



State of West Virginia
 Department of Administration
 Purchasing Division
 2019 Washington Street East
 Post Office Box 50130
 Charleston, WV 25305-0130

Request for Quotation

RFQ NUMBER
DCH11015

PAGE
2

ADDRESS CORRESPONDENCE TO ATTENTION OF:
**SHELLY MURRAY
 304-558-8801**

**RFQ COPY
 TYPE NAME/ADDRESS HERE**

Martinez+Johnson Architects, PC
 1412 Eye Street, NW
 Washington, DC 20005

**CULTURE & HISTORY
 CULTURAL CENTER
 CAPITOL COMPLEX
 CHARLESTON, WV
 25305 348-0220**

DATE PRINTED	TERMS OF SALE	SHIP VIA	FOB	FREIGHT TERMS
08/11/2010				

BID OPENING DATE: **09/02/2010** BID OPENING TIME **01:30PM**

LINE	QUANTITY	UOP	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
<p>THE BID SHOULD CONTAIN THIS INFORMATION ON THE FACE OF THE ENVELOPE OR THE BID MAY NOT BE CONSIDERED:</p> <p>SEALED BID</p> <p>BUYER: SHELLY MURRAY</p> <p>RFQ. NO.: DCH11015</p> <p>BID OPENING DATE: 09/02/2010</p> <p>BID OPENING TIME: 1:30 PM</p> <p>PLEASE PROVIDE A FAX NUMBER IN CASE IT IS NECESSARY TO CONTACT YOU REGARDING YOUR BID:</p> <p>-----</p> <p>CONTACT PERSON (PLEASE PRINT CLEARLY):</p> <p>-----</p> <p>***** THIS IS THE END OF RFQ DCH11015 ***** TOTAL: RECEIVED-</p>						

2010 SEP -2 A 10:09

PURCHASING DIVISION
 STATE OF WV

SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE  TELEPHONE **202.333.4480** DATE **September 1, 2010**

TITLE **PRINCIPAL AND OFFICER OF AC** FEIN **52-2111567** ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO RFQ, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'

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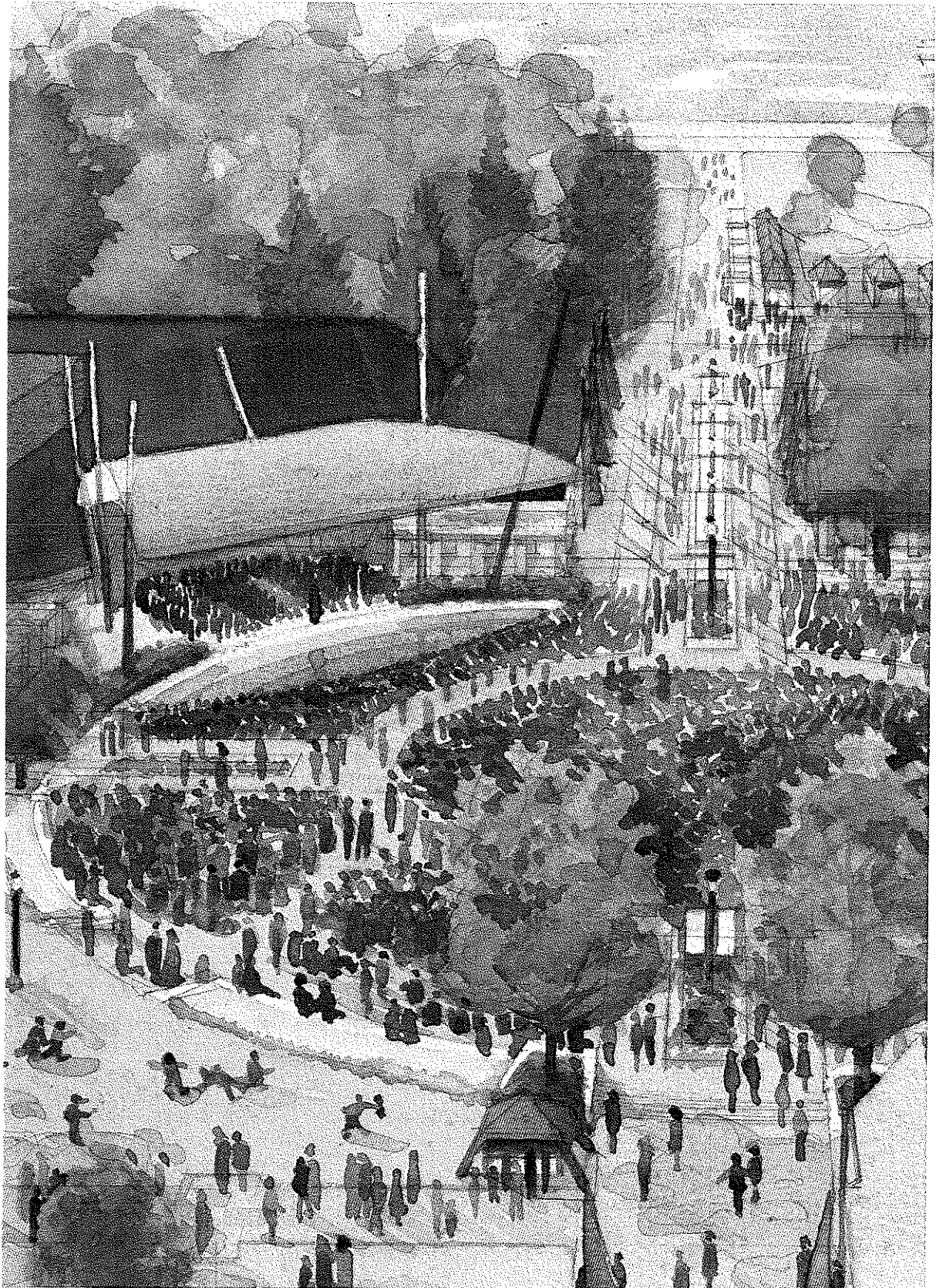
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Thomas E Johnson, AIA - Principal-in-Charge; Point of Contact
Stewart Jones, AIA - Project Manager
James G Reigle, AIA, LEED AP - Director of Historic Preservation
Gary F Martinez, AIA - Collaborating Principal
Michael DiBlasi - Theater / Lighting Design

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Plaza Theatre Center for the Performing Arts, El Paso, TX
David H Koch Theatre, New York, NY - Stewart Jones Individual Experience
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Ravina Festival Pavilion, Highland Park, IL - Schuler Shook
Hilde Amphitheater, Plymouth, MN - Schuler Shook

Purchasing Affidavit Section 5



St Mary's Amphitheater, St Mary's City, MD

MARTINEZ+JOHNSON ARCHITECTURE

1412 Eye Street, NW
Washington, DC 20005

T 202 333 4480
F 202 333 4481

info@mjarchitecture.com
www.mjarchitecture.com

01 September 2010

State of West Virginia
Department of Administration Purchasing Department
Building 15
2019 Washington Street, East
Charleston, WV 25305-0130

Re Request for Quotation #DCH11015
Permanent Performance Stage and Box Office / Entry Point at Camp Washington Carver

Dear members of the selection committee:

The Martinez+Johnson Architecture, PC (M+J) *in association with* Schuler Shook Theatre Planners and Lighting Designers (SS) is delighted to offer this proposal for design services for a permanent stage, box office and entry point at Camp Washington Carver in Clifftop, WV. We understand that the facility envisions an 8,000sf permanent stage complex, that is to be protected by a working canopy. Additionally, we recognize the Camp's need for a designated box office and entry point and that the project design shall conform to the *Secretary of the Interior's Standards for Historic Structures*.

Both M+J and SS have enjoyed many relationships with promoting/operating music and theatre companies including a 20+ year relationship with Alan Becker and *Arts Center Enterprises*, who develop and operate amphitheatres across the nation. M+J has also executed scores of theater projects and studies with Mr David Anderson of ACE Theatrical Group, an operations subsidiary of Arts Center Enterprises. The resources and knowledge base of this operational group will be made available to the State of West Virginia and Camp Washington Carver through the M+J / SS team to facilitate the design process and supplement any future management / financial / marketing evaluations. M+J proposes to lead the design team through design, documentation, and construction and will serve as the primary contact with the city and other potential stakeholders. Furthermore, M+J will orchestrate design presentations and be responsible for the delivery of documents.

A 25-Architect practice based in Washington DC, M+J is a national leader in the design of performing arts facilities of all sizes for a diverse client base that includes municipalities, not for profit associations, colleges and universities, and the nation's largest promoters and presenters of live entertainment. These companies develop, operate, and present in amphitheatres, and their own insight and experience provides M+J a continuing education in the design of these facilities. Many of M+J's amphitheater efforts are outdoor facilities and are similar in size to the desired Stage at Camp Washington Carver including a 5,000-patron facility in St Mary's County, MD, a 12,000 person venue for the Mississippi Arts & Entertainment Center, and several proposed facilities in Taiwan.

Our principal-driven practice has established expertise in all the key elements and issues of the design of such facilities through working with the companies who produce and present all forms of travelling entertainment. Over the last fifteen years, M+J has led the planning, design, and development of over 40 theatrical venues across the nation such as the *Paramount* in Charlottesville, VA, the *State Theatre* in Falls Church, VA, and the *Paramount* in Cedar Rapids, IA. Other recent award winning commissions include the *Boston Opera House*; the *Boyd Theatre* in Philadelphia, PA; the *Saenger Theatre* and *Mahalia Jackson Theatre* in New Orleans; the *Kiel Opera House* in St Louis; and the *Plaza Theatre Performing Arts Centre* in El Paso, TX. Our award-winning projects always begin with a comprehensive understanding of owner aspirations and build on solid working operational principles.

M+J is pleased to be joined in this endeavor by Schuler Shook Theater Planners and Lighting Designers of Minneapolis, MN who in the last two decades have worked with promoters and developers to create dozens of perform-

MARTINEZ+JOHNSON ARCHITECTURE

1412 Eye Street, NW
Washington, DC 20005

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F 202 333 4481

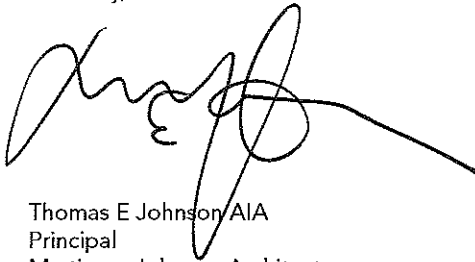
info@mjarchitecture.com
www.mjarchitecture.com

ing arts facilities across the United States and beyond. On this effort, SS will provide collaborative design expertise reflecting their considerable experience in this specialized building type including strong design participation by Partner Michael DiBlasi. They will participate fully in the design phases, assist in the production effort, provide peer review and consultation, and be available for assistance during construction. With a working philosophy keyed to the attributes required to fulfill their clients' needs, SS has worked directly with amphitheater operators and owners to understand the various design issues affected by the operation of such establishments. These have been successful, well designed venues that accommodate numerous forms of musical and theatrical travelling product. These projects include the 11,000 capacity *Pritzker Pavilion at Millennium Park* in Chicago, IL; the 12,000 capacity *Hilde Pavilion* in Plymouth, MN; and the 3,500 capacity *Ravinia Festival Pavilion* in Highland Park, IL. M+J and SS have an ongoing working relationship and are currently collaborating on the renewal of the historic *Saenger Theatre* in New Orleans.

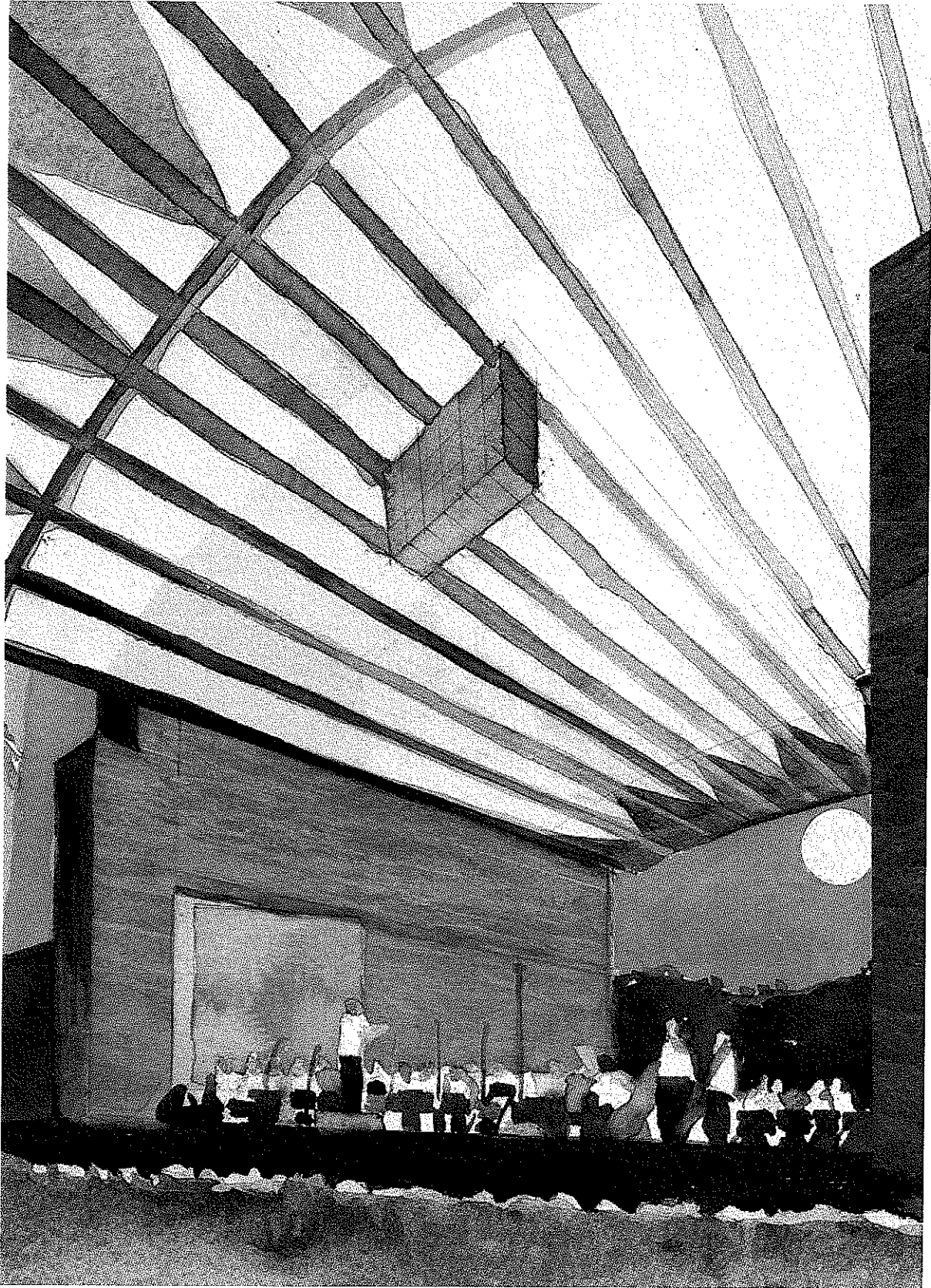
The remainder of the Design Team will be selected upon award of the project. Both M+J and SS make every attempt to utilize local experts in every one of our projects, and will work with the State of West Virginia in selecting the very best consultants for this job.

For the Martinez+Johnson Architecture *in association with* Schuler Shook design team, we thank you for the opportunity to submit our qualifications and are very excited about the prospect of working with the State of West Virginia on the permanent stage and box office / entry point in Camp Washington Carver. Please do not hesitate to contact us for additional information or if you have any questions.

Sincerely,

A handwritten signature in black ink, appearing to read 'T. Johnson', with a long horizontal flourish extending to the right.

Thomas E Johnson AIA
Principal
Martinez+Johnson Architecture



Mississippi Arts and Entertainment Center, Meridian, MS

In leading projects, Martinez+Johnson Architecture (M+J) understands the importance of communication and commitment in the process of project execution. Performance facilities typically require larger design teams than other project types which involve highly technical (and sometimes competing) disciplines and trades. As examples, structural requirements may affect theatre design issues, mechanical considerations may affect acoustical performance, and regulatory / approval issues can impact overall project schedules. In our work, we believe in establishing in the beginning a framework invested in by the entire design team who will present it in as much detail to an owner as possible such that all parties have an understanding at the outset of critical project decisions.

During a project, the chain of command is fairly simple. The Principal in Charge at M+J will be the primary contact with the Owner and decision making entity and will lead or participate in discussions with other potential stakeholders and regulatory officials. The Principal will also caucus with the other M+J Principal on major design issues and strategies and will be in daily communication with the M+J Project Manager. The PM will co-ordinate the efforts of the design team including the recordation of site conditions and document review and co-ordination. M+J will establish a Project Schedule at the outset that will describe the design and documentation path, building into it time for client review and discussion as well as agency review. At the completion of each design phase, the design team led by M+J will review and co-ordinate documents. In the preservation review process, M+J will lead the effort and create the necessary documents for application and certification.

The implementation strategy for the development of a design plan is slightly different. The key participants in such efforts are the M+J principals and consulting principals, working with key decision makers from the West Virginia Division of Culture and History. The schedule and expectations would also be worked out in advance and M+J would present a schedule of events culminating in an adequately described work product for Owner review and approval.

Specifically, we understand the following key elements and challenges for providing a permanent performance stage and box office entry point at Camp Washington Carver:

Additions to Historic Structures

We have designed new additions to historic properties in many communities around the United States. Theatres such as the Boston Opera House, the Plaza Theatre Center in El Paso, TX, the Saenger Theatre in New Orleans, LA, the Paramount Theater in Charlottesville, VA, and the Colonial Theatre in Pittsfield, MA all required the addition of a larger stagehouse and in some cases an adjacent property to house support spaces for the facility. All required approval from the State Historic Preservation Office, some at the highest level due to the receipt of tax credits. Adding to Camp Washington-Carver grounds will require a high level of sensitivity to the existing historic fabric.

Outdoor Stage

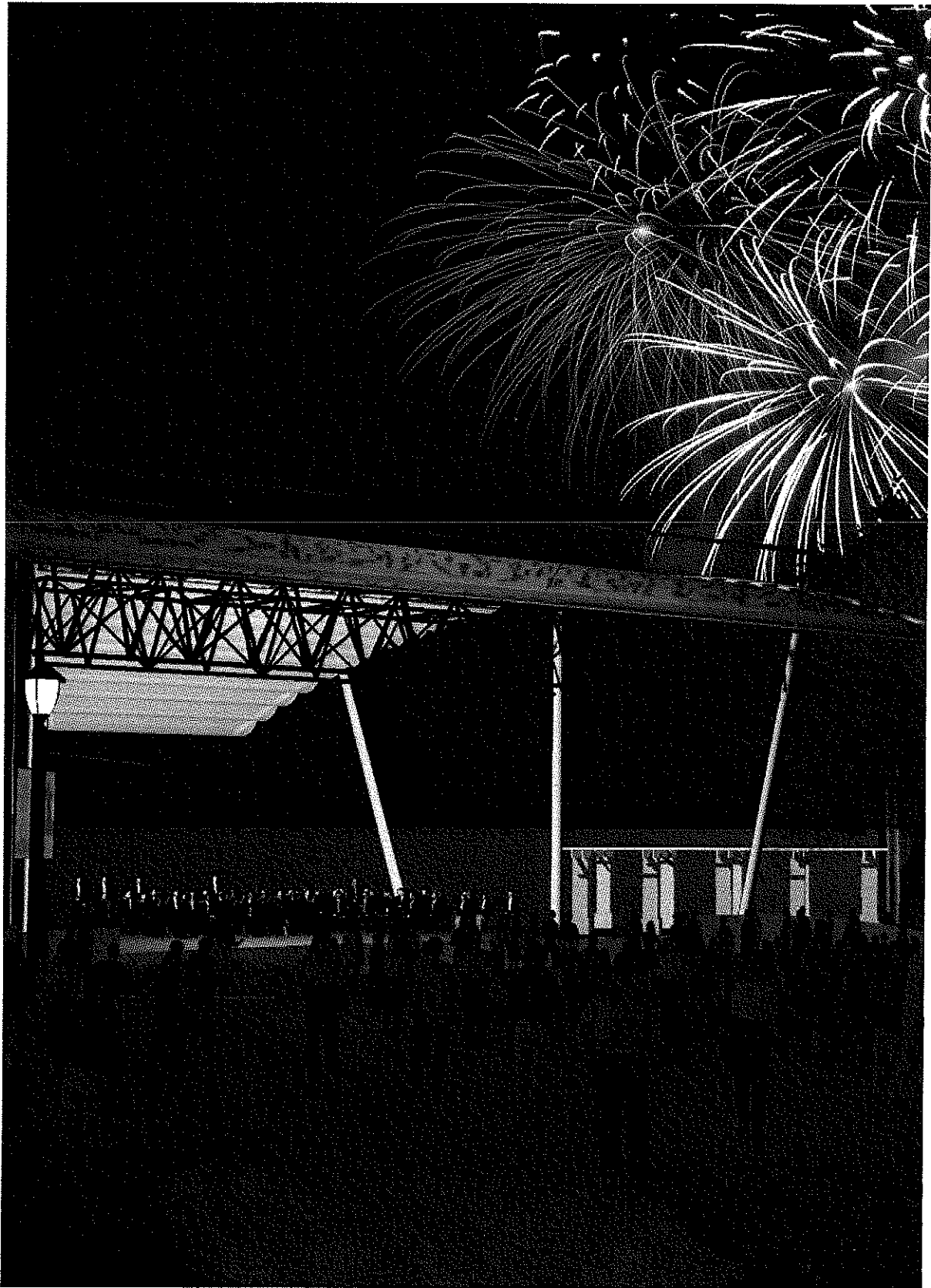
We assume the permanent outdoor stage will need to technically accommodate a multitude of performances, while visually fitting into the camp grounds and spirit. At the same time, ease of set-up for events must be paramount. Provisions for lighting and sound systems, multimedia and special effects will be required. Our theater consultant, Schuler Shook, is well versed in determining all the technical requirements for the proposed programming. This would also include a practical plan for loading and unloading equipment.

Box Office/ Entry Control

The permanent box office for large events needs to be located and sized appropriately for the anticipated crowd size. Box offices also play a role as a concierge service to the patron, and need to be friendly and open to encourage dialogue and communication. The entry point and control of the visitor is the first experience for the patron and should not diminish the expectations of the event.

Time Line

It is somewhat difficult to prepare an educated timeline with the limited amount of information and unique nature of this project at this time. It would not be unusual for the preliminary report referenced in the expression of interest to be completed in 90-120 days. Remaining design work and more importantly the approvals will typically require about a year to complete. Shorter timeframes are possible, but a greater level of detail and information is required to determine that.



St Mary's Amphitheater, St Mary's City, MD

STATE OF WEST VIRGINIA - DEPARTMENT OF ADMINISTRATION

architecture / theatre design

Martinez+Johnson Architecture / Schuler Shook

THOMAS E JOHNSON, AIA
Principal in Charge ; Point of Contact

GARY F MARTINEZ, AIA
Consulting Principal

STEWART JONES, AIA
Project Management / Design

JAMES REIGLE, AIA, LEED AP
Historic Preservation

MICHAEL DIBLASI
Theatre Planning / Lighting Design

THOMAS JOHNSON AIA

MARTINEZ+JOHNSON ARCHITECTURE



TITLE

Principal

ROLE ON DESIGN TEAM

Principal in Charge

YEARS OF EXPERIENCE

29

EDUCATION

University of Virginia
Master of Architecture

University College Dublin
Bachelor of Architecture

Clemson University
BA - Architecture

REGISTRATIONS

Architecture DC, MD, VA,
NJ

PROFILE

Since 1981, Mr Johnson has been involved with a wide variety of architectural projects ranging from large-scale urban office buildings, museum exhibition design, historic preservation projects, but the most of his talent has been focused on designing performing art and theater facilities. His expertise has helped lead the design efforts on many award winning projects, a number of which include the design, restoration, or adaptive reuse of existing space and theaters into modern, 21st century performance halls. Tom's architectural skills rely heavily on his intimate understanding of performance areas, patron and back-of-the-house support spaces, operational considerations as well as theatrical and building systems. Throughout the last 20 years, he and his partner, Gary Martinez, have expanded their knowledge of theater and performing arts spaces, helping propel their firm into a nationally recognized firm. Much of Mr. Johnson's success stems from his ability to work with existing structures and adapts them for theatrical and performing spaces.

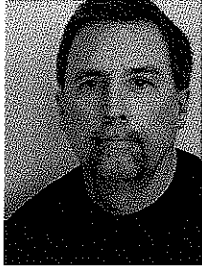
Mr Johnson serves on the Board of Directors of the League of Historic American Theaters (LHAT), a national organization for theatre operators and service providers. Through his work with M+J's projects and his volunteer effort at LHAT, he remains current with the latest technological advancements in theater and performing arts design.

SELECT PROJECTS

Cady's Alley, Washington, DC
Plaza Theatre and Center for Performing Arts, El Paso, Texas
The Paramount Theater, Charlottesville, VA
Colonial Theatre, Pittsfield, MA
MSU Riley Center for Education and the Performing Arts, Meridian, MS
Kiel Opera House, St. Louis, MO
Panasonic Theatre, Toronto, ONT
Paramount Theatre, Cedar Rapids, IO
Georgetown Neighborhood Library, Washington, DC
Takoma Park Library, Washington DC
Ford's Theater Leadership and Education Center, Washington, DC
Hong Kong Economic and Trade Organization, Wash., DC
Brazilian Naval Commission, Washington, DC
Embassy of the Republic of Uzbekistan, Washington, DC
Benetton, Georgetown, Washington, DC
The Masonic Building, Washington, DC
Congress Hotel, Baltimore, MD
The Gallup Building, Washington, DC
Alban Towers Apartments, Washington, DC
Summit Grand Parc Apartments, Washington, DC
The Woodward Building, Washington, D.C.

STEWART JONES AIA

MARTINEZ+JOHNSON ARCHITECTURE



TITLE

Principal

ROLE ON DESIGN TEAM

Project Manager

YEARS OF EXPERIENCE

31

EDUCATION

Kent State University
BA Architecture, 1979

REGISTRATIONS

Architecture NY, NJ

PROFILE

Stewart Jones, AIA recently completed the \$70 million renovation to the David H. Koch Theater (formerly the New York State Theater) on the Lincoln Center campus.

Mr. Jones was instrumental in growing the performing arts practice of AIA Firm of the Year recipient Hardy Holzman Pfeiffer Associates, was named Director of HHPA's Theater Group and has been featured in numerous publications, including HHPA Theaters. Under Mr. Jones' management were realized several of the firm's most prestigious cultural projects, including the restoration of Radio City Music Hall for Cablevision and the New Amsterdam Theatre for Disney and production of The Lion King.

SELECT PROJECTS

David H Koch Theater, Lincoln Center, NYC
The New Victory Theater, NYC
France Merrick Hippodrome Performing Arts Center, Baltimore, MD
Radio City Music Hall, NYC
New Amsterdam Theater, NYC
South Orange Performing Arts Center, South Orange, NJ
12 Miles West Theatre Company, Bloomfield, NJ
Lear Theater, Reno, Nevada
Georgetown University Performing Arts Center
University of Chicago Center for Creative And Performing Arts Study
Caldwell College Performing Arts Study, Caldwell, NJ
Bailey Hall at Cornell University feasibility Study, Ithaca, NY
Union College Yulman Theater, Schenectady, NY
Two River Theater, Red Bank, NJ
Whitaker Center for Science and the Arts, Harrisburg, PA
Hawaii Theater Center, Honolulu, HI
Dance theater of Harlem, NYC
Alaska Performing Arts Center, Anchorage, AK
Ohio Theater Expansion & Restoration, Columbus, OH
Trinity Repertory Theater, Providence, RI
Catskill Mountain Performing Arts Study, Hunter, NY
Dvoor Farm Cultural Center, Flemington, NJ
Tennessee Theater Feasibility Study, Knoxville, TN
Lentic Theater Study, Santa Fe, NM
Lansing Performing Arts Study, Lansing, MI
Carolina Theater Study, Durham, NC

JAMES REIGLE AIA, LEED AP

MARTINEZ+JOHNSON ARCHITECTURE



TITLE

Senior Associate, Director
of Historic Preservation

ROLE ON DESIGN TEAM

Dir. of Historic Preservation

YEARS OF EXPERIENCE

30

EDUCATION

University of Utah
Masters of Architecture

Pennsylvania State
BS -Business

REGISTRATIONS

Architecture DC
LEED AP

PROFILE

Mr. Reigle has been involved with a wide range of project types requiring restoration and rehabilitation as well as new construction since he began practicing architecture in 1980. His interest in historic preservation began with his service as a Peace Corps volunteer developing a historic building survey at the Sultanate of Oman. He has managed personnel and consultants, produced designs, contract documents, studies, surveys, and administered contracts for many private and U.S. government agency projects

SELECT PROJECTS

Boyd Theatre, Philadelphia, PA
MSU Riley Center for Education and the Performing Arts, Meridian, MS
Paramount Theater, Charlottesville, VA
State Theatre, Culpeper, VA
Dodd Auditorium, University of Mary Washington, Fredericksburg, VA
Klein Theatre, University of Mary Washington, Fredericksburg, VA
Central Amphitheatre, St Mary's College, St Mary's City, MD
Bruce Davis Theatre, St Mary's College, St Mary's City, MD
Armenian Genocide Museum and Memorial, Washington, DC
Pallottine Seminary, Hyattsville, MD
Woodward Building, Restoration and Conversion, Washington, DC
Alban Towers, Washington., DC

GARY MARTINEZ AIA

MARTINEZ+JOHNSON ARCHITECTURE



TITLE

President

ROLE ON DESIGN TEAM

Collaborating Principal

YEARS OF EXPERIENCE

34

EDUCATION

University of Maryland
Bachelor of Architecture

University of Maryland
Bachelor of Science
Urban Design and Planning

REGISTRATIONS

Architecture FL, AZ, CO,
CT, DE, DC, GA, IL, IN, KY,
LA, MA, MD, MI, MO, NV,
NM, NY, NC, OH, PA, SC,
TN, VT, VA, TX, UT, WV,
WY

PROFILE

In practice since 1976, Mr Martinez has developed an internationally recognized expertise in the design of performing and cultural arts centers. As President of Martinez+Johnson Architecture, he has directed the growth and activities of the firm, executing award winning projects involving a wide range of commercial and institutional projects, while focusing on performing and cultural arts centers. With fellow Principal, Thomas E Johnson, he has led M+J to the forefront of sustainable design practices in arts centers.

A frequent lecturer in design symposia and featured guest on NPR's Theatre Arts, WBUR Boston, he is continually seeking to extend the boundaries of design for the entertainment and cultural arts. International presentations of papers and articles have focused on the design of theatrical venues for the 21st century and the introduction of newly developed technologies for the use of 3D laser scanning technologies in performing arts design. As a sponsor of the 2008 "Green Building Historic Preservation Symposium" in Washington D.C., Gary hosted over 200 governmental and business leaders in a discussion on the relationship between sustainable design and existing urban infrastructure. Working with leading institutions which present performing arts across the country, as well as producers and promoters of touring live entertainment, Gary has developed a unique expertise in the understanding and creation of multi-use theatrical venues. Award-winning theaters such as the Boston Opera House cited for Preservation Excellence by the Washington DC Chapter of the AIA and the Plaza Theatre Performing Arts Center, in El Paso Texas, recipient of the National Trust for Historic Preservation's 2010 Honor Award as well as the 2010 Honor Award from Preservation Texas, attest to the scope and breadth of work he has undertaken. Current efforts include the flood-ravaged Saenger Theatre for the Performing Arts, New Orleans; the first major recovery effort to be funded since Hurricane Katrina devastated the city in 2004, the redevelopment of the 3,500-seat Kiel Opera House in St. Louis, and the recently announced Kings Performance Hall, in New York City.

Acting on a strongly held belief in the leadership role of Architecture in the creation of sustainable, humanistic environments, Gary has led his firm's participation in community planning activities throughout the nation. Various projects such as humane portable emergency shelters for homeless persons and the pro bono representation of community and regionally based organizations in neighborhood planning and design efforts exemplify this activist stand. His participation as a founding member of the Washington Development Industry Council and newly appointed to the Federal City Council of Washington DC has enabled him to direct his efforts to creating opportunities for all members of the business community to participate in the economic growth of the Nation's Capitol.

MICHAEL DIBLASI ASTC

SCHULER SHOOK



TITLE

Partner

ROLE ON DESIGN TEAM

Theater Planning / Lighting Design

EDUCATION

BFA - Boston University

REGISTRATIONS

Architecture DC
LEED AP

PROFILE

Michael DiBlasi's background includes lighting design for dance, opera, theater and special events which provide a strong basis for his theatre consulting work. This hands-on understanding of the requirements for performance venues, including technical, functional and aesthetic issues, provides an invaluable resource to the design of theatre facilities. His accomplishments in theatre consulting include renovated and new performance spaces for professional and educational facilities.

SELECT PROJECTS

Ash Lawn Opera Amphitheatre, Ash Lawn, VA
Hilde Amphitheatre, Plymouth, MN
Mississippi Arts & Entertainment Center, Meridian, MS
Ironworld Amphitheater, Chisholm, MN
Minnesota Orchestra Amphitheatre, Minneapolis, MN
Fergus Falls Center for the Arts, Fergus Falls, MN
Boston Opera House, Boston, MA
Pantages Theatre, Minneapolis, MN
Theatre de la Jeune Lune, Minneapolis, MN
Orpheum Theatre, Minneapolis, MN
Minneapolis Convention Center Auditorium, Minneapolis, MN
Paramount Theatre, Charlottesville, VA
Morris Performing Arts Center, South Bend, IN
T.B. Sheldon Auditorium, Red Wing, MN
Empire Theatre, San Antonio, TX
Majestic Theatre, San Antonio, TX
Murat Theatre, Indianapolis, IN
Pantages Theatre, Salt Lake City
Biloxi Star Theatre, Biloxi, MS
Plaza Theatre, El Paso, TX
Fitzgerald Theatre, St. Paul, MN
Cornell College, Mount Vernon, IA

03

Relevant Experience

ST MARYS AMPHITHEATER St Marys City, MD
Martinez+Johnson Architecture

MISSISSIPPI ARTS AND ENTERTAINMENT CENTER Meridian, MS
Martinez+Johnson Architecture

SUNKEN GARDENS San Antonio, TX
Martinez+Johnson Architecture

PARAMOUNT THEATER Charlottesville, VA
Martinez+Johnson Architecture

MSU RILEY CENTER FOR EDUCATION AND THE PERFORMING ARTS Meridian, MS
Martinez+Johnson Architecture

COLONIAL THEATRE Pittsfield, MA
Martinez+Johnson Architecture

STATE THEATRE Culpepper, VA
Martinez+Johnson Architecture

HOWARD THEATRE Washington, DC
Martinez+Johnson Architecture

BOSTON OPERA HOUSE Boston, MA
Martinez+Johnson Architecture

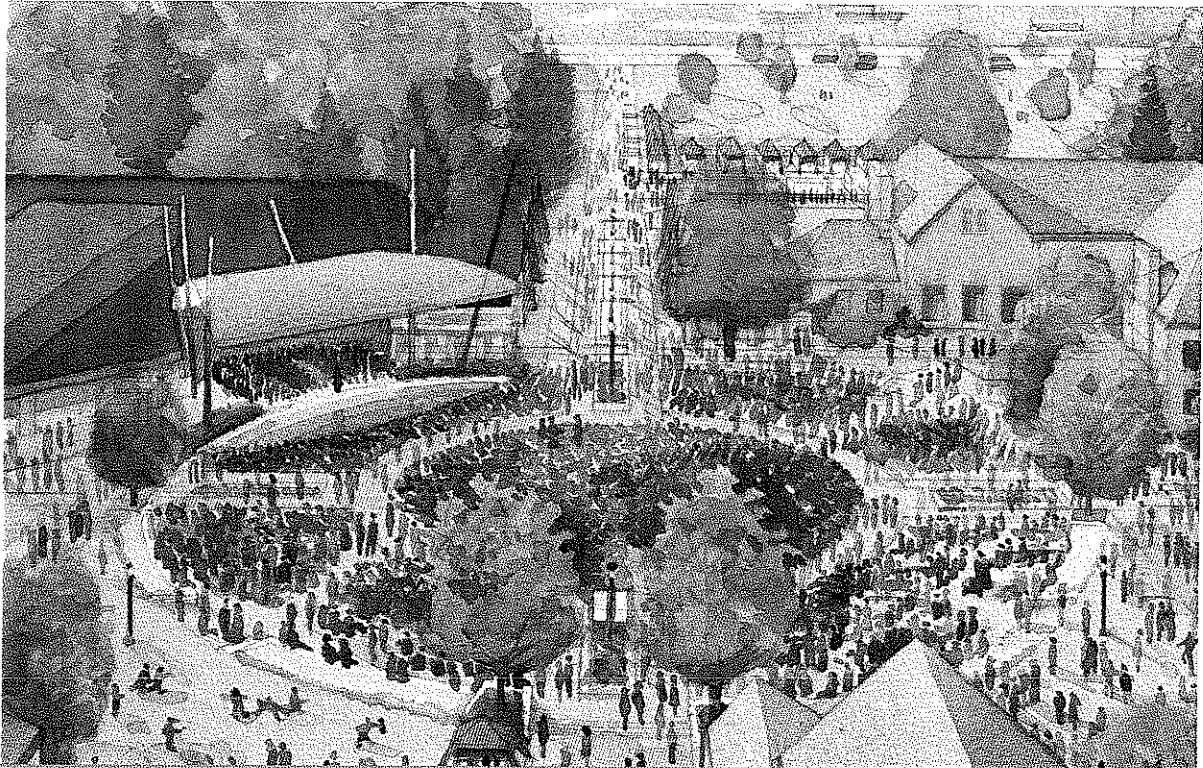
PLAZA THEATRE CENTER FOR THE PERFORMING ARTS El Paso, TX
Martinez+Johnson Architecture

DAVID H KOCH THEATRE New York, NY
Stewart Jones' Individual Experience

PRITZKER PAVILION Chicago, IL
SchulerShook

RAVINA FESTIVAL PAVILION Highland Park, IL
SchulerShook

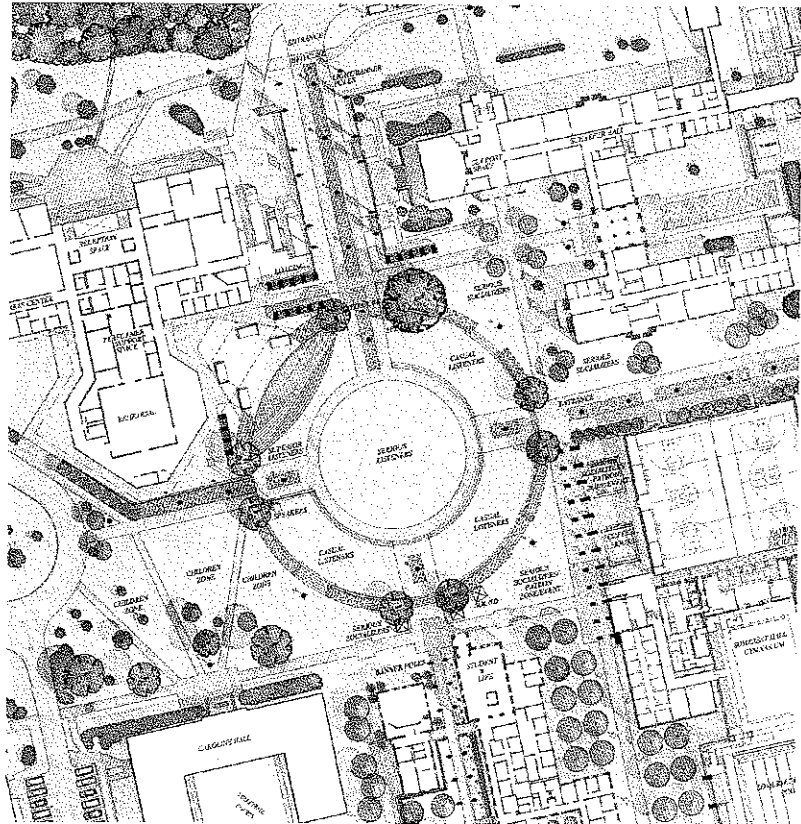
HILDE AMPHITHEATER Plymouth, MN
SchulerShook



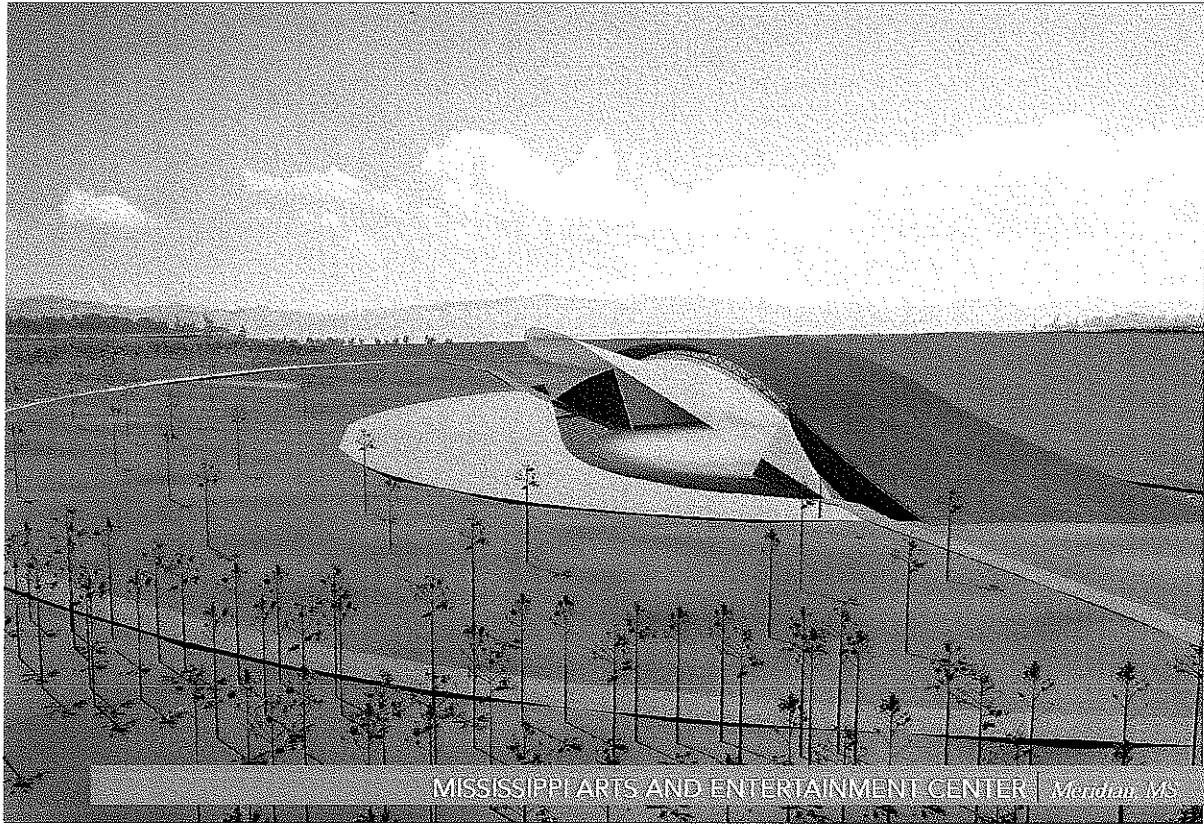
ST MARY'S COLLEGE OF MARYLAND AMPHITHEATER | St. Marys - COV, MD

St Mary's College of Maryland approached M+J with a unique problem of wishing to create a significant public space that functions as a major campus node for the academic year but can be easily transformed into a festival space for an increasing number of summer events and occasional college activities. Through a Preliminary Design process, M+J looked at solutions that would meet budgetary, programmatic, and contextual concerns. Ultimately a coliseum-style amphitheater was presented to the community, as a means of addressing all of their desires.

It is the intent that the amphitheater itself become a permanent 'sculpture' that anchors the space and enhances existing buildings and movement and service patterns but can be made into a grander, higher performing stage for the summer or even isolated events. Additionally, the scheme is inherently environmental. It responds to the context in complimentary ways but is able to transcend that context and convert the entire site and its edges from an academic atmosphere to an event venue and then back again.



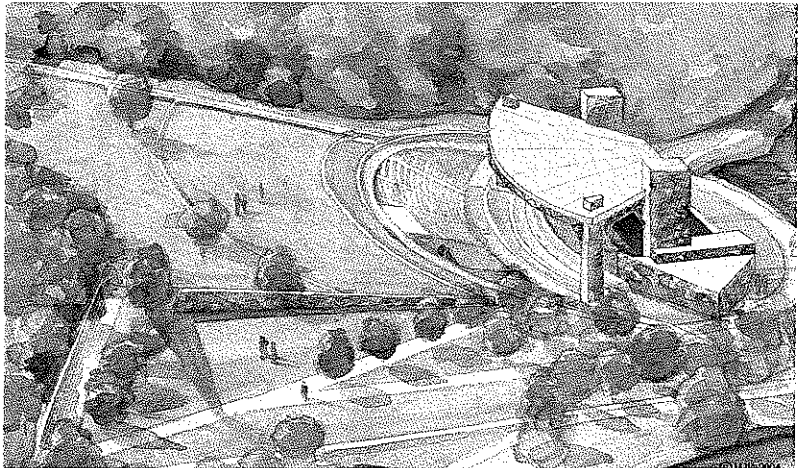
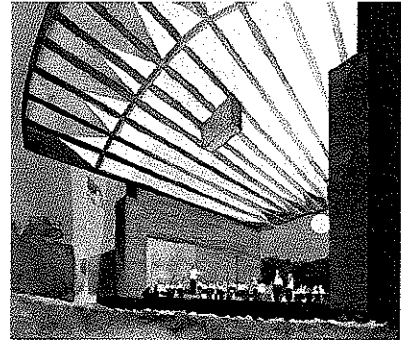
SIZE	90,000SF
COST	\$2M
OWNER	St Mary's College of Maryland
	Dan Branigan
	240.895.3077



MISSISSIPPI ARTS AND ENTERTAINMENT CENTER | *Mendair, MS*

This Plan, inspired by the continuing story of Mississippi's significant role in the nation's cultural arts achievements, is organized around four central elements.

- A state-of-the-art Hall of Fame celebrating Mississippi artists of all disciplines.
- A Conference Center to serve as a catalyst for the continued growth of the arts and arts education
- Performing arts facilities including a studio grade Theatre Center and an iconic outdoor Amphitheater. The latter has been designed to accommodate up to 12,000 persons. It will be located in a beautiful setting at Bonita Lakes
- An Artists-in-Residence Colony and a Band Shell to draw visitors into the site and engage them in a deeper and more meaningful experience. The pavilion will be a dramatic architectural statement with its roof held in suspension by stone pylons. It will cover approximately 3,500 seats, and grassy terraces will offer temporary open-air seating for another 1,500. Beyond the terraces, a meadow will hold event seating for an additional 7,000 people.

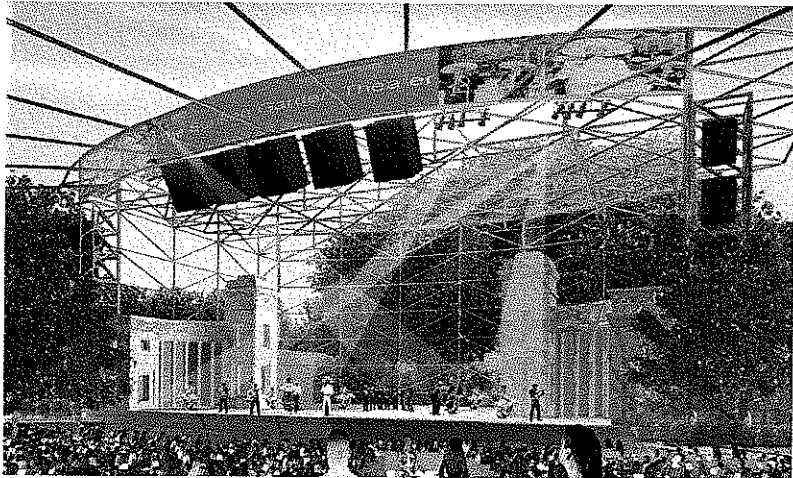


COST \$89 Million
 OWNER MS Arts and Entertainment Center
 Charlotte Tabereaux, PhD
 601.581.1550

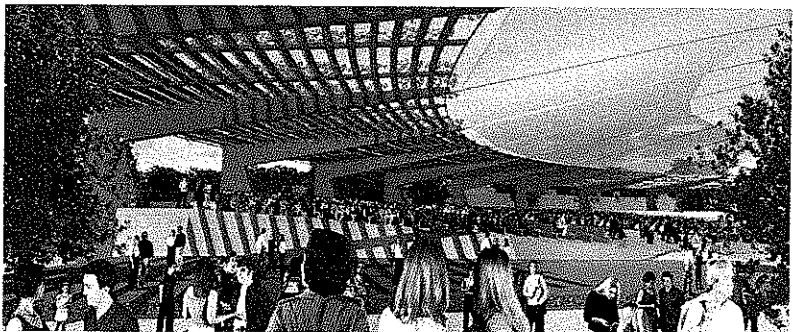


SUNKEN GARDENS | *San Antonio, TX*

The Sunken Gardens project incorporates an environmentally designed, 6500-seat amphitheatre built in and around an existing National Historic Landmark garden and theatrical venue. The extant historic structure will remain in place as a proscenium surround for the new stage and seating areas. Included in the project are the new stagehouse, back-of-house support areas, seating under a protective sunscreen canopy and new box office and front-of-house amenity spaces. The new facilities must be incorporated in an environmentally sensitive fashion so as to maintain a balanced use of water resources and energy usage while providing state-of-the-art performance and patron services.



The entire site is sited within an historic garden area which itself is situated in a public park. Issues such as traffic control and sound attenuation are primary in the design solution for the venue. A wide ranging mix of uses from musical presentations to theatrical and cinematic festivals are under consideration for the amphitheatre. The use of the existing historic towers around the stage will provide the scenic backdrop for all shows staged at the theatre.

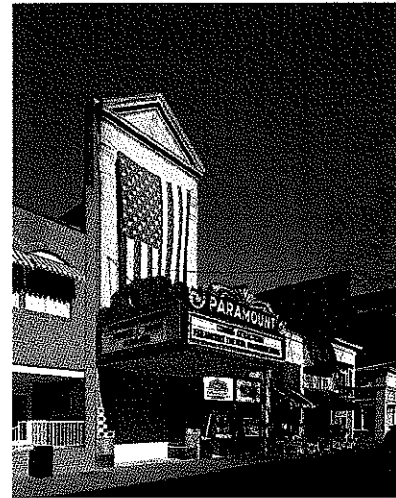
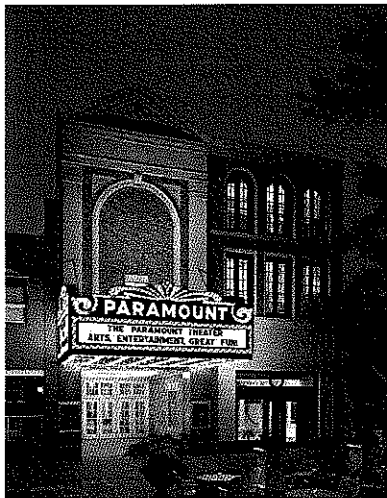




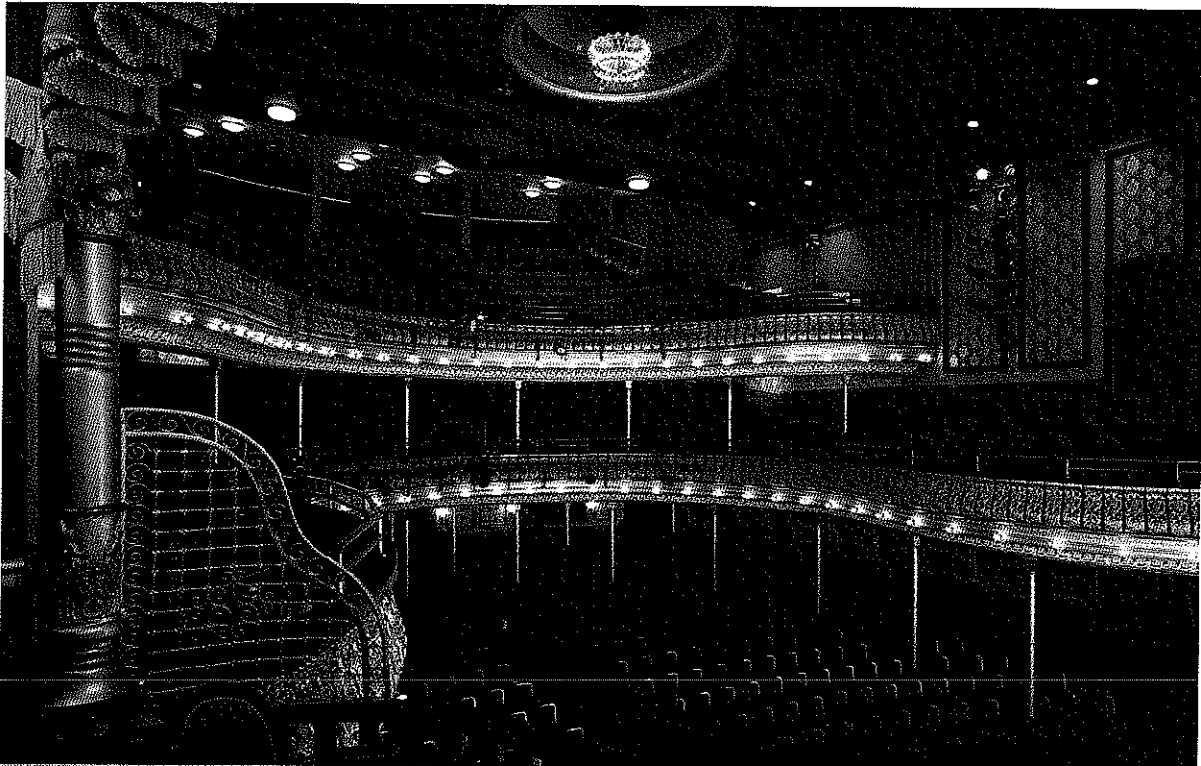
PARAMOUNT THEATRE | Charlottesville, VA

M+J was selected by The Paramount Group to guide the restoration effort of this 1,000-seat theatre. The scope of the project included renovation of the historic theatre to accommodate a variety of activities including cinema and THX Dolby-certified digital cinema, live music, small theatre billings, and a regional conferencing center for public/private interests. State-of-the-art audiovisual and lighting equipment was installed and the stage was expanded into the rebuilt Audience Chamber, creating a 30-foot depth, permitting a wider range of performance product. New green room, dressing rooms, and rehearsal rooms were created under the theatre and a new adjacent building was designed to house breakout space, toilets, concessions, administrative offices, and a catering kitchen. The building is an integral part of Charlottesville's Main Street in the heart of the downtown business community and the historic district. As such, the project received Historic Preservation Tax Credits through concurrent dialogue with the Commonwealth and the NPS.

SIZE 39,000 SF
 COST \$11.5 Million
 OWNER The Paramount Group
 George Ray
 434.978.1766



VA Society for Arts and Antiquities Project Award - Historic Preservation • City of Charlottesville's Board of Architectural Review Preservation Award for Historic Buildings



MSU RILEY CENTER - THE GRAND OPERA HOUSE | Meridian, MS

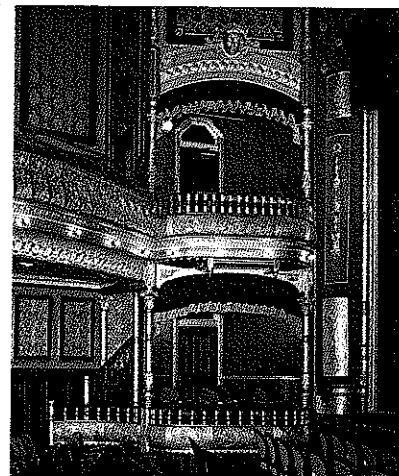
One major component in the emergence of Meridian, Mississippi as a cultural destination is the restoration of the 1891 Grand Opera House and the conversion of the interlocking Marks, Rothenberg Department Store into The Riley Center. The project received federal funding and as such was subject to Federal and State Historic Preservation review. In addition, other funding sources included a grant from Save America's Treasures, courtesy of the Department of the Interior.

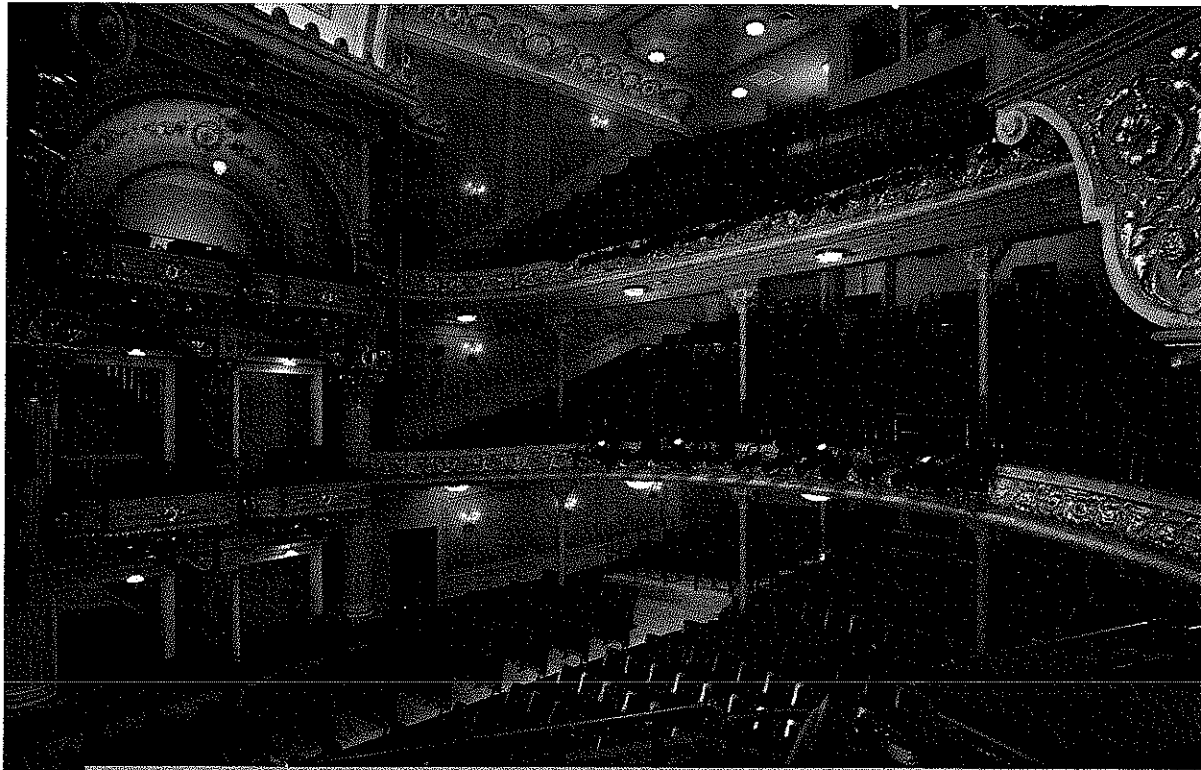
The Grand Opera House is located on the second floor of the old department store, originally designed by JB McElfatrick. It closed after World War I and was later rediscovered as the ideal catalyst for the revitalization of downtown Meridian. This theatre is a 1,000-seat jewel box, formerly designed with resplendent wallpapers and decorative surfaces, all of which required some degree of restoration and/or replacement. M+J was able to complete this task through diligent research and some inventiveness, as many of the original materials had not been produced in many years. These

surfaces, as well as the seating, soft materials, and other decorative details have since been successfully restored to their original grandeur.

Additionally, the City of Meridian engaged M+J to develop a comprehensive streetscape for this sizeable structure that would bring legibility, consistency, and coherence to the public spaces around the center. The resulting product has become a center that has been nationally recognized with a number of different awards.

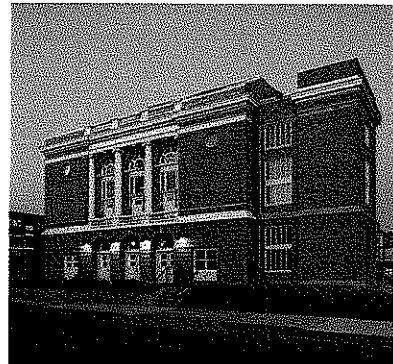
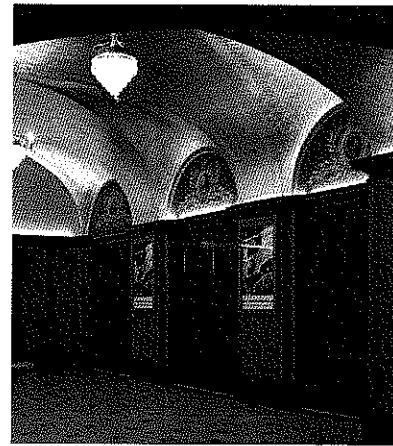
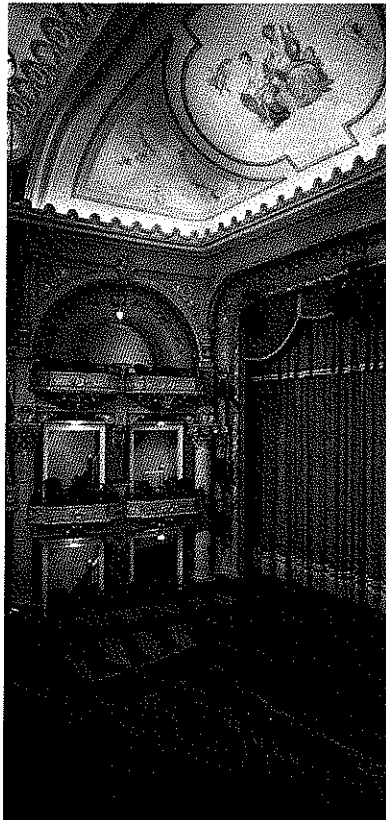
SIZE	49,000 SF
COST	\$33 Million
OWNER	Mississippi State University Dr Bev Norment 601.527.8955





COLONIAL THEATRE | Pittsfield, MA

For several years prior to its rehabilitation, the Colonial Theatre served the community of Pittsfield, MA as a hardware shop, among other things. M+J led the design team in an effort to fully restore this iconic theatre, while simultaneously enhancing the production systems and support spaces. The project is a Save America's Treasures grant awardee, and received significant funding from the Commonwealth of Massachusetts. In addition to restoring the lobbies and audience chamber, the stage house was rebuilt, new back-of-house support under the audience chamber was provided, and the loading and stage movement area behind the theatre was expanded. M+J also designed a Visitor's Center adjacent to the building that provides additional lobby area and new vertical circulation mitigating intrusion into the historic fabric of the theatre. As a result of the restoration, The Colonial Theatre now hosts traveling music and theatre product and accommodates many community groups.



Size 47,000 SF
 Cost \$22.5 Million
 Owner The Colonial Theatre Association
 David Fleming
 413.448.6084

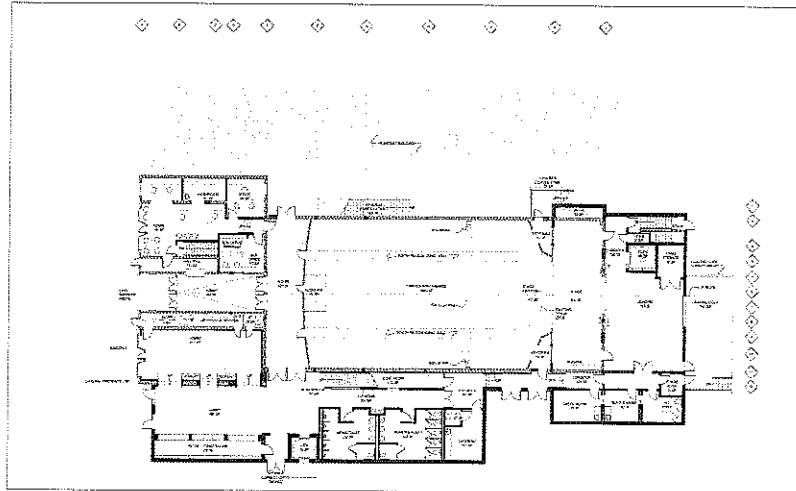
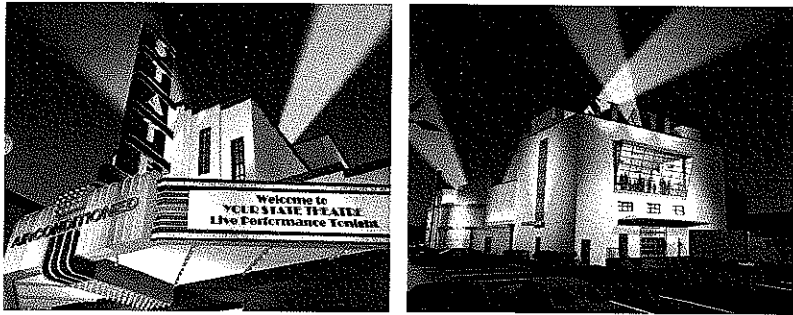
First Place Award – Seven Wonders of the Berkshires • Metroland – Berkshire Eagle Reader's Choice "2007 Best of the Berkshires" – Best Live Theatre
 Metroland – Berkshire Eagle Reader's Choice "2008 Best of the Berkshires" – Best Live Theatre • Metroland "2007 Best of the Capital Region" – Best Theatre
 Restoration • Preservation Massachusetts Paul E Tsongas Award Recipient • Metroland "2008 Best of the Capital Region" – Best Venue (showroom)



STATE THEATRE | Culpeper, VA

Martinez+Johnson Architecture is working with the not-for-profit State Theatre Foundation to reopen the 1938, Art Deco movie-house as a 800-seat performing arts venue in the hopes that it will be the foundation of a cultural center for the entire region. Work on this project includes planning and programming for new back-of-house spaces, modern patron support facilities, restoration of architectural finishes, updating of theatre technology, and allocating space for administrative offices. The project qualifies for Historic Preservation and New Market Tax Credits. Currently fund-raising efforts are ongoing.

SIZE 15,000 SF
 COST \$10 Million
 OWNER State Theatre Foundation
 Greg Yates
 540.727.7979

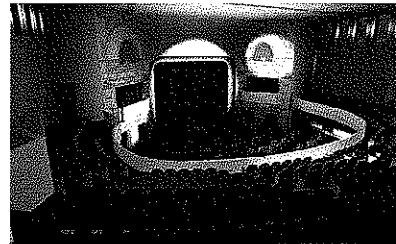




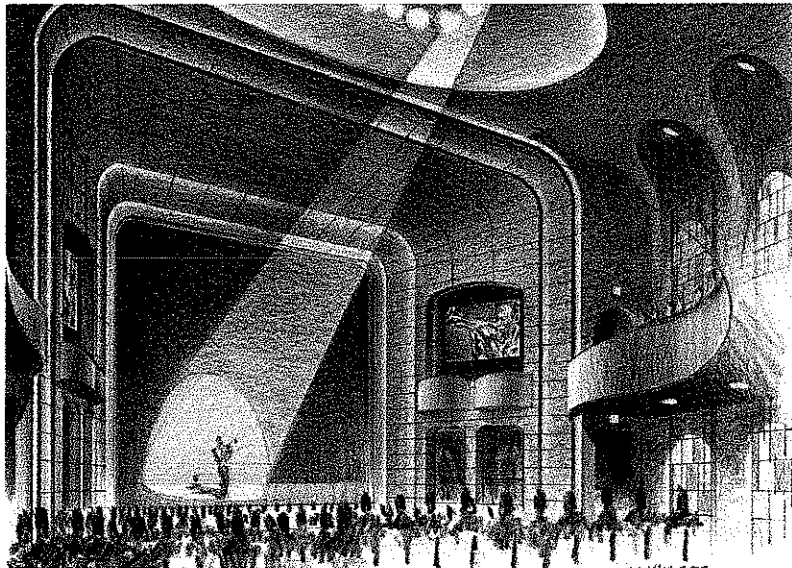
The Howard Theater, which opened in 1910 and was home to a pantheon of African-American artists, playing host to many of the great black musical artists of the early and mid-twentieth century. Designed by J. Edward Storck, the 1,200-seat theater included orchestra and balcony seating as well as eight proscenium boxes. The interior was lavishly decorated, but no less extravagantly than the exterior, where elements of Beaux-Arts, Italian Renaissance, and neoclassical styles combine in an elegant façade, topped with an over-lifesized statue of Apollo playing his lyre. Alterations in 1931 stripped the building of its classical detailing, its brick façade and windows were covered with a layer of stucco, and the portico was removed and replaced with a streamlined marquee. The building was further altered in 1941 and 1974. It closed in the early 1980's.

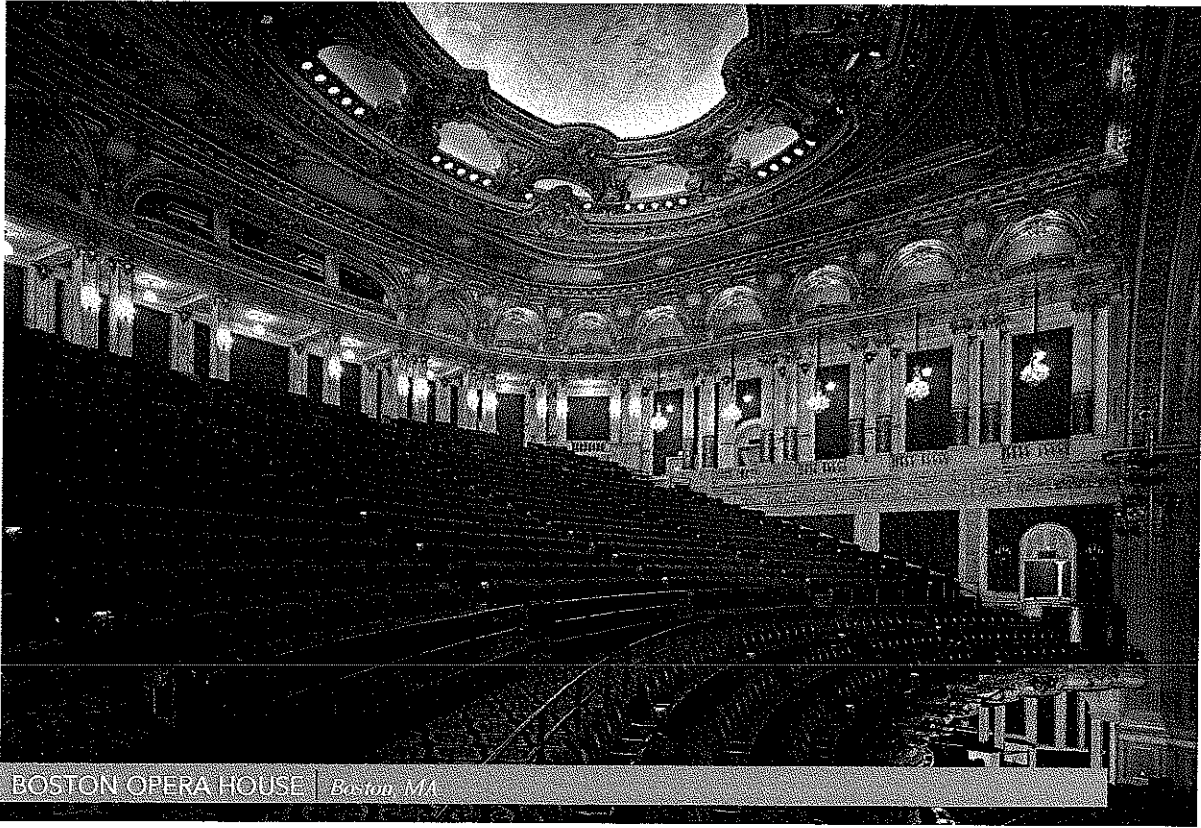
accordance with the Secretary of the Interior's Standards for Rehabilitation in order to qualify the project for the Historic Preservation Tax Credit.

Size	50,000 SF
Cost	\$25 Million
Owner	Howard Theatre Development Group Roy Ellis - President and CEO 202.427.7588



M+J's design will take the Howard back to its original 1910 appearance, which is being guided by on-site investigation and historic photographs. This design has won unanimous approval from the DC Historic Preservation Review Board. The firm's work is designed in





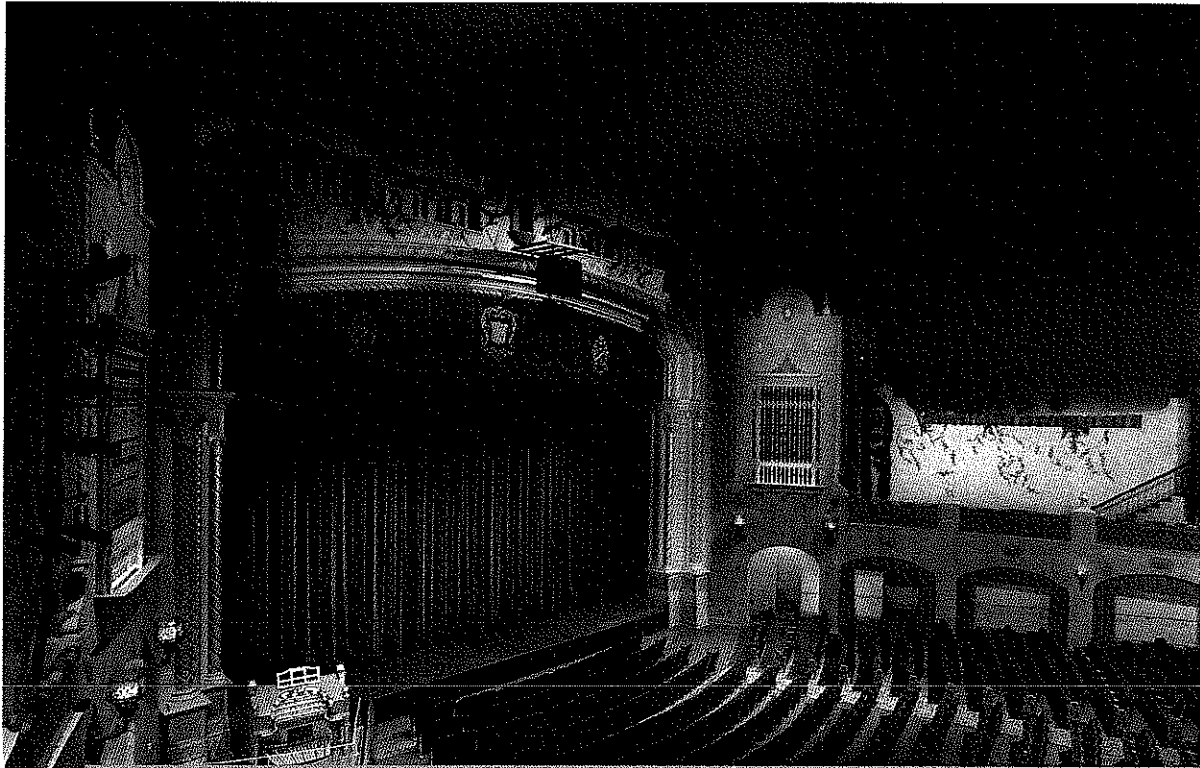
BOSTON OPERA HOUSE | Boston, MA

Since it was built in 1928, the Thomas Lamb-designed BF Keith Memorial Theatre has been an important piece of Boston's architectural and cultural history. The Boston Opera House project restored the 2,600-seat landmark in the Boston theater-district and created a state-of-the-art facility with the capacity to accommodate the largest Broadway performances.

The design called for enlarging the stage house, providing new seating configurations, upgraded acoustical and lighting systems, as well as new egress, loading support facilities, and management offices. The theatre contains museum-quality ancillary spaces such as lounges, passages, and lobbies which all required renovation and reprogramming.

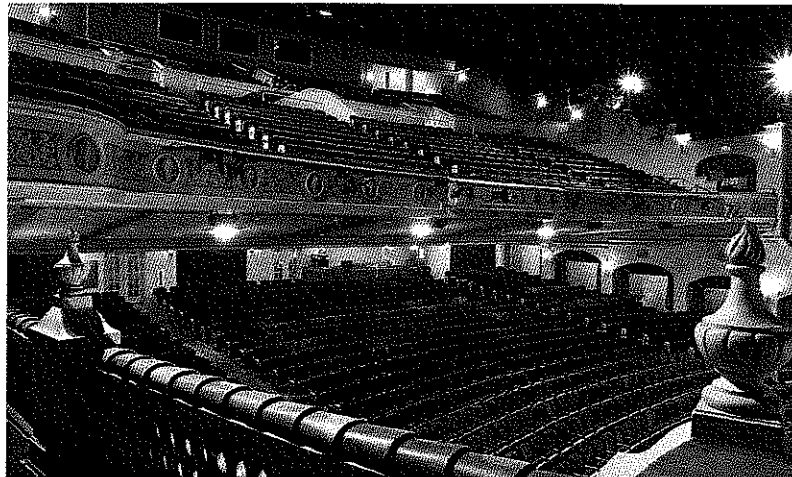
Size	106,000 SF
Cost	\$40.5 Million
Owner	ClearChannel Entertainment David Anderson 201.266.6006





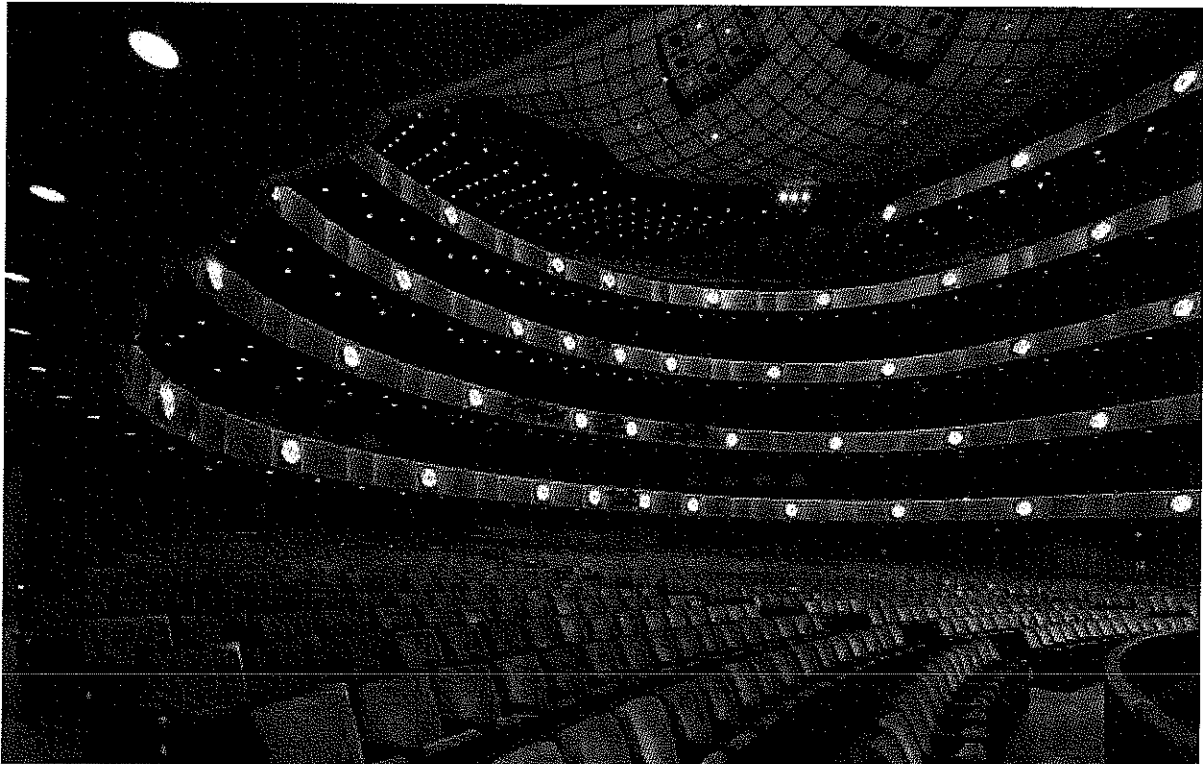
PLAZA THEATRE CENTER FOR THE PERFORMING ARTS El Paso, TX

The initiative to rehabilitate the Plaza Theatre began as a public/private effort to provide a new home for the local symphony, performing arts organizations, and travelling musical/ theatrical groups. After M+J was selected as head architect in a national search, the project began with the development of a Master Plan. In guiding all subsequent work, the study included programming options, user interviews, backstage expansion, improved loading facilities, modernization of all theatrical and building systems, and building restoration, all in accordance with the Secretary of the Interior's Standards. M+J expanded the historic theatre's stage house-renovating it to accommodate full theatrical shows, reconfigured loading operations, and created new performer support spaces. Within the historic building complex, M+J created a second theatre of 250 seats for smaller performances. The renovations and additions to the venue make a stunning permanent home for major performing arts organizations and provide excellent settings for regional emerging arts organizations.



SIZE	116,000 SF
COST	\$26 Million
OWNER	El Paso Community Foundation and City of El Paso
	Russell Hill
	915.533.4020

National Trust for Historic Preservation Honor Award • Preservation Texas Preservation Honor Award – Historic Restoration Award



THE DAVID H. KOCH THEATER RENOVATION | New York, NY

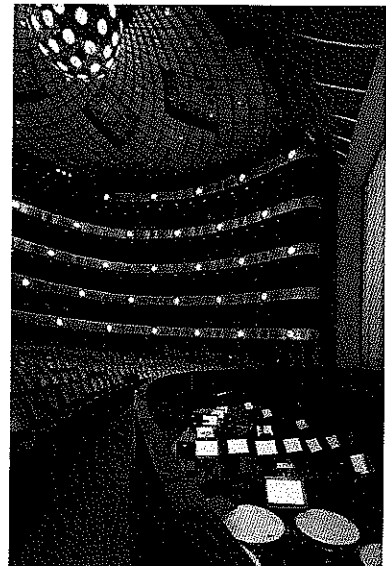
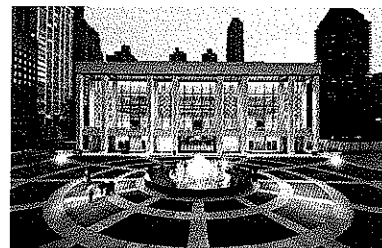
The David H. Koch Theater (formerly the New York State Theater) at Lincoln Center houses the New York City Ballet and New York City Opera. The facility, originally opened in 1964, was in need of general renovation, theater technology upgrades, mechanical electrical plumbing replacement, acoustical upgrades, and accessibility compliance. Stewart Jones, former Principal-in-Charge for JCJ Architecture, led the renovation efforts.

The \$70 Million project was designed and constructed within two years, from 11/01 - 11/09. The design work was coordinated to allow construction within three periods of inactivity within the building; summer and fall 2008, spring 2009, and summer 2009. The program addressed needs for both companies, beginning with converting a fixed orchestra pit to a larger pit with a mechanized lift system (capable of both horizontal and vertical movement). The pit can now contain the largest orchestras required for Opera productions and contract for smaller Ballet orchestras without losing seats. Additional improvements included a complete new stage lighting system with additional lighting positions, new media and broadcast studio and dressing room and wardrobe renovations. Acoustic improvements began with improved sound from the orchestra pit, increased rever-

beration in the auditorium from removal of sound deadening materials, reshaping of reflecting wall surfaces near the proscenium, and reduced background noise from mechanical and theatrical systems.

Aesthetic improvements included new seats in the auditorium, pre-wired and seamlessly designed for future installation of a seatback titling system. Two center aisles were installed in the former continental style orchestra seating, adding convenience and reducing the visual size of the auditorium. Freshly painted walls and restored decorative surfaces completed the auditorium experience. The lobby was refinished with new carpeting and wall covering that added scale, warmth in a distinguished and youthful appearance. All public restrooms were completely re-configured to improve accessibility and efficiency. Four decades of donor, directional and identification signage were consolidated into a new contemporary unified appearance.

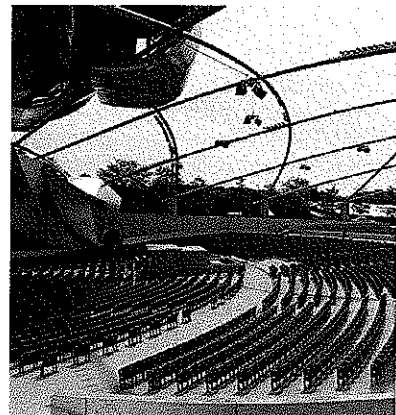
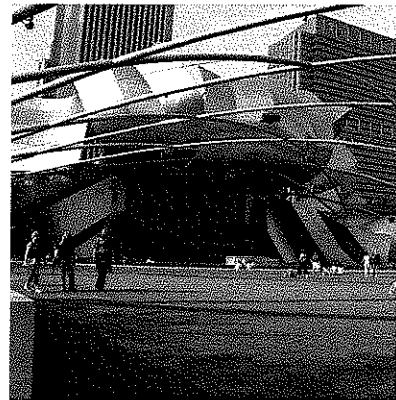
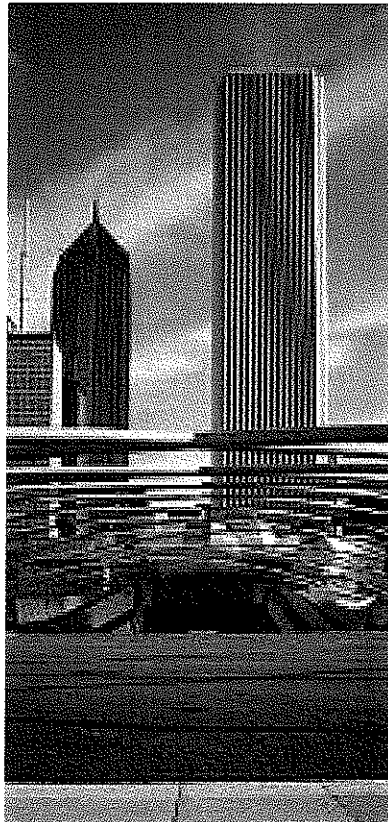
SIZE	250,000 GSF, 2566 SEATS
COST	\$70 Million
OWNER	New York City Ballet & New York City Opera Mark Heiser, General Manager 212-870-5505



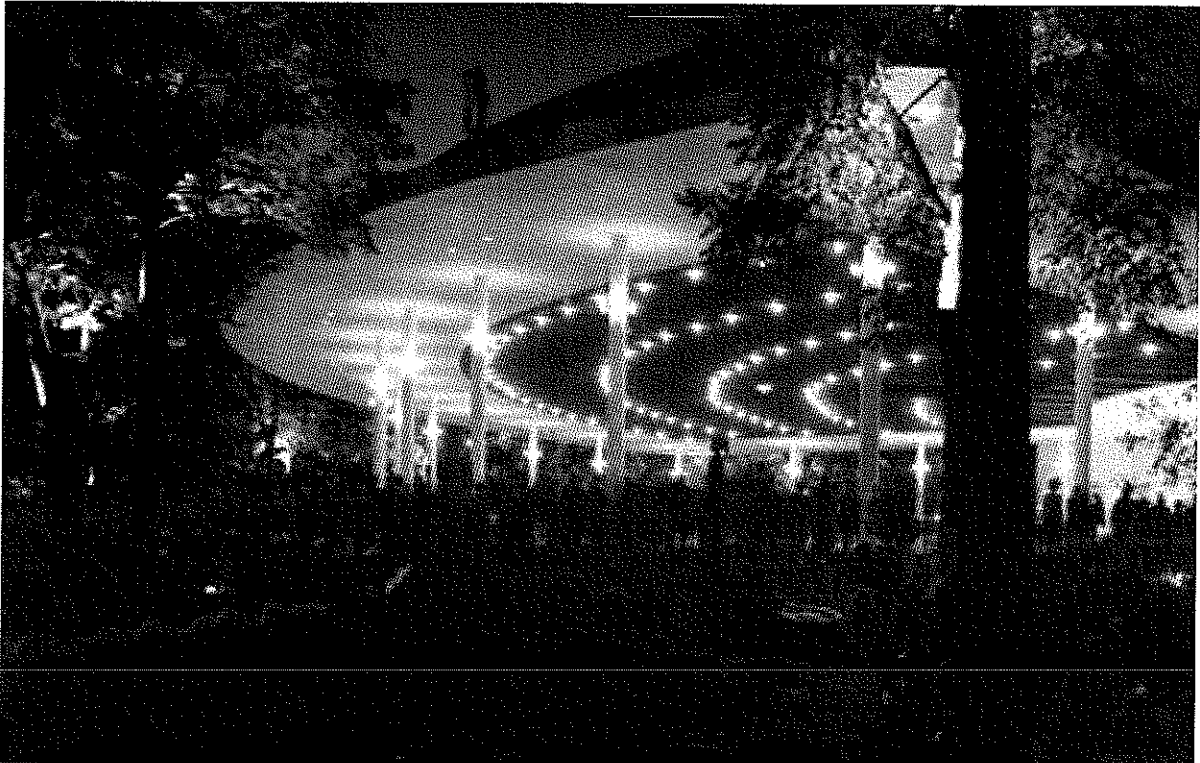


PRITZKER PAVILION AT MILLENNIUM PARK | *Chicago, IL*

Chicago's Millennium Park is a new public space created over existing below-ground commuter train lines. The Music Pavilion is the new home of the Grant Park Music Festival, the only city-funded free music festival in the United States. In addition, the Mayor's Office of Special Events books the Pavilion for popular music acts during Chicago's many summer festivals. The Pavilion stage is also used as an indoor space during the colder months. SchulerShook planned the facility with architect Gehry Partners, including the 4,000 fixed seats and the 7,000-person lawn seating area. They closely watched issues of stage space and circulation to allow users the most complete performance area and gave productions room to grow by designing power and support systems for larger future installations. The Pavilion's striking metal shapes are lit in a multi-color arrangement each night. The architectural lighting and its control scheme are designed to integrate with the performance lighting controls. Schuler Shook's work allowed for multiple uses and the totally new experience for Chicagoans who love music in the park.



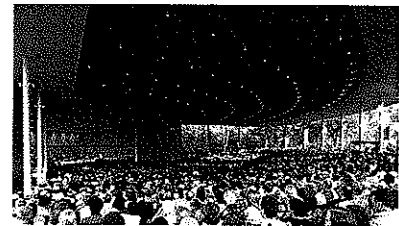
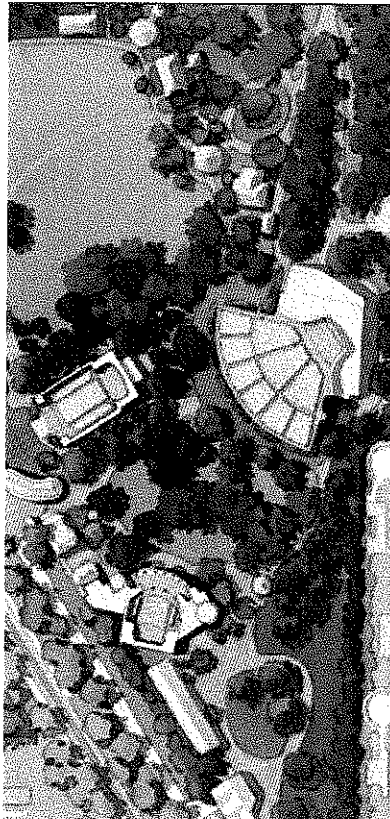
Cost	\$60 Million
Seating	11,000 Persons
Architect	Gehry Partners, LLP

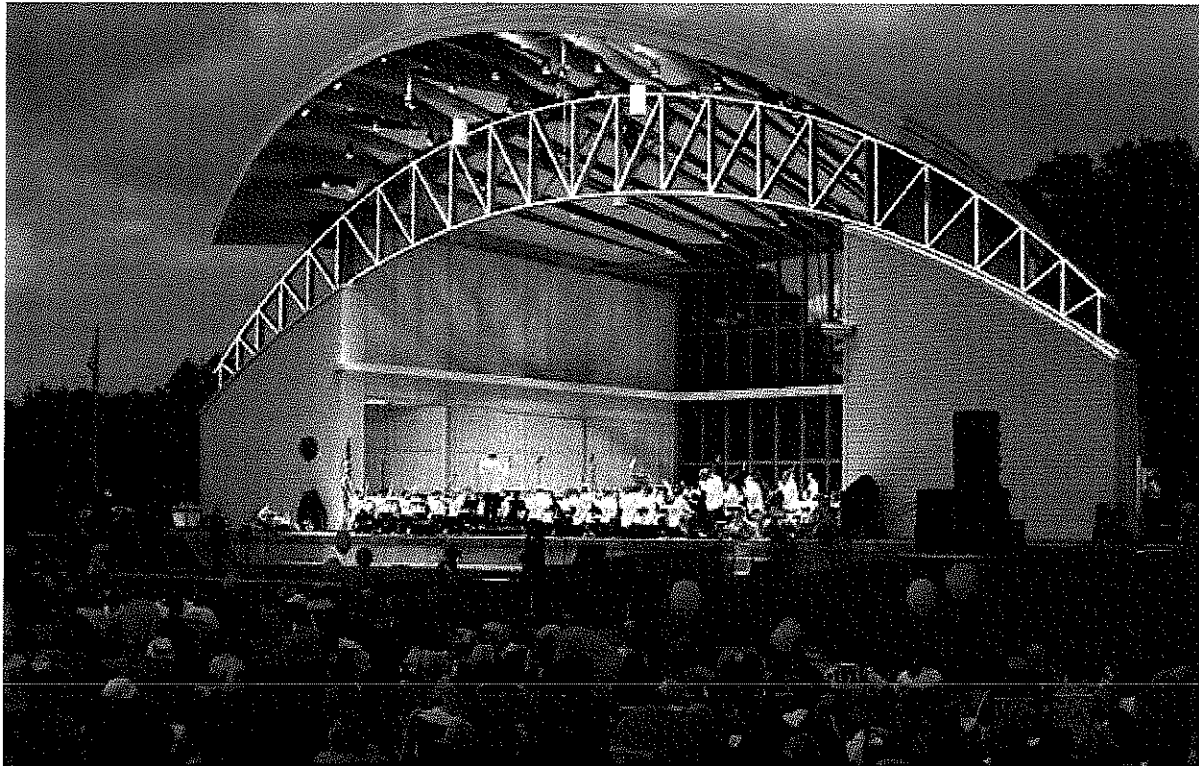


RAVINIA FESTIVAL PAVILION | *Hofland Park II*

For the Ravinia Festival Pavilion project SchulerSkook guided the renovation of the 3,500 seat Pavilion and included designs for acoustical, lighting and rigging upgrades. The new orchestra enclosure consists of wall panels and overhead panels, which are required to shift quickly from orchestra concert mode to popular concert mode. The wall panels both pivot and track into storage positions, and the tilt mechanism for the overhead panels can be remotely activated without lowering the panels to the floor, which saves many hours of stage setup time. The new orchestra lighting consists of a combination of halogen and ceramic metal halide - this system is energy efficient and also requires less air conditioning to keep the stage cool in the summer heat. The renovation also included new house lighting, which was arranged in a radial pattern to match the seating layout.

Cost \$6 Million
Seating 3,500 Persons
Architect Skidmore, Owings, & Merrill



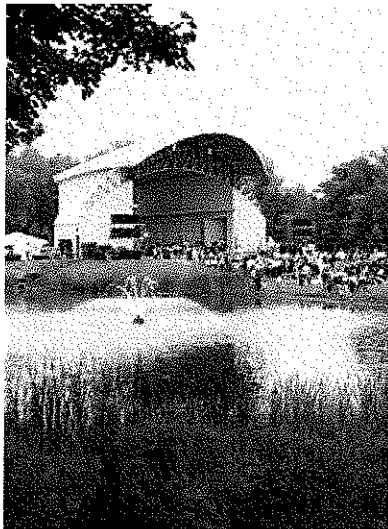
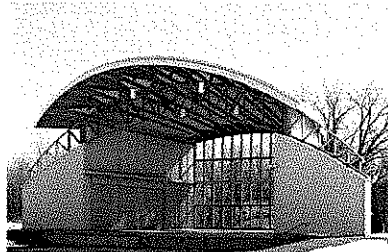


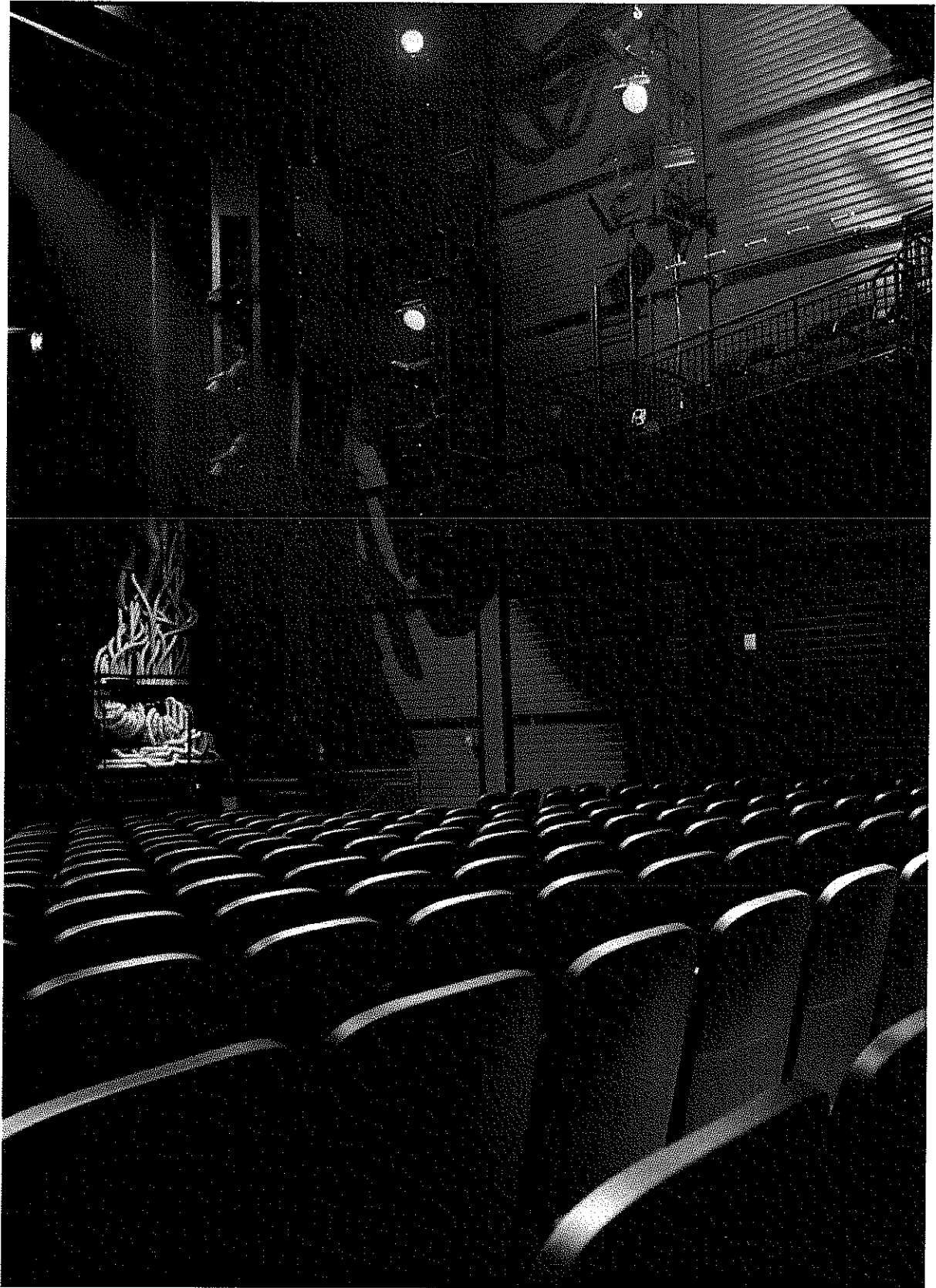
HILDE AMPHITHEATRE | *Plymouth, MN*

This new outdoor amphitheater was designed by SchulerShook with a variety of programs in mind, including live music ensembles, amplified concerts, and drama are produced at this venue.

In addition to the stage, a roof structure was designed protect the facility and provide lighting and rigging opportunities. The flexible lighting control system was designed for orchestra use and includes provisions for touring lighting, rigging, and audio equipment.

Cost	\$1.2 Million
Seating	12,000 Persons
Architect	Bentz, Thompson, Rietow





05

Purchasing Affidavit

STATE OF WEST VIRGINIA
Purchasing Division

PURCHASING AFFIDAVIT

West Virginia Code §5A-3-10a states: No contract or renewal of any contract may be awarded by the state or any of its political subdivisions to any vendor or prospective vendor when the vendor or prospective vendor or a related party to the vendor or prospective vendor is a debtor and the debt owed is an amount greater than one thousand dollars in the aggregate.

DEFINITIONS:

"Debt" means any assessment, premium, penalty, fine, tax or other amount of money owed to the state or any of its political subdivisions because of a judgment, fine, permit violation, license assessment, defaulted workers' compensation premium, penalty or other assessment presently delinquent or due and required to be paid to the state or any of its political subdivisions, including any interest or additional penalties accrued thereon.

"Debtor" means any individual, corporation, partnership, association, limited liability company or any other form or business association owing a debt to the state or any of its political subdivisions. "Political subdivision" means any county commission; municipality; county board of education; any instrumentality established by a county or municipality; any separate corporation or instrumentality established by one or more counties or municipalities, as permitted by law; or any public body charged by law with the performance of a government function or whose jurisdiction is coextensive with one or more counties or municipalities. "Related party" means a party, whether an individual, corporation, partnership, association, limited liability company or any other form or business association or other entity whatsoever, related to any vendor by blood, marriage, ownership or contract through which the party has a relationship of ownership or other interest with the vendor so that the party will actually or by effect receive or control a portion of the benefit, profit or other consideration from performance of a vendor contract with the party receiving an amount that meets or exceeds five percent of the total contract amount.

EXCEPTION: The prohibition of this section does not apply where a vendor has contested any tax administered pursuant to chapter eleven of this code, workers' compensation premium, permit fee or environmental fee or assessment and the matter has not become final or where the vendor has entered into a payment plan or agreement and the vendor is not in default of any of the provisions of such plan or agreement.

Under penalty of law for false swearing (*West Virginia Code §61-5-3*), it is hereby certified that the vendor affirms and acknowledges the information in this affidavit and is in compliance with the requirements as stated.

WITNESS THE FOLLOWING SIGNATURE

Vendor's Name: Martinez+Johnson Architecture

Authorized Signature: _____ Date: 1 September 2010

State of District of Columbia

County of N/A, to-wit:

Taken, subscribed, and sworn to before me this 1 day of September, 2010.

My Commission expires June 14, 2013.

NOTARY PUBLIC Margaret A. Haskley

