

# NEWH

The Industry Network

NOVEMBER 2003

# BOUTIQUE hotels



[www.newh.org](http://www.newh.org)

# a letter from the president

thanks for the memories...



Jillian A. Van Dresser  
The Van Dresser Company

The generosity and professionalism of NEWH members, in tandem with the broad collective heart of our industry continues to keep me in awe.

I have reached the end of a very privileged term of office and I would like to say thank you. Thank you for making our industry one in which there is a pride in belonging; one in which we not only recognize accomplishments by fellow professionals, we are vocal in saying “way to go!” and “how can I help you?” The very name, Hospitality, evokes many positive descriptions ... engagement, warmth, helpfulness, comfort and pleasure. These are all only words that describe our industry, YOU, fellow industry members, are the actions that continue to bring these words to life. And you do it so well. Thank you for allowing me to be caught up in the spirit that has given me two years of great fulfillment.

The founders of NEWH were very clear and forward in their thinking. They enabled a structure that allowed each of our past presidents to build on success and guide the organization to increased levels of importance and relevance for our industry. Elsie Dahlin, Lynn Clever, Tanya Scott, and Nikki Jones - what an incredible legacy.

The current Executive Committee, Board of Directors, House of Delegates, NEWH Ambassador, NEWH Magazine Editor and fellow members, together, have all done their jobs extremely well – our industry continues to benefit from their involvement.

Through hard work these past years we have become a global organization... not one simply in name, but in spirit and in actions. Our NEWH/United Kingdom Chapter has been a tremendous asset and our NEWH/Southern Ontario (Toronto) organizing group has a strong foundation through the leadership of Priscilla Nesbitt. NEWH continues to shape the face of the hospitality industry in the United States, United Kingdom, Canada and beyond.

We are poised for a very aggressive 2004 and beyond.

If you are new to the hospitality industry, there is no better organization for expanding your network, gaining experience or for leadership opportunities and training. Today's acquaintances will become tomorrow's opportunities and friendships.

If you are an experienced veteran, use your membership to reach out and help those who will follow in your shoes, become a mentor. NEWH membership is steeped in a wealth of knowledge.

If you are a company who is a cornerstone in hospitality, or is successful because of the hospitality marketplace – give back. Reinvest generously in your industry. NEWH is the perfect vehicle for you to reach all aspects and disciplines within Hospitality.

And finally, if you recognize the NEWH buzz that occurs at each of the major tradeshow and chapter events and you are not sure how to participate, call me. I can certainly help you invest your time, energies and dollars in the right program!

Once again, I thank you for the confidence that you placed in me, the support I received so abundantly and most especially, for your friendship. I take with me so much more than I ever expected.



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# calendar of events

nov 2—5

Best Western International Convention  
Marriott River Center  
San Antonio, TX  
ph: 602.957.5807

nov 3—5

Timeshare & Resort Investment Conference  
Disney's Contemporary Resort  
Walt Disney World Resort  
Orlando, FL  
ph: 877.700.1165

nov 7—10

American Hotel & Lodging Association (AH&LA)  
Fall Conference  
The Waldorf-Astoria  
New York, NY  
ph: 202.289.3171

nov 8—11

International Hotel/Motel & Restaurant Show  
(IH/M&RS)  
Jacob Javits Convention Center  
New York, NY  
ph: 914.421.3206

dec 8—11

Hotel Electronic Distribution Network  
Association (HEDNA) Conference  
Hotel InterContinental  
Miami, FL  
ph: 703.837.8181

jan 19—21

Americas Lodging Investment Summit (ALIS)  
Century Plaza Hotel & Spa  
St. Regis Hotel & Spa  
ph: 949.574.3900

jan 23—26

Tourist, Resort & Imprinted Products Show  
Metro Toronto Convention Centre  
Toronto, Canada  
ph: 914.421.3258

sept 18—20

International Society of Hospitality  
Consultants Annual Conference  
Chicago, IL  
www.ishc.com  
Los Angeles, CA  
310.785.6707

jan 27-29

28th Annual Hotel, Motel & Restaurant Supply  
Show of the Southeast  
Myrtle Beach Convention Center  
Myrtle Beach, SC  
ph: 843.448.9483

april 29—may 1

HD Expo  
Sands Exposition & Convention Center  
Las Vegas, NV  
info@hdexpo.com



COVER: The Hotel Monaco, Washington, D.C.  
Photo courtesy of Cheryl Rowley Design



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For more information on NEWH, please visit [www.newh.org](http://www.newh.org)  
If you would like to submit an article for upcoming issues,  
please contact Lisa A. Haude at 281.373.3769 or email  
[pdg@houston.rr.com](mailto:pdg@houston.rr.com)

# from the editor

## building a successful relationship...

I believe designing a hotel is much like building a relationship. Typically in relationships, we either search for someone who has qualities like our own, or, we are attracted to someone who is completely different.

Developers and owners tend to follow the same trend when selecting their design team. One might think that anyone can fill a space with beautiful furniture, compatible fabrics and fascinating artwork, but, it takes creativity, trust, honesty and passion to make the relationship successfully work.

In this issue you will see how many award-winning design firms address the unique challenges posed when designing for a boutique hotel. For example, Cheryl Rowley, one of the best known boutique hotel designers, explains how designing for a brand hotel differs from designing for a boutique hotel. And, Tom LaTour, Chairman & CEO of Kimpton Hotels & Restaurants provides us a developers perspective on boutique hotels with an in-depth interview.

Even though the pages of this magazine are filled with artistically crafted boutique hotels, it makes us remember that sometimes great design requires a leap of faith - much like a relationship. As in life, diversity is what makes design interesting and helps us learn. And, every day developers and owners take that leap of faith when searching for that design team that perfectly complements them.

Lisa A. Haude  
Editor  
Paradigm Design Group, LLC



Photo courtesy of Kimpton Hotels & Restaurants  
Hotel Monoco San Francisco

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We are currently seeking Sales Agents to represent us in calling upon the Hospitality Industry. Your customers will be based in design groups, the hotel and motel industry, restaurants, and healthcare facilities. Extensive travel will be required in broad territories, as will your participation in both regional and national tradeshows.

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# hospitality news...

## Projects

**Projects Pacific, Landscape Architecture and Planning** has been selected to work with the design team and Host Marriott Corporation on the renovation of the Newport Beach Marriott. The scope of work includes design of a new spa, outdoor pool, gardens and porte cochere.

**Carver & Associates** has been selected to work on the following projects: Morongo Hotel & Casino - Banning, California; Evangeline Downs Racetrack and Casino - Lafayette, Louisiana; Residence Inn - Rochester, Minnesota; Marriott Greenspoint - Houston, Texas; Hilton Garden Inn - Dallas, Texas; Hampton Inn & Suites - Valdosta, Georgia; Hampton Inn - Carrollton, Georgia; Comfort Inn - Quakertown, Pennsylvania; Read House Hotel - Chattanooga; Cheeca Lodge and Spa - Islamorada, Florida Keys; Courtyard Hotel - Little Rock, Arkansas; Holiday Inn Express - Kingman, Arizona; Great Western Inn - Big Springs, Texas; Staybridge Suites - Eatontown, New Jersey; Staybridge Suites - Cranbury, New Jersey

**Graphic Encounter** will be providing the pop art imagery of Andy Warhol for the guestrooms of Wynn Las Vegas. Working closely with the Andy Warhol Foundation and Wynn design, Graphic Encounter will supply over 8000 framed images as well as 2000 custom designed Italian wood framed mirrors. Additionally, Park Place Entertainment has awarded Graphic Encounter the art and mirror contract for the Flamingo Hotel in Las Vegas.

**Bray Whaler Inc.**, has been named the procurement agent for the Grand Hyatt Hotel at the Dallas Fort Worth International Airport. Bray Whaler is seeking minority and/or women owned businesses, specifically manufacturers of furniture, operating supplies, kitchen equipment, as well as freight forwarding and installers, to participate on this project. For consideration, please sign up on our website at [www.braywhaler.com](http://www.braywhaler.com), "get on our bid list."

**Mario Chiodo Studios**, creators of unique artworks for the Hospitality Industry, has been commissioned to sculpt the feature sculpture, a Mermaid and nine Seahorses, for the new Aegean-themed lounge at Caesar's Palace, Las Vegas. You can view their progress at [www.mariochiodostudios.com](http://www.mariochiodostudios.com).

**Culpepper, McAuliffe and Meaders, Inc.** of Atlanta recently completed architecture and interior design services for a multi-million dollar renovation to Grand Hyatt New York, including a stunning new ballroom and a fresh look for the hotel's popular restaurant.

**Central Moving & Storage**, Orlando, Florida recently completed the FF&E warehousing and installation of the new Grande Lakes Resort in Orlando. Situated on 500 acres the property consists of a 584 room Ritz-Carlton, a 40,000 square foot Ritz-Carlton Spa, an 18 hole, Greg Norman

designed golf course and a 1000 room JW Marriott. The property also has 105,000 square feet of meeting space. Both the Ritz-Carlton and JW Marriott, at Grande Lakes, will serve as the flagship property for its respective brand within the continental United States.

**Artefact Art Consultants Ltd**, London, England recently completed the ANA Strings Hotel, Shinagawa, Tokyo, Japan. Artefact Art Consultants Ltd were responsible for supplying over 2000 original pieces of artwork to this very modern hotel in the center of Tokyo.

They also were responsible for supplying the artwork for the Marriott Grand Residence Club, Mayfair, London, England.

**Artefact Art Consultants Ltd.**, London, England recently completed the Marriott Grand Residence Club, 47 Park Street, Mayfair, London, England. Artefact Art Consultants Ltd were responsible for supplying the artwork to this very beautiful 50 Suite Townhouse Residence Club.

**Carver & Associates** recently completed the following projects: Georgia Tech Hotel & Conference Center - Atlanta, Georgia; Staybridge Suites - Chattanooga, Tennessee; Homewood Suites Hotel - Houston, Texas; Ft. William Henry Lodge - Lake George, NY; Best Western - Thomasville, Alabama; Hampton Inn - Selma, Alabama.

**Leo A Daly** recently completed the Casino Del Sol, the largest Native American Casino in Arizona.

**Lily Designs** recently completed projects for The Westin Charlotte and The Montage Resort & Spa in Laguna Beach, California and is currently providing custom Banquet and F & B linens for the new Mandarin Oriental Hotel, New York City.

**Starwood Hotels and Resorts Worldwide Inc** expects to have at least 10 properties in Thailand by 2005, compared with 7 at present, according to Keith Hardie, general manager of the Westin Grande Sukhumvit. Despite the recent downturn in the travel and tourism industry due to terrorism and the outbreak of Severe Acute Respiratory Syndrome (Sars), the international hotel group still sees the potential for the hospitality business in the region. Starwood executives are currently looking for a location in Bangkok to open a W Hotel, the group's trendiest brand, said Mr. Hardie. Currently, a Sheraton hotel in Pattaya is under construction and due to open late next year.

## New Employment/Promotions

**Looney & Associates** would like to announce the following new employees: Andrea Steakley-Dallas Receptionist; Ellen Bourque-Chicago Designer; Heather Mills-Chicago Designer; Tracy Platz-Chicago Designer

**Northeast Textiles** of Rahway, N.J announces that Mr. Barry Baron, formerly of Ametex Contract/Robert Allen has joined our staff in an executive capacity. Barry has a long and distinguished career in contract fabrics and will be involved in sales and marketing.

**David Dee & Company** is proud to be represented by Judy Fisher and Tina Shaffran in the South Florida region from Key West to Ft. Meyers and Vero Beach. You can reach Judy at 954.724.5050 or Tina at 561.487.7810.

**Tina LeFebvre** recently started her own company, Surface Resource, Inc. She represents CCF (Custom Contract Furnishings), Couristan Carpet, DL Couch Wallcovering, and Integra Fabrics. You can reach her at 773.286.1741

**Laurie Vega-Thompson** was recently promoted to Director of Marketing at Hospitality Galleries. You can reach her at 407.523.6700

#### **New Lines/Products**

**Nathan Allan Glass Studios, Inc.** introduces it's brand new "Faux Glass" Colored Finishes for Fall/Winter 2003. Their initial introduction includes three combination colors, with additional color options to be available at a later date. Unique and exclusive to Nathan Allan, "Faux Glass" is an original creation by one of Nathan Allan's talented glass artists. You can view this at [www.nathanallan.com](http://www.nathanallan.com)

**Shelby Williams** is pleased to announce its latest design collections. The company has contracted with Michael Wolk of Miami, Florida, to design a series of contemporary wood designs, which will be debuted at the International Hotel Motel and Restaurant Show in November, 2003. The intent of these designs is to bring original contemporary design to the market, with the quality and design vision that has made Shelby Williams the recognized leader in the industry. To view a complete product line visit [www.shelbywilliams.com](http://www.shelbywilliams.com) or [www.thefalconcompanies.com](http://www.thefalconcompanies.com).

**Shelby Williams** is also pleased to announce that Andrea Macri is a new sales representative for the New Jersey, Delaware and Eastern Pennsylvania territories. Formerly the Director of Design for Cendant, Macri has extensive interior design background - an important asset sure to benefit her customers.

**Jasper Seating Company, Inc.** is proud to announce the introduction of our latest division, Vintage, focusing on the restaurant and hotel furnishings industry. The introduction of this new hospitality division will include a 238 page product catalog that includes wood, stack, metal, and aluminum chairs, benches, and aluminum and metal laminate tables. Our new and expanded product lines will feature designs from Northern Italy, our rare steam bent arm chairs, modern café and club seating, and tables. All our new products are available in a range of styles and sizes to create distinctive and memorable designs, whether furnishing a five star restaurant or neighborhood bar and grill.

**Richmond Textiles** has launched a revolutionary online re-coloring technology called ColorStudio that provides designers the ability to change the colorways of any Richmond design. Richmond introduced this proprietary online tool to help designers create custom fabrics quickly and easily, combining state-of-the-art technology with proven industry practices. ColorStudio is easy-to-use and can be accessed by registered users through [www.richmondtextiles.com](http://www.richmondtextiles.com).

**Louis and Company** is pleased to announce it will be distributing Nevamar high pressure laminates and Nevamar Metallage metal laminates in all of California and the Central and Southern Texas. Tom Mauss, President of Louis and Company, states "We have deep inventories and locations in California, Nevada, Arizona, Colorado and Texas totaling nine facilities. Louis and Company also has a strong specification/sales organization. Our California Specification Representative staff includes John Hohne, Pam Faris, Danielle Baker, and Randy Brown. Our Texas Specification Representative staff include Sabina Cantrell and Scott Brandt. We believe our job is to support the architectural and design communities with updated product information and technical support to meet their demanding client needs." For more information about Louis and Company please visit [www.louisandcompany.com](http://www.louisandcompany.com)

**KOJO Worldwide** is pleased to introduce the Peek-A-Boo shower curtain. These top quality, durable shower curtains are manufactured from polyester fabric with a high-quality waterproof finish. It has sheer fabric along the top 16" which allows light into the shower enclosure. For more information, please call toll free 800.367.5664.

**Covington Industries Contract** is pleased to announce three new products:

*Design Solutions Wovens* - These wovens have a beautiful, rich hand and are not only inherently FR but pass over 50,000 double rubs and have a stain resistant finish. This collection consists of the following patterns: Cavan - stylized checks; Galway - satin and grosgrain stripes; Limrick - allover scroll; Mulray - 3" wide satin stripe; and Wicklow - classic floral brocade

*Galaxy Wovens* - This collection consists of the following patterns: Galaxy Leaf - allover foliage branches; Galaxy Metro - concentric swirls; Galaxy Mini - medallions of diamonds and dots

*Design Solutions King Collection* - Turnable designs printed on 126" wide Avignon sheeting of either 100% AVORA FR polyester sheeting or non-FR 100% polyester sheeting. This collection consists of the following patterns: Delicia a rendered tropical; Layla a scrolling vine on a printed-texture block; Lidia a classic plaid; Sedona a contemporary pattern; and Tamika an abstract with floral details.

**Ruth Drachler** is proud to be representing the new Stacy Garcia FR print collection by LebaTex and upholstery collections by Douglass Industries.

**Coupralux Iris Giclée Print Gallery** recently updated their on-line gallery with over 2500 images from over 200 artists. You can view their line at [www.coupralux.com](http://www.coupralux.com).

**Pacific Sun Casual Furniture** announces the expansion of its Napa Collection. In response to customer demand, the collection now includes fabric sling seating. The original Napa basketweave-style aluminum and vinyl strap seating, introduced at the 2002 Hospitality Design Expo has already become an excellent choice for those seeking a stylish, yet durable and comfortable seating solution. And the Napa's flared armrests permit ease of movement in and out of the chair, in both the strap and new sling designs.

**Arcadia** is pleased to promote Aynsley, its all-new lounge chair with features and options never before realized in a lounge style seating solution. Masterfully suited for conferencing, project-team meeting and other collaborative environments, this multi-functional lounge chair with a fixed seat cushion possesses wood, upholstered and polyurethane arm caps, fixed or on-casters leg options, and three metal finish options in chrome and powdercoat silver or black. In addition, its open front panel and optional shelf answers the need for storage, and its optional tablet arm and uniquely accessible pop-out electrical, voice and data capabilities allow for easy laptop and note-taking actions. For more information, please call 714.562.8200.

#### **Awards**

**Sea Gull Lighting** proudly announces its nomination into the prestigious 15th Annual ARTS Awards as Outstanding Manufacturer in the Lighting Fixture category. The ARTS Awards honor achievement and excellence in the decorative accessories industry; the awards are the foremost Decorative Accessories Award in the Nation.

**Tricycle's** SIM™ v3 won a Best of NeoCon® Gold Award for Software Technology in Chicago. Tricycle also exhibited SIM™ v2 at NeoCon® Canada where its innovative approach to carpet sample reduction and yarn simulation won a Best of NeoCon® Gold Award for Sustainable Design.

**Spinneybeck** leather rugs won a Best of NeoCon® Gold Award flooring.

#### **Relocations/Additions**

**Envel Design Corporation** in response to expanding workload obligations, Production Manager Gary Soporito has announced that effective September 1, 2003, ENVEL DESIGN has leased an additional pre-fabrication facility also located in Westlake Village. In addition to its company-owned headquarters building, Envel will operate two additional operations for acrylic/polycarbonate fabrication and one devoted to custom structural aluminum framework for its custom ceiling systems. You can reach Gary at ph:

818.865.8111 or fax 818.865.0204

**Uffner Textile Corporation** has relocated. You can reach them at: 2035 N.E. 151 Street North Miami Beach, FL 33162; Ph 305.944.9001 fax 305.945.0308 toll free 888.404.9001.

**Devaru Best Collections** has changed their name to The Best Collections. They represent Flexsteel, Braman Furniture, Douglass Fabrics, Jaden Fabrics, Consort Fabrics and Daniel Paul Chairs for Illinois. You can reach them at 312.786.1737.

Colors and trends in the marketplace are changing all the time. The Color Association of the United States helps keep you current with our free e-bulletin, delivering the latest color news, reviews and insights every month. To sign up, please visit [www.colorassociation.com](http://www.colorassociation.com).

#### **In Memory**

**Justine (Nita) Van Rensselaer Hooper Milliken** died in the early morning of August 4, 2003, surrounded by family at her summer home in Northeast Harbor, Maine. She is survived by her husband, Roger, her children, Jan Russell, Nancy, Roger, Jr., David and Weston Milliken, and nine grandchildren. She is also survived by her brother, Roger Hooper, of Ross, California. Memorials may be made to the Church of the Advent, Converse College, or The Spartanburg Day School.

**Leonard Doss**, passed away July 17, 2003. Doss was a Color Consultant to the film industry for 18 years, with 120 films to his credit. After leaving film, he spent 4 years as the Director of Design for Walt Disney World in Orlando, FL and capped his career by spending 15 years as the Director of Design for Hilton Hotels in Beverly Hills, CA.

**Rudy Menen of Artcraft Bedspreads International** succumbed to failing health on September 17, 2003. Donations may be sent to: The City of Hope, 2151 Michaelson Drive, Suite 275, Irvine, CA 92612.

Distinguished architect and interior designer **David Weisberg, AIA** died on August 31, 2003, of leukemia. He was 51 years old. Weisberg headed up the worldwide interior design practice of Wimberly Allison Tong & Goo (WATG), internationally renowned in the fields of hospitality, leisure and entertainment design.

Beloved friend and colleague, **Pam Faris**, was struck and killed by an Amtrak train on October 5, 2003. Faris was an architectural specifications representative for Louis & Company and a NEWH member since 1992. In lieu of flowers, donations may be made to the Pam Faris Memorial Scholarship Fund, c/o NEWH Scholarship Fund, P.O. Box 322 Shawano, WI 54166.



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# on the road again...

## International Hotel/Motel & Restaurant Show

The International Hotel/Motel & Restaurant Show® (IH/M&RS) and NYC & Company - the convention and visitors bureau - have forged a marketing partnership to provide participants with an enhanced New York experience this November.

Key benefits for exhibitors and attendees include the creation of a special IH/M&RS Convention Delegate Pass, which offers discounts on dining, theatre, museums, attractions and shopping, and donations of New York City theatre, dining and attraction prizes for distribution at the Show. A list of discounts and prizes is available online at [www.ihmrs.com](http://www.ihmrs.com).

In addition to these “New York bargains,” NYC and Company will offer business insights into today’s tourist marketing in a special “Restaurant Futurists” seminar, titled “The New Tourists and How To Capture Them.” Moderated by Cristyne L. Nicholas, President & CEO, NYC & Company, this session will address the changing mix of New York City tourists, and how hotels and restaurants are capturing - and catering to - them. Scott Feldman of American Express and a team of top restaurateurs will be among panelists.

“New York City is a great tourist destination, as well as tradeshow city. We’re convinced that this partnership with NYC & Company will allow IH/M&RS participants to get more from the city before and after the Show,” said Christian Falkenberg, general manager.

We are thrilled to welcome back the IH/M&RS to New York City and excited to introduce new and unique benefits — including the Convention Delegate Pass program and the NYC & Company seminar on “new tourists” - to this year’s Show,” said Cristyne L. Nicholas, president & CEO of NYC & Company. “Through our continued alliance with George Little Management - key partners in our efforts to rebuild the City’s \$21 billion tourism industry - NYC & Company looks forward to developing future program elements that will significantly enhance the experience of the 55,000 show participants.”

The 88th annual IH/M&RS will be held November 8-11, 2003, at New York City’s Jacob K. Javits Convention Center. The IH/M&RS presents approximately 1,800 exhibitors in five distinct markets: Dècor, Technology, Restaurant, Flavors and Essentials. The Show draws

55,000 domestic and international hospitality professionals representing chain, franchise, resort, casino, independent and senior care properties, consultants, architects, designers, purchasing, management companies, restaurants, clubs, fast food, airline and cruise ships, bars, caterers, corporate dining, hospitals, schools, industry distributors, wholesalers and designers.

Show hours are 10:00 a.m.-5:00 p.m., from Saturday, November 8, through Monday, November 10; and 10:00 a.m.-3:00 p.m., on Tuesday, November 11.

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

“New York City is a great tourist destination, as well as tradeshow city. We’re convinced that this partnership with NYC & Company will allow IH/M&RS participants to get more from the city before and after the show”

Christian Falkenberg,  
vice president & general manager



# at a glance...

## conference seminars

Over 40 seminars are being held during the show. These seminars are presented by industry leaders and cover a wide array of issues: including design, technology, catering, food safety, human resources, and personal & professional development.

### **Saturday, November 8, 2003**

#### **10:30 a.m. - 12 p.m.**

Return to Basic Selling

Lodging Keynote: Beyond 2003: A Preview of Emerging Lifestyles and Travel Trends

#### **12 noon - 12:45 p.m.**

Keynote: Change in Fast Speed

#### **1 p.m. - 2:30 p.m.**

Trends Survey: Some Truly Surprising Trends Resurrect

Career Common Sense - Part I: Industry Panel

CRM: Whose Customer Is It Anyway?

#### **1:30 p.m. - 2:45 p.m.**

Dialogue One: The New Bar Marketing for a Better Bottom Line

Dialogue Two: The New Take on Cheese & Desserts

#### **2:00 p.m. - 3:30 p.m.**

**How to Design & Prepare Your Spa for Operational Success** - Sponsored by NEWH

Managing the Service Strategy: Are You Listening?

#### **2:30 p.m. - 4:00 p.m.**

Career Common Sense - Part II: Industry/Student Dialogue

#### **3:00 p.m. - 3:45 p.m.**

The New Tourists & How To Capture Them

#### **3:00 p.m. - 4:30 p.m.**

The Internet Distribution Game: Are you Winning or Losing?

#### **4:00 p.m. - 4:45 p.m.**

Creative Liaisons: Hotels & Independent Restaurant Operators

### **Sunday, November 9, 2003**

#### **10:30 a.m. - 12:00 p.m.**

**Timeshares: The Hot Segment of the Marketplace** - Sponsored by NEWH



CEO Keynote: Evolving Success in Today's Travel & Tourism Market: A New Model

#### **11:00 a.m. - 12:15 p.m.**

New Categories Emerge from a New Marketplace; Try Fine Casual

#### **1:00 p.m. - 2:30 p.m.**

**The 10 Most Frequent Mistakes in Design**

**Documentation** - Sponsored by NEWH

Blockbusters: The Problems & Solutions Around Group Blocks

#### **1:30 p.m. - 2:15 p.m.**

Yes, There is a Difference Between Men & Women: How Management Can Best Utilize that Difference to Advantage

#### **2:00 p.m. - 3:30 p.m.**

Avoid Costly Liability by Preventing Negligent Hiring

#### **2:30 p.m. - 3:00 p.m.**

In Design, Size Does Matter, and Sometimes it's Smaller

Yield Management in Today's Economy

Wireless & Beyond: Where Do We Go Now?

#### **3:00 - 4:30 p.m.**

How to Get a Bang for Your Training Buck

**3:15 p.m. - 4:30 p.m.**

A Special Presentation: The Once & Future World Trade Center. Envisioning Food & Foodservice When it Rises Again

**Monday, November 10, 2003**

**10:30 a.m. - 12:00 p.m.**

Best Practices in Hotel Energy Management  
Ask the Experts: Hospitality Technology from A to Z

**11:00 a.m. - 12:15 p.m.**

Opening a Restaurant Today and Keeping it Open

**1:00 p.m. - 2:30 p.m.**

**Design Keynote: Achievers, Visionaries, Icons in Hospitality Design - Sponsored by NEWH**

Future Events and Their Impact on the US Lodging Industry

**2:00 p.m. - 3:00 p.m.**

What the Industry is Doing Today and Tomorrow to Keep Food Safe  
Strategic Recruiting Strategies

**2:30 p.m. - 4:00 p.m.**

Are You Ready for the New Uniform System of Accounts E-Distribution: Friend or Foe?

**3:00 p.m. - 3:45 p.m.**

He Said, She Said: the Future of Restaurants in New York

**3:00 p.m. - 4:30 p.m.**

Purchasing: Best Practices Revealed

**Tuesday, November 11, 2003**

**10:30 a.m. - 12:00 p.m.**

What Meeting Planners Want When Selecting a Property  
Lodging Keynote: An Address by Marilyn Carlson Nelson




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# HD 2003 wrap up...

## another successful show

This year's Hospitality Design Expo 2003 (HD 2003) maintained its reputation as the best show of its kind. A record number of 7,000 attendees were welcomed by over 970 exhibiting companies in over 230,000 net square feet of show floor at the Sands Exposition and Convention Center in Las Vegas, May 1-3. The show's strong attendance signals hospitality professionals' ongoing commitment to remain savvy about the industry's latest trends and innovative products.

HD 2003 attendees, including owners, operators, designers and consultants, captured the sheer diversity of the hospitality design marketplace by representing hotels, restaurants, and entertainment venues to casinos and clubs, cruise ships, senior living facilities and others. The show floor exhibitors displayed the latest innovations in furniture, fixtures, lighting, upholstery, wallcoverings, window treatments and other industry staples.

Informative conference sessions and networking opportunities were leveraged by attendees looking to mix and mingle with the industry's leading pioneers and visionaries. A full-slate of educational sessions focused on design, aesthetics, architecture, lighting and upscale styling. Networking opportunities included a sold-out Party-by-the-Pool© and an elegant evening at the Platinum Circle Awards Gala, hosted by Hospitality Design Magazine.

"The vibrant energy and artistic flair of the hospitality industry was on display in full-force at this year's Hospitality Design Expo," said Michelle Finn, vice president, HD Group, VNU Expositions, Inc., the show's producer. "The record turnout of exhibitors and attendees, with fresh ideas and novel designs, was a strong indication that hospitality design professionals are determined to succeed, despite rough economic times. The industry is on-course to continue challenging itself to create more appealing and revolutionary settings for all facets of hospitality."

"HD 2003 was an exciting show for Tufenkian Carpets this year because we delivered something contract designers didn't expect - our new hand-woven broadloom product. We noticed the quality of leads was greater than

previous years," said Jeff Rogers, Business Development Manager, Tufenkian Carpets, which showcased its hand-made Tibetan and Armenian carpets at HD Expo. "The attendees were serious designers with active projects looking for a products that help them reach their design goals."

"The Hospitality Design show affords industry decision makers the opportunity to view our line in person, which is a very effective way to directly illustrate the benefits of our product and support our sales and marketing efforts," said Ron Rezek, designer of three new ceiling fans introduced at HD Expo by The Modern Fan Company. "HD Expo contributes to improved brand recognition and increases the frequency or likelihood of product selection for any given project."

HD 2004 will be held at the Sands Convention and Exposition Center from April 29 - May 1, 2004. For exhibitor information, visit [www.hdexpo.com](http://www.hdexpo.com) or call Luellen Hoffman, Sales Director 703.488.2734. Hospitality Design Expo & Conference is produced by VNU Expositions Inc. and is presented by Hospitality Design Magazine.





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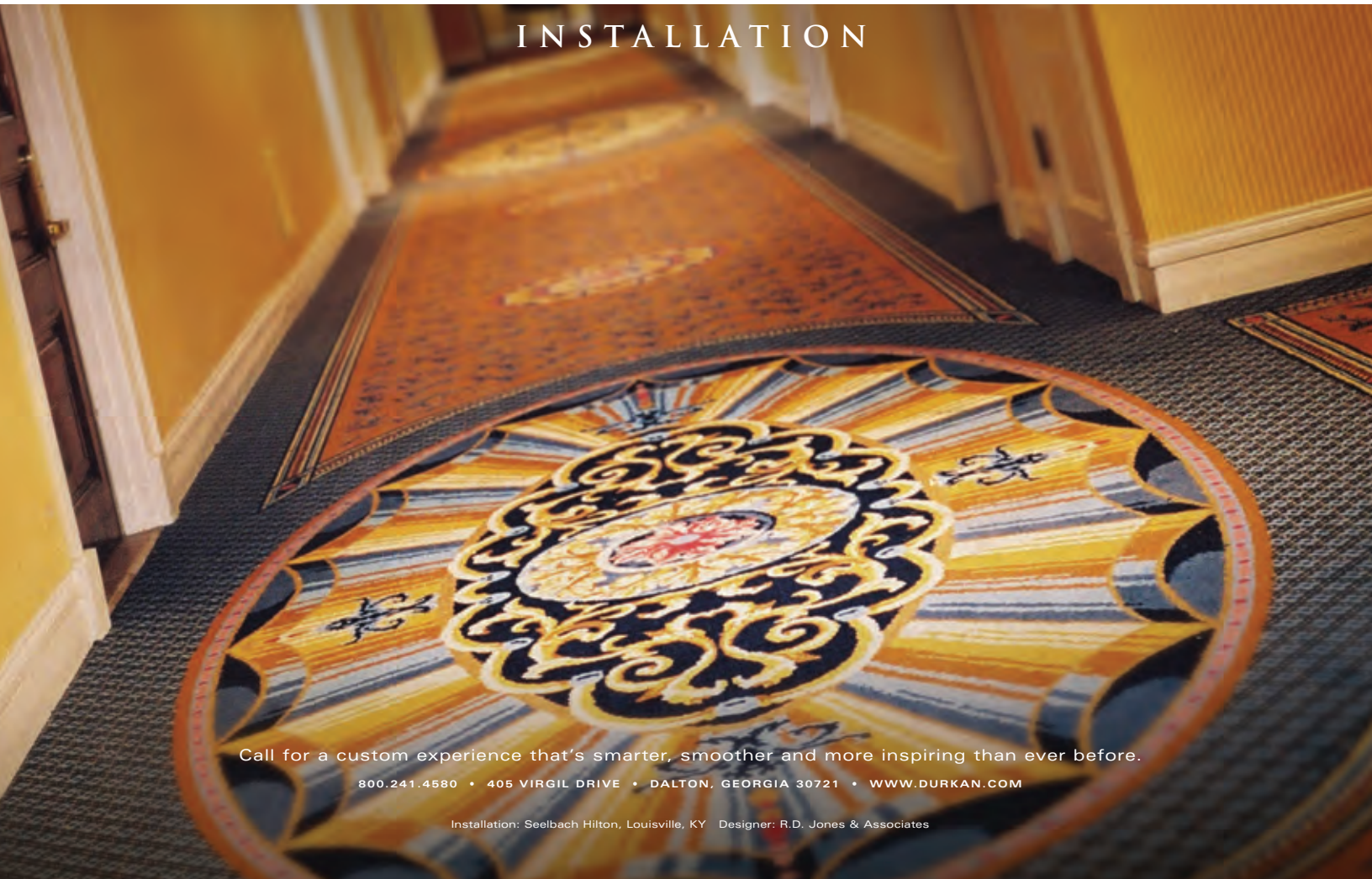
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# tips on specs...

## guestroom lighting

Energy efficiency. Color rendition. Control. Lighting the hotel guestroom of the 21st century demands expertise on a variety of products and technologies. We asked lighting consultants and manufacturers to share knowledge on the basics—and beyond.

For a hotel guestroom, lighting experts suggest specifying four to seven fixtures, among them an entryway fixture, a task light at the work surface, one light per bed occupant and a floorlamp or pendant in a seating area. Model rooms can serve as effective laboratories for exploring illumination levels in both daylight and dark conditions. Start with a walk-through of the space mimicking a guest's entry pattern, advise experts, and ask very basic questions. Where do you go first? Is there a light switch? Does the room feel comfortable? Can you see where you're going?

**The art of the unique**— Creating a unique statement with lighting is fine, say manufacturers, but not at the risk of improperly lighting a room. If you use unusual lampshades as the means for making signature statements, make certain you've tested their effects. Experts tell us very unique shades may work well in public spaces in conjunction with other light sources, but in a guestroom, the same shades may simply not emit adequate light levels to make the room bright and comfortable. (More on shade specifics in a moment.) Want a customized approach within a typically tight guestroom budget? Consider crafting a customized finish, texture or color on a quality, proven product rather than designing an entirely custom fixture, which may require extensive and pricey tooling.

**Controlling effects**— Is it automatic for guests to fumble under shades for switches? Yes, say most manufacturers, who suggest limiting any switch placement that may make manipulation difficult (an added challenge for elderly guests and those with limited dexterity). In any guestroom, safe and convenient operation of lighting is essential. Keep switches simple, visible, and stable, say manufacturers.

Lighted switches can direct guests to light an entryway quickly or clue guests to floor-based dimmer controls sometimes used on torchieres. (Foot-pad controls may make fixtures aesthetically sleek, but are inconvenient if improperly placed.) Specify a push-button control only when it's physically compatible with a fixture style, say, a wall-mounted light. On decorative table lamps, push button controls should be positioned on stable, flat bases, so force on the controls is downward, not sideways, which may push a table lamp off the furniture. Rotary switches—among the most common lighting controls—provide durability on table and floor lamps.

**Made in the shade**— For shades on guestroom fixtures, aim for reasonable translucency that will create ambient light. Dark-colored shades will, obviously, emit less light. Pure

white shades, however, may make an off-white wall appear gray or dirty. Use white shades against bolder colors, patterns and textures; select a cream-colored shade against an off-white-colored wall. If you desire a unique shade effect (in metal or leather, for example), an opaque shade will create twice the lumens as a translucent shade, making it suitable for specific task lighting. A broad range of shade materials—plastic, parchment and other paper—allows more flexibility than ever in shade treatments.

For fully-framed conventional lamp shades, check that top and bottom metal rings are parallel and that quality taping connects rim to both shade and lining. Mushroom-pleated-or-shirred-effects may be more likely than plain shades to trap dirt or sand (a factor in coastal resort settings). Investigate the likelihood of delamination of shades, particularly in settings where guests may be draping wet swimwear over decorative lighting to dry it.

**Media solutions**— Task lighting for desk or work surfaces in guestrooms can double as power sources and dataports for electronic components. A media lamp (with two female RJ45 jacks) may be connected at the wall source, allowing for greater spatial flexibility. (Want to change the guestroom configuration? Simply drop a cable under cove moulding and attach it to the media lamp.) For guests, media lamps offer convenience and complete accessibility provided you specify stable bases that include outlets on horizontal or angled surfaces that can accommodate large converters.

**Energy is the issue**— The economics of energy consumption (as well as building code requirements) often dictate standards on lighting used in guestrooms. Consider that an 18-watt compact fluorescent source delivers the same light level (nearly 1,800 lumens) as a 100-watt incandescent bulb requiring four times the energy. Fluorescent fixtures not only slash energy usage, they cut maintenance demands: a compact fluorescent lasts about 10,000 hours compared to 750 or 1,000 hours for an incandescent source. And today's compact fluorescents have improved dramatically in color rendition over those initially introduced. Experts advise using 2,700 Kelvin (K) to 3,000 K fluorescent bulbs for warmest, most flattering light. (Those registering 3,500 K and 4,100 K appear too cool for residential-style hospitality spaces.) Fluorescent sources are dimmable, too, which creates additional potential energy savings.

Hotel operators must weigh the return on investment of energy-saving lighting controls including key-card systems and motion sensors to activate lights. In many luxury hotels, a door jamb switch is standard to activate closet lighting automatically.

Thanks to manufacturers and consultants who contributed information: Jonathan Larkin, national director of sales and marketing, Hospitality Lighting Management Division, Trinity Lighting; Christina Mazzawi, vice president of sales and marketing, Illuminating Experiences; Larz Raffaelli, national sales manager, Oxygen; Richard Shaver, executive vice president of research and development, Edison Price. Reprinted with permission copyright © Hospitality Design Magazine.

# spotlight on the UK...

by Sue Lamont

An emphasis on the individual balanced with unexpected juxtapositions are fundamental to Sue Lamont's design philosophy. She chooses a more personal and nurturing approach that runs parallel with the technological improvements prevalent in residential and hospitality design.

It is also Sue's feeling that those who have a passion should be applauded whatever it be for - one reason why she gives of her time and enthusiasm outside of her projects to run workshops on interior design. Her students learn how to create uplifting and life changing environments for their future clients through the use of thoughtful design, colour, texture and art.

Since meeting her husband Andrew, who has run Lamont Gallery from late 1985, art has become more central to every scheme. Consequently they ensure their clients are presented with an integrated design and art solution.

Home and work are at The Organ Factory in London's fashionable Holland Park. They have transformed this derelict Victorian brick building into a showcase of practical comfort. The historical name has been purposefully reinstated as it encompasses the industry, technology, art and design that have flourished here since 1872.

The gallery space with its dramatic gothic-shaped ceiling exhibits contemporary representational paintings and sculpture. It is also used for seminars, design workshops and intimate musical events.

Sue began her career in her native Australia, working for large architectural practices in Sydney before establishing her own business in Brisbane. Now settled in London she has a diverse portfolio of projects in the residential, medical, leisure, and commercial markets. With this background she inevitably displays a fusion of international styles and enjoys the eclectic mix of historical and contemporary detail.

Sue looks forward to becoming increasingly involved with NEWH and welcoming members to The Organ Factory.

“art...is central to every scheme...”

-Sue Lamont



Photo Courtesy of Sue Lamont

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# spotlight on the UK...



Almost the entire contingent of UK members attended a breakfast reception hosted by NEWH before touring Decorex 2003 on Monday 22nd September.

Decorex has been voted as the world's best interior design trade show and this year it included Hotel@Decorex specifically tailored to the needs of designers, specifiers, hoteliers and restaurateurs working in the four and five-star sector of the hospitality market.

The show exhibited the products and services of more than 250 manufacturers and wholesalers of furnishing fabrics, furniture, lighting, floor and wall coverings, kitchen, bathroom and garden furnishings and every variety of decorative accessory imaginable.

Also, a number of us will be representing NEWH at the forthcoming MINERVA MEDAL PRESENTATION & DINNER on the 9TH OCTOBER 2003.

The Minerva Medal is awarded to acknowledge an outstanding contribution to the design industry and the profession. This year, following dinner in the

presence of our Patron HRH The Duke of Edinburgh, it will be presented to someone who richly deserves such an accolade. The oration will be given by Sir Christopher Frayling FCSD following which, the President Jeff Banks FCSD will present the Medal.

This will be a once in a lifetime opportunity to dine in the splendid State Rooms of St. James's Palace, which are only used on special occasions when the Royal Family attend. The rooms and their contents are not open to the general public and therefore this presents a marvellous opportunity.

Built by Henry VIII in 1532, the Palace contains many fine paintings by artists such as: Reynolds, Mytens, Benedetto Gennari and Lely, wallcoverings by Morris, interiors by Wren and a display of armour rescued from the Mary Rose. All of these and more will surround guests at a champagne reception before dinner in Queen Anne's Room. Following this, guests will wine and dine under the gaze of the famous Holbein portrait of Henry VIII in the Picture Gallery which hosted such fascinating events as: the India Round Table Conference attended, by Mahatma Gandhi, and the Palestine Conference - the collapse of which resulted in the foundation of the State of Israel.



# spotlight on greater new york...

by Shelly Clark

The notion of being privy to an exclusive preview of three soon-to-open restaurants destined to make a major impact on New York City's dynamic dining scene drew more than 300 to the NEWH Greater New York's "A Conversation with Three Great Designers" at the Steelcase Showroom on Sept. 16. Presented in association with HD (Hospitality Design) Magazine, the evening showcased Asiate, the signature restaurant of the new Mandarin Oriental, New York; the long-anticipated return of celebrity chef Gray Kunz in the guise of the eponymous Café Gray, and the East Coast edition of The French Laundry. All three restaurants will grace the Time Warner complex on Columbus Circle - New York City's most ambitious building project in decades.

Their designers - Tony Chi, Diego Gronda of the Rockwell Group and Adam Tihany - and chefs - Asiate's Nori Sugie, and Gray Kunz engaged in a panel discussion about the visual and culinary elements of each restaurant and how they interact. The discussion was moderated by experts in the design and cuisine disciplines, Michael Adams, the editor-in-chief of HD Magazine and Bob Lape, restaurant critic for Crain's New York Business and host of WCBS-Radio's "Dining Diary."

In addition to raising funds for the NEWH Greater New York Scholarship Fund, "A Conversation with Three Great Designers" made headlines in the New York Post with disclosures, such as "...The French Laundry, while an urbanized version of its Napa Valley parent, will not be called "The French Laundry."



Gray Kunz, chef of Cafe Gray, reacting to one of Adam Tihany's many humorous comments.



Panel, left to right, Bob Lape, Restaurant Critic, Crain's New York Business and a panel moderator; Adam Tihany, designer of new French Laundry in New York; Diego Gronda, Rockwell Group; Gray Kunz, chef; Michael Adams, Editor in Chief, Hospitality Design Magazine and a panel moderator; Tony Chi, designer of Asiate.

According to its designer, Adam Tihany, there is presently no name for the restaurant, although he said they flirted with Thomas Keller New York - TKNY - "but Donna Karan's lawyers made some noises about that!"

The Post was also intrigued by the fact that Gary Kunz's open kitchen will occupy nearly half of the entire 180-seat restaurant's space and that it will separate diners from the extraordinary view of Central Park. Diners will have to peer through the kitchen in order to appreciate the park.

"The response to the evening -from media, the industry, and civilian foodies - was incredible," observed Zina Zimmerman, president NEWH Greater New York.

"People would have asked questions all night long if we had let them! We're seriously considering using this model for an annual restaurant preview. There are always exciting places opening in New York featuring great design and food that people want to know more about."

This restaurant model, the brainchild of Greater New York Chapter member Julie Yusarek of the Rockwell Group, included a pre-panel reception which allowed guests to view what was planned for the three restaurants. Also, NEWH President Jillian Van Dresser made a special trip to New York and started the special evening by welcoming all the guests and providing a background history of the organization and highlighted some of the exciting future plans.

Photos courtesy of Amelia Panico Photography, NY





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# random thoughts...

## designing today's boutique...

by: Cheryl Rowley, Cheryl Rowley Design

It is a great time to be a designer. A designer of hotels, of course, but also of all kinds of things.

Standing in the kitchen this afternoon, opening a can of soup, I remembered that there was only one kind of can opener available when I was a kid. It was ugly, clumsy and not very good. Nothing at all like my sleek, new stainless and rubber one. Or the many, many other current available ones. And I smiled as I thought: "Today, there are hundreds of different can openers on the market. And someone had to design each one." Remember when there were only cars and trucks?

Design has exploded. People everywhere now recognize design, seek it out and then embrace or reject it. Of course, in the hospitality industry, the new design consciousness first checked into the boutiques.

Design is the difference between any independent hotel and a boutique. Design created the boutique hotel, and design is what continues to distinguish it. The guest experiences, the market position, the public perception of a boutique hotel, all are built upon the design. Design provides the foundation for everything.

In brand hotels, this is, generally speaking, still not the case. Historically, brand design has been about meeting design expectations that are, themselves, historically based.

That difference makes life very different for the brand designer.

Then there is often a difference in process. Brand hotels are frequently owned by one interest and managed by another, and often there are multiple interests within the ownership group. Since boutique hotels are frequently owned and operated by smaller companies, the development and approval of a boutique design typically involves fewer stakeholders, and typically the individuals involved are principals rather than representatives of disparate, often antagonistic hierarchies.

This makes a vast difference in the boutique designer's life.

Of course, these differences come at a price. Brand hotels generally proffer written "brand standards:" clear,

often technical direction to the designer, plainly expressing the expectations of the brand. Follow the brand standards and all will be well; there's comfort in knowing that your design will not only be time-tested, tried and true, but that it's also virtually pre-approved for you.

Boutique hotels, on the other hand, often have no standards at all; you're much more likely to be on your own. Boutique clients look to the designer to create something noticeable, striking and, increasingly, something new. This is, of course, a liberating opportunity - to have the clients rely upon (rather than fight or smother) you - and from such trust your best work can flow. But if you're flying blind, if you don't really know what you're doing, sooner or later your boutique client is going to know.

The brand client, on the other hand, already knows. The vast body of knowledge resident within a brand's own design/construction, technical services, operations and food/beverage departments is one of the real blessings of brand design; it can be an invaluable resource for the designers ready to work in a genuine collaboration. Tapping into those resources greatly enhances the odds of creating a successful design that wears and operates well.

Nevertheless, the real challenge of brand designing is built into the same process: the committees, the multiple presentations and infinite meetings, the frequent antagonisms between owners and brands, all can reduce the unwary designer to creative exhaustion and design to mush.

Predictably, the boutique process also entails risk. Flying all but solo, cheered on by entrepreneurial owners determined to be noticed, and working in a cultural milieu where anything goes, the exhilarated designer can easily come to see every single idea - no matter how awful - as a pearl. Sadly, "different," doesn't necessarily mean "better" and confusion between the two can lead to serious embarrassment (and worse) when the party is over and the creative hangover sets in.

But while designers on brand projects are usually brought on in mid-stream, the importance of design in boutique hotels has made designers central to boutique product development. Integrally involved from the earliest stages, designers' property evaluations are now often part of

their client's due diligence; in effect, designers now help decide whether to proceed...or not. And when the decision is made to go ahead, they're immediately onto answering the next question: "Go ahead with what?"

Next week, in a design charette on a potential beach project, six of us are starting with a bare building site. Dirt. That's it. Well, sand, to be accurate. Design is not an afterthought in boutiques.

And design doesn't stop where it once did. The scope of work has expanded to encompass all but the most technical aspects of operations and management. Uniforms, of course, and signage and graphics, but also the bath amenities, the dishes, glasses, sheets and towels...are now often in the designer's department. What should be on the room service tray? What's the telephone etiquette? How about accessorizing the guestrooms with goldfish?

Perhaps most encouraging, the rise of boutique hotels has led brand operators to rethink their concepts of style.

Big things are happening at many brands; there's a continuous evolution in how brands work with designers and in the designs that work for them. Increasingly, brands now seek to develop properties reflecting individual points of view, properties appropriate to their locale and context. One size has stopped fitting all, and bland predictability is no longer the only formula for brand success. "We will never," swore one brand design chief "be in florals again."

Still, designers should not be so delusional as to declare victory yet. "New" doesn't necessarily mean "good"; there's no shortage of bad design, and it still can be found all over the place. But the culture's increased awareness of design is, itself, something to celebrate. The world welcomes a new can opener...just like it does a better mousetrap.

It's a great time to be a designer.

For more information, please visit [www.rowleydes.com](http://www.rowleydes.com)





“Boutique clients look to the designer to create something noticeable, striking and, increasingly, something new.”

-Cheryl Rowley



Photos courtesy of Cheryl Rowley Design

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# boutique chain – is it an oxymoron?

by: Chip Conley  
Joie de Vivre Hospitality

Until five years ago, independent boutique hotels were flying under the radar screen of the giant chains of the American hotel industry. Representing just 1% of the country's hotel rooms, but 3% of the total revenue, boutique hotels were perceived as attracting a tiny upscale, urbane sliver of the traveling public.

Yet, a number of factors during the last few years have conspired to accelerate the boutiques rush to mainstream appeal. The Internet has leveled the playing field thus increasing independent hotels' visibility with travelers. The new democracy in design (that found Gap, Ikea, Target, and Pottery Barn bringing style to the masses) favors the stylish new, boutiques.

And, finally, as with any product life cycle, as consumers became more familiar with traveling during the past two decades, the reliance on hotels that are consistent and predictable (read: chains) becomes less important. While an American executive might still seek out a Sheraton when she travels to Copenhagen, her growing experience with American travel gave her the confidence to seek out more unique hotels when she travels to other American cities.

It took nearly 10 years, but the top execs from Marriott, Hilton, and their big chain brethren began hearing from their hotel general managers in the mid-90's that these boutiques were starting to siphon-off some of their traditional business travelers. Yet, it wasn't until Starwood CEO Barry Sternlicht began talking about the W brand that the chains actually started strategically responding to this new competition.

Barry certainly had his naysayers who said you couldn't package and replicate a boutique hotel. But, trusting his gut and using his own "I am the market" tastes, Barry focused on the key ingredients that make a boutique successful: (1) locating in cosmopolitan urban markets; (2) creating a product that's personality is a mirror for its customers (W is stylish, clever, and modern and these words match the aspirations of its customers); (3) creating guest rooms that address the current day functional and pampering needs of travelers (making sure the rooms are

wired, have great beds and linens, a luxurious shower, but no armoire or undetachable closet hangers); (4) leveraging relationships with other complimentary brands that help to position W (for example, W has just announced a partnership with Kenneth Cole to create all W employee uniforms); and (5) making sure the product has a local flavor and doesn't feel cookie cutter (he did this by picking local restaurateurs and artists to create his W's in each metropolitan area).

He broke many of the rules that some used to define boutique hotels. Many said that boutiques had to be small (less than 300 rooms), but W proved that it's not the size that matters but instead the amount of personality. Others said that boutiques are trendy, the clientele will be fickle, and W will have to redecorate its lobbies every three years just to keep the attention of this niche of guests. That kind of "hotel as nightclub" logic doesn't acknowledge the fact that a regular guest to the W San Francisco may only visit the hotel three or four times a year so he's less likely to become tired of the product like he might feel about the hot restaurant or bar in his own backyard.

W succeeded because Barry and his team sidestepped some of the key risks: (1) using the "one size fits all" mentality that chains typically use for replicating a new brand; (2) playing it safe to appeal to the perceived mainstream tastes; (3) focusing more on the exterior architecture than on the experience that is occurring inside the walls (a boutique needs to feel soulful inside, not just narcissistic); (4) using fabrics that are indestructible but mundane as opposed to sensual and natural; and (5) being satisfied with a bland food & beverage operation that doesn't excite the locals.

Quickly, W became the most profitable brand in the Starwood portfolio. Soon it became apparent to the conservative hotel establishment that Barry was on to something: that the vast and growing younger segment of the business travel population that was more experience-driven. W provided the vehicle capable of capitalizing on business traveler's demand for a distinctive four-star hotel product that was both functional and stylish.

Just as travelers looked for reliability (therefore chains) when traveling first became more widespread, W offers a reliable brands for the traveler who is looking to stay in the uncharted waters of boutique hotels. For the discerning businessperson who realized that her choice in hotels says as much to her clients about her personality as her choice in attire, W provides the calling card for the contemporary executive “in the know.”

Over the past couple of years, the big boys have tried jumping on the bandwagon. Hilton has opened a boutique hotel in London called the Trafalgar. Marriott has delegated its Renaissance brand to be its boutique competitor, while hiring the successful Kimpton Group’s designer to freshen the look of many of its hotels (as well as teaming up with Bulgari to create a new boutique chain), and Le Meridien has introduced its art hotel concept that targets the same type of boutique traveler.

Will these chains be successful? If they can emulate some of what W has done and sidestep the risks I mentioned earlier, they have the potential to steal a portion of this rapidly-growing segment of the hotel pie. But, it may be challenging as the ephemeral boutique concept may be a little too intangible for traditional hotel execs (who

tend to be fearful of making mistakes as is true in most big companies; few are as bold as Barry Sternlicht or in the enviable position of being CEO) to get their arms around. Most hotel execs are more focused on the number of square feet in a guest room than in the image or identity that a hotel portrays.

In order for W and any boutique chains to sustain their success, they need to continue to feel independent. People don’t chose to stay in a Joie de Vivre, Kimpton, or Schrager hotel just because of the edgy, contemporary design. Instead, they stay with us because it says something about who they are. It taps into their self-prescribed sense of being. Staying at a Marriott that has all of the flourishes of boutique but still reeks of corporate establishmentism won’t attract this traveler just like the 50-year old businessman who’s had a tummy tuck and wears the latest hip clothes may have difficulty attracting the club-hopping 25-year old.

The best advice for people as well as hotels is to be who you are. Authenticity has more and more consumer appeal in the era of glossy politicians, overhyped advertising, and logo proliferation on everything.

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# developing boutique hotels in historic structures...



## How did Kimpton Hotels & Restaurants get into the business of transforming historic buildings into boutique hotels?

Bill Kimpton always said, “We are all insecure. It’s just a matter of degree. A hotel should relieve travelers of their insecurity and loneliness. It should make them feel warm and cozy.”

Bill came to hotels as an avocation. It is said that as a child playing monopoly, rather than acquiring property and collecting rents, Bill loved getting to the point of “building hotels.” Perhaps ironically, his college major was economics and he spent considerable years as an investment banker. During his years at Lehman Brothers, Bill worked closely with New York hotelier Harry Helmsley and came to understand the hotel business. It is this left brain-right brain combination of understanding the money and understanding the customer that allowed Bill to excel.

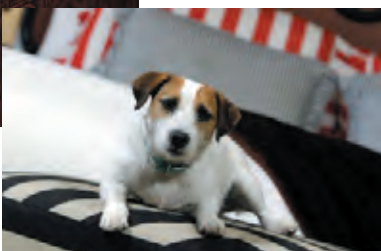
Kimpton Hotels & Restaurants is a San Francisco-based company known for its collection of stylish boutique hotels that are coupled with fine chef-driven restaurants. Founded in 1981, the company currently operates 38 hotels and 39 restaurants across the United States and

by: Tom LaTour  
Kimpton Hotels & Restaurants

Canada and its combination of boutique, four-star service and an adjacent destination restaurant is a great success.

Kimpton has extensive expertise in the field of adaptive reuse and has transformed many types of structures into boutique hotels. The company recently opened the Hotel Monaco, Washington, DC and the Argonaut Hotel in San Francisco- both housed in historically significant buildings. In developing these hotels, Kimpton also worked with government agencies. Following is a Q & A with Tom LaTour, Chairman & CEO of Kimpton Hotels & Restaurants highlighting various aspects of these unique projects.

His personal foray into the hospitality business began in 1981 in San Francisco with the Bedford Hotel on Union Square. Bill pioneered the concept of “boutique hotel.” That concept was in one respect fairly simple: Taking an older property with good bones, renovating it to create a unique non-chain experience and combining it with superior customer service. Yet, the concept could not have been too simple — Bill’s Bedford Hotel flopped.



Undeterred, over the next fifteen years, Bill and I continued to perfect the core strategy - building a highly

profitable collection of mostly small hotels stretching from San Francisco to New York City, each one designed in a unique high style and operated with playful charm. Traveling executives looking for an alternative to the generic, and upscale tourists looking for an experience, liked this formula of historic buildings, bold-interior design and personal attention to detail. So much so, that they drove our hotels’ occupancy rates well above the industry average. Meanwhile, locals stood in line to get into the restaurants.

## What is your strategy for creating a boutique hotel in a historic building?

Today, Kimpton Boutique Hotels has grown to include 38 hotels and 39 restaurants in 14 cities. We have over 6,500 rooms. In each instance, we adapt our product to balance the needs of the market and the opportunity the building provides.

A critical element in our formula is the ability to find a historic building and rehabilitate it using federal tax credits for historic preservation. Early on, we focused on older

hotel properties that could be renovated. But frankly, the stock of quality hotel buildings that matched our needs was limited. We came to appreciate that other forms of older buildings could be adapted for hotel space to create even more dramatic spaces. So in Seattle, we adapted a former telephone exchange building. In Salt Lake City, it was the old Continental bank. In Portland, it was a historic department store. And, in New Orleans, it was a historic Masonic Temple.

### **What role do tax credits play in the development of a boutique hotel housed in a historic building?**

Many of you probably realize that whenever historic tax credits are used, the redevelopment is guided by the Secretary of Interior's Standards for Rehabilitation. There is invariably a dynamic tension created between the aspirations of the rehabilitation standards and a project's physical reality. That reality may be functional, where modern markets demand accommodation. Certainly, the area that might be easiest to appreciate is with creature comforts such as air conditioning or the bathroom. Quaintness may have a certain appeal, but high function certainly is critical for a successful Kimpton property.

There is also a dynamic tension created by the aspirations of the rehabilitation standards and the project's economic reality. The tax credits are extraordinarily helpful in making a project profitable. Yet, projects are funded by equity partners who expect to see a return for their investment. That return is found in the income driven by room rates and occupancy. To that end, rehabilitation work required by the preservation tax credits must add to that net income - either in allowing the property to charge more money for a room or in increasing the number of rooms sold. Otherwise, the project will fail, the hotel will close, and the preservation will be for naught.

As you might guess, a critical component in a tax act project is being able to anticipate the outcome, to have a sense of the various treatments that will be allowed or required. While the rehabilitation standards may offer a clear path in the transformation of an older hotel property, they are often unclear when adapting an older building built for a different function - such as a post office building - to an entirely new function - such as a hotel. There are considerable issues of design that attempt to balance aspiration, preservation, function and economics - not to mention individual senses of what is and what is not compatible, what is and what is not appropriate.

### **Last year Kimpton Hotels & Restaurants opened the Hotel Monaco, Washington, DC in a very significant historic structure - the Old General Post Office also known as the Tariff Building. What potentials did you see in the project?**

Kimpton Group is in the hospitality business. This building was in the middle of the capital and one of the world's great tourist destinations, one of the world's great business centers. As we looked over the horizon to grow our

company, Washington was most definitely an appropriate location for us.

And then let us consider the resource and its pedigree — this is a drop-dead gorgeous building.

In terms of location, it is just off Pennsylvania Avenue between the White House and Capitol in D.C.'s historic downtown. It is in the commercial core of the most important city in the world.

And in terms of architecture, let us simply say it is a classic by two significant Washington architects, Robert Mills and Thomas U. Walter.

Why was Kimpton Hotels & Restaurants selected to work on the project?

In 1997, the General Services Administration issued a request for development proposals. And in 1998, Kimpton beat out two other proposals, which had offered a mixed use with high-end housing and ground floor retail. The hotel concept got the edge, as it was likely to involve the least alteration to the building while providing the greatest degree of public access. Our expertise in adaptive reuse also played a major role. As I mentioned previously, we had extensive experience working with transforming old buildings into hotels and restaurants.

### **What were some of the unique challenges?**

The Old Post Office Building is truly a wonderful structure. Though there were days in the process when we wondered.

Imagine trying to take an obsolete water-damaged white elephant office five years abandoned and transforming it into a 184-room four-star hotel with modern creature comforts. At a minimum, we had to tackle air conditioning, mechanicals, water and sprinklers. We had to address elevators and ADA access. We had to figure out how to carve big rooms into small, each with a bathroom. And where to put meeting rooms, restaurants and kitchens.

Now consider that this is the first marble building in the Nation's Capital, designed by the architects of the Washington Monument and the U. S. Capitol Building.



The outer walls are four feet thick and inner walls two feet thick.

And now consider that the building is owned and will continue to be owned by the General Service Administration. Add in, that by law, decisions needed to involve the D.C. State Historic Preservation Office, the National Park Service, and the Advisory Council on Historic Preservation and the Commission on Fine Arts.

Suffice it to say there were a myriad of issues that needed to be worked out along the way and there were unexpected delays and even stalemates.

However, in the end we all wanted this project to work so we came to develop a paradigm where priorities among each stakeholder were established, work zones were created defined by historic significance, contentious issues identified and some honest horse-trading completed. For example, we agreed not to put up walls disrupting the view of the ornate metal ceiling atop the old dead letter office, in exchange for which we were able to cover a couple of windows overlooking the courtyard so we could create public bathrooms.

The opportunities for the wheels to fall off the wagon were many. The potential for mediocrity was great. And yet, to pat ourselves on the back, Washington Post Architectural critic Benjamin Forgey voiced an opinion that many have since echoed, calling the Monaco “an exemplary, unambiguous reminder of what preservation can do for a building, and potentially for a city.”

**In August of 2003 Kimpton Hotels & Restaurants worked with the National Park Service on the development of the Argonaut Hotel at Fisherman’s Wharf in San Francisco. Can you comment on the similarities in working with the General Services Administration and the National Park Service?**

One major similarity would be the importance of maintaining the spirit of cooperation. In both cases these agencies are charged with ensuring the preservation of historic structures. In working with both the GSA and the NPS, we needed to be extremely sensitive to the rules and regulations that the government entity had to comply with during the development of the hotels. Likewise, the government entity had to recognize that certain alterations to the building would be necessary for the buildings to function as a hotel that could accommodate guest’s needs.

Another similarity would be that in both cases, we have a lease agreement with the General Services Administration and the National Park Service. These historic structures cannot be purchased, as the public ultimately owns them. In developing these leases, we needed to consider many things including, financing, rent, insurance and what happens at the end of the lease.



Photos courtesy of Kimpton Hotels & Resorts

**Can you describe the unique aspects of the Argonaut Hotel?**

The Argonaut Hotel is housed in the historic Haslett Warehouse located in the San Francisco Maritime National Historical Park at Fisherman’s Wharf. The Haslett building exemplifies the genre of warehouse that was once predominant in the northern waterfront area of San Francisco. The building contributes significantly to the historic ambience of the Fisherman’s Wharf area.

The Argonaut Hotel is actually part of a National Park. The San Francisco Maritime National Historical Park is the world’s only floating national park. This unique park - located at West end of Fisherman’s Wharf - includes the historic fleet of ships at the Hyde Street Pier, the Maritime Museum and the Maritime Library.

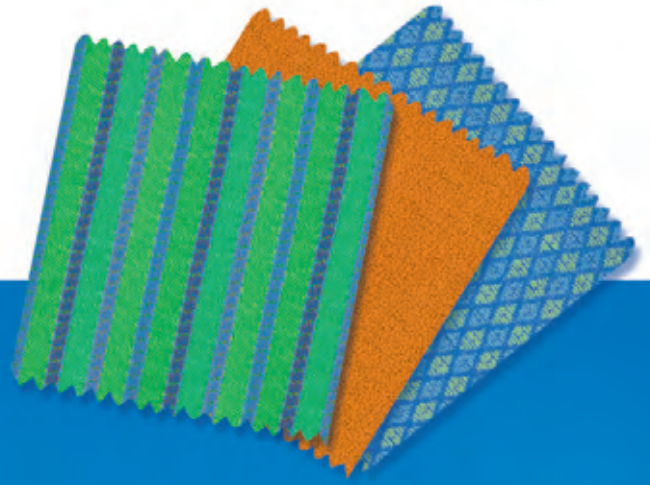
Rent paid by the hotel directly benefits the Maritime Park and will go towards preservation of its historic ships; including the Balclutha, C.A. Thayer, Hercules and Eureka at Hyde Street Pier. The ground floor of the Argonaut Hotel also includes the Maritime Park’s Visitor Center, a major attraction for all visitors.

Perched on the edge of the bay at Fisherman’s Wharf, the Argonaut Hotel creates a luxurious and lively guest experience wrapped in the history and style of the San Francisco waterfront in the early 1900s. The hotel’s turn-of-the-Century architecture, complete with red brick walls and Douglas fir wood beams, embodies the rich nautical history of San Francisco. Many of the guest rooms feature dramatic views of the Golden Gate Bridge, Alcatraz, Coit Tower or the San Francisco Bay.

**Can you comment on the overall value of these projects?**

It is my hope that we have established a precedence and process that will allow us collectively to look at the potential for important yet outmoded government buildings in communities throughout the country - to look at the potential for creating a contemporary place in time. Our legacy will be these exceptional hotels in great locations.

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# unique boutiques... the story of watertown

by: Anita Degen, IIDA  
Degen & Degen

“Give me fun & funky.”

So began our quest to invent a new kind of boutique hotel for Seattle’s University District. One that was different than the hordes of other “different” hotels out there - one that really represented the owner, the guest profile and it’s namesake town.

This was no small challenge. Today’s market of boutique hotels is crowded with unique designs, but all too often guests tire of them after one visit. Seen that - done that. How was an architecture/interior design team to invent something with staying power in the market place?

It started in programming: taking a team approach the owner, architect and interior designer worked together from the start. The team was challenged to create a hotel that would be boutique but still comfortable for the everyday kind of guest. The owner wanted fun and funky but distinctly not trendy. The result is a sleek and slightly nautical, yet warmly residential hotel.

In addition to the specific feeling the client wanted this hotel to invoke, there were several more key requirements; maximize natural light, integrate the architecture and interior design, instill a sense of individuality and ownership for each guest and finally, bring integrity and honesty to the building materials. Clearly no small task.

We began by trying to understand the owner/developer; an individualistic entrepreneur. His vision was clear and goals set. Young and active, a sailor and a pilot, he loves Seattle’s water, in fact his house floats on Lake Union. He even loves the rainy weather.

The hotel became focused on Seattle’s relationship with water. Tying all of the program requirements together is a very subtle and abstract water concept that explores fluidity, transparency and light as key elements to the architecture and interiors. Throughout the hotel, metaphors of water remind the guests they are in Seattle. Spaces flow physically or visually throughout.

Natural light became a driving force in the design process, Seattle is after all, a city known for long, gray winters. It affected the architecture, building orientation, the fenestration and the final colors and materials.



Every bathroom has natural light and fresh air. Guests spend most of their waking hours in the bathroom. It has to be refreshing and rejuvenating. So breaking rule number 1 of hotel planning, we located the guest baths on the exterior wall. Every vanity has natural light.

Expansive windows and the flooding of natural daylight throughout the public space and guestrooms demanded that all colors and materials chosen work equally well in daylight conditions and under artificial light.

A seamless integration of architecture and interiors was sought from the moment the arriving guest sees the hotel from the street to the time the guest turns off the guest room light. Every step described an evolving, yet coordinated design experience.

We began by establishing the ideal room layout, which led to the building footprint. The building footprint was manipulated to respond to the site in several ways: the site is at an offset intersection, guest arrival is from only one direction (via a one way street) - even pedestrian habits already exist in its proximity to the nearby universi-

ty campus. Once we had the building situated and the massing resolved it was back to the rooms for a final tweaking of the orientation for the perfect view: some to downtown Seattle, others to Mt. Rainier, most with abundant natural light.

Repetition of materials reinforced the seamless design. Bamboo growing in the courtyard becomes a flooring material throughout the public space. A tranquil water feature at the entry introduces the water concept which is then backed by the wave shaped front desk, the raindrop chandeliers - falling on a carpet of concentric circles like drops falling on water and fluid, transparent space planning.

Even the art, commissioned from local artists, repeated the water theme, subtly, intellectually.

The guestrooms have hints of the nautical world that the owner loves so much: portholes in the toilet room to bring in light, louvered cabinets like those on a sailing yacht.

And again, repetition: the custom designed bedspread recalls the bamboo patterns from the public space.

The need to instill a sense of ownership for each guest brought us to the idea of adaptable hotel spaces. Being located near the University of Washington this hotel serves academe, the medical center, government researchers, as well as visiting families. These are smart people. We thought they might enjoy a hotel they could control.

Furniture was placed on casters. Bicycles were made available at no charge to the guests. Guest bath cabinets were pass-through, usable from both the bedroom and bath sides.

But the most flexible and unique feature to these rooms is the Ala Carte Program. Brainstormed by the design team and accepted by the operator as feasible, the guest is given choices of different amenity carts that transform their room into their own personal space. With each reservation your friendly operator offers up a choice of carts to be pre-set in your room awaiting your arrival, all served room service style. Each guest has a choice of the Party Cart, loaded with games and music, the Art Cart for insatiable creatives, the Spa Cart, stocked with everything needed to relax and rejuvenate, the Goodnight Cart, for the traveling insomniacs and for those who arrive in town totally unprepared for tomorrow's big meeting, the Surf Cart with computer, printer and everything you need to burn off that report. Of course, it comes loaded with games too.

These rooms are truly adaptable to each guest's personality.

There were no secrets architecturally. Honesty became our mantra. Honest materials used in an honest way. The architecture had to read clearly. It even became transparent: Nothing to hide. Exposed ductwork, materials left in their raw or natural form, such as the sandblasted concrete and woods with clear, natural finishes. If it's high-pressure laminate you know it. That openness and honesty extends to the administrative staff and the operating philosophy.

"Great art, distinctive décor. Airy and bright. We consider Watertown a real find and will return!"

"Loved the Ala Carte idea! I will stay here on any future trip to Seattle."

"We really like the room décor and extras...Definitely not another "boring" hotel room!"

These are real quotes from real people proving that we had fulfilled our quest. The hotel had been open for only two months when market demand and guest comments bore out that we actually had something special.

We asked General Manager, Patty Davis, "Does the design of the hotel really affect your economic success?"

"Unquestionably!" she replied. "Our guests like the design, and it makes them return."

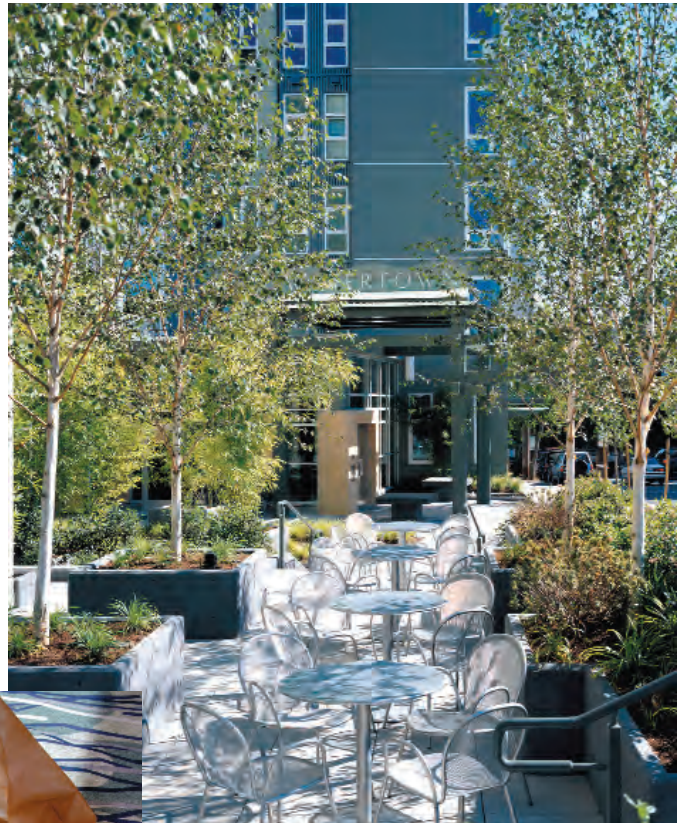
This response proves the tremendous value of a thoughtful design process and an integrated design approach in the success of any hotel. Offering trendy schemes or the amenity du jour is not enough to create guest loyalty. Savvy guests see right through that. Watertown offers something unique that each guest can call his or her own, in a way that is real and honest. And that never goes out of fashion.

For more information on Degen & Degen, please visit [www.ddseattle.com](http://www.ddseattle.com)



Photos courtesy of Degen & Degen

“Great art, distinctive, décor. Airy and bright. We consider Watertown a real find and will return!”



“We really like the room décor and extras ... Definitely not another “boring” hotel room!”

# approaching the design of a boutique hotel...

by: Nancy Bohnett  
International Woodwork Corporation

Accommodations in lodging have always been directed with the guest and basic needs in mind. As the lodging industry grew, so did competition and the desire of each Hotel to single themselves out from the others. The brand name, reputation, location or special guests that it serviced usually identified the Hotel. With the increased ease of travel, Hotels now offer additional guest room amenities, yet not much has changed with design.

The typical room marketed today still remains roughly the same size - 350 to 400 square feet - which is driven by necessity. It was rare to visit a lodging facility that has gone outside the boundaries of a "typical" lodging design, yet, boutiques were just waiting to happen. These properties offered unique elements that were almost considered strange...or too expensive for the typical guest.

Over time, brand hotels started to provide a more intimate guest experience, yet, they did not vary much from property to property. Each brand offered its own color and theme-related experience, yet uniquely, the service was the independent factor that personalized each property. The brands were locked into the "why mess with success," thus little change occurred within the design and direction of the interiors. Over time, the guests' level of sophistication had increased, and so did the demands on the designer and the associated spaces. This ultimately

created the desire and market for unique environments. Hotel owners realized the need to offer the guest an unexpected treat and experience which meant their loyalty in return.

As one looks at the growing Boutique Hotel market, we recognize that many brand Hotels do not believe that change is necessary. In sharing designer's views on the cross over from brands to Boutiques, I welcomed the input from three design firms and their involvement with recent boutique projects. Each client and approach is different, although there is a common thread of wanting to create an emotional connection with the guest.

Jim Gueguierre at Wimberly Allison Tong & Goo (WATG) shares a unique property within the Pan Pacific Hotel in Singapore, with 40 guestrooms and lobbies within the 850 room business hotel. The services fueled the Boutique atmosphere and accommodated the guest with twenty-four hour chauffeur and concierge service, an outdoor pool with underwater sound system, business center, conference facilities, spa and fitness center - all on one floor of the Hotel and shared by two dedicated lobbies incorporating original Pacific Rim artwork. These accommodations are considered to be the best in the Southeast Asia, and highly sought after by International guests who appreciate their elegance and impact.



Photo courtesy of Wimberly Allison Tong + Goo

WATG's focus was not in appealing to the broadest possible number of guests, but to the individual comfort of a relatively small number of discriminating and technologically savvy travelers; they should feel as if their needs and likes are being personally addressed. The need that they did not want to overlook was to accommodate ample workspace within the guestroom, using comfortable task chairs. In accommodating the practical expectations of the sophisticated business executives, they equally acknowledged the self-indulgences like a six-head shower and other various creature comforts.

Tonya Burke, Wilson and Associates, shared with us the excitement of being involved with the Little Dix Bay Resort & Spa in the British Virgin Islands, a Rosewood Hotels property. The emphasis to create a sense of place, and a sense of home was accomplished with



the incorporation of the local environment and the island culture. The property was modeled from the sea, indigenous plants and the beautiful sky, thus creating a wonderful color palette and textures within the interiors. The designer's indoor/outdoor living space was accomplished through large expansive windows and doors, yet complimented with added intimate spaces and lighting, and a wonderful comfortable lounge where the guest can feel special. To allow a guest that individual attention, the bath experience was designed for two people that led to a private outdoor shower garden with views of the sea. Additional attention to detail was given to the guest baths, spa and overall villa living spaces.

On the other hand, Forrest/Perkins approached the Alluvian in Greenwood, Mississippi, by using the basic ingredients of hospitality design, arranging them in a new and creative way to satisfy the client and local market. At first look, the stylish design of the Hotel, billed as "A cosmopolitan hotel deep in the Delta," belies its location. A closer look reveals the strong connection between the layered and complex design elements and the nature of the alluvial topography of the Mississippi Delta. The interior of the hotel is modern, with a touch of classic French Moderne, set against a backdrop of simplified traditional architectural detail. Commissioned paintings and photographs representing scenes of the Delta highlight the talent of local artists and depict the intersection of water, earth and sky. The metaphor of layering and rippling water against earth finds pattern in the design of carpets throughout the hotel as well as in the strategic placement of the artwork, thus allowing the guest to share in the geographic beauty of this property.

All three design firms provided strict attention to detail on their projects, thus allowing a distinctive design that delivers a luxurious space and escape. These one of a kind



Photo courtesy of Wimberly Allison Tong + Goo

properties were environmentally driven and share the reflection and attention to each guests lifestyle. Their forward-thinking, combined with their unique approach to design, is reflected in the ambience and creative amenities. Guests are selecting hotels that provide amazing comfort and an intimate and unique experience. Boutique Hotels will be the first to say, "They are not for the masses."



Photo courtesy of Wimberly Allison Tong + Goo

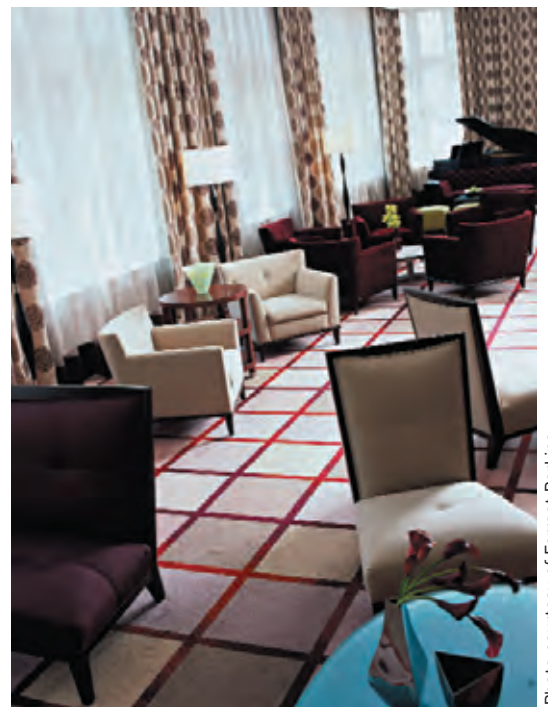


Photo courtesy of Forrest Perkins



Photo courtesy of Wilson & Associates

# what sets a boutique apart from the rest?

by: Emery Molnar  
Taisei Construction Company

What sets boutique hotels apart from the rest of the lodging industry? All hotels have developed a guest experience that is a result of the application of a brand. Exactly how this guest experience is created is the prime differentiator between corporate, chain establishments and boutique accommodations. As a general contractor that specializes in building new commercial, hospitality, and adaptive re-use and tenant improvement projects, Taisei Construction Corporation is an authority in the field of establishing both the national brand and boutique hotel experience. Based in Cypress, California, Taisei Construction Corporation has offered a diverse range of services within the design and construction industries since 1982. In addition to resort projects for Hilton, Marriott, Sheraton and Westin, Taisei recently completed two renowned boutique hotels in California, *The Standard* in downtown Los Angeles, and *The Viceroy* on the shores of Santa Monica.

*The Standard* is a 202,800 square foot downtown Los Angeles office building that Taisei converted into a sophisticated, hip hotel catering to a young, corporate crowd. Fashioned by Andre Balazs, the New York-based hotelier best known for Chateau Marmont in Hollywood and the luxurious Mercer Hotel in NY, this former headquarters for the Superior Oil Co. contains 207 guest rooms and a chic roof top pool and bar. Geometric patterns and colors combine to deliver an unpretentious, fun yet functional atmosphere. The unusual application of unconventional materials to existing 1950's architectural elements provides for an innovative and dynamic business and leisure venue. "The City of Los Angeles is relatively young, and adaptive re-use developments are new here," Molnar says. "Recent efforts to revive downtown and the increasing need for new housing have stimulated this segment of commercial real estate development."

Taisei also renovated the Pacific Shore Hotel in Santa Monica, renamed *The Viceroy*, for The KOR Group, a privately held real estate investment and management firm. The 166 room facility required three new elevators, a swimming pool, new air conditioning, plumbing and electrical systems, and fire sprinklers. Dramatic architectural elements such as cathode lighting, opaque exterior glass and an elegant ground floor glass wall were also added. "The KOR Group appreciates our "owner-centric" approach and ability to accomplish specific project objec-

tives while staying within the established budget," explains Emery Molnar, Senior Vice President of Taisei Construction Corporation. Although government processing delayed construction commencement, Taisei utilized value engineering and efficient scheduling of labor and materials to ensure timely project completion without compromising quality. "We consistently maximized all available and appropriate resources in providing The KOR Group with reliable building and planning solutions," says Molnar. "We were able to renovate the hotel with minimal disruption to their day-to-day operations."

Based on these recent accomplishments, Taisei has identified five key factors that describe the unique challenges accompanying the development of a boutique property and how they differ from those of other lodging developments.

## Program v. Theme

A typical national brand room program defines and arranges the product in terms of unit type, (i.e.



Single, King, Double/Double, Junior Suite, etc.), while the boutique client will construct a design related theme to be applied throughout the hotel. A corporate program may need to include five to seven different room types to be effective, whereas a boutique hotel offers a homogenous atmosphere over a variety of options.

### Design Standards v. Image

National brand hotels typically apply prototype design and build standards that are used across the chain as it expands. Boutique hotels employ a custom-tailored, visual design process that has not been refined due to past experience with multiple developments. Each property is unique and has a personality of its own. As such, the mock-up room becomes a work of art in progress and is subject to constant revisions as details of the final image emerge. For example, furnishings and fixtures that have a significant impact on ambiance may be procured from various sources and locations, making a typical layout difficult to produce.

### ADR v. Niche Marketing

Market studies are useful tools to analyze the tourist or industry base for hotel demand, but boutiques tend to require more subjective, specific information when targeting their customers. Boutiques concentrate on developing and establishing a niche for each property, providing atmosphere over amenities. The goal is to create a “place to be,” not just a place to sleep.

### Structure v. Flexibility

Ownership entities and entrepreneurs tend to have an innkeeper perspective as opposed to a corporate mindset. This provides for more flexibility in the decision making process, making it easier to coordinate elements of each project phase. Assembled teams may include less traditional, more innovative hotel consultants that utilize more novel and imaginative means and methods than typically used in planning a national brand facility. Project schedules must take into account the custom nature of each property and estimating and procurement systems cannot interfere with the owner and designer’s creativity.

### New v. Old

Boutique hotels tend to be located in established destination areas, but as opposed to new, ground-up properties and resorts developed by national corporations, most are adaptive re-use or repositioned historic buildings. Local history and culture usually have a significant impact on the project’s success, and



Photos courtesy of Taisei Construction Company

multiple skills are required to handle sensitive environmental and architectural issues that often arise. This may include using conventional materials in unusual ways while utilizing value engineering and cost studies to maintain budget goals. “Taisei is one of the few construction firms in Southern California with adaptive re-use project experience, namely the conversion and renovation of historic buildings into residential complexes, retail stores or boutique hotels,” explains Molnar. “We’re familiar with the challenges of working with existing, antiquated buildings, and we’ve formulated unique, proven solutions to problems typically found in these types of projects.”

As with any development, access to reliable subcontractors who can complete each phase within tight schedule parameters is a key factor in achieving a satisfactory outcome, as is the successful coordination with city and county agencies throughout the project’s duration. Candid collaboration between contractor and client is imperative in accomplishing design objectives and accommodating special requirements. Molnar states, “Ultimately, the contractor’s ability to maximize all available and appropriate resources and apply vigilant project management will result in a superior product every time.”

For more information on Taisei Construction Company, please visit [www.taisei.com](http://www.taisei.com)

# in memory of Pam Faris...

Eyes that sparkled, overflowing enthusiasm, positive attitude, full of joy...that is a very brief description of Pamela Faris, who died on Sunday, October 5th while walking on the train tracks going to the San Clemente, California pier for a long-awaited clam chowder cookoff.



Having served the Southern Counties Chapter of NEWH since 1992, Pam served as Director of Fundraising, Membership, Executive Vice President and President and represented her chapter on the International Board of Directors for two years. If you called, she always took your call and found the answer you needed. For the past four years, Pam represented the International Board as coordinator for the Woman of the Year presentation.

Introduced to NEWH by her friend Lynda Sullivan when she moved to California from the east coast, Pam always wanted to stay involved. She joined to meet people and expanded both her business and personal friendships. One of her

"claims to fame" was the beginning of the Southern Counties Chapter's fundraising cruise around Newport Harbor and the famous roulette wheel of prizes.

Pam is survived by her parents, Noel & Barbara Kidd, of Richmond, Virginia, sisters Beth Koziol, Judy Tate and Vicky Hood and cherished by her nieces and nephews, Tammy, Sherri, Tara, Chad and Geneva.

In lieu of flowers, you can send a donation to the Pam Faris Memorial Scholarship Fund, c/o NEWH Scholarship Fund, P.O. Box 322, Shawano, WI 54166.

*Part of Our Hearts Forever  
Could we ever forget your sparkling eyes  
or the way you brightened each day  
or your smile which is etched in our memories?  
So you're never far away.  
Could we ever forget those priceless moments?  
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For you were part of our lives for a brief time,  
but you'll be part of our hearts forever.  
In Loving Memory of Pam Faris  
September 14, 1951 - October 5, 2003*

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# simplifying ceu's

by: Anita Degen, IIDA  
NEWH CEU, Director

Welcome to the world of acronyms. CEU, LU, CES, NCIDQ, IDCEC, and that's only the beginning! Here is a short primer on what it all means to you.

CEU stands for Continuing Education Unit. It is a measure of credit. Professional organizations for interior design and most state regulatory boards (including Canada) that oversee licensing require a certain number of CEU credits over a specific time period. These organizations and state boards may use NCIDQ (National Council for Interior Design Qualification) as verification of course completion. NCIDQ tracks the courses and records the attendee's participation.

AIA (The American Institute of Architects) uses LU's or Learning Units in the same way for architects maintaining their licensing requirements. AIA's program for continuing education or professional development is called CES (Continuing Education Systems). Programs approved through the AIA are registered CES Providers.

CEU programs are overseen and approved by IDCEC for all of its sponsoring organizations; ASID, IIDA, NKBA, IDC, and IDEC. NEWH is an associate member of IDCEC and we attend their biannual meetings and participate in policy discussions. IDCEC does not have reciprocity with AIA. Therefore CES programs only count for CEU credit if they have been reviewed and approved by IDCEC. Check this out before you advertise.

Another item to check out before you advertise is any state requirements for credit. Some states and AIA have stringent requirements as to the subject matter of the course. For example AIA requires a certain number and some states require all credits be in the category of Health Safety and Welfare. Individual designers and architects are responsible for ensuring their own compliance for licensure but each NEWH chapter offering to host a CEU can help by complying and advertising their course correctly. Currently IDCEC is reviewing standard designations that will help to easily identify courses that comply.

Options for CEU's abound. Nearly every manufacturer has a program already in place to offer a continuing education course relative to their product or service.

NEWH challenges each chapter to go beyond what the manufacturers have to offer. We encourage every chapter preparing to offer a CEU to make their program hospitality specific and relevant to our industry. The interest in the design community for topics such as lighting

for hotels and resorts, specifying for senior living facilities, or developing restaurant concepts is enormous.

We have the access to the top manufacturers of hospitality products, the brightest designers in our business and the sharpest hospitality executives. Capitalize on our network and use your resources to offer something unique that will set us apart from the many other venues for continuing education. Although a CEU must be directed to the practice of interior design its relevance to hospitality will expand the appeal of the program beyond the design community and draw in a broader hospitality network.

Believe it or not offering a CEU through your chapter can be easy and rewarding. Understanding the process and the parameters is the key. Every NEWH Chapter must meet a consistent level of quality, uphold our commitment to education and our commitment to the hospitality industry in all of their programming. We have guidelines in place through the IDCEC (Interior Design Continuing Education Council) which outline the standards for all continuing education programs.


If your chapter is interested in offering a CEU contact me via email for a submission form. It will outline all of the necessary information needed for approval of your program. If your program is being submitted for the first time it should be submitted as a one-time use CEU. Please allow three weeks for approval of your CEU program and remember, if your submission is incomplete it may take longer. Your program must be approved before you can advertise it. If you would like your program approved for multi-use and it has been successfully given as a one-time CEU, again contact me via email and you will receive the full submission packet.

We hope this primer and the following FAQ's are helpful in simplifying CEU's for you. We welcome all feedback and ideas. Let us know about your experiences with continuing education and help us build a strong program that will benefit both the design and hospitality community.

“CEU stands for Continuing Education Unit. ...Professional organizations for interior design and most state regulatory boards (including Canada) that oversee licensing require a certain number of CEU credits over a specific time period.”

## CEU FAQ's

What is a CEU?	Continuing Education Unit The amount of credit for attending an IDCEC approved continuing education course. Also see "How many credits can I give?"	weeks for approvals, three weeks if emailed. Remember, these time frames are for complete submissions. Incomplete submissions are returned and you start over.
What is a LU or Learning Unit?	AIA offers Learning Units (LU) for architects at a rate of 1.0 per hour. Some CEU courses are also approved for LU's.	Yes, you save the approval time however there only a few programs approved for multi-use that are specific to hospitality.
Who is IDCEC?	Interior Design Continuing Education Council. Continuing Education for interior design is coordinated through the professional development committees of IDCEC, which is comprised of ASID, IDC, IDEC, IIDA and NKBA. IDCEC's purpose is to promote life long learning for the interior designer; to serve as a central clearinghouse for the sharing of CEU information, approval, and registration; and to provide strategic planning for CEU programming and activity. NEWH is an associate member. This associate membership empowers us to offer CEU courses.	All programs are reviewed in detail before approval. If it is a one-time use program it only has one reviewer sometimes two. If it is a multi-use program it is reviewed by at least five reviewers. Submissions that can be emailed cut the time in half.
What is a CES and do interior designers receive credit for them?	CES stands for Continuing Education Systems. It is the name of the AIA's professional development program. Courses approved by AIA are considered CES Registered Providers and offer LU's. They can only offer CEU's if they are also approved by IDCEC.	You may not market or present the course for CEU credit before it is approved. If you market the course as CEU approval pending, it may in fact, NOT be approved and this would be problematic to those taking the course for licensure or professional membership renewal.
Why should I participate in NEWH CEU offerings over other Association's programs?	Offering CEU's through NEWH is a great way to show your chapter's commitment to education, reach the design community and generate funds for your chapter. At NEWH we are developing programs that relate to the hospitality industry and better serve our members.	One-Time Use can only be given once. To be given again it must be resubmitted for Multi-Use approval. Multi-Use has already been successfully given once and has been approved to be given on an ongoing basis. It can only be given in the approved format and by the approved presenters.
What is with all these forms?	This is a form intensive process because these courses are taken for the record. Submissions are monitored closely. The forms are helpful guidelines for those submitting as well as a checklist for the reviewer. The class forms and evaluation forms are evidence of attendance and helpful in determining the quality of the courses.	Remind me again why NEWH provides CEU educational programs. To promote professional high standards and knowledge within our industry. NEWH continues to be a leader in the education of our membership and the Hospitality Industry.
Do you have a list of CEU's we can offer?	NEWH is developing a list of hospitality related courses. IDCEC member organizations all keep lists of approved multi-use courses broken down by the category. To date there are very few in the hospitality category.	
What do I charge for a CEU?	The cost of your CEU program will vary according to the costs incurred by your chapter. You will want to cover your costs plus generate funds.	
How many credits can I give?	One clock hour equates to .1 CEU for all types of presentations. Therefore 10 hours of CEU's equals 1.0 CEU. In the event the length of the program is not a whole number, the CEU is calculated by rounding down. For example, a one-hour and 30 minute program is .1 CEU. The minimum length is one hour.	
What do I do if I want put together a new CEU?	Contact your NEWH Continuing Education Director for a Submission Form and Presenter's Guide. Allow plenty of time to gather the submission information and for the approval process.	
How long does the approval process take?	For one-time use CEU's allow three weeks for approval, 10 days for email submissions. For multi-use CEU's allow six	



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# small business advice...

## generation y “the millennials”

by: Jessie Robertson  
Jessie Robertson & Associates

Marketers and demographers have labeled Americans born between 1979 and 1994 as “Generation Y” since they followed Generation X. At 76 million strong, they are more than three times the size of Generation X, rivaling Baby Boomers in size and spending power. Analysis reveals that Generation Y is unlike any other youth generation in living memory. They are more numerous, more affluent, better educated, and more ethnically diverse. More important, they are beginning to manifest a wide array of positive social habits including a new focus on teamwork, achievement, modesty, and good conduct.

### What Generation Y Is

According to the U.S. Census Bureau, Generation Y is:

- Composed of 76 million people at the close of 2000 - largest group of teenagers in American history
- Expected to exceed 100 million, nearly 33% more than Baby Boomers
- More than any preceding generation, both of their parents work fulltime (where there are two parents in the household), and their parents are more likely to be divorced
- They have spent their entire lives in a world with a practically full employment market
- They are the first generation to grow up with personal computers and the Internet as a presence for their entire conscious lives

How do these facts translate into attitudes and actions that give the marketplace pause? Generation Y is completely a product of its times. They have more economic independence than their parents ever did. As a result of technology, they have great access to information than any preceding generation did. Accordingly, Generation Y is - in most ways - more self-sufficient than any preceding generation.

### Where They Came From

Generation Y's families are quite different from Ward and June Cleaver's of 1950s America: One in four lives in a single-parent household; three out of four have a working mother. And they're diverse: a very large share of them are offspring of a steeply rising immigration wave that has been sweeping America since the mid-60's - making them the generation with the largest share of “second-generation” immigrants in eighty years.

Raised by parents of the Baby Boomer generation who had more money than time, Generation Y is a byproduct of a bull market that has predisposed them to consump-

It is important that marketers understand Generation Y so that they can effectively tailor to their economic, social, emotional, and developmental characteristics.

tion. Yet, despite the fact that they had four times as many toys as kids 20-30 years ago, Generation Y's are proving to be more responsible, self-sufficient and mature than any prior generation.

### Values & Attributes

In their seminal work on Generation Y, *Millennials Rising: The Next Great Generation*, authors Neil Howe and William Strauss talk about a “good news revolution.” Perhaps in response to the so-called “slacker” traits of their immediate predecessors, the Millennials on the whole can be best described as optimistic, upbeat, team players that follow the rules and believe in hard work. They are the most diverse peer group to surface, embracing and fully accepting of differences.

This generation is:

- **The Found Generation**  
Born in an era when Americans began expressing more positive attitudes about children
- **Optimistic**  
These teens are more upbeat and describe themselves as “happy,” “confident,” and “positive”
- **A cooperative team player**  
They gravitate toward group activity
- **Accepting of authority**  
This group identifies with their parents' values, and over nine out of ten say they “trust” and “feel close to” their parents
- **Following the rules**  
A teen is now less likely to be a victim of a serious violent crime than at any time since Lyndon Johnson was President. Even including the Columbine massacre, there were only half as many violent deaths at schools nationwide
- **The most watched over generation in memory**  
The typical kid's day is subjected to all kinds of structure and supervision, making it a nonstop round of parents, relatives, teachers, coaches, baby-sitters, counselors, chaperones, minivans, surveillance cams, and curfews
- **Smarter than most people think**  
During the 1990's aptitude test scores have risen within every racial and ethnic group, especially in elemen-

tary schools. Eight in ten teenagers say it's "cool" to be smart, and a record share of teenagers plan to attend college

- **Cutting-edge: They believe in the future**

They show a fascination for, and mastery of, new technologies - which explains why math and science scores are rising faster than verbal scores

## Generation Y as Consumers

Much of Generation Y's economic power is derived from starting to work at an earlier age than its predecessors did. Between work, where the average teen earns \$7 per hour, and allowances, the average teen now has \$50 per week of disposable income. One survey put Generation Y marketplace spending \$94 billion in 1998. Another survey estimated that, in 2000, they spent \$275 billion in the marketplace. This makes Generation Y the fastest-growing demographic group in the United States under age 65. Factor in the effects of additional immigration and births through the year 2002, and Generation Y may become the first 100-million-person generation in history. This translates into direct spending power of roughly \$600 billion per year, not to mention their influence over parental expenditures.

While this generation has consumer power unrivaled by any preceding generation, they are not driven by the same kind of label consciousness as Generation X. Generation Y's information gathering capabilities have had a significant impact on them as consumers. With lifelong access to computers and the Internet, Gen Y is also more skeptical of the news, programming, content and commercials the mainstream media delivers to them.

This combination of Generations Y's economic power and skepticism regarding advertising methods has forced advertisers to refocus their advertising on this demographic 600-pound gorilla. As a consequence, it is estimated that Gen Yers influence more than 70% of all food and beverage purchases as well as other discretionary purchases - such as clothing, cars, and entertainment.

The diversity of this group, the rise of connectivity and globalism are creating a mass market with an interconnected "global culture" that is blurring regional and even national distinction. Generation Y is at once homogeneous and amazingly diverse. They want to be part of a group, but to have an individual identity as well.

## Key Characteristics of Generation Y

**Money** -- defining characteristic to date is their buying power. According to Teenage Research Unlimited, the spending power of this group of teens is \$275 billion. Teen-age boys spend approximately \$44 a week, while girls spend \$34.

**Trendsetters** -- not only for one another but also for the population at large. They have a fundamental need to try new things.

**Multiculturalism** -- they have grown up in racially diverse and mixed socio-economic groups.

**Media Savvy** -- heavily influenced by popular media: movies, television, music, electronic magazines and games.

**Influence their parents** - teenagers have a tremendous influence in household consumption choices.

**Brand affinity** - seek out and use brands that reinforce their lifestyle.

## Generation Y Profiles

There are four profiles of teenagers within Generation Y: Edge, Influencers, Conformers and Passives. New products, fashions and activities often start with Edge and Influencers, whose visibility and prominence broadcast these trends to others. They filter down to Conformers and Passives.

### A. Edge Teens

Edge teens represent about 18% of teens and are at the cutting-edge of teenage lifestyle and fashion. Ironically, they consider themselves as outside, or on the edge, of the teen social spectrum. They are usually ahead of the trends, often anti-fashion and anti-style. They prefer their friends to their family, and like to push the edge. They are described by other teens as: Skaters, Goths, Punks or Alternatives.

### B. The Influencers

This most-popular social group is also the smallest in size, comprising 11% of the teen population. This is the group that is most sought-after, valued and influential. These are the teens that most other teens "wanna be." While some influencers take fashion and lifestyle cues from the Edge, it's not until these influencers are seen sporting these trends that Conformers and Passives will follow. This group is outgoing, energetic, social, well connected and confident. They know they have arrived.

They admit things are going extremely well for them and that most people who know them think them cool. Influencers simply enjoy being a teen. They like having boyfriends, girlfriends, cell phones, pagers, hanging out at malls and sports. They always want to wear the latest and the greatest, and they watch music videos and movie/music stars more than any other teens. This is the group that most strongly states, "I'm the first one to try something new." They are described by other teens as Populars, Hip Hoppers and Jocks.

### C. The Conformers

Conformers represent the massive mainstream of teens - 50 % of the teen population. They're typical teens that conform to the latest teen behaviors, styles and trends. Lacking the self-confidence and social status of Influencers, they tend to look toward others for their fashions, style, attitudes and behaviors. Sometimes they emulate Influencers and sometimes Edge teens. They aggressively seek out lifestyle cues already adopted by others to help them feel more confident in how they see themselves and in how they wish to be perceived by peers. While not involved in social or athletic events as

Influencers, they still participate in parties, sports and shopping. Conformers are followers, not leaders, of trends. Other teens describe them as Normals, Preps, and Wannabes.

#### D. Passives

Like Conformers, Passives yearn to be more popular and more like the other teens. The difference is they're passive in their attempts to imitate them. This group, representing almost 21% of teenagers, is the last group to pick up on fashion trends, spend less time listening to music and tend to be the least active in general. They exist on the outskirts of teen life, lacking the confidence and other personal attributes needed to elevate their status. Males, with two-to-one males to females' ratio, dominate this group. Passives lag behind the other groups in certain activities: dancing, going to movies, sports events, parties, talking on the phone and going to the mall. They have other friends in their same group, but as a group they tend to be less social. More than half of Passives agree that "things are going really well" for them, and are content to stay the way they are. They're secure because their friends are just like them. They are known by other teens as Bookworms and Nerds.

#### How to reach them

It is important that marketers understand Generation Y so that they can effectively tailor to their economic, social, emotional, and developmental characteristics. Geography, transportation, ethnicity, even money no longer matter as much, which makes Millennials a more nationally unified and to-the-moment synchronized target market than any other previous youth generation.

Some key points:

- Generation Y has grown up in a more media-saturated, brand conscious world than their parents. Teenagers are media savvy. The old-style advertising that works well with boomers, ads that push a slogan, an image and a feeling, will not be effective with Generation Y. The keys for reaching this group will be sophistication, sense of humor, and honesty, and it will be hard to fool them
- Now psychographics elements such as music tastes, life aspirations, environmental and social awareness are more telling indicators of which brands can be linked to Generation Y. Marketers who can attach their product or brand to a consumer's values system rather than the expression of one, have a better chance of out-living fads
- Staying true to design heritage is imperative as is staying real and connected with the community in a meaningful way
- Reach them at their point of discovery:
  - ✧ Magazines: Teens respond most favorably to products that they "discovered" in their own environment and on their own terms. Magazines are teens No. 1 media source for information. 84% of young women rely on magazines as their leading source

for finding out about new beauty trends and products

- ✧ The Internet: Today's teens are growing up in a globally interactive world. It is estimated that 4.5 million children in the U.S. have Internet accounts and this has doubled to 11 million by 2001. ACNielsen Media Research has found that younger teens today watch less TV than 18-49 age group, and spend more time online than any other demographic

- Communicate to this group in their own vernacular

#### Where they are going

Teens are more independent than ever. They see themselves - and their futures - in a very different light than previous generations. According to Wall Street Journal, shifting economic forces and advances in technology mean members of Generation Y will assuredly change jobs at least several times during their adult life, and most likely change career paths.

Generation Y in 2005:

- Still displaying most of their early-formed values and beliefs
- Relatively high levels of disposable income
- Stronger brand awareness and brand loyalty
- Migration across consumer types: Hopefuls joining the four core consumer profiles; Passives becoming Conformers; Edge losing some of its members to Influencers and Conformers
- Possible expansion of Edge group due to rising number of poor families in U.S.

In 2010, Generation Y will be between 15 and 30 years of age. Although the majority of them will still be students, a considerable portion of older Gen Yers will be in full-time professional jobs. At this stage, the retention of original values and beliefs that they have formed from earlier on will be an increasingly important element in defining their consumer behavior. The point here is not so much the products themselves, but the process of matching product innovation with defined values, lifestyle needs and purchase and consumption occasions, developing products and distribution strategies increasingly in conjunction with the individual consumer him/herself.

Jessie Robertson is a Business Development strategist and can be reached at [jessie.robertson3@gte.net](mailto:jessie.robertson3@gte.net)

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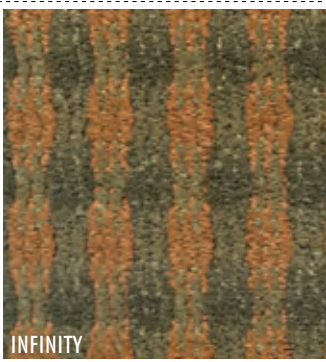
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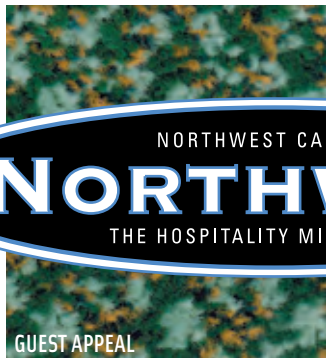
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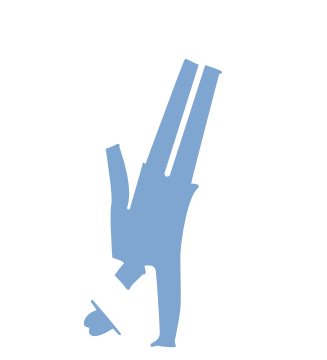
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# industry partner education...

## 10 insider tips to getting published

by: Michael Adams  
Hospitality Design Magazine

One of the joys of working for a magazine like Hospitality Design is the opportunity to see new work by our infinitely creative readers. Without input from designers and architects, we would have nothing to publish, and we cannot hope to have enough eyes and ears around the globe to find the projects we admire.

But too often we find that designers simply don't know how to go about approaching us or, once they do, what to send, when to send, and a host of other issues. What follows is a list of helpful hints to make the process easy for all concerned.

Know the publication you're interested in reaching. Don't waste your time or theirs submitting projects that aren't part of their mission statement. For example, HD does not publish retail stores or office spaces, so sending that kind of project to us is a non-starter. Call the magazine for an editorial calendar to find out what they'll be covering in a particular issue. This allows you to target a specific issue that may be devoted to "senior living" or "restaurants."

Magazines have varying lead times for their submissions. Calling an editor in March for consideration in the April issue isn't going to get you very far. We like to see potential features at least eight weeks before publication date.

If there's no one at your firm responsible for media relations and marketing, working with a public relations company is often helpful. A good pr firm can target your project effectively, and may have established good relationships with the editors. They can also be efficient in helping facilitate the details of the process – setting up interviews, getting sources, helping with fact-checking, etc. – when the designer is too busy.

Hire a first-class architectural photographer; it's the best investment you'll make regarding publication. A great project can look second-rate with mediocre photography. Since HD and other magazines often don't have the budgets to shoot every project we like, we depend on the property or the designer/architect to supply the photos.

Be sure that these photos are not what we refer to as "brochure shots." These are photos that may look great in a marketing campaign – the close-up of the single rose on the pillow, lovers looking longingly into each other's

eyes at poolside – but they don't really show the scope of the design. (We rarely publish photos with people in the shots.)

A side note, it's important to have more than a handshake agreement with the photographer regarding publication rights. The subject of who controls the publication rights and at what cost should be put in writing before you send the material out to editors.

Be honest about where in print the project has appeared before. We don't want our readers to see a project they may have already seen or are about to see in a competing publication. A photo or two that has appeared in a local magazine or a magazine that isn't devoted to design is fine. Just be sure to let us know. But if the project appears in two design publications simultaneously, and you haven't been candid about it, you're likely to sour relationships with both publications.

Send images in a format favored by the publication. (Call if you're not sure.) The digital age has made it a lot easier to send images to us via e-mail for consideration, but these are not easy to pass around to the staff for general consideration. (The old slide seems to be going the way of the dial telephone.) Color prints are fine; in fact, I prefer them.

Some of the digital images we may be able to use for publication, but it's possible we may ask for 4 x 5 transparen-

Hire a first-class architectural  
photographer; it's the best  
investment you'll make  
regarding publication.

Michael Adams

cies if we decide to publish. Whatever you do, however, try not to send expensive, hard-to-duplicate images for the first pass. We try not to lose anything, but it does happen, so we prefer to avoid handling valuable items.

It's the impulse of most people to send their project to the editor in chief, simply because he or she may have more clout. But it's also possible that the top editor is busy with other duties that make it more difficult to see and handle the projects that fall on the desk. In many cases it's advisable to grab the attention of someone lower on the masthead who may give it more immediate attention and is more likely to champion the project.

Look for other ways for us to show your project other than as a full feature. Naturally, everyone wants a 4-6 page spread of their work, but we can publish only a handful in each issue. But getting coverage in other parts of the magazine can be an effective marketing tool for you as well.

Each issue of HD, for example, has a department called Solutions that offers responses to a particular design challenge. Looking ahead at the edit calendar and targeting one of your projects to the subject of one of these special sections can be helpful to us and beneficial to you.

Also submit news of awards and other developments that may be helpful to our readers and could be a catalyst to developing a relationship with us.

Finally, look for any awards programs that the magazine might sponsor. HD co-sponsors the annual Gold Key awards and we publish all of the finalists and winners in seven categories, thereby guaranteeing exposure for those who make it to the final three.

Understand that there are a lot of factors besides a project's intrinsic quality that contribute to our decision to publish. We try as best we can to include a range of work, style, design firm, locale, and other factors. A great retro nightclub in Miami may cross our desk, but if we've just published another great retro nightclub in Miami a few months back, we may have to pass on the second one.

Be patient. Most magazines receive a lot of submissions and it isn't always easy to say yea or nay within a few days of seeing it. If you have another publication waiting to see it and need an answer right away, be sure to alert the editor that there is some urgency to the matter.

And if you have a question, call us or e-mail. We're (usually) happy to hear from you.

For more information about Hospitality Design magazine, please visit [www.hdmag.com](http://www.hdmag.com)

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Betsy Kersting—Fourth Dimension Designs

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But just as important, Betsy wanted to know that her client’s performance and service needs would be met, no matter what obstacles the installation faced.

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Thanks to Milliken, Betsy was able to create the space she envisioned, and Embassy Suites got a premium product that fit their brand image—and their timeline.

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# industry partner education...

## converting designs to meet specs

by: Mary Kay Baldwin  
F. Schumacher & Company

We salute the creative Hospitality Designer! The extensive number of F. Schumacher & Co. prints give those who design a myriad of inspiration possibilities. The choices are plentiful from floral to toile, tropical to geometric and architectural patterns-no matter the theme, there is a pattern to fit the scheme. We find that designers come to Schumacher to find designs that are atypical; often selecting the unexpected. The more creative the designer, the more fun we have partnering with them to achieve the desired effect or ambiance within a room.

There are so many ways to make the design effort exceptional and distinctive. One can start by selecting a pattern that fits into a concept. The color can be changed, the design can be altered and if the designer has a specific type of motif in mind, we can assist in developing that idea. We have talented artists and colorists to help the designer succeed in producing the most beautiful room possible.

To help in this process of making an individual product, we have lots of tools that make the job easier and more interesting. Due to the advancement of textile technology almost any problem can be solved. Most hotels and healthcare facilities now require a flame-retardant cloth. Today there are a vast amount of ground cloths available on which to print that are woven from yarn made from Avora FR or Trevira CS fiber. Depending on the budget there are wonderful jacquard patterns that will give a print that extra depth of design to solid sheeting and textures which will show off the printed pattern to advantage.

“There are so many ways to make the design effort exceptional and distinctive.... The choices are plentiful from floral to toile, tropical to geometric and architectural patterns-no matter the theme, there is a pattern to fit the scheme.”

Mary Kay Baldwin

Our job at Schumacher Contract is to find the proper cloth for the project and to work with the mills to produce a product that will fit all the desired specifications. One that will be durable, flame retardant and beautiful at the same time. For example we were working with a designer who was revitalizing rooms for a hotel in Texas. She had selected a \$72 a yard pattern from our Schumacher print line, a stylized floral print with a stripe. She liked the print but wanted the layout changed into the format she needed to make draperies and bed coverings. We took the stripe that was in the center of the print and moved it to the side edges making a border print. The floral motif was enlarged and centered and the colors were changed to fit the designer's palette. The finished pattern was heat transfer printed on a fine Avora FR ground. Because of the amount of yardage ordered we were able to supply an expensive print for a \$13.95 a yard price. Everyone was happy, the designer, the hotel owner and hopefully the guests.



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# sources & credits...

## Random thoughts...designing today's boutique pg: 28

Hotel Monaco-Washington DC  
Owner: Kimpton Hotels & Resorts  
Interior Designer: Cheryl Rowley Design., Inc.  
Architectural Firms: Michael Stanton Architecture  
Oehriein & Associates Architects  
Contractor: Tompkins Builders  
Historical Consultant: Heritage Consulting Group  
Purchasing Agent: Royal Oak Purchasing  
Photographer: David Phelps Studio  
Lighting: Robert Truax Lighting  
Art Consultant: Greene+Associates  
Products Used: Carpet-Milliken Carpets, Alarwool; Upholstery-Quality Upholstery, Jensen Custom Furniture, Alivar Gallery, David Edwards, Shelby Williams; Bedding-Art Craft Bedspreads; Casegoods-Troy Westnidge, Knoll International, Vaughan Benz; Lighting-Hallmark Lighting, Robert Abbey, Inc, Sirmos, Leucos USA, Donghia, Translite Sonoma; Fabrics-Tom Dworkin Associates, P/Kaufmann, Valley Forge, Maharam, Pierre Frey, Kravet Fabrics, Clarence House, Cortina Leather, Jack Lenor Larsen, Architex International, Old World Weavers ; Drapery-Bramson House; Wallcovering-Metro Wallcovering, Sellers & Josephson, Koroseal Wallcovering

## Developing boutique hotels in historic structures pg: 35

Hotel Monaco-Denver, CO  
Argonaut Hotel-San Francisco, CA  
Owner: Kimpton Hotel Group

## Unique boutiques...the story of Watertown pg: 39

Watertown-Seattle, WA  
Owner: Nootka Hotels, Inc.  
Architecture & Interior Design: Degen & Degen  
General Contractor: W.G. Clark Construction Company  
Landscaping: Allworth Nussbaum  
Purchasing Agent: J/Mo Inc.  
Products Used: Carpet-Atlas Carpet Mills, Lees Carpet, Masland Contract; Custom Art Work-Ms. Victoria Johnson; Custom Furnishings-Chastaine, Nortland Furniture, Renaissance Manufacturing; Fabrics-DesignTex, Kravet Fabrics, Unika Vaev, Valley Forge; Lighting-Artemide, Challenger Lighting, Coronet Contract Lighting, Flos, Inc., Illumination Contract, Pace Illumination Corp, Unilight; Wallcovering-Maharam, MDC Wallcoverings

## Approaching the design of a boutique hotel pg: 42

Pan Pacific Hotel-Singapore  
Architecture & Interior Design: Wimberly Allison Tong & Goo  
The Villas & Spa at Little Dix Bay  
Interior Design: Wilson & Associates  
Alluivan  
Interior Design: Forest Perkins

## What sets a boutique apart from the rest? pg: 45

Viceroy Hotel-Santa Monica, CA  
Owner: The KOR Group



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# Bios



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For more than twenty years, Cheryl Rowley has provided extraordinary interior design and comprehensive administrative service in the development of distinctive luxury properties. A 1999 recipient of the Platinum Circle Award - the hospitality design community's highest honor, Cheryl heads a fifteen person design team. Current Rowley hotel clients include Marriott International, The Kohler Company, The Kimpton Group, Mandarin Oriental Hotels, Disney and The Edward Thomas Company. You can reach Cheryl at 310. 843.0101.

## Chip Conley

Founded in 1987 in San Francisco, Chip Conley operates more hotels in Northern California than any other hotelier. Joie de Vivre's strategic vision is to be the "one-stop-shop for unique Bay Area hospitality experiences". Currently, they plan on opening the historic Hotel Montgomery in downtown San Jose in late 2003, and building a 200-room downtown hotel on San Francisco's Embarcadero. You can reach Chip at 800.738.7477.



## Tom LaTour

Kimpton Hotels & Restaurants is a San Francisco-based company known for its collection of stylish boutique hotels that are coupled with fine chef-driven restaurants. Founded in 1981, the company currently operates 38 hotels and 39 restaurants across the United States and Canada. Kimpton's combination of boutique-style, four-star service and an adjacent destination restaurant has proven a great success.



## Anita Degen

Anita Degen, IIDA is a principal at Degen & Degen Architecture and Interior Design, are a full-service firm producing distinctive design solutions for the hospitality industry. You can reach Anita at 206.623.6368



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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](mailto:jessie.robertson3@gte.net)



### Michael Adams

Hospitality Design is a premier trade magazine that is published nine times a year for the hospitality industry. It connects owners, operators, purchasing agents, designers and architects worldwide involved in the design of hospitality-oriented projects. The magazine publishes the accomplishments of various design teams that collaborate to bring the most innovative examples of new construction and renovation to the industry. You can email Michael at [madams@hdmag.com](mailto:madams@hdmag.com) or visit their website at [www.hdmag.com](http://www.hdmag.com)



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