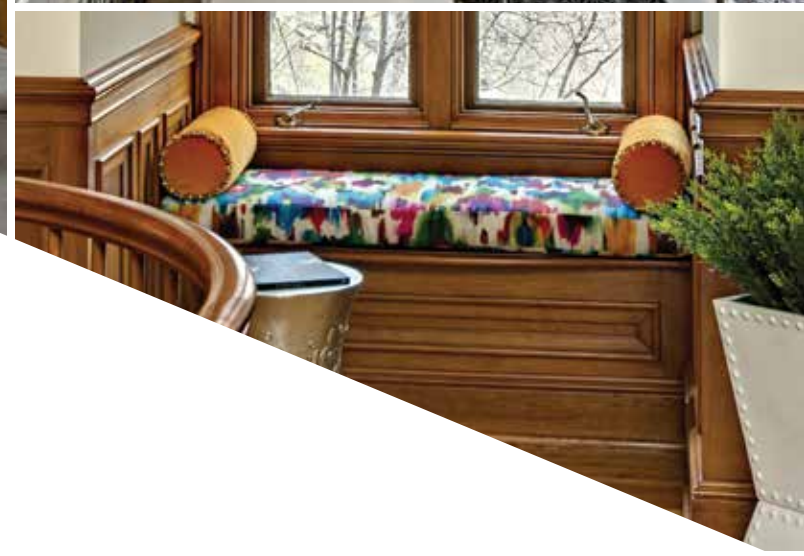


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ASID MINNESOTA
Design Directions

SUMMER 2014

2014 ASID MN SHOWCASE HOME



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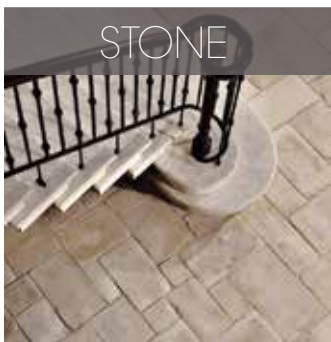


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2014 ASID MN SHOWCASE HOME

PHOTOGRAPHY: Mark Ehlen

table of CONTENTS

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■ IN THIS ISSUE

PG 2. President's Message	Angela Parker, ASID
PG 4. President-Elect's Message	Bruce Kading, ASID, CID

■ CHAPTER NEWS

PG 6. Welcome New Members	
PG 6. Awards and Accolades	By Elizabeth Bland, Allied ASID
PG 10. Showcase Home Primer	By Bonnie Birnbaum, ASID, CID

■ FEATURE ARTICLES

PG 13. ASID Pricing Panel	By Katie Lewis, Allied ASID
PG 14. An Update on the CIDA	By Elizabeth Bland, Allied ASID
PG 15. NCIDQ: Is it for Me?	By Angela Parker, ASID and Colleen Slack, Allied Member ASID
PG 17. Midwest Home/ASID Design Week	By Katie Lewis, Allied ASID and Recia Johnson, Student ASID
PG 18. Designing From the Coasts In	By Katie Lewis, Allied ASID
PG 18. Understanding Mechanic's Liens as a Designer's Security for Payment	By Kristine A. Kubes, J.D., ASID Industry Partner Rep for Kubes Law Office, PLLC
PG 20. Why Enter Your Projects in the ASID Awards?	By Robin Strangis, ASID

LIST OF ADVERTISERS

ASID Minnesota Chapter.....	Back Cover
Design Professionals, Inc.....	Inside Back Cover
Francis King Ltd.....	Page 3
Francois & Co.	Inside Front Cover
Gabberts	Inside Back Cover
Hunter Douglas	PAGE 8 & PAGE 9
Kate-Lo Tile & Stone.....	Inside Back Cover
MN Standard/SPS Companies.....	Page 5
Pipeline Design Showroom	Page 7
Red Leaf.....	Inside Back Cover
ResTech.....	Page 5

*“We especially value
our students, emerging
designers, mid-career
designers, and our
designer divas.”*

A LETTER FROM OUR PRESIDENT

Dear ASID Chapter:

ASID Minnesota is proud to launch our new mentoring program. At ASID Minnesota we strive to include all members in our society. We especially value our students, emerging designers, mid-career designers, and our designer divas. ASID Minnesota strongly supports our relationships with our industry partners and values

their contributions to our organization; whether hosting a party, launching new product, or presenting an informational continuing education unit. Without our industry partners we could not be as fiscally strong as we are. Please thank each of our sponsors and remember them when bidding and purchasing products and services.

Our Spring Fling was well attended with a presentation by Houzz, samples of local vineyards wines, and many opportunities to view Mingle’s showroom while networking. Thank you to the programs committee for making this a successful event.

ASID Minnesota ventured out into the builders’ world by participating in the Builders and Remodelers Show this April. We appreciate BATC inviting ASID Minnesota to attend and we plan on participating next year. The event was delightful and a great opportunity to visit with many of the trades.

National headquarters has moved into a more “work friendly” building in the efforts to function better, improve communications, and streamline efficiencies. Stop in and visit our headquarters while you are in Washington D.C.

We invite all members to attend the Modern Regency Hollywood style ASID MN Showcase Home. Summer has finally arrived, so enjoy the outdoor environment. Sign up for the ASID Minnesota boat cruise. Walk around the lake with your fellows, partners, and friends.

Sincerely yours,



ANGELA PARKER, ASID
President
ASID MN Chapter



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*“A sure sign of summer
is the ASID Showcase
House ... always a great
way to start off the
summer season.”*

A LETTER FROM OUR PRESIDENT-ELECT

Dear ASID Minnesota Chapter
Members,

Really hard to believe, but summer
has finally arrived after our long,
long winter. A sure sign of summer is
the ASID Showcase House ... always
a great way to start off the summer
season. This year's event, which is
well underway, has had wonderful
attendance so far. Nestled into a hillside

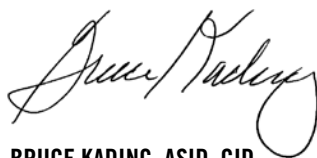
in Tyrol Hills, the home was a great setting for our gala party and other smaller
intimate get-togethers, let alone all of the daily tours. Many thanks to all the
many designers, contractors and subs, industry partners, *Mpls.St.Paul Magazine*
and other supportive participants in making it a roaring success. The Showcase
is our major fund raising event supporting ASID every year, and it is always a
challenge to find a home and an owner open to the challenge. Let's raise a toast to
all who participated. As soon as this is finished it will be off to the races again for
the 2015 home.

Our new President-Elect in waiting, Christine Frisk, and I will be off to one of our
major ASID National officer leadership sessions in LA the end of this month. It is
always interesting visiting with other professionals throughout the country and
sharing thoughts with how the industry is changing, and how we need to adjust
our practices to maintain our future success. We'll be learning about contracts,
business procedures, legislative positions, and other insights for the leadership
of our chapter. So much is changing in our industry and our growth depends on
constantly reassessing how we respond to keep ahead of the game. It is always
an on-going challenge to grow our membership in our chapters and make ASID
more vital at supporting our profession.

On a final note, our Sample Sale is not far away in September. So start gathering
up all those wonderful items that fell through the cracks and those inventory
items that you need to get off the books and be ready to include them in our sale.
The committee will be looking for volunteers as well to help staff it.

Enjoy this summer ... it is never long enough here in Minnesota.

Sincerely,



BRUCE KADING, ASID, CID
President-Elect
ASID MN Chapter





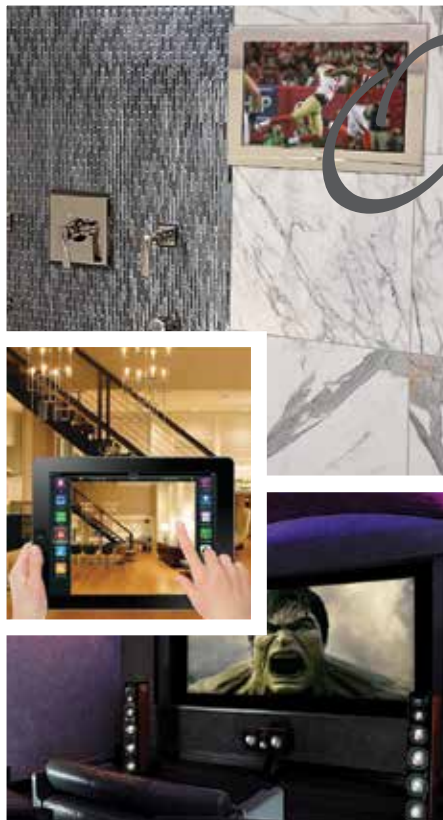
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- » **Arnie Fraser Larson**
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- » **Dana Gavin**
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- » **Suzanne Haugland**
IP Rep for At Home And Co.
- » **Jessica Herzog**
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- » **Charlyne Hovi**
IP Rep for Visual Arts LLC
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IP Rep for Kalamazoo Outdoor Gourmet
- » **Tom Kettering**
IP Rep for Crossville
- » **Peggy Miller**
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- » **Veronique Wantz**
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Century College
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- » **Bonnie Kespohl**

ASSOCIATE MEMBERS

- » **Lori Anderson**

Awards and Accolades

By Elizabeth Bland, Allied ASID

- » **BRIANA HAMMEL, ALLIED ASID**, Bria Hammel Interiors, whose creative work on a Mendota Heights kitchen and dining room was highlighted in the article “Modern Vintage” in *Spaces*, February/March 2014.
- » **LISA PECK, ASID**, LiLu Interiors, for the article “Just Flawless,” showcasing her understated design for a Minnesota lake home featured in *Artful Living*, Spring 2014.
- » **RENA FELDMAN, ALLIED ASID**, INVIEW Interior Design, whose work on the wine cellar for the 2013 ASID Showcase was featured in *Spaces*, February/March 2014.
- » **TAMI HOLSTEN, ALLIED ASID**, Bear Trap Design, was featured in the article “Much More than Laundry” in *Spaces*, February/March 2014.
- » **TALLA SKOGMO, ASID**, Talla Skogmo Interior Design, whose project in Naples, Florida and tips on designing for out-of-state clients were showcased in the article “Design From a Distance” in *Artful Living*, Winter 2014.
- » **JEN ZIEMER, ALLIED ASID**, Fiddlehead Design Group, had her own home featured in the article “Stylemakers” in *Midwest Home*, January/February/March 2014.



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Showcase Home Primer

By Bonnie Birnbaum, ASID, CID

Have you ever wondered: How are the designers chosen to participate in the Showcase Home project? How are the rooms assigned? How do the designers know what is expected of them by the homeowner, the design committee, the public? How is the design approved for each room? What is the designer's financial commitment? What are the ins and outs of getting the designers furniture and accessories in the home and out again?

Designers participate in Showcase Homes all over the country and there are many models for this collaboration. In Minnesota the showcase home is a unique collaboration between ASID MN, MSP Communications, the homeowner and two local charities. *The only thing that is consistent is that each year will be uniquely different.*



Before Photo by Adam Bettcher

Like any design project there is a process that gets this project from conception to completion. First there is the search for the home and homeowners. The Showcase Committee and representatives from MSP Communications will pursue all the available options.

The criteria for a home selection are:

- Location, location, location — the home must be in the Twin Cities close to the I-94 and I-394 east-west corridor. Usually no farther east than the Capital and no farther west than Wayzata.
- The home needs:
 1. A kitchen and bathrooms in need of update or full replacement. The reason for this is that the public wants to see more than “decorating.”
 2. A story — either a home of historical interest or a homeowner that is of interest to the public.
 3. Available parking.

- The homeowner must be willing to:
 1. Pay for all the renovations done by a reputable contracting firm — no DIYers.
 2. Be willing to move out of their home for 6 to 9 months.
 3. Accept the idea that 4 to 10,000 people will go through their home.
 4. Be open to working with multiple designers.

The Showcase Committee works with the selected homeowners to define the scope of the project, the style, the color palette, and the design budgets for the home. All of this information is put together in a packet for the designers. The committee feels that the designers should “bid” on a room with a clear understanding of the parameters of the space.



During Photo by Adam Bettcher

The sponsors: One of the main roles that MSP Communication plays is to get sponsors for the project. There are several types of sponsors. Some sponsors pay money to have their name associated with the project. This could be a bank or a real estate firm. This money is used to underwrite the project expenses, i.e. advertising, collateral or events. Some sponsors are “in-kind” and provide product. This type of sponsor could benefit the homeowner or the project. The last type of sponsor gives both money to support the project and provides product at a discount to the homeowner. Both the designers and the homeowner must agree to use the sponsors' products.

The designers and how they are chosen: Participation on a showcase home is an earned privilege. Tabitha keeps track of everyone's volunteer participation in chapter committees. There are points assigned to these activities. Once a home is found and



Finished Area Photo by Mark Ehlen

the contract is signed with the homeowner, all of the designers in ASID MN are invited to view the home. When they tour the home there is the packet with information about the project and bid sheets. After viewing the home each designer can bid on five different spaces in order of their preference. The designer can also choose to work with another designer, be open to be placed with another designer or be willing to take any available space if the space that they preferred was assigned to someone else. Tabitha enters all the data on an Excel spreadsheet, which also has each person's points on it. The designer with the highest number of points gets the first pick of a space.

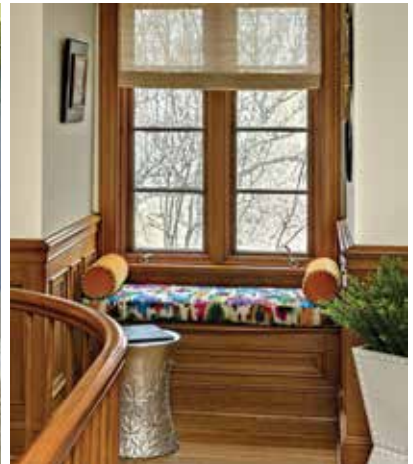
The Design Process: Once all of the spaces are assigned there is a meeting of all the designers involved and the Showcase Committee where there is more detail given about the home and also many of the sponsors are presented to the designers. Each designer must first present their proposed design solution to the



Finished Room Photo by Mark Ehlen

committee. The design must meet the criteria for the space as determined by the homeowner as well as the budget assigned for the space. After the committee approves the design it is then presented to the homeowner. At any point during this process the designer may have to redo all or parts of their design. As a condition of participation, no designer can charge for their design time or make a profit on any of products sold to the homeowner. Every designer is encouraged to "work" all his or her vendors to get the best possible value for the product.

When it comes to any finish or product that is attached to the structure, the homeowner has complete control over the selection. Any product that is used for staging is the sole decision of the designer. Once all decisions are approved the designer must submit an invoice to the homeowner for all purchases. This must include sales tax, freight, delivery and installation, if applicable. The homeowner will write a check to the design firm.



Finished Room/Area Photos by Mark Ehlen

(No mistakes please, as the designer is responsible for them if they forget part of the quote!)

What is the cost for the individual designer? The Showcase Committee requires the homeowners to buy anything that will stay after the show is over. For the most part they will pay for window treatments, carpet, flooring, light fixtures, wallpaper, etc. For the furniture they choose to purchase the homeowner pays for the net cost, freight and delivery.

However, the designer may want a different light fixture or more or different furniture, and all of that is at the designer's expense. It is not a free ride. Also, the home must be returned to the homeowner in pristine condition, so a \$500 deposit is retained by ASID MN to cover any damage to the designer's space. If there is no damage the designer receives the deposit back after the tour ends and all extra staging materials have been removed and any necessary patch work has been completed.

Showtime: Approximately a month before the home opens for the public, the construction is complete and the designers use their magic to dress the home in its ball gown. It is absolute but controlled madness as the trucks roll in with furniture and the designers' cars make multiple trips taking in and out accessories to make each room perfect. Many of the showrooms at IMS are incredibly generous in lending product to the designers. About a week before the Gala all is complete and MSP Communications takes over. During that week the PR firm works hard to get PR for the home — TV, radio, and newspapers are all invited for a preview. All of these resources are used to create the buzz.

The groupies: ASID MN has a loyal and vocal group of showcase home followers, who year after year visit the home

with friends and family. They love to chat and reminisce about past homes and are our most outspoken critics. And year after year they say this is our "best" home ever!

Why: As a chapter this is our most visible project and whether a designer chooses to participate or not, this home promotes the value, style and professionalism anyone can get by choosing to work with an ASID designer.

As to the brave and dedicated designers who choose to put themselves out there and volunteer to work on a collaborative project like this, the rewards are many.

- Getting to meet and work with many of the talented and creative members of our chapter.
- Learning about and networking with sponsors and IP Members of our chapter who also participate in the Showcase Home.
- Having a page about your space in *Mpls.St.Paul Magazine*. This magazine goes into about 60,000 affluent homes in the Twin Cities.
- The possibility of your room being in the newspaper or on TV.
- Possibly winning a People's Choice award and having your room published in *Mpls.St.Paul Magazine*.
- Working at the home where you can promote your talents to the public.

Come and enjoy the 2014 ASID MN Showcase Home and remember: The search is on for 2015 ASID MN Showcase Home! So if you know of any good leads please don't hesitate to pass them on to Tabitha. • D •

ASID Pricing Panel



By Katie Lewis, Allied ASID



We had a great turnout at the January business development meeting, where we kicked off the new year with a discussion by interior designers who have weathered the ever changing business climate of the design world. The panel included Christine Frisk, owner of InUnison Design, Jane-Marie Bloomberg, owner of Embellishments Design, Bruce Kading, owner of Bruce Kading Interior Design, and Lisa Peck, owner of LiLu Interiors. Julie Dasher, owner of Julie Dasher Rugs, asked the team a series of questions about how they assess their value and how they structure their pricing to meet the needs of the client.

1. How have consumers perception of designers changed over the last five years?

Interior Design has received a rush of publicity because of HGTV. However, the client that uses a designer has not changed all that much. The DIYer is typically not our client. Because there are so many more stores and commodities, they need someone to take the burden of space planning and knowing where they can purchase quality items at a fair price. Designers add value because they can help consumers sift through it all.

2. How does a designer present their pricing structure to the client?

The panel agreed that it is important to have a contract which includes the scope of services, time line and fee agreements. It is also a good idea to ask for a retainer, especially for large projects where there are many decisions to be made. Whether it is an hourly or flat fee arrangement, it should always be discussed thoroughly before proceeding with the design process. Being transparent is crucial to earning the trust of the client. It is also imperative that the client understand the time and resources it takes for the designer to help achieve their design goals. It holds them accountable to make their decisions in a timely manner.

3. How do you talk about your value to new clients?

LISTEN and find your client's hot buttons. What are they trying to accomplish? Help them define their problem. They are trying to find someone to put all of the balls in the air in a basket. Many people want beautiful spaces but do not have the time or creativity to pull it all together. This is where, with our ability to share ideas and manage their projects, we add value.

4. Is custom design becoming more popular?

People want something different but what other people will respect. Typically, it has to be custom to achieve this result. Interior designers need to educate their clients on the custom process because it obviously cost more and takes more time.

5. How do you discuss budget?

You need to ask the client if they have a budget, and, if they do not, help them create one. They are responsible for making the choices and driving the budget. Show them the good, the better and the best. It is up to them to decide which direction they would like to proceed. Once they have the budget set, it is important to respect their decisions.

The panel concluded that today, more than ever, there is a need to hire a professional interior designer. Clients benefit from our ability to navigate the complex and ever-changing field of design ideas and products. We take the confusion out of the design process and offer innovative solutions to enhance their living spaces, with the ultimate goal of bringing function and beauty into their lives, at a price that fits within their budget. • D •



An Update on the CIDA

By Elizabeth Bland, Allied ASID

The design industry is consistently moving forward, and college-level accreditation is no different. The Council for Interior Design Accreditation, commonly called CIDA, is an independent, non-profit accrediting organization that sets the standard for post-secondary interior design education. Established in 1970 and called FIDER (Foundation for Interior Design Education Research) until 2006, CIDA accredits college-level programs through a process of self-evaluation and peer review. The Council currently has more than 150 accredited interior design programs serving 20,000 students.

Accreditation is undertaken voluntarily by programs to demonstrate their compliance with CIDA standards and continual improvement. The standards for accredited programs measure whether a program has achieved entry-level professional education. Accredited programs will offer students:

- Required design skills and knowledge
- Valuable work experience
- Community involvement
- Exposure to diverse cultures

Minnesota Accredited Programs

Dunwoody College of Technology, Minneapolis

Bachelor of Science in Interior Design

University of Minnesota, St. Paul

Bachelor of Science in Interior Design

Upper Midwest Accredited Programs

Iowa State University, Ames

Bachelor of Fine Arts in Interior Design

Mount Mary University, Milwaukee

Bachelor of Arts in Interior Design

North Dakota State University, Fargo

Bachelor of Arts or Bachelor of Science of Interior Design

University of Wisconsin, Madison

Bachelor of Science in Interior Design

University of Wisconsin — Steven's Point, Steven's Point

Bachelor of Fine Arts in Interior Architecture

University of Wisconsin — Stout, Menomonie

Bachelor of Fine Arts in Art / Interior Design

CIDA-accreditation clearly describes critical core outcomes for student learning, but also encourages educational innovation and a broad range of approaches. Colleges are accredited for six year terms.

In the past ten years the number of accredited programs has nearly doubled. But in 2004 CIDA made a change to which programs would qualify for accreditation. Effective January 1, 2004, all accredited programs had to culminate in a bachelor's degree. Programs accredited on that date or who applied prior to that date were given until January 1, 2010 to comply. Many programs, including local programs at Alexandria and Dakota County Technical Colleges, lost their accredited status.

While choosing a CIDA school is clearly beneficial for students as they begin their careers, it is not a requirement for taking the NCIDQ and becoming a professional ASID member. For more details on the path from education to taking the NCIDQ exam, review the following graphic that details the different requirements based on type of education completed or visit www.ncidq.org. • D •



NCIDQ: Is it for Me?



By Angela Parker, ASID and Colleen Slack, Allied Member ASID

Why does NCIDQ (National Council for Interior Design Qualification) benefit the interior designer and the consumer?

As President of the Minnesota Chapter of ASID, I believe that NCIDQ is of utmost importance to all interior designers. Secondly, NCIDQ is of utmost importance to the public and the trades. Interior designers are often called upon by a contractor or consumer to visit a job site or client's home for an interior design consultation and for "decorating." After a short meeting with a professional ASID member, the consumer often discovers how an interior designer differs from a "decorator" in skill and knowledge. Progressing into the job scope, questions arise as to *how* or *why* a product is specified, or why it is *not* specified. By studying, prepping and taking the NCIDQ exam, an interior designer is challenged to learn about the health, safety and welfare of products and how the consumer is affected by these products. This provides the knowledge base to answer questions regarding specifications and proper application.

For many years, ASID has recognized the passage of the NCIDQ exam as a significant milestone in an Interior Designer's career path. Becoming an NCIDQ certificate holder signifies expertise

and experience to the public and to your peers. It is only possible to pass the NCIDQ exam by applying life experiences along with in-depth studying of site plans, elevations, building sections, adjacency matrices, material and finish schedules, and wall details. This is just a fraction of the topics covered on the exam. Personally, I thought I would never need to take the exam or desire it. However, with my professional experience of working jointly with architects, contractors, and engineers, I discovered I desired to be more equal with these industry peers. Thus my journey began. I took the StepNCIDQ prep class to test my knowledge. I passed where my strengths were, in lighting and universal design, however, I was lacking in the language of the exam. Further studying before taking the NCIDQ exam helped me learn more about the areas in which I did not have as much experience as well

as learning the language of the exam — that is, how questions are structured and the types of answers they want.

Nicole Sirek, Allied ASID, has been working for kitchen and bath design firms for 12 years, and advanced from Student to Allied status when she completed her BS at AI in 2009. Sirek was originally planning on getting a degree in architecture, which has school, degree and then licensure as the three step process to becoming a professional in that field. Switching to interior design, continuing on that same three step path was logical. Sirek states, "For me, personally, it's the ending point of what I set out to do initially. The decision to take the test is a personal reason, but I'm also finding from some past clients that it is very beneficial from a client's perspective as well."

"You learn that on some projects there are other underlying issues that need to be solved before you can solve some of the aesthetic issues. Without that knowledge base, clients have found other designers weren't able to solve ALL the problems in a project and could only fix a level of the problem. They didn't understand that there were other options because they perhaps didn't understand the structural walls, plumbing walls, etc. They solved within the footprint, but didn't give the client the option of a bigger solution that involved moving walls. They understood the aesthetics, but not the structure and detailing of the walls. Knowing when to bring in an architect [or] engineer to help determine what we can move or not move is key." She is currently preparing to take the exam now that she has completed her supervised work experience program.

Updates to the Exam

The exam has been updated by NCIDQ and it is now offered online. The STEP portion of the preparation process has been eliminated in some states. In Minnesota, we are looking for mentors to coach and encourage our young professionals to take the exam early in their career.

Designers who want to study for the exam can now purchase NCIDQ's Practice Design Problems (PDPs), which help you prepare for the newly formatted practicum section of the exam by simulating the actual testing experience. The new PDP is a complete sample examination that includes all the exercises you will encounter on the actual examination.

NCIDQ's Practice Design Problems come with:

- Problem booklets and codes for all three parts of the exam
- 18" x 24" vellum drawing sheets





New PDPs will be released after each practicum examination. Practice Design Problems are available to anyone; you do not have to be an approved exam candidate to purchase one.

Practicing With Your NCIDQ Certificate

Once you have obtained your certificate, you can apply to advance to Professional ASID status. From there it is up to you to educate the consumer as to the value of working with a NCIDQ certificate holder. Many people in the general public do not understand the difference between ASID and non-ASID designers, much less between Associate, Allied and Professional members. Start the conversation by including a brief explanation of the education and work experience required for a Professional ASID membership on your website. When you meet with new clients and discuss their project scope you can clarify how your training not only concentrates on their aesthetic preferences, but takes into consideration their Health, Safety and Welfare challenges.

So when your clients ask you “Why should I hire an NCIDQ certificate holder?” you can explain these key points.

The right mix of specialists on a project can save you time and money — and reduce your liability as well. Make sure you require the same level of competence from your interior designers as you do from the architectural, engineering and other building professionals on your team.

All NCIDQ Certificate holders have been educated, trained and examined to protect public health, safety and welfare. When you hire an NCIDQ Certificate holder, you hire a professional with proven knowledge, experience and proficiency in the latest interior design principles and practices, contract documents and administration and decision-making skills.

Similar to the National Council of Architectural Registration Boards, NCIDQ is composed of U.S. and Canadian regulatory boards — and they take their responsibility to protect the public seriously. NCIDQ Certificate holders have completed a minimum of six years of specialized education and experience and passed a rigorous, two-day exam based on NCIDQ’s independent, comprehensive analysis of the profession and the daily practice of interior designers in a range of settings.

The NCIDQ Certificate meets the interior design profession’s legal and regulatory standards established by 29 U.S. states and Canadian provinces as well as Puerto Rico and the District of Columbia. However, unlike architecture, in most of these states and provinces the practice of interior design is unregulated. That means your greatest assurance of high qualifications is the NCIDQ Certificate.

Benefits of having your NCIDQ certificate:

- Saves the client time and money
- An interior designer’s potential earning power increases
- Protects the public
- Garners respect in the field from other industry professionals

Economics has played a role in the number of participants prepping and taking the exam. The current economic up tick has increased the need for more professionals who are prepared to work in the field of interior design. It is encouraging to see advertisements for new job openings from the small firms to the larger architectural firms. As the economy continues to improve, the need for professional interior designer will increase.

Why not start prepping now for the exam? For additional information on the NCIDQ, visit www.ncidq.org. • D •

Correction

Within the Spring 2014 issue feature article “Marketing with Photos that Move” by Mark Ehlen, IP Rep for Ehlen Creative Communications, the URL accompanying the screen shot of the electronic business card was incorrect. The correct URL is <http://www.mycard.pro/parker>



Midwest Home/ASID Design Week



By Katie Lewis, Allied ASID and Recia Johnson, Student ASID

The second annual *Midwest Home* Design Week was kicked off this year with the ASID sponsored “Design Boutique,” which was held once again at the University of Minnesota’s Weisman Museum. The festivities began with a lovely luncheon featuring keynote speaker Kathryn M. Ireland, interior designer, author and Bravo TV design star. With entertaining humor, she shared her expertise and stories of her trials and tribulations in the design world. The luncheon was followed up with a book signing, where Kathryn graciously greeted attendees and signed two of her most recent publications which were available for purchase, “Timeless Interiors” and “Summers in France.”

The day continued on with an interactive seminar, “Design Live,” which was orchestrated by ASID designers Lisa Peck, owner of LiLu Interiors, and Linda Engler, owner of Engler Studio Interior Design. Participants were given the opportunity to design a “conversation cluster” by choosing one of two furniture and/or accessory options. The end result was a beautiful arrangement comprised of a classic scoop arm sofa, Turkish tulu rug, custom sofa table, modern high back chairs and an abstract painting created by a local artist. The challenge was followed up with a question and answer session where Lisa and Linda shared their secrets of the trade.

After the design challenge, the attendees, which consisted of both consumers and design professionals, were offered a choice between two seminars.

Consumers were encouraged to attend “Created for You, Not Me Too,” moderated by Jill Murphy, director of sales and marketing at Martha O’Hara Interiors and featuring ASID industry partners and designers, Susan Thayer, owner of Rabbit Creek, Julie Dasher, owner of Julie Dasher Rugs, Crista Bartholomew, owner of Crista Maree, Kimberly Herrick, owner of Kimberly Herick Design, and Pat Undlin, interior designer at Pappas Design. The goal of the discussion was to educate audience members about how to find their own unique style instead of trying to emulate an exact image or trend.

Designers were able to attend a preview of COLORMIX 2014, which was sponsored by Sherwin Williams and featured upcoming color trends. The forecast included colors influenced by the every changing world around us. They were divided into four categories: Reasoned, Diaphanous, Curiosity and Intrinsic. The spectrum ranged from muted greys and pearly pinks to earthy, bold and globally influenced colors. These color palettes can be viewed at www.sherwin-williams.com/architects-specifiers-designers/inspiration/color-forecast/2014-color-forecast/.

The day concluded with a lively cocktail hour in the Weisman marketplace with light bites, chocolate and libations. It was a great start to another successful *Midwest Home/ASID* Design Week. • D •



Katie Lewis, Allied ASID, with Keynote Speaker, Kathryn Ireland



Lisa Peck, ASID, at *Midwest Home* Design Week



Designing From the Coasts In

By Katie Lewis, Allied ASID

An illustrious cast of interior designers translated high design into everyday life at this ASID sponsored event for *Midwest Home* Design Week. The event was open to the public and included folks in the design trade along with clients and potential clients who were there to gain insight and advice for their everyday design challenges. The panel included Brooke Voss, Allied ASID and owner of Brooke Voss Design, Laura Ramsey Engler, ASID and owner of Ramsey Engler LTD, Lucy Penfield, Allied ASID and owner of Lucy Interior Design, and Emmy Award winning designer Mark Brunet, from the Style Network's show *Clean House*. Chris Lee, Editor from *Midwest Home Magazine*, facilitated the panel's discussion on the following range of topics.

Style. Although the designers have a broad range of styles, they all agreed that successful design is a result of building a good relationship with their clients along with a lot of hard work. Brunet said, "People don't hire a designer for a look. It's their sensibility and work that they relate to. There is a connection and we get the job done." As summed up by Ramsey Engler, "Our work is very relationship oriented. Not a transaction."

Location. They talked about how where you live can greatly influence design; people should provide the inspiration, not the climate and location. Penfield said you can turn a lakeside into a seaside patio or vice versa. However, the designers pointed out the importance of doing research and understanding how different elements can affect the materials and finishes

being used. If you are designing near the ocean, it is crucial to understand the effects of saltwater corrosion. As stated by Voss, "Good design is not good design if it does not function."

Inspiration. Burnet said it is important for designers to understand that people are born with their sense of style and they are "three dimensional." People love to talk about themselves and it is necessary for the designer to draw out what inspires them. For example, he said, why not ask them, "What is one of your secret passions?" or "What piece of furniture would you reincarnate yourself into?"

Trends. The designers concurred that if you use classic pieces they will work with whatever is trending. Voss said, "More important than trend, is being true to yourself. It should be less about trend and more about what makes you happy." Burnet followed up with "the hottest paint color is the one you love. What's really important is authenticity." When a client asked, "What is the latest and what is hot?" Ramsey Engler will respond with a set of questions. "Are you a person who wants it to last forever or will you change it?" You will need to ask the client, "What trends are you going to take and what are you going to pass on?"

At the conclusion of the luncheon, audience members were offered designer lead tours of the IMS showrooms, where they were left to ponder just a few more reasons to hire a professional ASID interior designer for their next remodeling project. • D •

Understanding Mechanic's Liens as a Designer's Security for Payment

By Kristine A. Kubes, J.D., ASID Industry Partner Rep for Kubes Law Office, PLLC

Design professionals often experience a common scenario: At the time their work is completed, fees are due but unpaid. At this late hour, designers start evaluating their options to protect getting paid. Designers may then ask: Can I file a mechanic's lien on the project? Respectfully stated, by that point, it is often too late to evaluate options to protect payment, because the time has passed for the prerequisite steps to record a valid lien. Liens are state-specific, and each state's statutory framework for liens requires a claimant to meet many requirements long before it can attach a lien on an owner's real property.

This article will encourage designers to manage this risk earlier in the project and will provide an overview of MN mechanic's lien law.

Mechanic's lien as a safeguard for payment — Design professionals may have the right to record a mechanic's lien to secure the right to payment for the work done to improve real property. Designers need to consider their lien rights, and the steps needed to secure those rights, early in the relationship — and often at the very outset of contracting for work on the project. The best practice for designers is to understand the nature of the lien process, so as to be able to protect their right



to payment and assist the owner, if appropriate, in addressing lien issues if and when they arise from other contractors on the project.

Because the lien is a secured interest that attaches to real property, the law protects property owners at the outset by requiring the lien claimant to meet many statutory factors and take specific steps to “perfect” the lien. The focus at this phase is to ensure the legitimacy of the lien before it burdens someone’s property. Once a lien claimant has perfected the lien, then the law shifts in favor of the lien claimant to protect the right to payment for services rendered.

Lien defined — MN law provides the constitutional right to a mechanic’s lien to secure payment and outlines the statutory requirements in Minnesota Statute Chapter 514. A mechanic’s lien is available to anyone who “contributes to the improvement of real property” as defined in the statute. A lien is a “secured interest” — meaning that it is a sworn document that is recorded with the County Recorder in the county where the real property is located and attaches to the title of the real property where the lien claimant performed the work that improved the property. The lien will stay on that property for a year, until it is satisfied by payment, foreclosed through litigation, or expires.

The law limits who qualifies for a lien by the type of property, type of contributions to the property, and the type of contributor of services. Design work may qualify for a lien under certain circumstances. To say the least, lien law is complicated and lengthy; it is best interpreted on a case-by-case basis. Thus, the best practice is to consult with a legal advisor about the specific work being performed. (Note: The need for legal advice is a matter of fact, not an advertisement from the author!)

Pre-lien notice — One of the most hotly contested preliminary steps to a valid lien is the pre-lien notice, which is dictated by statute. Designers may include the pre-lien notice in their contract directly with the property owner, or a sub/supplier may deliver the notice to the owner later. The safest practice is to provide the notice on all projects.

Lien waivers — The lien waiver is a document that does what it says — it waives the signing party’s right to lien the property for the value of work that it has been paid. Typically, a prudent owner will require partial lien waivers from all members of the design and construction team with each payment throughout the project and a full-and-final lien waiver at the end of the project. The best practice is for designers to sign only the lien waiver that contains correct and agreeable terms. As with any written agreement, once signed, the document controls and it is difficult to un-ring that bell.

Mechanic’s lien statement — The mechanic’s lien statement is a formal sworn document that the lien claimant completes and records with the County Recorder in the county where the real property is located. The amount in the lien statement should be the amount legally due and unpaid on the project. This document must contain accurate information, as it formally burdens the property’s title in the amount claimed. In MN, the lien statement must be recorded within 120 days of the date of last substantive work on the project, which is a firm statutory deadline.

Risks and down-sides — The lien cannot guarantee payment. Payment depends on the property’s value, its debt-to-value ratio, how many other lien claimants have interests in the property, and whether a prior mortgage exists on the property, among other factors. With the lien, however, at least the designer is in contention for receiving payment as a secured creditor on the property. Without a lien, a designer would have no security for payment. In addition, the lien will add stress to the designer’s relationship with the property owner, but that is a necessity due to the lack of payment.

The business nature of the lien process — Admittedly, the content of this article is heavy and detailed. In short: A lien can help designers get paid, but the process is complicated and requires proactive assistance of legal counsel. Again, that is not an advertisement, but simply a matter of fact for the prudent design professional.

Business-minded designers will understand that mechanic’s liens exist to protect all players in the design and construction process. The lien secures the right to payment of those who have contributed to the improvement of the real property. The process to perfect a valid lien protects the property owner against improper liens. And the lien waiver simultaneously protects the property owner from the threat of having to pay twice for work performed and confirms the amounts paid to the design and construction team.

Finally, business-minded designers will understand the lien process in general, and know when to ask for needed legal advice. Without knowing these basics and having a trusted legal advisor, designers could be operating without the use of critical tools to protect their right to payment — tools that can strengthen their design practice and protect their bottom line. • D •

Kristine A. Kubes, kristine@kubeslaw.com, is an attorney and principal of the Kubes Law Office, PLLC, Serving Design and Construction Professionals. She is an ASID Industry Partner and former Chair of the Minnesota Board of Architecture, Engineering, Land Surveying, Landscape Architecture, Geoscience & Interior Design. This article does not constitute legal advice. Each case must be evaluated on its own facts.

Why Enter Your Projects in the ASID Awards?

Robin Strangis, ASID



As the ASID awards submissions committee chair, I've often been asked, "Why should a member enter their projects?" With the cost and time it takes to get the entry put together, sometimes it seems like just too much work. However, I do believe the benefits far outweigh the hassles.

The Photography. We all have great projects that we never have photographed. Entering the awards gives you the "nudge" you need to take action. The project will probably never look better than right after the installation (and before the clients mess it up). This is a good time to talk to them about photographing their project, and it also gives you the opportunity to bring in accessories and artwork for the photo shoot that you may be able to place permanently. A finished space and high quality photography can help your project stand out. The resulting photography can also be added to your portfolio and website.

Media exposure. The winning projects are published in *Mpls.St.Paul Magazine*. There is potential for other media exposure as well, including national publications. Judges are often from the magazine and publishing industry and are always looking for projects. The winners also appear in next year's "Call for Entries" mailing and the boards are displayed for one year on the wall opposite the Cambria showroom in IMS. Winning projects also appear on the digital visual display monitor in the ASID office running continuously and on the ASID website indefinitely.

Networking. Two ASID Lunch and Learn sessions are held (dates forthcoming) prior to the submission deadline of

September 12th. This is an opportunity to meet other designers and to share information about photography, printing, people to help with the graphics and layout of boards, and to share some tips. Entering your projects is also a good way to show your peers what kind of work you do.

Impress your clients. Having your clients' project win an award is the highest compliment to them and to you. Even if they don't win, having their project entered is flattering. Inviting them to the Gala is an opportunity to spend a fun evening with them and celebrate.

The judges. Each year the committee goes through an extensive process of finding qualified and talented judges who we feel will give an educated appraisal of the projects. This year we have four terrific judges from other parts of the United States. They include two prominent interior designers, someone from the publishing industry and one "Celebrity" designer. The names of the judges are kept confidential until the Gala, but we are sure you will be impressed. We have been fortunate in the past to have judges from Better Homes & Gardens, Veranda, and Trends.

Fairness. Please be assured that the judging is confidential. The committee, as well as the judges, do not know who entered the projects, and every effort is made to not influence their decisions during the process.

And finally, the entry fee and all related costs to prepare the boards are a tax deductible business expense! • D •

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