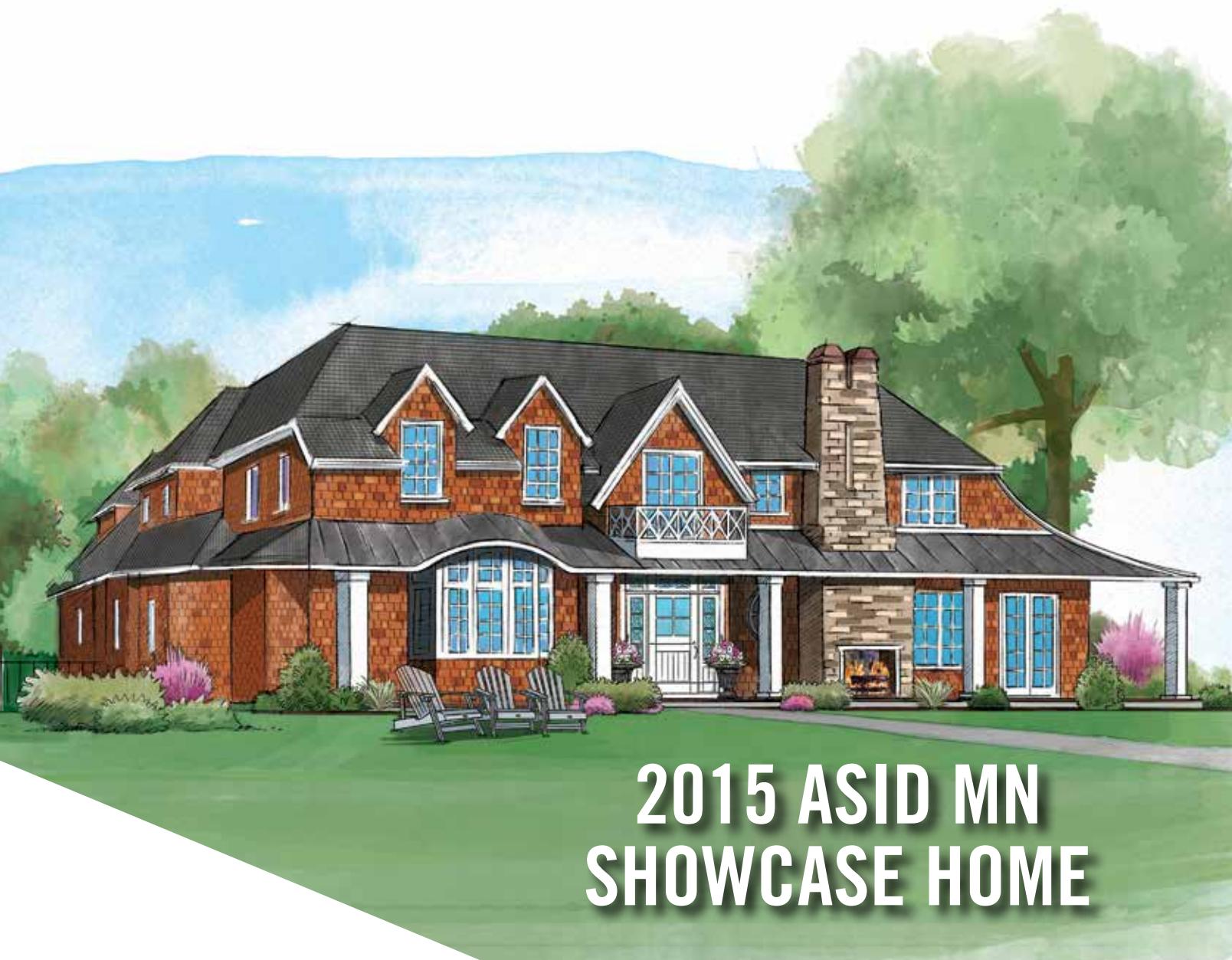


Design Directions

ASID MINNESOTA

Design Directions

FALL 2015



2015 ASID MN
SHOWCASE HOME

AMERICAN
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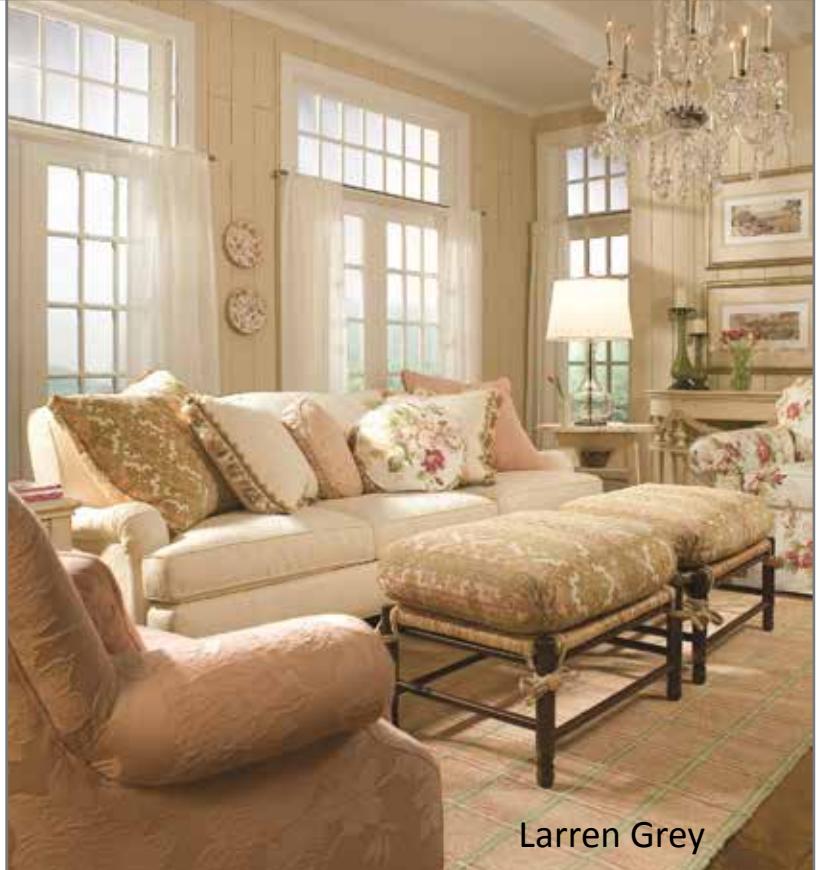


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The Pipeline Design Showroom website features a clean, modern design with a blue header bar. The top right corner includes links for Directions, Contact, About Us, and a search bar. Below the header, there's a main navigation menu with categories like Bathroom, Kitchen, Fixtures, Sinks, Showers, Bathtubs, Toilets, Lighting, More, and Our Brands. The central part of the page displays a photograph of a bathroom interior with a sink, toilet, and shower area. At the bottom left, there's a map of the area around the showroom, and at the bottom right, a section titled "Shop Our Categories of Kitchen and Bath Products" with a link to www.pipeline-showroom.com.



ON THE COVER

2015 ASID MN SHOWCASE HOME

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***"As we celebrate our
40th anniversary this
year, lets prepare a
strong foundation for
the next 40!"***

A LETTER FROM OUR PRESIDENT

Dear ASID MN Chapter:

It may be a little confusing because it is Showcase House time so it must be May, but the leaves are changing and when you look at the calendar it says September? That can't be right. This has been an unusual year as our home tour is out of our normal sequence. Despite that, so many of our members have been scurrying around designing a wonderful venue for one of our

biggest fund raising events. Special thanks is due to our partner, *Mpls.St.Paul Magazine*, our builder, Great Neighborhood Homes, and all of our participating vendors, sponsors, committee members, designers and craftsmen and women. Job well done!!! You aren't going to want to miss this. It is close to Lake Harriet so we anticipate a large turnout. Please tell all of your friends!

It is a busy fall as the Showcase is followed up quickly with our annual Sample Sale and then a month later our Awards Gala. I always look forward to viewing all the wonderful projects our members enter each year, and it's always fun to party with our colleagues and celebrate design.

My year as president is winding down. It has gone by really fast and it's hard to believe it is time to turn over the gavel to the new president. I have been very fortunate to have had great participation from my board members, all so excellent and hardworking, along with various committees and committee chairs. I also want to acknowledge all of our wonderful sponsors. They provide money and venues for many of our events and are a vital part of ASID. We couldn't accomplish most of what we've done without their participation. It's been an inspiration to me to see how vital our association is with so many active members with a continued emphasis on the next generation of designers. Our association is in really good shape but we have to keep the pedal to the metal if we are going to continue to survive. I have every confidence that Christine and her new board will continue that legacy and improve upon it. My thanks goes out to all who have assisted us this year as we could not have done any of this alone.

As we celebrate our 40th anniversary this year, lets prepare a strong foundation for the next 40!

Thanks for the opportunity to have served as your president,



BRUCE KADING, ASID, CID
President
ASID MN Chapter

FK
choices
•



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"As we move into fall and plan for our next year, I'd like to encourage you to get involved in some small or large way with our local chapter."

A LETTER FROM OUR PRESIDENT-ELECT

Dear ASID MN Chapter:

This year's Chapter Leadership Conference was held in Boston, a beautiful setting for celebrating 40 years as a society. We worked hard for three days and partied in style at the Boston Museum of Fine Arts. Many of the designers who were there at the founding of our society attended the affair, and it was quite humbling to see their lifelong commitment to the advancement of our profession.



During our training sessions we learned that ASID has 24,500 members — practitioners, students, IP reps and IP companies. Our membership is growing again and the industry is showing substantial growth in billable hours and product sales.

This is expected to trend up over the next 18-24 months. Great news for our industry as we respond to an increase in building and development in Minneapolis, too.

As we move into fall and plan for our next year, I'd like to encourage you to get involved in some small or large way with our local chapter. I loved a quote from one of our speakers at national: "A leader is one who knows the way, goes the way and shows the way." — Maxwell. We need individuals who will develop, mentor and lead, and there are many committees looking for new members. We need short-term help with Sample Sale and Awards, if that's more your speed, and a great way to meet members.

I can't sign off without saying thanks to our president, Bruce Kading. He has been a wonderful example and leader to our membership and board. He's still the prez until October 1 — be sure to tell him thanks when you see him.

Happy 40th Anniversary,

Christine Frisk

**CHRISTINE FRISK, ASID
President-Elect
ASID MN Chapter**

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Welcome New Members

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- » Kathryn Braun
Dakota County Technical College
- » Nicole Breyfogle
- » Anne Cook
St. Catherine University
- » Carleigh Munz
- » CeCealia Schultz
Alexandria Technical College
- » Elisheba Wickman
Alexandria Technical College

ALLIED MEMBERS

- » Chelsey Briggs
- » Caitlin Costa
- » Jackie Lyons
- » Julie Madge
- » Sara Rapp
- » Krista Zobel

PROFESSIONAL MEMBERS

- » Sean Wagner
- » Gina Vozka

Welcome

Emerging Professional — Christine Dianne Hoene

Name: Christine Dianne Hoene, ASID

Current Employment: Self-Employed Interior Designer/Owner of Design Innovations

Previous Employment: Interior Designer

Number of Years in the Industry: 2006–Current

Degree: Bachelor Degree, Double Majored in Business Management & Business Communication

Professional Associations: ASID & LEED GA

Current Involvement in ASID: Membership Committee Member, Previously Student Rep. to the Board.

Have you received any honors or awards for your work, in the field or in school?

2015 ASID Acknowledgement, 2014 & 2015 Best of Houzz Awards

Area of Expertise: Residential, Commercial Office Spaces & Restaurants

Community Involvement: Volunteer each year at Edina High School for DECA, a business class where I aid students in preparing for local and state competitions.

What is your favorite part about design? I love the variety of projects. If I am stuck, or need a break from one project, I can dive into another that is completely different. I love having a unique creative outlet, and creating spaces that surpass what my clients had ever envisioned.

Do you have any advice for newcomers to the field who are looking to be hired at a firm or being their own? My advice would be to try a few different positions within the design realm, perhaps multiple internships. Then pursue the positions you believe are the best fit for you or that you may enjoy the most. Work is work, but designing can be rewarding. If you are new to a firm, be someone they can count on, and try to present your best work and best effort — even on the most basic or mundane of tasks. If you are starting your own business, reach out to family, friends, and former clients for referrals. Make sure everyone knows the scope of your work and do your best to maintain a good reputation and happy clientele.



Awards and Accolades

By Elizabeth Bland, Allied ASID

- › **DAVID HEIDE, ASSOCIATE ASID**, David Heide Design Studio, was featured in the *Star Tribune* on June 8, 2015 for his work on “An Arts and Crafts revival on Lake Minnetonka.” A turn-of-the-century home on Lake Minnetonka seamlessly blends the handcrafted beauty of yesterday with modern-day functionality.
- › **CHRISTINE FRISK, ASID**, InUnison Design, was quoted in the March 30th issue of the *Star Tribune* on an article discussing “Personality, Function, Color and Light.” “Your home,” Christine Frisk said, “should tell a little bit of your story: where you’ve been, what you like, what your joy-button is.”
- › **NANCY WOODHOUSE, ALLIED ASID**, Senior Interior Designer for Gabbert’s Design Studio, offers suggestions in a March 30th *Star Tribune* article “10 Tips for Arranging Furniture.”

› **BROOKE VOSS, ALLIED ASID**, Brooke Voss Design, was cited for her work in the June/July issue of *Midwest Home Magazine*’s “Lake Minnetonka Home is Fit for a Modern Family.” “... the home’s interior for the busy family had to look amazing, but with nothing too precious,” says Brooke Voss.

› **BRANDI HAGEN, ALLIED ASID**, Eminent Interior Design, was the designer featured in a story in the May *Mpls. St. Paul Magazine* article, “The Lyons’ Den.” When talking about the client designer relationship, “... the pair found they had good chemistry, with a tendency to finish each other’s thoughts.”



All Photos: Bullisphotography.com

Roll into Summer Event

By Katie Lewis, ASID



"Roll into Summer" was the theme for the event hosted by the ASID Industry Partner committee on May 28 at Pinstripes Restaurant in Edina. Designers and IP members enjoyed butler passed appetizers and cocktails while networking with their ASID colleagues. There were 75 people in attendance. Holly Bayer, Allied ASID, owner of Hauthaus Inc and marketing representative for Bayer Built Woodworks, presented a very well attended and informative CEU presentation on "Thoughtful Finishing through Environmental Stewardship." There also was an opportunity for everyone to test their lawn bowling skills, although many opted to relax by the fire pit and enjoy the beautiful spring evening. • D •



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Luxury Vehicle Interiors



By Elizabeth Cohen, Industry Partner Rep for Studio M at Mingle



Design on the Go

Designers know that each home, restaurant, office, and retail space comes with its own unique set of requirements, challenges, and aesthetic goals. So even if it's your 35th kitchen, there is always something new to learn or a new design feature to integrate. However, there are some unique types of interiors that only a few designers get to experience working on, and they can provide an exciting challenge. For instance, yacht and plane interiors for the elite are not a common experience for most interior designers, but a few have had the pleasure to design and select items for this unique clientele and wowed them with the outcome!

There are many ways to do design work for these luxury vehicles, from new construction to refits. What is needed is a perfect balance of innovative space planning and design, exotic woods, luxurious fabrics and furnishings accented with unique accessories, which need to come together to create a rich, sophisticated look.

Marie Meko, Allied ASID, of Gabberts Design Studio, is a 30-year veteran with a loyal clientele and a portfolio that includes gracious homes, a winery, a hotel, a yacht, and countless other projects.

When Meko's clients asked her to weigh in before they purchased their 188-foot yacht, there was much to consider. The clients

wanted the interiors of the yacht to be luxurious, inspired by nature, and a reflection of their traditional aesthetic.

Says Meko, "We wanted to make the yacht feel like one of their homes, only floating on water." Inspired by sun and sea, Meko used light, clear tones of yellow, blue, and green, mixing the clients' French antiques with custom pieces.

Great attention was paid to every single detail. "There was no margin for error," says Meko. "Timing was everything, as the vessel had a deadline to hit the water, and there was no option to extend the schedule and push back the installation."

The installation took place in an industrial shipyard, where the unfinished yacht rested until the furnishings, accessories, and art were delivered. During the one-day installation, a team of expert installers was on hand to make the magic happen, "with a little help from the furniture gods," laughs Meko.

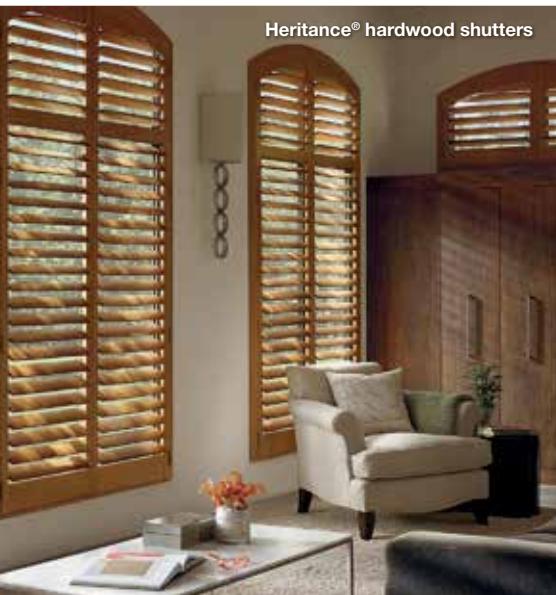
As this gorgeous vessel navigates the Caribbean and the Mediterranean, filled with family and friends, the clients are delighted with their new floating home, as the interiors are exactly their style. • D •

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The Interior Design Path and Educational Partnerships

By Anne Farniok, DCTC ASID, CID, LEED AP, CID. Interior Design Program Director at DCTC.



Individuals looking for an education in interior design have a number of options in our state. Understanding the best path for each student requires study of course delivery and the desired student outcome. The history of the programs and their changes may also play into choosing the best option for the individual.

Interior Design education has evolved significantly since the inception of the profession in the early 1900s. Our trademark founder of interior design, Elsie De Wolfe, began work as a professional decorator in 1905, and the following year Frank Alvah Parsons established the first academic interior design program in the United States.

Education here in the state of Minnesota began with our land grant university, the University of Minnesota (U of M). In the early '70s, programs were established by what is now the Minnesota State Colleges and Universities. Today our industry is still serviced by Dakota County Technical College (DCTC), Alexandria Technical College (Alex Tech) and Century College. In subsequent years additional educational options became

available from private entities, including: Brown College (no longer in existence), The Art Institute of Minnesota, Dunwoody College of Technology, and St. Catherine's University (St. Kate's) respectively.

Professional organizations for interior designers in the United States began in 1957 with the formation of the US National Society of Interior Designers (NSID). NSID, along with the American Institute of Interior Designers (AID), were the predecessors to our current American Society of Interior Designers (ASID). The American Institute of Kitchen Dealers (AIKD), now the National Kitchen and Bath Association (NKBA), was established in 1963. The International Interior Design Association (IIDA) was founded in 1994 as the result of a merger of the Institute of Business Designers (IBD), the International Society of Interior Designers (ISID), and the Council of Federal Interior Designers (CFID).

In the 1970s both The Foundation for Interior Design Educational Research (FIDER), now known as the Council for



Interior Design Accreditation (CIDA), and the National Council for Interior Design Qualification (NCIDQ) were formed to establish, maintain and govern standards for the education and examination of interior design professionals. Effective January 1, 2004, CIDA changed their standards to require programs to demonstrate that their curriculum culminated in a minimum of a bachelor's degree in order to seek CIDA accreditation. Programs that were accredited or had applied prior to January 1, 2004 that did not meet this requirement were given until January 1, 2010 to comply. This criteria affected both DCTC and Alex Tech, as per the bylaws of the state a technical college could not confer a bachelor's degree. Alex Tech had been accredited at the pre-professional level, while DCTC's accreditation was initially accredited as pre-professional in 1982, and then at the professional level until 2010. The University of Minnesota, along with Dunwoody, are currently the only CIDA-accredited programs in the state.

Additional accrediting bodies include the NKBA and the National Association of Schools of

Art and Design (NASAD). NKBA focuses on the design education of residential spaces as it relates to kitchen and bath design. Dakota County Technical College, Alexandria Technical College and Century College are all currently accredited by the NKBA.

In 2010 an article written by Meredith Landry for IIDA wrote about *The State of Interior Design Education* and defined some of the recent changes. "During the last few years, Interior Design has experienced a rapid evolution. From a focus on sustainability to an increased reliance on technology to a growing demand for enhanced professionalism, Interior Design continues to progress despite bleak economic forces that seemed primed to stunt such growth."

While the economic forces referenced in the latter part of the statement seem to be changing, the beginning of the statement holds true. Professionalism, technology and sustainability are strong factors in today's design education. Realizing the need for an increased knowledge base, colleges and universities have been partnering to offer students pathways that culminate in a bachelor's degree and provide a CIDA path for students and employers requesting this designation.

Students studying interior design vary from the recent high school graduate to retirees. With such diversity it is important to offer students options.

In 2010, The U of M and DCTC entered into their first official matriculation agreement, which states that the U of M accepts all Interior Design credits from our first year of courses. Students complete the program at DCTC and then transfer to the U of M, which then evaluates all of their remaining coursework to see what could be accepted as an equivalent. The first student who began at DCTC and transitioned to the U of M to complete their bachelor's degree graduated in May and began work at a local commercial architectural firm. Three additional students have also chosen this pathway and are working towards fulfilling the bachelor's degree requirements. DCTC also has current agreements with University of Wisconsin - Stout and St. Kate's, with a program under review with Dunwoody. Alex Tech and Century have also joined the band wagon and have articulation agreements with other partners. Alex Tech has an agreement with Stout and Century has agreements with Dunwoody and St. Kate's.

Students studying interior design vary from the recent high school graduate to retirees. With such diversity it

is important to offer students options. Many students that attend DCTC are returning students who've already acquired a bachelor's degree, but now want to enter into a different profession. The program at DCTC provides students with an education that meets the NCIDQ requirement at a 60 credits of interior design level. Century and Alex Tech meet the 40 credits of interior design requirement. The 40 credit pathway will be phased out in 2018.

Philosophical approaches tend to differ between the more theoretical approach of a university and the hands-on approach of a technical college. Students should choose a program that best fits their learning style and desired outcome. Students have opportunities to choose between 1-year certificates, 2 or 3-year associate's degrees as well as a more advanced bachelor's, graduate, or a doctoral degree offered by a local university. Holding true to our American ideals, it's nice to know there are many options for the aspiring interior designer. • D •

ASID MN Goes “Coastal Chic” for 2015 Showcase

By Bonnie Birnbaum, ASID



All photos by Caitlin Abrams



ASID MN and *Mpls.St.Paul Magazine* are partnering to present the 2015 Showcase Home. This is the 18th year that *Mpls.St.Paul Magazine* has teamed up with the American Society of Interior Designers (ASID MN) to produce the premier interior design event of the year.

This year’s home is located at 4533 Fremont Ave. S., Minneapolis 55419 and opens with a gala on Friday September 18th. The home is open for general tours Wednesday through Sunday from 10am until 4pm each week from Saturday, September 19th through Sunday, October 11th. Gallery of Stars will be on Monday September 21st, culinary events will be on Monday and Wednesday evenings, and the Girls’ Night Out event will be on October 1st.

“The only thing that is constant is that every year is unique!” is how the Showcase Home has been characterized. This year

is no exception. The biggest change is, because of the scope of the renovation, the date of the tour was pushed back until September. Unless an errant “Arctic Vortex” appears, there should be fine weather for the gala.

The original home was built in 1925 in the Tudor Revival style and was approximately 4,000 square feet. Here in the United States, this style of home first became popular during the late 19th century and the first half of the 20th century — then again in the late 20th century. These homes featured elements inspired by the medieval architecture of Tudor England in the early 16th century — thus, the term Tudor Revival. While the steep roofs of this Tudor Revival style works well in the North, the interior with its smaller closed off rooms does not lend itself well for a busy active family in 2015.



The homeowners already lived in this neighborhood, loved it and wanted to remain, so when a home came up for sale nearby, they took the opportunity to renovate and create the home of their dreams. Having lived in the Caribbean for six months and loving the style and feel of "Coastal Chic," this project allowed them to have their very own Minnesota beach house.

Susan and Marc Lacek, the homeowners, had worked in the past with Great Neighborhood Homes (GNH). GNH is a specialty design-build firm, that builds custom homes, does major renovations, and provides premium interior design services. GNH specializes in homes that are appropriately scaled and styled to existing older neighborhoods. The new home will be 6,700 square feet of mostly new construction and will transform the 1920s Tudor into a modern family home featuring coastal chic architecture. One of a kind features, such as a full-width front porch, flow through indoor-outdoor connections, especially in the major living areas like the living room, dining room and screened porch with backyard pool, a reading inglenook, wider staircase tower, and his and her master baths are just a few of the stunning features you will find in this incredible transformation.

The challenge for ASID MN was for our 27 participating designers to work with the Laceks and GNH to produce the 2015 Showcase Home. It takes coordination and flexibility on everyone's part to forge a partnership that reflects the personality of the homeowners, the style of the participating designers, and the quality of the builders.

This year's pallet of aqua, turquoise, blues from pale to cobalt, white and sand nicely reflect the feel of sky, ocean and beaches. From the driftwood colored flooring to the ship lapped walls, the home is both comfortable and cohesive.

Another unique feature for 2015 is that the charity Faith's Lodge, which the Laceks founded, is the sole charitable beneficiary for

this year's project. The charity's purpose is to honor the memory of Faith Ann Lacek, the child the founders' lost. The website for the charity states, "Faith's Lodge supports parents and families facing the life-limiting condition or loss of a child in a peaceful environment to reflect on the past, renew strength for the present and build hope for the future. Faith's Lodge: A Place Where Hope Grows. In its North Woods setting, Faith's Lodge provides a peaceful escape for families to refresh their minds and spirits while spending time with others who understand what they are experiencing."

The Laceks also share their story on the website:

After a normal, uneventful pregnancy, we eagerly awaited the birth of our first child. As all expectant parents do, we looked forward to our baby's upcoming arrival with joyful anticipation, believing this would be the happiest time of our lives. Sadly, it was not to be. Two weeks before our due date in June of 2000, as we were preparing to attend a baby shower in our honor, Susan noticed a lack of movement. We were sure that a quick trip to the hospital would reassure us that everything was fine. Instead, we received the news that our baby had died and no one could explain why. Upon her birth, it became apparent that our baby daughter had become the victim of an umbilical cord accident. The very thing that was to bring her nourishment and life had instead taken hers away. Our world was shattered.

We decided then that our daughter should have a special name, one with true meaning. We named her Faith, as we knew that it would truly take deep faith to keep us going through our darkest hours. We gave her the middle name Ann, in honor of Susan's mother, who was with us during her delivery and birth. Our beloved daughter, Faith Ann Lacek, came into this world on June 5, 2000, and we knew our lives would never be the same.



We have been told of an old proverb that says a person can actually die two deaths. The first happens when your physical body dies; the second occurs when people stop mentioning your name. We felt strongly that we would not let this happen to Faith and that her brief time on this earth should have a legacy. This legacy is the creation of Faith's Lodge, a place where hope grows.

It is our desire that by providing this special facility we can help other families through their darkest hours. We do this in honor of Faith, so her name and memory will live on.

ASID MN is proud to support Faith's Lodge.

One thing that is not unique for 2015 is the presenting sponsor. Cambria, made in Le Sueur, MN, has been the presenting sponsor since 2002. Kathy Ordahl represents Cambria and has been on the steering committee since 2002. Kathy has devoted countless hours to this project and everyone on the steering committee is grateful for her time and her bubbly personality. Without the support of our sponsors the Showcase Home project could not be profitable. Other supporting sponsors this year are Pipeline, Rubble Tile, Intersource, Marvin Windows, Warner's Stellian Appliances, Great Neighbor Home, Benjamin Moore Paints, Twin Cities Closet, Mom's Landscape, Twin City Stone and Fireplace, Creative Lighting, Wells Fargo, 3M, and Admit One Home Systems.

This year 27 ASID designers are volunteering their time to the project. For anyone who has not participated, this is a huge commitment in time for these designers. Thank you to each participant for their professionalism, patience and willingness to become part of a team.

See you at the Showcase Home! • D •

The 2015 Showcase home designers are:

Foyer, Stairs, Hall, Laundry — Renae Keller, ASID

Great Room — Letitia Little, Allied ASID
and Sheree Vincent, Allied ASID

Study/Reading/Nook — Diane Lumpkin,* Allied ASID
and Jennifer Austin-McGrath,* Allied ASID

Den — Kristen Sheikh, ASID

Screened Porch and other porches — Rob Edman,* Allied ASID
and Laura Engen, Allied ASID

Kitchen — Erin Botz, Allied ASID

Powder Room — Jen Zimmer, Allied ASID
and Andrea Dixon, Allied ASID

Mudroom, Closet and Mud Bath — Annie Tropple, Allied ASID

Dining Room — Angela Parker,* ASID
and Bonnie Birnbaum,* ASID

Lower Level — Lori Berg, Allied ASID, Jane Strom, Allied ASID
and Jennifer Ball, Allied ASID

Master Bedroom — Christine Frisk, ASID,
Angel Tilsen, Allied ASID, Kelsey Lahr, Allied ASID
and Jessica Bliven, Student ASID

Master Bath/Hers — Karen McKay,* ASID

Master Bath/His — Codie Donahue, Allied ASID

Bedroom #2/Bath and Closet — Christine Happel,* ASID
and Elsa Dean, Allied ASID

Bedroom #3/Bath and Closet — Suzanne Goodwin, ASID
and Laura Paulson, Allied ASID

Karen McKay, ASID was the chair of the committee and Becky Kohout, ASID, and Kathy Ordahl, IP Representative for Cambria, were committee members, and all other members are noted above by an asterik by their name.

Photo Terminology 101



By Mark Ehlen, Industry Partner Rep for Ehlen Creative Communications

Ever get confused by all of the terminology related to photography? You have jpeg vs. tiff vs. psd. Then there's ppi vs. dpi and resolution and megapixels. How about file compression - lossy vs. lossless? Ever need to consider screen resolution? When someone, perhaps a magazine editor, asks for a high resolution image or simply says they need an image file that is 300 dpi, what exactly does that mean?

This terminology is not difficult once it is correctly explained, understood and correctly used but, as is common, some bad habits have been developed over the years.

Let's start with the one that, as designers, you'll probably deal with the most often - photo file resolution. This comes up when dealing with magazine editors, setting up a print ad and when you're putting together a competition board. Here is where you'll hear some version of "I need a high res image of at least 300 dpi."

First of all, "dpi" is a printing term that has absolutely nothing to do with an image file. It refers to how many ink "dots per inch" a printer is laying down on the paper. Further, ink dots and image pixels have no direct correlation. Print resolution dpi and image resolution, which is ppi or pixels per inch, are two completely different things. If someone asks you for a photo of 300 dpi, they are either being lazy with their terms or likely are parroting what someone else told them and may not really understand what they are asking for.

So what exactly is image resolution? First let's separate camera resolution which is the total number of pixels in the image (which determines the amount of fine detail in the photo), from print resolution and yet again from screen resolution.

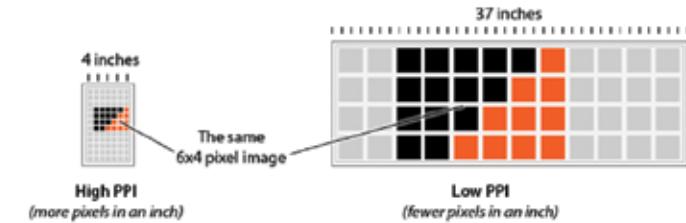
If we take a 24 megapixel camera that yields an image file of 6000 x 4000 pixels, how do we know at what size that file will print? It depends on how the resolution is set in an image editor like Photoshop. If the resolution is set at 300 ppi (pixels per inch), then the file will produce a print that's 20 x 13.3 inches. (6000 divided by 300 and 4000 divided by 300) If the resolution is set to 100 ppi, then the final print size will be 60 x 40 inches. Notice that changing the resolution does not change the number of pixels in the file. It only changes the size it will print. Further, resolution is a completely arbitrary number that can be changed in an image editor like Photoshop at will without altering the original pixels in the file.

Looking at this another way, imagine that you are assembling a picture on a floor using small mosaic tiles. Your picture has 300 tiles for the width and 200 tiles for the height. How big is your picture? "I can't tell" you say, "until I know how many tiles fit

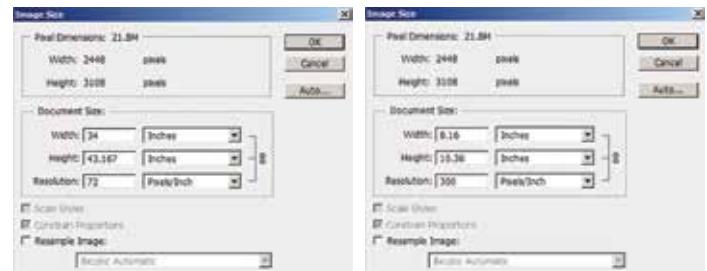
in a foot." What you are asking for is the resolution. 10 tiles per foot makes it 30 feet wide. 25 tiles per foot makes it 6 feet wide. The amount of information that makes up your picture doesn't change, only how far you spread it out.

So you can see that someone requesting a 300 ppi image is not providing enough information. For instance, a 600 pixel image set at 300 ppi will only print 2 inches wide. Not exactly a high resolution photo yet you are still meeting their specification. Of course you will eventually get a message saying the file is too small to be used. To be useful, the 300 ppi request also needs to come with minimum print dimensions like 10 inches wide at 300 ppi. Frankly, a much better way to specify photo requirements is to simply give minimum pixel dimensions for the application.

That in fact is the only way to specify images that will be seen on a screen of any type. When sizing photos for use on a web site, ppi resolution is completely irrelevant. The size of the photo on any screen is solely determined by the pixel dimensions of the



Notice that changing the ppi resolution of an image file doesn't change the information in the file, it only changes how much space it takes up.



Notice in these Photoshop screen shots of the image size dialog box of the same jpeg file, that changing the resolution amount has no effect on the number of pixels or the size in mb of the file. Only the physical dimensions, in inches, are changed. It's also very important to note that the Resample Image box is unchecked. Perhaps we'll deal with that box another time.



photo file and the resolution of the screen it is being viewed on. If you show an 800 pixel image on a screen that's 1600 pixels wide, that photo will take up half of the width of that screen regardless of the ppi setting. Put that same photo on a screen that's 1280 pixels wide and it will take up two thirds of it. Put it on a phone with 480 pixels and it won't all fit on it which is why mobile friendly web sites are critical to display pages correctly on all size screens. Trying to exactly size a photo on the web is a futile effort because of all the different screen sizes and screen resolutions and because there is no standard ppi count for all computer, tablet and phone screens.

OK, now that that's settled, let's pick apart another area that's full of misinformation, namely the jpeg vs. tiff format issue. Tiff files are said to be superior to jpeg files because all of the original file information is retained whereas jpeg files are compressed and some of the file information has been discarded to make the file smaller. Technically, that is true but from a practical visual standpoint, you'll never see the difference.

Actually, rather than saying that jpeg files discard information, it would be better to say that they simplify it. A clear sky or a simple painted wall can be described one pixel at a time or by groups of similar pixels that are adjacent to one another. Another way to look at this is not that jpeg files have less info but that tiff files (or any other uncompressed format) can have lots of redundant info.

A tiff file from a 24 megapixel camera can be upwards of 70 mb in size. The same file as a jpeg could be between 5 and 15 mb depending on the level of jpeg compression applied at the time the file was saved. Jpeg compression levels go from 0 to 12 (in Photoshop) with 12 being the least compressed. Generally, jpeg level 10 is considered safe for most photo applications with 11 and 12 just making the file bigger with no real visual benefit. (I'm sure there are those that will vehemently disagree with me on this, but I have a 60-inch print of one of my architectural images hanging in a downtown office tower printed from a number 10 jpeg that will make my point)

It should be noted that jpeg compression is image specific - meaning that it doesn't treat all images the same. Files with lots of detail don't compress (simplify) as much for a given compression level because fine details have less redundant data than a relatively blank wall. Again, to be clear, the jpeg format does discard some information but the benefits far outweigh any losses.

So why not just use tiffs and avoid the debate? Go ahead if you can manage the file size. You won't be able to send them via e-mail, so you'll need to use a web transfer site to send them

anywhere. They take up about ten times as much memory space on your computer or tablet. They are never used on web sites because their size would make them load agonizingly slowly. However, they are a good choice, along with Photoshop's native .psd format, to use as a "master" image file as they can preserve (as Photoshop layers) any image processing or retouching that was done to prepare the file for its final use. That way, you always have an "original" file to refer back to.

It should be noted that there is a "lossless" (simplified but no data loss) LZW file compression that can be applied to tiff files that will reduce their size to about half but that still leaves them too big for e-mail or web use.

Well, if jpegs are visually just as good, why even bother with tiff files? Because some magazines still insist on them and you should never argue with someone who wants to feature your work. If they ask for tiffs, give them tiffs. Just ask your photographer to send tiff versions of your photos to you and/or your editor.

There is one idiosyncrasy with jpegs that you do need to be aware of. While you can open and close a jpeg file into eternity with zero effects on it, if you open it and resave it over and over again, you are recompressing it each time you resave it and that will eventually start to introduce artifacts into your file. In a way, it's sort of like applying too much compression from the start. This is not to say that you can't make some changes to your jpegs and resave them a few times. Just be aware that you shouldn't do that more often than necessary.

You might find it interesting to experiment by opening a jpeg file and change its name to "level 8" so you don't overwrite your original and resave it at level 8. Then reopen the same original file this time renaming it "level 6" and save it at level 6 and then do the same at level 4 and 2 and finally 0 and notice when you start seeing damage to your photo. If you then open all of these resaved files and arrange them side by side on your computer, you'll be able to see when damage to your file becomes noticeable to you.

Photo terminology isn't any more difficult than any other design process you commonly deal with once you correctly understand it. So the next time you get that "300 dpi" request, follow up by asking what size in inches it needs to be at 300 ppi and then be sure to send a file at least that big. Most full resolution files from your photographer will be more than enough. And if someone requests a "web size" photo, ask for the specific pixel dimensions they prefer. •D•

Creating Urgency in the Sales Process



By Katie Lewis, Allied ASID



Designers often find the process of cultivating design ideas intuitive. Their biggest challenge ...



Lynne Jensen-Nelson

... is bringing these concepts to the client and showing them how they will solve their design problems and enhance their living spaces. The designer is promoting an idea and a concept, which is very different than selling something tangible, like a piece of furniture. This can make it challenging to know how to "sell" those ideas and then convert them into product sales.

To better understand how to create a client experience and engagement that will create urgency in the sales process, there are several key internal steps that each firm should analyze. What are the steps designers need to take to bring the initial design consultation to the next level? How do successful designers inspire their employees to bring in more clients and make more sales? What kind of processes does a business need to have in place to grow and prosper? Lynne Jensen-Nelson, a professional coach, motivational speaker and sales leader,

addressed these issues at the ASID business development meeting in May. She is the owner and CEO of Conversionomics, a company that offers sales training, professional development and consultation. She shared her knowledge and expertise from her experience managing a large team of interior designers and sales professionals for International Home Builder. She also owned her own successful home improvement company.

Tracy Hains, Allied ASID interior designer and owner of Che Bella Interiors, hired Jenson-Nelson to help with training her staff and growing her business. "She really brought structure to our design team's weekly meetings," said Tracy Hains. "We spent a lot of time talking about our image and how we project that to the client." She said Jenson-Nelson worked with her staff on selling skills, reading and understanding clients, and overcoming objections. They talked a lot about sales strategy, follow up, and making appointments. Hains said Jenson-Nelson looked at what they were doing right, but also advised on where things needed to be changed.

Jenson-Nelson shared the following ideas from her company, Conversionomics, to help designers bring their businesses to the



next level. Perhaps some of these tips and techniques can help you to raise your company's process and client experience to the next level and experience a higher conversion rate.

MAKE IT EASY FOR PEOPLE TO BUY!

- People need to know what to do in order to buy from you
- Document Steps in the Process
 - » Keep steps clear & simple (3-5 max)
 - » Post in multiple locations (website, FB, email intro, etc)
 - » Stick with the steps. Consistency is key.
 - » Clearly note when decisions/approvals/payments are needed

Principle of Diminishing Intent

- The intention to complete an activity is highest the moment immediately following the declaration/decision to do something. With every second that passes our intention slowly starts to fade away.
- People are more likely to stick with a new habit, idea or intention if they make steps toward accomplishing it in the next 48 hours.
- Involve all decision makers right from the beginning. (Ask who they are up front.)
- Use the importance of their time to create urgency. "With your busy schedule the last thing you NEED is to spend time pondering this contractor or that. By hiring my firm up front, we can keep things moving along so you can turn your attention to _____"
- Make small commitments along the way to keep things moving forward.

People Respond Well to Clearly Set Dates and Processes!

Set specific times for:

- Next steps
- Phone calls
- Approvals
- Payments

Set Up Next Contact as Soon as Possible!

- Set appointments in 15 minute increments.
- Use alternate of choice and start with 2 specific options. "We have tomorrow at 9:15 am or Friday at 4:00 pm. Which works best for you?"
- Compliment customers on what they have accomplished so far so it doesn't feel like they are just getting started.
- The speed of the leader (you!) determines the rate of the pack (the customer). If you have a higher sense of urgency, so will they.
- Use "Let's" to keep things moving forward. "Let's go ahead and complete the paperwork so we can get started on the schedule."

Help Customers Recognize NEEDS vs. Just Wants

- They can't benefit from your service without acknowledging that they NEED it.
- Ask open ended questions to demonstrate where their needs are and how you can help solve them.
 - » How can I help you with this project?
 - » What is going to be most important to you during the process?
 - » What, if anything, is affecting the time frame for this project?
 - » What are you looking for in an interior design firm?
 - » What do you know about (insert your name here)?
 - » What don't you like about your current space?

Other Reminders

- Take notes (shows the information they are giving you is important)
- Show enthusiasm for the project
- Project confidence in your products and service
- Be the Leader in the process
- Always equate price to value when handling a money objection
- Make the process FUN! • D •

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by Lynn Jenson-Nelson.*



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