

The background of the book cover is a photograph of a modern interior space. It features a prominent glass and metal staircase with a polished chrome handrail. To the right of the staircase is a tall, modular shelving unit made of chrome frames and dark glass panels, holding various books and office supplies. Large windows in the background allow natural light to fill the space, creating a bright and airy atmosphere. The overall design is clean, minimalist, and architectural.

Professional Practice FOR Interior Designers

FIFTH EDITION

Christine M. Piotrowski, FASID, IIDA

PROFESSIONAL PRACTICE FOR

Interior Designers

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Interior Designers

Fifth Edition

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WILEY

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*For my parents, Martha and Casmer:
I am sorry you are not here to share this with me.*

CONTENTS

<i>Preface</i>	<i>xv</i>
<i>Acknowledgments</i>	<i>xix</i>
1. Interior Design as a Profession	1
Why Study Professional Practice?	2
Defining the Profession	3
What Is a Profession?	4
Professional Responsibility in a Changing World	4
Historical Overview	6
Interior Design Divisions	10
Interior Design Value	11
The Business of Interior Design	12
2. Professional Advancement	19
Educational Preparation	20
Internships	22
Lifelong Learning	24
NCIDQ Examination	25
Licensing and Registration	28
Professional Associations	31
Social Responsibility	37
3. Ethics and Professional Conduct	43
Ethical Standards	44
Ethics in the Business Environment	45
Professional Conduct	49
Disciplinary Procedures	55
4. Legal Responsibilities	59
The Legal Environment of Interior Design Practice	60
Criminal versus Tort Law	63
Negligence	64

Intentional Torts	66
Intellectual Property—Copyright	68
Code Compliance	72
5. Where Do Designers Work?	77
How Do Designers Work?	77
Global Design Work	79
Types of Work Environments	81
Expectations	85
6. Project Compensation and Design Fees	89
Calculating the Billing Rate	90
Which Compensation Method?	93
Estimating Design Fees	95
Indirect Job Costs	96
Methods for Setting Design Fees	97
7. Preparing Design Contracts	109
Definition and Basic Elements of a Contract	110
Letter of Agreement or Contract?	115
Proposals versus Contracts	116
Contract Form and the Statute of Frauds	117
Developing the Design Contract	119
Content Formalities	122
Interior Design Contracts: Content and Form	123
Performance and Breach	146
Termination by Agreement	149
Avoiding Contract Disputes	149
8. Product Pricing	153
Catalog Pricing	154
Pricing Terms	155
Discounts	156
Selling Prices	160
Deposits, Down Payments, and Retainers	163
Freight and FOB	166
Delivery and Installation Charges	167
Sales and Use Taxes	168
9. The Selling of Goods: The Uniform Commercial Code and Warranties	173
Historic Overview of the UCC	174
UCC Definitions	175
The Buyer's Rights and Obligations	176

The Seller's Rights and Obligations	178
Statute of Frauds	179
The Sales Contract	181
Electronic Agreements and Signatures	186
Sales on Approval	189
Title	189
Risk	190
Warranties and Product Liability	191
10. Trade Sources	201
Manufacturers	202
Sales Representatives	203
Marts, Showrooms, and Market Centers	204
Local Showrooms	205
Retail Specialty Stores	206
Manufacturer's Dealers	206
Internet Sourcing	206
Tradespeople and Craftspeople	207
Construction Contractors	208
Selecting Trade Sources	209
11. The Project Management Process	215
What Is Project Management?	216
The Role of the Designer/Specifier	219
Bringing Value to Clients through Design	221
Phases of an Interior Design Project	222
Project Delivery Methods	231
Stakeholders	233
Selecting Project Teams	235
Plan Review Boards	236
Project Schedules	238
Project Budgeting	240
Managing and Recording Your Time	243
Project Files or Job Books	249
Building Information Modeling (BIM)	253
Value Engineering	254
12. Contract Documents and Specifications	257
Contract Documents	258
Specifications	262
Specifications Organization	267
Sustainable Product Specifications	269
Construction Agreement	270

X Contents

Competitive Bidding	271
Modifications	280
Submittals	283
13. Contract Administration: Construction and Order Processing	287
Contract Administration: Construction	288
Contract Administration: Procurement and Order Processing	290
Shipping and Freight	306
Expediting	307
14. Contract Administration: Delivery and Project Closeout	311
Delivery and Installation	312
Project Closeout	316
Postoccupancy and Follow-Up	319
15. Creating and Managing an Interior Design Practice	325
Understanding Motivations and Risks of Business Ownership	326
Advantages and Disadvantages of Business Ownership	329
Functions of Management	331
Management Styles	334
Working Alone	335
The Stages of a Business	336
Buying an Existing Business	338
16. Advice and Counsel	343
Attorney	344
Accountant	345
Banker	346
Sources of Capital	347
Establishing Business Credit	349
Insurance	350
Technical Consultants	355
Sources of Information and Assistance	355
17. Preparing the Business Plan	361
The Business Plan	362
Start-Up Costs	366
Setting Up the Office	367
18. Business Formations	377
Sole Proprietorship	378
Partnerships	380

Limited Liability Company	383
Corporations	384
Joint Venture	389
19. Business Legal Filings and Licenses	393
Business Legal Filings	394
Licenses	397
Income Tax Basics	399
20. Strategic Planning: Designing the Future	405
The Importance of Planning	406
Strategic Planning Basics	407
Mission Statements	408
Business Analysis	409
Business Goals, Objectives, Strategies, and Tactics	412
Budgeting	412
Measuring Performance	414
Benchmarking	415
21. Money Management	419
Accounting Methods: Accrual versus Cash Accounting	420
Accounting Records and Systems	422
Basic Financial Reports: Income Statement, Balance Sheet, and Statement of Cash Flows	426
Managing Your Finances	434
Controlling Overhead	444
Computer Applications for Accounting	445
22. Fundamentals of Marketing	449
Branding	450
Target Marketing	452
Establishing a Niche	454
The Four Ps of Marketing	455
Marketing Analysis	457
Marketing Plan	458
23. Promotional Basics	463
Promotion	464
Public Relations	465
Publicity	466
Press Releases	467
Advertising	469

Internet and Social Media Marketing	470
Referrals	477
Networking	478
24. Promotional Tools and Methods	483
The Graphic Image and Stationery	484
Photo Portfolio	487
Brochures	488
Competitions	488
Direct Mail	490
Publication	491
Proposals as a Marketing Tool	493
25. Selling Strategies	501
What Is Selling?	502
Selling Services versus Products	503
The Buyer Decision-Making Process	504
Buyer Demographics	505
Building Client Relationships	507
Selling Techniques	508
Negotiating	510
The Selling Process	512
26. Design Presentations	519
Presentations	520
The Initial Client Interview	521
Project Presentations	522
Closing Techniques	526
Overcoming Objections	528
Follow-Up	530
Additional Guidelines for Making Presentations	530
Good Impressions	531
27. Employee Management	537
The Agency Relationship	538
Job Classifications	541
Job Descriptions	545
Employment at Will	547
Employment Contracts	549
Independent Contractors	553
Compensation and Fringe Benefits	555
The Performance Evaluation	560
The Employee Handbook	561

Mentoring	563
Sexual Harassment	564
Federal Laws Regulating Employment	565
28. Goals and Career Options	571
A Personal Mission Statement	572
Personal and Professional Goals	572
Career Decisions	576
Design Career Specialties	577
29. The Job Search	587
The Search Is On	588
Resumés	591
Resumé Format	597
The Cover Letter	601
Portfolios	606
Digital Job Search Strategies	609
30. On the Job	619
How Employers Review Resumés and Cover Letters	620
The Job Interview	621
Typical Interview Questions	626
Illegal Questions	630
Follow-Up	630
Your First Job	631
On-the-Job Strategies	635
Making a Career Change	635
<i>Appendix</i>	641
<i>Glossary</i>	643
<i>General References</i>	665
<i>Index</i>	695

PREFACE

Part of the education of an interior designer consists of learning about the business practices of the profession. Students cannot assume that a business's success results solely from the innate creativity of the designers who own or work for a firm. It also comes from the quality of the professional practices of those involved in the business.

Regardless of the size of firm or design specialty, professional interior designers must understand and conduct themselves as businesspeople. Clients expect interior designers to be responsible for their decisions and practice. They expect excellence not only in creative work but in business conduct as well. This naturally results in an interior designer's ever-increasing need for comprehensive knowledge of business.

As a design professional, manager, educator, and business owner, I have long believed in the importance of effective business practices for this profession. I have seen where good business practices have led to success. I have seen where poor business practices have led to frustration for business owners. My interests in trying to help students and professionals become better in their business led to the publication of the first edition of this book.

I have consistently updated this book to offer a comprehensive resource that provides a solid background in business practices for students. Educators should not feel that they must try to cover everything, and students should not feel overwhelmed by the contents. Educators can easily tailor their classes around the contents to meet the instructor's desired focus and an institution's priorities.

Its comprehensive content also makes it a practical choice for practitioners wanting to start or grow their own business. There are many chapters that are generally of greater concern to a business owner than a student, just as there are some chapters that will be of greater interest to students than professionals. For both professionals and students, *Professional Practice for Interior Designers* remains one of the primary references for the NCIDQ examination concerning many aspects of business practice.

The profession of interior design continues to be transformed. Concerns for legal and ethical business operations, sustainable design practice, the impact of technology, new ways of collaborating with industry cohorts, and generational changes in the client marketplace have all had an impact on business practice. These issues and others of importance are included in this new edition.

Changes in the outline of chapters, and content additions and deletions, were undertaken after receiving input from a variety of educators and professionals. Current information on business in general and interior design business in particular was also obtained by a review of relevant literature to gauge impact on practice. An extensive review and revision of all the text and examples was undertaken to update content. The material in the chapters was

carefully reviewed to eliminate duplication of material, and this has, in some cases, led to a reorganization of topics.

Distinctive features of the fifth edition include the following:

1. Based on recommendations by educators, the material most applicable to what is commonly covered in a business practices class is grouped together at the beginning of the book.
2. The exception to this is that all the career chapters are grouped together at the end of the book.
3. New topics important to practice in the 21st century have been included throughout the book so that it continues to be a comprehensive text on interior design business practices. Those new sections are highlighted later in this preface.
4. Chapters most applicable to organizing and managing a practice now appear together. They follow a logical sequence of topics, from developing the business idea, to business plan and structure, to finances, marketing, and employee issues.
5. Each chapter begins with a list of critical issues to help the student study for exams; instructors can use these for class discussion or written assignments.
6. A box titled “NCIDQ Component” indicates the chapters or parts of chapters covering material that might be part of the examination.
7. Additional “What Would You Do?” scenarios have been added at the end of the chapter.
8. Important terms have been listed at the end of each chapter.
9. A list of Web sites relevant to the chapter content has been added at the end of each chapter.
10. The text remains easy to read, with many bulleted lists highlighting key points.
11. Icons are placed in the margins, showing where related content appears on the companion Web site, www.wiley.com/go/ppid.



So that readers can see where new sections and topics have been added, those items are italicized in the following discussion about the changes in the text.

Chapters 1 and 2 provide a comprehensive overview of the profession. Topics include why the study of business practices is important, the definition of a profession, the NCIDQ examination, professional association requirements, and the importance of licensing. *A new section in Chapter 1 provides an overview of the business of interior design and how that relates to students and the study of professional practice. New sections have been added to discuss professional responsibility in a changing world, the value of interior design, and social responsibility.*

Chapters 3 and 4 remain at the beginning of the book to highlight the importance of ethical and legal practice. The “What Would You Do?” discussion items at the end of Chapter 3 have been expanded. *Information on cyber law and copyright now appears in Chapter 4.*

Based on recommendations by educators, Chapter 5 provides a presentation of how and where designers work. This was done to give an overview of the “working world” of the design practitioner. *A new section called “Expectations” discusses what the employer views as keys to what it will be looking for in a new employee.*

The next four chapters cover critical information concerning how design firms earn revenue. Chapter 6 covers fees and project compensation methods;

Chapter 7 details design contracts specifically related to design services; Chapter 8 details product pricing of goods; and Chapter 9 outlines important information about sales law and warranties related to selling merchandise. *New information has been added concerning proper signatures on contracts, strategies for avoiding contract disputes, and using small claims courts.*

The chapters concerning business project management begin with a discussion of trade sources in Chapter 10. The business side of project management is detailed in Chapter 11 with *new material added concerning research—especially evidence-based design—as a project benefit, project delivery methods, selecting project teams, integrated design, and building information modeling.* After careful review and updating, *a new section discussing sustainable product specifications and an explanation of construction agreements were added to Chapter 12.* Chapters 13 and 14 have been updated and revised.

Chapter 15 and the next five chapters focus on the development and management of a design practice. After thoroughly reviewing and updating existing material, a few chapters have been reorganized for clarity and new information added sparingly. However, *important discussions on the triple bottom line, benchmarking, and green office management have been added.*

The former two chapters on accounting were combined into Chapter 21. Material has been reorganized to better delineate the flow of the accounting process for interior designers. In particular, the first part of the chapter should make it easier for students to understand the importance of the forms and processes necessary to manage the firm's finances.

Chapters 22 through 26 form a group on marketing and selling. It is hoped that the reorganization of topics in the first three chapters will not only be conducive to a better understanding of the importance of marketing for the continued health of a design firm, but also act as a discussion of strategies and tools to make that happen. *New material has been added concerning specializing in green design, the changing demographics of clients, social media marketing, and the buyer decision-making process.* A revision of the previous discussions on etiquette is included, as professionals still deem it a necessary topic.

Chapter 27 combines the previous edition's two chapters on employee management. This reorganization and revision is expected to make this information more logically sequenced. Although brand new material was not deemed necessary, the chapter was thoroughly reviewed and modified for current practices.

As previously mentioned, the last three chapters group the information concerning career decisions and the job search. This was done because many educators report that these chapters are often covered together. Materials in all the chapters were carefully reviewed and revised based on current practice. Emphasis was placed on the digital job search and tools. Chapter 30 highlights the job interview and the transition from student to professional. *It also includes a new section concerning on-the-job strategies to assist emerging professionals and practitioners make the best of their current job situation.*

There is an extensive and updated list of references covering the topics in this book. Additional updated references to articles and other resources (including Web sites of organizations and sources of information useful to the reader) appear again in this edition.

Ancillary materials, including business forms, brief articles, and additional references, is available on this book's companion Web site (www.wiley.com/go/ppid) whether readers purchase an electronic version or printed version of the text. The forms are PDFs so that they can be used in class.

A revised Instructor's Manual—available only to educators—can be obtained online by contacting the publisher. The Instructor's Manual includes

a detailed table of contents that will help an instructor transition from the fourth to the fifth edition. As with previous Instructor's Manuals, a test bank and discussion items are provided for each chapter. A series of Power Point slides are available to instructors for the first time as a teaching resource.

Since its first publication in 1990, this book has become the leading choice of educators for use in teaching an interior design business practices class in colleges and universities throughout the world. Educators often cite it for its clear writing style and content based on realistic practice situations. I am very proud and humbled by the extent of its adoption and practical use.

**Visit the companion Web site:
www.wiley.com/go/ppid
for additional learning resources**

ACKNOWLEDGMENTS

I owe a great measure of gratitude to the many designers, organizations, and educators that have contributed to this and previous editions of this book. Their unselfish sharing of information, business forms, and editorial comment has helped continue to enrich this book.

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Numerous educators have provided insights and comments that have helped in the revision of this book. They are too numerous to mention, but I want specifically to thank Liz Thompson of the Art Institute of Pittsburg; Robert Krikac from Washington State University; Cindy Stedman from the Art Institute of Phoenix; Carl Clark from Northern Arizona University; Dr. Carol Morrow from the Art Institute of Phoenix; Robin Wagner from Marymount University; Christine Kennedy of the Art Institute of Michigan; Tom Witt from Arizona State University; and Renee Hern of the International Academy of Design and Technology in Nashville, TN.

Many other interior design practitioners and organizations have provided information and documents in previous editions. I do not want to let their contributions to this text go unnoticed; however, the list has become too long to include. My thanks to you all, nonetheless, is heartfelt. I do want to specifically thank a few for their tremendous support over the years: Dave Petroff, IIDA; Beth Harmon-Vaughn, FIIDA; Carl Clark, FASID; and Michael Thomas, FASID.

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Lastly, I want to thank the readers who have continued to find this book an important resource for the operation of their businesses and as a learning tool for students. Your continued support and praise has been humbling and inspiring.

Christine M. Piotrowski

PROFESSIONAL PRACTICE FOR

Interior Designers

Interior Design as a Profession

After completing this chapter you should be able to:

- Discuss why the study of professional practices is important to any entry-level designer.
- Explain how interior design is different from decorating as if you were talking to a client.
- Identify the characteristics of a profession.
- Explain how these characteristics relate to the practice of interior design.
- Understand the history of the profession in order to learn about the professional practice of interior design.
- Explain how the Great Depression of 1929 affected the interior design professional.
- Name the organizations that became the American Society of Interior Designers and International Interior Design Association.
- Identify key changes that led to the increasing professionalism of interior design.
- Compare the practices of residential interior design and commercial interior design.
- Explain how the section on the business of interior design affects your understanding of the profession as a whole.
- Discuss how interior design provides value to a residential client and a small business owner.

The stereotype of the interior design profession has been of someone who understands how to use color and can rearrange furniture. This is, as you already know, not the full story of what an interior design professional is or does.

Interior design is a complex process and it requires learning much more than the color wheel. The body of knowledge and skills needed by professionals is extensive, and the work of the interior designer—regardless of specialty—is demanding as well as exciting. The professional interior designer's solutions have to meet functional needs of the client, as well as result in a pleasing environment. The individuals who design interiors must be sure that their designs meet building, fire safety, and accessibility codes. Interior design solutions must also meet sustainable design criteria required by the owners.

A professional interior designer must be willing to accept the legal and ethical consequences of his or her actions. Those actions impact the general public, clients, and other practitioners. Local laws (including professional regulation, where it exists) can impact the work of the professional interior designer. The profession of interior design is also a business. The management and efficient operation of a business are critical to the successful ongoing life of an interior design practice.

Society tends to grant professionals higher status, money, and respect, yet these do not come automatically upon attaining the educational criteria required of the profession. They come to the individual who has the attitude of service, commitment, and knowledge that is expected of the professional. This is no less true for an interior design professional than any of the “traditional” professions.

This chapter, to use a design metaphor, is a foundation of information important to the overall study of the profession and how it functions as a business. The professional practice of interior design requires attention to the business procedures, strategies, and protocols that any business must use for the business to be successful, profitable, and long lasting. Designing interiors is not only an enjoyable way to make a living, but also an awesome responsibility.

WHY STUDY PROFESSIONAL PRACTICE?

The profession of interior design is incredibly fascinating. Practitioners have the opportunity to design the interiors of multimillion-dollar houses or help a family have a more pleasing and nurturing home environment. Practitioners also have the opportunity to help a small business or huge corporation provide an interior environment that positively influences their clients and employees and helps the business achieve greater functionality and success.

The profession of interior design is also a business, so knowledge and application of business practice concepts are essential. A designer who is bad at business subconsciously hints to clients that they can take advantage of the designer by arguing and second-guessing the designer’s decisions. Furthermore, if the firm is not successful as a business, if it does not sustain profitability, it makes no difference how creative the practitioners might be: The poorly run business is likely to fail.

Interior design is much more than a way to express creativity. It is an endeavor that must recognize the importance of ethical conduct. It is about being socially responsible and realizing that, in today’s world, the interior design profession has a global reach. It’s not just about “us” in the United States, it’s about all of “us” on this planet. It is not a hobby; it is not the quick, do-it-yourself situation portrayed on cable TV.

An interior design firm must make a profit—or at least hopes to consistently make a profit. Studying and applying business practices to the management of the firm helps the owner have a greater chance of achieving a profit. If the business owner is to allow his or her company to grow to the extent that he or she would like it to grow, the owner must understand all the aspects of professional practice.

As an employee, you will be held accountable for the ongoing success of an interior design firm. You have a responsibility to work productively and bill those hours, or otherwise professionally and effectively complete your job tasks. You need to have some awareness of the expense it takes to operate a practice so that you do not waste company resources.

Students must master a basic understanding of business practices. Although a business practices class may come late in the curriculum, that placement does not make it any less important. I believe it is one of the two most important classes in a student's curriculum, even if it's not the most important to you individually. Without an understanding of the professional practice of interior design, as a student, emerging professional, or employee, your success will be limited.

Finally, many topics in this book are topics important to the National Council for Interior Design Qualification (NCIDQ) examination. Business topics are also common parts of other certification or licensing programs, as they are expected to be within curriculums accredited by the Council for Interior Design Accreditation (CIDA). If business were not important to the profession, these groups would not include business practices topics in their certification/accreditation requirements.

An interior design firm owner once told me that he wants to hire individuals who want his job. That doesn't happen without knowing how to run a business.

DEFINING THE PROFESSION

Compared to many other professions, such as teaching and medicine, interior design is a relatively young. The use of the term *interior design* did not appear in general usage until after World War II, and the profession defined by any term did not really exist much before the 1900s. Individuals and organizations involved in the interior design profession work tirelessly to help the profession gain recognition in the minds of the public, as well as among practitioners and allied professionals.

What constitutes interior design has been debated and nurtured for many decades. Much of the public believes that "people who decorate interiors are interior decorators." They often do not understand that there is a difference between decoration and design. The words of an article by Charlotte S. Jensen, FASID, then president of the NCIDQ board, still ring true: "Interior design is not the same as decoration. . . . Decoration is the furnishing or adorning a space with fashionable or beautiful things. Decoration, although a valuable and important element of an interior, is not solely concerned with human interaction or human behavior. Interior design is all about human behavior and human interaction."¹ And much more, many would say.

The most commonly quoted and utilized definition of *interior design* comes from the NCIDQ. This definition, offered in part with the complete version presented in the appendix, has been acknowledged and supported by the interior design professional associations:

Interior design is a multifaceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants, and are aesthetically attractive. Designs are created in response to and coordinated with the building shell, and acknowledge the physical location and social context of the project. Designs must adhere to code and regulatory requirements, and encourage the principles of environmental sustainability. The interior design process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals.²

Another excellent definition comes from outside the profession. According to the U.S. Department of Labor, Bureau of Labor Statistics, interior designers “plan, design and furnish interiors of residential, commercial or industrial buildings. Formulate design which is practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or improving life style.”³

As you can see from these, interior design is much more than the stereotypical idea of picking out colors and fabrics. The responsibilities and skills required also go beyond those of the individual who has a flair for decorating.

WHAT IS A PROFESSION?

A profession is much more than the words in a definition provided by interested groups. According to one dictionary, a *profession* is “a paid occupation, especially one that involves prolonged training and a formal qualification.”⁴ Johnson writes, “As defined by sociologists, a profession is an occupation that is based on theoretical and practical knowledge and training in a particular field. . . . Professions tend to be credentialed and regulated in relation to certain standards of performance and ethics, which makes them more autonomous and independent than other occupations.”⁵

Some argue that interior design is not really a profession. This has often occurred when discussions with state legislatures concerning regulation of interior design or use of the title “interior designer” take place. Yet the interior design profession meets the standards set for defining a profession.

The profession of interior design, as we know it today, is guided by all the points noted by both of these authors and as further clarified by the definitions. If the measure of a profession involves the criteria offered by the preceding material, then interior design is a profession that has evolved and continues to evolve. Gordon Marshall writes, “A profession includes some central regulatory body to ensure the standard of performance of individual members; a code of conduct; careful management of knowledge in relation to the expertise which constitutes the basis of the profession’s activities; and lastly, control of number, selection, and training of new entrants.”⁶

A professional does not emerge merely as a consequence of learning the technical principles required in the profession. Becoming a professional also requires an attitude of dedicated commitment to the work one does and to the advancement of the profession. Understanding what it takes to organize and maintain an interior design practice follows an understanding of the roots and contemporary concerns of the profession. In the 21st century, having talent as a designer is not enough to survive the ups and downs of the economic roller coaster.

How would you define the interior design profession?

PROFESSIONAL RESPONSIBILITY IN A CHANGING WORLD

Have you ever had the opportunity to stand below the soaring branches of a sequoia tree? I had a chance to do this when I visited Sequoia National Park in California several years ago. These magnificent redwoods can grow to more than 200 feet tall and live for more than 2000 years! I visited a site within the park where trees had been harvested in the late 1800s. The base of the trunk is huge. You don’t just walk up to the remaining stump and sit down. I walked up stairs to the top of a stump that was more than 10 feet above the ground. The surface size of that stump, as I recall, was about the size of a two-car garage.

It turns out that the wood of the sequoia tree—a species of redwood—although resistant to fire and decay, is very brittle, making it unsuitable for building. The wood was mostly used at the turn of the century for fence posts, grape stakes, and shingles. What a waste of a piece of our magnificent natural world!

Why is this story offered in a book about interior design professional practice?

Our industry uses huge amounts of natural resources in the creation of the products we specify for homes and businesses. The use of these materials has led to the depletion of many resources and threatens others. Construction and remodeling contribute to landfills at alarming levels. According to the U.S. Green Building Council (USGBC), “commercial construction projects generate up to 2.5 pounds of solid waste per square foot of floor space.”⁷ The math means that a 10,000-square-foot building could produce up to 12.5 tons of waste! That is a lot of wasted resources going to the landfill.

The choices we make when we specify goods and design solutions for the client can have profound future effects. Removing and disposing of carpeting that still has some useful life is a poor choice if there is a place in your community that can utilize this material. Exotic woods like rosewood are beautiful—yet rosewood forests are being depleted, and should you choose to specify this exotic wood, you must be sure it is coming from a legal source. Consider the specification of paints made with volatile organic compounds that harm users of the space as well as the contractors doing the work. I know of a painter who worked in the construction industry for more than 30 years. He told me he now has only one lung, in large part because of the volatile materials he breathed those many years.

Of course, the interest in sustainable design and the willingness of clients and designers to embrace this concept in interiors varies widely. Often at issue is the assumed versus actual additional cost of specifying environmentally friendly or green products. A client who has serious allergies or respiratory problems suffers allergic reactions to the chemicals in many floor coverings, furniture products, and various textiles. Naturally, this type of client easily sees the benefits of green products. Commercial clients may see that the benefits of “going green” are worth an additional cost, but many are still reluctant to spend the extra money. However, design projects using green products and designing a project using the USGBC’s LEED® guidelines continue to gain momentum.

What we do as professionals—the specification of interior spaces and products—affects both the environment and the users of spaces. It behooves interior designers to learn more about sustainable design and how to mitigate environmental damage and support users’ health. Interior designers who wish to market or encourage the use of green design concepts must become thoroughly educated on the benefits to clients of using green products.

Another important issue for interior designers relates to the aging population—or should I say the aging of our client base? Baby boomers—those born between 1946 and 1964—began turning 60 in 2006. The group called “matures,” who were born between 1901 and 1945, represent another large proportion of our population of consumers. The issues of designing a home environment, as well as almost all types of commercial spaces, that are friendly to the senior user are critical.

As an interior designer, you need to realize an important fact about these older age groups: Most do not think of themselves as “old,” nor do they like being treated as old. It is not the interior designer’s responsibility to think of consumers in the older age groups either as being “old” or being less able to take care of themselves. It is, however, the interior designer’s responsibility

to help create a home or working environment that is satisfying, safe, and functional for the users.

Interior designers have a professional responsibility to learn about and apply design concepts that can make a home or business environment safe for all ages and abilities. Universal design concepts come to us as second nature now, as many no doubt like the extra size of an accessible toilet facility or the ease of using a ramp instead of stairs. Designers who are young themselves must learn about the older client and also the diplomacy involved in specifying products that will enhance the environment of their older adult clients.

You no doubt have heard of the term “aging in place.” In relation to the interior design of the home, this refers to a concept of designing or remodeling a residence so that the occupants can remain in their private residence rather than moving to some sort of senior living facility or apartment. Many changes to a residence that will help support or accommodate the inevitable physical changes to residents can be easily incorporated, whether by client choice or simple design specifications.

The concepts of safe and accessible interior design apply to both residential and commercial interiors, and thus should be part of the practice of all interior designers. In a commercial facility, we are guided by accessibility codes that require certain things to be designed into the space to make sure the space is accessible to all users. In a home—especially with younger home owners—many accessibility and safety issues might not be acknowledged until someone breaks a leg skiing and must cope with designs that are incompatible with someone on crutches or must use a wheelchair.

These issues also have become a business choice for many. Some designers have chosen to increase work with clients in senior care and assisted-living facilities. Just as we realize we must abide by accessibility codes in a commercial space, so too should interior designers now look toward simply deciding to meet client needs and demands for the design of LEED®-certified buildings and aging-in-place products and planning concepts.

Sustainable design, universal design, and design for an aging population are as much a way of thinking and a professional responsibility as design specialties. “If not now, when?” was asked about other important topics years ago. It is also asked now: When will you learn more about topics that affect the profession and interior design practice and lead to professional responsibility in a changing world?

The practice of interior design is a continually growing and changing profession. Interior designers must continually keep informed and up to date on critical issues that will likely affect their business in the present or the near future. Our professional responsibility in a changing world will likely take the interior design professional to places he or she never envisioned.

HISTORICAL OVERVIEW

History classes cover important material on furniture and architecture, but many do not discuss how the interior design profession arose and evolved. This brief section provides some context for that history.

Before the 20th century, interior decoration was the responsibility of artisans, craftsmen, painters, sculptors, and early architects. Shopkeepers were called *ensembliers* or *ateliers* in Europe. According to John Pile, Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853) are thought by many to be the first professional interior designers. “Percier and Fontaine conceived of interior spaces developed under their full control in the manner of modern interior designers.”⁸

Elsie de Wolfe (1865–1950) was among the first individuals to bring the concept of professionalism to interior decoration in the United States. It was approximately during her career that the term *interior decoration* began to be used. Born in New York City and a member of the upper class, de Wolfe began her career as a professional interior decorator in 1904, when she was 39 years old. Her first commission, in 1905, was for the design of the Colony Club in New York City. Among de Wolfe's clients were such notable figures as Henry C. Frick and Anne Pierpont Morgan. Because these early decorators often had a wealthy clientele, the term *society decorator* was often associated with them.

De Wolfe also wrote one of the earliest books about interior decoration, *The House in Good Taste*, in which she related her philosophy of decoration for homes. This book, which was republished in 2004, gives a fascinating glimpse into early interior decoration. She also is credited with being responsible for another milestone in the profession: receiving a fee for her design services rather than a commission on the sale of furniture.⁹ De Wolfe's success inspired other women to enter the profession. It was one of the few acceptable professions for women at the turn of the century.

In approximately 1904, formal educational preparation was offered at the New York School of Applied and Fine Arts—founded as the Chase School. (This school is now known as Parsons, The New School for Design, located in New York City.) A few courses were offered in art or home economics programs in other schools, but formal training in interior decoration was not easy to obtain. Individuals who could not avail themselves of formal courses generally learned from magazines of the time, such as *House Beautiful* or *House & Garden*.

Postwar prosperity after World War I saw an increased interest in, and employment of, the interior decoration professional. In 1924, Eleanor McMillen opened McMillen Inc., claiming to be the first full-service interior decorating firm in the United States.¹⁰ This prosperity led to an increasing number of professionals with specialized knowledge in different types of interiors beyond residential interior decoration. By the late 1920s, many local "Decorators' Clubs" had been started in various parts of the country. The Decorators Club located in New York is credited with being one of the first, if not the first, such organization.¹¹

Furniture manufacturers in the 1920s were producing fine-quality furniture in places such as Grand Rapids, Michigan, and High Point, North Carolina. Department stores used a display technique called a *vignette* to help the middle-class consumer visualize a room of furniture and thus encouraged consumers to utilize better-quality design in their homes.¹² (*Vignette*, as used in the interior design profession, means a display of furniture and furnishings that simulates an actual room.) Magazines continued to be used by the masses of consumers to appreciate quality interior decoration done by professionals and primarily available only to the wealthy.

The Great Depression of the 1930s had a profound influence on the furniture industry and thus the interiors profession. It had a disastrous effect on the ability of the middle class to purchase furniture. Yet the leading society decorators remained relatively unaffected by the depression, as their wealthy clients could still afford to purchase quality goods. The society decorators, however, were purchasing goods from Europe rather than using American-made goods. This had a further, and decidedly negative, impact on American manufacturers.

Grand Rapids, Michigan, was the site of one of the earliest and largest to-the-trade-only semiannual furniture markets. At the time, Grand Rapids was one of the largest manufacturing centers in the United States. The Grand

Rapids Furniture Exposition, as it was officially called, was first held in December 1878.¹³ The market was held in January and June for 87 years. Local manufacturers displayed their products, educational programs were held, and manufacturers from other locations rented storefronts to show their goods.

The leaders of the Grand Rapids manufacturing center in the 1930s needed to bring the decorators to Grand Rapids so that they could see the quality of American-made furniture. With William R. Moore of Chicago, they put together a conference to organize a national professional organization. The conference was held during July 1931, in Grand Rapids, and speakers such as Frank Lloyd Wright were scheduled to appear in order to entice decorators to the conference. The decorators were invited to the various manufacturing plants and showrooms to see the furniture firsthand. By the end of the conference, the American Institute of Interior Decorators (AIID)—the precursor to the American Society of Interior Designers (ASID)—had been founded, with William R. Moore as its first national president.

World War II led to new manufacturing techniques that changed furniture and design styles. The modernism of the Bauhaus school—originally located in Germany—greatly influenced the design of buildings and interiors in the United States. Consumers had larger disposable incomes and were willing to buy again. It was during the 1940s that the term *decorator* began to lose favor in the industry. It was also at this time that educational standards and the number of programs offered grew, as interest in the profession increased. Massive growth in industrialism after the war also boosted the building, furniture, and interiors industries.

After World War II, nonresidential design became an increasingly important aspect of the profession for many reasons. The evolution of giant corporations was one factor. Curtain wall construction, suspended ceilings, and changes in construction to allow for vast, open interior spaces in office buildings all affected the design-build industry. Changes in the philosophy of the workplace created new furniture concepts, such as that of the “office landscape.” As companies embraced this planning philosophy, new specialists in space planning, lighting design, and acoustics became part of the profession.

Women were making an impact on the commercial design industry as well. Dorothy Draper (1889–1969) is credited with being the first woman interior decorator who specialized in commercial interiors.¹⁴ Florence Knoll established the Knoll Planning Group in the 1940s. This design company’s focus was on commercial interior design.¹⁵

New design concepts, as well as other issues, created tension and arguments over educational requirements and admission to professional associations for interior designers. A renewed debate ensued over the words “decorator” versus “designer.” As educational programs developed, curriculums varied, resulting in uneven preparation. It was recognized that education needed to be more stringent, with formalized preparation that went beyond aesthetics. The growing complexity of the work of the interior designer led to professional associations formalizing requirements for membership.

New pressures and responsibilities will continue to affect all practitioners, businesses, and even students of interior design. This short history provides a context for the development of the interior design profession and is meant to give readers an appreciation of the roots of the profession called interior design. Table 1-1 summarizes its chronological development. This table is also included on the Wiley companion Web site as item 1-1. Additional history of the associations is presented later in Chapter 2.

The profession thrives during economic booms and, like every industry, redefines itself when the economy is slow. Regardless of the impact of the



TABLE 1-1.

Highlighted chronology of the growth of the interior design profession

1878	First-of-its-kind semiannual furniture market. Held in Grand Rapids, Michigan.
1904	First real use of term <i>interior decoration</i> . First courses in interior decoration offered at the New York School of Applied and Fine Arts.
1905	Elsie de Wolfe obtains her first commission as an interior decorator. She is credited with being the first interior decorator.
1913	Elsie de Wolfe publishes the first true book on interior decoration, <i>The House in Good Taste</i> .
1920s	Greater effort is made by department stores to market home furnishings. Manufacturing centers of home furnishings begin to develop. Art Deco period creates greater interest in interior decoration of homes and offices. Dorothy Draper credited with being the first woman interior decorator to specialize in commercial interiors. Decorator clubs begin forming in larger cities. Design education strengthened in many parts of the country.
1931	Grand Rapids furniture show. Meeting to create a national professional organization. In July, American Institute of Interior Decorators (AIID) is founded; William R. Moore elected first national president of AIID.
1936	AIID's name changed to American Institute of Decorators (AID).
1940s	Post-World War II industrialism encourages new technologies in furniture manufacturing. Industrialism produces increased need for, and importance of, nonresidential interior design.
1950s	Development of open landscape planning concept in Germany by Quickborner Team.
1951	First time a state considers legislation to license interior design.
1957	National Society for Interior Designers (NSID) founded from a splinter group of the New York AID chapter.
1961	AID changes its name to American Institute of Interior Designers (AIID).
1963	National Office Furnishings Association (NOFA) creates NOFA-d (NOFA-designers), a professional group for interior designers who work for office furnishings dealers. Interior Design Educators Council (IDEC) founded to advance the needs of educators of interior design.
1967	NOFA and NOFA-d change names to NOPA and NOPA-d, respectively, when NOFA merges with stationery and supplies dealers to form National Office Products Association.
1968	Introduction of "Action Office," designed by Robert Probst for Herman Miller, Inc. First true open-office furniture product.
1969	Institute of Business Designers (IBD) incorporated. NOPA-d is parent organization.
1970	Charles Gelber elected first national president of IBD. Foundation for Interior Design Education Research (FIDER) is founded. Is responsible for reviewing and accrediting undergraduate and graduate interior design programs.
1974	National Council for Interior Design Qualification (NCIDQ) incorporated. Charged with the development and administration of a common qualification examination. Louis Tregre, FAID, serves as first president of NCIDQ.
1975	American Society of Interior Designers (ASID) formed from the merger of AID and NSID. Norman de Haan is first national ASID president.
1976	The first Canadian provincial associations—Interior Designers of Ontario and the Interior Designers of British Columbia—were admitted as members of NCIDQ.
1982	Alabama becomes first state with title registration legislation for interior design.
1988	First major discussion of 1995 Hypotheses, the document that begins a discussion of unification of interior design professional associations.
1992	Passage of Americans with Disabilities Act (ADA), which establishes accessibility standards for all public buildings.
1993	U.S. Green Building Council formed to promote sustainable design.

(Continued)

TABLE 1-1.*(Continued)*

1994	Unification of IBD, ISID, and CFID to form International Interior Design Association (IIDA). The existing code councils form the International Code Council (ICC) to develop a new universal standard of building codes.
1995	First International Code from the ICC is published.
1996	Federal government officially recognizes interior design as a profession.
1990s	Numerous states pass title, practice, or certification legislation.
2000	ASID and IIDA leadership begins discussions concerning potential merger. Talks discontinued in 2002.
2002	ASID and the Government Services Administration (GSA) sign an agreement to promote interior design excellence in federal buildings.
2003	InformDesign® is initiated as a Web site to locate and make available research on interior design practices.
2006	The Council on Interior Design Accreditation (CIDA) replaces FIDER as the accrediting group for interior design education.
2010	Update and revision of the Interior Design Body of Knowledge.
2011	Regulation and licensing continue to be sought after for the profession.

economy, interior design professionals and students will be faced with continuous change in the profession. Finding one's way by gaining education, experience, and competency to work as a professional interior designer in the 21st century includes achieving knowledge and skills in professional practice.

INTERIOR DESIGN DIVISIONS

The line between residential and commercial interior design as “divisions” of the profession has blurred due to changes in lifestyle and work style throughout the world.¹⁶ Many of those who think of themselves as residential designers occasionally do some small offices or other types of commercial spaces. Of course, those who are primarily commercial designers also occasionally design a client's residence.

The practices of many in the profession beg the question, “Are there really two classic divisions to the interior design profession?” We have always thought that there were “residential” interior designers and “commercial” interior designers. Residential designers focus exclusively on the interiors of private residences, especially single-family dwellings, as well as other types of dwellings such as condominiums, townhouses, mobile homes, and apartments. Commercial interior designers focus on one or more types of spaces used for business and government, such as offices, stores, hotels, restaurants, schools, airports, hospitals, and so on.

Some refer to commercial interior design as nonresidential or contract interior design. The term *contract design* comes from the fact that many years ago, commercial projects more frequently were executed based on contracts for services. Of course, both residential and commercial projects are undertaken after a contract for services has been executed. In this book, I have labeled anyone who works with public spaces a *commercial interior designer*.

Perhaps it is time to consider that, regardless of the type of space, the process of design follows the same path. To put it very simply, information

must be gathered concerning the client's needs (programming); ideas must be generated to potentially solve those concerns (schematic design); those ideas are further developed into detailed and accurate drawings or documents (design development); additional drawings and documents are created to ensure that the project is constructed and installed properly (construction documents); specifications for the goods and materials needed are processed and managed, as is the installation or finishing of all those interior goods (construction administration); and numerous business practice issues must be managed and practiced.

In the 21st century, it is not as important to define a division as it is to define the profession. The definition of interior design provided in an earlier section does not differentiate any particular number or types of divisions of interior design. Perhaps it is time to recognize that neither is a less or more important part of the profession.

INTERIOR DESIGN VALUE

"I don't understand why you charge so much!"

Most interior designers have, at one time or another, heard this comment from clients. Many professionals are still stumped as to how to respond to this statement. After all these years, professionals and the profession still must combat the undervaluing of interior design services.

Unfortunately, many clients still view interior design services as "fun" and "easy" and more "creative" than business. Because they do not see or designers do not communicate how interior design can be of value to them, many question the designer's suggestions and fees. Too many clients still do not understand why professional interior designers should be compensated for their services or even respected like other professional service providers.

To some degree it might be argued that we ourselves have been responsible for this misconception. Interior designers can be bad businesspeople: giving away design ideas at initial meetings; being unconcerned about costs in running a business; and (frankly) letting the designer's ego get in the way of solving the client's problem. These kinds of behavior do not identify good businesspeople. The media contribute to this undervaluing of design as well, too often portraying interior design as easy or frivolous. And with so many people offering design and decorating services—many for free—why should clients value interior design?

Part of the problem arises because interior design is an intangible: it doesn't exist until after it is done. The only way that the clients can judge the quality of what they hope they will get is by seeing photos or drawings of work that the designer has done for someone else. They can feel a product; they can get comparisons online. Frequently the basis for judging the quality of what they will get from an interior designer is personal aesthetics—and that is very subjective.

As competition increases, designers have become more aware that they are not solely in the business of creating wonderfully aesthetic and functional interiors. Clients, including residential clients, are very interested in how the work of the interior designer will benefit them. Sometimes this is primarily a financial consideration. Sometimes this results in an interior that soothes the soul or creates a low carbon footprint, or provides a healthy place for the inhabitants. Interior designers can bring order out of chaos. They can bring

psychological comfort to those traumatized by serious health issues. They can bring joy to children in a play area. And these do have value.

Thus, the interior designer must communicate his or her value and worth to a project on the basis of factors beyond how nice it will look at the end and the discount the client will get on furniture. The designer brings value because of his or her professional education, knowledge of how to make a space work better, be healthier, improve the users' comfort in the space, and, yes, look better.

The value of interior design also increases in the minds of clients as they see that the design community is committed to community service. Providing their problem-solving skills to nonprofit organizations like the Ronald McDonald House shows the community that interior designers are not just interested in making money by selling expensive furniture. It shows the community that interior designers are interested in the community at large.

It is hard to argue the fact that most individuals who choose interior design as a profession do so to apply their creative and aesthetic skills and talents to interior spaces. Consequently, those projects arguably improve the aesthetics of residences and various commercial facilities. Nevertheless, the true value of interior design goes way beyond these traditional views. As interior designers know well, the colors chosen for an interior can create excitement or calm. The fabric chosen can reduce maintenance issues or explode them. The products themselves, if not chosen wisely, can sabotage basic safety in an emergency or emit poisonous and harmful fumes.

An individual I once worked with, at an office furnishings dealership, introduced the design department to a client by saying "and this is the icing on the cake—the design department." Interior design is much more than icing, regardless of the space. The designer brings value to the client through his or her knowledge, experience, and skills gained through educational training and work experience. As you will read in depth in Chapter 2, these elements are critical keys to the advancement of the individual and the profession.

THE BUSINESS OF INTERIOR DESIGN

Not all designers get to work on multimillion-dollar residences, mega-hotels, or the latest celebrity chef's restaurant. The vast majority of interior designers work on smaller projects of various kinds. They help a family get a new home ready for occupancy and enjoyment. They remodel a franchise motel/hotel along the freeway. They give new life to a restaurant that needs a fresh look. They help seniors adjust their home environment to be more ergonomically friendly. Quite honestly, they might also simply specify new wall treatments, a few pieces of furniture, and stage a house for resale.

Interior design is all of these things and many more. It touches people in all walks of life and all economic positions. Also, it is a global profession: Interiors play a significant part in helping businesses succeed and people to feel comfortable in their homes throughout the world.

It is important for the student and emerging professional interior designer to understand what it is like in the real world. This section has been added to the chapter to present some basic yet very important information to help readers understand that interior design is a business as well as a creative opportunity.

For a business to exist and (we hope) succeed, it must have at least three elements. First, it has to have people who are committed to operating and

participating in the business. Second, it must have customers or clients who will purchase whatever the business provides in terms of services and possibly products. Third, it must have adequate financial resources for operation.

People

An interior design business starts with the owner committed to doing design work the way he or she thinks is right. The owner should have experience in the field before opening the doors. Many students think that once they have graduated from a program, they are automatically ready to open their own offices. Some do. Many fail and end up working for someone else.

When you read Chapter 15 and the other chapters dealing with creating a design business, you will gain a deeper appreciation for what it is to be the owner of a design firm—even one whose only employee is the owner. There is a lot more to it than having a diploma, passing a licensing exam, and setting up an office.

There is risk involved in opening a business: financial risk, legal risk, and even risk in hiring employees. Employees—the people of the firm—must work as a team and must work in accordance with the rules the owner has set up. If you work for a sole practitioner or any small design firm, your willingness and ability to be a team player are crucial. Each individual in the company has a role on the team. Sometimes that role is not very glamorous. Not everything about interior design is glamorous.

As an employee, you need to remember that the firm does not belong to you. The owner, not you, makes decisions concerning how to go about doing a design project. The owners may veto work that you have spent hours doing with a wave of the hand. Guess what? It's their prerogative to do so, because it's their names on the door. Their risk is paramount to yours.

As the new person in the office, it is wise for you to keep your eyes and ears open; listen and observe what is going on. Each office has its way of doing things, and you need to learn those processes. Become a team player, and your experience opportunities will grow, just as your experience as a professional interior designer will grow.

Clients

You will read in Chapters 23 and 24 about marketing strategies and methods. Your boss will spend a great deal of time cultivating business and projects for the firm. Certainly some client opportunities walk in the door because of a referral or something the client saw on the Internet or in a magazine. Those are part of the strategies and methods that the owner must use to cultivate clients.

Design firms work very hard to create an image that they hope will appeal to potential clients. That image is commonly referred to as the company's *brand*. A design firm's brand is the combination of images and encounters that the customer perceives, accepts, and experiences with a company providing services and (depending on the company) selling products. You and your work express that brand to clients.

Clients have an impression of what it is like to work with an interior designer. That impression has been fostered by what clients see in the media, movies, and previous experiences with designers or others in the design-build industry. For many, the reality of working with you or others in the studio will be different from what their reference impression is. That is why your boss, your professors, and this textbook stress the importance of professionalism.

The more professional you are in your interactions with clients, coworkers, vendors, and others who come in contact with the firm, the stronger the firm's brand will grow.

Financial Resources

Marketing brings in clients with projects. Those projects bring in the funds to pay salaries and operate the business. Our industry and profession have suffered through recessions as well as exceptional economic times. But the financial resources needed to operate the practice are never easy to obtain and retain. When your boss is concerned about someone in the office using the telephone or Internet for personal use, she is probably remembering that those personal calls cost the company—not the user—money.

A firm makes money by charging design fees for services and perhaps by selling merchandise to clients. Design services have a cost to the company, as well as representing revenue. The biggest cost to the firm for providing design services is the salary of the designer. As you will read in Chapter 27, salary is not the only part of the employee cost of providing design services.

There are other costs involved in those services. The company has to pay utility bills, buy supplies like pens and ink for the printer, and pay monthly Web fees. These operating expenses are deducted from the revenue that is obtained from clients. Only after the expenses are paid does the firm make a potential profit. And when there is no profit, there are no funds for the owner to provide benefits to employees.

You might not think it's important to understand accounting, but it is. Chapter 21 on basic accounting will not teach you how to be an accountant or how to keep the financial records, but it will help you understand the important point that revenue and profit are not the same thing. Just because the company has sold a sofa or charged a design fee does not mean it has made a profit and can now give you a raise.

Profit only results after all the expenses of the company are subtracted from revenue. So, when it costs your boss more to operate the company than the amount of revenue the company brings in, a loss occurs. Too many months of operating at a loss means the owner might have to let you go and even close the doors.

As a final note, the business of interior design, which is the professional practice of interior design, goes way beyond just design. It is important for the student, the emerging professional, and the experienced interior designer to understand ethics, legal issues, contract creation, and appropriate ways to be compensated for work. It is also critical to be a good project manager, as any project (regardless of size) has many components to be controlled. It is also important for anyone in the interior design profession to understand basic accounting, marketing strategies, and how to organize a practice, operate that business, and hire and manage employees. All of these topics and more are presented in this textbook.

The “real world” of interior design is at times glamorous. Yet it is also many hours of paperwork to create specifications, prepare drawings, resolve problems with vendors, track missing furniture, and more problems that you probably don't want to read about right now! Mostly, it is an opportunity to create places for people to come home to and be safe and comfortable; to encourage recovery from illness; to enjoy a special event or vacation; and so on. It is a great way to work and make a living. Very few interior designers who have worked for several years would say differently in good times—or bad!

Interior Design Economic Snapshot

The economic impact of interior design is hard to judge, because so many businesses are single owners. These businesses stay under the radar of most agencies that gather information on industry. Like many businesses, interior design booms when construction and the general economy boom and falls when a recession hits.

One place to find the impact of interior design on the economy is the U.S. Bureau of Labor Statistics (BLS). It publishes a report on occupational outlook that pinpoints various occupations, including interior design. Look for the *Occupational Outlook Handbook* on www.bls.gov/ooh/arts-and-design. It is also referred to as SOC Code 27-1025. This report gives information on overall job outlook for the next 10 years, information on median pay, and other important general information for anyone looking at interior design as a career.

According to the latest report, the BLS suggests that interior design employment will grow over the next 10 years; it reports that in 2010, the number of those employed as interior designers was 56,500 and that the number is expected to hit 67,400 in 2020. The median wage in 2010 was reported as \$46,280.* Additional information on salaries in interior design is provided in Chapter 30.

Median wage information on many cities can be accessed from the U.S. Department of Labor site www.careeronestop.org. This site allows you to compare wage information by state. You need to click the tab “Arts, Design, Entertainment, Sports and Media” to find the information on interior design. There is other information on that site related to job search.

The American Society of Interior Designers prepares an annual report titled the *Environmental Scanning Report*. This report looks at the economy, demographics, and other topics more specific to interior design. It is available online to members and may be available to nonmembers by contacting the national office (www.asid.org). Another worthwhile report from ASID is *The Interior Design Profession: Facts and Figures*, updated in 2012. There is a charge for this report, but it is well worth the cost, as it provides information on numbers of designers, firms, design specialties, and other interesting information. Readers may also want to check with the International Interior Design Association or other professional associations for additional reports on economic and demographic topics.

Interior Design magazine annually provides interesting statistical information on very large (“giant”) interior design firms. This information gives a glimpse of the economic impact of the interior design profession. The January 2012 issue reported group earnings at \$2.4 billion in fees.** This represented an increase since the previous report. Data are also provided on median salary rates (\$65,000 for “designer”). It also reported that hires were up for this report, but still lower than prerecession numbers.

The *Interior Design* magazine report also provides information on the amount of fees earned by specialties, including residential and the largest firms that do foreign projects. Remember that salary rates in this report are for the 100 largest design firms participating in this annual report; they may not reflect salary rates in your area. Note also that these types of data reports lag approximately one year from when the data were obtained. In other words, a report published in 2012 is based on data from 2011.

*U.S. Department of Labor, Bureau of Labor Statistics, “Occupational Employment Statistics: 27-1025 Interior Designers” (as of August 2012). Available at www.bls.gov/oes

**Ron Marans, “Giants 100: Back to Business,” *Interior Design* (Jan. 2012), pp. 84–98.

WEB SITES RELEVANT TO THIS CHAPTER

www.asid.org American Society of Interior Designers

www.interiordesigncanada.org Interior Designers of Canada

www.iida.org International Interior Design Association

www.bls.gov U.S. Bureau of Labor Statistics

www.careeronestop.org CareerOneStop is sponsored by the U.S. Department of Labor

www.ncidq.org National Council for Interior Design Qualification

KEY TERMS

<i>ateliers</i>	Interior design
Brand	Profession
Commercial interior design	Residential interior design
Contract design	Stakeholders
<i>Ensemble</i>	Vignette

KEY NAMES

Elsie de Wolfe	Eleanor McMillen
Dorothy Draper	William R. Moore
Florence Knoll	

ORGANIZATIONS

American Institute of Decorators (AID)
American Institute of Interior Decorators (AIID)
American Institute of Interior Designers (AID)
American Society of Interior Designers (ASID)
Council for Interior Design Accreditation (CIDA) (formerly FIDER)
Institute of Business Designers (IBD)
Interior Design Educators Council (IDEC)
International Interior Design Association (IIDA)
International Society of Interior Designers (ISID)
National Council for Interior Design Qualification (NCIDQ)
National Office Products Association (NOPA)
National Society of Interior Designers (NSID)

WHAT WOULD YOU DO?

Each chapter concludes with several situations that may or may not involve ethical behavior or other professional choices and challenges. These scenarios can be discussed individually or in groups. As you read these scenarios, consider ethics, good business practice, and overall professional conduct. The code of ethics from ASID or IIDA may apply to some situations.

1. It came to Phyllis's attention that her boss was considering hiring a designer—Jane Doe. Phyllis knew Jane because they worked together at a different design firm a few years ago. Phyllis knew that Jane had been fired because the other employer discovered Jane falsifying several types of client documents in connection with projects. Jane found out this information from someone at that previous firm after Phyllis had left the firm.