SEPTEMBER 2019
SPECIFICS
THE MONTHLY NEWSLETTER OF THE CSI MINNEAPOLIS-ST. PAUL CHAPTER

INSIDE THIS ISSUE

Pg. 2
President’s Message

James’ first monthly message of year!

Pg. 3
Platinum, Gold, and Silver Sponsors

Their support enables high-quality programs

Pg. 4
September Chapter Program

Allianz Field: Home of Minnesota Loons

Pg. 7
Member Spotlight – Sarah Meier

Welcome to our new member!

Pg. 8
Buch Notes

Los Angeles: The Architecture of Four Ecologies

Pg. 10
A Drinking Game for Architects

Make Reading Proposals Fun

Pg. 12
Guide Specifications

Top 10 Benefits of Having Guide Specifications Prepared

Pg. 13
Upcoming Events of Local Associations

Keep your self busy and informed!

Pg. 14
Educational Opportunities

Still time to register for CONSTRUCT 2019!

Pg. 15
Institute News

Chapter Member Kermit Duncan to be elevated to Fellowship at CONSTRUCT 2019

Pg. 17
Certification Quiz

Check your knowledge

Pg. 16
Chapter Leadership

Our new chapter board and committee chairs for 2019
From the President...

Welcome back everyone to another great year for CSI. We have many opportunities to learn and share ideas to improve the practice of writing and communicating construction documents. But before I touch on those I would like to thank our Immediate Past President, Cynthia Long and the 2018-2019 outgoing Board of Directors. The year was launched by the 60th anniversary celebration of the Minneapolis-St. Paul Chapter of CSI and wrapped up with another fun filled golf outing. Under her leadership the chapter not only increased its cash reserves but also offered outstanding programs, events, training, and networking opportunities for everyone who participated. The heavy lifting was accomplished by all those who graciously offered their valuable time volunteering on committees and as needed.

Finally, I would like to thank our sponsors. Their financial support has and will continue to allow The Minneapolis-St. Paul Chapter of CSI to continue its mission “To advance building information management and education of project teams to improve facility performance.”

So, looking forward to this year please be sure to sign up for the many opportunities and events we have planned. Beginning with our September 10th Allianz Field Program at the project site. It is the new home of Major League Soccer’s Minnesota United. With guest speakers Chris Bubser, Architect of LHB; Kevin Larson, Sr. Project Manager of Olympic Companies; and Mark Needham, Asst. Project Manager of Mortenson Construction, members and guests will have an opportunity to get an insider’s perspective on the lessons learned from this successful project. Please be sure to invite your colleagues and clients with the “SHARE THIS EVENT” button and sign up early; as space is limited!

In addition to this amazing opportunity the Programs Committee has many more opportunities to learn and share later this year; to include a review of the 2018 Building Code by attorney Ujjval Vyas, Ph.D., J.D., Principle of the Alberti Group based out of Chicago IL.; a program on the use of Virtual Reality Information systems; a program on the use of Panelized Wood Framing with guest panelist Frana Companies; and much more.

With an Expo Committee that promises to offer new strategies to network, a Certification Committee that will better prepare members for the CDT, CCS, CCCA, and CCPR exams, the Membership and StEP Committees that provides members and guests with the tools to benefit from CSI, the Awards and Golf Committees who help us celebrate the year’s successes, and the efforts of the Communications Committee keeping us all connected; I am confident that an association with the Minneapolis-St. Paul Chapter of CSI will be a smart investment in your and your associates time.

So, this is my call to action: First, invite those around you with whom you work to attend a program that would interest them. It’s a small investment of $45 for a guest to enjoy a good meal and advance their practice. Second, as a member invest a small bit of your time to a committee or an event. CSI is a great organization because people in it make it great. You get what you give.

Respectfully Submitted,

James R. Bergevin, CSI, CCPR, CDT
President
2019-2020
Chapter’s Sponsors

Platinum Partnerships

www.pella.com
952.462.5359

www.hufcor.com
763.544.0365

www.carlisleyntec.com
612.867.5173

mgmccgrath.com
651.704.0300

www.sherwin-williams.com
800.321.8194

Kline-Johnson
952.854.8723

mgmcgrath.com
651.704.0300

mgmcgrath.com
651.704.0300

Gold Partnerships

www.inspec.com
763.546.3434

www.architecturaltesting.com
888.759.2678

Silver Partnership

www.hirshfields.com
Enclosing a Local Landmark: Construction of the Allianz Field Envelope

Tuesday, September 10, 2019
11:30 AM - 2:00 PM

The construction of Allianz Field, the new home of Major League Soccer’s Minnesota United Soccer team, was a landmark project for many reasons, not the least of which is the building’s iconic design and use of leading-edge materials. The construction team responded to the challenge of building a local landmark by establishing a robust quality management system that included multiple mockups, thorough enclosure review process, extensive testing, and layers of on-site observations to ensure that the enclosure systems would not compromise the durability, maintainability, and performance of the building envelope system.

COST

Members - $0.00
Non-Members - $45.00
Registration ends on Monday, September 2nd, 2019

ITINERARY

11:30 AM - 12:00 PM Registration
12:00 PM - 1:30 PM Lunch & Presentation
1:30 PM - 2:00 PM Q&A / Brief overview of stadium from meeting area

PROGRAM LOCATION

Allianz Field
Brew Hall
400 Snelling Ave N
St Paul, MN 55104

PARKING & TRANSPORTATION

To view all parking and transportation options, click the link below:

ALLIANZ FIELD PARKING INFORMATION
Chris Bubser has spent half his career in architecture and half in construction, but has always gravitated towards the technical side of the industry. Chris has had the good fortune to work on a wide variety of commercial and residential building types around the midwest. While a Quality Manager at Mortenson Construction, he was responsible for setting up and managing all aspects of the QA/QC process on project sites, but specialized in coordinating building enclosure systems. Chris is currently a Senior Technical Architect at LHB, where he oversees document quality and detailing for their K-12 Education studio. He is Past-Chair of the Building Enclosure Council of Minnesota.

Kevin Larson is a Senior Project Manager for Olympic Companies in Minneapolis, MN. Specializing in large scale commercial work, Kevin has been responsible for many of Olympics’ largest and most high profile projects around the Midwest. Kevin has also managed several historical restoration projects. Kevin was presented the National Project of the Year Award by the American Public Works Association, APWA for the Paramount Theatre Restoration Project in Cedar Rapids, IA. In the construction industry for 38 years, Kevin has a reputation as a leader and has served on national technical committees for the Association of the Wall and Ceiling Industry (AWCI). He is also an active member of CSI, NFPA and ASTM. At Allianz Field, Olympic was responsible for interior and exterior framing and sheathing, weather resistive barriers, and exterior insulation.
Mark Needham
Assistant Project Manager
Mortenson Construction

Mark Needham is an assistant project manager at Mortenson Construction with 7 years’ industry experience across multiple project types including federal, healthcare, corporate, and sports facilities. Significant projects include the Sanford Fargo Medical Center and Allianz Field.

Mark was responsible for the enclosure scopes (exterior wall systems, roofing, and glazing systems) at Allianz Field from the buyout process through completion. This included the safety program, quality, scheduling, construction of mockups, and testing.

CONTINUING EDUCATION

This program will be registered with AIA CES for HSW and LU credit. Pending AIA approval, credits may be granted for attendance. Sign in at the meeting with your AIA number in order to receive credit.
Sarah Meier
Cosney Corporation

Sarah Meier is a Sales Representative for Cosney Corporation in Long Lake, MN. She is one of two representatives covering a Midwest territory comprised of Minnesota, North Dakota, South Dakota, Wyoming and Eastern Montana. Sarah joined the Cosney team in December 2017. Prior to her employment with Cosney, Sarah was a Medical Sales Representative for Laboratory Corporation of America (LabCorp) for 11 years where she covered a 16-state territory.

Cosney Corporation is celebrating their 20th anniversary this year. For the past 20 years Cosney has been a local sub-contractor that specializes in the Planning/Design, Budgeting, Sales, Installation and Service of Laboratory Furniture.

Born and raised in Minnesota, Sarah graduated from Eden Prairie High School. She then attended University of Minnesota and Metropolitan State University, where she majored in Business and Communication.

Sarah currently resides in Orono, MN with her husband and two children, ages 4 and 6. In her free time she enjoys boating, golfing, and traveling. However, most of her time outside the office consists of being a hockey, soccer, golf, swimming, and gymnastics mom.
First published in 1971, *Los Angeles: The Architecture of Four Ecologies*, is still in print today, a testament to its relevance for us in understanding Los Angeles and its architecture. It is a history of the physical development of Los Angeles and praise for its architecture written by an English author and educator with a background in art history and mechanical engineering. In presenting the development and architecture of Los Angeles, Banham takes a different approach than a more traditional “cataloging” of buildings and styles. He organizes the development of Los Angeles around four themes, “ecologies”: Surfurbia, characterized by beachfront vacation houses; the Foothills, with their cliff-hugging houses; The Plains of Id, or the flatlands with their endless grid-patterned streets and stucco clad homes; and lastly Autopia, the transportation networks that shaped the development of the entire region.

Los Angeles is different than other large cities in California. Unlike San Francisco for instance, it was settled largely by mid-westerners who began arriving by overland routes in large numbers in 1885, first by train and later by car, rather than by ship from New England as was the case in San Francisco. They brought along their mid-western attitudes and Bible-Belt beliefs, very different from the outlooks of those who settled in San Francisco. Additionally, Los Angeles has completely different demography, geography, and climate that also sets it apart from the rest of the state.

The growth of Los Angeles from the tiny Pueblo de Los Angeles to the city we know today was different than the way many large cities develop. Instead of growing from a single commercial center outward, it grew together from multiple existing small towns: Santa Monica, Anaheim, San Fernando and Wilmington. These were connected by local railroads built in the 1870s that eventually became the Pacific Electric Railway network. Growth followed these railroad lines and eventually it was shaped by the highways and then, starting in the 1930s, by the freeways. The construction of the Arroyo Seco Parkway to Pasadena from downtown Los Angeles was the first freeway, and the only one constructed before WWII.

The single most important event in the growth of Los Angeles was the extension of the Southern Pacific Railroad to Los Angeles in the 1880s. The Santa Fe Railway soon followed and the fare competition between the two led to low fares for travel from the mid-west to Los Angeles. This resulted in enormous population growth and the associated need for housing. Very quickly land owners determined they could make more money sub-dividing and then selling their land for development than they would ever make by using it for agriculture.

The growing city was attractive for architects. The most well known are Irving Gill and the Greene Brothers who were followed by Rudolph Schindler, Frank Lloyd Wright, and Richard Neutra. (Banham makes only brief mention of architects John Parkinson and Albert C. Martin, two other architects of significance practicing in Los Angeles at the same time.) Irving Gill’s designs for the Dodge House in 1916 and his Horatio Apartments in Santa Monica in 1919 are seen as important projects in the transition to the International Style from the Spanish Colonial Revival characteristic of many local buildings. Gill’s designs anticipated the work of Richard Neutra ten years later. Rudolph Schindler, like Neutra, was an immigrant from Austria. Both apprenticed for Frank Lloyd Wright, Neutra only briefly and Schindler for several years while working on the Imperial Hotel in Tokyo and the Hollyhock House in Barnsdall Park in Los Angeles. Schindler’s best project is the Lovell Beach House in Newport Beach constructed of cast-in-place concrete in the International Style. By the 1930s Banham calls Schindler the master of the International Style in Los Angeles. Neutra worked for Schindler until he departed and took with him the commission for his most famous project, the Lovell Health House completed in 1929 and located adjacent to Griffith Park. Neutra continued to practice into the 1950s.

The book doesn’t spend much time on the architecture in downtown of Los Angeles, understandable since, when the book was published in 1971, downtown was at its architectural nadir. The only building he cites favorably is Albert C. Martin’s
Department of Water and Power Headquarters building. On the other hand, Banham gives considerable praise to the Case Study House program of innovative house designs by local architects in the early 1950s promoted by the Los Angeles magazine, “Arts and Architecture”. Houses by architects such as Raphael Soriano, Craig Ellwood, A. Quincy Jones, and Pierre Koenig developed a style unique to Los Angeles characterized by lots of exterior glazing, light weight steel and wood framing, open interior spaces and without decorative adornments. He calls attention in particular to Charles Eames and his house in Pacific Palisades of 1949 as the beginning of this style. These houses are the root of the so called “mid-century modern” style popular today.

In his concluding chapter Banham declares that Los Angeles has never received the credit it deserves as a city or for its architecture. This is partially due to its location on the West Coast, away from the architectural press focused as it was on Europe and the East Coast. But also, even Los Angeles inhabitants haven’t given their architecture the credit it deserves. After all, within 50 years Los Angeles saw, amongst many other notable buildings, the Gamble House, the Lovell House, Hollyhock House, houses by Schindler and Eames, Bullock’s Wilshire, and Disneyland. At the city-scale, Los Angeles may have broken many planning rules with its auto-dominated landscape. Banham asks, “Can Jane Jacobs’s theory of cities be wrong?” Maybe, if you consider that the automobile and the freeways allowed many inhabitants of the area to fulfill their “California Dreaming” desire of a single family home with a yard. Freeways can divide a community but they also can unite a region like Los Angeles.

Los Angeles: The Architecture of Four Ecologies was initially published by Penguin Books in 1971. A new edition is now available by the University of California Press. It has 256 pages and includes many small black and white photographs and several maps of Los Angeles.

Reynier Banham, who lived mostly in the US from the 1960s until his death in 1988, was a professor of art and architectural history at several universities in both England and the US including a stint in the 1980s as Chair of the Art History Department at UC Santa Cruz. Among his other books is one that draws on his background in mechanical engineering, “The Architecture of the Well Tempered Environment”. It was published in 1969, several years before the oil embargo of 1973 and the first global energy crisis that followed.

Ed Buch, FCSI, CCS, AIA, LEED AP
Los Angeles, CA
June 30, 2019
A DRINKING GAME FOR ARCHITECTS
BY BILL SCHMALZ, CSI, CCCA, FAIA

The next time you and a friend have a few hours to spare, and neither of you plans on driving or operating heavy machinery for at least 24 hours, here’s a game to play. Find two good-sized architectural proposals (design narratives will also work), two shot glasses, and a bottle (or two or three) of your favorite strong alcoholic beverage. You each pick a proposal. If you’re first, start reading aloud from the beginning of your proposal until you say one of five magic words, at which point you drink a shot glass full of your beverage. Then it’s your friend’s turn. Sound like fun? Here are the five magic words:

Icon (or Iconic): The word icon originally meant images of religious figures in Byzantine churches, but like a lot of English words it’s evolved to embrace many other meanings, including graphic symbols on computer monitors and—the meaning we’re concerned with here—structures that become symbols of their locations. This happens when outsiders associate them with their places.

Examples of indisputably iconic structures include the Eiffel Tower, the Space Needle, and the Gateway Arch. Everyone—and I mean that literally—associates these structures with, respectively, Paris, Seattle, and St. Louis. You can’t see an image of the Space Needle without thinking “Seattle.” Iconic buildings are the ones on postcards. Here in Los Angeles, City Hall and the LAX Theme Building are iconic, and the Walt Disney Concert Hall is getting there. (However, the most iconic structure in Los Angeles isn’t a building; it’s the Hollywood Sign on Mount Lee in the Hollywood Hills.)

The point here is that no one, including the designer, gets to decide that a building is, or will be, iconic. That designation is out of our control. It’s up to the citizens of the world to decide when a structure becomes emblematic of a city. To claim in a proposal that a new building will be “iconic” is presumptuous at best, but that doesn’t stop architects from making such claims. Sorry, we don’t make that decision. So every time you read icon or iconic, drink a shot (unless the word refers to Byzantine images or computer graphics).

Robust: I remember a time, not so long ago, when robust was a word you seldom encountered. Things might be strong, or tough, or sturdy, or powerful, or hearty, or potent, or large, but they were rarely robust. So when we saw robust, we paid attention; we knew something interesting was happening. But then everyone discovered robust, and suddenly things that used to be strong, tough, sturdy, powerful, hearty, potent, or large were now robust. Robust became architects’ go-to synonym for all these words. And as a result, robust lost its power, its strength. It became, well, less robust. Nowadays, robust is just another word we throw around. It’s no longer special, and that’s sad. So when you read robust, drink a shot.

Seamless (or Seamlessly): Sometime in the past few years, architects discovered, and fell in love with, seamless. Every transition, literal or figurative, is now seamless. Yes, there aren’t a lot of good synonyms for seamless, but somehow we used to get by without it [2]. So, of course, every time you read seamless or seamlessly, drink a shot.

Transparent (or Transparency): Transparent has a literal meaning (e.g., vision glass is literally transparent) and a figurative meaning (e.g., a person’s motives can be obvious, or figuratively transparent). So far, so good. But, in the past decade or so, the figurative meaning has overwhelmed the literal one. What used to be clear, or plain, or lucid is now transparent. Up to a point, that’s fine. But most architects go way beyond that point. And unlike the other words we’re talking about here, transparent has become a value statement of good and bad:

Transparent = Good. Not Transparent = Bad.

I’m not saying transparent should never be used figuratively, but no one should get drunk over it. So—you guessed it—when you read transparent or transparency being used figuratively, drink a shot.

Unique (or Uniquely): If one word is going to get you drunk, this is it. Unique means “one of a kind,” or “there’s nothing else like it, anywhere.” It doesn’t mean different, or distinctive, or special. Unique things are different, distinctive, and special, but they are more than that. “But,” you say (blurrily eyeing that full shot glass), “aren’t we all in our own ways unique?” Nice try, but unique is usually paired with other words, such as qualified or positioned. How many times have you or your firm been uniquely qualified or uniquely positioned to do a project? And how many times have clients rolled their eyes when reading that? One more thing about unique: It’s what’s called an “absolute word,” meaning you can’t be more unique, or very unique, or definitely unique. All you can be is unique. So—steady yourself—when you read unique or uniquely, drink a shot.
Now you know how to play the Architects’ Drinking Game, but who wins? Based on my experience (with reading proposals, not with drinking [3]), neither of you wins, because you’ll both have passed out drunk before finishing your proposals. But on the other hand, you’re both winners, because after this memorable experience you’ll be more alert to these words when you write them, and will look for other ways to express yourselves. Your potential clients are also winners, because they won’t have to read the same words in every proposal they see. And maybe the lack of these words will make your proposal stand out from your competitors’. So, in the end, everyone’s a winner [4].

**Bill Schmalz** is the author of *The Architect’s Guide to Writing*. Follow him on Twitter [@bill_schmalz](https://twitter.com/bill_schmalz).

Footnotes:

[1] Not that you asked, but to maybe start up a debate, here is my selection of the top ten iconic urban structures in the U.S. My three criteria: (1) that most people, even if not knowing the name of the structure, would know the city; (2) that it’s iconic of a town or city, and not a state or region (thus, no Mount Rushmore); and (3) that it has no strong competition within the city (thus, no Statue of Liberty or Empire State Building or Guggenheim Museum or Brooklyn Bridge or Chrysler Building, since they’re equally iconic of New York, which, frankly, has way more than its share of icons). My top ten, in chronological order:

1. The Alamo, San Antonio
2. Independence Hall, Philadelphia
4. The Salt Lake Tabernacle, Salt Lake City
5. The Hollywood Sign, Los Angeles
6. The Golden Gate Bridge, San Francisco
7. The Space Needle, Seattle
8. Marina City, Chicago
9. The Gateway Arch, St. Louis
10. The Luxor, Las Vegas

[2] One of my pet peeves [6]: How did we manage, for decades, without hydration station. Where did that come from? Drinking fountain or water cooler wasn’t good enough?


[4] Well, ideally your competitors lose. But then, that’s the point, right?

[5] A tough call, since D.C. has plenty of other iconic structures, such as the Capitol, the Washington Monument, and the Lincoln Memorial. But the White House out-icons them all.

[6] As if this entire article isn’t just a rant about my pet peeves.
TOP 7 BENEFITS OF HAVING GUIDE SPECIFICATIONS PREPARED

By Colin Gilboy

This list was prepared by Gary Schuman - a SCIP member and a specifier that writes specs for manufacturers. Email spec@garyschuman.com or call 800-965-SPEC for more information.

A guide specification:

1. Allows architects and engineers to clearly and correctly specify your products
2. Highlights technical features of your products
3. Differentiates your products from the competition
4. Minimizes potential for construction problems
5. Replaces ambiguous words and phrases with clear, precise, streamlined specification language
6. Specifies green properties of your products
7. Includes “Specifier Notes”—useful information to assist the specifier in:
   - Editing your guide specifications
   - Choosing among options to meet specific project requirements
   - Understanding unique or important features of your products

I want to add several additional benefits and thoughts:

1. The guide specification should be on your website available to be downloaded without registration. It should be in a Word document, not a pdf. Make it easy to find your specs.

2. The specifier frequently visits the CSI-formatted specification on your website in preference to spending time elsewhere on the website. The spec is frequently the only place the web designer does not control. Here the specifier can determine what the test results are (e.g., E-84 flame spread test), the type of materials (e.g., Type 316 or 304 stainless and which gauge), and other important characteristics.

3. The spec will let the specifier know which CSI section is likely to be used in a specification. This also indicates that the manufacturer understands what a specification is and what a properly CSI-formatted spec looks like. I am frequently perplexed when looking to classify manufacturers to be included in specs. There is no clear indication of where the manufacturer intends their products to be specified.

4. The online specification can show your features and benefits as a comparison to the "Basis of Design" product to be accepted as a specified alternate or substitution.

Questions and suggestions are always appreciated.

Colin Gilboy
<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT</th>
<th>ORGANIZATION</th>
<th>WEBSITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/21-22/19</td>
<td>12 Annual Homes By Architects Tour</td>
<td>AIA MN MN Chapter – American Institute of Architects</td>
<td>aia-mn.org</td>
</tr>
<tr>
<td>9/21/19</td>
<td>Emerging Profess’ls Happy Hour PLUS</td>
<td>Institute of Architects</td>
<td></td>
</tr>
<tr>
<td>9/23/19</td>
<td>Leadership Forum Open House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9/12/2019</td>
<td>Riverboat Cruise - Stillwater</td>
<td>AGC of Minnesota</td>
<td>agcminn.org</td>
</tr>
<tr>
<td>9/22/2019</td>
<td>“Rock ‘n Road” Rally Fun Event</td>
<td>ARM – Aggregate Ready Mix of MN</td>
<td>armofmn.com</td>
</tr>
<tr>
<td>9/12/2019</td>
<td>BYP- September and Kick-Off</td>
<td>BOMA – Bldg Owners &amp; Managers</td>
<td>bomampls.org</td>
</tr>
<tr>
<td>9/10/2019</td>
<td>Const. of Allianz Field Envelope</td>
<td>MSP Const. Specification Inst.</td>
<td>csimsp.org</td>
</tr>
<tr>
<td>10/10/2019</td>
<td>Jackson Leader’ Series- David Mortenson</td>
<td>Dunwoody Institute</td>
<td>dunwoody.edu</td>
</tr>
<tr>
<td>9/27/2019</td>
<td>Trade Show – FRX Motor Park</td>
<td>Minnesota Construction Assoc.</td>
<td>mnconstruction.org</td>
</tr>
<tr>
<td>10/1/2019</td>
<td>Safety Network–Respiratory Protec’n</td>
<td>Minnesota Subcontractors Assoc.</td>
<td>msanm.com</td>
</tr>
<tr>
<td>9/19/2019</td>
<td>Build Your Own Core Event-</td>
<td>IFMA – International Facility Mgmt.</td>
<td>msp-ifma.org</td>
</tr>
<tr>
<td>9/20/2019</td>
<td>Fridays at 4:00 “Urban Pollinators”</td>
<td>ASLA – Am. Soc. of Landscape Arch.</td>
<td>asla-mn.org</td>
</tr>
<tr>
<td>9/23/2019</td>
<td>Ethical Decision Making Webinar</td>
<td>MN Society of Prof. Engineers</td>
<td>mnspce.org</td>
</tr>
<tr>
<td>9/19/2019</td>
<td>Social at Russian Art Museum</td>
<td>ASID - Am. Soc. of Interior Designers</td>
<td>mn.asid.org</td>
</tr>
<tr>
<td>9/19/2019</td>
<td>B’fast- OSHA’S Crystalline Silica Rule</td>
<td>Minnesota Concrete Council</td>
<td>mnconcretecouncil.com</td>
</tr>
<tr>
<td>9/X/2019</td>
<td>Contact Office</td>
<td>NAMC-UM - National Association of Minority Contractors – Upper Midwest</td>
<td>namc-um.org</td>
</tr>
<tr>
<td>9/X/2019</td>
<td>Contact Office</td>
<td>NAWIC- Nat’I Assoc. of Women Constr.</td>
<td>nawicmsp.org</td>
</tr>
<tr>
<td>9/X/2019</td>
<td>Numerous events-see website</td>
<td>U of MN – College of Design &amp; Arch</td>
<td>arch.design.umn.edu</td>
</tr>
</tbody>
</table>
CONSTRUCT packs a year's worth of value into just three days. With a Full Education Package at $625 for attendees, and special pricing of $275 for Emerging Professionals, CONSTRUCT is the cost-effective event for any AEC professional. Expo Only Hall Passes are as low as $50.

Join your colleagues at CONSTRUCT 2019 and connect with the industry.

REGISTER TODAY
CSI College of Fellows
August 2019 Update

The CSI College of Fellows Class of 2019

Meet our new Fellows! Including our very own Kermit Duncan!
John Dunaway, CSI, CCS, Mississippi Chapter
Kermit Duncan, CSI, CCCA, Minneapolis-St. Paul Chapter
Cherise Lakeside, CSI, CDT, Portland Oregon Chapter

If you're going to the convention this year, be sure to congratulate our new Fellows at the Honors & Awards Ceremony, 6:00 p.m., 10 October, and join them at the Celebration of Fellows, 7:30 p.m., 10 October. Register for these and other convention activities at www.constructshow.com.

Sheldon Wolfe, FCSI
College of Fellows History Chair

CSI CERTIFICATION PROGRAM NEWS – Get Your Digital Credentials

CSI is proud to launch digital credentials issued to all recipients of the CDT®, CCCA, CCS and CCPR certifications. These well-established and well-known industry designations will gain enhanced visibility within and beyond our industry through verified digital distribution. Certificants can accept, display and share their credential through email, social media (LinkedIn, Twitter, and Facebook accounts) and on their professional signature lines. The Construction Specifications Institute is proud to recognize learning and enhance the verification of our credentialing programs in this innovative method.

There is no fee for this service and acceptance of your badges is entirely up to you.

What is Digital Badging?
We are committed to providing you with the tools necessary to achieve your professional goals and we understand that communicating your credentials in an ever-expanding online marketplace can be challenging. That is why we have established a program to provide you with a digital version of your credentials. Digital badges can be used in email signatures or digital resumes, and on social media sites such as LinkedIn, Facebook, and Twitter. This digital image contains verified metadata that describes your qualifications and the process required to earn them.

What are the benefits of a CSI Digital Badge?

- A web-enabled version of your credentials that can be shared online
- A more efficient way of sharing your certification accomplishments via social media platforms
- Labor market insights that relate your skills to jobs
- A trusted method for real-time credential verification

How to claim your badge
Current certification holders will receive an email* inviting you to accept your badge

- Click the link in the email
- Create an account on the badge site
- Accept your badge and start sharing

If you didn’t receive the email, go directly to youracclaim.com and create an account using the same email you use for your CSI account. Once logged in, you can accept your badge(s).
Certification Quiz

By Jack P. Morgan
Indianapolis Chapter Quizmaster (PT Sans 14 pt font)

1. Which of the following is not a management expertise that Contractors bring to a Project?

   a. Knowledge of factors that influence cost, time, and quality.
   b. Identifying codes and regulations applicable to the design.
   c. Ability to manage multiple subcontractors and suppliers.
   d. Experience with managing a construction budget in a risk-based setting.

2. Which of the following is not a construction schedule milestone?

   a. Submittal approval.
   b. Project delivery and team selection process.
   c. Procurement (bidding/negotiating/purchasing) activities.
   d. Contract completion.

3. What written forms are used to document project decisions during schematic design and design development?

   c. Preliminary Project Description, Outline Specifications.
   d. SectionFormat, PageFormat.

4. Submittal requirements for Facility Services Division 21 through 28 are specified in:

   a. The first Section in each respective Division.
   b. Supplementary Conditions.
   c. Division 01 Section Submittal Procedures.
   d. Section 01 12 00 Summary of Multiple Contracts.

5. Owner purchased items that are then added to the job by the Contractor are referred to as:

   a. Owner Purchased and Contractor Installed.
   b. Owner Furnished and Contractor Installed.
   c. Owner Purchased and Contractor Provided.
   d. Owner Furnished and Contractor Provided.

6. What is Scagliola?

   Answers Are Provided At The Bottom Of Page 18
## Chapter Board (2019-2020)

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>James Bergevin, CSI, CCPR, CDT</td>
<td></td>
</tr>
<tr>
<td>Immediate Past President</td>
<td>Cynthia Long, CSI, CDT</td>
<td></td>
</tr>
<tr>
<td>President-Elect</td>
<td>David Rasmussen, CSI</td>
<td></td>
</tr>
<tr>
<td>Vice President</td>
<td>Kevin Slattery, CSI</td>
<td></td>
</tr>
<tr>
<td>Vice President</td>
<td>Andy Marolt, CSI, CCS, LEED AP</td>
<td></td>
</tr>
<tr>
<td>Vice President</td>
<td>Mark McPherson, CSI, CDT</td>
<td></td>
</tr>
<tr>
<td>Vice President</td>
<td>Rick Nichols, CSI, LEED AP, AIA Allied</td>
<td></td>
</tr>
<tr>
<td>Secretary</td>
<td>Tohnya Adams, CSI</td>
<td></td>
</tr>
<tr>
<td>Treasurer</td>
<td>Adrienne Rulseh, CSI</td>
<td></td>
</tr>
</tbody>
</table>

## Chapter Committees (2019-2020)

<table>
<thead>
<tr>
<th>Committee</th>
<th>Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards Committee</td>
<td>Matt Strand, CSI, CDT, Chair</td>
</tr>
<tr>
<td></td>
<td>Rick Nichols, CSI, LEED AP, AIA Allied</td>
</tr>
<tr>
<td>Certification Committee</td>
<td>Gerhard Guth, CSI, CCS, CDT, AIA, LEED AP</td>
</tr>
<tr>
<td></td>
<td>Jerrilyn O’Brien, CSI, CDT, EIT, Co-Chair</td>
</tr>
<tr>
<td>Communications Committee</td>
<td>Jerry Putnam, FSCI, CCS, CDT, Chair</td>
</tr>
<tr>
<td>Expo Committee</td>
<td>Kathrine Barrett, CSI-EP, CDT, LEED GA</td>
</tr>
<tr>
<td></td>
<td>Noah MacMillan, CSI, Co-Chair</td>
</tr>
<tr>
<td>Membership Committee</td>
<td>Susan Lee, CSI, CDT, AIA, CID, NCARB, Chair</td>
</tr>
<tr>
<td></td>
<td>Gary C. Patrick, CSI, AIA, RRC, Co-Chair</td>
</tr>
<tr>
<td>Programs Committee</td>
<td>Brien DuRouche, CSI, Chair</td>
</tr>
<tr>
<td>STEP Committee</td>
<td>Hannah Fleischaker, CSI, Chair</td>
</tr>
<tr>
<td></td>
<td>Adrienne Rulseh, CSI-EP, Co-Chair</td>
</tr>
</tbody>
</table>

## CERTIFICATION QUIZ ANSWERS

1. b [PDPG 5.3 & 5.4.1]
2. b [PDPG 8.2.4]
3. c [PDPG 9.3 & 9.4]
4. c [PDPG 11.3.16]
5. b [PDPG 13.6]

6. Imitation marble made of plaster, mixed with glue and dyes and marble or quartz chips typically for round columns, which is then painted or polished.