn at 901.526.4780 or mldesign@archinc.net.



Sue Gould

Founded in 1980, Lebowitz | Gould | Design, Inc. provides full service graphic design consulting for hospitality identity, print collateral, and signage programs. Recent projects have included, The Loews Philadelphia and Loews Miami Beach, The Hard Rock Hotel in Orlando, Marx Hotels, and the Diplomat Resort & Spa in Hollywood, Florida. Work for the complete renovation of public information at the Marriott Marquis in New York City will be completed by the end of the summer, as well as one of the largest spectacular signs in Times Square. You can reach Sue at 212.505.6700 x15 or www.lgd-inc.com.

Ashley King

Ashley King is a senior interior design student at El Centro College in Dallas and will be attending the University of North Texas in the fall to begin a Bachelors program in interior design.



Stephen D. Thompson

Stephen D. Thompson, ASID is president of New York based Interior Design Force, a design firm specializing in hotels, restaurants, clubs and residential. Interior Design Force performs architectural, interior design, and purchasing services for a variety of clients. You can reach Stephen at 212.777.0999.



Nancy K. Bohnett

Nancy Bohnett has owned and operated KB DESIGNS.INC for over twenty five years, specializing in large gaming and hotel projects prior to becoming the Sales and Marketing Director for International Woodwork Corporation. She is a member of the NEWH Rocky Mountain Chapter and serves as the Director of Scholarship & Education on their board. You can reach Nancy at nbohnnett@intlwoodwork.com.



Colette J. Anderson

From Boston to Anguilla, three-time hospitality award winner, Colette Anderson of Anderson Plus Associates, Inc, brings to the table over 30 years of interior architecture and interior design experience in both hospitality and contract interiors. ANDERSON PLUS' concentration is on the club, hotel, restaurant and senior living industry in the United States and the Caribbean. You can reach Colette at 770.319.0595.



Jilliene Cochran

Since 1989 Ms. Cochran has designed projects ranging from institutional facilities to multi-family, but her heart has always been with her hospitality projects. A graduate of the University of Washington, Ms. Cochran designed restaurants up and down the west coast from Palomino's in La Jolla, California to the Puget Sound's new, celebrated seafood restaurant, Seastar Restaurant and Raw Bar. Ms. Cochran is a Project Manager at Seattle multi-disciplinary architecture firm Weber + Thompson, www.weberthompson.com, where she leads the hospitality design team.



Jessie Robertson

Jessie Robertson & Associates provides consulting to top management on their company vision, their strategic positioning and their market dominance strategies within the hospitality industry to create "Strategies for Success". Jessie Robertson can be reached at 310-452-3550, or jessie.robertson3@gte.net.

Mike Jones

Based in San Carlos, California, Wentz Group provides management, construction and engineering services to leading corporate users, real estate development firms and institutions throughout the Western United States. Wentz Group was the general contractor for two, premier coastal California properties: the Ritz-Carlton Half Moon Bay, a five-diamond-rated facility, and the newly-opened Montage Resort and Spa in Laguna Beach. The firm is currently working on a year-long renovation of the Lodge at Rancho Mirage. You can reach Mike at 650. 592.3950.

Frank Boardman

Frank Boardman is Business Development Manager for Ulster Carpet Mills (North America) Inc. Ulster Carpets is one of the world's largest Axminster manufacturers, which has global sales representation with manufacturing facilities in the United Kingdom, South Africa, Australia, and Denmark. Ulster produces fine woven Axminster and Wilton carpets for the refined palette of the interior environment. Ulster Carpets is renowned in the marketplace for its mark of beauty, luxury and quality. You can contact Frank at 770.514.0707.

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