



COMMERCIAL TREATMENTS

FIRST PLACE

Robin Kelley Smeal, ASID & Richard Gatling, ASID
Gatling Design, Solana Beach, CA

The drapery design in this renovated parlor room of the Britts Scripps Inn, San Diego, CA, was inspired by an early-1900s photograph of the room that showed lace curtains trimmed along a rod-pocket header with a macramé of cording and tassels. "Our client requested a more formal treatment," says Robin Kelley Smeal, "but we were still able to incorporate the unique macramé trim with tassels, which we loved. Unable to find anything like it on the market today, we custom designed this drapery treatment, recreating a similar trim detail along the top of the new valance."



Since the bulk of the budget was directed toward the opulent guest bedrooms, the budget for public areas was limited. "Our strategy was to use inexpensive fabrics for the body materials and have small areas of intense handwork to make the drapery unique."

A ruffled header on top of a flat upholstered cornice board, with a gathered fabric valance below comprises the top treatment. The look emulates the rod-pocket style of the original draperies, while providing a flat, stable surface on which to sew the interlocking cording and hanging key-tassel trim that emulates the original macramé. To complete the Victorian trim details, a tape trim runs along the inside edge and bottom hem of the drapery panels, while coordinating tassel tiebacks hold each panel.

Smeal and Gatling used tone-on-tone, striped, wine-colored draperies as a bold accent against the neutral wall color, and to pull together the various shades of red in the rug, antique furniture, and wallpaper-ceiling set. The fabric, a polyester from Pindler & Pindler, was chosen for its price point, drapability, and durability. With a ceiling height of 11'6", nearly 50 yards of fabric were required to make four floor-to-ceiling panels.

Ready-made Neo-Grec Scottish lace panels from J. Burrows & Co. hang in each window. "These are very similar to the original lace panels shown in the 1900s photography," says Smeal. "They have pre-manufactured rod pockets and come in extra-long lengths, which keep these panels at a good price point. Use of these less-expensive fabrics and lace allowed us more budget for trimmings, details, and the labor-intensive macramé-like cording and tassel trim."

Annette Stramesi calls this treatment "beautifully handled—looks like it might have been original to the period. Given the budget considerations of the client, the designer combined creativity and cost-consciousness to great effect."

Credits

Designers: Robin Kelley Smeal, ASID, and Richard Gatling, ASID, Gatling Design; workroom for valance and draperies, installation: California Custom Furniture, Upholstery, and Window Coverings; photography: Glenn Cormier, Insite Architectural Photography.

Sources

Fabric for draperies and valances: Pindler & Pindler; Scottish-lace panels: J. Burrow & Co.; tiebacks and tape trim: Antique Collection; cord, key tassels, and gimp: Brimar.

DESIGNER'S DEBUT

SECOND PLACE

Robin Kelley Smeal, ASID
Gatling Design
Solana Beach, CA



Robin Kelley Smeal, an interior designer since 2001, was given the task of creating a drapery treatment for the Garden Room of the Britt Scripps Inn. Named for its garden views, this room, also featured on the cover of this issue of *WF*, was to be decorated in a Victorian theme using reproduction wicker furniture and shades of creamy white with rose accents.

"Layering of fabrics and trims is a hallmark of Victorian drapery design," says Smeal. Lace panels with a rose pattern provide the first layer. Mounted inside the window frame, the lace provides privacy while allowing an abundance of natural light as well as Victorian charm. Cord-traversing draperies with blackout lining are practical as well as beautiful. The final layer consists of arch-shaped balloon valances with tassel trim, emphasizing the 11-foot ceiling and framing the window.

The drapery fabric is a cream-colored, tone-on-tone floral. Like the wallpaper, the fabric provides a background for accents of rose—here in the form of tassel trim and fabric banding at the top of the valance and in the tiebacks. As elsewhere in designing the interiors, moderately priced materials allowed for labor-intensive details in the window fashions. "Beautiful scale and excellent installation," Lola Watson says of this design.

Credits

Designer: Robin Kelley Smeal, ASID, Gatling Design; workroom for valances and draperies: Raymonde Draperies; installation: Joe Blyth; photography: Glenn Cormier, Insite Architectural Photography.

Sources

Victorian Lace panels from J. Burrows & Co.; drapery fabric: Pindler & Pindler, tassel fringe and braided cord: Brimar; accent band on valance and tieback: Kravet.



WHOLE-ROOM INTEGRATION

FIRST PLACE

Robin Kelley Smeal, ASID
& Richard Gatling, ASID
Gatling Design; Solana Beach, CA



The Aesthetic Room of San Diego's Britt Scripps Inn was inspired by the Victorian love of travel and the exotic. In the 1850s, the Japanese period of isolation ended, and Asian motifs became popular. "This was known as the Aesthetic Movement," says Robin Kelley Smeal. A period Aesthetic Movement walnut bedroom set takes center stage against a background of rich blue-green walls and textured Lincrusta Dado panels. Other oriental pieces include chairs and a green marble-top table, all in faux-bamboo; and antique Chinese altar cabinets used as nightstands and topped with lamps that have pagoda-style shades.

Perhaps the most dramatic element is the Aesthetic Movement ceiling-paper set from Bradbury & Bradbury, with soft-pink cherry blossoms and a blue-green enrichment paper with an oriental brocade accent panel. "The shapes, patterns, and colors of the wallpaper are mirrored and enhanced by the design of the coordinating drapery treatment," says Smeal.

The bay-window treatment incorporates subtle layering of patterns reminiscent of a Japanese kimono. A gauzy sheer panel cuts the glare and adds privacy. Split-draw traversing draperies hang from a track shaped to fit the bay. The drapery fabric features a Chinese lattice pattern with a subtle gold sheen and a soft-brown background. The top treatment is an upholstered cornice box made in five pieces and covered in a delicately embroidered floral satin. The cornices' arched shapes and overlapping panels echo the shape of the pagoda lampshades as well as the brocade panels in the ceiling design. Beaded tassels hang from the tips of the overlapping panels, and a fan detail made with accent fabric, rosettes, and tassels punctuates each arch of the cornice, echoing carvings in the bed.

Annette Stramesi calls this design a "very specific interpretation of a style not often revived so closely to period." Lola Watson praises the designers' ability to carry the ceiling design into the drapery treatment and elsewhere, to create continuous flow throughout the room.

Credits

Designers: Robin Kelley Smeal, ASID & Richard Gatling, ASID, Gatling Design; workroom for valance and draperies, installation: California Custom Furniture, Upholstery, and Window Coverings; photography: Glenn Cormier, Insite Architectural Photography.

Sources

Fabric for draperies and accent panels on cornice: B. Berger (Pecan Fret and Blue Spruce Fret); cornice fabric: Kravet; sheer fabric: Pindler & Pindler; gimp detail, cording, and key tassels: Brimar; rosettes: Andaru Interior; crystal beads on accent panels: Fabricut; reproduction ceiling-paper set: Bradbury & Bradbury.



WHOLE-ROOM INTEGRATION**HONORABLE MENTION**

Robin Kelley Smeal, ASID

& Richard Gatling, ASID

Gatling Design; Solana Beach, CA



In the second-floor tower of the Britts Scripps Inn, guests view the world through the rose-colored accents of the original curved-sash windows. "The interesting bay shape and location of this room inspired us to decorate this romantic room using

one of the most ornate Victorian styles, Renaissance Revival," says Robin Kelley Smeal. Reproduction period wallpaper and Dado paper in a deep burgundy was chosen, then accented with a gold decorative border along the baseboard. "We added chair mold, picture mold, ceiling mold, and a medallion to restore architectural detail that had been stripped over the years," says Smeal.

The room's centerpiece is the circa-1870 restored bed, part of a three-piece set from Antiquarian Traders in Beverly Hills. The bed was expanded to queen size, the headboard was raised 12 inches, and the finish was restored with gilding and black accents added. The bedding is a gold- and wine-colored jacquard. A Renaissance-style leather-top desk faces the huge triple windows. The set of triple windows and the two narrow curved-sash windows were given similar treatments. Templates were made of the curved walls in order to give curves to the valance boards. Flat panels of fabric with side cascades bring crispness to the curved design of the red-and-gold damask valance. Gold tassel fringe trims the bottom edge of the valance, and gold cording outlines the cascades and is swagged across the flat panel. Key tassels hang from the outside of the cascades, and long bullion fringe trims the bottom of the panels, which are held back by single-tassel tiebacks.

Credits

Designers: Robin Kelley Smeal, ASID & Richard Gatling, ASID, Gatling Design; workroom: Raymonde Draperies; installation: Joe Blyth Installations; photography: Glenn Cormier, Insite Architectural Photography.

Sources

Lambrequin fabric: Pindler & Pindler; drapery fabric: Kravet; sheer fabric: Beacon Hill; tiebacks, bullion and tassel fringe, cording, key and chair-tie tassels: Brimar; wallpapers: Bradbury & Bradbury's Neo-Classical Roomset; Dado: Juno Enrichment.

