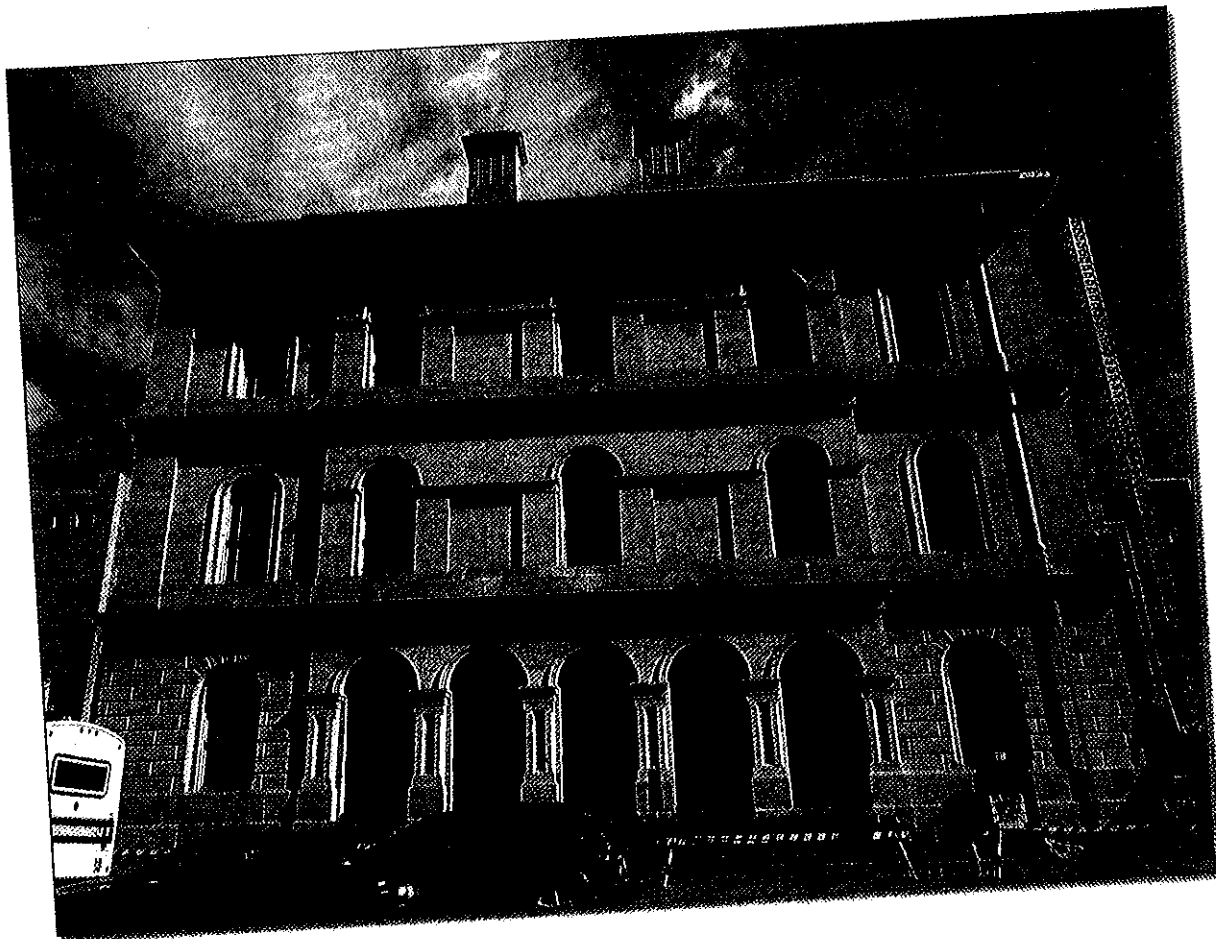


State of West Virginia EOI #DCH11077
Decorative Painted Architectural Detailing
West Virginia Independence Hall
Wheeling, West Virginia



JOHN CANNING
PAINTING • PLASTERING • CONSERVATION STUDIOS

150 Commerce Court
Cheshire, Connecticut 06410
www.canning-studios.com
Contact: John Canning 203.272.9868, ext. 304
March 22, 2011

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WV PURCHASING
DIVISION

JOHN CANNING
& CO LTD
PAINTING • PLASTERING • CONSERVATION STUDIOS

March 21, 2011

Ms. Shelly Murray, Buyer
State of West Virginia Department of Administration
Purchasing Division – Building 15
2019 Washington Street, East
Charleston, West Virginia 25305-0130

Re: Expression of Interest #DCH11077
Decorative Painted Architectural Detailing
West Virginia Independence Hall
Wheeling, West Virginia

Dear Ms. Murray:

Thank you for the opportunity to submit Canning Studios' credentials for the decorative painted architectural detailing at the West Virginia Independence Hall. Our studio has the artistic talent, the technical merit, and the physical resources to make this project into a success story. After the project committee members review our qualifications package, we think that they will agree.

Our Director of Art, Piotr Wirkijowski, and our team of senior decorative artists are extraordinarily talented and work in a broad range of artistic styles. Many examples of their work are included in Sections E, F, and I of this package. In Section E, you will see a sample trompe l'oeil painting that Piotr has developed specifically for the West Virginia Independence Hall.

Canning Studios has completed major restorations of decorative finishes in historic West Virginia buildings and is a licensed contractor in the state. We were privileged to restore the West Virginia State Capitol's gilded dome and also recently created a set of WPA style murals for the West Virginia Culture Center, and additional murals for the Governor's Mansion. Last year we also completed the restoration of decorative painting and gilding at the Metropolitan Theater in Morgantown.

Our studio is dedicated to preserving the fine and decorative painting of our nation's architectural treasures, and we would consider it an honor and a privilege to reinstate the decorative painting at the West Virginia Independence Hall. If you have any questions or need additional information, please do not hesitate to call me directly at 203-272-9868, ext. 303.



Sincerely,
David Riccio, PA AIC
Principal

**State of West Virginia EOI #DCH11077
Decorative Painted Architectural Detailing
West Virginia Independence Hall
Wheeling, West Virginia**

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**State of West Virginia EOI #DCH11077
Decorative Painted Architectural Detailing
West Virginia Independence Hall
Wheeling, West Virginia**

Section C. Firm / Team Qualifications

Name, address, phone, e-mail, and signature of contact person responsible for the project and having full authority to execute a binding contract.

David Riccio, Principal
John Canning & Co. Ltd.
150 Commerce Court
Cheshire, Connecticut 06410
203-272-9868, ext. 303
driccio@canning-studios.com



Name, functions, resumes of project team

Partner in Charge:

John Canning, Hon. AIA, PA AIC

Project Manager:

David Riccio, PA AIC

Decorative Painting Restoration Team:

Michael DeLuco

Timothy Luzak

Richard Wagner

Piotr Wirkijowski

Finishes Conservation Consultant:

Professor Richard Wolbers of the University of Delaware

West Virginia History Consultant:

Michael J. Mills, AIA, NCARB of the Mills Group

Surface Preparation & Canvas Installation Support:

Robert Paxton and staff of WQ Watters

Please see Section G for resumes of project team.

Statement of the firm's ability to handle the project in its entirety.

John Canning & Co. is fully capable of handing this project in its entirety throughout the design and execution process. Please see Section G for more information.

Statement of the firm's acceptance and full understanding that any and all work produced as a result of this contract will become the property of the State and can be used and shared by the State as deemed appropriate.

John Canning & Co. Ltd. accepts and full understands than any and all work produced as a result of this contract will become the property of the State and can be used and shared by the State as deemed appropriate.

Additional Information

Vendor Registration Number

Our vendor registration number is #82613252.

Purchasing Affidavit is attached.

West Virginia Contractor License is attached.

RFQ No. DCH 11077

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: JOHN CANNING & CO LTD

Authorized Signature: *[Signature]* Date: 3/14/2011

State of CT

County of NEW HAVEN, to-wit:

Taken, subscribed, and sworn to before me this 14th day of MARCH, 2011.

My Commission expires SEPTEMBER 30, 2014.

AFFIX SEAL HERE

NOTARY PUBLIC

[Signature: Marguerite Carnell Rodney]

**MARGUERITE CARNELL RODNEY
NOTARY PUBLIC
MY COMMISSION EXPIRES SEP. 30, 2014**

CONTRACTOR LICENSE

Authorized by the

West Virginia Contractor Licensing Board

Number: WV038076

Classification:

PAINTING

JOHN CANNING & COMPANY LTD
DBA JOHN CANNING & COMPANY LTD
150 COMMERCE CT
CHESHIRE, CT 06410

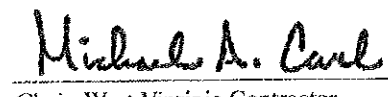
Date Issued

DECEMBER 15, 2010

Expiration Date

DECEMBER 15, 2011


Authorized Company Signature


Chair, West Virginia Contractor
Licensing Board

**WEST VIRGINIA
CONTRACTOR
LICENSING
BOARD**

This license, or a copy thereof, must be posted in a conspicuous place at every construction site where work is being performed. This license number must appear in all advertisements, on all bid submissions and on all fully executed and binding contracts. This license cannot be assigned or transferred by licensee. Issued under provisions of West Virginia Code, Chapter 21, Article 11.

**State of West Virginia EOI #DCH11077
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West Virginia Independence Hall
Wheeling, West Virginia**

Section D. Demonstrated Understanding of the Space and Themes

Artists and styles that influence work

Provide a brief description of artists and styles that have influenced your work. Explain why you consider yourself a pupil of a particular style or “school.”

Canning Studios has decades of experience conserving and restoring a variety of artists’ work. We are well versed in and influenced by the work of fine decorative artists and muralists such as Francis Lathrop, Puvis de Chavannes, Constantino Brumidi, Francis Millet, Owen Jones, the Herter Brothers, Louis C. Tiffany, William Morris, Pottier & Stymus, Daniel Cottier, and William James McPherson. A basic conservation principal is that the conservator must begin by understanding the original materials and methods of execution. In so doing, we have absorbed and learned to emulate each artist’s particular style and artistic techniques.

Because of our broad range of experience in various time periods and historical styles, our studio does not have a signature Canning style. We are skilled in working in a variety of styles and can choose the most appropriate for a particular building, project, and/or client.

Interest in project

Discuss the value of legacy or the legacy of culture. Explain your interest in West Virginia or participation in the execution of this project.

Legacy of culture endures the test of time and shares cultural values for current and future generations to reflect upon. Legacy is best summarized by John Steinbeck in The Grapes of Wrath: “How will we know it’s us without our past?” Historic sites, buildings, and resources are the keys to understanding our past. They are tangible history and as such play an important role in our cultural heritage.

The West Virginia Independence Hall, a National Historic Landmark, provides a seminal context for celebration, education, and interpretation of the state’s heritage. The long-term restoration of this significant building shows great dedication and commitment to the state’s cultural resources, and provides a legacy that educates and inspires future generations.

Canning Studios and the Mills Group's interest in the project stems from our belief that we have a professional responsibility to be stewards of the state's historic resources, a role that we have played in previous projects in West Virginia.

Canning Studios was privileged to restore the West Virginia State Capitol's gilded dome and also recently completed a set of WPA style murals for the West Virginia Culture Center. In 2010, we created a set of historic murals for the Governor's Mansion. We are dedicated to preserving the fine and decorative painting of our nation's architectural treasures, and we would consider it an honor and a privilege to reinstate the decorative painting in the West Virginia Independence Hall.

The Mills Group is headquartered in the historic core of downtown Morgantown occupying a storefront within the Brock, Reed & Wade Building circa 1895. The office and its location embodies our mantra of "Designing on the principles of the past and preserving for the future," and our commitment to maintaining vibrant downtowns and historic resources in West Virginia. The firm specializes in the preservation and restoration of existing structures, striving to emphasize their cultural, historical, and environmental contexts.

West Virginia abounds with unexpected architectural treasures. A goal of the Mills Group's practice is to embrace the architectural heritage of the region and to celebrate the best of our past. The firm has earned the trust and respect of the Division of Culture and History by serving as the consultant to the State Historic Preservation office for the past four years, providing grant monitoring and technical assistance to Development Grant projects.

Interpretation of West Virginia culture

Discuss your interpretation of West Virginia culture and how your interpretation of this project will impact West Virginia citizens.

Independence Hall is an essential part of West Virginia's identity—it is the place where the state was conceived and it served as the state offices after the creation of the state was approved in 1863. The General Assembly held most of its meetings in the building until 1863, and the governor and other state officials had offices there until 1864.

We support the mission of the West Virginia Division of Culture and History, "to identify, preserve, protect, promote, and present the ideas, arts, and artifacts of West Virginia's heritage, building pride in our past accomplishments and confidence in our future," and we believe that it applies to this phase of the West Virginia Independence Hall restoration. Built as a U.S. Customs House and now serving as a museum, this building is central to the state's political and cultural history.

We understand the importance of ensuring that the citizens of the state benefit from architect Ammi B. Young's original design intent for the U.S. Custom House when it was completed in 1859, including the decorative painting in the major interior spaces.

Vision for and understanding of project

Provide a brief narrative of your vision or understanding of the project and its artistic importance.

Ammi B. Young's design for the U.S. Customs House in Wheeling was a sophisticated classical building. It was constructed of a local gray sandstone; symmetrical, solid, grand, and fireproof, symbolizing the power and stability of the federal government in the vibrant, bustling city of Wheeling, an important inland port. It is notable for Young's use of large rolled iron frames for the interior structure of the building, one of the earliest extant examples of this type of structural system. Stylistically, it was designed in a classical mode that Young referred to as "Italian, with Greek details," which is also known as Renaissance Revival.

The painted architectural ornamentation carried the classical theme through the major interior spaces, including the Post Office on the first floor and the U.S. District Federal Courtroom on the third floor. Without them, these spaces appear blank, plain and flat, not what would be expected in a building with such a stately exterior. The reinstatement of the decorative painting in the principal rooms will be the finishing touches to the building's long, on-going restoration, and it will restore the balance and harmony between the exterior and the interior.

Possible iconography

Provide a narrative of possible iconography for the decorative painting.

From what we have seen to date, the original decorative painting featured trompe l'oeil wall paneling (some with bold Greek Revival moldings with anthemion corner motifs), spandrel panels, niches, rosettes, and other classical details. Grisaille work, which is monochromatic painting in imitation of bas relief, provided further embellishment of wall and ceiling panels with scrolls, vines, and acanthus leaves. Further investigation may reveal additional motifs. We anticipate reinstating the original iconography as faithfully as possible.

Commentary on historical painting techniques

Our studio has an in-depth understanding of this period's decorative painting because of our artists' classical training, as well as our extensive experience conserving and reconstructing missing and damaged portions in buildings throughout the U.S. By studying an artist's work at close range and emulating the techniques, materials, and brushwork, we have a solid grasp of styles and painting techniques.

West Virginia Independence Hall's decorations were sophisticated compositions of painted architectural moldings and ornamentation. This type of decoration, traditionally called architectural painting and now often referred to as trompe l'oeil, (literal translation: "deceive the eye"), creates the realistic illusion of three dimensions. Like all good decorative art, the inspiration for the compositions came from the architectural motifs in the rooms. Three-dimensional elements, such as the Court Room's arched door and window casings, are echoed in the two-dimensional painted architectural moldings with distinct trompe l'oeil planes.

Architectural painting was traditionally laid out by artists with pencil markings for the placement of elements. Sometimes we have even found evidence of holes left from nails used as guides for scribing lines for the painted paneling. Artists would apply the base color first, then adding lines, highlights, and shadows to give dimension and depth to each design element. Traditionally, the trompe l'oeil components were divided among a team of artists and executed in "assembly line" fashion, with each artist responsible for specific design elements. This ensured that their styles were integrated on all wall elevations, providing uniformity of design and style. Using this traditional approach will be a key aspect of the successful reinstatement of the original decorative scheme.

To date, the types of paints used in the Independence Hall decorations are unidentified. It is possible that they are mezzo frescos. In this kind of fresco, which is executed on plaster that is almost dry and not yet cured, the protein paints have a chemical reaction with the lime and, as they solidify, become part of the plaster. It is also possible that the decoration was done in oil paints on dry, cured plaster. We recommend conducting a thorough finish investigation study to confirm the original paint compositions (see Section E).

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West Virginia Independence Hall
Wheeling, West Virginia**

Section E. Discussion of Concept

Provide anticipated concepts and proposed methods of addressing the stylistic and color concerns and concepts as previously described.

In this section, we have developed a concept for our approach to the reinstatement of the trompe l'oeil architectural painting. It illustrates our approach to the process and demonstrates our artistic talent and technical merit.

***Discussion of Concept & Project Process:
Research Phase***

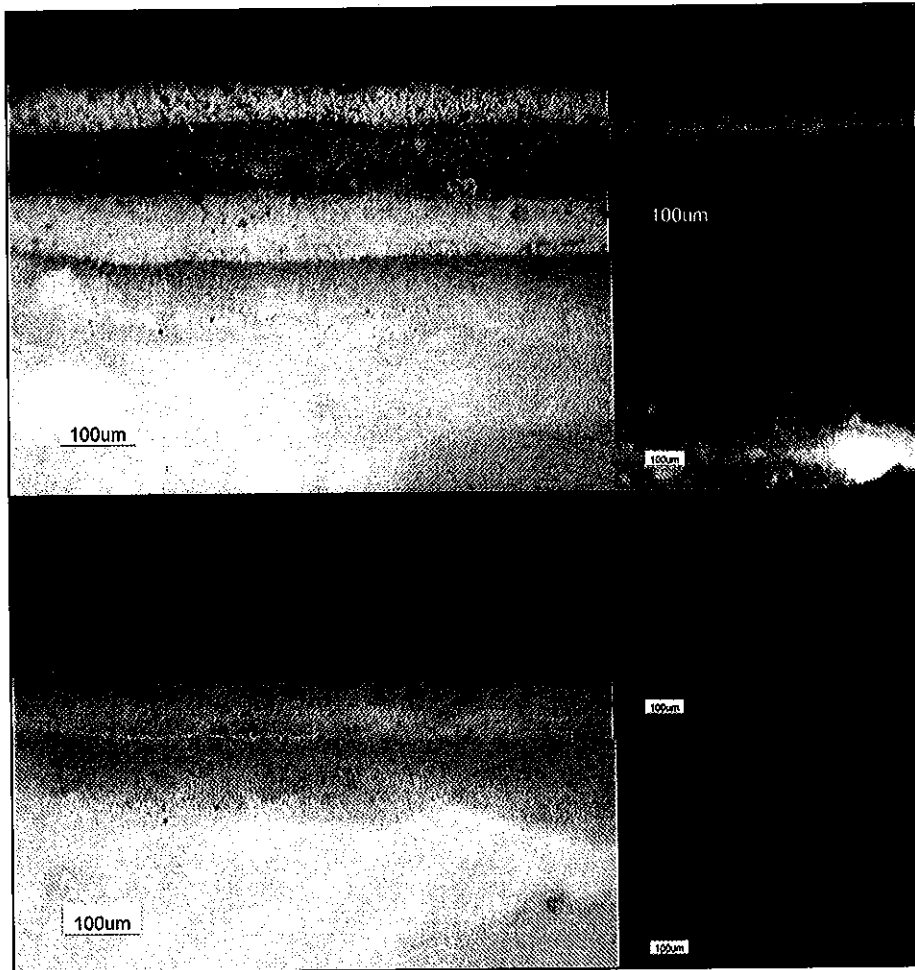
Our first task would be to conduct a thorough historic finishes study to learn as much as possible about the original decorative finishes, from both historical research and physical investigation. The Harper's Weekly sketch (1861) provides important clues about the appearance of the Court Room and is an excellent start, even with the artistic license taken by the artist. We would conduct further archival research for additional evidence, as appropriate.

Concurrently, we would carefully review the 1970s reports by Anton Konrad of the Smithsonian and Allan Stewart of Rambusch. We would also extract finish samples for paint analysis and expose portions of the original decoration by removing over paint and possibly a layer of plaster. We believe that, unless the original plaster was demolished, there is additional concealed evidence beneath previous restoration campaigns, even under the 1950s plaster veneer. Canning Studios is particularly adept at finding this type of evidence where others have stopped at a plaster skim coat.



An exposure of historic decoration found under many layer of over painting.

*Discussion of Concept & Project Process:
Research Phase*

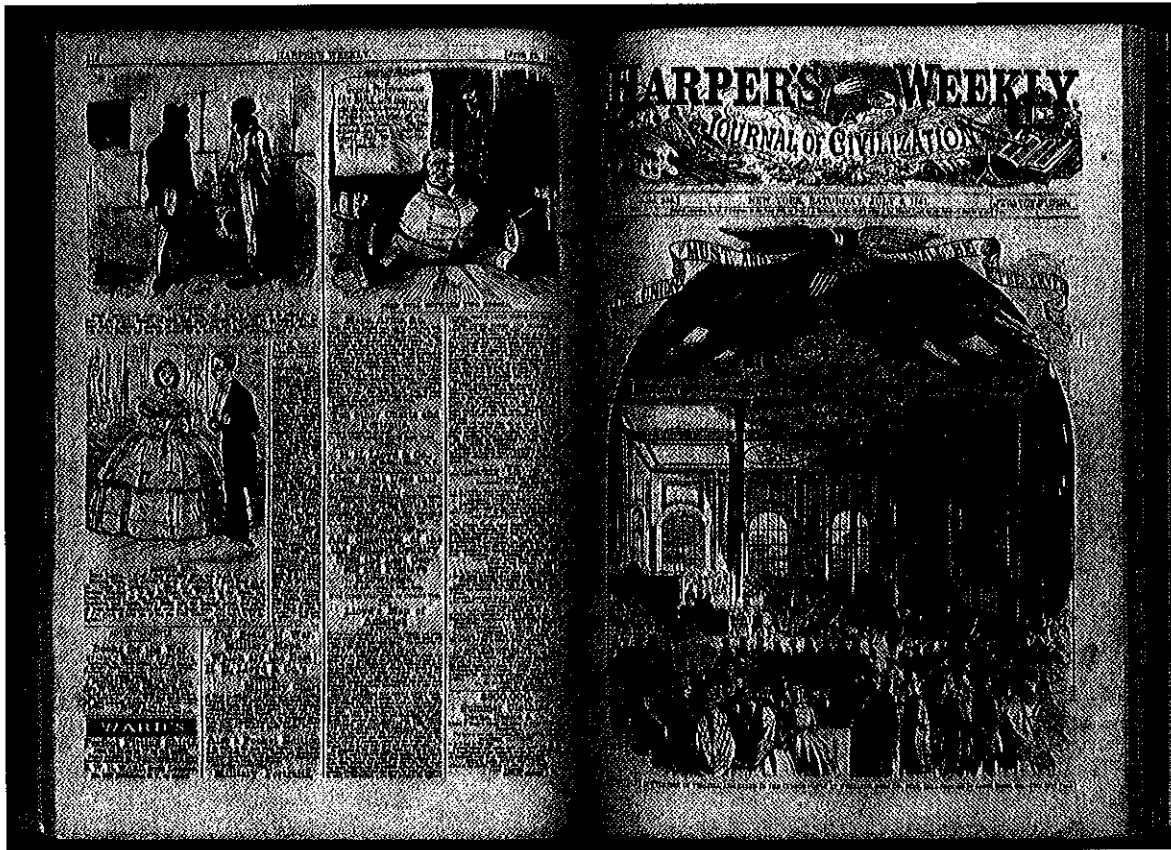


Microscopic view of a paint cross section, viewed under natural light to identify colors, and other light sources to identify paint types.

Historic finish investigations have evolved significantly over the last thirty years, in terms of technology and scholarship, and this project is historically significant enough to warrant more investigation. Professor Richard Wolbers of the Winterthur program at the University of Delaware would provide microscopy analysis and characterization of original colors and types of paints, as well as a peer review of our conclusions and recommendations.

After we have gathered, analyzed, and synthesized this information, we can begin to piece together the historic decorative scheme, identifying trompe l'oeil elements, their placement, colors, and paint types.

*Discussion of Concept & Project Process:
Research Phase*



This *Harper's Weekly* illustration (July 6, 1861) gives an overall view of the Court Room's trompe l'oeil painting. It provides important clues about the appearance of the Court Room, even with the artistic license taken by the illustrator.

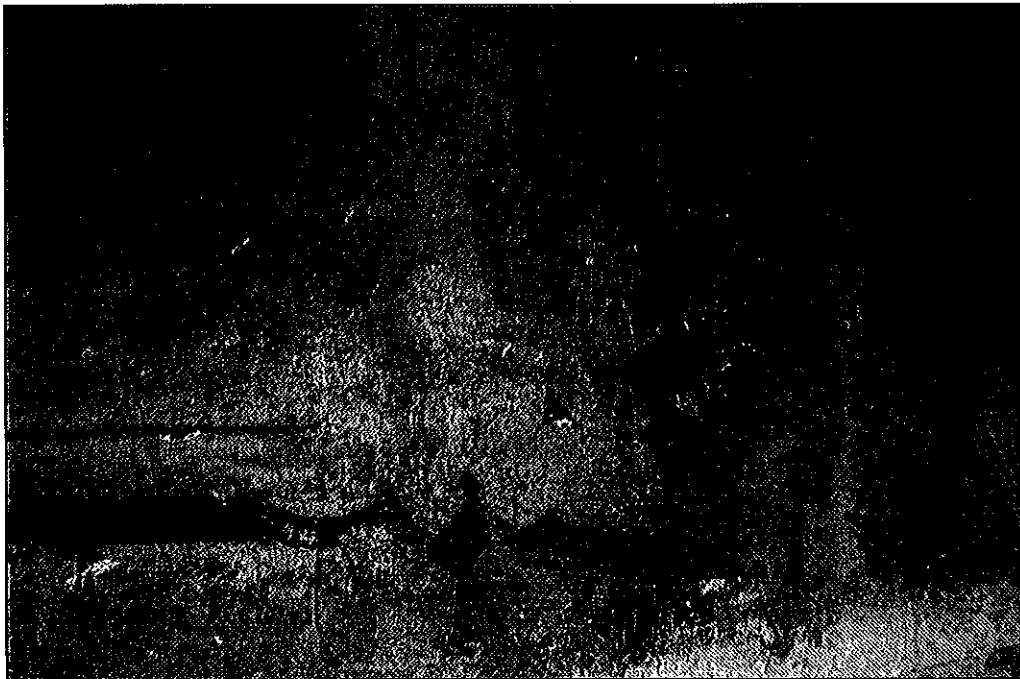
*Discussion of Concept & Project Process:
Design Development*



The large exposure in the Court Room reveals the historical design, as well as a significant amount of artists' doodling or graffiti, featuring a series of animal forms. Anton Konrad's report concludes that these motifs were executed prior to the architectural paintings and have no relationship to the original decorative scheme.

Keeping these panels with the artists' "graffiti" intact, however, is a valid option. While not part of the original presentation of the room, it is arguably part of the history of the decoration and can serve an educational purpose. If the exposure is left in place, it will need to be reworked and the chemical strippers that have been left in place must be carefully removed and neutralized.

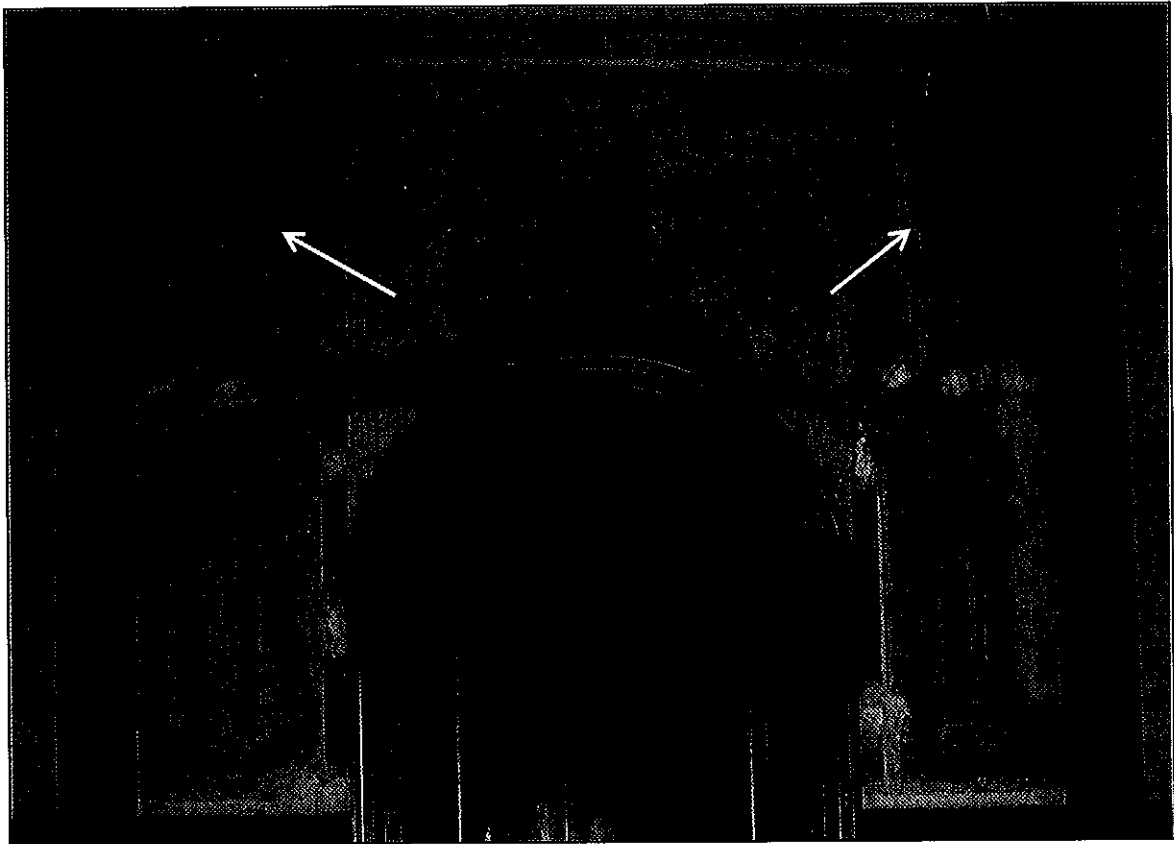
*Discussion of Concept & Project Process:
Design Development*



The large exposure in the Court Room reveals details of the panel layout.

***Discussion of Concept & Project Process:
Design Development***

When well executed, trompe l'oeil is a crossover between art and decoration. The decorative artist lays out the panels on each wall with careful attention to natural light sources. In order to replicate the highlights and shadows from natural light, the artist will design the scheme symmetrically, with highlights and shadows corresponding to the windows closest to them. This approach results in natural and realistic painted decoration that is balanced and symmetrical. The overall effect is harmonious and pleasing to the eye.



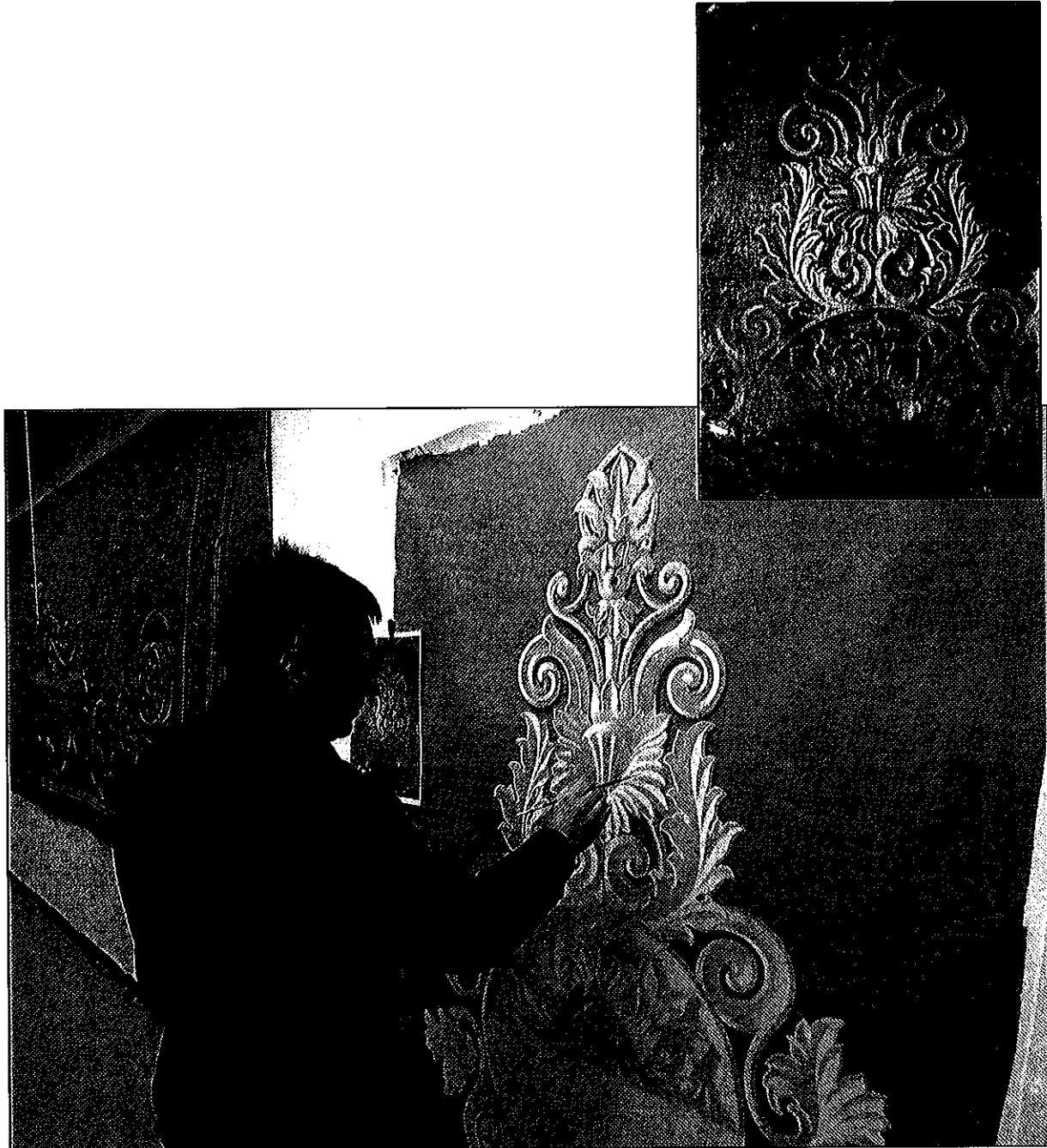
Note the symmetrical shadow placement, which gives the composition balance.

*Discussion of Concept & Project Process:
Design Development*



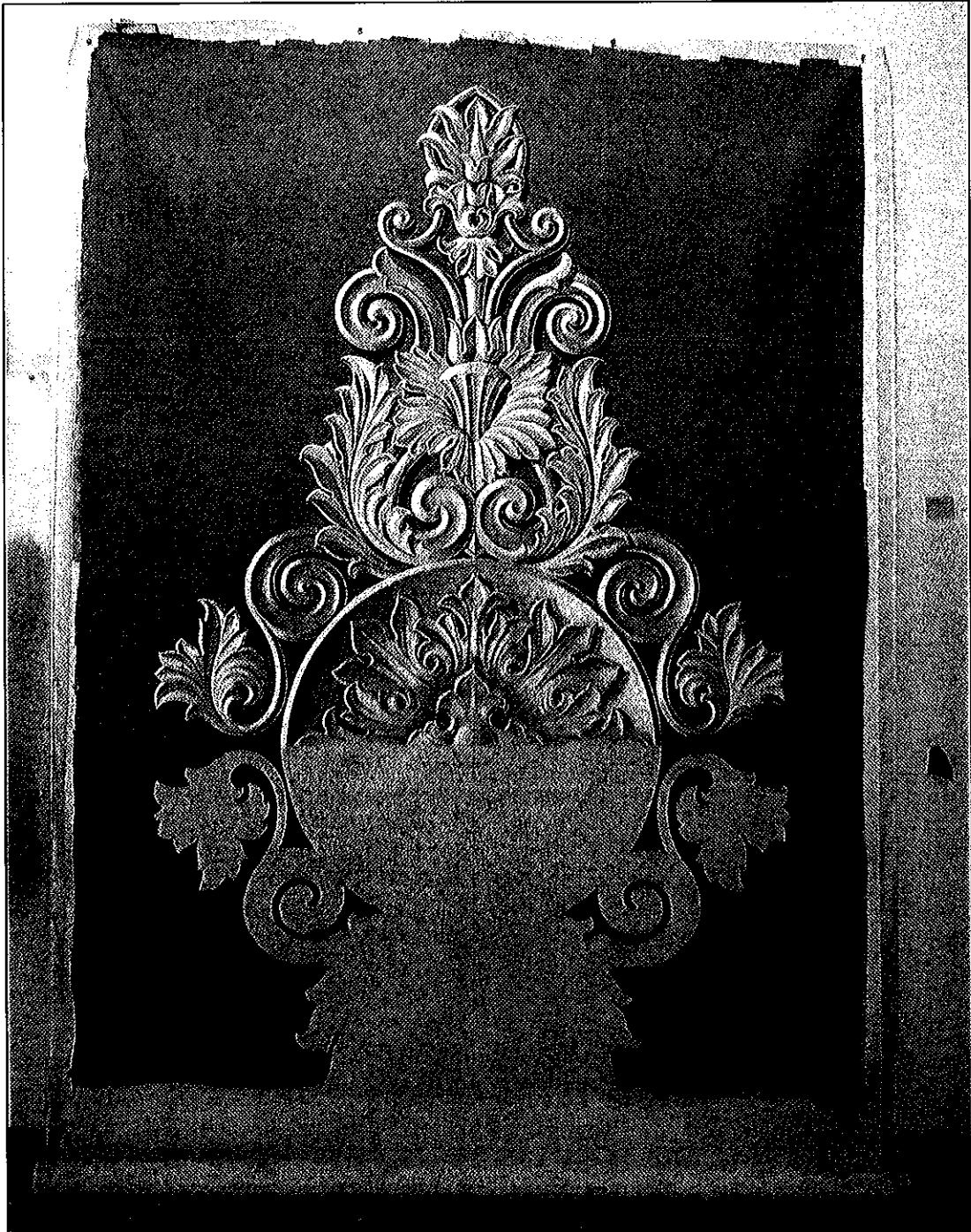
This plaster fragment, salvaged from the original Post Office ceiling, is important evidence of the historical design. In order to demonstrate our artistic talent, we have replicated this design as a sample of our workmanship.

*Discussion of Concept & Project Process:
Trompe l'oeil Execution*



Artist Piotr Wirkijowski working on a trompe l'oeil panel to replicate the design from a photograph of a plaster fragment salvaged from the original Post Office ceiling.

*Discussion of Concept & Project Process:
Trompe l'oeil Execution*



The completed sample trompe l'oeil panel.

*Discussion of Concept & Project Process:
Trompe l'oeil Execution*



Detail of the completed sample trompe l'oeil panel.

*Discussion of Concept & Project Process:
Trompe l'oeil Execution*



Detail of the completed sample trompe l'oeil panel.

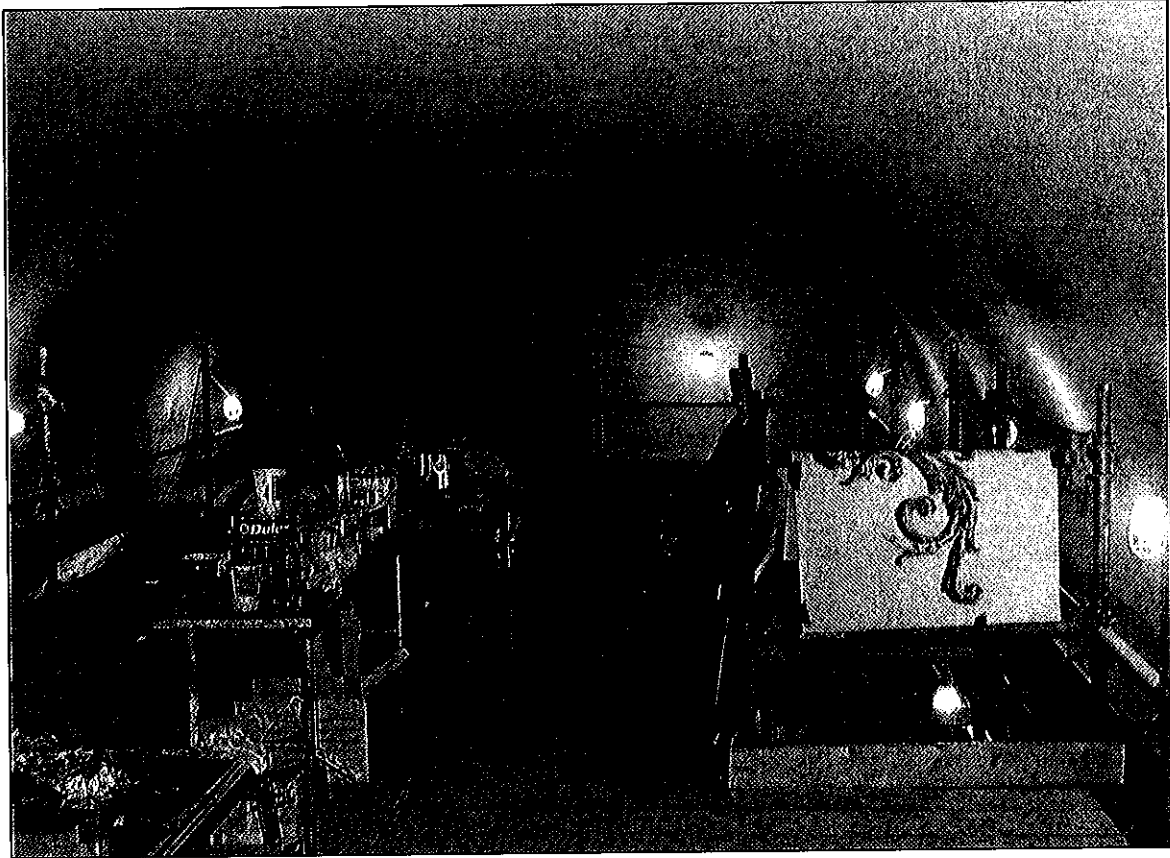
*Discussion of Concept & Project Process:
Technical Review of Structure*



Canning Studios' plastering division is well versed with all types of historic flat surfaces (both textured and smooth) and ornamental plaster. We frequently provide plaster surveys and conditions assessments to identify plaster problems and provide treatment recommendations. We have consolidated, re-attached, and restored traditional lime and hydraulic lime plasters, two and three coat plaster systems, and have developed innovative support systems for plaster ceilings. We develop and implement treatments for crack repair, patching, and consolidation and reattachment of loose and damaged plaster surfaces.

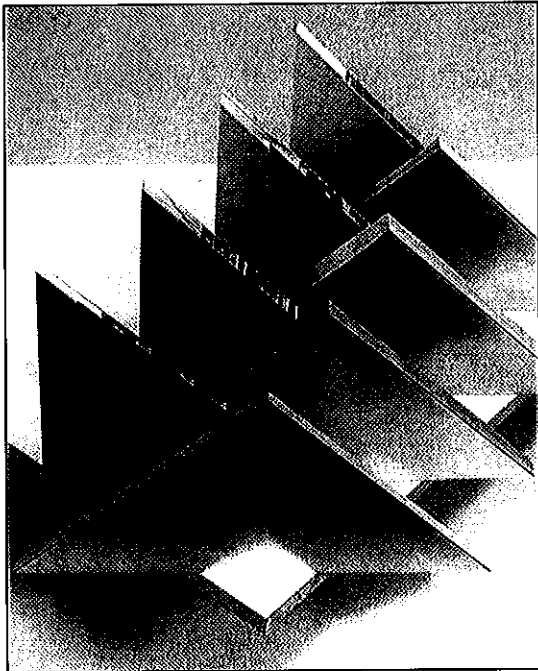
Our project should include a survey of plaster surfaces scheduled to receive decorative painting. If necessary, we can repair any surface defects in order to prepare the substrate for successful canvas installation.

*Discussion of Concept & Project Process:
Marouflage Installation*

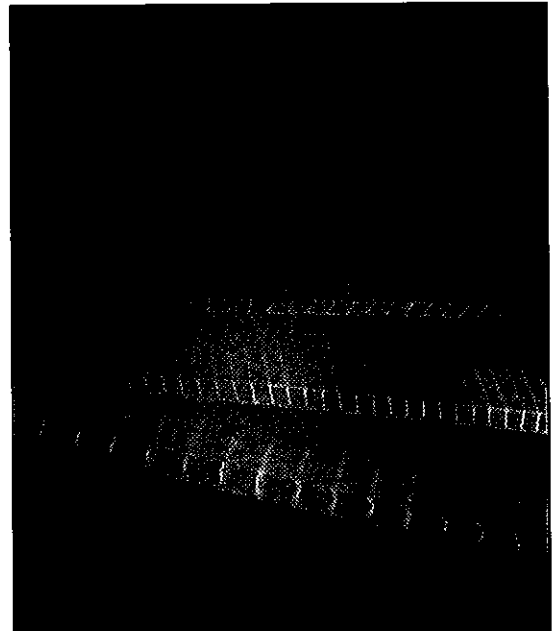


In most cases, the canvas may be adhered directly to the wall, a technique referred to as marouflage. We recommend the use of conservation-grade, reversible adhesives such as Beva products. Marouflage is a time-tested, traditional installation technique and is appropriate for a long-term installation. It provides proper support for the artwork without any stress points. When appropriate adhesives are used, removal is a relatively simple process. Here, installation of trompe l'oeil panels on canvas at the Academy of Music Ballroom in Philadelphia.

*Discussion of Concept & Project Process:
Panel Installation*



Aluminum honeycomb panels



Archival fluted polypropylene panels

Artwork on canvas can also be installed on metal or wood stretchers or on panels. While installation on stretchers allows easy removal, it can stress the canvas and weaken it over time. In rooms with architectural detailing, the stretcher or panel thickness can interfere with cornices and dado profiles.

There are several options available for installing artwork on panels. Aluminum honeycomb or fluted polypropylene backing panels are strong, lightweight, dimensionally stable, and archivally safe (acid and lignin free, and pH neutral). They are both available in a range of thicknesses and panel sizes and are widely used in museum installations. Canning Studios has successfully used these panels on a variety of projects, including the Pennsylvania State Capitol.

All aspects of the room and each installation method will be very carefully considered before a recommendation is made to the owner.

*Discussion of Concept & Project Process:
Supportive Decorative Painting*



Decorative painting enhances a trompe l'oeil composition much like a fine frame enhances a painting, while visually anchoring it to the architecture of the space. Here, Senior Decorative Artist Michael Deluco executes a trompe l'oeil molding at the Academy of Music Ballroom.

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Wheeling, West Virginia**

Section F. Recent Projects

A minimum of 3 recent completed projects of similar size and type. Include information on project name, location, scope, budget, media used and other pertinent information.

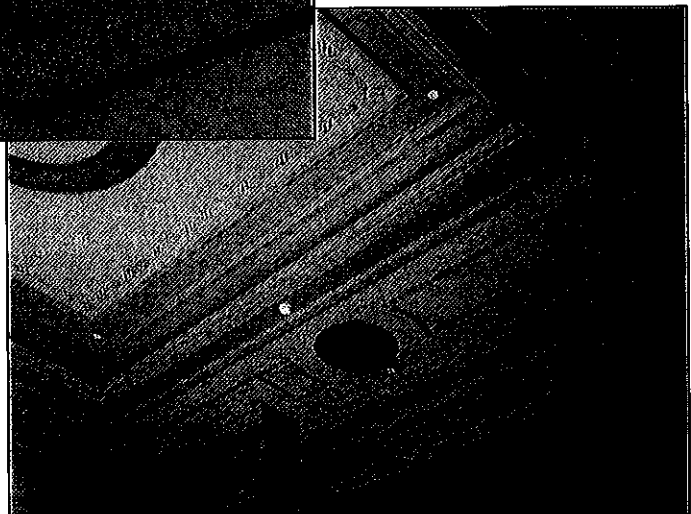
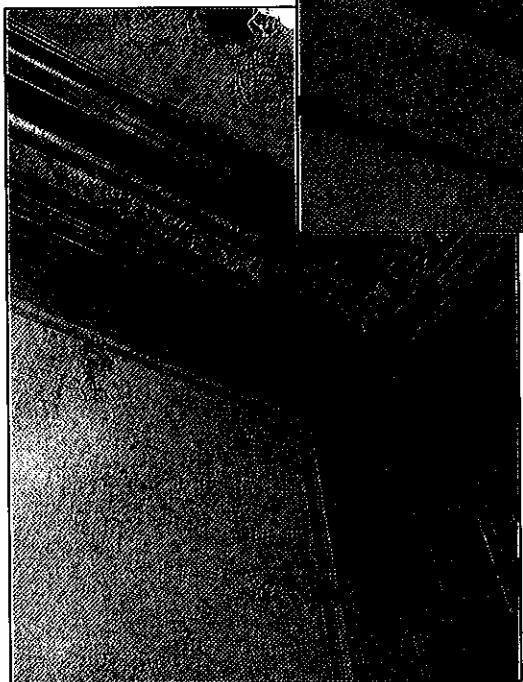
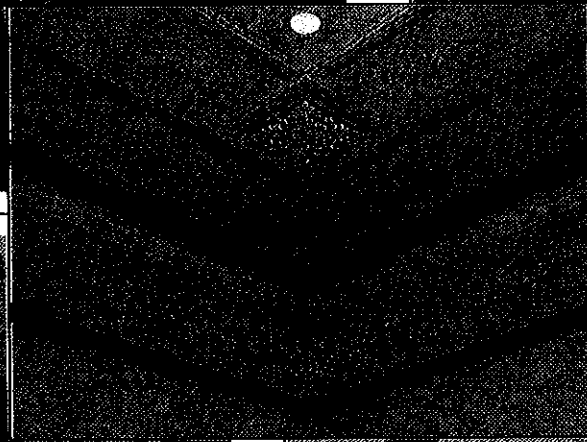
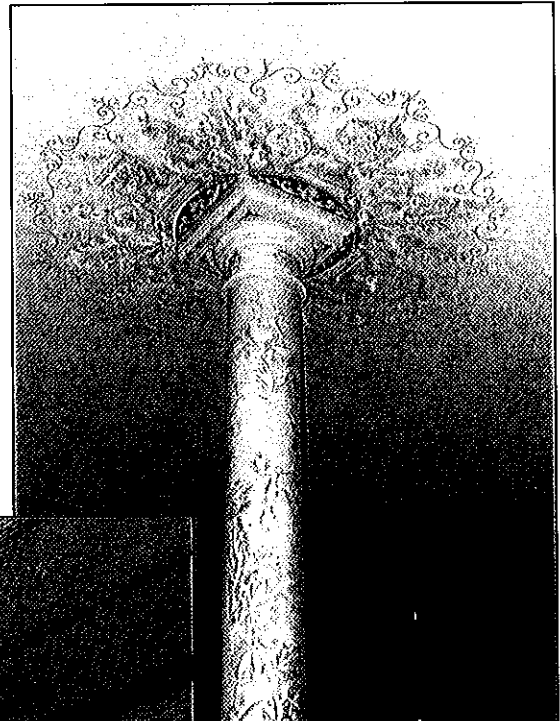
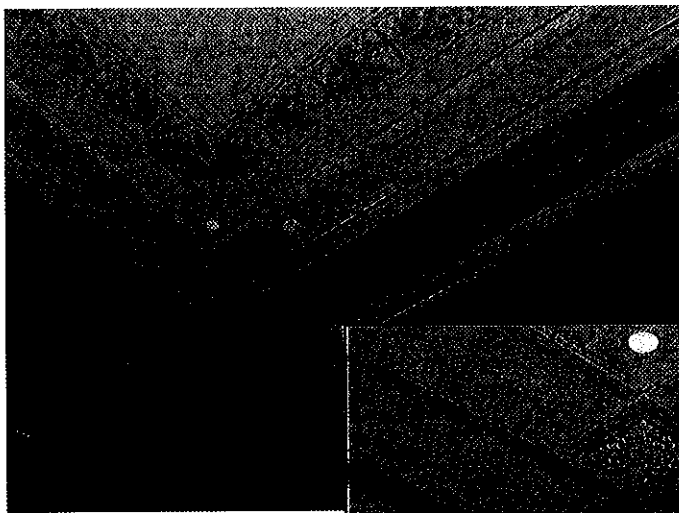
Please see the following project examples.

To view the excellence of our artists' work in greater detail, please see the high resolution jpeg files of each of these projects (and other work) included on the CD in Section I.

Iowa State Capitol, Des Moines, Iowa
Project Dates: Completed July 2005
Total Project Value: \$1,170,000

John Canning Studios was responsible for restoration of the plaster and decorative painting in over twenty spaces in the Iowa State Capitol. Techniques included: conservation, stenciling, trompe l'oeil, free-hand artwork, striping, gilding, wood graining, and glazing.

Contact: Scott Allen, Partner
RDG Planning & Design
301 Grand Avenue Des Moines, Iowa 50309
(515) 288-3141



Academy of Music Ballroom, Philadelphia, Pennsylvania
Project Dates: Completed Summer 2009
Total Contract Value: \$ 848,680

For this 1857 ballroom, John Canning Studios was responsible for ornamental plaster and meticulously re-created all fine and decorative artwork based on photographs from the 1860s. We worked with the architect to refine the color palette and replicated all mural panels, trompe l'oeil, and decorative finishes.

Contact: John Trosino, Senior Associate
KlingStubbins Architecture Engineering Planning Interiors
2301 Chestnut Street
Philadelphia, PA 19103
(215) 569-2900, ext. 5947



Photos by Tom Crane

Academy of Music Ballroom, Philadelphia, Pennsylvania

Project Dates: Completed Summer 2009

Media: Oil on canvas

Size: 3.5 by 7 feet

Total Contract Value: \$ 848,680

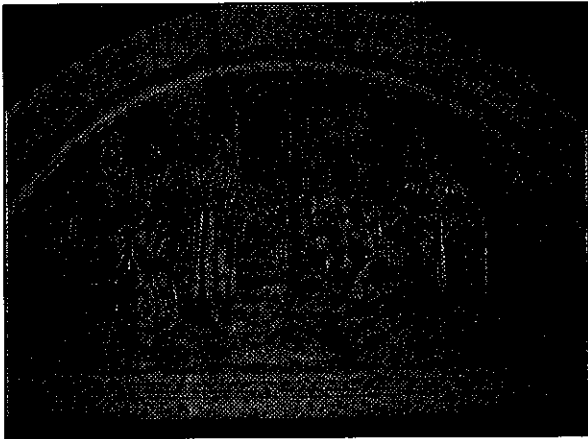
Seven new murals depicting scenes from Mozart's seven operas were created for the restoration of the ballroom, completed in 1857 and meticulously replicated based on photographs from the 1860s.

Contact: John Trosino, Senior Associate

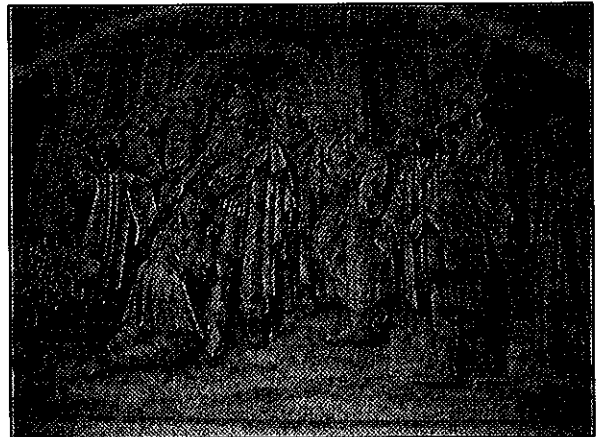
KlingStubbins Architecture Engineering Planning Interiors

2301 Chestnut Street Philadelphia, PA 19103

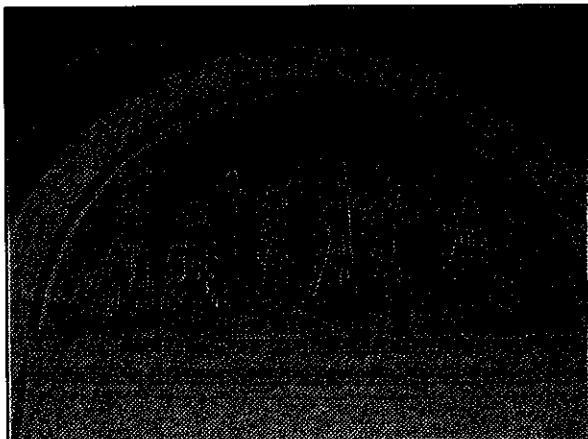
(215) 569-2900, ext. 5947



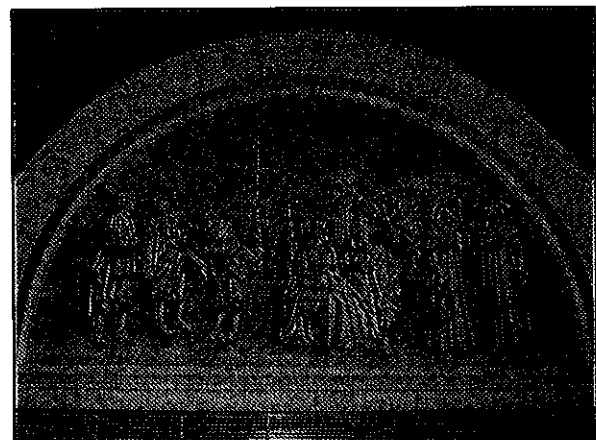
Abduction from the Seraglio



La Clemenza di Tito



The Magic Flute



Cosi Fan Tutte

Academy of Music Ballroom, Philadelphia, Pennsylvania

Project Dates: Completed Summer 2009

Media: Oil on canvas

Size: 3.5 by 7 feet

Total Contract Value: \$ 848,680

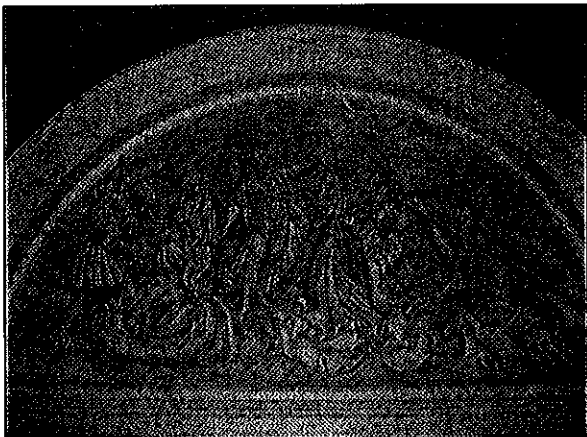
Seven new murals depicting scenes from Mozart's seven operas were created for the restoration of the ballroom, completed in 1857 and meticulously replicated based on photographs from the 1860s.

Contact: John Trosino, Senior Associate

KlingStubbins Architecture Engineering Planning Interiors

2301 Chestnut Street Philadelphia, PA 19103

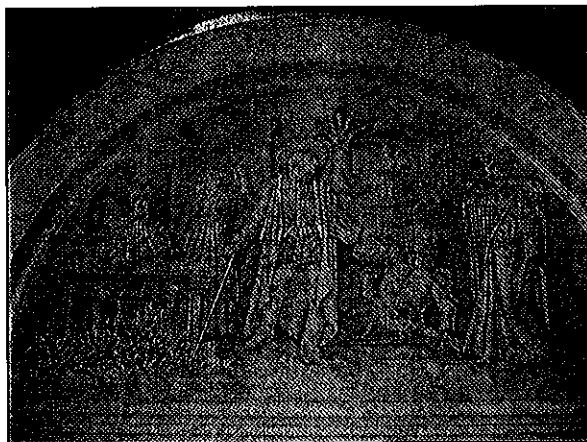
(215) 569-2900, ext. 5947



Idomeneo



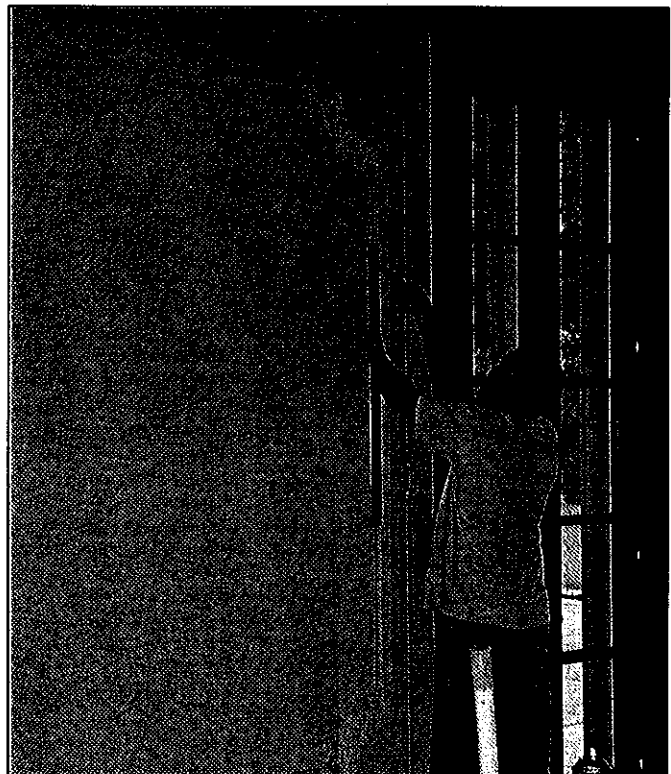
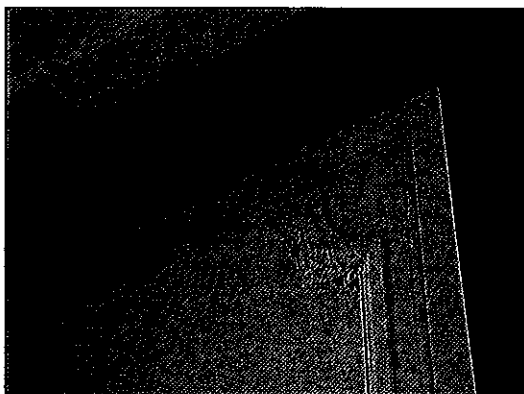
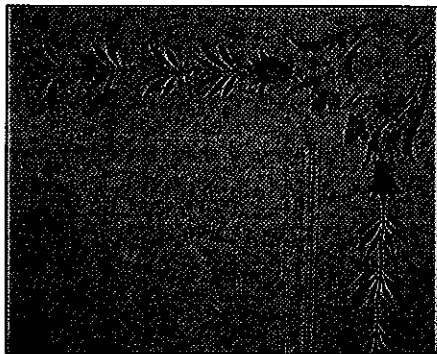
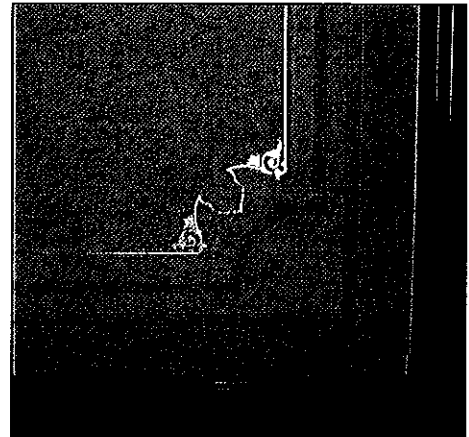
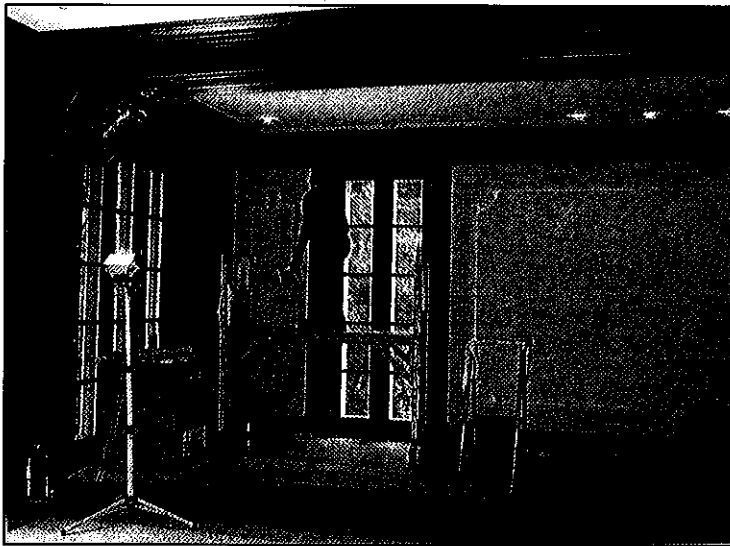
Marriage of Figaro



Don Giovanni

Private Residence, Brookline, Massachusetts
Project Date: Completed 2009

John Canning Studios designed and executed decorative finishes on walls and ceilings throughout this exquisite private home, including trompe l'oeil, stenciling, glazing, and gilding. Pictured here is the Music Room. This residence won the Classical Home of the Year Award in the 2010 Dream Homes Awards.



**State of West Virginia EOI #DCH11077
Decorative Painted Architectural Detailing
West Virginia Independence Hall
Wheeling, West Virginia**

Section G. Capacity to Complete Work

Organization chart and resumes

Please see the attached organizational chart and resumes.

Ability to produce required scope of work

Our facilities, located in Cheshire, Connecticut, include 10,000 square feet for our corporate offices, art studios, pattern room, color lab, and ornamental plaster casting and mold making studio. All of our decorative painting and murals on canvas are executed in our art studios.

John Canning, Hon. AIA, PA AIC, will serve as Partner in Charge, and David Riccio, PA AIC, who is also a principal of our studio, will serve as Project Manager. Both have extensive experience with project management and all types of decorative painting, including trompe l'oeil design, execution, and installation. Their hands-on involvement will ensure the highest quality of workmanship for Independence Hall project.

The trompe l'oeil artwork will be executed by a team of four senior-level decorative artists. The trompe l'oeil components will be divided among them and executed in "assembly line" fashion, with each artist responsible for specific design elements. This ensures that their styles are integrated on all four elevations, providing uniformity of design and style. This is a traditional approach to executing trompe l'oeil and will be a key aspect of the successfully reinstatement of the original decorative scheme.

Piotr Wirkijowski, Assoc. AIA, a very talented artist and architectural designer, is the studio's Director of Art. Piotr has many years of experience as a fine and decorative artist and an architect; with these dual talents, he understands the importance of the seamless connection between art and architecture.

Michael DeLuco, our most senior decorative artist. His very fine work can be seen in every major Canning Studios project.

Timothy Luzak, a very talented decorative artist, who has worked on many of our significant projects.

Richard Wagner, also a very talented decorative artist, who has worked on most of our major projects.

In-house and contracted components

Define which components will be done in house and which will be contracted.

Michael J. Mills, AIA, NCARB, Principal Architect of the Mills Group, Morgantown, WV, will assist us with research on the building architecture and provide peer review on the trompe l'oeil design. We envision this project as a collaborative process. We had a similar and very successful relationship with the research and subject matter development for a set of murals for the West Virginia Cultural Center.

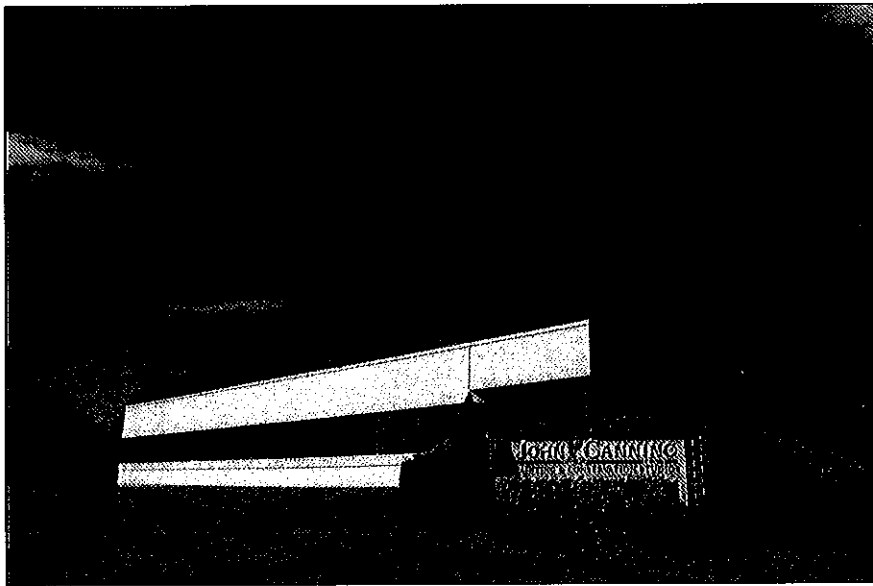
Robert Paxton and his staff at WQ Watters, based in Charleston, West Virginia, will assist our team with wall surface preparation and installation of the trompe l'oeil canvases. All of their work will take place under Canning Studio's direct supervision and control; for this installation, the skill of the project trades people is just as important as the skill of the decorative artists.

All other aspects of the project will be performed in house.

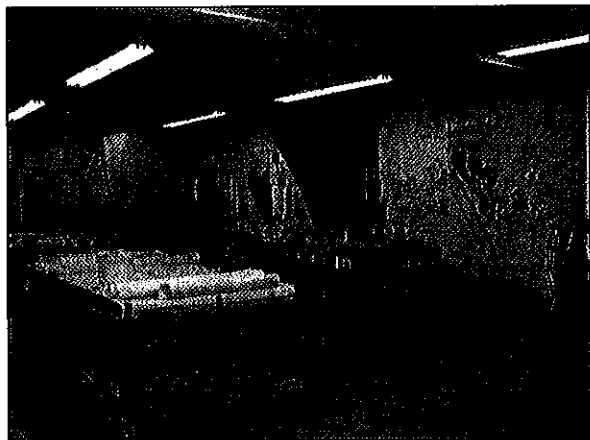
Photographic documentation of subcontractors' work

Please see attached resumes and project examples.

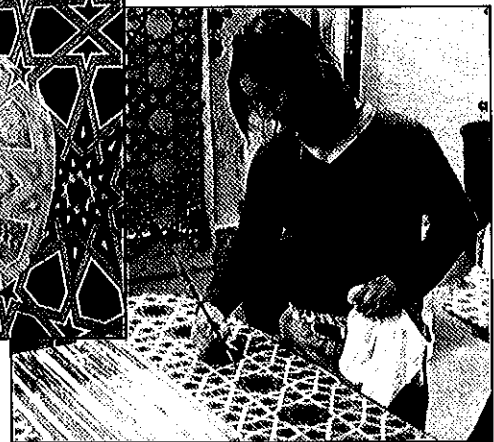
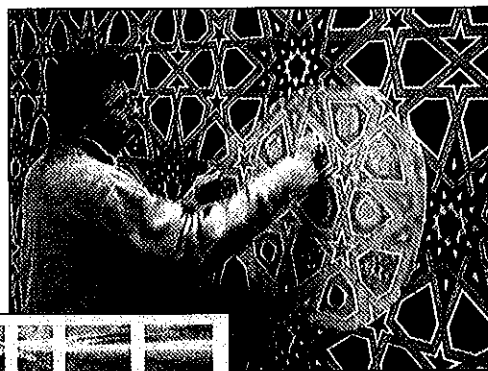
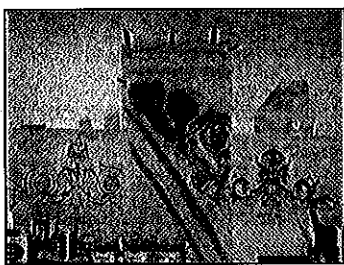
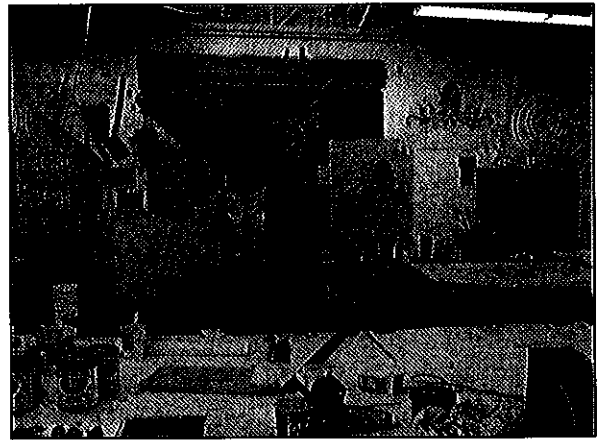
John Canning Studios' Facilities



Studio and corporate offices at 150 Commerce Court, Cheshire Connecticut



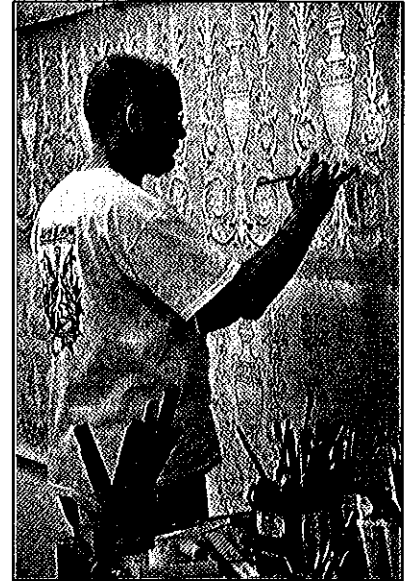
Canvas art studio



John Canning Studios' Senior Staff



Studio principals David Riccio, John Canning, and Dorothea Canning-Hennessey



Senior Decorative Painter Michael DeLuco in the canvas studio



Director of Art Piotr Wirkijowski working on a mural in the canvas studio



Plaster Foreman Scott Campbell



Director of Historic Preservation Marguerite Carnell Rodney



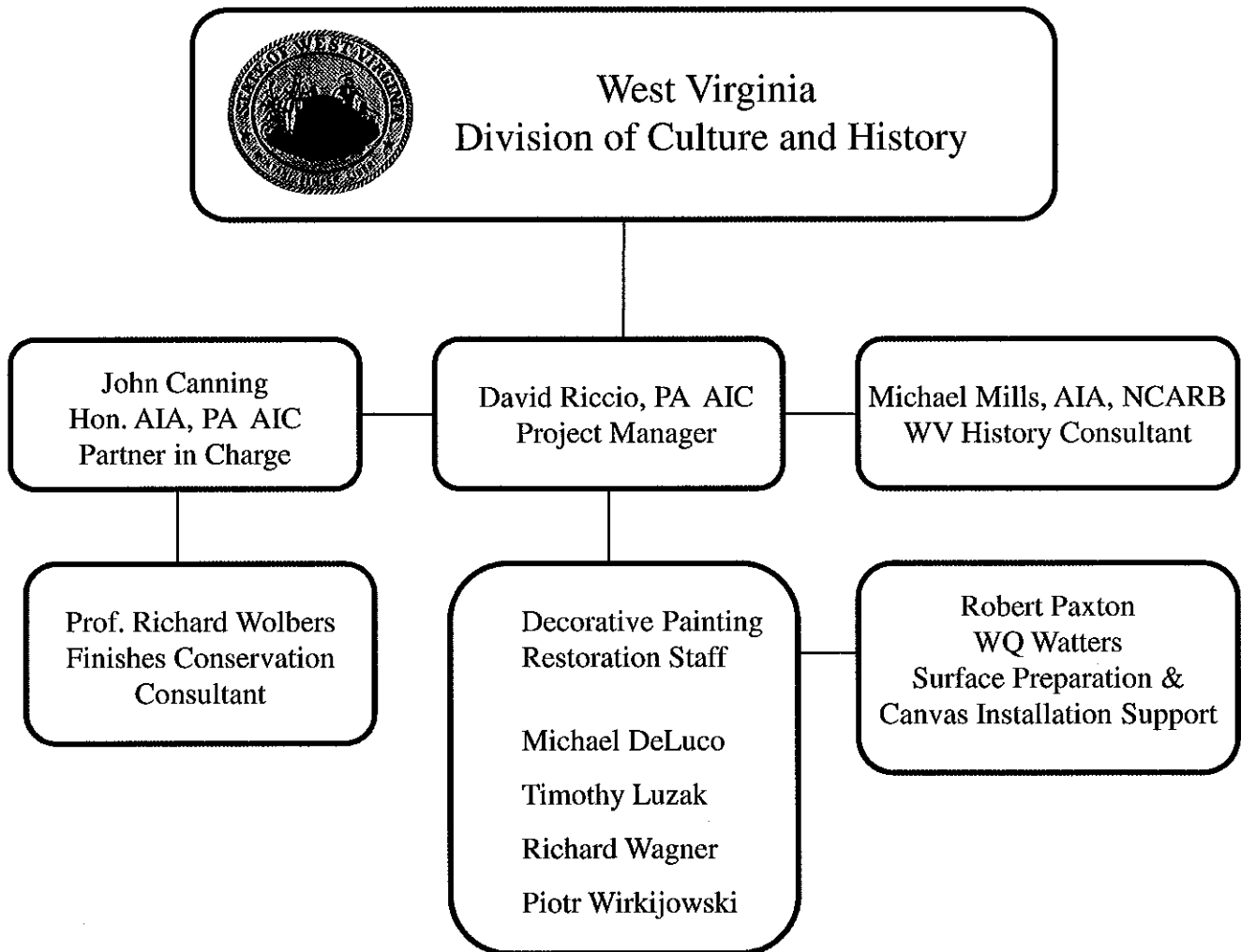
Senior Decorative Painter Rick Wagner documenting patterns



John Canning reviewing designs in the stencil pattern studio

State of West Virginia EOI #DCH11077
Decorative Painted Architectural Detailing
West Virginia Independence Hall
Wheeling, West Virginia

Organizational Chart



CURRICULUM VITAE



JOHN CANNING

*Professional Associate, American Institute
for Conservation; Honorary AIA*

Principal

John has over forty-five years experience as a practitioner, educator, and advocate in the field of historic paint and preservation. He has worked as a consultant for architects, developers, and owners of museums, public and religious buildings throughout the United States.

SKILLS

Skilled in all periods and techniques of the Decorative Arts (i.e., graining, marbling, stenciling, glazing, trompe l'oeil, gilding), fine art murals, paint analysis, field research, documentation of original color schemes, and creation of new designs.

AFFILIATIONS

- American Institute for Conservation – Professional Associate Member
- Association for Preservation Technology International
- American Institute of Architects – Honorary AIA
- The Institute of Classical Architecture and Classical America
- National Trust for Historic Preservation
- Partners For Sacred Places
- Finishing Contractors Association
- The League of Historic American Theaters
- Association of Master Painters and Decorators of New York
- Connecticut Trust for Historic Preservation
- Stowe Day Foundation
- Charles Rennie Mackintosh Society
- Member of the Advisory Board - Asheville Buncombe Technical Community College, Asheville, NC
- Member of the Advisory Board - Belmont Technical College St. Clairsville, OH

EDUCATION

Advanced London City Guilds Certificate.

Five-year apprenticeship as Church Decorator in Scotland, United Kingdom, after completing certificate programs at Decorative Trades Institute, Glasgow, Scotland; Stow College of Building, Glasgow, Scotland; Glasgow School of Art, Scotland.

TEACHING

Decorative Paint Workshops/Courses

APTI Conference 2004, Galveston, TX

Columbia University – Historic Preservation Program, New York, NY

University of Pennsylvania – Graduate Program in Historic Preservation, Philadelphia, PA

Smithsonian Folklife Festival, Washington, DC

Hartford Architecture Conservancy, Hartford, CT

National Convention of Architects, Hartford, CT

Historical Society of Early American Decoration, New Haven, CT

S.P.N.E.A., Boston, MA

Woodgraining Workshops: CT, DC, MI, FL, WV, OH, NY, TX, PA

John Canning *continued*

LECTURES AND SEMINARS

- “Bringing Ecclesiastical Beauty to the Shrine Church” The Shrine of Our Lady of Guadalupe, La Crosse, WI
(December 2008)
- “Lockwood Matthews Mansion Then and Now”, Antique and Appraisal Weekend, Lockwood Matthews
Mansion, Norwalk, CT (October 2008)
- “Collaborative Approach to Decorative Painting trinity Church, Restoring the LaFarge Murals Restoration &
Renovation, Boston, MA (March 2008)
- “Graining demonstration/Tour Grand Central Terminal Conservation and Restoration of the 1944 Ceiling”,
Architectural Paint Research Conference, NYC (April 2008)
- “Recreation of Spanish Colonial Interior Decoration at the Casa Ramon Power Y Girait, Old San Juan, for the
Conservation Trust of Puerto Rico”, APT Conference, San Juan Puerto Rico (November 2007)
- “Doris Duke’s Shangri La: Restoration of the Playhouse Frieze and Talar Ceiling” Association for Preservation
Technology International Annual Conference, Atlanta, GA (September 2006)
- “Traditional Decorative Painting Materials” (April 2006)
Traditional Building Exhibition and Conference, Chicago, IL
- “How to Specify and Detail Decorative Paint” (June 2004)
American Institute of Architects 2004 National Convention, Chicago, IL
- “Decorative Finishes in Religious Properties” (April 2004)
Restoration & Renovation, Boston, MA
- “From Sacred to Secular” (March 2003)
Restoration & Renovation, Baltimore, MD
- “Battell Chapel Restoration/Tour Sterling Memorial Library, Sterling Law Library, and
McDougal Center of Graduate Studies – Yale University” (February 2003)
APT New England Chapter, New Haven, CT
- “Getting it in Writing” (October 2002)
Partners for Sacred Places, Washington, DC
- “The Churches of Patrick Keeley”, (May 2002) - Keeley Society, Boston, MA
- “The Dream Team: Owner, Architect, Conservator/Artisan” (March 2002)
Restoration & Renovation, Boston, MA
- “Wood graining Basics” University of Pennsylvania, Graduate Program in Historic
Preservation (November 2001)
- “Radio City Music Hall Restoration” (July 2001) panel discussion,
League of Historic American Theatres, New York, NY
- “Large Scale Decorative Paint Restoration” (July 2001)
Restoration & Renovation, Washington, DC
- “Analysis of The Architectural Finishes – The Role of The Conservator” (January 1999)
Restoration & Renovation, Washington, DC
- “Restoration of Grand Central Terminal” (April 1997)
Restoration & Renovation, Atlanta, GA
- “Sky Ceiling Restoration at Grand Central Terminal” (October 1996)
Restoration & Renovation, Chicago, IL
- “Historic Libraries” (February 1995)
Restoration & Renovation, Boston, MA

John Canning *continued*

ARTICLES

Work of the studio has been featured in:

<i>Interior Design Magazine</i>	<i>Traditional Building</i>	<i>Old House Journal</i>
<i>Colonial Homes</i>	<i>Home Magazine</i>	<i>Traditional Homes</i>
<i>House & Gardens</i>	<i>Historic Preservation Magazine</i>	<i>I.D. Magazine</i>
<i>The New York Times</i>	<i>Progressive Architecture</i>	<i>Interiors</i>
<i>Connecticut Magazine</i>	<i>Interiors, Architecture</i>	<i>New Yorker</i>
<i>House Beautiful</i>	<i>Craftsman Revival</i>	<i>Journal of Architectural Coatings</i>
<i>The Hartford Courant</i>	<i>Architectural Painting</i>	<i>Painters & Allied Trades Journal</i>
<i>Yankee Magazine</i>	<i>Surface And Designs</i>	<i>Elements of Living</i>
<i>Decorating for The 80's</i>	<i>Art & Antiques</i>	<i>New England Home</i>
<i>American Painting Contractor</i>	<i>Michigan History</i>	<i>Wall Street Journal</i>

AWARDS

- 2011 AIA Institute Honor Award for Interior Architecture – The Academy of Music, Philadelphia, PA
- 2010 Build CT - Award Large Renovation – CT Associated General Contractors of America
- 2010 Connecticut Trust for Historic Preservation Merit Award – Hollander Center, Hartford, CT
- 2009 Excellence in Construction – CT Associated Builders and Contractors, Inc.
- 2009 American Institute of Architects – Honorary AIA
- 2008 White House Recognition of the Eisenhower Office Building – Secretary of War Suite
- 2007 Historic Preservation – Honor Award, Historic Hawaii Foundation
- 2007 National Trust – Honor Award, Trinity Church , Boston MA
- 2006 National Preservation Award - National Trust for Historic Preservation, Pittsburgh, PA-
- 2006 Grand Jury Award – Preservation Alliance for Greater Philadelphia
- Palladio Award for Restoration & Renovation, Widener Memorial Library, Harvard University, Cambridge, MA 2005
- The 2004 Arthur Ross Award by The Institute of Classical Architecture & Classical America for having contributed to the classical tradition of our time.
- Connecticut Governor's Art Award -- Artistic Achievement 2004
- 2004 Preservation of Victorian Heritage – The Metropolitan Chapter of Victorian Society In America , New York
- Preserve Rhode Island Preservation Merit Award, Theatre Rhode Island Trust for Heritage Preservation – 2002
- AIA/NY Award of Merit, Restoration of Christ Church, Riverdale, NY – 2001
- The City of Boston and The Boston Society of Architects/AIA - The Harleston Parker Medal – 2001 – for design excellence of Public Library Restoration and Renovation; The Boston Public Library/The McKim Building Phase II
- Commonwealth of Pennsylvania Citation by Capital Preservation Committee, House of Representatives Chambers and Senate, emergency water damage to Senate Chamber, Minority Caucus Room and Majority Room – 2000
- Massachusetts Historical Commission, Best of Award – 1999
- New York Construction News, Restoration Project Grand Terminal Ceiling Mural, best Awards - 1998
- California Contracting, War Memorial Opera House, San Francisco, Best Restoration Award – 1998
- Rhode Island State Historic Preservation Award - 1997
- Connecticut Trust For Historic Preservation Award – 1995
- Connecticut Trust For Historic Preservation, Merit Award – 1993

John Canning *continued*

- AIA Tower Award, North Carolina – 1992
- Connecticut Preservation Action Award - 1991
- State Resolution Michigan State Capital – 1990
- House Tribute Michigan State Capital – 1990
- CSA/AIA Award – 1987
- The Royal Incorporation of Architects in Scotland – Regeneration Design Award - Abbott House Heritage Centre - 1986
- CSA/AIA Design Award – 1986

SELECTED PROJECTS

- St. Cecilia Church – Boston, MA
- Waterville Opera House – Waterville, ME
- Yale Summer Music School – Norfolk, CT
- United States Capitol – Strom Thurmond Room – Washington, DC
- Waterbury City Hall Interior Restoration – Waterbury, CT
- Waterbury City Hall Dome & Cupola Restoration – Waterbury CT
- Shubert Theater – New Haven CT
- First Church of Christ – Hartford, CT
- Kansas Statehouse – South Wing Restoration – Topeka, KS
- 300 Central Park West, New York, NY
- Guggenheim Exhibit, New York, NY
- Basilica of St. John The Evangelist – Stamford, CT
- West Virginia Cultural Center – Charleston WV
- South Church Investigation – Nantucket, MA
- United States Capitol – Washington, DC – Garnsey Corridor Restoration
- Betty Ruth and Milton B. Hollander Foundation Center – Hartford CT
- St. Patrick's Cathedral – Historic Mock-ups – New York, NY
- Academy of Music Ballroom – Philadelphia PA
- Hulihee Palace – Kailua-Kona, HI
- Shrine of Our Lady of Guadalupe – Lacrosse, WI
- The Shrine of Saint Anne for Mothers – Waterbury, CT
- Eisenhower Executive Building – Secretary of War Suite, Washington DC
- Minnesota State Capitol – St. Paul, MN
- Virginia State Capitol – Richmond, VA
- Lockwood Mathews Mansion Library – Norwalk CT
- Trinity Church in the City of Boston – Boston, MA
- Boston Symphony- Boston MA
- Academy of Music, Philadelphia PA
- Rodeph Shalom Synagogue, Philadelphia, PA
- Widener Library – Harvard University, Cambridge, MA
- West Virginia Governors Mansion – Charleston WV
- Iowa State Capitol – Phase F, Des Moines, IA
- Pennsylvania State Capitol Building – Harrisburg PA, 1st Floor North
- State Theatre, Bay City, MI
- West Virginia State Capitol Dome, Charleston, WV

John Canning *continued*

- Taft Museum, Cincinnati, OH
- Chestnut Street- Boyd Theatre, Philadelphia PA
- Hill Auditorium – University of Michigan, Ann Arbor, MI
- Sargent Gallery – Boston Public Library - Boston, MA
- Pennsylvania State Capitol Building – Harrisburg PA, 1st Floor South
- Boston Public Library – Boston, MA – Phase IIC
- Chase Suite – Treasury Building, Washington DC
- Doris Duke's Shangri La Playhouse, Honolulu, HI
- Hendricks County Courthouse, Danville IA
- Casa Ramon Power Y Giralt, Old San Juan, PR
- St. Michael's Church – New York, NY
- Mahaiwe Theatre – Great Barrington, MA (replication of original decorative paint design)
- Bushnell Memorial Hall, Decorative Mock - Up, Hartford, CT
- Third Floor South Wing Hyphen – Pennsylvania State Capitol, Harrisburg, PA
- Sheffield-Sterling-Strathcona Hall, Yale University, New Haven, CT
- Conservation of Room 139 – Pennsylvania State Capitol, Harrisburg, PA
- Warner Theatre – Erie, PA
- Sprague Hall – Yale University, New Haven, CT
- West End Collegiate Church – New York, NY
- The Culinary Institute of America - Hyde Park, NY, Farquharson Hall
- Apollo Theater – Phase I, New York, NY
- Lenox Library, Lenox, MA
- Enon Baptist Church, Supply, VA
- St. James Church, New York, NY
- Pennsylvania State Capitol - House Majority Caucus Room, Harrisburg, PA
- Most Holy Trinity Church, Pomfret, CT
- M.I.T. Building No. 7 Dome, Cambridge, MA
- U.S. Treasury Building – Cash Room and North West Dome, Washington, DC
- Brister Library – University of Memphis, Memphis, TN
- Mohegan Sun Casino Expansion – Cabaret Lounge, Canyon Walls, Kids Quest, Uncasville, CT
- Pennsylvania State Capital - Third Floor North Wing Hyphen, Harrisburg, PA
- ICC/USCS/CW Building Restoration – Mellon Auditorium, Hearing Rooms, Washington, DC
- Stadium Theatre – Grand Hall Restoration, Woonsocket, RI
- White House – Exterior, Washington, DC
- Cotter Federal Building – Lobby, Hartford, CT
- Marble Collegiate Church, New York, NY
- Charles Green Library, Oakland, CA
- The Bushnell – Exterior Dome and Cupola, Hartford, CT
- Pennsylvania State Capital - Fourth Floor North Wing Hyphen, Harrisburg, PA
- National Building Museum – Great Hall Columns, Washington, DC
- Christ Church, Riverdale, NY
- Pennsylvania State Capital - Senate Chambers Emergency, water damage, Harrisburg, PA
- Pennsylvania State Capital - House Chamber Restoration, Phases I/II/III/IV, Harrisburg, PA

John Canning *continued*

- Radio City Music Hall, New York, NY
- Isabella Stewart Gardner Museum – Veronese Room, Boston, MA
- Yale University – Berkeley College, New Haven, CT
- Visitation Monastery Chapel, Mobile, AL
- Rhode Island Statehouse – House Chamber, Providence, RI
- Our Lady Help of Christians Church, Newton, MA
- San Francisco City Hall – Dome & Exterior Railings San Francisco, CA
- Macy's Department Store, San Francisco, CA
- Yale University - Sterling Memorial Library, New Haven, CT
- Rhode Island Statehouse – Rotunda, Providence, RI
- St. John the Evangelist Church, Clinton, MA
- Massachusetts State House – Hall of Flags, Boston, MA
- Medinah Country Club, Medinah, IL
- Yale University – Hall of Graduate Studies, New Haven, CT
- U.S. Bankruptcy Courthouse, Little Rock, AR
- War Memorial Opera House, San Francisco, CA
- Boston Public Library, Phase II – Bates Hall and Elliot Room, Boston, MA
- Black Stone Library, Branford, CT
- Grand Central Terminal – Sky Ceiling Mural, New York, NY
- St. Francis of Xavier Church, Parkersburg, WV
- Old St. Paul's Church, Baltimore, MD
- Old State House, Hartford, CT
- U.S. Capitol – Senate Library Ceiling, Washington, DC
- St. Mary's Church, New Haven, CT
- Nathaniel Russell House Museum, Charleston, SC
- New Haven City Hall, New Haven, CT
- GSA Building – National Capital Region Lobby, Washington, DC
- Scottish Rite Temple, Washington, DC
- Aetna Life & Casualty Dome, Hartford, CT
- Michigan State Capital – Senate Chamber, House of Representatives, adjacent rooms, Senate Offices, Rotunda, upper and lower corridors, and fire stairs and walls, Lansing, MI
- U.S. Capital – Members' Retiring Room; Senate Sergeant At Arms Room, House Stair and Lobby Ceiling, Washington, DC
- Wickham - Valentine Museum, Richmond, VA
- US Treasury Department –Salomon P. Chase Suites, Washington, DC
- Boston Public Library – Grand Stairway, Chevannes Gallery, Boston, MA
- US Treasury Department Phase I – Andrew Johnson Suites, Washington DC
- Governor's Mansion – Library, Grand Foyer, Kitchen, and Breakfast Room, Hartford, CT
- Lockwood-Matthews Mansion – Drawing Room, Card Room, and Billiard Room, Norwalk, CT
- Wadsworth Athenaeum – Goodwin Parlor, Hartford, CT
- Yale University – Battell Chapel, New Haven, CT
- Connecticut State Capital – Senate Chambers, House of Representatives, Hall of Flags, Atriums, Dome, Judiciary Room, and public spaces, Hartford, CT



DAVID RICCIO

Professional Associate, American Institute for Conservation

Principal

David is a Principal of the firm with over 15 years of experience, after joining Canning Studios in 1996 as a Project Manager. He has worked as a consultant for architects, construction managers, and owners of museums, public and religious buildings throughout the United States.

SKILLS

Proficient in project management, scheduling, and coordinating large scale projects. Skilled in all styles and types of the Decorative Arts, i.e. graining, marbling, stenciling, glazing, trompe l'oeil, gilding, fine art murals, historic finish analysis, field research, documentation of original color schemes. Experienced ornamental plasterer, skilled with all types of three-coat plaster systems as well as ornamental plaster mold making, casting, and installation.

AFFILIATIONS & AWARDS

- Professional Associate, American Institute for Conservation (AIC)
- Active member, Association for Preservation Technology International (APTI). Serves on the APTI Membership Committee.
- Association of General Contractors of CT Construction Supervisor of the Year Finalist, 2010
- Trustee of IUPAT: District Council No.11 Health Fund
- The Institute of Classical Architecture and Classical America
- National Trust for Historic Preservation
- Partners for Sacred Places
- Finishing Contractors Association
- The League of Historic American Theaters
- Association of Master Painters and Decorators of New York
- Project Management Institute (PMI)

EDUCATION

Completed State of Connecticut three-year apprenticeship program in decorative arts
B.S. in Marketing, Quinnipiac College, Hamden, Connecticut

PROJECTS

- U.S. Capitol – Strom Thurmond Room, Washington, DC (consultation services; conservation and restoration of historic decorative painting & gilding)
- Wadsworth Atheneum, Hartford, CT (restoration of historic ornamental and flat plaster)
- University of Virginia – Garrett Hall, Charlottesville, VA (conservation, consolidation and re-attachment of historic ornamental plaster designed by McKim, Mead & White)
- Yale Summer School of Music – Whitehouse, Norfolk, CT (consultation services; conservation and restoration of historic woodwork finishes and wallpaper)
- St. Cecilia Church, Boston, MA (consultation services; restoration of ornamental plaster and decorative finishes)
- Eno Memorial Hall, Simsbury, CT (exterior dome gilding)

David Riccio *continued*

- Betty Ruth and Milton B. Hollander Foundation Center, Hartford CT (historic decorative finishes & mural conservation)
- Shubert Theater, New Haven, CT (plaster repair and decorative painting)
- Metropolitan Theater, Morgantown WV (historic decorative finishes & wall fabric panel installation)
- Kansas Statehouse – South Wing Restoration, Topeka, KS (restoration of ornamental and flat plaster, including fabrication of major columns and beams that were part of the original design but never installed.)
- MIT –Visitor Center, Cambridge MA (historic finishes)
- United States Capitol – Garnsey Corridor Restoration, Washington, DC (historic decorative finish conservation & restoration)
- Basilica of St. John The Evangelist, Stamford, CT (reinstatement of selected ornamental finished)
- West Virginia Cultural Center, Charleston WV (new mural design)
- South Church, Nantucket, MA – (plaster & finishes studies)
- Center Church, Hartford, CT (plaster consolidation)
- Waterbury City Hall, Waterbury, CT (exterior dome restoration & gilding; plaster and decorative finishes restoration)
- Academy of Music – Ball Room, Philadelphia PA (historic paint study & analysis; interior restoration an new mural designs)
- St. Patrick’s Cathedral, New York, NY (historic finish mock-ups)
- Minnesota State Capitol – Third Floor Restoration, St. Paul MN (conservation and restoration of historic decorative finishes, ornamental plaster consolidation and repair, historic paint study & analysis)
- Hulihe’e Palace, Kailua-Kona, HI (interior and exterior plaster stabilization and restoration)
- Shrine of Our Lady of Guadalupe, La Crosse, WI (creation of new decorative schemes, casting and installation of ornamental plaster , implementation of decorative finishes- marbling and gilding.
- The Eisenhower Executive Office Building – Secretary of War Suite, Washington, DC (historic paint study and implementation of historic decorative finishes)
- Boston Symphony Orchestra, Boston MA (exterior architectural woodwork repair and restoration)
- The Shrine of Saint Anne for Mothers, Waterbury, CT (decorative paint consultation, restoration of decorative finishes, and conservation of historical artwork)
- The Eisenhower Executive Office Building, Washington, DC (cleaning and restoration of decorative finishes after fire damage)
- Lockwood Mathews Mansion, Norwalk, CT (architectural woodwork restoration, paint study and reinstatement of historic decorative finishes)
- Virginia State Capitol, Richmond, VA (restoration of decorative finishes, paint study and design consultation)
- Metropolitan Theatre, Morgantown, WV (paint study, plaster and paint restoration of main lobby)
- Colonial Theatre, Pittsfield, MA (plaster restoration of the main theatre; paint restoration of the annex; and paint restoration of the public areas supporting the theatre space)
- Doris Duke’s Shangri La – Playhouse Building, Honolulu, HI (decorative paint consultation, restoration of decorative finishes, and woodwork repair & finishes restoration)
- Chestnut Street-Boyd Theatre, Philadelphia PA (paint study and analysis)
- Governor’s Mansion, Charleston WV (mural design and interior finishes)
- Trinity Church in the City of Boston – Interior Tower Restoration – Boston, MA (conservation and restoration of decorative finishes)

David Riccio *continued*

- The Church of the Ascension -- Side aisles and side altars, New York, NY (paint study, plaster repairs, mural conservation, scagliola restoration, and decorative paint restoration)
- Congregation Rodeph Shalom, Philadelphia, PA (interior restoration)
- U.S. Treasury Building -- Phase IV, Washington, DC (interior gilding restoration)
- Boston Public Library -- Phase IIC Interior Restoration, Boston, MA
- Metzenbaum Federal Courthouse -- Cleveland, OH (decorative painting and Venetian plastering)
- West Virginia State Capitol Dome Restoration -- Charleston, WV (gold leaf gilding)
- St. Stephens Church, New York, NY (plaster consolidation)
- North Office Building -- Capitol Complex, Harrisburg, PA, Commonwealth of Pennsylvania (decorative finishes restoration and woodwork refinishing)
- Boston Public Library Phase IIIC -- Boston, MA (conservation and restoration of decorative painting)
- First Floor North Wing Hyphen -- Pennsylvania State Capitol, Harrisburg, PA (restoration of historic finishes and architectural woodwork refinishing)
- Iowa State Capitol Interior Rehabilitation Phase F -- Des Moines, IA (conservation and restoration of decorative paint)
- Hendricks County Courthouse, Danville, IN (conservation and restoration of decorative finishes and scagliola)
- Pennsylvania State Capitol -- First Floor South Wing & Hyphen, Harrisburg, PA (restoration of historic finishes and architectural woodwork refinishing)
- State Theatre, Bay City, MI (Plaster stabilization and decorative finishes)
- U.S. Treasury Building -- Phase II, Washington, DC (interior gilding restoration)
- Mahaiwe Theatre -- Great Barrington, MA (replication of original decorative paint design)
- University of Memphis -- Brister Library, Memphis, TN (Ornamental plaster consolidation and repair, replication of historic decorative finishes)
- Pennsylvania State Capitol -- Third Floor South Wing & Hyphen, Harrisburg, PA (restoration of historic finishes and architectural woodwork refinishing)
- Bushnell Memorial Hall, Hartford, CT (mock-up of replication of historic decorative finishes)
- Yale University -- Sheffield, Sterling, & Strathcona Halls, New Haven, CT (conservation and restoration of decorative finishes)
- Pennsylvania State Capitol -- Conservation of Room 139, Harrisburg, PA (architectural woodwork refinishing)
- Warner Theatre, Erie, PA (conservation, restoration and replication of historical decorative finishes)
- West End Collegiate Church -- New York, NY (restoration and replication of original decorative paint design)
- The Culinary Institute of America, Hyde Park, NY (restoration / renovation of Farquharson Hall)
- Apollo Theater -- Phase I, New York, NY (ornamental plaster repair and conservation, historic decorative treatment mock-up)
- Enon Baptist Church, Supply, VA (conservation and restoration of decorative distemper finishes)
- Pennsylvania State Capitol -- House Majority Caucus Room, Harrisburg, PA (architectural woodwork restoration)
- Pennsylvania State Capitol -- Third Floor North Wing Hyphen, Harrisburg, PA (restoration of historic finishes and architectural woodwork refinishing)

David Riccio *continued*

- Most Holy Trinity Church, Pomfret, CT (restoration, replication of original design)
- U.S. Treasury Building – Cash Room and North West Dome, Washington, DC (interior gilding restoration)
- M.I.T. Building #7 – Dome Restoration, Cambridge, MA (replication of historic decorative finishes)
- Mohegan Sun Casino Expansion – Cabaret Lounge, Canyon Walls, Kids Quest, Uncasville, CT (Venetian plaster, glazing and faux finishes)
- ICC/USCS/CW Building Restoration – Mellon Auditorium, Hearing Rooms, Washington, DC (ornamental plaster conservation and repair, replication of historic decorative finishes, and architectural woodwork restoration)
- Marble Collegiate Church – Phase I, New York, NY (ornamental plaster conservation and restoration)
- Nathaniel Russell House Museum, Charleston, SC (replication of historic wood graining)
- Pennsylvania State Capitol – Fourth Floor North Wing Hyphen, Harrisburg, PA (restoration of historic finishes and architectural woodwork refinishing)
- Bushnell Memorial Hall, Hartford, CT (gilding and exterior paint applications of cupola and dome)
- National Building Museum – Great Hall, Washington, DC (marbling eight 75 foot columns)
- Cotter Federal Building – Lobby, Hartford, CT (replication of original historic finishes)
- Christ Church, Riverdale, NY (restoration and replication of original designs, decorative painting)
- Radio City Music Hall, New York, NY (architectural gilding, toning, glazing – Grand Stairway and side rooms)
- Pennsylvania State Capitol – Senate Emergency Woodwork Restoration, (conservation and restoration of historic woodwork)
- Yale University – Sterling Memorial Library, New Haven, CT (architectural woodwork restoration)
- Pennsylvania State Capitol – House Chamber Restoration Phase I/ II/III/IV, Harrisburg, PA (conservation, restoration, gilding)
- Our Lady Help of Christians Church, Newton, MA (conservation and restoration of original schemes)
- San Francisco City Hall, San Francisco, CA (exterior dome gilding)
- Macy's Department Store, San Francisco, CA (interior gilding)
- Yale University – Sterling Law Library, New Haven, CT (ceiling conservation and decorative paint restoration)
- St. John the Evangelist Church, Clinton, MA (conservation, restoration and gilding)
- House Chamber Restoration – Rhode Island Statehouse, Providence, RI (conservation, restoration and gilding)
- Rhode Island Statehouse – Rotunda, Providence, RI (conservation, restoration, gilding)
- Boston Public Library – Elliott Room, Boston, MA (conservation, restoration and architectural gilding)
- War Memorial Opera House, San Francisco, CA (architectural gilding)
- Black Stone Library, Branford, CT (conservation, restoration and gilding of dome)
- Wesleyan University, President's Residence – Foyer, Providence, RI (reinstate historic design)



PIOTR WIRKIJOWSKI

Associate AIA

Director of Art

Piotr is a fine artist and architectural designer with over fifteen years of experience in the United States and Europe. As the studio's Director of Art, he leads the design and execution of all murals and other fine art. Piotr is an associate member of the American Institute of Architects.

SKILLS

- Design and execution of murals. Freehand cartoon sketching, oil painting, watercolors
- Decorative painting techniques including stenciling, gilding, and marbling.
- Color palette development
- AutoCAD 2009, Architectural Desktop, Revit 9, 3D Studio Viz, SketchUp 6, Adobe Photoshop CS2
- Architectural design for restoration and renovation of historic buildings in the United States and Europe
- Architectural specialty in ecclesiastical design

AFFILIATIONS

Associate Member, American Institute of Architects (AIA)

EDUCATION

Master of Architecture, The Technical University, Krakow/Poland, 1983-1988
Equivalent Education to Master's Degree in Architecture from regionally accepted institutions as determined by World Education Services, New York.

Studied Sacral Art at Pope's Theological Academy, Liturgical Institute, Department of Sacral Art, Krakow/Poland, 1987-1989.

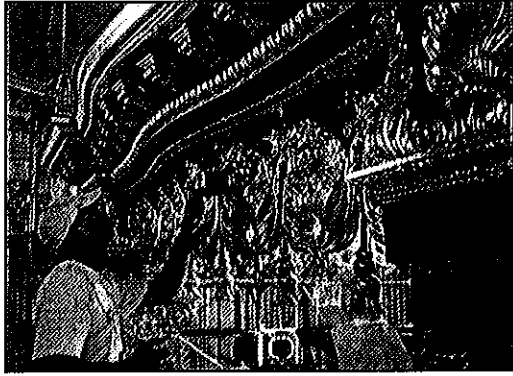
PROJECTS

- West Virginia State Capitol, Charleston, WV (new fine art murals and ornamental plaster for rotunda designed by Cass Gilbert)
- Louis Kahn's Trenton Bathhouse, Trenton, NJ (re-creation of exterior mural designed by Kahn)
- United States Capitol – Strom Thurmond Room, Washington, DC (conservation and restoration of decorative finishes and gilding)
- Waterbury City Hall Historic Interior Restoration, Waterbury, CT (restoration of historic finishes including freehand artwork and trompe l'oeil)
- United States Capitol – Garnsey Corridor Restoration Washington, DC (conservation and restoration of historic finishes, including stenciling and gilding)
- Academy of Music – Ball Room, Philadelphia PA (replication of historic decorative painting)
- West Virginia Cultural Center, Charleston, WV (design and execution of new mural panels depicting West Virginia History)
- The Basilica of St. John the Evangelist, Stamford, CT (replication of historic interior finishes)
- Lockwood-Mathews Mansion, Norwalk, CT (historical wood conservation, cleaning and restoration)

Piotr Wirkijowski *continued*

- Mural for private, historic residences, New York, NY. *
- Murals for private, historic residence, London, UK.*
- Mural for private residence, Hopewell, NJ*
- Murals for the Sanctuary of St. Ann's church, Hampton, NJ*
- Murals for Saint Hedwig Church, Trenton, NJ*
- Murals for the Chapel at the Noun's Convent at Saint Hedwig Church, Trenton, NJ*
- Murals for Lipinski Hall, Trenton, NJ*
- Murals and Oil Paintings for numerous clients in New Jersey, Pennsylvania, Florida*
- Holy Cross Church, Trenton, NJ (historic restoration of the interior: colors selection, execution of the new and restoration of historic murals, gold-leafing, stenciling and marbling)*
- Sacred Heart Oratory, Wilmington, DE (historic restoration and alternation of the interior: colors selection, restoration of paintings, gold-leafing and marbling)*
- Immaculate Conception Church, Bronx, NY (color selections, restoration of murals and stencils)*
- Saint Hedwig Church, Trenton, NJ (execution of new and restoration of historic murals and stencils in Sanctuary, design and execution of trompe l'oeil and murals in vestibule of the church)*
- St. Ann Church, Hampton, NJ (recreation of historic stencils, design and creation of new murals in the sanctuary)*
- Saint Mary Church, St. Petersburg, FL (interior colors selection, gilding) *
- Saint Patrick Church, West Palm Beach, FL (design of sanctuary furnishings and metal ware, design of full size cartoons and painting of stained glass windows)*
- Our Lady of Las Vegas Church, Las Vegas, NV (drawings for renovation of church interior, design of school chapel sanctuary layout, sanctuary wall and furnishings. Execution of stencil for the sanctuary wall)*
- Our Most Holy Redeemer Church, Las Vegas, NV (design, clay model and execution in resin of full scale sculptures)*
- Our Lady of Fatima Church, Yonkers, NY (design of interior, design and execution of stencils and murals, design and paint of stained glass windows)*
- Holy Trinity Convent Chapel, Hopewell, NY (design of the chapel extension and residence addition)*
- Saint William the Abbott Church, Howell, NJ (design of sanctuary furnishings)*
- Saint Pius X Church, Old Tappan, NJ (design, full size cartoon and painting of stained glass windows)*
- Saint Francis Church, Las Vegas, NV (design of sanctuary furnishings)*

* Performed under the employment of others



RICHARD WAGNER

Decorative Artist & Project Supervisor/Foreman

Rick has been with John Canning Studios since 1998 and has twenty years of experience in the application of interior and exterior finishes. He has completed numerous projects at the Pennsylvania State Capitol and other landmark historic buildings.

SKILLS

Proficient in architectural woodwork finishes, stenciling, glazing, marbling, wood graining, and gilding. Also well versed in ornamental plaster applications and field supervision.

EDUCATION

Graduated Elizabethtown Area High School, Elizabethtown, PA. Served a three-year apprenticeship program with Harrisburg Painters and Drywall Finishes L.U. #481.

Completed Decorative Finishes Course D. C. #21.

PROJECTS

- U.S. Capitol – Strom Thurmond Room, Washington, DC (conservation and restoration of historic decorative painting and gilding)
- St. Cecilia Church, Boston, MA (restoration of decorative finishes)
- Waterbury City Hall, Waterbury, CT (exterior dome restoration and gilding; decorative finishes restoration)
- Academy of Music Ballroom, Philadelphia, PA (trompe l'oeil, stenciling, gilding)
- Metropolitan Theater, Morgantown, WV (historic decorative finishes and wall fabric panel installation)
- Shubert Theater, New Haven, CT (plaster repair, decorative painting)
- Doris Duke's Shangri La – Playhouse, Honolulu, HI (stenciling)
- Lockwood-Mathews Museum – Library, Norwalk, CT (ceiling in-painting, wood refinishing)
- Shrine of Our Lady of Guadalupe, La Crosse, WI (ornamental plaster, decorative finishes, marbling and gilding)
- Eisenhower Executive Office Building – Vice President's Office, Washington, DC (gilding, in-painting, reinstallation of canvas)
- Virginia State Capitol, Richmond, VA (restoration of decorative finishes, paint study)
- Trinity Church, Boston, MA (conservation and restoration of historical decorative finishes)
- West Virginia State Capitol, Charlestown, WV (exterior dome gilding)
- Church of the Ascension, New York, NY (exposures, analysis of decorative paint finishes)
- Metzenbaum Federal Courthouse, Cleveland, OH (decorative painting and Venetian plastering)
- St. Michael's Church, New York, NY (coatings removal, plaster repair, decorative painting, gilding)
- U.S. Treasury, Phase IV Washington, DC (interior gilding restoration)

Richard Wagner *continued*

- Pennsylvania State Capitol – First Floor North & South Wing & Hyphen, Harrisburg, PA (restoration of historic finishes and architectural woodwork refinishing)
- University of Memphis – Brister Library, Memphis, TN (ornamental plaster consolidation and repair, replication of historic decorative finishes)
- Pennsylvania State Capitol – Third Floor South Wing Hyphen, Harrisburg, PA (restoration of historic finishing and architectural woodwork refinishing)
- Pennsylvania State Capitol – Conservation of Room 139, Harrisburg, PA (architectural woodwork refinishing)
- Warner Theatre, Erie, PA (conservation, restoration and replication of historical decorative finishes)
- Enon Baptist Church, Supply, VA (conservation and restoration of decorative distemper finishes)
- Pennsylvania State Capitol – House Majority Caucus Room, Harrisburg, PA (conservation of woodwork)
- Pennsylvania State Capitol – Third Floor North Wing Hyphen, Harrisburg, PA (restoration of historic finishing and architectural woodwork refinishing)
- U.S. Treasury Building Phase I – Cash Room and North West Dome, Washington, DC (interior gilding restoration)
- ICC/USCS/CW Building Restoration - Mellon Auditorium and Hearing Rooms, Washington, DC (ornamental plaster conservation and repair, replication of historic decorative finishes, and architectural woodwork restoration)
- Pennsylvania State Capitol Fourth Floor North Wing Hyphen, Harrisburg, PA (restoration of historic finishes, and architectural woodwork refinishing)
- Pennsylvania State Capitol – Senate Emergency Woodwork Restoration, Harrisburg, PA (conservation and restoration of historic woodwork)
- Pennsylvania State Capitol – House Chamber Restoration Phase I/II/III/IV, Harrisburg, PA (paint restoration, gilding, and architectural woodwork refinishing)



MICHAEL A. DELUCO

Decorative Artist & Project Supervisor/Foreman

Michael has been with John Canning Studios for over 20 years and was part of the team responsible for the firm's restoration of the Connecticut State Capitol, the Rhode Island State Capitol, the Pennsylvania State Capitol; and the Michigan State Capitol.

SKILLS

Experienced and highly skilled decorative artist, proficient in wood graining, marbling, stenciling, glazing, trompe l'oeil, and gilding.

EDUCATION

Earned State of Connecticut Certificate in Ornamental Painting and Decorating, (a sponsored apprenticeship of 3 years).

Graduated from U.S. School of Professional Paperhanging, Pattern Making, Stenciling, Interior Design and Estimating.

PROJECTS

- U.S. Capitol – Strom Thurmond Room, Washington, DC (conservation and restoration of historic decorative finishes and gilding)
- St. Cecilia Church, Boston, MA (restoration of decorative finishes)
- Waterbury City Hall, Waterbury, CT (exterior dome restoration and gilding, decorative finishes restoration)
- Academy of Music Ballroom, Philadelphia, PA (trompe l'oeil, stenciling, gilding, canvas installation)
- Center Church – Hartford, CT (plaster conservation)
- Eisenhower Executive Office Building – Vice President's Office & Secretary of War Suite – Washington, DC (gilding, in-painting, reinstallation of canvas)
- Lockwood-Mathews Museum – Library, Norwalk, CT (ceiling in-painting, wood refinishing)
- Capitol Building at 410 Asylum Street – Hartford, CT (decorative painting conservation, stenciling)
- Shrine of Our Lady of Guadalupe, La Crosse, WI (decorative finishes, marbling and gilding)
- Virginia State Capitol, Richmond, VA (restoration of decorative finishes, paint study and design consultation)
- Doris Duke's Shangri La – Playhouse Building – Honolulu, HI (decorative paint consultation, restoration of decorative finishes, and woodwork repair & finishes restoration)
- West Virginia State Capitol, Charleston, WV (gilding exterior dome)
- Congregation Rodeph Shalom, Philadelphia, PA (interior restoration)

Michael A. DeLuco *continued*

- Trinity Church – Interior Tower Restoration, Boston, MA (conservation and restoration of decorative finishes)
- Mahaiwe Performing Arts Center, Great Barrington, MA (replication of original decorative paint design)
- Church of the Ascension, New York, NY (decorative paint finishes exposures and analysis)
- Boston Public Library – Phase IIC Restoration, Boston, MA (conservation and restoration of decorative finishes)
- University of Michigan – Hill Auditorium, Ann Arbor, MI (decorative paint restoration)
- English Rose Estate, Brookline, MA (decorative painting and execution of new designs)
- U.S. Treasury Building – Phase II, Washington, DC (woodgraining)
- Iowa State Capitol, Des Moines, IA (decorative painting, wood refinishing, plastering, artwork, and conservation)
- Taft Museum, Cincinnati, OH (trompe l’oeil wood graining, decorative painting, and conservation)
- Pennsylvania State Capitol Building – 1st Floor North, Harrisburg PA, (decorative painting, wood refinishing, conservation, and canvas installation)
- Pennsylvania State Capitol Building – , 1st Floor South, Harrisburg PA (decorative painting, wood refinishing, conservation, and canvas installation)
- State Theatre Bay City, MI (plaster stabilization and decorative finishes)
- Boston Public Library – Phase II, Boston, MA (decorative paint, wood refinishing, metals conservation, and plaster restoration)
- U.S. Treasury Building, – Chase Suite Washington DC, (water damage repair to ceiling decorative paint & plaster)
- Harvard University – Widener Library, Cambridge, MA (wood refinishing & conservation, decorative painting & conservation, and faux stone)
- University of Memphis –Brister Library, Memphis, TN (ornamental plaster consolidation and repair, replication of historic decorative finishes)
- Bushnell Memorial Hall, Hartford, CT (replication of historic decorative mock-up)
- Pennsylvania State Capitol – Third Floor South Wing Hyphen, Harrisburg, PA (restoration of historic finishing and architectural woodwork refinishing)
- Yale University – Sheffield, Sterling, & Strathcona Halls, New Haven CT (conservation and restoration of historic decorative finishes)
- Warner Theatre, Erie, PA (conservation, restoration and replication of historical decorative finishes)
- West End Collegiate Church, New York, NY (restoration and replication of original decorative paint design)
- Culinary Institute of America, Hyde Park, NY (restoration/renovation of Farquharson Hall)
- Apollo Theater – Phase I, New York, NY (historic decorative treatment mock-up)
- Enon Baptist Church, Supply, VA (conservation and restoration of decorative distemper finishes)
- Pennsylvania State Capitol – House Majority Caucus Room, Harrisburg, PA (architectural woodwork restoration)
- Most Holy Trinity Church, Pomfret, CT (restoration, replication of original design, and gilding)
- U.S. Treasury Building – Cash Room and North West Dome, Washington, DC (interior gilding restoration)

Michael A. DeLuco *continued*

- M.I.T. Building, Cambridge, MA (replication of historic decorative finishes)
- Mohegan Sun Casino Expansion – Cabaret Lounge, Canyon Walls, Kids Quest, Uncasville, CT (Venetian plaster, glazing and faux finishes)
- Pennsylvania State Capitol – Third Floor North Wing Hyphen, Harrisburg, PA (restoration of historic decorative finishes and architectural woodwork restoration)
- Stadium Theatre, Woonsocket, RI (restoration and replication of original designs, decorative painting)
- Cotter Federal Building Lobby, Hartford, CT (replication of original historic finishes)
- Nathaniel Russell House Museum, Charleston, SC (replication of historic woodgraining)
- Bushnell Memorial Hall, Hartford, CT (exterior gilding and exterior paint application to cupola and dome)
- Pennsylvania State Capitol – Fourth Floor North Wing Hyphen, Harrisburg, PA (conservation, restoration of historic decorative finishes, and architectural woodwork restoration)
- ICC/USCS/CW Building Restoration – Mellon Auditorium and Hearing Rooms, Washington, DC (replication of historic decorative finishes and architectural woodwork restoration)
- National Building Museum – Great Hall, Washington, DC (marbling eight 75 foot columns)
- Christ Church, Riverdale, NY (restoration and replication of original designs, decorative painting)
- Radio City Music Hall, New York, NY (gilding, glazing, and toning of grand stairway and side rooms)
- Visitation Monastery Chapel Restoration, Mobile, AL (conservation, restoration, replication of original designs and gilding)
- Pennsylvania State Capitol – Senate Emergency Woodwork Restoration, Harrisburg, PA (conservation and restoration of historic woodwork)
- Yale University – Sterling Memorial Library, Memorabilia Room, Main Reading Room, Exhibition Corridor, Periodical Room and American Studios, New Haven, CT (architectural woodwork restoration, conservation and restoration of decorative finishes)
- Pennsylvania State Capitol – House Chamber Restoration Phase I/II/III/IV, Harrisburg, PA (conservation, restoration, gilding, conservation, and restoration of architectural woodwork)
- Our Lady Help of Christians Church, Newton, MA (conservation and restoration of original schemes)
- Yale University – Sterling Law Library, New Haven, CT (conservation and restoration of decorative painting)
- St. John the Evangelist – Our Lady Altar, Tabernacle Altar, Apse, Nave, Transept and Balconies, Clinton, MA, (conservation, restoration, replication of original design, and gilding)
- Rhode Island Statehouse – Rotunda, East Gallery - House of Representatives, Providence, RI (conservation, restoration, gilding)
- Boston Public Library – McKim Building Phase II, Boston, MA (architectural woodwork conservation and restoration, restoration and replication of original designs, and gilding)
- Grand Central Terminal – Sky Mural Conservation, New York, NY (conservation, inpainting, and gilding)
- Casa Ramón Power Y Giralt,– Exhibit Rooms, Reception Area, Historic Staircase, Conference Room, Library, Gallery, Executive Secretary Office, and Directors Office, Old San Juan, PR (creation of Spanish colonial murals and replication of original design)
- Blackstone Library, Branford, CT (conservation, restoration, and gilding of dome)
- Wesleyan University – Presidents' Residence Foyer, Middletown, CT (replication of historic design)
- St. Francis Xavier Church, Parkersburg, WV (decorative painting and restoration)

Michael A. DeLuco *continued*

- Old State House, Hartford, CT (gilding, decorative painting, and restoration)
- St. Mary's Church, New Haven, CT (decorative painting and wood graining)
- Boston Public Library – McKim Building Phase I, Boston, MA (conservation, restoration, and replication of original designs and gilding)
- U.S. Capitol Building – Member's Retiring Rooms, Senate Sergeant At Arms Room, Senate Library Ceiling, Washington, DC (conservation, restoration replication of original designs)
- GSA/NCR Lobby, Washington, DC (restoration and conservation)
- Scottish Rite Temple, Washington, DC – (conservation and reproduction of original artwork)
- Michigan State Capitol, Lansing, MI (conservation, restoration, replication of original designs, wood graining, gilding)
- Wickham House – Valentine Museum, Richmond, VA (decorative painting and wood graining)
- Connecticut State Capitol, Hartford, CT (conservation, restoration, and replication of original designs)
- Lockwood-Mathews Museum, Norwalk, CT (total restoration of Drawing Room, Card Room, and Billiard Room)
- Numerous residential projects



TIMOTHY LUZAK

Decorative Artist

Tim has almost twenty five years experience in the field of historic restoration and fine arts and is proficient in all techniques of the decorative arts. He also has over ten years experience in the management and execution of all phases of murals from concept to design, and daily management of large scale restoration projects.

EDUCATION

B.F.A School of Visual Arts, New York, New York,
Paier College of Art, New Haven, CT
Hartford Art School, Hartford, CT

SKILLS

Skilled in all periods of the decorative trades, including graining, marbling, stenciling, glazing, wood graining, trompe l'oeil, and gilding. Extensive training in skill in mural painting and portraiture.

PROJECTS

- Academy of Music Ballroom, Philadelphia, PA (trompe l'oeil, stenciling, gilding, canvas installation)
- Shrine of Our Lady of Guadalupe, La Crosse, WI (decorative finishes, marbling and gilding)
- Hulihee Palace, Kailua-Kona, HI (exterior plaster restoration)
- Ruger Residence, Newport, NH (decorative finishes and trompe l'oeil)
- Rosedale House, Columbus, MS (trompe l'oeil, marbling, wood graining)
- Virginia State Capitol, Richmond, VA (Restoration of decorative finishes, paint study and design consultation)
- Doris Duke's Shangri-La, Honolulu, HI – Playhouse Building (Decorative paint consultation, restoration of decorative finishes, and woodwork repair & finishes restoration)
- Congregation Rodeph Shalom Philadelphia, PA (Interior Restoration)
- Trinity Church – Interior Tower Restoration – Boston, MA (conservation and restoration of decorative finishes)
- Mahaiwe Theatre, (replication of original decorative paint design) Great Barrington, MA
- Church of the Ascension, Decorative Paint Finishes Exposures and Analysis, New York, NY
- English Rose Estate – Brookline, MA (Decorative Painting and execution of new designs)
- U.S. Treasury Building Phase II – Washington, DC (woodgraining)

- Iowa State Capitol - Des Moines, IA (Decorative Painting, wood refinishing, plastering, artwork, and conservation)
- Taft Museum – Cincinnati, OH (Trompe l'oeil, decorative painting, and conservation)
- PA State Capitol Building – Harrisburg PA, 1st Floor North (Decorative paint, wood refinishing, conservation, and canvas installation)
- Plaza Hotel, New York, NY (Exterior Mural)
- Waldorf-Astoria Hotel, New York, NY (Interior Mural)
- Radio City Music Hall, New York, NY (Mural Conservation)
- Ford Center, New York, NY (Historic Paint Conservation)
- MTV Offices, New York, NY (Interior Mural)
- Cort Theater, New York, NY (Historic Paint Conservation)
- Martin Beck Theater, New York, NY (Historic Paint Conservation)
- The Renaissance Apartments, New York, NY (Interior Mural)
- Absolute Vodka, New York, NY (Exterior Billboard)
- Richard Haas Brooklyn Bridge Mural, New York, NY (Exterior Mural)
- Saks Fifth Avenue, New York, NY (Interior Murals)
- Hoffman-LaRoche Pharmaceutical Corporate Headquarters, New Jersey (Interior Painting)
- Cowgirl Hall of Fame, Ft. Worth, TX (Exterior Mural)
- Bass Hall, Ft. Worth, TX (Interior Mural)
- St. Peter's Cathedral, San Francisco, CA (Historic Decorative Restoration)
- Cathedral of the Blessed Sacrament, Sacramento, CA (Historic Decorative Restoration)
- Fox Theater, Sacramento, CA (Historic Decorative Restoration)
- Cascade Theater, Redding, CA (Historic Decorative Restoration)
- Sacred Heart Church, Red Bluff, CA (Historic Decorative Restoration)
- Caesars Hotel and Casino, Atlantic City, NJ, Las Vegas, NV (Interior Mural)
- Venetian Casino, Las Vegas, NV (Interior Murals)
- Paris Hotel and Casino, Las Vegas, NV (Interior Murals)
- St. Cecilia's Cathedral, Nebraska (Historic Decorative Restoration)
- Conception Abbey, Conception, MO (Historic Decorative Restoration)
- Richard Haas mural at the Byrd Courthouse and Federal Building, Buckley, W.VA (Interior Mural)
- Severance Hall, Cleveland, OH (Interior Artwork)
- Allen County Courthouse, Indiana (Historic Decorative Restoration)
- Iowa State Capitol (Decorative Restoration)
- Atlantis Hotel, Bahamas (Interior Mural)
- Lucyan Resort, Bahamas (Interior Mural)
- Mirage Hotel, Dubai, U.A.E. (Interior Mural)
- Tokyo Disney Seas, Tokyo, Japan (Interior and Exterior Mural)
- Many commissioned portraits and sales of personal paintings

ART EXHIBITS

- Matthew Greenway Gallery, Brooklyn, NY 2001
- Visual Arts Gallery, SoHo, NY 1987
- Portrait Commissions through Jack Morris, Alderman & Morris Galleries, Hilton
- Head Island, SC, and Houston, TX
- Numerous private portrait commissions and private sales.

RICHARD CRAIG WOLBERS
211 N. Providence Rd
Wallingford, PA. 19086
Phone: 302-888-4818 (wk) 610-565-6785 (hm)
Email: wolbers@earthlink.net

EDUCATION:

2007-Present PhD Candidate Preservation Studies Program, University of Delaware

1981 - 1984 M.S. - Art Conservation, Winterthur/University of Delaware
Program in Art Conservation
Major Area of Study: Paintings Conservation

1975 - 1977 M.F.A. - Studio Art and Art Criticism
University of California, San Diego, CA

1967 - 1971 B.A. – Biochemistry, University of California, San Diego, CA.
Minor: Psychology

PROFESSIONAL EXPERIENCE:

Sept. 1988 - Present Associate Professor: Art Conservation Department,
University of Delaware.
Awarded Tenure: Associate Professor, March, 1992.

Mar. 1986 - Sept. 1988 Associate Paintings Conservator: Conservation
Section, Winterthur Museum, Winterthur, DE.

July 1984 - Mar. 1986 Assistant Paintings Conservator: Winterthur Museum,
Winterthur, DE.

Sept. 1983- June 1984 Conservation Intern: Philadelphia Museum of Art, Philadelphia.

Dec 1980- Aug 1981 Research Associate, Hahnemann Hospital, Philadelphia PA

Aug 1977- Dec 1980 Research Associate, University of Colorado, Health Sciences Center,
Denver CO

July 1971- Aug 1975 Research Associate, Salk Institute, La Jolla CA

AWARDS:

American Institute of Conservation Paintings Specialty Group Lifetime Achievement Award 2009

American Institute of Conservation Lifetime Achievement Award, 2006, sponsored by University Products
University Products Award 2006: Distinguished Achievement in Conservation of Cultural Property

Kress Foundation Grant: Awarded Sept. 1991,(\$25,000) for materials and salary, for work on the development
of radio-isotopic assay methods for evaluating the efficacy of cleaning systems on paint and varnish structures.

J. Paul Getty Trust: Visiting Scholar, Summer 1992, J. Paul Getty Museum, Malibu, CA.

PATENTS:

Patent no. 4,986,936 issued January 22, 1991, U.S. Patent and Trade Office, Washington, D.C., "Varnish Removing Composition and Method of Using the Same".

PUBLICATIONS:

Wolbers, R., "Short Term Mechanical Effects of Solvents and Plasticizers" *Adhesives in Conservation* Cesmar 7 Nov 2006 (Conference Postprints), CESMAR Padova, Italy, 2007

Wolbers, R. Little, M. "The Surface Revealed: Cleaning of Two Painted Plaster Sculptures", AIC Objects Group, Conference Postprints 2005, American Institute for Conservation, Washington D.C., 2006

Stulik, Dusan, David Miller, Herant Kanjian, Narayan Khandekar, Richard Wolbers, Janice Carlson, W. Christian Petersen. Solvent Gels for the Cleaning of Works of Art. Ed. Valerie Dorge, The Getty Conservation Institute: J. Paul Getty Trust, 2004.

Landrey, Gregory, Richard Wolbers. "Principles of Cleaning," Conservation of Furniture, by Shayne Rivers and Nick Umney. Butterworth-Heinemann: London, 2003. pp. 494-559.

Wolbers, Richard. Cleaning Painted Surfaces: Aqueous Methods. Archetype Publications: London, 2000.

Stulik, Dusan Valerie Dorge, Herant Kanjian, Narayan Khandekar, Alberto Tagle, David Miller, Richard Wolbers, Janice Carlson. "Surface Cleaning: Quantitative Study of Gel Residue on Cleaned Paint Surfaces." Preprints, 18th International Congress, International Institute for Conservation, Melbourne, 2000.

Randolph, Julie, Linda Eaton, Richard Wolbers, Janice Carlson. "The Application of Pluronic Surfactants to Textile Conservation." Textile Specialty Group Postprints, American Institute for Conservation, 1999, pg. 37-42.

Wolbers, Richard, Mary McGinn, and Deborah Duerbeck. "Poly (2 Ethyl 2 Oxazoline): A New Conservation Consolidant." Painted Wood History and Conservation. Eds. Valerie Dorge, and Carey Howlett, Getty Conservation Institute: J. Paul Getty Trust, 1998.

Eaton, Linda, Richard Wolbers. "Analysis and Treatment of a Painted Silk Banner." The Conservation of 18th-century Painted Silk Dress, Eds. Chris Paulocik and Sean Flaherty, Costume Institute, Metropolitan Museum of Art, 1995, pp. 51-57.

Silver, Constance, Richard Wolbers, Joel Snodgrass. "Two Comprehensive Projects to Conserve Mural Paintings on Mud Renderings in the American Southwest." Conference Pre-Print, Terra 93 Conference; 7th International Conference on the Study and Conservation of Earthen Architecture, Silves, Portugal, Oct 29-31, 1993.

Silver, Constance, Frank Matero, Joel Snodgrass, and Richard Wolbers. "Architectural Finishes in the U.S. Customs House, New York City." Journal of the American Institute for Conservation, 32, no.2 (1993), pp. 141-152.

Wolbers, Richard, ARAAFU Bulletin:Conservation-Restauaration Des Biens Culturels No.4, "The Use of a Synthetic Soiling Mixture as a Means for Evaluating the Efficacy of Aqueous Cleaning Materials on Painted Surfaces." December, 1992.

Wolbers, Richard. "Recent Developments in the Use of Gel Formulations for the Cleaning of Paintings." Conference Pre-Prints, Restoration 92, UKIC: London, Oct 20-22, 1992.

Wolbers, Richard. "A Radio-isotope Assay for the Direct Measurement of Residual Cleaning Materials on a Paint Film." Preprints of the Contributors to the International Institute for Conservation Brussels Conference, London,

September, 3-7, 1990.

Samet, Wendy, Joyce Hill Stoner, Richard Wolbers. "Approaching the Cleaning of Whistler's Peacock Room." Preprints of the Contributors to the Brussels International Institute for Conservation Conference, London, September, 3-7, 1990.

Landrey, Gregory, Nancy Reinhold, Richard Wolbers. "Surface Treatment of a Philadelphia Pillar-and-Claw Snap-Top Table." Wooden Artifacts Group Specialty Session 1988, American Institute for Conservation, 1988.

Wolbers, Richard. "Aspects of the Examination and Cleaning of Two Portraits by Richard and William Jennys." Preprints of Papers Presented at the Sixteenth Annual Meeting of the American Insitute for Conservation, 1988, pp.245-260.

Wolbers, Richard, Gregory Landrey. "The Use of Direct Reactive Fluorescent Dyes for the Characterization of Binding Media in Cross Sectional Examinations." Preprints of the Papers Presented in the Fifteenth Annual Meeting of the American Institute for Conservation, 1997, pp168-204.

Wolbers, Richard. "Developing Fourier Transform Infrared Spectroscopy as an Aid in the Detection of Asphalt-Containing Paint Films." Art Conservation Training Program Conference, State University of New York at Buffalo, Art Conservatona Department, 1984, pp. 103-122.

Rivier, J., Wolbers, R., and Burgus, R. "Application of High Pressure Liquid Chromatography to Peptides", Peptide Proc. Amer. Peptide Symp., 1977, pp.52-5.

Guillemin, R., Ling, N., Burgus, R., and Wolbers, R. "Endorphins, Hypothalamic and Neurophysical Peptides with Morphino Mimetic Activity. Isolation and Structure of Endorphin", Cr. Herd.Seances Acad. Sci. Ser. D., 1976, 282 (8), 783-5.

LECTURES/WORKSHOPS:

96 five-day workshops on aqueous cleaning methods have been presented in Austria, Germany, England, France, Portugal, Australia, Sweden, Switzerland, Holland, Norway, Scotland, Italy, Canada, Mexico, and at various venues throughout the United States since 1986.

Discovery Series Lecture: "Cleaning up the Past", Carnegie Mellon University, Pittsburgh, PA., Sponsored by the Digital Corporation/National Academy of Sciences, (The Infinite Voyage, National Telecast/PBS), February, 28, 1990.

Universidad Complentense, Madrid, Spain, Workshop on New Methods of Cleaning Paintings, November, 1999.

ARP, Lisbon, Portugal, Workshop on New Methods of Cleaning Paintings, November, 1999.

Courtauld Institute, University of London, Sponsored by International Academic Projects/Archetype Books, "The Use of Water-Based Cleaning Systems on Fine Art Surfaces," July, 1999.

Courtauld Institute, University of London, Sponsored by International Academic Projects/Archetype Books, "The Use of Water-Based Cleaning Systems on Fine Art Surfaces," July, 1998.

Fondazione per le Biolotechnologie, Turin, Italy, "Solution-based Cleaning Systems for Fine Art Surfaces," September, 10-11, 1998.

Courtauld Institute, University of London, Sponsored by International Academic Projects/Archetype Books, "The Use of Water-Based Cleaning Systems on Fine Art Surfaces," July, 1997.

Marischal College, Aberdeen, Scotland, Workshop on New Methods of Cleaning Paintings November, 1996.

Vienna, Austria, Institute of Fine Arts, Workshop on New Methods of Cleaning Paintings September, 1996.

Courtauld Institute, University of London, "The Use of Water-Based Cleaning Systems on Fine Art Surfaces, July, 1996.

Hamilton Kerr Institute, Cambridge University, England, Workshop on New Methods of Cleaning Paintings, July, 1996.

University of Delaware, Objects Specialty Group, AIC; Cleaning Workshop, July, 10-14, 1995.

Paint on Silk Symposium; Metropolitan Museum of Art NY, Analysis of an 18th Painted Silk Fragment, March, 2-4, 1995.

Mid-Atlantic Association of Museums: Washington D.C., Hillwood Feb 2-12 1995 Paint on Wood Symposium; Williamsburg VA; "Evaluation of Poly 2 Ethyl 2 Oxazoline as a Potentially New Conservation Adhesive" November, 1994.

Najional Museet: Oslo, Norway, Workshop on New Methods of Cleaning Paintings, October, 22-30, 1994.

New York University, New York, Workshop on New Methods of Cleaning Paintings, January 2-7, 1994.

CAL (Smithsonian Museum); Suitland MD; "Aqueous Cleaning Methods on Fine Art Surfaces," November 9, 1994.

Vienna, Austria, Institute of Fine Arts, Workshop on New Methods of Cleaning Paintings, May 9-23, 1994.

RECENT ARCHITECTURAL PAINT PROJECTS

2006: (Type/Project/Company)

Architectural Paint/ Shangri La Oahu HI (Lambert)
Architectural Paint/St Philomena Leper Colony (Lambert)
Architectural Paint /Beauviur Gulfport MS (Beauviur Foundation)
Architectural Paint/ Hollybush (Rowan College) Glassboro NJ
Architectural/ US Capitol /Senate Reception (Artex)
Architectural/ Victoria Mansion Portland ME/ (Victoria Mansion Foundation)
Architectural/ US Capitol/Senate Office (Richbrook Conservation)
Architectural/ Virginia State Capitol (Canning Associates)
Architectural/ US Capitol House of Rep H-228 (Artex)
Archeological/ Coronado National Monument/ Kiva (Preservar Inc)
Architectural/ Thomas Mills/ PA (Frens and Frens)
Architectural/Chicago Cultural Center Chicago IL (Historic Surfaces Ltd)
Architectural/ St Patrick's Cathedral NYC (Canning Associates)
Architectural/ Octagon House Sleepy Hollow NY (Levinson and Associates)
Architectural / Fountain Nemours Mansion Wilmington DE (Naude)
Architectural/ Wisconsin State Capitol Dome Lantern Madison WI/ (CHSQA Madison)
Architectural/ Wilmington Train Station /Wilmington DE (Frens and Frens)
Architectural/ French Cultural Institute NY NY (Preservar Inc)
Architectural/ Bank of New York NY NY (Preservar Inc)
Architectural/ Arsenal Building Central Park NY NY (Preservar Inc)
Architectural/ Guggenheim Museum Exterior NY NY(Integrated Conservation)
Architectural/ West Point Dining Hall Mural (Levinson Associates)
Architectural/ Bishop Museum (Canning Associates)
Architectural/Unspecified (Evergreene Painting Studios)
Architectural/ Old Executive Office Building (Canning Associates)
Object, Architectural/ Ceramic Relief Scripps College (Williams)
Architectural/ Treasury Building Washington D.C. (Canning Associates)
Architectural/ Hartford Times Building Hartford CT (Canning Associates)

2007: (Type/Project/Company)

Architectural/ Academy of Music/ Ballroom Philadelphia PA (J Canning Associates)
Architectural/ State Capitol Building, Minneapolis/St Paul MN (J Canning Associates)
Architectural/ Eisenhower Executive Office Building, Rooms 226, 236 Wash D.C. (J Canning Associates)
Architectural/ Eisenhower Executive Office Building, Rooms 101, 102, Wash D.C.(Evergreene Painting Studios)
Architectural/ 30 Rockefeller Center Foyer Murals NY NY (Evergreene Painting Studios)
Architectural/ Plaza Hotel Ballroom NY NY (Evergreene Painting Studios)
Architectural/ Old Senate Chamber/ Statehouse Annapolis Maryland (John Lee and Associates)
Architectural/ Treasury Building/Statehouse Grounds, Annapolis Md (John Lee and Associates)
Architectural/ Eisenhower Executive Office Building, Vice Presidential Reception Room (John Lee and Associates)
Architectural/ Eisenhower Executive Office Building, Rooms 226, 236 (John Lee and Associates)
Architectural/ Building Museum Wash D.C. (John Lee and Associates)
Architectural/ Historic Menokin, VA (John Lee and Associates)
Architectural/ EPA building Washington D.C.(John Lee and Associates)
Architectural/ US Capitol/Brumidi Murals/S-127 (Artex)
Architectural/ Orr Farm, Pottstown, PA (18th Century Restorations)
Architectural/ Chicago Cultural Center/ Preston Bradley Dome Chicago IL (Historic Surfaces Ltd)
Architectural/ Glasner House, Chicago IL (Historic Surfaces Ltd)
Architectural/ Avery School House Downer's Grove IL (Historic Surfaces Ltd)
Architectural/ Soldiers Home Chapel Chicago Il (Historic Surfaces Ltd)
Architectural/ St John's Orthodox Church, Tampa FL (Historic Surfaces Ltd)
Architectural/ Ragsdale, Lake Forest IL, Main Building (Historic Surfaces Ltd)
Architectural/ Westchester PA, Bartram's Garden Philadelphia PA (Frens and Frens Architects)
Architectural/ Cohen-Bray House CA (Molly Lambert)

2008: (Type/Project/Company)

Architectural/30 Rock Center/ Foyer Murals /Evergreene
Arch/ Old Senate Chamber/ MD Statehouse/ JGLee and Associates
Arch/ Bartram Gardens Phila. PA/ Frens and Frens West Chester PA
Arch /Environmental Protection Agency /JGLee and Assoc
Arch/ Library Congress, Various Murals/ Duffy
Arch/ Chicago Cultural Center /Preston Dome /Historic Surfaces Inc
Arch/Vanderbilt Mansion Portland ME /G Pocobene
Arch/ Building Museum Washington DC/ JGLee and Assoc/ 20 Samples
Arch/ St Johns, Carlson Cottages Chicago/ Historic Surfaces Inc
Arch/Treasury Building Washington DC/ JGLee Associates
Arch/ IRS Building Washington DC/ JGLee Associates
Arch/ Senate Majority Leaders Office/ MD Statehouse/ JGLee and Associates
Arch/Cove Lighthouse MD/ JGLee Associates
Arch/ Plaza Hotel Ballroom Ceiling/ Evergreene Painting Studios
Arch/ Old Executive Office Building Washington DC/ Evergreene
Arch/ Squire Earick House/ Portland Museum Nashville TN
Arch/ Brown House /Julia Morgan Murals /Architectural Conservation Inc Berkeley CA
Arch/ Various/ Richbrook Conservation NYC
Arch/ Silver Room MD Statehouse/ JGLee and Associates
Arch/ Chicago Cultural Center/ South Dome Finishes/ Historic Finishes Inc
Arch/ Old Executive Office Building /Canning and Associates
Sculpture/ Union Club Phil PA Marbles /Berrett Conservation
Arch/ Sherry-Netherland Hotel Ceiling/ Rustin Levenson Associates NYC
Arch/ Historic Battersea VA/ JGLee and Associates
Arch/ Nomini Church VA/ JGLee and Associates
Arch/Christ Church VA/ JGLee and Associates
Arch/ Schubert Theater NYC/ Canning and Associates
Mural/Douglas County WY Courthouse Mural "Lady Law"/ Evergreene
Arch/ Hillier and Associates Phila PA /Cincinnati Museum Center Historic Dining Rooms
Arch/ Academy of Music Phil PA/Canning and Associates



Michael J. Mills AIA, NCARB

206 High Street
Morgantown, WV 26505

304-296-1010
mmills@millsgroup.biz

PROFESSIONAL EXPERIENCE

Principal Architect

Mills Group, LLC

October 2005- Current

The **Mills Group** specializes in the restoration of historic buildings and the design of new residences which reflect the rich architectural character of the past and vernacular design with traditional architecture influence. The firm provides consulting services that include downtown revitalization master planning, contextual infill design, existing building assessment, conceptual design for rehabilitation, and building maintenance strategies.

Director of Historic Preservation

Vandalia Heritage Foundation (Fairmont, WV) May 2002-September 2005

- ◆ Managed all details involving programming, building design, and preservation for a non-profit organization with a mission of economic revitalization through historic preservation. Oversaw architectural planning and construction related to the organization's real estate holdings which included over fifteen historic structures ranging from hotels to houses. Led construction administration on the organization's projects to ensure that builders were in compliance with documentation as well as all local and national codes. Managed preventative and cyclical maintenance from the organization's real estate portfolio. Provided technical architectural and preservation assistance to clients of North Central West Virginia. Facilitated public outreach through lectures, workshops, an in house Preservation Resource Center, and personal one on one guidance by appointment. Initiated and coordinated the 2002 International Preservation Trades Workshops in Fairmont, West Virginia. Ensured compliance with local, state, and federal regulations as well as the Secretary of the Interior's Guidelines. Point person with the State Historical Preservation Office for all projects and programs. Mentored two student interns as well as providing guidance to junior staff members. Developed project scopes of works as well as RFPs and RFQs for both A/E and contractor procurements. Selected, oversaw, and managed A/E consultant teams.

Director of Historic Preservation Services

HNTB, Architects, Engineers & Planners (Washington, DC) August 1999- May 2002

- ◆ Led the preservation and restoration projects while helping to develop a local and national preservation practice. Specifically led a national effort to strategically position the firm to be the recognized preservation firm with respect to historic transportation structures. Developed locally and nationally recognized preservation practice in collaboration with several of the firm's major offices through proactive marketing, networking, and presentations at national events. Directly worked with the Federal Market Leader to promote the firm's national preservation experience. Successfully co-led the project pursuit for the firm's first GSA Design Excellence Project. Managed several clients and large-scale contracts such as a Smithsonian IDIQ and NAVFAC IDIQ contract. Served as a project manager for the 2012 US Olympic Bid. The task focused on the reuse of existing facilities and leveraging existing resources to enhance the overall master plan.

Design and Technical Associate

Einhorn, Yaffee, Prescott (Washington, DC) February 1994-August 1999

- ◆ Project architect and project manager on historic preservation and architectural design and planning projects. Served as client point person and marketed the firm for future work. Led several condition surveys on historic structures. Wrote several condition assessment reports that led to extensive preservation projects. Conducted historical research that led to an exhibit, conference, and publication. Assembled construction documents on several historical preservation projects. Provided technical problem solving to preservation projects. Collaborated with engineers to integrate complete building infrastructure within historic structures.

RELEVANT PROJECT EXPERIENCE

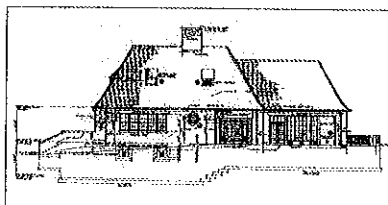
Mills Group, LLC



Lincoln Memorial Murals Washington, DC

- *Preservation Architect*

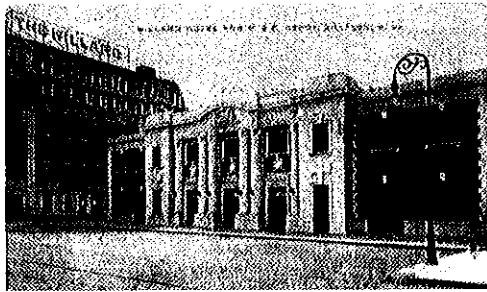
Will at the firm of Einhorn Yaffee Prescott Mr. Mills was a team member for the preservation and restoration efforts of the murals, oil on fabric, were painted in the Guerin's studio in New York and were brought finished to Washington for installation at the Memorial in 1918. Guerin executed the paintings in a style combining his early classical training in Europe with impressions from extensive travel in the Middle East and contemporary stylistic trends.



National Zoo-Mane Restaurant wall mural Washington, DC

- *Preservation Architect*

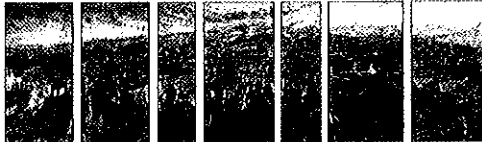
Will at the firm of Einhorn Yaffee Prescott Mr. Mills was a team member for the preservation and restoration efforts of the murals, pressed linoleum, by Domenico Mortellito.



**Grafton B&O Station Decorative Plaster
Grafton, WV**

- *Preservation Architect*

Will at the firm of HNTB Mr. Mills was the lead architect for the restoration of the building. This scope included the restoration of decorative finishes and plaster.



**West Virginia Murals
Charleston, WV**

- *Historian and Content Consultant*

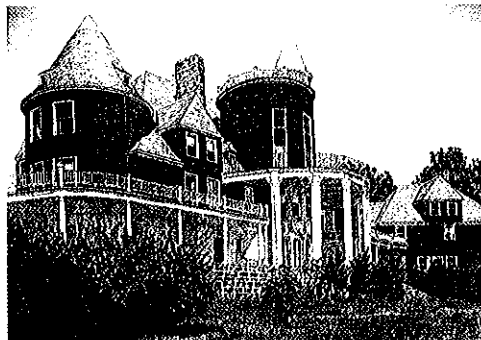
The Mills Group served as our consultant on West Virginia history and culture. Provided the research and subject matter development for a set of murals for the West Virginia Cultural Center.



**Metropolitan theater Plaster Restoration and
Decorative Painting: Morgantown, WV**

- *Preservation Architect*

The Mills Group is the associated architect on the restoration of the Metropolitan Theater with the majority of the scope focused on interior finishes. The Mills Group is working closely with John Canning Studios, the selective decorative painter, to execute the recommended historic paint and decorative finishes.

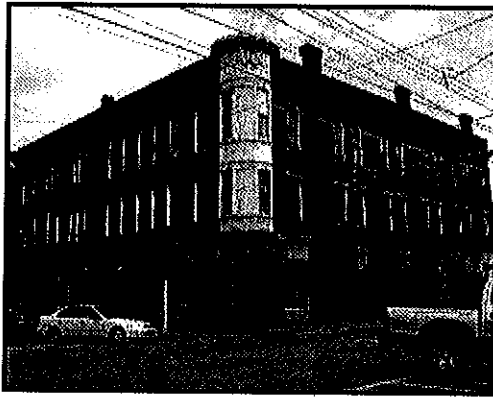


**Exterior Paint Consultation on Hallehurst-Davis and
Elkins College: Elkins, WV**

- *Preservation Architect*

The Mills Group was contacted by D&E President Buck Smith in the Fall of 2009 to consult and make recommendations on the historic color scheme for Hallehurst Mansion which houses the administration offices of the college.

The Mills Group has provided architectural and preservation consulting to the WV State Historic Preservation Office within the Division of Culture and History since 2006. The tasks have included grant monitoring and technical assistance to the annual Development Grants.



**Brock, Reed & Wade Building
Morgantown, WV**

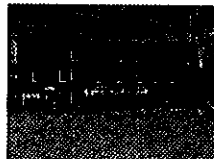
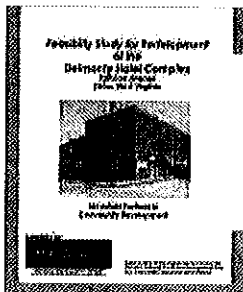
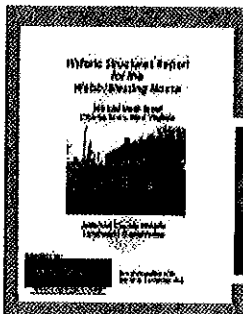
- The Mills Group was contracted to assess the condition of this 105 year old building and develop a plan to adaptively reuse it while retaining the structure's historic character as part of a greater scheme to facilitate Morgantown's growth with an awareness of downtown's past and its continued central role in the local economy. The project's challenge lay in reconciling architect Jonathan Fulton's Romanesque Revival design to modern business and residential use. Tenants as diverse as doctors, lawyers, lodges, and a school left their footprints over the last century. The building's highly visible location at the corner of High and Pleasant Streets necessitated attention for the general state of disrepair and highlighted the structure's need for renovation and rehabilitation.
- **Assessment and Reuse Plan for the Waitman T. Willey Mansion-Morgantown, WV**



The Mills Group was contracted by the Morgantown Historic Landmarks Commission to survey the home and compile a feasibility study to determine what steps were necessary to adaptively reuse the building. An intense assessment was performed on the building systems, the conditions of the exterior envelope and interior finishes. The report details upgrades and changes that is necessary for the reuse of the building, while still making it economically viable and respectful of the historic fabric. The project also looked at the adjoining commercial lot for the potential of new construction.

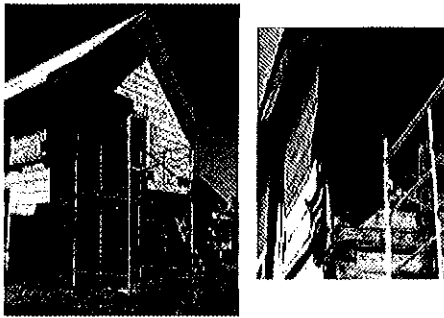
- **Historic Structures Report for the Webb/Blessing House-Charles Town, WV**

The Mills Group, LLC was contracted by the Jefferson County Historical Landmarks Commission as the grant recipient for the building owner, the Jefferson County Black History Preservation Society, Inc., to prepare a Historic Structures Report for the Webb/Blessing House in Charles Town, West Virginia.



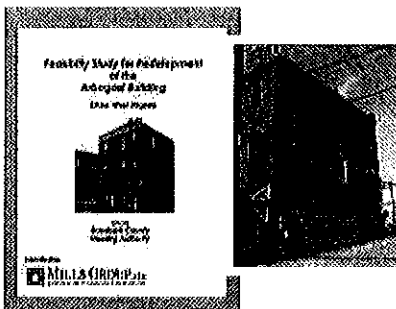
- **Feasibility Study For Redevelopment of the Delmonte Hotel Complex-Elkins, WV**

Mills Group, LLC was contracted by Mountain Partners in Community Development to prepare a concept study and design for the rehabilitation of the Delmonte Hotel in Elkins, West Virginia. The purpose of the study is to assess the building condition, review functional and programmatic requirements, present concept plans, and to establish a preliminary cost budget.



▪ **Feasibility Study For the Relocation of a Historic Log Structure-Wirt County, WV**

Mills Group, LLC was contracted by Hoodat Rental to assess the existing conditions of a historic log structure that is to be relocated. The work involved on site investigation and full up research to determine significance of building material found on site. The follow up work involved the complete documentation of the structure as well as inventory of members for reconstruction.



▪ **Feasibility Study For Redevelopment of the Arbogast Building-Elkins, WV**

Mills Group, LLC was contracted by the Randolph County Housing Authority to prepare a concept study and design for the rehabilitation of the Arbogast Building in Elkins, West Virginia. The purpose of the study is to assess the building condition, review functional and programmatic requirements, present concept plans, and to establish a preliminary cost budget.



▪ **Rehabilitation of 436 Center Street & 460 Virginia Ave-Morgantown, WV**

Mills Group, LLC was contracted by the Fairmont/Morgantown Housing Authority to prepare a concept study and design for the rehabilitation of a residential structure at 436 Center Street in Morgantown, WV. The purpose of the study is to assess the building condition, present concept plans, and to establish a preliminary cost budget.

While at Vandalia Heritage Foundation



▪ **Highgate Carriage House, Fairmont, WV**
Preservation Architect/Owner

Built by James Edwin Watson, founder of Consolidation Coal Company, in 1912 as part of a large residential complex of a Tudor Revival style design by architect Horace Trumbauer. The carriage house structure of nearly 10,000 square feet under went a first floor and exterior restoration. The project sensitively added modern office requirements while expressing the historic character of this nationally significant building.



◆ **Cottrill's Opera House, Thomas, WV**
Preservation Manager/Owner

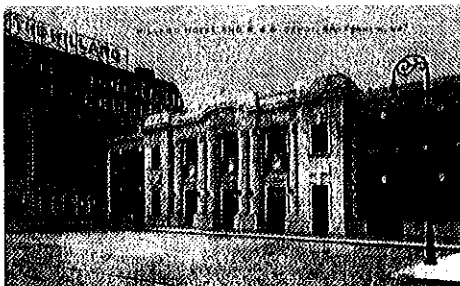
The 1902 Cottrill's Opera House in Thomas, WV, is in the early stages of restoration with support and collaboration from Alpine Heritage Preservation, the City of Thomas, and the Vandalia Heritage Foundation. The facility will primarily be used as a live performance theater with other complimentary uses contributing to a renewed role as the community's cultural center.

While at HNTB, Architects, Engineers & Planners (Washington, DC)



◆ **Kentucky State Capital Restoration and Renovation, Frankfort, KY** *Preservation Architect-*

The firm provided preservation, planning, programming, and architectural design services for the complete building. This 1909 capitol designed by architect Frank Mills Andrews is considered one of the finest examples of Ecole des Beaux Arts-style architecture in the country.



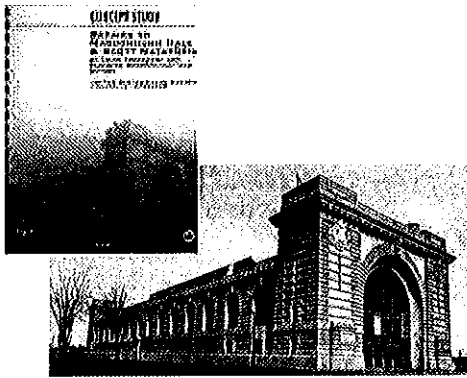
◆ **B&O Railroad, Hotel and Museum, Grafton, WV**
Project Architect/Manager-

The firm provided preservation planning and design services for the historic B&O Railway Station and adjacent Willard Hotel in Grafton, West Virginia. The overall project goals were to enhance the cultural sustainability of the town and region while being a corner stone project for the development of a downtown comprehensive revitalization plan. This project involved extensive construction site coordination and administration.



◆ **Waldo Hotel Study, Clarksburg, WV** *Project Architect/Manager-*

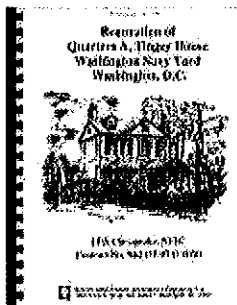
Executed a condition assessment and adaptive reuse plan for this 100,000 square foot historic hotel facility. Completed in 1904, the Waldo Hotel was once the social center of Clarksburg. It was known as West Virginia's most luxurious hotel.



◆ **MacDonough Hall and Scott Natatorium - Naval Academy, Annapolis, MD** *Preservation Architect/Planner-*

Worked with the Navy to produce a comprehensive concept study of the existing building and to evaluate the programmatic needs of the proposed user groups. The specific scope of work included exterior historic preservation, window restoration, determination of the cost for replacement with new energy efficient windows, interior finishes evaluation, and general structural overview.

While at **Einhorn, Yaffee, Prescott Architects (Washington, DC)**



◆ **Tingey House Evaluation, Washington Navy Yard, Washington, DC** - *Project Architect-*

Conducted historic building evaluation in order to determine the scope of work for restoration of the house and set the project budget for the project.



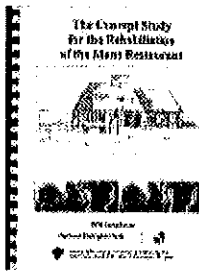
◆ **Tingey House Renovation, Washington, DC** *Project Architect/Manager-*

Located in the historic Washington Navy Yard is designated as the Official Residence of the Chief of Naval Operations. It was one of the earliest houses built in the new capital city, dating back to 1804. The project included restoration of the exterior of the house and all site features as well as the complete interior rehabilitation. This project involved extensive construction site coordination and administration.



◆ **Dolly Madison Cosmos Tayloe Complex, Washington, DC** - *Project Architect-*

Provided exterior renovation services of three historically significant buildings on Lafayette Square opposite the White House. The buildings are used by the Federal Circuit Court of Appeals. Work included survey and scope verification, preservation and restoration of building materials including brick, stucco, cast iron. Effort also included waterproofing and incorporation of ballistic protection into the historic fabric. This project involved extensive construction site coordination and administration.



◆ **Mane Restaurant-National Zoo, Washington, DC**
Project Architect/Manager-

The firm was retained to visually inspect and assess the condition of the complex and prepare a report which records the observations; makes recommendations for preservation/rehabilitation, the correction of deficiencies, repairs, and improvements; and provides an estimate of probable costs.



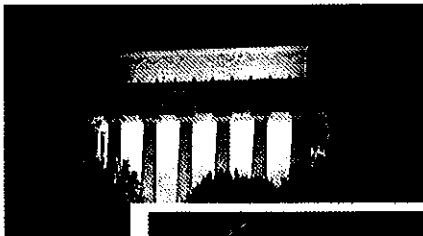
◆ **Textile Museum, Washington, DC Project**
Architect/Manager-

The firm was retained to visually inspect and assess the condition of the complex and prepare a report which records the observations; makes recommendations for preservation/rehabilitation, the correction of deficiencies, repairs, and improvements; and provides an estimate of probable costs.



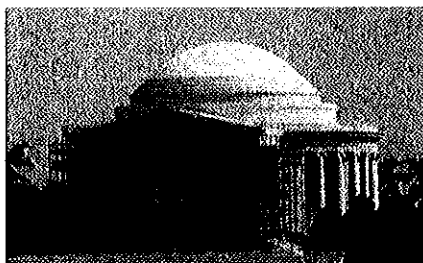
◆ **Old Gym-Gallaudet University, Washington, DC**
Project Architect/Manager-

The firm was retained to visually inspect and assess the condition of the complex and prepare a report which records the observations; makes recommendations for preservation/rehabilitation, the correction of deficiencies, repairs, and improvements; and provides an estimate of probable costs.



◆ **Lincoln Memorial, Lighting Study and Skylight, NPS, Washington, DC - Project Technician -**

Comprehensive studies and design services undertaken to recommend proper lighting to mitigate the insect damage to the memorials. Several different lighting concepts were tested and photographed to determine the aesthetic as well as the environmental effects of each system. Field investigation of bronze castings and structural composition of skylight assembly. Developed recommendations for preservation.



◆ **Jefferson Memorial, Stone Survey, NPS, Washington, DC - Project Technician -**

Investigated conditions, surveyed types of damage and physical attributes to the structures; which were then inputted into a database to be used as a benchmark for the National Park Service to analyze recommended restoration treatments.

EDUCATION

Rensselaer Polytechnic Institute (1993)

- ◆ Building Science
 - ◆ Bachelor of Architecture
-

PROFESSIONAL LICENSING

- ◆ Registered Architect, Virginia, 2001 & West Virginia 2003
-

PROFESSIONAL AFFILIATIONS/MEMBERSHIPS

- ◆ Preservation Alliance West Virginia (Board Member & Executive Committee)
 - ◆ Institute of Preservation and Contemporary Design (Council of Affiliates Member)
 - ◆ Pleasant Hills Home Owner's Association Building Commission (Chairman)
 - ◆ American Institute of Architects
 - ◆ City of Morgantown Planning and Zoning Design Review Committee
 - ◆ Main Street Morgantown Design Committee
 - ◆ Association for Preservation Technology
 - ◆ National Trust for Historic Preservation
 - ◆ National Building Museum
 - ◆ Urban Land Institute
-

SPEECHES/ PRESENTATIONS

- ◆ **2004 West Virginia Preservation Trades Workshop,**
"Architectural Styles," presented as part of the opening keynote speech.
 - ◆ **2004 Preservation Alliance West Virginia Annual Conference,**
"Preservation Projects from Start to Finish."
 - ◆ **2003 West Virginia Preservation Trades Workshop,**
"Historic Preservation in Your Backyard."
 - ◆ **2003 International Preservation Trades Workshop,**
"Documenting Conditions."
 - ◆ **2002 National Trust's Main Street Town Meeting,**
"White Elephants on Main Street."
 - ◆ **2001 National Trust's Main Street Town Meeting,**
"Historic Transportation Structures Fostering Community Revitalization."
 - ◆ **1997 Montgomery C. Meigs Symposium,**
"Commissary Sergeant's Quarters, Building 42," presented at the National Building Museum co-sponsored by the U.S. Capitol Historical Society.
-

PUBLICATIONS

- ◆ **Vandalla Heritage Foundation's Preservation Resource Center Publications:** "An Introduction to Historic Preservation", "Researching your Historic Home", "What is Historic Preservation?", and "Preservation Bulletin #1: The Rehabilitation Process."
- ◆ "Convergence: Effective Preservation Through Collaboration / An Interdisciplinary Approach," submitted to **APT Bulletin, Spring 2002.**
- ◆ "Commissary Sergeant's Quarters, Building 42," **Montgomery C. Meigs and the Buildings of the Nation's Capital.** Edited by William C. Dickinson, Dean A. Herrin and Donald A. Kennon, 2001, Ohio Press.

AWARDS

- ◆ **Recipient of Rensselaer's 2000 Director's Award** - The Director's Award is presented each year to individuals who have made significant contributions to the success of the Office of Alumni Relations and to the Rensselaer Alumni Association during the past year.
- ◆ **Recipient of Honorable Mention in the 1992 Progressive Architecture "New Public Realm" Design Competition.**

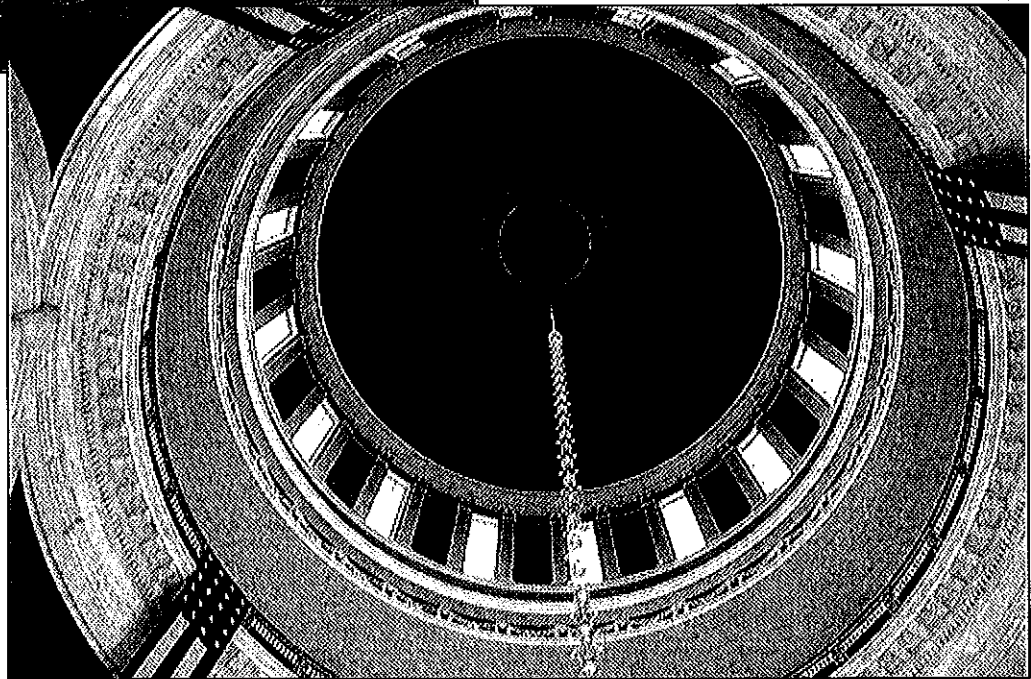
HIGHER EDUCATION INSTRUCTION

- ◆ **West Virginia University** (Fall 2003) Course: "History of American Architecture." Instructed graduate students in the Cultural Resource Management Program.
 - ◆ **West Virginia University** (Spring 2006) Course: "History of American Architecture." Instructed graduate students in the Cultural Resource Management Program.
-

W. Q. Watters: Significant Projects



*West Virginia
State Capitol Dome*

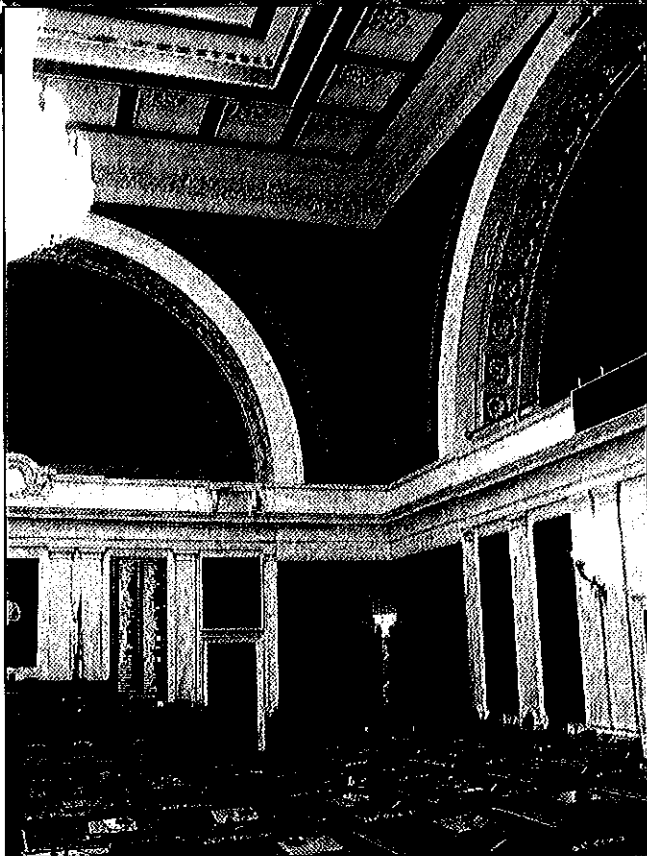


West Virginia State Capitol Rotunda

W. Q. Watters: Significant Projects



West Virginia Senate Chamber



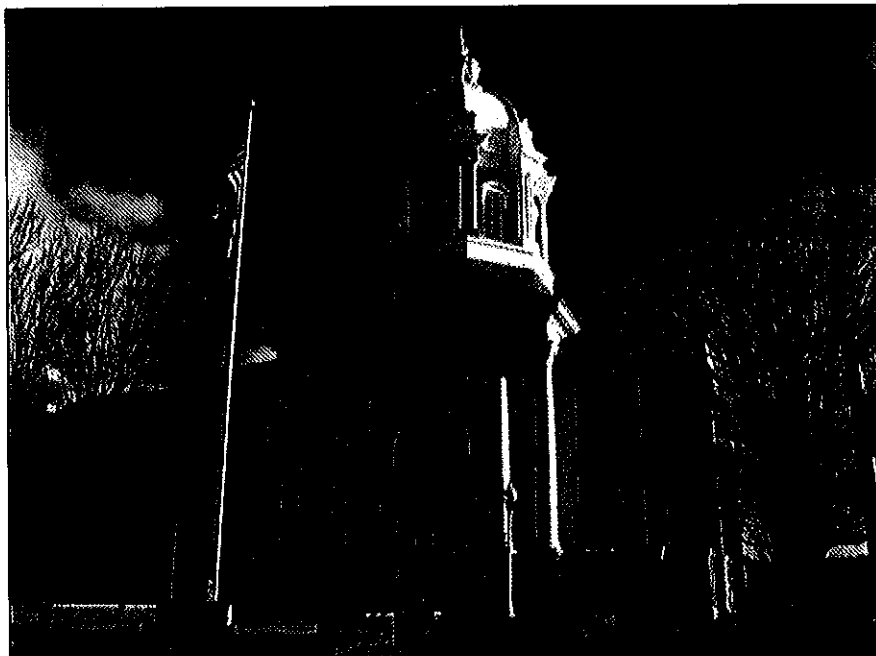
West Virginia House of Delegates



W. Q. Watters: Significant Projects



West Virginia Governors Mansion



Upshur County Courthouse

AIA[®] Document A305[™] - 1986

Contractor's Qualification Statement

The Undersigned certifies under oath that the information provided herein is true and sufficiently complete so as not to be misleading.

SUBMITTED TO: John Canning Studios

ADDRESS: David A. Riccio

SUBMITTED BY: W. Q. Watters Company

NAME: Robert E. Thaxton

ADDRESS: 1081 Kanawha State Forest Drive, Chas, WV 25314

PRINCIPAL OFFICE: Same as Above

Corporation

Partnership

Individual

Joint Venture

Other

NAME OF PROJECT (if applicable): Valley Health

TYPE OF WORK (file separate form for each Classification of Work):

General Construction

HVAC

Electrical

Plumbing

Other (please specify) Painting

§ 1. ORGANIZATION

§ 1.1 How many years has your organization been in business as a Contractor?

63 years

§ 1.2 How many years has your organization been in business under its present business name?

63 years

§ 1.2.1 Under what other or former names has your organization operated?

§ 1.3 If your organization is a corporation, answer the following:

§ 1.3.1 Date of incorporation: 1947

§ 1.3.2 State of incorporation: WV

§ 1.3.3 President's name: Robert E. Thaxton

ADDITIONS AND DELETIONS:

The author of this document has added information needed for its completion. The author may also have revised the text of the original AIA standard form. An *Additions and Deletions Report* that notes added information as well as revisions to the standard form text is available from the author and should be reviewed. A vertical line in the left margin of this document indicates where the author has added necessary information and where the author has added to or deleted from the original AIA text.

This document has important legal consequences. Consultation with an attorney is encouraged with respect to its completion or modification.

This form is approved and recommended by the American Institute of Architects (AIA) and The Associated General Contractors of America (AGC) for use in evaluating the qualifications of contractors. No endorsement of the submitting party or verification of the information is made by AIA or AGC.

§ 1.3.4 Vice-president's name(s) Kenneth P. Bowen and Renie' Haynes

§ 1.3.5 Secretary's name: Renie' Haynes

§ 1.3.6 Treasurer's name: Renie' Haynes

§ 1.4 If your organization is a partnership, answer the following:

§ 1.4.1 Date of organization:

§ 1.4.2 Type of partnership (if applicable):

§ 1.4.3 Name(s) of general partner(s)

§ 1.5 If your organization is individually owned, answer the following:

§ 1.5.1 Date of organization:

§ 1.5.2 Name of owner:

§ 1.6 If the form of your organization is other than those listed above, describe it and name the principals:

§ 2. LICENSING

§ 2.1 List jurisdictions and trade categories in which your organization is legally qualified to do business, and indicate registration or license numbers, if applicable.

State of WV - Sandblasting, Painting

§ 2.2 List jurisdictions in which your organization's partnership or trade name is filed.

N/A

§ 3. EXPERIENCE

§ 3.1 List the categories of work that your organization normally performs with its own forces.

Sandblasting, Waterblasting, Painting, Vinyl Wallcovering, Special Coatings

§ 3.2 Claims and Suits. (If the answer to any of the questions below is yes, please attach details.)

§ 3.2.1 Has your organization ever failed to complete any work awarded to it? No

§ 3.2.2 Are there any judgments, claims, arbitration proceedings or suits pending or outstanding against your organization or its officers? No

§ 3.2.3 Has your organization filed any law suits or requested arbitration with regard to construction contracts within the last five years? No

§ 3.3 Within the last five years, has any officer or principal of your organization ever been an officer or principal of another organization when it failed to complete a construction contract? (If the answer is yes, please attach details.)

No

§ 3.4 On a separate sheet, list major construction projects your organization has in progress, giving the name of project, owner, architect, contract amount, percent complete and scheduled completion date.

§ 3.4.1 State total worth of work in progress and under contract:

1,465,605.00

§ 3.5 On a separate sheet, list the major projects your organization has completed in the past five years, giving the name of project, owner, architect, contract amount, date of completion and percentage of the cost of the work performed with your own forces.

§ 3.5.1 State average annual amount of construction work performed during the past five years:

\$3,250,000.00

§ 3.6 On a separate sheet, list the construction experience and present commitments of the key individuals of your organization.

§ 4. REFERENCES

§ 4.1 Trade References: See Attached

§ 4.2 Bank References: United National Bank
500 Virginia Street E
Charleston, W. Va. 25301
(304) 348-8400

§ 4.3 Surety:

§ 4.3.1 Name of bonding company: Travelers

§ 4.3.2 Name and address of agent: Greg Gordon
BBT Insurance Services
601 Tennessee Avenue
Charleston, W. Va. 25302

§ 5. FINANCING

§ 5.1 Financial Statement. If required we will furnish financial statement

§ 5.1.1 Attach a financial statement, preferably audited, including your organization's latest balance sheet and income statement showing the following items:

Current Assets (e.g., cash, joint venture accounts, accounts receivable, notes receivable, accrued income, deposits, materials inventory and prepaid expenses);

Net Fixed Assets;

Other Assets;

Current Liabilities (e.g., accounts payable, notes payable, accrued expenses, provision for income taxes, advances, accrued salaries and accrued payroll taxes);

Other Liabilities (e.g., capital, capital stock, authorized and outstanding shares par values, earned surplus and retained earnings).

§ 5.1.2 Name and address of firm preparing attached financial statement, and date thereof
Gray, Griffith & Mays
707 Virginia Street E
Suite 400, Charleston, WV 25301

§ 5.1.3 Is the attached financial statement for the identical organization named on page one?

§ 5.1.4 If not, explain the relationship and financial responsibility of the organization whose financial statement is provided (e.g., parent-subsidiary).

§ 5.2 Will the organization whose financial statement is attached act as guarantor of the contract for construction?

Yes

§ 6. SIGNATURE

§ 6.1 Dated at this 18th day of May, 2010

Name of Organization: W. Q. Watters Company

By: *Robert E. Thayer*

Title: President

§ 6.2

M being duly sworn deposes and says that the information provided herein is true and sufficiently complete so as not to be misleading.

Subscribed and sworn before me this 5th day of March, 2011

Notary Public: *Renie' Haynes*

My Commission Expires: July 12, 2013



W. Q. Watters Company

Rt. 2, Box 368
Kanawha Forest Road
Phone 744-9431
FAX 744-9433
AREA CODE 304
CHARLESTON, W. VA. 25314

Contractor License
Number: WV000563

4.1 TRADE REFERENCES

SHERWIN WILLIAMS
217 RANDOLPH STREET
CHARLESTON, W. VA. 25302
(304) 343-7546

AKZO NOBEL PAINTS LLC
3711 MACCORKLE AVENUE
CHARLESTON, W. VA. 25304
(304) 925-4855

ATLAS SCAFFOLD
4234 KANAWHA TURNPIKE
SOUTH CHARLESTON, W. VA. 25309
(304) 768-0102

LOWES HOME CENTERS
50 RHL BOULEVARD
SOUTH CHARLESTON, WV 25309
(304) 746-7980

SUNBELT RENTAL
6580 MACCORKLE AVENUE
ST. ALBANS, W. VA. 25177
(304) 766-6224





Contractor License
Number: WV000563

W. Q. Watters Company

Rt. 2, Box 368
Kanawha Forest Road
Phone 744-9431
FAX 744-9433
AREA CODE 304
CHARLESTON, W. VA. 25314

3.6 CONSTRUCTION EXPERIENCE KEY INDIVIDUALS OF W. Q. WATTERS COMPANY

PRESIDENT	ROBERT E. THAXTON	55 YEARS
VICE PRES.	KENNETH P. BOWEN	41 YEARS
CURTIS PARSONS	SUPERVISOR	30 YEARS
RICHARD WITHROW	SUPERVISOR	50 YEARS
TERRY JOHNSON	FOREMAN	31 YEARS



Painting
W. Q. Watters Company

Contractor License
Number: WV000563

Rt. 2, Box 368
Kanawha Forest Road
Phone 744-9431
FAX 744-9433
AREA CODE 304
CHARLESTON, W. VA. 25314

3.4 MAJOR CONSTRUCTION PROJECTS IN PROGRESS

NAME OF PROJECT: NITRO WTP
OWNER: CITY OF NITRO
ARCHITECT: N/A
CONTRACT AMOUNT: 260,540.00
PERCENT COMPLETE: 30
COMPLETION DATE: 9/10

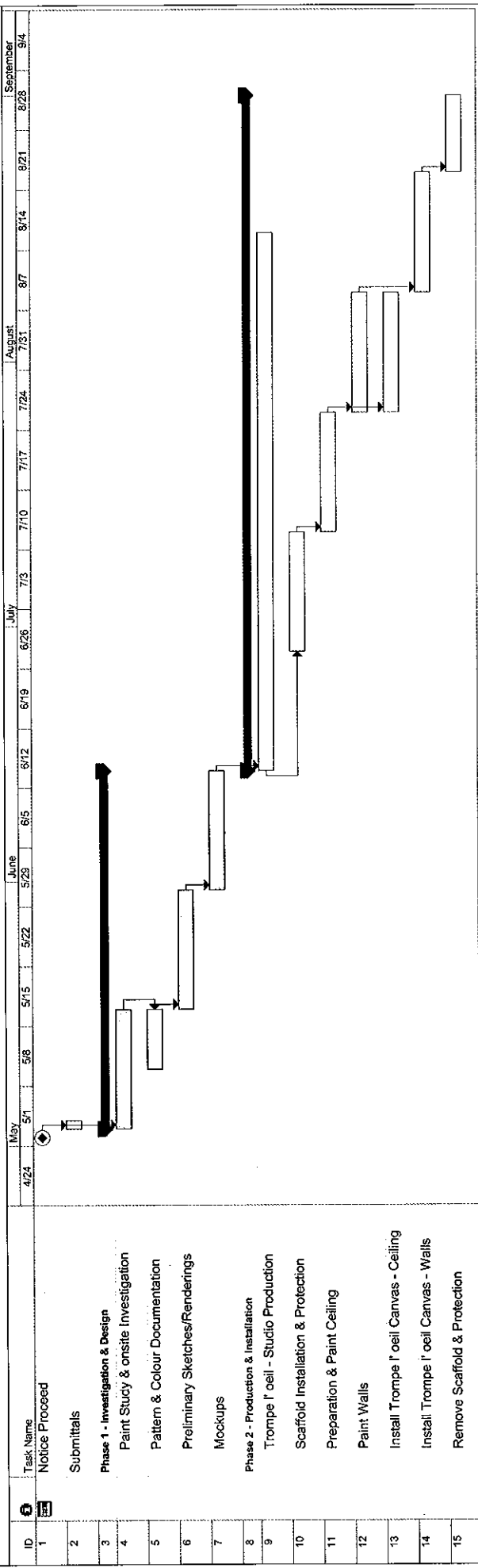
NAME OF PROJECT: I-64 KANAWHA RIVER BRIDGE
OWNER: WVDOH
ENGINEER: WVDOH
CONTRACT AMOUNT: 851,801.00
PERCENT COMPLETE:
COMPLETION DATE: 9/10⁴⁰

NAME OF PROJECT: THOMAS MEMORIAL CLINICAL PAVILION
OWNER: THOMAS MEMORIAL HOSPITAL
ARCHITECT: KREPS & ZACHWEIJA
CONTRACT AMOUNT: 386,243.00
PERCENT COMPLETE: 90%
COMPLETION DATE: 6/10





State of West Virginia
 Department of Administration - Purchasing Division
 Division of Culture & History
 Independence Hall - Court Room Trompe l'oeil



Section I. Commission References with Photographs

Please see the following project examples, letters of reference, and the high resolution jpeg files of selected trompe l'oeil projects on the CD.

We have also included a short DVD that documents Canning Studios' restoration of the Academy of Music Ballroom in Philadelphia, and shows trompe l'oeil artwork being created and installed by our artists.

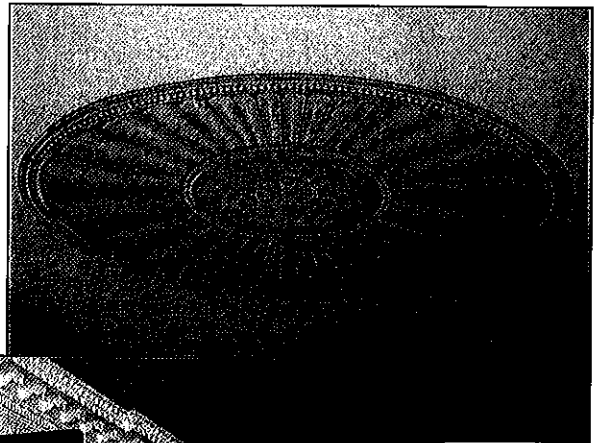
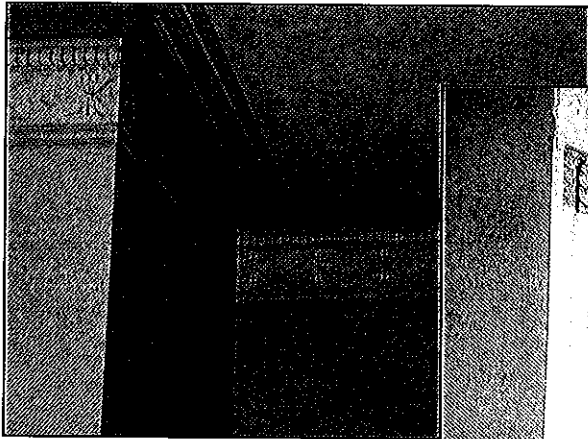
Nathaniel Russell House - Charleston, South Carolina

Project Dates: Phase 1 September 2000 - October 2000; Phase 2 January 2004

Contract Value: Phase 1 \$17,7000.00; Phase 2 \$57,500.00

John Canning Studios was responsible for the design and execution of trompe l'oeil cornices on the first, second, and third floor stair halls, and a trompe l'oeil medallion on third floor ceiling. We also grained interior doors throughout the house to appear as mahogany with satinwood inlay.

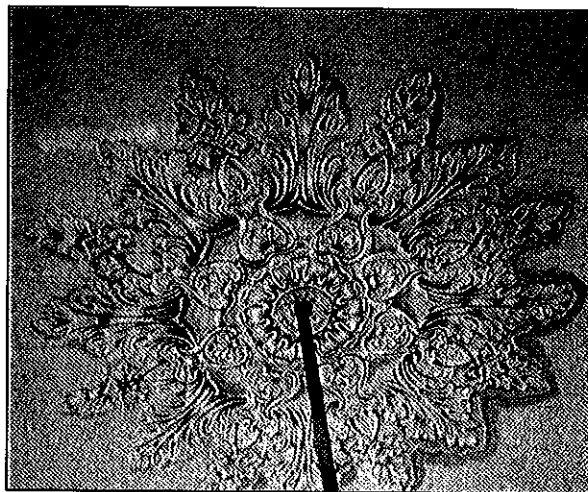
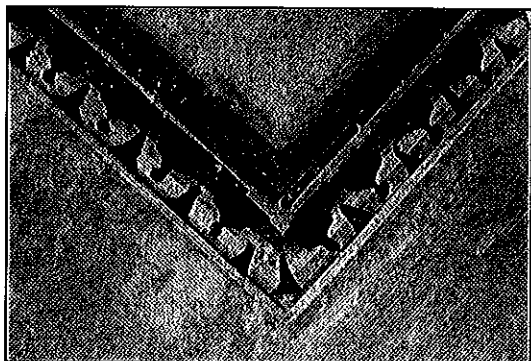
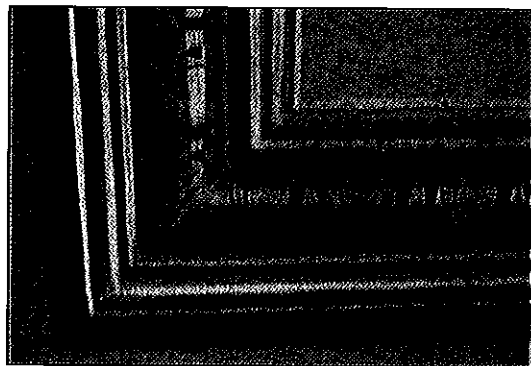
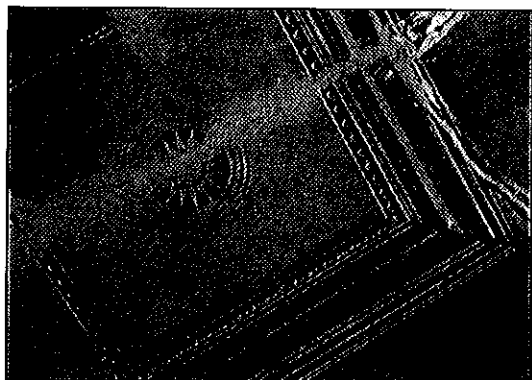
Contact: Glenn Keyes, Preservation Architect
Glenn Keyes Architects
12 Vanderhorst Street
Charleston, SC 29403
(843) 722-4100



Enon Baptist Church Supply, Virginia
Project Date: Completed in 2002
Project Value: \$ 32,300

This 1852 church in rural Virginia has exceptionally fine trompe l'oeil work. The artist was an unknown Englishman. Canning Studios stabilized the distemper trompe l'oeil ceiling. The background was reinstated and in all areas of loss, where plaster repair and consolidation occurred, the distemper treatment was also reinstated, following AIC standards of permanency and reversibility.

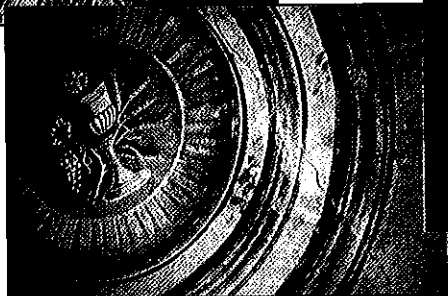
Contact: Fred Ecker
Tidewater Preservation, Inc,
601 Jackson Street Fredericksburg, Virginia 22401
(540) 899-8942



St. Francis Xavier Catholic Church Parkersburg, West Virginia
Project Date: Completed in 1996

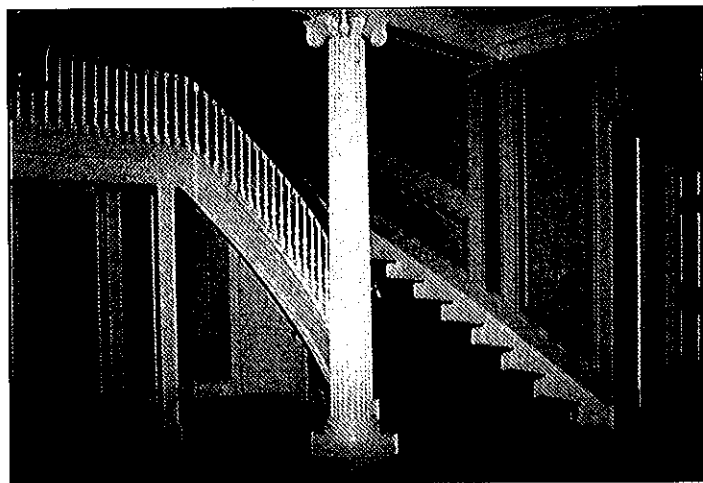
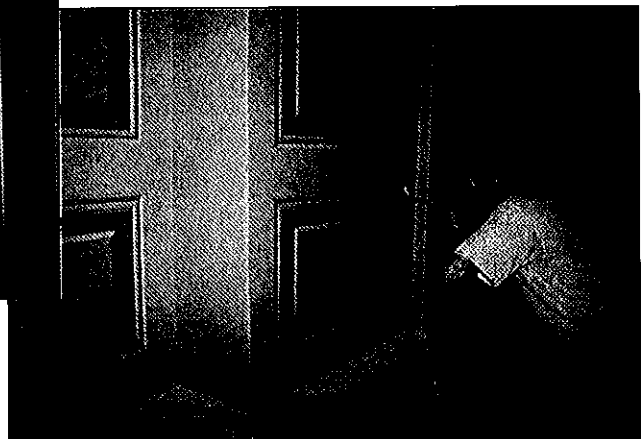
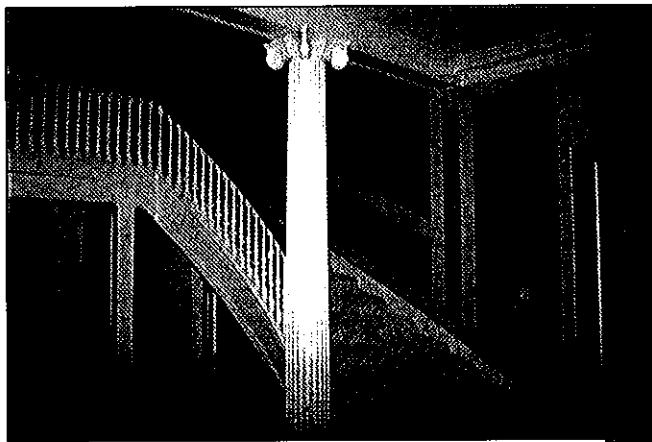
This extraordinary church interior has been identified by the West Virginia Department of Culture and History as having "the most significant ecclesiastical art" in the state. The work is attributed to artist Daniel Mueller and was completed ca. 1870. After a partial collapse of a side aisle ceiling, a major restoration was undertaken by a team of conservators. Canning Studios was responsible for restoring the very fine artwork and reconstructing damaged sections of trompe l'oeil decoration on the walls and ceilings.

Contact: Fr. Eric Hall
532 Market Street
Parkersburg, West Virginia 26101
(304) 422-6786



Governor's Residence Hartford, Connecticut
Project Date: Completed in 1996

The Connecticut Governor's Residence was built in 1909 for physician and industrialist George C.F. Williams. Designed in the Georgian Revival style by Boston-based architectural firm of Andrews, Jacques & Rantoul and enlarged in 1916 by Hartford architects Smith & Bassett, it was purchased for state use in 1943. Today, the Residence serves as a site for many official Governor's events. Canning Studios designed and executed the stairway trompe l'oeil decorative painting in "Connecticut Blue." The Governor's Residence is listed on the National Register of Historic Places.



Wickham House at the Valentine Richmond History Center, Richmond, Virginia

Project Date: February-August 1990

Project Value: \$ 282,000

The Wickham House was completed in 1812 and is considered an exceptionally fine example of Federal period domestic architecture. The interior features very fine decorative paintings with classical Greek and Roman themes, which our studio conserved and replicated in the Drawing Room, Dining Room, Library, and Oval Parlor, during the property's restoration. The museum is a National Historic Landmark and the restoration project won the AIA Tower Award 1992 in North Carolina.

Contact:

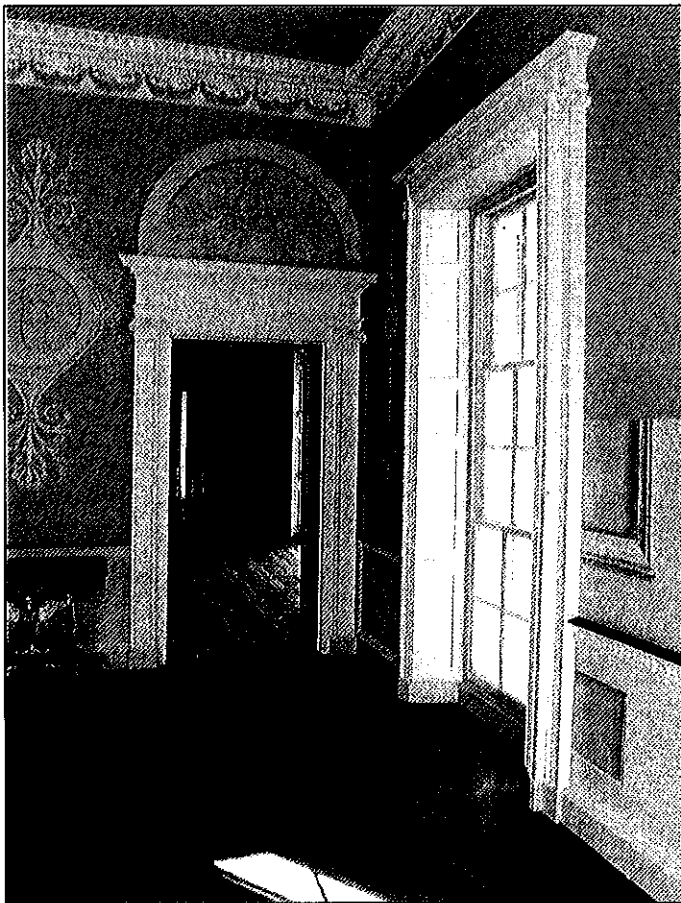
Joseph Opperman, Preservation Architect

Joseph K. Oppermann, AIA

PO Box 10417

Winston Salem, NC 27108

(336) 721-1711



*United States Treasury Building Phase I - Cash Room and Northeast Dome,
Washington, DC*

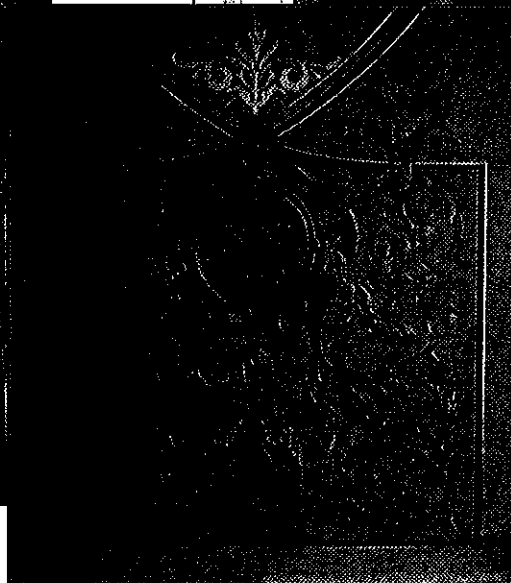
Project Dates: September - November 2001

Contract Value: \$ 249,832.00

John Canning & Co., Ltd. was responsible for the decorative paint restoration of the most ornately gilded surfaces in the Main Treasury Building. The scope included the re-gilding of the Cash Room and Northeast Dome, in addition to the decorative paint restoration of patinated railings in public stairwells and corridors.

Techniques included: conservation, traditional gilders technique of gold leaf application, toning, antiquing, glazing, and texturing.

Contact: Richard Cote - Curator
Main Treasury Building
Room 1225
Washington, DC 20220
(202) 622-1250



11 November, 2009

Mr. John Canning
John Canning Studios
150 Commerce Court
Cheshire, CT 06410

Subject: Academy Of Music

Dear John,

The Academy of Music Ballroom restoration project is just now being closed out – the final punch list items are finally complete, and the room has been spellbinding for its visitors during this first month.

I've given tours both large and small and I have to tell you John, the decorative painting absolutely captures the attention of each and every visitor – people marvel at the beauty of the painting. The Academy and the Orchestra executive staff refer to the room as “breath-taking” – clearly we succeeded.

I can't thank you enough for your patience, expertise, and guidance – I cannot imagine the project without your involvement. I'm so glad we chose you and your team for this engagement. Please extend my sincerest thanks and admiration to your team of extraordinary artists, Rick, Tim, Mike, and Peter. Also please pass along my thanks to David, especially for his resilience to my seemingly endless requests over the course of the project.

I hope to work with you and your team again – in fact, I look forward to it – if ever I can be of any assistance to you please don't hesitate to call.

Best regards,

John

John Trosino
Senior Associate
KlingStubbins

ARCHITECTURE
ENGINEERING
INTERIORS
PLANNING

David A Kemnitzer, Architect, AIA
204 East German Street
PO Box 3009
Shepherdstown, WV 25443

304-876-1158
FAX 304-876-9156
kemnitzer@att.net

3 March 2011

TO WHOM IT MAY CONCERN

Re: John Canning Studios

It is a pleasure to write a recommendation for the John Canning Studios. The Studio was the decorative painter for restoration of the historic (circa 1925) Metropolitan Theatre in Morgantown, West Virginia. The work decorative finishing was accomplished over the summer of 2010.

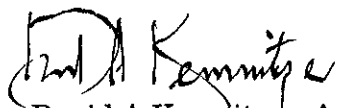
The project involved recreating the original finishes in the original colors. Original decoration had been painted over and damaged by water infiltration. Another consultant, a skilled paint and color analyst, was able to determine the historic colors by microscopic examination. The bid package included all the information we could determine about the historic colors.

The Canning Studios worked with the available information and with me and my team. The Canning staff was very easy to work with. The entire team shared the same goal of recreating a fabulous space. They were able to make suggestions where information was not available that when implemented made the auditorium sing.

One of the realities of this project is that lighting has changed over the 85 years since the theater was opened. Certain glazes and accent colors needed to be strengthened to look right in the current lighting. The Canning Studios knew and understood this fact and responded to it in helpful ways.

The staff assigned to the project included John Canning, David Riccio and Rick Wagner. These individuals and others assigned to the project were delightful to work with. Their skills and sense of appropriate color and finishing recreated a fabulous restoration.

I give them the highest possible recommendation.



David A Kemnitzer, Architect, AIA



The City of Morgantown
Public Works Department
389 Spruce Street
Morgantown, WV 26505
Tery L. Hough, P.E.
Public Works Director/City Engineer
PH: (304) 284-7412 FAX: (304) 284-7409
E-MAIL: bshellito@cityofmorgantown.org
though@cityofmorgantown.org

- * Engineering
- * Building Inspections
- * Public Works Operations

Trevor Lloyd
389 Spruce Street
Morgantown WV, 26505
September 22, 2010

David A. Riccio, Principal
John Canning Studios
150 Commerce Court
Cheshire, CT 06410
203-272-9868 ex. 303

Dear Mr. Riccio:

This letter is in reference to John Canning Studios' recent work at the Metropolitan Theater in Morgantown, West Virginia. The decorative painting that John Canning Studios applied to this historic building is always the first aspect admired when a visitor enters the theater for the first time since the renovations began. Along with your excellent workmanship, you were able to react with ease to changes which inevitably occurred. Your ability to adapt quickly and efficiently made a significant impact on the ease of administering this contract.

I also wanted to let you know that I would highly recommend John Canning Studios to anyone interested in hiring your studio for any project. Please feel free to forward my contact information to any potential clients.

Sincerely,

Trevor Lloyd
Staff Engineer
City of Morgantown
Tel: 304-284-7412



Washington, DC 20515
December 22, 2009

Mr. John Canning
John Canning Studios
150 Commerce Court
Cheshire, CT 06410

Dear Mr. Canning:

I would like to thank you for the work your company performed last August restoring historic murals in the Senate West Front corridor of the United States Capitol. The murals were painted under Elmer Garnsey in 1901, with pompeiiian maidens by George Maynard. Your work, which was expedited in a very tight time frame, paralleled that of the original painters, who decorated the entire reconstructed West Front within a few months.

As you know, your company was selected through a competitive process. Because of an unexpected delay in getting the contract awarded, you had very little notice and time to assemble your crew, but you responded very quickly. With David Riccio leading the team, you were able to get people with the right expertise on site to expedite the process. The Maynard maidens were treated by a qualified conservator, Arthur Page, as required by the RFQ. Working much more efficiently than I thought possible, your team was able to complete the restoration of the entire corridor within the three weeks of access during the Senate recess. Your crew was able to uncover significant areas of the original pompeiiian coral red field and to replicate the finish so well that it is impossible to detect the difference. The quality of the work is high despite the short window of opportunity and despite unexpected time required for thorough cleaning of the area. David Riccio responded with good grace to requests for additional cleaning in this high-profile area.

Thank you for working within the difficult time, security, and safety requirements of this contract, for the professionalism of your crew, and for the high-quality, historically accurate, and aesthetically pleasing result.

Sincerely,

A handwritten signature in cursive script that reads "Barbara A. Wolanin".

Barbara A. Wolanin
Curator

SWANKE HAYDEN CONNELL ARCHITECTS

295 Lafayette Street, New York, New York 10012
212 226 9696, Fax 212 219 0059, E-Mail GENERAL@SHCA.COM

March 11, 2011

Re: John Canning Studios

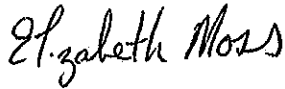
To Whom it May Concern:

It is without hesitation that I recommend the services of John Canning and Co., Ltd in projects involving architectural decorative finishes. As the project lead in the restoration of the WV State Capitol dome, Swanke Hayden Connell Architects recognizes the major role that John Canning played in the successful completion of this project. The firm's representatives worked in a cooperative manner with our team of experts in creating the desired project outcome. In addition, the firm's representatives worked closely with local sheet metal and painting subcontractors to ensure that all gilding work was completed to the highest level of industry standards. Not only does John Canning understand materials and specifications, especially traditional materials and techniques, this firm and understands and appreciates the benefits of a truly collaborative effort in design excellence.

The 2005 restoration of the WV State Capitol dome back to the original design intent of the architect Cass Gilbert in the 1930s has continued to receive widespread positive attention to all who are fortunate to view this structure.

Sincerely,

SWANKE HAYDEN CONNELL ARCHITECTS



Elizabeth Moss, LEED AP
Architectural Conservator
Senior Associate



WISEMAN CONSTRUCTION CO., INC.

March 3, 2011

John Canning & Co., LTD
125 Commerce Court #5
Cheshire, CT 06410
Attn: John Canning

Re: Reference Letter

Dear John:

Wiseman Construction Co., Inc. has been fortunate to have Canning & Co. participate as a subcontractor on two projects:

1. The gold leaf of the WV Capitol Dome in October 2004, which looks as good today as when it was originally installed.
2. Canning & Co. also did all of the artwork and period paintings when we remodeled the WV Governor's Mansion for the State of West Virginia.

Canning & Co. are highly specialized contractors that I am not afraid to recommend to anyone for special painting, artwork, plaster, and period painting.

Yours Truly,

John Wiseman
CEO

JW/jcl

**State of West Virginia EOI #DCH11077
Decorative Painted Architectural Detailing
West Virginia Independence Hall
Wheeling, West Virginia**

Section J. Past Experiences with Documentation and Media

Because much of our work involves the conservation of important historic building fabric and fine art, we document our work as a matter of course. We understand the importance of this commission and we would welcome the opportunity to have the work documented through written reports, photography, video, web site updates, blogs, or other media.

The project team may wish to consider engaging West Virginia public radio and television to document project process as an educational tool, and to generate and sustain interest in West Virginia arts and culture. During on-site installation, we might also consider live streaming video at the state's web site and /or the state historic preservation office web site. A brochure and/or interpretive panels could also be created at the conclusion of the project, which would share the entire process of the trompe l'oeil creation as well as the content and its importance to the cultural heritage of the state.

Our experience with video documentation includes the restoration of the Connecticut State Capitol, which was well documented by PBS. Filmmaker Marjorie Hunt of the Smithsonian Institution's Center for Folklife and Cultural Heritage is currently producing a documentary entitled "Art and Architecture," which features our studio. A video of Canning Studios' restoration of the ballroom of Philadelphia's Academy of Music was completed in 2010 and is included in this package in Section I.

Canning Studios also has a long history of promoting education about decorative arts restoration. John Canning and David Riccio speak at industry events and give hands-on demonstrations. John Canning and artists Johan Bjuan and Jacqueline Canning Riccio participated in the 35th Smithsonian Folklife Festival in 2001, spending four days demonstrating decorative and fine art painting techniques.

In addition, John Canning has led workshops for Asheville-Buncombe Technical Community College, the University of Pennsylvania, and Columbia University, along with numerous decorative painting workshops for the Association for Preservation Technology International (APTI), the American Institute of Architects, and Traditional Building shows. Our studios' artists and artisans also participate in hands-on demonstrations.

We fully support the documentation of this project's design process and the execution and installation of the murals as part of the historical record and to generate interest and good will for the project.

Please note that we have included a DVD of Canning Studios' restoration of the Philadelphia Academy of Music Ballroom in Section I.



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

Request for Quotation

RFO NUMBER
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PAGE
1

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

VENDOR

*826132521 203-272-9868
JOHN CANNING & CO LTD
150 COMMERCE COURT

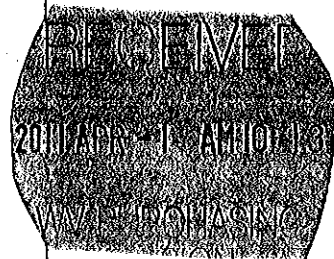
CHESHIRE CT 06410

SHIP TO

DIVISION OF CULTURE & HISTORY
WV INDEPENDENCE HALL
1528 MARKET STREET
WHEELING, WV
26003-3532 304-238-1300

DATE PRINTED	TERMS OF SALE	SHIP VIA	F.O.B.	FREIGHT TERMS
03/17/2011				
BID OPENING DATE: 04/04/2011		BID OPENING TIME 01:30PM		

LINE	QUANTITY	UOP	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
----- ADDENDUM NO. 1 -----						
THIS ADDENDUM IS ISSUED TO INCORPORATE THE ATTACHMENTS						
THE BID OPENING DATE IS EXTENDED:						
FROM: 03/22/2011						
TO : 04/04/2011						
0001	1	LS		961-04		
DESIGNED DECORATIVE ARCHITECTURAL DETAILING						
EXHIBIT 10						
REQUISITION NO.:						
ADDENDUM ACKNOWLEDGEMENT						
I HEREBY ACKNOWLEDGE RECEIPT OF THE FOLLOWING CHECKED						
ADDENDUM(S) AND HAVE MADE THE NECESSARY REVISIONS TO						
MY PROPOSAL, PLANS AND/OR SPECIFICATION, ETC.						
ADDENDUM NO.'S:						
NO. 1						
NO. 2						
NO. 3						



SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE	TELEPHONE	DATE
TITLE	FEIN	ADDRESS CHANGES TO BE NOTED ABOVE

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BID OPENING DATE: **04/04/2011** BID OPENING TIME **01:30PM**

LINE	QUANTITY	UOP	CAT NO.	ITEM NUMBER	UNIT PRICE	AMOUNT
	NO. 4					
	NO. 5					
<p>I UNDERSTAND THAT FAILURE TO CONFIRM THE RECEIPT OF THE ADDENDUM(S) MAY BE CAUSE FOR REJECTION OF BIDS.</p> <p>VENDOR MUST CLEARLY UNDERSTAND THAT ANY VERBAL REPRESENTATION MADE OR ASSUMED TO BE MADE DURING ANY ORAL DISCUSSION HELD BETWEEN VENDOR'S REPRESENTATIVES AND ANY STATE PERSONNEL IS NOT BINDING. ONLY THE INFORMATION ISSUED IN WRITING AND ADDED TO THE SPECIFICATIONS BY AN OFFICIAL ADDENDUM IS BINDING.</p> <p style="text-align: right;"> <i>Margaret Conell Rodney</i> SIGNATURE <i>John Canning & Co. Ltd.</i> COMPANY 3/25/2011 DATE </p> <p>NOTE: THIS ADDENDUM ACKNOWLEDGEMENT SHOULD BE SUBMITTED WITH THE BID.</p> <p style="text-align: center;">----- END OF ADDENDUM NO. 1 -----</p>						

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