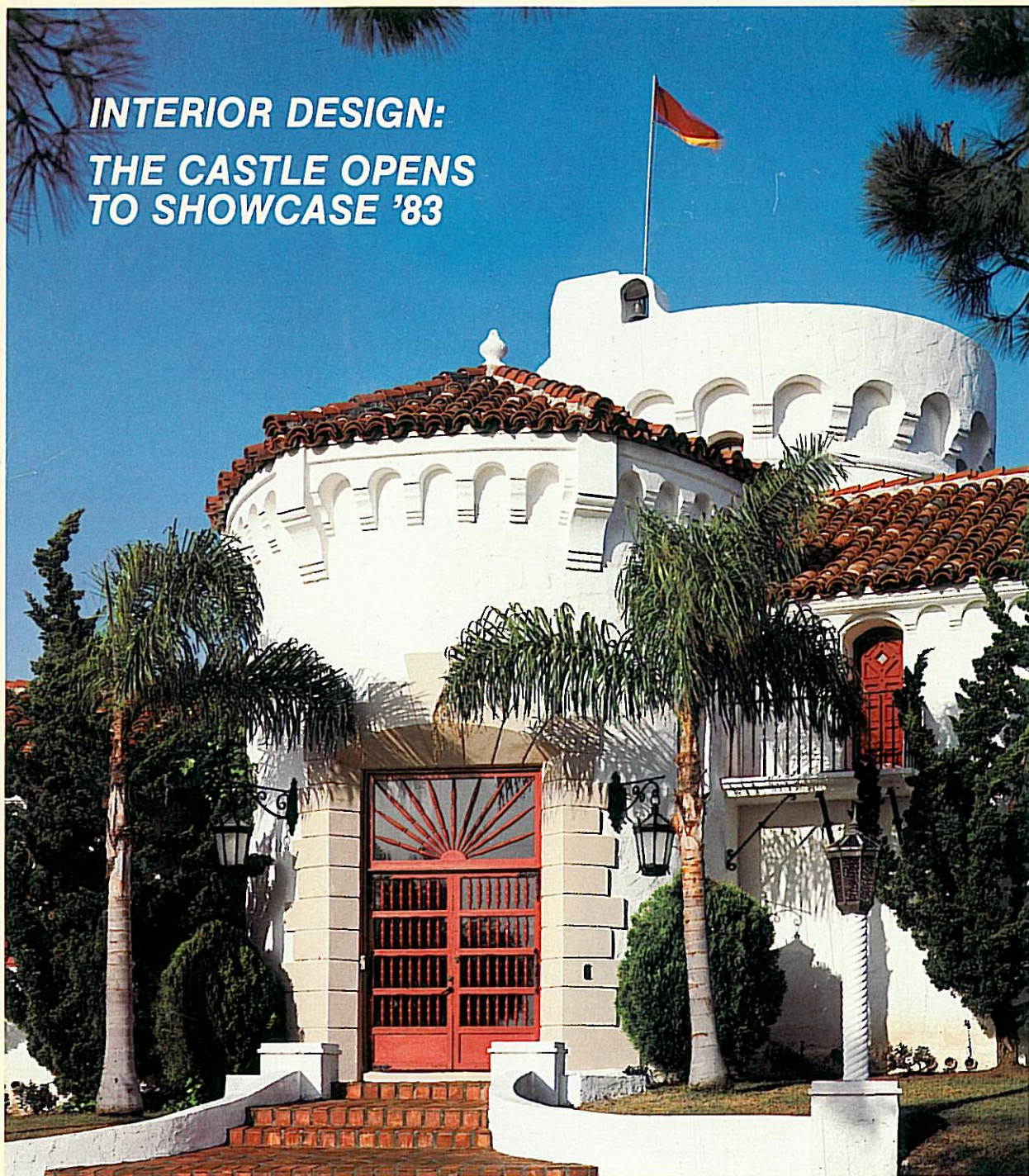


SAN DIEGO

MAY 1983 \$1.75

HOME/GARDEN

**INTERIOR DESIGN:
THE CASTLE OPENS
TO SHOWCASE '83**



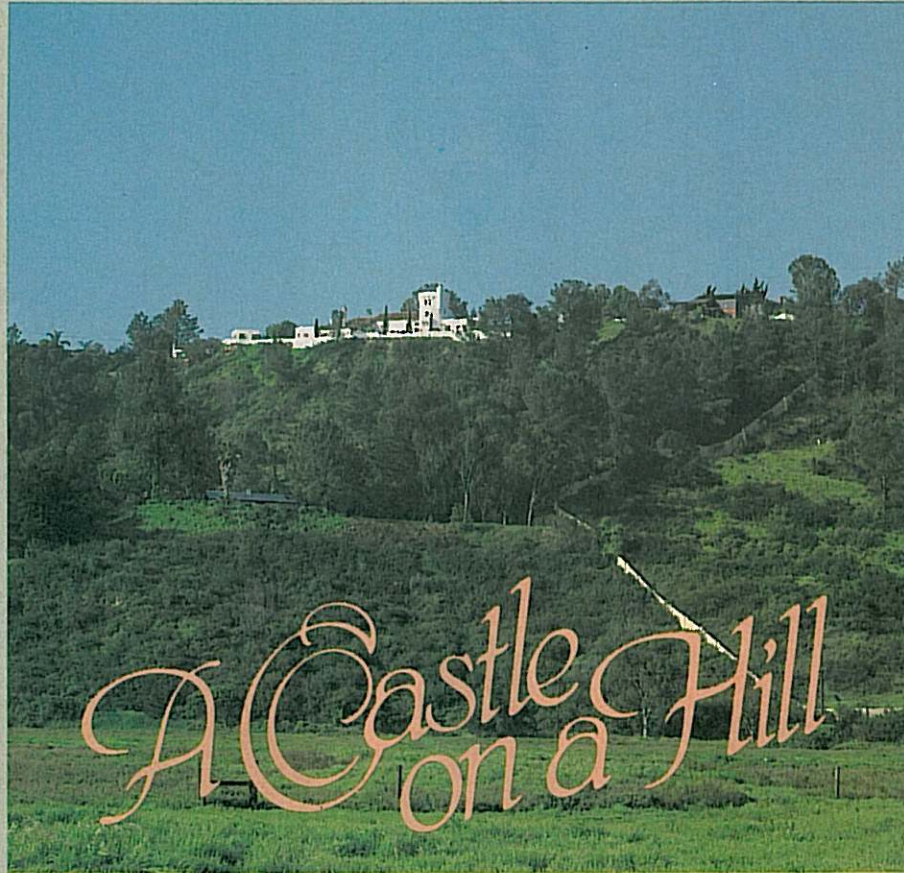
Swedish cuisine . . . San Diego style
Corn: the garden epicure's favorite
Designing a video/leisure room

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T H E T E N T H A N N U A L
D E S I G N E R S
S H O W C A S E

1983

P A S T T O P R E S E N T
I N D E L M A R

MAY 1-MAY 22
PRESENTED BY SAN DIEGO HISTORICAL SOCIETY AND ASID
HOME OF MR. AND MRS. SANDOR SHAPERY



KIM BRUN

BY SHARON OWEN HAVEN
PHOTOGRAPHY BY KIM BRUN AND CHARLES SCHNEIDER

The Designers Showcase heralds its tenth anniversary this May with a transformation that San Diegans should find especially worthy of celebration. This year's featured residence is Del Mar's landmark "Castle," a structure of considerable historic and architectural interest.

Once again, the San Diego Historical Society and the San Diego Chapter of the American Society of Interior Designers have teamed up to give us a peek into the past and present of an extraordinary San Diego home. But the Showcase Castle surely ranks as the most romantic and fantasy filled in the fund-raising program's ten-year history. You can tour the Castle between May 1 and May 22. Your \$7 admission fee goes toward supporting historical society restoration activities and ASID educational activities.

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CHARLES SCHNEIDER

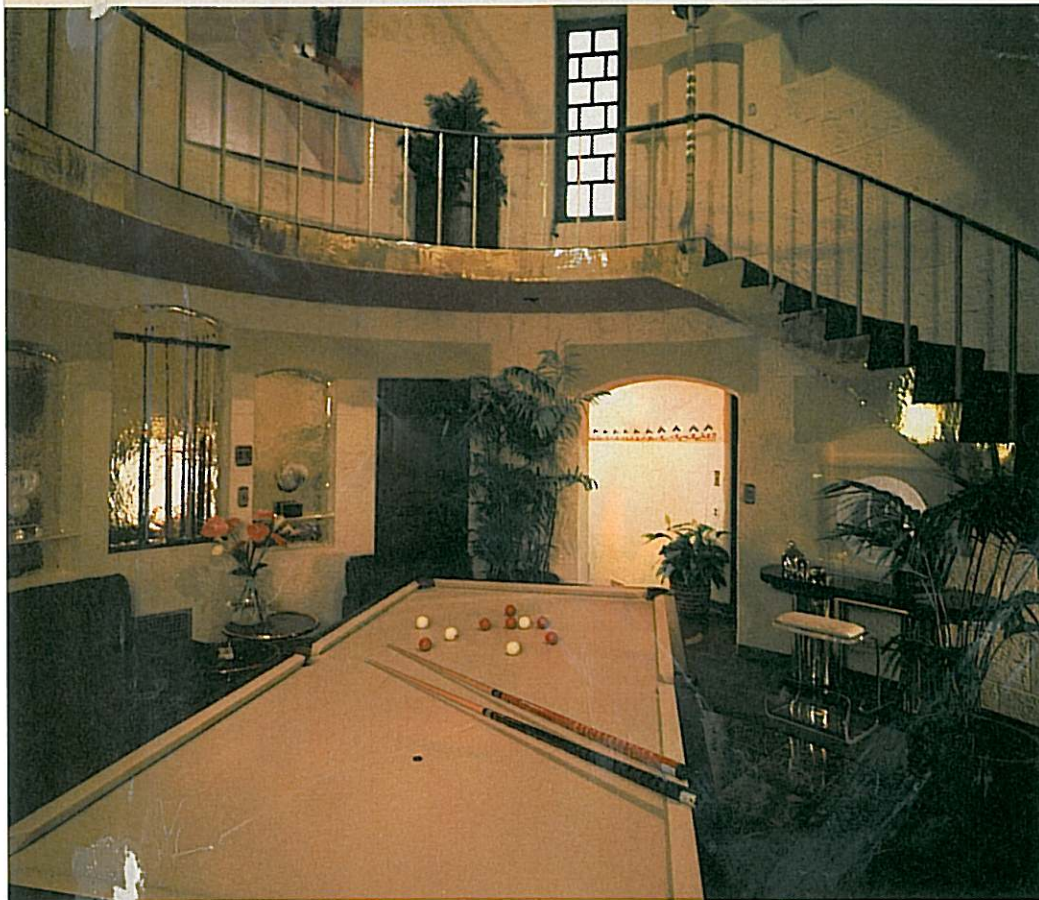
F O Y E R

A blue-tiled grotto bathes the foyer with the sound of gently splashing water, making this massive entry a comfortable, welcoming place. The Castle's many fountains and water elements contribute to its Moorish feel. Designers Christine Brun, ASID, and Cookie Sudberry chose a custom tile with an Assyrian motif to update the fountain. Guests can go to the right into the Great Hall or left to the house's sleeping areas

G R E A T H A L L

Fit for a baron or baroness, the Castle's main fireplace nestles back under a balcony. Arthur Porras, ASID, and Marcia Lynn Bristol, Design Associate, designed the double chaise as an intimate counterpoint to the grand proportions of the rest of the Great Hall, which is out of view. The rare selenite crystal comes to glowing life under Porras's careful lighting design, as does the Frank Gallo sculpture (note its profile shadow on wall)

*The challenge of
grand-scale rooms
and halls*

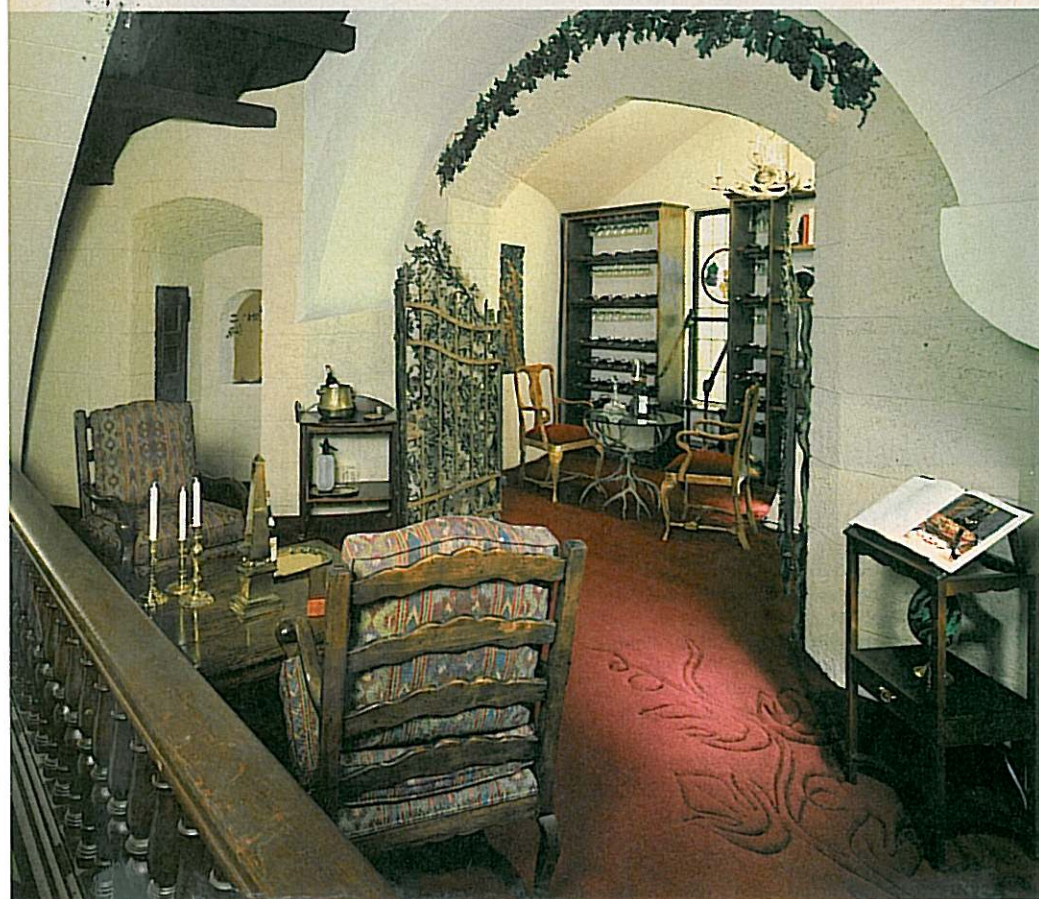


CONSERVATORY

The tower's ground floor receives new treatment as a billiard room from Caroline Murray, ASID, and Omar Saati. Black marble and new brass surfaces give the space a tasteful, contemporary look while dramatizing the existing architecture

*The tower rooms:
all round and laced
with balconies*

CHARLES SCHNEIDER



TOWER ROOM

Worth the climb for its spectacular scenery inside and out, the tower room treats the visitor to a panoramic view of the valley and sea. Inside, Lorna Anderson, ASID, created all the lavish sensuality of a Moroccan tent

BALCONY / ALCOVE

Put to good use as an ideal spot for wine tasting and quiet conversation, the balcony/alcove overlooks the Great Hall below. Melanie Cobbs, ASID, took her cue from the grape motif on the elaborate iron gate

KIM BRUN



KIM BRUN



KIM BRUN

MASTER BEDROOM

Capitalizing on the room's interesting ceiling architecture and original magnesite floor, Walter Nelson, ASID, created a bedchamber fit for a Lord and Lady. The focal piece of furniture is a mahogany four-poster bed with an inlaid headboard designed by Nelson



CHARLES SCHNEIDER

MASTER BATHROOM/ DRESSING ROOM

Jeannie Williams, ASID, and Rick Williams restored classic elegance to this dressing area by careful selection of furnishings and accessories reminiscent of the 1920s. The original closet doors shine with rubbed-in oil finish



KIM BRUN

ENTRY HALL/POWDER ROOM

Border graphics give warmth and interest to the entry hall with its refinished magnesite floors. Parlin Gale Bearden, Associate ASID, and Jennifer Morlan continued the Moorish motif with a tented powder room and a pillow-filled telephone niche at the end of the hallway.

*Intimate spaces
wait at every
turn... a castle
becomes a home*



KIM BRUN

GUEST BEDROOM # 1

A warm and comfortable welcome is conveyed by this guest room by Marsba Paine, ASID. Colors and furnishings were chosen to appeal to guests of either sex



KIM BRUN

BEDROOM HALLWAY / BALCONY

Carol Spong, ASID, brought a 51-foot hallway into manageable and inviting proportions by creating mirrored way stations in which to sit or dally. Graphics over the arches beckon visitors to continue their journey



CHARLES SCHNEIDER

GUEST BEDROOM #2

For the up-to-date Castle guest, Rod Siddall, ASID, and Catbleen Praamsma designed a breath-catching room of reflections and sensual textures. Through a mixture of styles, the furnishings and accessories in this room combine to provide contemporary drama—right down to the fabric “guest” seated in her chair

GUEST BATHROOM

The ASID Student Chapter of the Design Institute of San Diego gave the guest bath a face lift with fabrics and stencils, while keeping the bath’s original tile and fixtures. Now, the bath serves two quite different guest rooms with a style complementary to both



CHARLES SCHNEIDER



EXERCISE ROOM

This bright space by Carmel Repp, ASID, could coax even the most sluggish to get a little exercise. Additional enticements are the soothing art and music she has employed—not to mention the sauna at one end of the room and the pool beckoning outside

STUDY/BATH

A stunning, handwoven tapestry dominates the new treatment given the study by Regina Kurtz, ASID, and Dee Dee Just, Associate ASID. New bookcases repeat the arch of the original French doors. Color and texture soften the masonry walls

KIM BRUN



KIM BRUN

CONTINUED FROM PAGE 82

Owned by Mr. and Mrs. Sandor Shapery, the Spanish-style residence is located on two acres overlooking the Del Mar Fairgrounds, with panoramic views west over the ocean and east to the mountains. The Del Mar Castle lives up to its name with a lordly 8,000 square feet of living space, which includes five bedrooms, five bathrooms, five fireplaces, and a three-story tower. Numerous terraces, fountains, and courtyards surround the residence.

Designed in 1925 by Richard Requa, one of San Diego's most famous and respected architects, the Castle was the dream house of Ruth and Marston Harding. It took a year and four months to build, and reflects the design influences inspired by Requa's frequent trips to Europe. Though Requa designed many noteworthy homes in the San Diego area, he is probably best remembered for his design of the 1935 Exposition site in Balboa Park (buildings familiar to us today) and the Mt. Helix Nature Theater constructed in 1925. Requa died in 1941 at the age of sixty.

The year 1925 marked the peak of

SAN DIEGO HOME/GARDEN



CHARLES SCHNEIDER

the massive, carved entry doors were actually brought from Spain, most of the decorative detailing in the house was re-created in San Diego from photographs Requa brought back from his trips to Europe. The basic structure of the Castle consists of two-foot-thick, cement-filled block walls, an original building form that Requa patented in 1918. The roof structure is wood and tile, and the floors are magnesite, a colored cement composition with inlaid, decorative shapes. Also characteristic of Requa's design are the hoods over the fireplaces and the ornamental use inside of wrought iron.

Five families have owned the Castle since it was built, but it has endured basically unchanged except for the kitchen. Stories and rumors about its past abound. It had the first telephone in Del Mar with a number—number 1, naturally—and during World War II, individual rooms apparently were rented out to aid in the critical housing shortage. The juicier rumors involving film stars and gambling raids are more difficult to substantiate, but they lend credence to the Castle's colorful image. Both historically and architecturally, the Del Mar Castle is a significant landmark in San Diego's heritage.

Ideas for today

Creating comfortable interiors for a castle is no mean undertaking. This year's Showcase designers, under the chairmanship of Carmel Repp, ASID, faced some common challenges: huge spaces which dwarf human scale, the visual and physical coldness of the masonry and magnesite, and the strong, dominant architecture itself. Added to the architectural realities were the preferences of the Shaperys, who favor contemporary furnishings. Though the designers are granted creative freedom, some did choose to keep the owners' tastes in mind as

POOL AREA

Tile, colorful plantings, and clean-lined outdoor furniture groupings enhance the Moorish design of the pool itself. Ailene Millar, ASID, has added banners and a tented pavilion (out of view) to create a heraldic theme

CANYON TERRACE

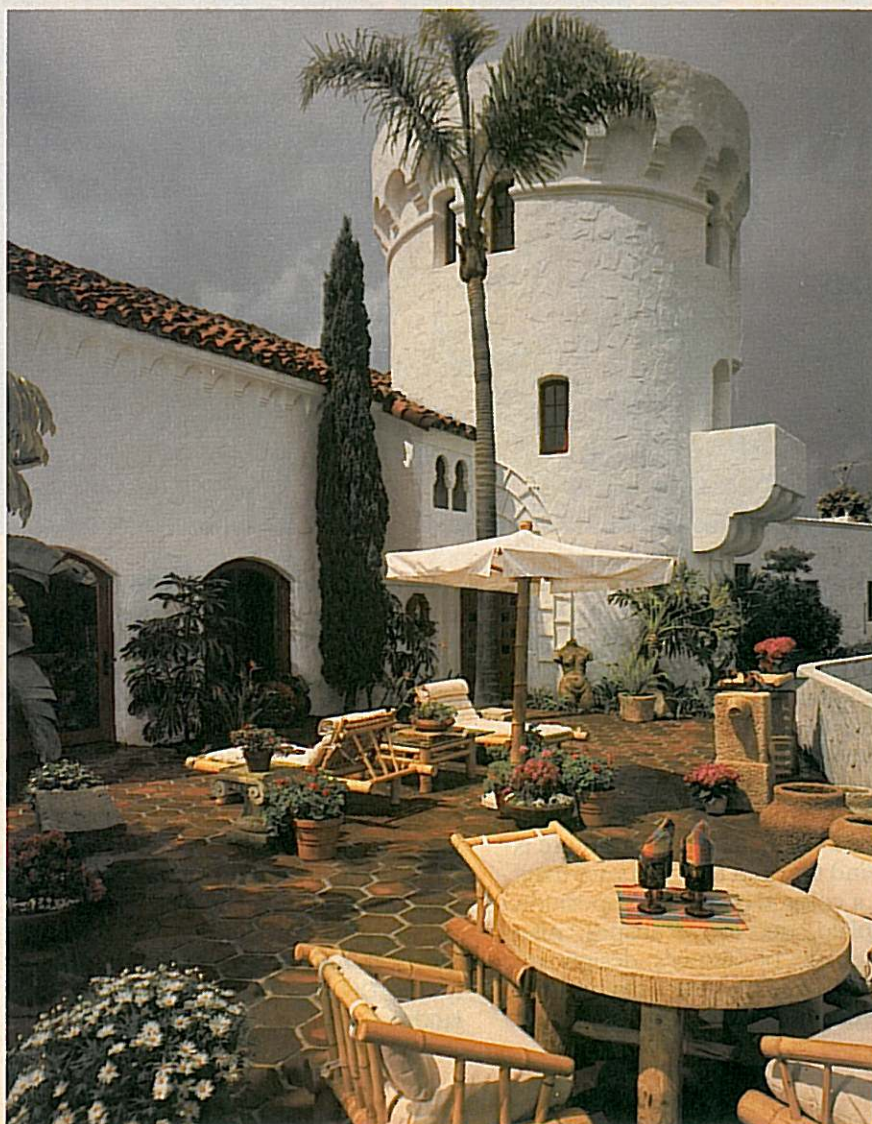
New tile, plantings, and bamboo patio furniture stand in stately array on the terrace in a design by Marsha Sewell, ASID, and Dolores Marquez, ASLA. An outdoor-lighting system gives the terrace drama as a sculpture garden at night

the great Spanish revival in California design, but the concept of a castle was a romantic idea of the Hardings themselves. Historically, Spanish castles were large houses fortified for protection, reflecting the grim realities of their time. Requa, however, was able to use the Spanish castle as a theme. He re-created some of its exterior appearance without bringing its harsh character inside, where his major concern was creating an environment adaptable to modern living. Consequently, the interior boasts an abundance of windows (including a couple of mammoth, arched picture windows) which would never be found in Spain. The interior is a fantasy, with touches combining Gothic and Moorish design common to the Spanish peninsula. But it is a fantasy adapted to satisfy the Hardings' ideals of castle life, while actually meeting the requirements of modern living. As one of Requa's colleagues, Architect Samuel Hamill, said recently: "Requa was creating something uniquely Southern Californian."

Though some of the hardware and



CHARLES SCHNEIDER



CHARLES SCHNEIDER

LOUNGE / BREAKFAST AREA

Kay Hines-Geiserman, ASID, chose to give the breakfast area a sophisticated look with an eclectic design featuring unusual art and accessories. A seating area by the fireplace is out of view to the left

As you tour the rooms, follow our design descriptions



KIM BRUN

they designed their rooms.

In meeting these varied challenges, the designers have come up with creative solutions that can inspire us all. Watch for ways in which they have warmed up cold spaces with color, texture, and fabric. Notice how they have humanized large rooms and have made them inviting with furniture arrangements and groupings which attend carefully to scale.

Of course, behind the designers are hundreds of builders, craftspeople, artisans, installers—all local individuals and firms. Showcase is your opportunity to judge the quality of their work, and possibly find a contractor or product for your own design and remodeling project. Look for firm names in the program brochure—every detail's source is listed.

The Castle grounds also abound with landscaping ideas. Several San Diego landscape architects have volunteered their talents to the outdoor living areas. Coordinating ASLA's efforts on the house was Robert DeLacy, ASLA (Gilespe De Lorenzo & Associates Inc.). Gilespe De Lorenzo, ASLA, redesigned the entrance so that it was fitting for such a baronial building, and the large patio off the kitchen and guest house was given a leafy new

look by Don Craig, ASLA (Don Craig & Co.). Todd Fry, ASLA (Todd Fry & Associates), also contributed to the design of the Castle grounds.

Whether you are inside or outside, there are lots of ideas at this year's Showcase you can take home with you—even if you don't live in a castle! Here's a room-by-room preview of what you'll see.

1. FOYER

Entering the Castle through massive, carved, wooden doors, you step into a circular space with a high vaulted ceiling. Before you is an unusual fountain shaped by two mythical sea creatures. Designers Christine Brun, ASID, and Cookie Sudberry (Christine Brun & Associates) felt that the fountain, original to the house, and still operational, should be made the dramatic focus of this space. To achieve this design goal, they removed some recently added Moorish graphics from the ceiling and doorways and focused their talents in the fountain area. Here, they added more simplified, fine-line graphics and redesigned the fountain's front parapet to be more curvilinear. A planter occupies the center of the parapet, which is now faced with beautiful handmade tile based on an Assyrian

motif. The tiles were re-created in authentic Persian colors using similar glazes and methods of ancient Assyria, distinguished by clearly defined brush strokes. Christine and Cookie chose to leave the newly refinished magnesite floors uncovered and retained an incense-burning light fixture which hangs from the vaulted ceiling—all providing a suitably exotic introduction to the rest of the Castle.

2. GREAT HALL

No mere living room, the 1,500-square-foot Great Hall with its baronial scale and cold masonry offered a design challenge to Arthur Porras, ASID, and Marcia Lynn Bristol, Design Associate (Arthur Porras & Associates). Arthur saw their objective as a design which would warm up the gargantuan space, humanize it, and make it comfortable for a couple as well as an army. To this end, they divided the space into three major furniture groupings using large-scaled pieces designed by Arthur himself. The focal furniture grouping in the center of the Great Hall orients views in all important directions and accommodates an adaptable variety of conversational arrangements and numbers of people.

Arthur and Marcia located a smaller

DINING ROOM

Robert Tuggey, ASID, achieves a look of elegance with his choice of an unusual glass-and-bronze table as the dining room's centerpiece. He designs for flexibility as well, with a window-side dinner table for two (out of view). Over it all, a uniquely vaulted ceiling lends a more intimate scale

DINING ROOM TERRACE

An informal spot off the dining room, this terrace is ideal for viewing the sunset or putting your feet up. Donna Dowell, Associate ASID, and Gregory Nowell, ASLA, gave the area new tiles and a raised, built-in seating area smothered with fair-weather cushions



KIM BRUN

*Dining is couched
in luxury or bathed
in sunlight*

PANTRY/KITCHEN

Eileen Bickel-Thomas, ASID, transformed the kitchen by improving the traffic flow and brightening its look with new tile counters, new cabinet covers, a practical central island, and bumpouts that maximize spectacular views



CHARLES SCHNEIDER

HOWCASE

CONTINUED

grouping near the dining room to provide a place for serving drinks and more intimate conversation, facilitated by a console bar, a low acrylic table, and large, upholstered, silk occasional chairs. They also designed a private spot for two around the fireplace where the ceiling lowers. A double chaise and a console located in front of the main fireplace offer stereo music with the warmth and comfort of down pillows and fur throws for the ultimate in romantic settings. Art by *Arté* completes the mood.

Texture and color are elements which Arthur and Marcia used successfully to warm the cold space. They added a 2-foot, taupe, marble border in the floor around the perimeter of the room, a thick Belgian wool carpet in the center, and strong, tactile fabrics in the upholstery. They camouflaged an extensive, low-voltage lighting system amidst the ceiling beams to create a spectacular effect at night.

CONSERVATORY ROOM

Caroline Murray, ASID, and Omar Aati gave the conservatory a sophisticated treatment which contrasts the raw textures of the masonry walls with shiny, smooth surfaces. A traditional pool table dominates the center of this circular room at the base of the tower, but Caroline has given it a contemporary look by refacing it with brass and by replacing the traditional green billiard cloth with another color. She lined the bookshelf niches around the room with brass as well.

Opting for a dramatic flooring change, Caroline selected marble for the center of the room and surrounded it with black carpeting which continues up the three flights of circular staircase, painted a rose shade underneath. Her choice of black accents was intended to evoke the mystery of the Castle while providing a touch of streamlined elegance. The final look is fresh and modern without compromising the obvious elements of the Castle tower.

TOWER ROOM

The room at the top of the tower has been turned into an enchanting getaway by Lorna Anderson, ASID (Lorna Anderson Design), and Marlene Rona, who were inspired by a need "to make it worthwhile to come all the way up here." They have more than succeeded by capitalizing on a breathtaking 360° view and by creating an ir-

SHOWCASE

CONTINUED

resistible retreat whose charm changes by day and night through the use of color and lighting.

By selecting a neutral palette that emphasizes texture and using vivid colors in Moroccan accessories, Lorna and Marlene created a space that is bright and exciting by day but subdued and restful at night. The tented ceiling emphasizes the circular shape of the room whose built-in benches were refaced and upholstered. Mirrored wall niches reflect the spectacular views, and accessories establish a Moroccan motif—a Berber carpet, floor pillows, tassels, graphics, and a focal antique Moroccan textile. The sensual and intimate spot they have succeeded in creating is definitely worth the climb.

5. BALCONY/ALCOVE

The balcony and alcove which look over the Great Hall have been given a baronial treatment by Melanie Cohrs, ASID (Pettit's Lighthouse & Interiors), who took her inspiration from an elaborate grape-cluster pattern on the iron gate separating the alcove from the balcony. She viewed this spot as perfect for intimate gatherings of small numbers of people and felt it important to retain the castlelike atmosphere of the space.

With these considerations in mind, she hit upon using the balcony and alcove as a wine-tasting room, repeating the grape motif of the gate in the rich burgundy-colored carpet and graphics on the archway. Melanie's choice of antler-horn and leaf-motif furnishings, light fixtures, and fabrics were carefully chosen to carry out this theme, and she made good use of an awkward space in the alcove to accommodate built-in wine storage. The balcony is now a truly royal place in which to sip wine and view the festivities below in the Great Hall.

6. MASTER BATHROOM/ DRESSING ROOM

Jeannie Williams, ASID (Jeannie Williams Interiors), and Rick Williams have shown what magic can be achieved with accessories in their rich and elegant treatment of the master bath and dressing area. Their goal was to restore the luster and classic design of the Castle's master bath when it was first built. To this end, Jeannie and Rick retained the existing tile and bath fixtures, except for a new pedestal sink, and focused their design changes on

SHOWCASE

CONTINUED

accessorizing.

They selected a subtle, white-on-white wallpaper pattern for the ceiling and then used brass and gold accessories to achieve the look of refinement. They added color by introducing a classic emerald green with accents of purple and mulberry in towels and accessories. These colors carry into the green-carpeted dressing area whose original design is enhanced by a simple, tasteful treatment and the addition of a convenient chair and ottoman.

7. MASTER BEDROOM

Since Walter Nelson, ASID (Nelson, Ltd.), views the entire residence as a "tongue-in-cheek fantasy," he chose to use a fictitious Lord and Lady theme for his treatment of the master bedroom. To emphasize the architecture of the room and retain the integrity of the home, Walter painted the ceiling, walls, and fireplace gray and left the original (but refinished) magnesite floor uncovered. He introduced color via the bright chintz fabric used on the four-poster, mahogany, canopied bed (custom-designed by Walter) and the coordinating ruby-colored draperies. Walter located a graceful seating area around the fireplace and selected other furnishings and fittings that would be suitable for his Lord and Lady theme—hence, the intriguing collection of unusual chairs, lamps, and objets d'art.

8. ENTRY HALL/POWDER ROOM

Coordinating their efforts with designers of the adjacent foyer and bedroom hallway, Parlin Gale Bearden, Associate ASID, and Jennifer Morlan let the architecture have its way. In the hallway itself, they chose to accentuate the vaulted ceiling with color, revive the original luster of the doors with oil, and let the newly refinished magnesite floors speak for themselves. They opted for restraint in adding only a graphic border on the walls.

In the powder room and small telephone niche, however, Parlin and Jennifer let their creativity loose. In a Moorish design featuring a lighted, tented ceiling, the powder room retains its original black fixtures set off by new brass accessories, a leaded-glass mirror, and arabesque-patterned wallpaper. They built in a new seat with comfy pillows in the tiny telephone niche, now an inviting spot to curl up for a leisurely chat.

9. BEDROOM HALLWAY/ BALCONY

The 51-foot hallway to the bedroom wing was a design challenge that Carol Spong, ASID (Carol Spong/Interior Design), tackled on several fronts. She removed the existing heavy, dark, drapery treatments to open up the long hallway and brought in more light by substituting pleated balloon shades instead. By removing ornate light fixtures that hung too low from the ceiling and replacing them with track lighting, she was able to visually raise the ceiling while providing additional illumination. Finally, she broke up the long corridor with a seating area built into an existing closet space whose doors were removed and walls mirrored. Located across from a small balcony that now accommodates an intimate table for two, the new way station makes the hallway more functional as well as attractive. Carol selected carpeting that would brighten the corridor and absorb noise and used stenciling around the hallway's arches for visual interest. No more boring treks to the bedrooms!

10. GUEST BEDROOM 1

Marsha Paine, ASID (Nettle Creek Shop), set out to create a guest bedroom that had the feeling of the Castle but with upbeat accents to give it contemporary value as well. She selected a salmon color to warm up the masonry walls and chose a fabric intended to be comfortable for either men or women—a floral pattern with a black background.

Marsha felt that the canopied bed with its unusual drapery treatment captured the atmosphere of the Castle while conveying warmth and comfort. The area rug in salmon and green, the chaise, and the comfortable antiques, likewise, do their share to make a guest feel pampered.

11. GUEST BATHROOM

The guest bath, located between the two guest bedrooms, was given a fresh look by the ASID Student Chapter of the Design Institute of San Diego, with Rod Siddall, ASID, advising. They successfully provided a bridge between a traditional bedroom and a highly contemporary one by selecting colors common to both. Though retaining all existing fixtures and tile, the students have shown how effective a cosmetic treatment can be in an older bath by enhancing

the best of the past with carefully selected fabrics, color accents, accessories and stenciling techniques.

12. GUEST BEDROOM 2

Throwing any thoughts of tradition to the wind, Rod Siddall, ASID, and Cathleen Praamsma (Lawrance Contemporary Home Furnishings) have put together a high-fashion, "for couples only" room. Daring colors and reflective surfaces were chosen for drama and sparkle. Rod and Cathleen contrasted the black ceiling and walls by adding soft coral carpeting. In a similar way, they contrasted the confining visual effects of black with the enlarging effects of a mirrored wall.

The low, floating bed, lacquered furniture, acrylic accent pieces, and black, louvered drapes complete the dramatic look, which hints of post-modern, art deco, and nouveau 30s influences. This is a room that demands a response, so be prepared!

13. STUDY/BATH

The main objective for Regina Kurtz, ASID, and Dee Dee Just, Associate ASID (Allen Jones Interiors), was to create a cozy, warm study retreat while not losing sight of the larger context of Castle living. She achieved this by adding color to the walls and using a wallpaper with a griffin motif reminiscent of castles past. In a similarly eclectic way, she mixed furnishings with contemporary styling under the room's focal piece—a handmade ceiling tapestry which showcases appliqué, stitchery, and fabric-painting techniques. New built-in bookcases repeat the arches of the French doors at the end of the room.

The bath received new tile flooring, fixtures, a glass tub enclosure, wallpaper, and etched-glass window. Regina's purpose here was to soften the sterile, institutional atmosphere of the original black-and-white bath by adding color and texture.

14. EXERCISE ROOM

Located at the end of the bedroom wing with two sets of French doors leading to different parts of the pool area, and already containing a sauna at one end, this room seemed to Carmel Repp, ASID (Interior Design Associates), like a natural for exercising. Setting forth to create a room that was "as good for the soul as it was for the thighs," Carmel combined a dance environment with fitness equipment.

SHOWCASE

CONTINUED

She mirrored two walls, added an exercise bar, and put the fitness equipment in the center of the room.

Carmel refinished the wood floors in a light natural tone and urethaned them to withstand pounding and pool water. An area carpet in the center of the room permits a choice of flooring surfaces for varying kinds of exercise and dance. The soothing color scheme and art she has chosen makes the prospect of vigorous exercise downright appealing.

15. POOL AREA

The pool area is dominated by the relatively recent addition of a swimming pool of Moorish design with tile trim and a central fountain. Ailine Millar, ASID, set out to create an environment in the surrounding area which would give life to the strong pool design and divert attention from an existing elevation problem created by a neighboring residence. She solved these problems with a variety of plantings which add color, texture, and scale, and by adding a romantic pavilion which complements the pool and lends an air of recreation reminiscent of Renaissance games with its banners and awnings. The pavilion provides a shaded area for those who are unable to sit directly in the sun and houses a portable outdoor bar. Ailine added a few pieces of outdoor furniture, with clean, simple lines in light colors, to balance the environment.

16. CANYON TERRACE

Making the most of the Castle's dramatic east view, Marsha Sewell, ASID (Marsha Sewell & Associates), and Dolores Marquez, ASLA (RDI & Associates), chose to make this terrace a formal entertainment area that services the rooms which enter out onto it: the Great Hall, the dining room, and the conservatory. Marsha and Dolores designed the new paving and relocated plantings to create grander, more attractive entrances into the Castle. Marsha's selection of overscaled outdoor furnishings was intended to complement the scale of the Great Hall. All made of natural materials (bamboo, rawhide, stone, and natural canvas) in colors from nature, these furnishings reflect Marsha's use of informal materials in an elegant and formal way. Primitive, overscaled, Mediterranean-style sculpture and outdoor lighting give dramatic focus to the terrace as a sculpture garden by night.

SHOWCASE

CONTINUED

17. DINING ROOM

Robert Tuggey, ASID (Tuggey Design Associates), wanted the dining room to make a strong statement. As he says: "My objective was a feeling of opulence without formality or stiffness, the elegance of contemporary furnishings incorporated into a traditional room." He also decided to make the dining room as functionally flexible a space as he could for the young professional couple who would be using it.

Robert began by removing the existing 14-foot monastery table (slightly intimidating for dinner for two). He then painted the room a lighter, mushroom taupe, a color repeated in the room's marble flooring. Robert felt the low beam-and-vault ceiling gave the room a heavy, claustrophobic feeling, so he mirrored the sides of the beams and added *faux* malachite on the bottoms to raise and brighten the ceiling. To accentuate the lovely terrace views and let in more light, Robert decided against window coverings, instead using padded fabric panels that soften the walls on either side of the French doors.

Two furniture groupings make the room most functional for a variety of dining experiences. A striking glass-and-bronze dining table with black-lacquer chairs are for formal entertaining; and the soft, wrapped table for two located by the window is for more intimate dining. The addition of an elegant sideboard makes this a space ideal for buffets and cocktails as well. Throughout the room, Robert's use of art is an important element in achieving an opulent look.

18. DINING ROOM TERRACE

The only terrace with a western view of the ocean, this space off the dining room was put to maximum good use with a design by Donna Dowell, Associate ASID (Bullock's-Mission Valley), and Gregory Nowell, ASLA (The Reynolds Group). Donna and Gregory viewed this terrace as a comfortable retreat for light dining or lounging—not necessarily an informal space, but a relaxing one, the perfect spot to enjoy a sunset.

Donna added the table and chairs to one end of the newly paved terrace for outside dining or cocktail service. At the other end, Donna and Gregory designed the raised, cushioned lounging area within the existing curved wall to form a natural divider between

SHOWCASE

CONTINUED

the lounge and eating area. This retreat beckons even at night, when the recessed lighting under the platform is visible and a small fountain provides soothing background sounds.

19. KITCHEN/PANTRY

The Castle kitchen and pantry had some obvious problems before it was transformed by Eileen Bickel-Thomas, ASID (EM Interiors West). Not only was it huge and echoing, but heavy beams, brick walls, and dark cabinetry and floors all contributed to its gloomy atmosphere. The windows were much too small to do credit to the fantastic surrounding views, and the traffic patterns were notably inefficient. Eileen's aim was to contemporize and lighten the kitchen without losing its castlelike identity. Still, she retained as much of the original kitchen as possible.

Eileen improved traffic problems by opening up an original doorway from the wine room into the dining room, and by adding an octagonal island with two cook tops in the kitchen's center. This island addition freed up a niche previously used for a large commercial stove. By uncovering an original, plastered-over window in this niche, Eileen was able to create a well-lighted sitting area, upholstered to diminish sound. She also added bay windows over the sinks for better views and light emission. Other devices used to brighten the kitchen involved bleaching the floors, covering the brick walls with a thin plaster mud in a light mushroom tone, and adding an airy gazebo structure to the ceiling to conceal a low-voltage lighting system. Existing cabinets have a new look, thanks to a relatively simple face lift. New tile covers the countertops. The end result? An appealing transformation on a limited budget.

20. LOUNGE/BREAKFAST AREA

Adjacent and open to the kitchen, the lounge and breakfast area design by Kay Hines-Geiserman, ASID (Del Mar Design Store), required some coordination with the kitchen—hence, the same bleached floors and thinly plastered brick walls. Beyond this, Kay moved in her own direction, choosing to create a sophisticated, rather than casual, eating area. In Kay's opinion, the space was too cold, and she set out to warm it up with color and texture, keep the scale light, enlarge the space visually with mirrors, and generally to make the room more livable.