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ON THE COVER

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RENDERING

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Mark Ehlen, Ehlen Creative

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“All indications from our research index tell us that design is thriving and should remain strong into the next 24 – 36 months.”

A LETTER FROM OUR PRESIDENT

The new year is in full swing and business is up! What a great way to start the year. All indications from our research index tell us that design is thriving and should remain strong into the next 24 – 36 months. Our membership is growing and we are looking to find new ways for individuals and companies to participate in our thriving chapter. Here are a few things that are happening in the next few months.



Community Service: This committee is holding a design charrette to redesign an area for People Serving People. They plan to create a special space for after school tutoring.

Showcase Home: We have a house! *Mpls.St.Paul Magazine*, the showcase committee and the designers have been hard at work to transform this year's home. Watch for more information regarding the tour, which is to take place in May/June.

Kitchen Tour: This is fast approaching — April 16th and 17th. There are ten amazing projects that will delight and surprise you. Don't miss out on this event we share with *Midwest Home*.

Awards: We are moving to online submittals this year! It will allow designers to submit more photos and provide more description about their process and design. The award winners will still print presentation boards that will be on display at IMS.

National Awards/Gala in Minneapolis: This is very exciting for our chapter. Plan to attend the July 16th gala. National knows how to throw a great party!

New Website: Our chapter will be putting on a fresh face with a new website. Watch for our launch date in the coming weeks.

Student Graduation: May is an exciting time for our student members. They will be looking for jobs and mentors. Reach out to Karen in our office if you'd like to get connected with one of our students.

ASID Minnesota Gala: This committee is looking to shake things up a bit. I can't wait to see what they plan.

As always, if you have a special talent you'd like to share with any of the groups mentioned above, email christine@inunisondesign.com or karen@asidmn.org. We'd be happy to point you in the right direction. My goal is to educate our members, expose them to new ideas and introduce them to new people. I hope you are able to enjoy at least one of these through ASID.

Christine Frisk

CHRISTINE FRISK, ASID
President
ASID MN Chapter



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“Every success represents an entire posse of folks who have lent a helping hand, both in large and miniscule ways.”

A LETTER FROM OUR PRESIDENT-ELECT

As I begin this letter I have just attended the memorial service for Mary Kinney, formerly of Schumacher and Baker showrooms at IMS as well as Design Studio manager at Gabberts, and I will soon be attending the memorial for Anne Sims, long time Design Studio manager for Gabberts. There are at least forty designers that literally grew up in the design industry with Anne in their corner. In both cases, the same words are being shared by so many designers throughout our chapter — “she was my mentor,” “she always supported me,” “she always encouraged me,” and “she was my friend.” Both women were described as always having the “backs of designers.”



It's really made me think about what this means, especially at this time of my life when most of my mentors are no longer here. Yet I know when I am in need, all I have to do is be still and let their voices come to me. The extended relationship I've had with my mentors goes back so long, that it isn't difficult at all to know what they would say to me. And even now, I cannot help but smile broadly at their memory when I hear their words in my head.

So, what now? The gifts my mentors have given me are not meant to disappear with their passing. Remembering the impact of their encouragement to “go bigger” or to “try harder” means it is my turn to be that person for someone coming behind me. It is my opportunity to have someone's back.

I was told — and know for certain — that no success is accomplished by one's self. Every success represents an entire posse of folks who have lent a helping hand, both in large and miniscule ways. Sometimes one is not aware of their contribution to the success of another. How many times have we designers been inspired by the work of others only to incorporate it in our own work?

Our chapter has its own mentorship program. It is not a difficult thing, nor time-consuming. EVERY ONE of us is capable of mentoring others. Designers are natural problem solvers — it's what we love to do. Sometimes all we need to do is encourage each other! I encourage each of you to become a mentor. You will gain far more than you give. You will be sharing and handing down the many gifts you were given by your past mentors.

It is the best way to honor their memory and to keep them alive!

Lola Watson

**LOLA WATSON, ALLIED ASID
President-Elect
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Welcome New Members

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- » Dabren Bahn
- » Mckayla Coleman
- » Mashaunna Henrichs-Winlaw
- » Diane Holetz
- » Olivia Mason
- » Stephanie Nardi
- » Emma Olfson
- » Kristine Rousseau
- » Gina Shuck
- » Kati Standal
- » Jacob Steinke

ALLIED MEMBERS

- » Jill Deiss
- » Kristin Rohweder-Rackner
- » Natalie Talley

PROFESSIONAL MEMBERS

- » Dale Anderson
- » Janel Jacobs

Welcome

ASID 2016 Holiday Party: Cambria Showroom

By Katie Lewis, Allied ASID



We had a great turn out for the 2015 holiday party and annual meeting held on December 3 at the Cambria Showroom in the heart of downtown. There were 120 in attendance and the gallery provided the perfect festive ambiance for the event. As stated by Cambria spokesperson Brittany Evans, this showroom “showcases a myriad of inspirational home and commercial installations, all created by locally renowned interior designers, architects, artists and manufacturers.” Designers and industry partners mingled amongst the beautiful Cambria installations and slabs while sipping cocktails and feasting on fabulous assorted seafood



Awards and Accolades

By Elizabeth Bland, Allied ASID

- › **LORI BERG, ALLIED ASID**, Gabberts Design Studio, had her project “Home Again” showcased in the December 2015/January 2016 issue of *Spaces*.
- › **ROB EDMAN, ALLIED ASID**, Edman Hill Interior Design and **LAURA ENGEN, ALLIED ASID**, Laura Engen Interior Design, had their coastal, cottage-style front and back porches from the ASID Fall 2015 Showcase Home featured in *Cottages & Bungalows*, April/May 2016.
- › **RENEE LEJEUNE HALLBERG, ASID**, RLH Studio, had her own home profiled in “Dream Catcher,” *Midwest Home*, Jan/Feb/March 2016.
- › **LUCY PENFIELD, ALLIED ASID**, Lucy Interior Design, was featured in “Clean Sweep,” *Midwest Home*, Jan/Feb/March 2016, for her empty-nester condo project in downtown Minneapolis.
- › **JAQUE BETHKE, ALLIED ASID**, PURE Design Environments, won the Residential Bath Under \$25,000 category at the NARI COTY regional awards.
- › **LISA PECK, ASID**, and **LISA PECK, ASID**, LiLu Interiors, were featured in “Boho Glam,” *Midwest Home*, Jan/Feb/March 2016, for their unique NE Minneapolis one-and-a-half-story project.

hors-d’oeuvres and gourmet cheeses by the Food Gallery catering team. “Our gallery and staff give homeowners and professionals a convenient location to gain inspiration and design ideas, and experience the depth and movement in Cambria’s trendsetting design palette,” Evans said. The surfaces are available through builders, designers, architects and kitchen and bath retailers throughout North America. Evans reminded everyone that if designers and their clients would like to visit the showroom, no appointment is necessary.

Throughout the evening there was music by renowned musician Phil Thompson, who, according to his website, “is one of

the nation’s freshest faces to emerge as a pop/instrumental crossover.” The photo booth, provided by The Traveling Photo Booth Company, added a lively element to the affair, as designers are NOT typically shy about dressing in costumes and being glamorous. During the business meeting session the new board members were introduced and the budget for 2016 was voted on and approved. The gathering lasted well into the evening and provided a great opportunity for designers and industry partners to celebrate the holiday season and commemorate the end of another successful year for the ASID community. • D •

CHAPTER ANNOUNCEMENT

Not hearing about things?

Check your contact information. Name Change? Job Change? Address change? If your contact information isn’t correct, you are missing email and mail that is important to you about the chapter and for your business. Members can update their information online 24 hours a day at www.asid.org. Simply login to review your information and make any changes to your record.

CHAPTER ANNOUNCEMENT

Consider a planned gift.

Through thoughtful planning we can ensure that future generations will experience and share that which we have found so valuable in our lives. Please consider remembering The Minnesota Chapter of the Association of Interior Designers when you are preparing your will, trust, or other estate plans.

A Preview Look at Showcase 2016 “A Fresh Twist on Traditional Style”

By Bonnie Birnbaum, ASID



Showcase 2016 is moving back to the more traditional May opening. The committee is always looking at houses, and through a connection at *Mpls.St.Paul Magazine*, a unique opportunity presented itself. The qualifications that make a home a viable showcase home include an interesting homeowner, an interesting home or story, and a good venue for ASID designers to “show their talent.” This project hits all three touchpoints.

The story this year is that the homeowners are choosing to not tear down the home. The *StarTribune* published an article in 2014 that stated:

“There’s no slowdown on teardowns in Edina. Demolition permits are on a record pace, about 26 percent ahead of last year, which also set a record. Recently, seven new applications came in on a single day. Last year, the city hired a residential redevelopment coordinator to enforce teardown rules, educate builders and deal with frustrated neighbors. In her 16 months on the job, Cindy Larson has barely had time to catch her breath.”

The article goes on to state, “The pace of teardowns reflects

evolving demographics in the affluent suburb, as well as the improving economy and the lure of its vaunted school system. Builders and many residents herald the phenomenon, but it also has some citizens wincing.”

Dario and Jeanne Anselmo are remodeling a 1959 colonial revival rambler in the Parkwood Knoll neighborhood of Edina. They sold a much larger, very traditional home built by Ken Durr, and wanted to have a smaller home with cleaner lines. Rather than tear down the very dated home, they chose to remodel. The new home is being totally gutted and the back of the house has a large addition, which allows for oversized windows to view the backyard with its pool. The garage is also being expanded. They are also adding solar panels to supplement the energy required for the now 6,200 square foot home.

The homeowners. Dario Anselmo and his wife Jeanne have lived in Edina’s Parkwood Knolls neighborhood for the past 15 years. They have three children and both Dario and Jeanne are well known in the community. “Dario started his first company at age 21. After selling it, he bought the Fine Line Music Café in downtown Minneapolis.



For the next 20 years, under Dario’s leadership, the Fine Line became a thriving business and a cultural institution.” (Information from his website). Currently he is running to represent Edina at the state house in St. Paul.

Jeanne is well known for her appearances on Kare 11 demonstrating floral arranging and outdoor barbecuing, in *Midwest Home* for her Brown Sugar Caramels and in the *StarTribune* for her past home. Jeanne also has an interior design business, JJ Designs.

The venue. The only part of the showcase that is consistent is that every year is different. Whirlwind and design charrette are a few of the phrases that are being applied to this year’s home. Showcase 2015 was finally wrapped up last October after a year and a half, while the 2016 Showcase Home is moving at such a fast pace it will be done in four months! Bill Worms from BayCliff Homes has been working miracles to get the construction done in time for this tight deadline. The design teams came to the project after the home was gutted, but before the walls were put up, allowing each team to make changes in the design. The committee asked Jeanne if she was able to “let go” enough to work with the design teams, and her reply was “I look forward to the help.” She also said, “It has been an extremely intense week with good energy and lots of productivity. We are certified crazy to be moving at this pace, but everyone is awesome and I feel lucky to be working with so many talented creative people. Planning sessions have never been so fun. Finally I am making these fabulous designs decisions and it is for our home, not a client’s. And people are bringing me ideas that perhaps I would not have thought about. I love it.”

The rapidity of the project dictated that the format of the presentations were changed so that each design team worked in conjunction with both Jeanne and the adjacent teams to quickly solve all the design issues. Jeanne and Dario have French furniture from their former house that is being repurposed to suit the new home and combined with more modern touches. The palette Jeanne chose for the new residence is a very sophisticated combination of white and shades of taupe. Collaboration and speed characterize the fresh twist on traditional for the 2016 Showcase Home. We are excited for everyone to see the finished result in May. • D •

Green Finishes: Factory vs. Onsite

By Holly Bayer, ASID



This week my youngest is learning to write a persuasive paper in his fourth grade classroom. It coincided beautifully with the timing of this article, as he gave me some tips on how to sum up my information. He is a helpful kind of guy! The original goal of researching the coatings industry was to provide my colleagues with a Health Safety and Welfare CEU regarding the benefits of water-based finishing systems. I found it's awfully difficult to not become persuasive while I'm presenting the material. My hope is that I'll be able to demonstrate how and why we should be making more educated selections when specifying finishes for our projects.

Every day we lose another thirty square miles of land for raising cattle and industrial farming. The acreage I'm referring to is not tropical rainforest somewhere in a far and distant land; it is here at home, on our own continent. Equivalent in size to Red Wing, Minnesota or Grand Island, Nebraska, thirty square miles of cleared land not only wipes out the native prairie grasses and forests, but also the animals and insects we depend upon for pollinating. Together, these native plants and animals create

a diverse ecosystem. We need diverse ecosystems in order to filter out our pollutions and toxins. We are wonderful at creating pollution and toxins every day!

Our ecosystems are also essential to maintaining our carbon and hydro cycles. Without carbon and hydro cycles, we can't exist on Earth. As a result, we need to quickly learn how to protect and manage these resources and use them wisely.

The coatings industry is one of many industries that contribute to the depletion of our natural resources, and one we are closely connected with as designers. The Industrial Revolution made paint and coatings a full-fledged, booming industry, as nearly everything that came off an assembly line was given a coating of some type. On average, a 3,000 square foot home will contain 1,700 lineal feet of millwork, including the surface area of the doors, all of which will be coated with stain or paint. In gallons, that's roughly ten per home, before the walls, ceilings and floors are finished.

When water-based finishes hit the market twenty years ago they



were cloudy, fussy to work with, and didn't hold up as well as solvent-based finishes. The hardness of solvent-based systems is directly connected to the cure process, called cross-linking. In solvent-based finishing, cross-linking occurs when the alkyd resins in the finish meet air and are allowed to dry for an extended period of time. The unresolved issue with solvent-based finishes is that they are hazardous, flammable, highly regulated and are known carcinogens.

Technological advancements have been made in water-based finishes with the introduction of ultraviolet (UV) curing processes. The durability and clarity issues are resolved. Water-based UV finishes have acrylic resins instead of alkyds and a simple reagent

called a photo initiator. When exposed to UV light, the chemical structure of the finish participates in a photo polymerization process which initiates cross-linking, providing the same level of hardness without toxic materials and with a dry time of seven minutes. Yes, seven minutes.

Water-based finishes are also better for our waste streams because their overspray can be collected, filtered and re-used. By applying the product in a controlled environment, we are able to capture particulates within a filtering system, thereby preventing them from entering our atmosphere altogether.

To specify an environmentally responsible finish, be sure to inquire about the VOC quantity (volatile organic compounds) per gallon when specifying your paint colors and finishes. Companies like Benjamin Moore and Sherwin Williams have been aggressive in developing water-based finishes in order to offer products which meet the more rigorous air quality requirements on the east and west coasts. The California Air Resources Board (CARB) requires finishes have five pounds per gallon VOCs or less. Our water-based UV system contains .39 pounds per gallon VOCs. Smarter, environmentally friendly finishes are available to you. Start by reading the labels and requesting products which contribute to the management of our natural resources. You will be contributing to the sustainability of our planet and our kids will thank you. • D •

Enhancing Client Communication With DiSC

By Amy Coulombe, Industry Partner Representative for INTERSOURCE, Inc.

The end of 2015 brought with it an interesting opportunity to gain insight about ourselves, as well as a new vantage point by which to view interactions with clients and coworkers alike. Hosted by INTERSOURCE, Inc., this complimentary .2 credit CEU on the topic of DiSC was received with great enthusiasm.

What is DiSC? DiSC is a tool used to decipher behavior patterns, giving us a glimpse into the ways we think, act and interact. It was first theorized by Dr. William Marston, a physiological psychologist and creator of the systolic blood pressure test, which became one component of the modern day polygraph, commonly known as a lie detector test. In his book, *Emotions of Normal People*, published in 1928, Dr. Marston explores four DiSC types that define a special language to describe our intrinsic drives. These drives steer behavior into patterns he calls DiSC, and by understanding these patterns, we can increase self-awareness by recognizing the ways we respond to conflict, determine what motivates or stresses us, and identify our natural inclinations to the challenges we face. Dr. Marston's theories were later developed into a behavioral assessment tool by industrial psychologist Walter Vernon Clarke. It has since been refined and enhanced over several decades and many versions of DiSC assessments now exist.

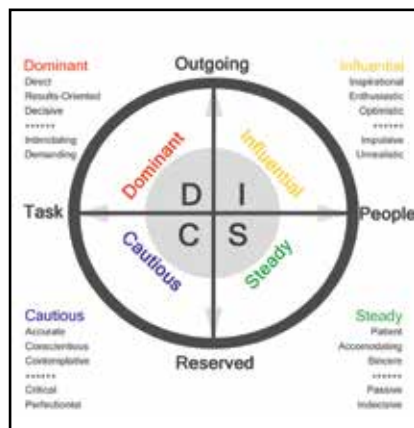
DiSC is used to understand behavior, not personality. Personality is static. Behavior varies based on the environment and circumstances. It is an observable quality that can be coached, modified and adjusted to better relate to someone else's DiSC style.

How helpful would it be if we could see our clients' and coworkers' preferences hovering like word bubbles above their heads in order to adapt our behavior to more effectively work with them? "Susie hates conflict," so use kid gloves when taking an opposing view; "Dan is a big-picture person," so skip going into great detail and focus on results; "Mark is super competitive," so give him room to lead; "Tara likes connection," so spend some time sharing interests, and so on. DiSC is like a net to capture and then decode these invisible word bubbles.

What if we were able to discover untapped talents and abilities within ourselves, or uncover a few blind spots — things we didn't realize about ourselves, but once revealed give us that quintessential Oprah Winfrey "aha" moment? And what if we were able to snuff out the fears and limitations holding us back

— those behavioral traits that have kept us from achieving our goals, or reaching beyond the status quo?

Honest responses on a DiSC assessment based not on how we wish we were, or how we think others see us, but based on how we see ourselves, can reveal where our primary traits fall within the quadrant of DiSC. Further analysis can reveal our unique blend, as we are all made up of many parts of DiSC. It is important to note that there are no good or bad DiSC styles, only different. Every DiSC profile type has strengths, and any strength overused can become a weakness. If we score particularly high in one area of DiSC, it can help enlighten us to behaviors and reactions in ourselves that may be overworked. Awareness is the key to understanding; understanding is the key to enhanced communication.



The DiSC theory is based on the full scope of human behavior laid out in a circle that has been divided into quadrants. First, divide the circle horizontally and the top half will represent faster (more outgoing), and the bottom half of the circle will represent slower

(more reserved). Next, divide the circle in half vertically. The left side of the circle represents tasks (task-oriented), and the right side of the circle represents people (people-oriented). When both vertical and horizontal halves are merged, it creates a four quadrant DiSC model of human behavior. (See illustration.)

Ultimately, DiSC can help us build and maintain successful relationships by allowing us to recognize how our behaviors affect others, why some interactions stir negative or positive reactions in us, how to maximize what we do well, how to minimize our weaknesses, and how we can effectively work with all DiSC styles by maintaining mutual respect, mutual trust, and a willingness to adapt our behavior based on the situation at hand.

In the words of Dr. Robert A. Rohm, "If I understand you and you understand me, doesn't it make sense that we can work more effectively together?" • D •

Credit Card Processing Changes: The Liability is All On YOU!

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By Colleen Slack, Allied ASID



Do you accept credit cards for sales in your business? Processing fees used to be the biggest headache small business owners faced when deciding to accept credit cards for orders. But thanks to recent changes in credit card liability rules, business owners have a whole new set of headaches to worry about.

In October 2015, credit card companies transitioned to chip-enabled cards to reduce credit card fraud. These employ EMV technology, which stands for “Europay, MasterCard and Visa.” Magnetic-stripe cards were much easier to counterfeit, leading to major security breaches at retailers.

Liability Shift

Previously, the credit card companies were responsible for taking a loss if a business swiped a counterfeit or stolen card. To encourage businesses to adopt the new technology, which is more secure, the liability for the loss has been shifted to the merchant.

For business owners, that represents a significant change in responsibility and financial risk.

If you only accept keyed payments rather than swiped transactions, you don’t need a new credit card reader for your mobile device. However, if you ever swipe cards in person, you will need a new processing device. The new chip reading devices from Quickbooks, Paypal and Square are not free, so plan for this one-time fee, which ranges from \$30-\$50 to purchase the card scanner.

To learn more about the liability shift check out the following resources:

Square’s Simple Guide to the Liability Shift. squareup.com/emv-liability-shift

Quickbooks: support.quickbooks.intuit.com/support/articles/inf23795 • D •

Meta Marketing

By Katie Lewis, Allied ASID



“Going beyond ‘What Is’ to achieving ‘What Could Be’” was the topic of the October 7th ASID Business Development meeting. Steve Nobel, a proven leader, advocate and marketing consultant for the home furnishings and interior design industry, shared his knowledge and expertise with ASID interior designers about how they can grow and bring their design businesses to the next level. Nobel has written a series of books on attracting clients and building sustainable business practices, including *Touchpoints of Interior Design*. He also is an instructor for ASID’s online “*Business Strategies Courses*” and co-author of “*Aiming at Affluence; Marketing Interior Design to Luxury Clients.*”

With his common sense approach, he summarized research and ideas presented in his books about how designers can brand themselves and seek out quality clientele that will help their businesses grow and prosper. He made an interesting point about how only twenty percent of the population actually use an interior designer. “What are the other eighty percent

doing?” he asked. “Half are doing it themselves and the other half are not doing it at all.” Nobel said our competition is not fellow designers, but retail establishments, such as Restoration Hardware and Pottery Barn. “You should be very concerned about DIYers, retail and e-commerce, which all circumvent designers.”

It is a fact that the interior designer is the CEO of their own enterprise and it is up to them to learn to be a leader and understand the nuances in the business of design. They are “uniquely qualified to better a situation by design.” What steps can a designer take to accomplish their goals and objectives?

First and foremost is to know the market and learn how to find the “ideal” clientele. In his book, he talks about “being comfortable” as leading the list of traits found in the preferred client. Not necessarily rich or wealthy, but stressing the importance of living comfortably and “in style” at home.



Time is very valuable to this group and they are willing to “pay a premium” for this.¹ The art of listening, asking good questions and truly understanding the client’s vision are crucial to gaining trust and respect from the client. There are three questions clients face when choosing a designer:

1. Will this designer “get” me?
2. Will they respect my time?
3. Will they respect my money?

How does a designer express their brand? Nobel said that luxury brands are “obsessed” with focusing on the intricate details and touchpoints of their clients. Successful branding is not necessarily a look, but a way of life. The designer’s job is to create a mood and set the stage for the client to show them how they can live beautifully. There are many tools designers can use to get their brand “out” there, including good photography, website development, and showcasing their portfolio through press coverage, including magazines, newspapers, television and social media. While this PR is all good, Nobel said that probably the most effective form of branding is through referrals and recommendations from satisfied clients. He talked about three levels of “meta” relationships:

Level 1: Clients – “I believe the shortest distance to your next best client is through your current and/or former clients.”

Level 2: Professionals – real estate agents, builders, architects.

Level 3: Media and other PR/networking events.

He also touched on the importance of contracts and letters of agreement (LOA). Not only do they offer protection to both the designer and client, but actually can be a selling tool rather than a deal killer. A crucial tool in the design process, it should clearly define the scope of the project along with each phase of the design. There are great resources and templates for contracts and LOAs available on the national ASID website.

Choosing showrooms and trade partners and resources should also be done judiciously. Nobel said, “Pick your trade resources like you are picking a spouse.” It is crucial that the designer’s partners and resources complement their brand and enhance the client’s experience.

The *Touchpoints of Interior Design Series* offers valuable tools and recommendations that can help designers change the very habits that are keeping their businesses stagnant. For the independent designer, moving forward to that next level will require a change in their thought process and actions.

Here is a list of resources available to designers:

asid.org/contracts

asid.org/businessstrategies

novelinks.com • D •

¹ The *TouchPoints of Interior Design Series*, by Steve Nobel and Bill Wittland, copyright 2013, p 11-16.



Be Wise Doing Business Online

By Katie Lewis, Allied ASID

One of the biggest threats to business owners today is cyber crime. As our lives become more and more interconnected through wireless networks, cellphones and computers, the need to protect privacy and assets has become increasingly important. The guest speaker at the ASID business development meeting, Shena Crowe, Minneapolis field agent for the FBI, addressed these very relevant issues and offered tips to designers and industry partners about how to protect yourself and your business.

Innovations in technology have made it possible for businesses to operate much more efficiently and effectively. But with these benefits comes the risk of cyber crime, including email hacking, computer viruses, theft of banking and credit card information, identity and intellectual property, and multiple types of fraud. The people committing these crimes are not breaking into homes and stealing property, but worse, they are stealing our identities, attempting to empty our bank accounts, and destroying our privacy and security.

Crowe offered suggestions about how to mitigate the possibility of becoming a victim to cyber crime. While staying off the internet probably offers the most protection, this is likely not a reality for most of us. You cannot be too careful about opening emails, clicking on websites and participating in social media. Thieves use a variety of methods to “trick” us into opening emails, such as posing as a trusted individual/organization or changing one or two letters in an email address to look like a legitimate source. According to Crowe, “An entire criminal enterprise is trying to get you to click on a link.” It can happen to anyone, no matter how smart you are.

Social media is another area that needs to be navigated very cautiously. Again, not participating in Facebook, Twitter and Instagram will reduce your exposure. If you do choose to use social media, be sure to change your privacy settings to protect yourself. Clever thieves can use Google and key words to find a vast amount of information about just about anything they are looking for.

Crowe said it is also very important to safeguard your technology. Be careful when using the internet in public places, as hackers can view your passwords or personal information very easily on public Wi-Fi. Always back up your computer, either on a hard drive or in the Cloud, and make sure to complete virus scans on a regular basis.

She also discussed phone scams that are still common and used to prey on vulnerable individuals. A thief may pose as someone who is stranded and in need of money or perhaps pretend they are from the IRS and demand credit card information to relieve a tax debt.

What should you do if you are scammed? Crowe offered a couple of websites where you can report and file a complaint about scams and Internet crimes:

1. IC3.gov
2. Lookstogoodtobetrue.com

The following is copied from the FBI official website:

Filing a Complaint with the IC3

The IC3 accepts online Internet crime complaints from either the actual victim or from a third party to the complainant. We can best process your complaint if we receive accurate and complete information from you. Therefore, we request that you provide the following information when filing a complaint:

- Your name
- Your mailing address
- Your telephone number
- The name, address, telephone number, and Web address, if available, of the individual or organization you believe defrauded you.
- Specific details on how, why, and when you believe you were defrauded.
- Any other relevant information you believe is necessary to support your complaint.¹

It is always best to use common sense when clicking on links and opening emails, but the perpetrators have become very sophisticated in their tactics. It is up to us, the consumer, to be cautious and skeptical when doing business online. What looks like a trusted source may very well be another scam. Be careful out there. • D •

¹ <http://www.ic3.gov/default.aspx>

Technology and Design



By Katie Lewis, Allied ASID



The business of design is all about combining creativity and technology, so the ASID programs committee has been working diligently to offer workshops that focus on the ever-changing tools available to designers. On September 9, 2015, a group of ASID designers attended a presentation at the Uptown Apple Store, which is an award-winning green commercial space. There was a discussion about how to use technology to make your work process more efficient. There was also a lengthy explanation of Apple's impact on technology and the pros and cons of using a MAC versus a PC. Photos that are so often taken with your phone are now easily synced with the computer and the MAC has capabilities not available on Microsoft products. For some designers, this may be a preferred tool for putting together presentations for their clients. The presenter, Dustin Edelman,

demonstrated an example of how using software computer animation and graphic tools can “allow the designer a way to truly bring to life the designs they create.” There are also safety features on the MAC that make it less prone to computer viruses. Computer programs that were traditionally offered only through Microsoft such as Word/Excel and AutoCAD now offer versions that are compatible on the MAC, which opens up the Apple world to many more in the design community. To assist those new to this world, Apple offers a service to business customers at the time of purchase called “Joint Venture,” which offers training and ongoing support.

For more information, please go to the following link:
<http://jointventure.apple.com/activate>



There are a variety of design software being used in the design industry, the most popular being AutoCAD, Revit, Chief Architect, SketchUP and 20/20. An ASID business development workshop was held on February 2, presented by Cindy Martimo, IDEC, LEED Green Associate and Principal Instructor of Interior Design at Dunwoody College of Technology, to demonstrate an overview of these programs and discuss how to select the best design software for your business. She offered valuable information about the similarities and differences between the programs. The best program will depend on where the designer's specialty lies. The following was provided by Martimo in her presentation to illustrate the highlights and costs. She did stress that your computer should have a powerful hard drive to run these programs.

AutoCAD

- The most popular CAD program
- Requires training to learn
- *One license is \$210 per month or \$1680 per year. Perpetual licenses no longer available.
- Used for drawing floor plans, construction documents (CDs), and supports other rendering programs, but in itself is not easy to use for 3D creation and rendering.
- Most similar to hand drafting

Revit

- Building Information Modeling (BIM)
- Requires training to learn and takes a long time to get to an intermediate level
- *One license \$340 per month or \$2870 per year

- Creates complicated models and construction documents — manages information fluidly
- Renders in a variety of methods, from sketchy to photo quality
- AutoCAD and Sketch Up models can be imported into Revit
- Allows you to make anything you can think of

SketchUp

- 3D modeling in an easy to use package
- *Make is free, Pro is \$695
- Easy to learn. Allows you to draw anything you can think of.
- Many Youtube videos available to learn how to use the software
- 3D models and new document creator
- Many additional programs available to improve rendering and walkthroughs. Lumion 3D software allows the addition of lighting.
- 3D warehouse of objects that can be place in interior and exterior settings

Chief Architect

- Specific Interior Design option
- *Cost is \$1995 for one license
- 3D rendering, sketchy rendering, CDs
- Customization of components available
- Lighting package already part of the program
- Does not take as long as Revit to get to an intermediate level

20/20

- Kitchen and bath design software
- *\$2,995 can be paid over thirty-six months, includes one year of support
- Creates CDs and 3D models
- Parametric views
- Specification lists
- Includes a measuring tool for iPhone/android devices

Martimo said that Dunwoody will be offering courses for professionals on these software programs and will provide this information as soon as it is available. • D •

*Current pricing available on their websites.

Contracting Best Practices for Interior Designers

AMERICAN
SOCIETY OF
INTERIOR
DESIGNERS
MINNESOTA



By Kristine A. Kubes, J.D., Industry Partner Representative for Kubes Law Offices, PLLC



If you are — or strive to be — a business-savvy interior designer, looking to strengthen your business and your bottom line, consider these best practices for the contracts that guide your projects.

Written agreements trump the spoken word.

The number one best practice is: Create a written contract for each of your projects. While it is true that spoken/oral contracts are enforceable as a general rule, they lack the certainty and clarity that is available through a written contract. The terms of an oral contract are the spoken word of mouth. These spoken terms may be remembered differently by different parties over time. Or, for the less scrupulous party, the terms may change as the party's needs change. The point here being that, without the benefit of protection of a written contract, the parties are set

up for a dispute over “he said vs. she said.” If a dispute about an unwritten agreement arises, the parties will likely spend a significant amount of legal fees and court costs establishing what the terms of the deal were. Those expenses would be avoidable by using a written contract, which eliminates most questions and is much less susceptible to attack.

To avoid disputes, and further advance the value of clear communication between the parties, the best practice is to distill the parties' agreement into writing, and have all parties to the contract sign the document at the outset of the project. A designer may develop a written contract based on a template purchased through ASID or through consultation with legal counsel.



Uniform content protects the business.

A good written contract is one of the best risk-management tools that a designer has in his or her tool belt. A number of legal and ethical influences guide contract content. The ASID Code of Ethics and Professional Conduct requires: “Members’ contracts with a client shall clearly set forth the scope and nature of the project involved, the services to be performed and the method of compensation for those services.” Legally, at a bare minimum the contract should be current under the law and should identify the parties, the work to be done, and the contract price.

A prudent designer would build off of those essential elements to include certain terms that explain the contracting and project process, the schedule (if appropriate), and terms that establish the parties’ respective responsibilities and rights during contract performance. Ideally, this core language would appear in every contract with every client, with only slight modifications as needed to accommodate the specifics of a project.

Each client/project may need custom language.

Because the contract serves as a roadmap for relationship management during project performance, the most effective contracts will be relevant and applicable to the subject project. Therefore, from a risk-management perspective, a wise designer will develop a strong contract form that contains all the necessary language, as noted above, and then customize it as needed for each project. This approach provides for uniformity in business operations, which leads to stability and strength of the business, as well as accommodation of the specific needs and scope of each project.

Designers need to be fluent in contract terms.

In order to manage the contracting process effectively, the designer needs to have a certain level of fluency with the terms of the contract — to understand the impact of the key terms in order to be able to evaluate requested changes from a client and negotiate those terms, if necessary. Legal counsel can always assist here, but it is good for the designer to understand the essential reasoning for the terms of the contract. The worst case arises when a designer has invested in developing a strong contract and then allows a client to strike critical sections that would have protected the designer.

Uniform contracting habits are critical.

One indicator of risk in a business is lack of protocols and standard procedures. The best standard practice for contracting is to engage all clients — whether large, small, simple, or complex — via a written agreement. This uniformity serves two goals: the business has a contract, equipped with its standard terms developed above, for every client/project, and the business has an established policy to support use of a contract when a client presses to proceed without one.

The next critical contracting procedure is obtaining the client’s signature. Do not be cajoled by a client into “not” signing the agreement. History has shown that the client who says, “Aw, c’mon ... we don’t need to sign the document; I’m good for it” is the same client who later says, “I don’t owe you \$X. I never signed that agreement/change order!” This mandate on signatures applies to change orders as critically as it applies to the contract itself. The wise designer will get all changes to the contract in writing — and signed by the client — prior to the start of the changed work.

And last but not least, a few words on uniform document management. The best practice is to keep all signed agreements in a safe and accessible place — either electronically and/or on paper. Documents will be of no help if the designer cannot find them to enforce whatever rights or issues may arise. This best practice extends to all documents controlling the relationship — contracts, change orders in whatever form, plans, etc. Experience has shown that keeping all original signed change orders in the same file with the signed contracts works well to keep all key documents together and accessible when needed. The importance of these contracting habits will be clear if ever the situation requires proof of signature to establish agreement to certain terms.

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