



APRIL 2019

# SPECIFICS

THE MONTHLY NEWSLETTER OF THE  
CSI MINNEAPOLIS-St. PAUL CHAPTER

## INSIDE THIS ISSUE

- |        |  |   |
|--------|--|---|
| Pg. 2  | President's Message  | <i>An update at mid-year</i>  |
| Pg. 3  | Platinum, Gold, and Silver Sponsors  | <i>Their support enables high-quality programs</i>                    |
| Pg. 4  | Member Spotlight - Joel Springer   | <i>Welcome to our new CSI member!</i>                                 |
| Pg. 5  | Upcoming Events From Local Construction Organizations - compiled by Joel Meyer |   |
| Pg. 6  | Specific Thoughts  | <i>Sheldon Wolfe expounds on what happened to the Master Builder?</i> |
| Pg. 8  | City Planning, Hollywood Style   | <i>A column by Bill Schmalz</i>                                       |
| Pg. 12 | Educational Opportunities  | <i>Several upcoming webinars and events to examine</i>                |
| Pg. 13 | Institute News   | <i>What's Happening at CSI Institute National Offices</i>             |
| Pg. 15 | Certification Quiz   | <i>Exercise your brain - test your knowledge of CSI !</i>             |
| Pg. 16 | Chapter Leadership   | <i>Those volunteers who make a difference</i>                         |



*IMPROVING THE  
COMMUNICATION  
OF CONSTRUCTION  
INFORMATION*

## From the President...

The Chapter's fiscal year will be drawing to a close in May. We will be finishing off the year with a few fun events: EXPO on April 16th, the Awards Banquet on May 16th, and golf outing on May 30th. These are great opportunities to come together as an organization to celebrate the achievements of the past year, share good times, learn about what is happening in our industry, and share memories with old and new friends and members.

This is also a time for our board and members to reflect on what our goals were for the year, what we managed to accomplish, and what we would like to see carry forward into the next year's objectives.

Some of the goals we accomplished were as follows:

- 60<sup>th</sup> Anniversary Celebration
- Implementation/refinement of the new Chapter website
- Development of electronic balloting
- Update AIA/CEU accreditation process for members
- Develop and promote better educational programs and mentorships for the construction industry

The planning process for the next CSI fiscal year will occur in June. At that time, we will take the opportunity to discuss different ideas, new philosophies, and make some great plans for the future.

This is the perfect time to get involved in CSI and especially our Chapter. This creates new representatives on committees, new ideas, and a real feeling of energy. As always, we need you, because you are what the Chapter is about.

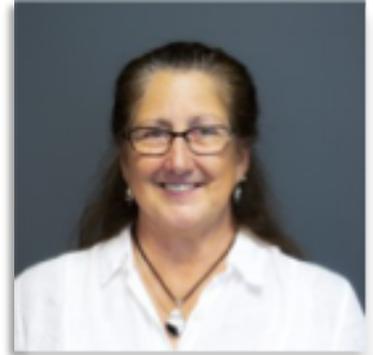
I would like to extend a special thanks to Jenny Haag, Founder and President of RISE Design Build Integration on their presentation and tour of the Viking Practice Facility, Twin City Orthopedic Performance Center at the March Chapter meeting.

I invite you to take the opportunity to review our event blasts as they come out and consider attending. Participation in these events will keep everyone relevant, in an industry ever changing.

I look forward to seeing you all at the upcoming events!

Sincerely,

Cynthia J. Long, CSI, CDT  
President  
FY 2018-2019



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## Blumentals Architecture

I have been an enthusiastic member of the Architecture and construction professions for over 30 years, specializing in Quality Control issues throughout the documentation process. I have had the opportunity to work with some of the premier companies in the local market, including Shea, Ellerbe, Collaborative Design Group, and W.L. Hall.

I am now happily ensconced at Blumentals Architecture as a Project Manager and Specifier. As a Project Manager, I have managed as many as 29 concurrent projects in various stages of development from Preliminary Design through Construction. Clients have included Toys R Us, Morton's of Chicago, Cafajians Carousel, GSA, all levels of governments, a myriad of educational institutions, and other market segments too numerous to mention. Most of my time is currently being spent with low income housing projects.

When I am not working, I like to relax on the golf course (in the warmer months), build furniture from reclaimed barn wood and recycled architecture samples, and paint pictures of old buildings (in the colder months). My artistic claim to fame is that I took 3<sup>rd</sup> at the State Fair in 2017. My mom likes my work, too, so I have that going for me. I also take commissions for custom architecturally related paintings; please refer to my website [www.springmohrstudios.com](http://www.springmohrstudios.com), and note that this website is a perpetual Work In Progress.

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## UPCOMING EVENTS FROM LOCAL CONSTRUCTION ASSOCIATIONS

Check websites for complete listings



Information compiled by Joel Meyer, CSI, Member Emeritus, CCPR

DATE	EVENT	ORGANIZATION	WEBSITE
4/8/19	Member Meeting.- Greater MSP CEO Speaks	BOMA - Bldg Owners & Managers	<a href="http://bomasaintpaul.org">bomasaintpaul.org</a>
4/12/19	Concrete Micro Institute Seminar	ARM - Aggregate Ready Mix of MN	<a href="http://armofmn.com">armofmn.com</a>
4/16/19	Two Education Seminars & EXPO	MSP Const.Specification Inst.	<a href="http://csimsp.org">csimsp.org</a>
4/18/19	Minneapolis Chapter Luncheon	AIA MN MN Chapter - American Institute of Architects	<a href="http://aia-mn.org">aia-mn.org</a>
4/18/19	Breakfast Metting - Trends in Decorative Concrete	Minnesota Concrete Council	<a href="http://mnconcretecouncil.com">mnconcretecouncil.com</a>
4/18/19	Networking Social Event	NAMC-UM - National Association of Minority Contractors - Upper Midwest	<a href="http://namc-um.org">namc-um.org</a>
4/22/19	Women in Engineering Seminar	ACEC - American Council of Eng. Cos.	<a href="http://acecmn.org">acecmn.org</a>
4/23/19	Four Consecutive Education Seminars	ASHRAE - MN	<a href="http://mnashrae.org">mnashrae.org</a>
4/xx/19	Events not listed, Contact Exec. Office	AGC of Minnesota	<a href="http://agcmn.org">agcmn.org</a>
4/23/19	Leadership Academy for 2019	Minnesota Construction Assoc.	<a href="http://mnconstruction.org">mnconstruction.org</a>
4/24/19	All Day Education and 2019 Awards	ASLA - Am. Soc. of Landscape Arch.	<a href="http://asla-mn.org">asla-mn.org</a>
4/25/19	Science of Better Building Enclosures	AIA MN MN Chapter - American Institute of Architects	<a href="http://aia-mn.org">aia-mn.org</a>
4/xx/19	No Events Listed, Contact Exec. Office	BOMA - Bldg Owners & Managers	<a href="http://bomampls.org">bomampls.org</a>
4/25/19	Managing Digital Risk Seminar	MN Society of Prof. Engineers	<a href="http://mnspe.org">mnspe.org</a>
4/25/19	Distinguished Speaker Event	ASID - Am. Soc. of Interior Designers	<a href="http://mn.asid.org">mn.asid.org</a>
4/27/19	Mpls & St. Paul AIA Designed Home Tours	AIA MN MN Chapter - American Institute of Architects	<a href="http://aia-mn.org">aia-mn.org</a>
5/1/19	Chapter Member Meeting	IFMA - International Facility Mgmt.	<a href="http://msp-ifma.org">msp-ifma.org</a>
5/7/19	"Concrete Open" at Top Golf	Concrete Paving Assoc. of Minnesota	<a href="http://concreteisbetter.com">concreteisbetter.com</a>
5/7/19	2 <sup>nd</sup> Qtr. Trends in Energy Savings	USGBC - U. S. Green Bldg. Council	<a href="http://usgbc.org">usgbc.org</a>
5/7/19	Continuing Lecture - Next Generation Parks	U of MN - College of Design & Arch	<a href="http://arch.design.umn.edu">arch.design.umn.edu</a>
5/08/19 to 5/10/19	Spring Conference - 2019	American Public Works Association	<a href="http://apwa-mn.org">apwa-mn.org</a>
5/xx/19	C. Clarence Jackson Leadership Seminar	Dunwoody Institute	<a href="http://dunwoody.edu">dunwoody.edu</a>
5/xx/19	Region Spring Forum - Date TBD	NAWIC- Nat'l Assoc. of Women Constr.	<a href="http://nawicmsp.org">nawicmsp.org</a>



## Specific thoughts...

...from the daily life of a specifier



# WHAT HAPPENED TO THE MASTER BUILDER?

It's time architects accepted reality: They no longer are master builders, and haven't been for a long time. It's nothing to get excited about (well, not *too* excited), and there is no reason to maintain the fiction that architects are what they were in the good old days. In fact, there is good reason to admit the truth and move on.

Building materials have evolved, fabrication and construction have evolved, and the tools of our profession have evolved, yet we continue to create and use construction documents the same way we have done for nearly two hundred years, simply because that's what we have done for nearly two hundred years. And, even though architects do less now than they did many years ago, we maintain the fiction that architects are master builders.



"Heretic!" "Blasphemer!" "How dare you!" "Vile person!"

OK, now that we have that out of the way, let's take a dispassionate look at what architects do, what they did in the past, and what people did before there were architects.

I have trouble answering the first question. Although architecture is a licensed profession in much of the world, and the use of the word "architect", or any of its derivative forms, by one who is not licensed, often is prohibited by law, it can be difficult to define what architects do. It may be easier to answer if we look at what architects don't do.



Good design should be more than an attractive building. As architects will tell you, good design is based on understanding the client's activities, the spaces those activities require, an understanding of spacial relationships and perception, and familiarity with a multitude of building materials and products. It is all of those things, but even that is not enough.

Good design must keep water and weather out, and control light, heat, and humidity; it must consider durability and upkeep of the products used, and the access needed to maintain building systems; it must include selection of the optimum structural, mechanical, and electrical systems; it cannot ignore permit fees, energy costs, utility costs, or taxes.

Good design is *total* design.

Unfortunately, architects gradually have given away, or had taken from them, just about everything not directly related to appearance. As we will see, there has been good reason for some of this, while other things have slipped away because they were seen as too difficult or uninteresting.

One of the big changes we have seen in the last decade has been a move away from the familiar design-bid-build delivery system, to design-build, different forms of construction management, and other delivery systems that de-emphasize the role of the architect. The result has been greater control by contractors, with correspondingly less need for what architects offer.

While some decry the growing importance of contractors, there is nothing inherently wrong with a process controlled by those who build the building. Put simply, if architects were doing what they claimed they could do, there would be no need to change.

Many owners, including public agencies, have embraced design-build. The attraction is obvious – "Why go through all the trouble of dealing with both an architect and a contractor, who will stand back and point fingers at each other when something goes wrong, when I can hire a single entity that is responsible for everything? If I can buy a multi-million dollar airplane, which is far more complex than a building, without the hassle of both design and construction contracts, why should I not do the same for my new building?"

In theory, the design and construction parts of a design-build firm have equal standing, but in practice, architects are especially vulnerable. You can't design structure without an engineer, you can't design site work without an engineer, you can't design mechanical or electrical systems without an engineer, and you can't build a building without a contractor – but it's hard to say why you need an architect.



down, but what's left that requires an architect?

Design-build firms often are led by contractors because they're the ones who know the most about construction. They know about costs and schedules, they know how to build, and they know how to hire and employ subcontractors. The only reason they employ design professionals is because states require their certification. Even without that requirement, any contractor interested in self-preservation would still employ engineers to make sure their buildings wouldn't fall

It doesn't take a rocket scientist to make sure that doors have at least 32 inches clear opening and that there are enough fire extinguishers to go around. However, because certification is required, we still need an architect on the team. But what is the architect's role? It may now be relegated to drawing and specifying what the contractor wants to build. The architect may have little or no interaction with the owner, other than selecting a few finishes and creating impressive perspectives to sell the job. The real design work may be done by someone who knows nothing about architecture, engineering, or construction, other than relative costs.

Certification of construction documents typically consists of the architect signing a statement that says, "I hereby certify that this plan, specification, or report was prepared by me or under my direct supervision..." or something to that effect. Question: When the architect is not in charge of the design process, when the contractor drives the decisions, isn't the architect's certification of the drawings and specifications no more than "plan stamping"?

Links to other articles in this series:

[What is a Master Builder?](https://swconstructivethoughts.blogspot.com/2012/03/what-is-master-builder.html) (<https://swconstructivethoughts.blogspot.com/2012/03/what-is-master-builder.html>)

[What have architects given up?](https://swconstructivethoughts.blogspot.com/2012/04/what-have-architects-given-up.html) (<https://swconstructivethoughts.blogspot.com/2012/04/what-have-architects-given-up.html>)

[What happened to the architect?](https://swconstructivethoughts.blogspot.com/2012/07/what-happened-to-architect.html) (<https://swconstructivethoughts.blogspot.com/2012/07/what-happened-to-architect.html>)

[Are specifiers weak in faith?](https://swconstructivethoughts.blogspot.com/2012/09/are-specifiers-weak-in-faith.html) (<https://swconstructivethoughts.blogspot.com/2012/09/are-specifiers-weak-in-faith.html>)

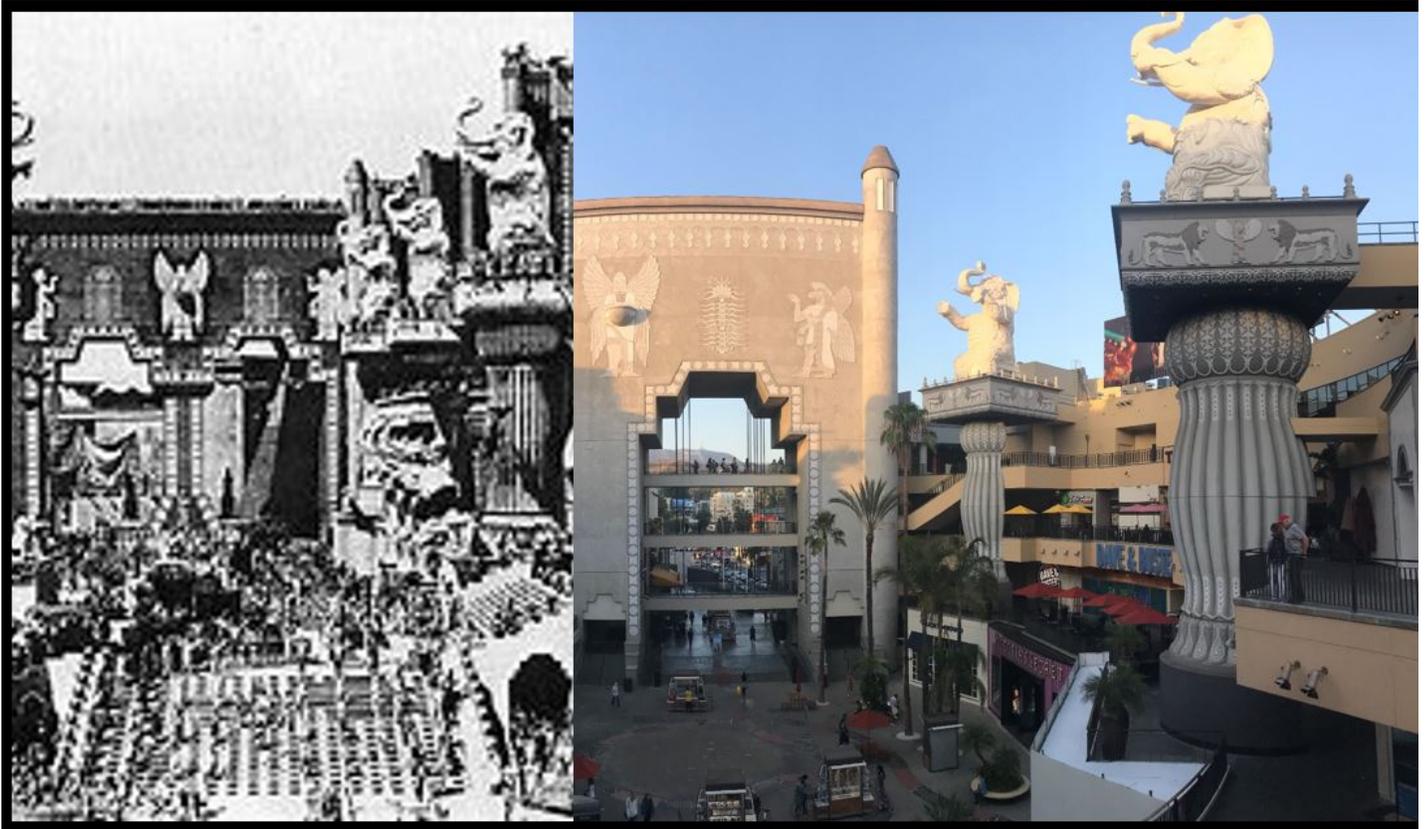
[How have the architect's responsibilities changed?](https://swconstructivethoughts.blogspot.com/2012/09/how-have-architects-responsibilities.html) (<https://swconstructivethoughts.blogspot.com/2012/09/how-have-architects-responsibilities.html>)

[What lies ahead for architects?](https://swconstructivethoughts.blogspot.com/2012/11/what-lies-ahead-for-architects.html) (<https://swconstructivethoughts.blogspot.com/2012/11/what-lies-ahead-for-architects.html>)

*Editor's note: Sheldon Wolfe has been very busy enjoying his "retirement," and therefore, we have posted Sheldon's article originally published in his [Specific Thoughts blog](https://swconstructivethoughts.blogspot.com/2018/) (<https://swconstructivethoughts.blogspot.com/2018/>) on February 24, 2012.*

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<http://twitter.com/swolfearch>

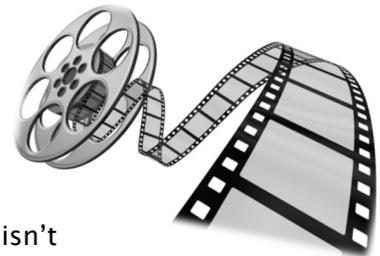


## City Planning, Hollywood Style

A Column by Bill Schmalz, CSI, CCCA, FAIA

*My father called Johnny DeCuir the ‘city planner.’ He was told to build the forum three times its size, as it was thought the real Roman Forum was not impressive enough.” —Tom Mankiewicz, son of Joseph Mankiewicz, director of *Cleopatra*”*

Movies are nothing but illusion. After all, when we see a movie, we’re not really seeing *things*, but only light projected onto a white screen. Second, the technology itself creates an illusion by running still images past our eyes so fast that they look like moving images. Third, in fiction films, everyone we see is pretending to be someone else, in a story that someone made up, with everyone involved supporting this pretense. And finally, sometimes even what we think is physically present with the actors isn’t really there. For example, when we see Cary Grant and Eva Sainte Marie climbing down Mount Rushmore in *North by Northwest*, the rocks in the foreground, the ones they’re touching, are real (well, they’re probably plaster rocks, but *real* plaster), but the huge heads of Washington, Jefferson, Roosevelt, and Lincoln are a 40-foot-tall by 100-foot-wide painting [1]. It’s all illusion.



Except sometimes, when it isn’t. In an earlier article [2], I wrote about how a movie’s production designer can be like an architect, designing spectacular—and very real—interior sets that are as architectural as any building. In this article, we’ll look at movie sets from the other side—the outside—when production designers build enormous, highly detailed outdoor spaces for us to enjoy.

The sets we’ll talk about were all designed and built specifically for their movies. Thus, we won’t talk about *The Truman Show*, whose fictional town of Seahaven was the real planned community of Seaside, Florida; or

*Blade Runner*, whose Los Angeles of 2019 was mostly small, highly detailed physical models; or *Star Wars: Episode I—The Phantom Menace*, whose planet-city of Coruscant was a digital creation. Now, let's begin with one of the earliest of Hollywood movie spectacles.

***Intolerance* (1916), Babylon set design by Frank Wortman and Walter Hall.**

During its three-hour-plus running time, *Intolerance* tells four parallel, intercut stories. The one that's remembered most takes place in ancient Babylon, and to depict that city, designers Wortman and Hall built an enormous set on the northeast corner of Sunset Blvd. and Virgil St. in

Hollywood, within walking distance

of Frank Lloyd Wright's Hollyhock House. Moviegoers at the time had seen nothing like this on film. The Babylon set made the movie's 3,000 extras and dozens of live elephants look tiny. *Intolerance* was billed as "D.W. Griffith's \$2,000,000 Spectacle," but the movie was a flop. Of the set itself, no trace remains—by 1919, after having mostly fallen apart, it was demolished—but a full-size replica of part of the Babylon gate, complete with archway and elephant-topped columns, was built at the Hollywood & Highland Center, completed in 2001.



***The Ten Commandments* (1923), Pharaoh's City set designed by Paul Iribe.**

When you see a spectacular set in a silent movie, there's a good chance it was a real set. With *The Ten Commandments*, what we see was actually there. Designer Iribe built a full-size wood-and-plaster Egyptian city on the Guadalupe Dunes north of Santa Barbara. Its 120-foot-high city walls and 35-foot-tall sphynxes equaled the extravagance of *Intolerance*'s Babylon. After filming ended, shifting sands slowly buried the abandoned set. In the 1990s, beachcombers began finding small artifacts—tobacco tins and cough medicine bottles—that the film crew had left. Archeologists became interested, and in 2012, one of the movie's sphynxes was uncovered, followed by more such discoveries. Because of its historical significance, the old movie set has been recognized as an official archeological site by the state of California. [3]



***Arizona* (1940), Tucson set design by Lionel Banks and Robert Peterson.**

I've never seen *Arizona*, and I'm fairly sure most of you haven't either. But we probably *have* seen its set many times. In itself, what designers Banks and Peterson built in the Sonoran Desert depicting 1861 Tucson wouldn't be memorable. But unlike most movie sets, it was left standing and became "Old Tucson Studios," where dozens of movies and TV shows have been filmed, including *The Bells of St. Mary* (1945), *Gunfight at the O.K. Corral* (1957), *Rio Bravo* (1959), *Lilies of the Field* (1963), *The Cannonball Run* (1981), *Three Amigos* (1986), and *Tombstone* (1993). When movies weren't being shot there, the town was a theme park open to the public. In 1995, an arson-caused fire destroyed part of the set, but the town/studio has since been rebuilt and reopened.

***The Alamo* (1960), Alamo Mission set design by Alfred Ybarra.**

To depict the famous mission, Ybarra and his crew spent two years building a full-scale replica of the mission compound on the Shahan Ranch near Brackettville, Texas, using more than a million adobe bricks made on site. After filming ended, the set, which also included a recreation of the village of San

Antonio de Béxar, became a theme park called Alamo Village. Later movies filmed there include *Bandolero!* (1968), *Lonesome Dove* (1988), and *Bad Girls* (1994). Due to legal issues following the death of the ranch's owner, the park has been open only sporadically since 2009. The most recent entry on its Facebook page is dated January 2, 2018, and says, "The Alamo Village Sale is a liquidation sale. This is not a good time to tour the property or bring small children."



***Cleopatra* (1963), Roman Forum set design by John DeCuir.**

Seeing *Cleopatra* is like traveling into the past—not only to first-century-BCE Rome and Alexandria but also to 1950s' and 1960s' Hollywood moviemaking. In terms of pure spectacle, few of today's blockbusters can compare with movies such as *Ben-Hur*, *Lawrence of Arabia*, and *Cleopatra*, which were shot in 70mm and had overtures, intermissions, exit music, and souvenir booklets during their first runs. And they had enormous sets. *Cleopatra's* sets were originally built outside London, but—surprise!—London's weather is almost always crappy, not at all like Rome's or Egypt's. So the sets were moved, at great cost, to Cinecittà, the vast movie studio built by Mussolini outside Rome. The results are stunning: The 35-foot-tall, 70-foot-long sphynx that brings Cleopatra into the Roman Forum would today be done with digital trickery. The huge urban spaces and cast of thousands really were huge urban spaces—the forum set was 1,640 feet long and 1,115 feet wide—and a cast of thousands. When people say, "They don't make movies like they used to," this is what they mean.

***McCabe and Mrs. Miller* (1971), Presbyterian Church set design by Leon Ericksen.**

For most movies, the sets are finished before filming begins. But when *McCabe and Mrs. Miller* began filming, its set, located near Squamish, British Columbia, consisted only of a tavern and a church. Designer Ericksen's crew of local carpenters, many of them American Vietnam War draft resisters, built the town of Presbyterian Church while the movie was shot. As buildings were finished, the workers and even some of the crew members lived in them.

***Popeye* (1980), Sweethaven set design by Wolf Kroeger**

At the northern tip of the island of Malta, around 50 miles south of Sicily, you can visit an unusual town. Consisting of 19 oddly shaped buildings hugging the shore of a small cove, it's a tourist attraction called Popeye Village. For over seven months in 1979, more than a hundred construction workers built Sweethaven, the set of *Popeye*. The movie is either very strange or very bad—or maybe both—but the Sweethaven set is amazing. Popeye Village may be more popular today than *Popeye* was in 1980.

***Full Metal Jacket* (1987), Hue set design by Anton Furst.**

When travel-averse director Stanley Kubrick decided to make a Vietnam War movie, the challenge was recreating the city of Hue within driving distance of his home northwest of London. The solution: Use the abandoned Beckton Gas Works in east London. With a little artful demolition and the addition of appropriate architectural features, such as latticework, signage, and a pagoda, designer Furst transformed a square mile of industrial wasteland into the French-colonial Vietnamese city. All the action in the last hour of the movie takes place within an easy walk to the Thames River. [4]

***The Lord of the Rings: The Fellowship of the Ring* (2001), Hobbiton set design by Grant Major and Dan Hannah.**

"In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole ... it was a hobbit-hole, and that means comfort." Those opening lines of J.R.R. Tolkien's *The Hobbit* were about all that designers Major and Hannah had to work with to design and build Hobbiton on 14 acres of New Zealand countryside. The hobbit village included 37 hobbit holes, an inn, and a bridge. The set was finished in 1999, a year before filming began, so that mature landscaping could cover all signs of construction and make the place look properly lived in.

## Where are they now?

Most movie sets, even the grand ones, are demolished once they're no longer needed. *Cleopatra's* Rome, *Intolerance's* Babylon, and *The Ten Commandments's* Pharaoh's City are gone, and the Beckton Gas Works is now mostly residential buildings. But a few spectacular sets survive as tourist destinations, and are older than many American suburbs: Hobbiton is 20 years old, Popeye Village is 40, Alamo Village is 60, and Old Tucson (at least the parts not destroyed by fire) is nearly 80 years old. So not only were they real in the movies, they're still real today.

## Extravagance, Hollywood Style

What was the point of such gigantic sets? Did they have to be that big and that well detailed? It wasn't just extravagance for the sake of extravagance. (Well, maybe it was a little. Dante Ferretti, when talking about the sets he designed for *Gangs of New York* [5], said, "I'm a bit of a megalomaniac. I don't like restrictions. Cinecittà is a big place, so I like to think big.") Mostly it was to give actors a sense of being in real places, and to give filmmakers the freedom to know that wherever they pointed their cameras, they would be seeing another part of the set. As *Batman* [6] director Tim Burton said, "I wanted to create a playground for these nuts to run around in." And even if these sets are the result of extravagance and filmmakers' egos gone wild, so what? As the audience for these movies, we are the beneficiaries. Seeing something awesome, in the literal meaning of the word, is always pleasurable. I, for one, am thankful for such rare moments of extravagance.

Follow the author on Twitter @bill\_schmwil.

### Footnotes:

[1] The artists were Ben Carré, Wayne Hill, Clark Provins, Harry Tepker, and Duncan Spencer; excellent but overlooked work should be recognized.

[2] In the September/October 2017 LACSI Newsletter.

[3] Cecil B. DeMille made *The Ten Commandments* twice. Before you hurry to see the 1923 version, a warning: Only around 45 minutes of the movie takes place in ancient Egypt. The rest is a dreary modern-day morality play. Trust me; I've seen it so you don't have to. The 1956 version, on the other hand, is big and long and all about Moses and a lot of fun, with state-of-the-art (for 1956) special effects. It was shot in color and Vista Vision on location in Egypt. You know those three big pyramids on the Giza plateau? DeMille had them built for the movie. Don't tell the tourists.

[4] The gas works were also used for the opening sequence of *For Your Eyes Only* (1981), in which James Bond finally puts an end to Ernst Stavro Blofeld.

[5] To depict 1850s' and 1860s' Manhattan for *Gangs of New York* (2002), designer Dante Ferretti built a mile of old New York streets and harbor on Cinecittà's backlot. Ferretti's approach to movie design: "I try to be like an architect living in that period. ... The audience has to believe what they see. I don't want them to feel like they're in a movie, but rather that they're in reality."

[6] For *Batman* (1989), Anton Furst imagined Gotham City as a grim version of New York: dark, dirty, and dangerous. Occupying 18 soundstages and 95 acres of London's Pinewood Studios, and taking 400 carpenters six months to build, the set was a crazy mixture of architectural styles, and possibly the largest movie set since *Cleopatra*.

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## CSI ON-DEMAND WEBINARS

CSI on-Demand Webinars are education sessions that provide convenient, quality learning at an affordable price – you will be able to see materials, hear an instructor and earn continuing education credit. Courses qualify for Professional Development Hours (PDHs) and AIA Continuing Education Hours (CEHs).

### CSI's Education Learning Levels

Each session, webinar, or similar event offered through CSI's programming meets a specific level of education:

#### **Fundamental (100 Level): “Learn & Grasp”**

Attendees require little to no previous knowledge of the topic area. Participants will learn fundamental facts, terms, and basic principles and understand their meaning. These sessions inform using the “what, why, and how” approach.

#### **Intermediate (200 Level): “Apply & Organize”**

Attendees require basic knowledge and understanding of the topic area. Participants will be able to integrate knowledge into the context of practice by organizing, comparing, interpreting, and relating main ideas. These sessions are identified by key words including “execute, perform, and apply.”

#### **Advanced (300 Level): “Develop & Evaluate”**

Attendees require a working knowledge and considerable experience in the topic area. Participants will be able to analyze problems and evaluate new situations by combining acquired knowledge and techniques to generate solutions. These sessions are identified by key words including “develop, evaluate, and implement.”

The cost per webinar is \$55 for CSI members, or \$75 for non-members -- [join CSI](#) (<http://www.csinet.org/joincsi>)\_now and save when you register for an on-demand webinar!

[See the webinars available on demand!](http://eo2.commpartners.com/users/csi/) (<http://eo2.commpartners.com/users/csi/>)

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## ADDITIONAL CSI EDUCATION PROGRAMS

In addition to CSI Webinars, CSI has additional educational opportunities for members of the construction industry.

**For more information go to:** <http://www.csinet.org/Main-Menu-Category/Education>

The Construction Specifications Institute is a Registered Provider of American Institute of Architects Continuing Education System and United States Green Building Council Education Provider Network



## The Results are In!



The 2019 national election has concluded and the following members have been elected to serve on the CSI Board of Directors, with terms beginning July 1, 2019.

***Secretary*** – Jori Smith, CSI, CDT

***Director from the Great Lakes Region*** – Jack Morgan, FCSI, CCS, CCCA

***Director from the Middle Atlantic Region*** – Lee Ann Slattery, CSI, CCPR, CDT

***Director from the North Central Region*** – Andrea Zawodny, CSI, CCS

***Director from the Southwest Region*** – Michael Young, FCSI, CCCA

Click the button below to go to CSI's election page, where you can read more about all of the incoming board members.

[Meet the New Board Members](https://www.csiresources.org/institute/csi-election)

<https://www.csiresources.org/institute/csi-election>



## CSI names new chief operating officer

April 18, 2019



The [Construction Specifications Institute](#) (CSI) has announced Velma R. Hart, FASAE, CAE, as chief operating officer (COO) of the institute and the CSI Foundation.

Hart will be responsible for overseeing the administrative and operational functions of the organization, while also managing the CSI Foundation, which supports research, education, and scholarship.

“Velma’s wealth of experience working with associations will enhance our ability to drive results and deliver a consistently excellent experience for our stakeholders,” said CSI’s CEO, Mark N. Dorsey, FASAE, CAE. “Not only will Velma bring a stronger focus on member engagement, but also provide staff management expertise that will help the institute achieve superior results for our employees and vendors.”

Hart will leave her role as chief financial officer (CFO) for the National Marine Sanctuary Foundation (NMSF) in May to join CSI.

Velma R. Hart, FASAE, CAE, has been appointed as chief operating officer (COO) of Construction Specifications Institute (CSI) and the CSI Foundation.

*Photo courtesy CSI*

During her 25-year career, Hart has held key positions in a variety of organizations, including those who serve veterans, medical professionals, and environmental advocates. Her association achievements include becoming an American Society of Association Executives (ASAE) Fellow, earning her Certified Association Executive (CAE) designation, and serving as past chair of ASAE.

## CERTIFICATION QUIZ

By Jack P. Morgan  
Indianapolis Chapter Quizmaster



1. Standard General Conditions are published by all the following, except:
  - a. AIA.
  - b. CSI.
  - c. EJCDC.
  - d. DBIA.
  - e. Government Agencies.
  - f. Large Corporations.
  
2. It is important for Subcontract and Purchase Order documents to reference the:
  - a. Contract Documents.
  - b. Specifications.
  - c. General Conditions.
  - d. Supplementary Conditions.
  
3. These documents become Contract Documents when the Owner-Contractor Agreement is signed:
  - a. Specifications.
  - b. Bid Solicitation.
  - c. Contracting Forms.
  - d. Instructions to Bidders.
  
4. To be effective in communicating, specifications should be:
  - a. Complete, concise, and clear.
  - b. Concise, clear, and correct.
  - c. Clear, concise, correct, and complete.
  - d. Concise, correct, coordinated, and complete.
  
5. Life cycle costs require several considerations, including:
  - a. Initial construction cost as well as renovation, remodeling, and improvements
  - b. Initial cost of construction including cost of materials and permits.
  - c. Alteration, renovation, and demolition.
  - d. Maintenance and code changes costs over the life of a project.
  
6. In Hammurabi's Code what was the punishment for a collapsing house that killed the Owner?



**ANSWERS ARE PROVIDED AT THE BOTTOM OF PAGE 16**

**Chapter Board (2018-2019)**

President	Cynthia Long, CSI, CDT
Immediate Past President	Andy Garner, CSI, CDT
President-Elect	James Bergevin, CSI, CCPR
Vice President	Sandy McWilliams, CSI, LEED AP
Vice President	Andy Marolt, CSI, CCS, LEED AP
Vice President	David Rasmussen, CSI
Vice President	Kasey Howard, CSI
Secretary	Tohnya Adams, CSI
Treasurer	Mark McPherson, CSI, CDT

**Chapter Committees (2018-2019)**

Awards Committee	Rick Nichols, CSI, LRRD GA, AIA, Chair Rob Ghan, CSI-EP
Certification Committee	Jerrilyn O'Brien, CSI, CDT, EIT, Co-Chair
Communications Committee	Jerry Putnam, FSCI, CCS, Chair
Expo Committee	Kathrine Barrett, CSI-EP, CDT, LEED GA
Membership Committee	Gary C. Patrick, CSI, AIA, RRC, Co-Chair Susan Lee, CID, CSI, CDT, AIA, NCARB, Co-Chair
Programs Committee	Brien DuRouche, CSI, Chair
Social Committee	Andy Garner, CSI, CDT
STEP Committee	Hannah Fleischaker, CSI, Chair Adrienne Rulseh, CSI-EP, Co-Chair
Chapter Administrator	Shelby Laramy, IntrinXec Management, Inc.
Assistant Chapter Administrator	Madison Silva, IntrinXec Management, Inc.
Website Administrator	Jerry Putnam, PA, FSCI, CCS

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Newsletter Editor: Keith Pashina

For more information, contact Madison Silva, CSI-MSP Assistant Chapter Administrator  
P: (952) 564-3044

**CERTIFICATION QUIZ ANSWERS**

- |                        |                      |
|------------------------|----------------------|
| 1. - b [PDPG 12.3.3.2] | 4. - d [PDPG 11.3.6] |
| 2. - a [PDPG 14.2.1]   | 5. - c [PDPG 9.8]    |
| 3. - a [PDPG 13.4.2.3] | 6. Death             |