

**West Virginia
Independence Hall**
Wheeling, WV
RFQ: #DCH 11077

Conrad Schmitt Studios, Inc.
2405 S. 162nd St.
New Berlin, WI
Heidi Emery, VP
262-786-3030

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PURCHASING DIVISION
STATE OF WV

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Conrad Schmitt Studios, Inc.

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Support Staff and Arts

Howard W. Haas Project Manager howard@conradschmitt.com
B. Gunar Gruenke President gunar@conradschmitt.com
Lori Stock Controller lori@conradschmitt.com

Bud Holterhaus Site Foreman

- Oversee all site activities, personnel, equipment, subcontractors and schedule

Stoytcho Stoykov Mural Artist

- Lead Mural Artist oversee all aspects of design and painting

David Andrews Mural Artist

- Mural Artist and assist in design and painting

Raymond Noesen Artist

- Assist in design and painting

Will Kolstad Artist

- Assist in design and painting

Katie Jones Artist

- Studio support, canvas preparation, base finishes, stretcher construction

David Fode Artist

- Assist in design and cartoons

Melissa Janda Artist

- Assist in design and cartoons

Mark Mille Rendering Artist

- Assist in design and renderings

Tom Noll Graphic Design and Support

- Graphic Design

Subcontractors

Prime Scaffolding

Full Service Industrial Scaffolding


www.primescaffold.com

C – Firm/Team Leadership

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Signature

3-17-11
Date

Support Staff and Arts

Howard W. Haas	Project Manager	howard@conradschmitt.com
B. Gunar Gruenke	President	gunar@conradschmitt.com
Lori Stock	Controller	lori@conradschmitt.com

Heidi Gruenke Emery

Vice President/Art Director Project Supervisor
Responsible for contractual documentation and all final artistic decisions. Heidi Emery has full authority to execute a binding contract on behalf of Conrad Schmitt Studios, Inc.

Howard W. Haas

Project Manager
Responsible for project coordination and logistical information. Oversee site supervisor and employees, quality control and progress meetings. Primary contact for all daily project communications. Cell: 262-443-9995

Support Staff

B. Gunar Gruenke	President
Lori Stock	Controller

C: WV Independence Hall Project Team Members and Tasks

Mural Concept and Design

Stoytocho Stoykov and David Andrews

Rendering Enhancements

Mark Mille

Cartoon Development

Stoytocho Stoykov, David Andrews, David Fode and Melissa Janda.

Canvas and Stretcher Preparation

Katie Jones, David Andrews and Will Kolstad

Mural Painting

Stoytocho Stoykov, David Andrews, Raymond Noesen, Will Kolstand

Site Prep and Paint

Bud Holtershaus, Raymond Noesen, and Will Kolstand

Mural Installation

Bud Holtershaus, Stoytocho Stoykov, Raymond Noesen, and Will Kolstand, David Andrews

Media Documentation

Tom Noll

Scaffolding (as required)

Prime Scaffolding

Conrad Schmitt Studios Inc. ability to handle the project in its entirety.

Conrad Schmitt Studios, Inc. prides itself for being able to execute a large project in its entirety. With few exceptions, the talented staff, artists, craftsmen, and technicians are able to design, develop and execute a project without any additional talent or workforce. At times, local Labor Unions require hiring a certain ratio of local works, but that is the exception. Using our own workforce and company resources, we are able to maintain very high standards from project to project, no matter how large or small. Because of our companies long history, we have built strong relationships with other restoration companies with very specific expertise when the necessity arises.

Our projects are located all over the country. Our full time artist workforce lives throughout the country and travel to job locations. Project frequently takes 6 months and longer to finish. When a job begins, we prepare and delivery truck loads of necessary materials for that specific project. This may include all scaffolding.

The following administrative involvement assures all aspects of the project are being addressed from start to finish. We have followed the same proven procedure for many decades. The project must be submitted to CSS staff for approval throughout the many stages of its development, contract and execution. This assures the project will meet a level of excellence established by CSS tradition. The following explains our standard procedure that allows us to develop, schedule and produce several projects at the same time.

Expression of Interest

- Upon receipt of your Expression of Interest, CSS will review the documentation, attend the appropriate meetings, and submit the required information. If a contract or proposal is accepted, the production of the work may be as follows.

Design

- The Owner and CSS agree (contract) on the level of artistry and content required to achieve the owner's objectives and meet a specific price range. Design is often influenced by the clients specification or owners wishes. It is our responsibility to interpret this documentation and transpose it to their expectations. A contract may be designed around the owner's expectations to clearly define the scope and responsibilities.

Quality Artwork

- Once the sketch or design concept has been produced, the project manager and staff review the project with the lead artist. Working as a team, a direction is established and tentative work/rendering begins for owner's approval.

Owner Approval

- Working as a team with the owner, the direction of the work is established and production is moved from concept and sketch on to cartoon size on location or in the studio. As work develops, photo images can be sent to the owner upon request.

Scheduling

- In the original proposal package, a full production schedule is established for CSS staff approval. The schedule takes into consideration the scope of work, the skill level of the required artists, number of required artists and any other subcontractors or procedures that might be involved in the project. CSS staff and project managers meet weekly to review existing and future project schedules.

Pricing

- To assure a fair and realistic price, both the staff and project manager review the project. We consider many elements into the price of a project: design activity, materials, overhead, installation and meetings, but largely the degree of artistry determines much of the price of a project.

**C - West Virginia Independence Hall
Courtroom Painting and Installation**

Conrad Schmitt Studios, Inc. has read and studied the "Expression of Interest #DCH11077" and will conduct ourselves according to the information within.

3.2.6: Copyright

- Conrad Schmitt Studios, Inc. accepts and fully understands that all completed work shall be property of the State of West Virginia and works shall be copyrighted in the State's name. The state may reproduce work and shall retain all rights and royalties from such reproductions.

3.3 & 3.4: Terms and Conditions

- Conrad Schmitt Studios, Inc. has read, understands and accepts the conditions of the content of section Three (3) and agrees to West Virginia's terms and conditions. We will abide by requirements in Section 3.3 "Special Terms and Conditions" and Section 3.4 "General Terms and Conditions" of the project.

Litigation or Arbitration Proceedings

Conrad Schmitt Studios, Inc. is not presently in any litigation or arbitration proceedings, including vendor complaints filed with the State's purchasing department.

Sign: 
Heidi G. Emery

Date: 3-17-11

D – SPACE AND THEMES

ARTISTS AND STYLES THAT INFLUENCE WORK

Throughout CSS' 120 years creating and preserving art, our Studios' forefathers were contemporaries of the Renaissance Revival design style and assisted in cultivating this genre in many of our early projects. Today, CSS continues to preserve Renaissance Revival tradition through the creation and preservation of architectural arts. As you can see by the assortment of examples, we have used Tromp L'oeil to enhance the visual dimension of most of our non-figurative work. Often incorporating a Tromp L'oeil to the borders to give the entire image depth.

Our intention is to reflect the visions of our clients through diligent stylistic interpretation and excellent artistry. We stay true to the architecture and the intent of the original architects and decorators, as well as the particular era and style of a decorative scheme. In this case, the ceiling panels can receive full size murals or limit the images to smaller central medallions. After examining the ceiling shards and sketches, it may be most appropriate to replicate the fresco decoration in the center panel and produce design something that emulates the borders of the central panel but contains a mural of historic significance.

We have conserved beautiful murals by renowned artists such as Gonippo Raggi, Luigi Gregori, Lionel Walden, Gregorio Lazzarini, David Swing and John Conway and replicated the styles of Bartolome Murillo, Luigi Gregori, John Conway and Lionel Walden.

INTEREST IN PROJECT

Since 1889, we have had the privilege to work in numerous government buildings throughout the country, including Henry Hobson Richardson's United States Federal Building and Courthouse, Milwaukee, WI; Cass Gilbert and Elmer Garnsey's Minnesota State Capitol, as well as projects in the Wisconsin, Iowa, Kentucky, Mississippi and Georgia State Capitols. It is a great honor to assist in the decoration and preservation of our historic public spaces. As stewards of historic architectural spaces, we consider the challenge of creating new Renaissance Revival murals for the Independence Hall to be a matter of great local and national architectural history.

INTERPRETATION OF WEST VIRGINIA CULTURE

In working with state and city leaders throughout the country to create and preserve their significant works of art, we understand how art reflects the history, culture, and heritage of a given community. If we would have the honor to be commissioned for this special endeavor, it would be our desire to work with the Restoration Committee. Unique to West Virginia are its intimate relationship to six bordering states, its Appalachian mountain range and its coastal proximity. Landlocked and barricaded by a mountain range, the themes would focus on the developing events within its own boundaries: mining, farming, regional politics, the rapid development of technology and transportation, urbanization, and war. There is no shortage of topics to draw upon. The mural will capture West Virginia's story on a grand scale for decades to come. It is our intention to capture the essence and diverse character that make up the fabric of West Virginia.

VISION FOR AND UNDERSTANDING OF PROJECT

The Courtroom will be autonomous and meaningful works of art to enhance the architectural elements and original intent of the Architect. We appreciate the words of artist, John Ruskin: "Old buildings are not ours. They belong partly to those who built them, and partly to the generations of mankind who are to follow us." The style and décor of the courtroom is true Renaissance Revival: a style influenced by a combination of disciplines, studied for centuries to form its own order. As we have done so many times before, we will take the historic evidence available to us and recreate the decoration on the walls and ceiling of the courtroom.

POSSIBLE ICONOGRAPHY

West Virginia's beautiful landscape and rich history offer an abundance of subject matter with which one can be inspired. The "Mountain State's" imagery lends itself to include possible borders of the native flora including the various hardwoods, such as oak, maple, hickory and birch, and various flowering trees and shrubs, such as the laurel, dogwood and rhododendron. Examples of scenes could include Harper's Ferry, the New River, natural resources, political events, the effects of Civil War, involvement in World War II, and the importance of railroads and commerce. The function of the courtroom is to set the precedent for the laws of the land. Using pure symbolism is another way to attach the element of icons. Break them down to simplistic design and use the Tromp L'oeil techniques to surround and embellish the icons.

COMMENTARY ON HISTORICAL PAINTING TECHNIQUES

The investigation clarified that the ceiling was not a true fresco. CSS' early involvement with murals was primarily in the realm of frescoes, which are painted directly onto the plaster walls. Conrad Schmitt, the Studio's founder, was a leader in the early twentieth century revival of the ancient al secco fresco mural painting. Accordingly, the early Studio created many murals in the al secco method. The technique calls for painting onto specially prepared dry plaster rather than onto the wet plaster of buon secco. Gradually fresco fell into disuse and it seemed as though the older art would vanish completely under the growing sway of oil.

Today, many types of painted murals are created and restored by CSS, including oil, gesso, acrylic, tempera, encaustic (hot wax) and Keim (mineral pigments used with mineral substrate surfaces). Some are applied directly to walls and others to canvas that is affixed to walls or stretched onto a framework. The most popular choice for murals today is oil painting on canvas. To the modern painter, the progress of oil was rapid and irresistible. It permitted a wider range, greater brilliancy of colors and also a greater facility of technique. Today, murals created or conserved by Conrad Schmitt Studios grace churches, theatres and public buildings throughout the United States.

Decorative Painting

The transformation of an undecorated space through the addition of ornamental painting is an extremely rewarding process. When it is well done, the decoration helps to create a unified whole that tells a story of time, place, idea and vision in a way that perhaps nothing else can.

An artfully decorated church can elevate us and offer a glimpse of heaven. A theatre painted to create an atmosphere of blue sky, stars and a walled courtyard can transport us to a magical, outdoor dreamland. A stately capitol building or courthouse decorated with murals can express significant ideals and the history of a city, state or nation.

The importance of painting and decorating in human cultural history is borne out in the fact that these are ancient arts. The sophisticated mural and mosaic decoration of Pompeii, Italy demonstrates that two thousand years ago artists, working in the homes of the privileged, were creating decorative painting and trompe l'oeil murals in which painted areas depict windows or sky so convincingly that they deceive the viewer.

Decorative painting is a broad term, sometimes called faux finishing, that refers to painting techniques involving layers of color and design that enhance the architectural elements of a space and increase its ambience. These artistic techniques have been handed down from one generation to the next at CSS for more than a century.

Polychroming

Polychroming is a technique that can be employed to enliven an interior space. Dating as far back as the ancient Greeks and widely popular during the Victorian era, polychroming entails decoration in two or more distinct colors. Paint is used to highlight the architectural details or, depending on the color scheme chosen, to dramatically alter the decorative effect of the space. This technique is especially stunning when used to draw attention to raised elements, where the use of additional color adds to the contrast already created by the difference in finish depth.

Faux Finishes

Faux finishing is a broad term that refers to painting techniques involving layers of color and design that enhance an architectural space and increase its ambience. It often includes techniques such as stenciling, trompe l'oeil, graining, ragging, stippling, varnishing, gilding, glazing and marbling.

These techniques add texture and interest to otherwise plain surfaces, and some are used to imitate different materials such as marble, granite, brick, leather and parchment. Decorative painting methods have changed little over the course of hundreds of years, although the materials have been improved.

Trompe L'oeil

Trompe l'oeil translated from the French means "fools the eye." It refers to a challenging artistic technique in which an object or scene is represented in photographically realistic detail with the appearance of three dimensions. Well done, it is so convincing that it deceives the viewer into thinking that they see the object itself rather than a representation of it. Widely used during the Baroque period, trompe l'oeil in America enhances the decoration of many traditionally-designed state capitols, courthouses and churches. Common applications include creating the appearance of a different material, such as stone work, on a plain plaster surface. Designs and moldings have been painted on walls and ceilings to give the appearance of architectural ornamentation, such as plaster or wood details. Faux framing on murals was another popular application a century ago.

Glazing

Glazing is a technique where a thin layer or layers of translucent medium is applied over a base layer of paint. Because the top layers are not opaque, the layers beneath are still visible, creating a rich quality of color. This same technique can also be used to alter the texture of the wall, allowing for even greater visual interest. Materials and tools vary depending on the glazing method employed and number of layers desired, but the end result is nevertheless striking.

A glaze is used to change the color and texture of a surface. When the emphasis is on color, a glaze refers to a layer of paint that is thinned with a medium that makes it appear transparent. In terms of altering the texture, glazing is often applied over satin and eggshell enameled decorative and ornamental plaster architecture to create a smooth, antique appearance.

The process of glazing begins with a thorough cleaning, drying, and uniform sealing of the surface. The surface is then lightly sanded to minimize imperfections and brush marks in order to improve the final appearance. Then the glazing liquid is mixed thoroughly with a small amount of pigment. Either oil-based or water-based materials are used for glazing. The glazing liquid is then applied to the surface. It is important that the entire portion of a surface must be covered at one time. Kerosene or linseed oils are used to extend the working time of oil-based glazes. Glycerin is used to thin water-based glazes for increased working time. After the application is made, it is partially wiped off to achieve the desired effect of antiquity.

Stenciling

Like trompe l'oeil, stenciling dates to ancient times and, in fact, many trompe l'oeil projects incorporate stenciling. Artfully executed, stenciling can create stunning decorative effects that lend drama, beauty and character to a space. Stenciling was installed in many turn-of-the-century American buildings. Architectural borders, botanical garlands, ethnic designs and elaborate medallions are just a few of the common applications.

Stenciling is used to create repeating designs that sometimes add symbolic meaning, as well as sophistication to an interior. Stencil designs are most often cut from stencil paper or Mylar, either by hand or by a computer-guided machine. Historically, stencils were hand-cut from leather, paper or metal. Stenciling is accomplished by holding the stencils in place and brushing, sponging or ragging the paint or glaze into the cut-out designs. For many historic stencil applications, the final appearance is achieved through the use of two or more stencils as well as hand-painted accents.

Gilding

Gold has been used in decoration and ornamentation since the time of ancient Egypt. Solid gold is typically not affordable or very practical for decorative accents, so the technique of gilding was devised to provide a thin covering of gold over other materials. This gold leaf is beaten between animal skins until it is reduced to a thickness of about 1/300,000th of an inch, or 0.3 to 0.5 microns--so thin that it is translucent when held up to a light. Other metals used for leafing include silver, aluminum, palladium, platinum and copper.

To gild a prepared surface, an adhesive called "size" is brushed onto the surface where it sets to an appropriate tackiness. Gold leaf is gently laid onto the surface, then dabbed against the sizing with a dry brush called a "gilder's tip." When 23 karat gold leaf is used, the gold will not tarnish and does not require coating. With other metals, including composition leaf--a copper and zinc combination that resembles gold--a protective layer is added to prevent tarnishing, but the varnish itself does eventually age. Many historic gilding projects originally incorporated composition leaf because the cost of labor at the turn-of-the-century was insignificant compared to the cost of gold.

Now, in the twenty-first century, the cost of material versus labor is often reversed; thus, choosing a long-lasting material that does not routinely need to be reapplied, such as 23 karat gold leaf, can be a more economical route over time. In addition, the application of composition leaf today costs almost as much as the application of gold leaf because of the additional labor involved in adding the protective layer. Selecting real gold leaf for accents is an enduring investment in beauty.

E: Concept: methods of addressing the problem

Review of Information

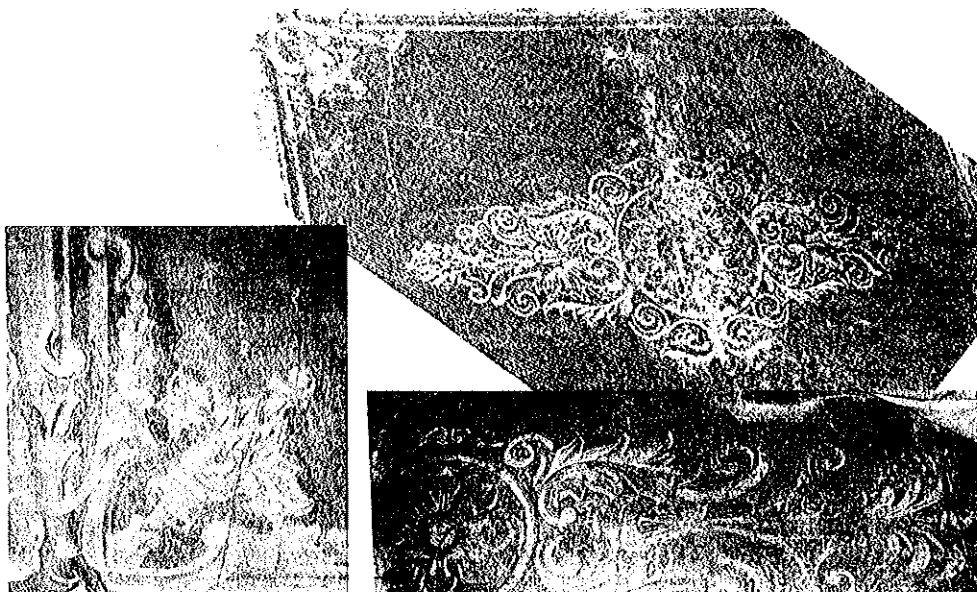
We have collected information from four sources. The investigation reports done in the 1970's; Personal inspection viewing the walls inside the courtroom and plaster chards; visual information from a campaign poster located on the first floor and newspaper photo; and information within the "Expression of Interest". All the information supports the Project Description in the Expression of Interest.

Expression of Interest Scope: include painted architectural decoration such as niches, arches, ornaments, and other surfaces described in this document. Provide all services necessary for the design, preparation and installation of Painted Architectural Detailing (PAD)

Styles and Colors:

Style: We agree that the style is a Renaissance Revival. This is often defined as a superior understanding of perspective drawing achieved in the Renaissance. The primary painting technique is known as Tromp l'oeil. Most of the images will be architectural in nature. The ceiling does offer some artistic freedom to introduce symbolism or realism. The walls would depict architectural elements presently exhibited on the North wall. We have reviewed the plaster chards removed from the central ceiling and would refer to this in our preliminary sketches.

Color: The 1970's investigations have produced original colors. The colors are reference out-dated "color wheels" and will need to be updated with Munsell colors identifications. CSS may suggest that we field-verify the investigation colors. We will build our renderings and mock-ups using these colors.



Conditions Report

Once on site, we will inspect the entire interior to determine the soundness of the surfaces and look for possible substrate faults. We will review the report with the Restoration Committee to verify the protocol for repairing Historic Structures in the State of West Virginia. If there are noticeable damages, with permission, we will undertake the necessary repairs.

Surface Preparation

After meeting with the WV committees and a decision has been made determining the final decoration method, we can prescribe surface preparation that is acceptable to the committee and State of WV historical restoration guidelines.

Decoration Design

Conrad Schmitt Studios Inc. would use the historic information and begin to develop sketches for review. The designs would be scale versions of the actual project. We would start with a series of pencil sketches. Once approved, a larger color rendering would be developed. This rendering may be produced in a digital format for creating education and fund raising pieces.

Full Scale Mock-up

A full-scale mock-up of several elements would be prepared and brought to the site for committee review. The mock-up would illustrate the design, color and size. If a stretched canvas is used, a mock-up would be fabricated and the designated border or framing would be applied. Once all preliminary elements are approved, CSS would begin to produce the artwork.

Production Preparation

Our foreman is responsible for dimensional information. The entire room would be measured and documented. Once the dimensional information is clarified, each element of the project can produced in full size. Full size cartoons are prepared for each wall and ceiling panel. Redundant panels are not duplicated. The canvas and other materials are ordered. The canvas or surfaces are prepared for production.

Stretched Canvas:

Canvas stretched across a frame has proven itself as a device to hold canvas during the decoration process as well as prolonged exhibition. There are many, extremely large canvas panels exhibited throughout the world today. Size and method of stretching a canvas is well documented. These methods can be adapted to the courtroom.

Advantages of Stretched Canvas:

Full-Wall Canvas: The canvas is offset from the wall enabling it to avoid water damage to the adjoining wall. If the water damage is severe, the complete stretcher can be removed from the wall. While this may not be a simple task, it can be accomplished, saving the canvas. The upper and lower wall molding edge is flat and straight. This provides a simple, uncomplicated edge to fit the canvas frames.

Free Standing Canvas Panel: Another approach would be instead of covering the entire wall with a stretched canvas, constructing the canvas the size of the architectural element. The canvas would hang on the wall similar to the way a painting would appear on a wall. You would be able to provide arch shapes as well as long, straight forms. It does reduce the use of perimeter detail. To dress the edge of the canvas, a thin frame could be installed. It draws away from the architects original decorative intent but it does resolve the water infiltration problem of be able to move the canvas to safety.



Disadvantages of Stretched Canvas:

The wall panel design will consist of tromp l'oeil creating the illusion of three dimensional panels. The additional stretcher hardware would add an additional dimension to the wall. Even with a very low profile stretcher frame, the material thickness lends itself to shadow lines around the panel. More likely than not, this additional shadow line cannot be controlled because of the constantly moving sunshine. The tromp l'oeil shadow is fixed as illustrated on the North Wall. Any additional three-dimensional ridge will create a moving shadow line.

There are several types of canvas stretching techniques available to accommodate large panels such as those of the courtroom. If it is suspected that the local atmospheric environment will affect the stability of the canvas, an adjustable stretcher can be provided so that if the humidity affects the tautness of the canvas, it can be adjusted to compensate for season changes. It may not be practical or accessible in some circumstances.

Structural elements in the room such as arches make it difficult but not impossible to frame around. The larger the canvas, the more it will expansion and contraction. A nonsymmetrical shape of the canvas can also create unequal stresses on the canvas. The environment combined with the shape will cause the canvas to go from taut to loose or creating ripples or droops or future tears.

There are several fixtures on the walls, air vents, and adjoining molding. This will make mounting the full wall canvas very difficult. Fixtures may need to be remounted changing the historic integrity of the hardware.

A taut canvas is an open invitation for an object to cut through its fragile surface. Janitor's broom handles are frequent culprits of dents and holes. Walls in "high traffic" areas get rubbed and pocked by furniture and people. This is a frequent cause for canvas painting damage.

Canvas sag or pucker: Ceiling canvas will be directly affected by gravity. The centermost part of each framed area will sag the most. You cannot suspend the canvas taut on the ceiling without it beginning to sag at some point. It is not resilient and will not resume the taut, flat state unless the atmosphere causes it to shrink. If the canvas shrinks, it puts pressure on the fiber edges that adjoin the stretcher.

Stretched canvas this large will become a maintenance problem as the canvas ages. Climatic changes will contract and expand the canvas. The larger the canvas, the more it moves. This will directly affect the stretcher. No matter how strong and massive the stretcher material, the expanding and contracting action will loosen the joints of materials of the stretcher, and will begin to wear away the edges of the canvas. If the stretcher is fashioned around the domed windows, it will move in yet another direction putting even more stress on the canvas.

Cleaning stretched canvas: At some point, you will want to clean the surface of the canvas. It is not recommended to rub on a stretched, taut canvas. If the canvases are full wall size, it will be very difficult to remove the stretched canvas from the wall, lay it out, and clean it. Then hang it again.

Canvas glued to the wall surface:

Gluing the canvas to the wall would allow the most natural media for the intended decoration. Canvas can be applied to the wall or ceiling so that no separation line is visible. Muralists have known for century's techniques for removing canvas from walls if there are problems. Both the canvas and the wall are prepared for the anticipated removal, making the removal process more reliable.

Canvas glued to the wall surface:

The preparation of the canvas and wall surfaces for this project would require special care. Conrad Schmitt Studios Inc. takes special care in preparing all its mural canvases for several reasons. Possible shrinkage: If the canvas must fit into a specific size space, the loose fiber of the canvas material is prone to shrinkage, especially larger canvases. Care is taken to thoroughly prime the surfaces. This adds weight to the canvas, but will eliminate the possibility of pulling away from the wall during the gluing process as the moisture dries way from the adhesive.

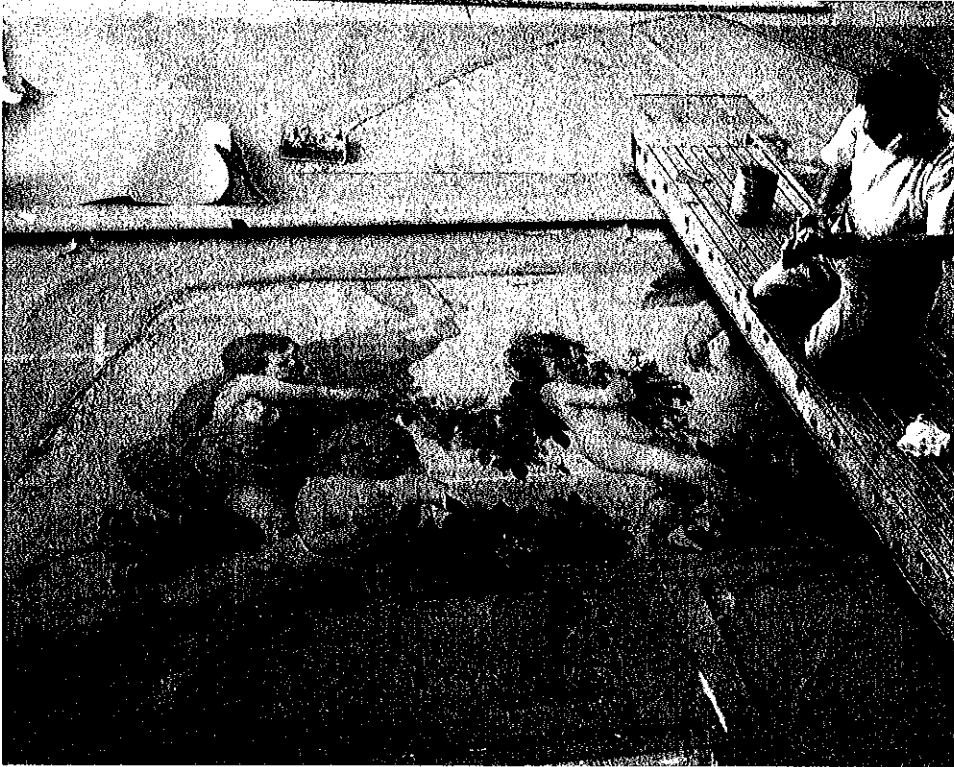
Removing a glued canvas

There are several methods for removing a canvas that is glued to a ceiling or wall. Depending upon the condition of the canvas, great care is use so the paint or the canvas fabric itself is not damaged. A staging area is constructed around the canvas. Rice paper is pressed into conservation grade paste that is applied to the canvas. This creates a more massive, dense backing to the canvas material. A large cardboard tube is set along side the canvas so the canvas can be gently draped over the tube as it is pulled from the wall surface. Larger canvases are then wrapped around the tube in preparation for transport or storage. Once the canvas has been relocated, it is rolled out on the work surface. Once the back is cleaned and stabilized the front surface can be addressed.

Canvas Specifications

We would use a 7 oz. or 12 oz. 100% cotton Flame Retardant canvas up to 20 feet wide. The backside is prepared with an adhesive primer prior to decorating the front surface. The front surface is also prepped with an adhesive primer and base paint. Architectural designs can be stenciled on the surface. The design is most often applied prior to stretching (if applicable). A coating of varnish can be applied to the decorated surface to protect the paint. A clay based Wall Covering Adhesive is used in most applications.

Example of Canvas removed from wall and being cleaned. This canvas was installed several different times and lastly removed for storage. It is stored and transported on 24" cardboard tubes. Photograph taken March 2011.



F: Recent Projects

Delegates Chambers, Maryland Statehouse in Annapolis MD

Like Independence Hall, the Maryland Statehouse was one of Maryland's first state law buildings. Built in the 1870's, it was remodeled several times. The Delegates Chambers was reduced to an open hall. The ceiling moldings were removed and the entire room painted white. CSS collaborated with restoration architects and the owners to produce a replication of the original designs and colors. The tromp l'oeil designs were painted on canvas in the studio and installed on site. This project was just finished this February.

Cathedral of Immaculate Conception, Springfield, IL

This wonderful Cathedral was renovated to bring back the dynamic decorations. To add to the continuity of the striking gilding throughout the ceiling, the upper most coffer panels were done on canvas using tromp l'oeil techniques and gilding to mimic the decorative plaster in the beams. The panels were produced in the studio and installed on site.

Basilica of St. Francis Xavier, Vincennes, IN

Known as the Old Cathedral and is the oldest congregation in Indiana. Built in the mid 1800's, the ceiling and arches were constructed of wood lath. This lath was covered with decorated canvas. The nature of wood lath and canvas worked against the canvas causing puckering and general failure. The canvas was removed. The ceiling and wall were covered with a fiberglass wall system to stabilize plaster cracking and plaster failure. CSS produce the decorative stencils on canvas in the studio and installed them on site. You can see that the finished decoration is almost identical to the rendering provided the owner prior to the restoration.

Notre Dame Administration Building, Notre Dome, IN

CSS has had a long relationship with the campus of Notre Dome. We have helped restore and decorate the Basilica of Sacred Heart as well as many other buildings. This includes extensive new and restored stained glass. The Administration building received a fresh decoration using Tromp l'oeil techniques on the plaster walls. This technique worked well to tie together the actual molding with the faux decoration.

French Lick Resort, French Lick, Indiana

The famous resort was restored to accommodate more guests. The dining room was newly built. The tromp l'oeil finishes helped carry the decorative continuity throughout the resort. The decorations were executed on canvas and installed on site.

F: Photographs

Maryland Statehouse

- Combined Image with historic photo, finish photo, and artist designing
- Developed mock-up on canvas from rendering drawing
- Finished ceiling section

Basilica of St. Francis Xavier

- Rendering design with finished photo overlay
- Ceiling canvases and installed canvases

Cathedral of Immaculate Conception

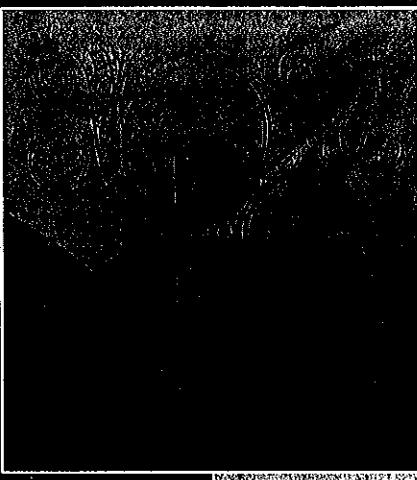
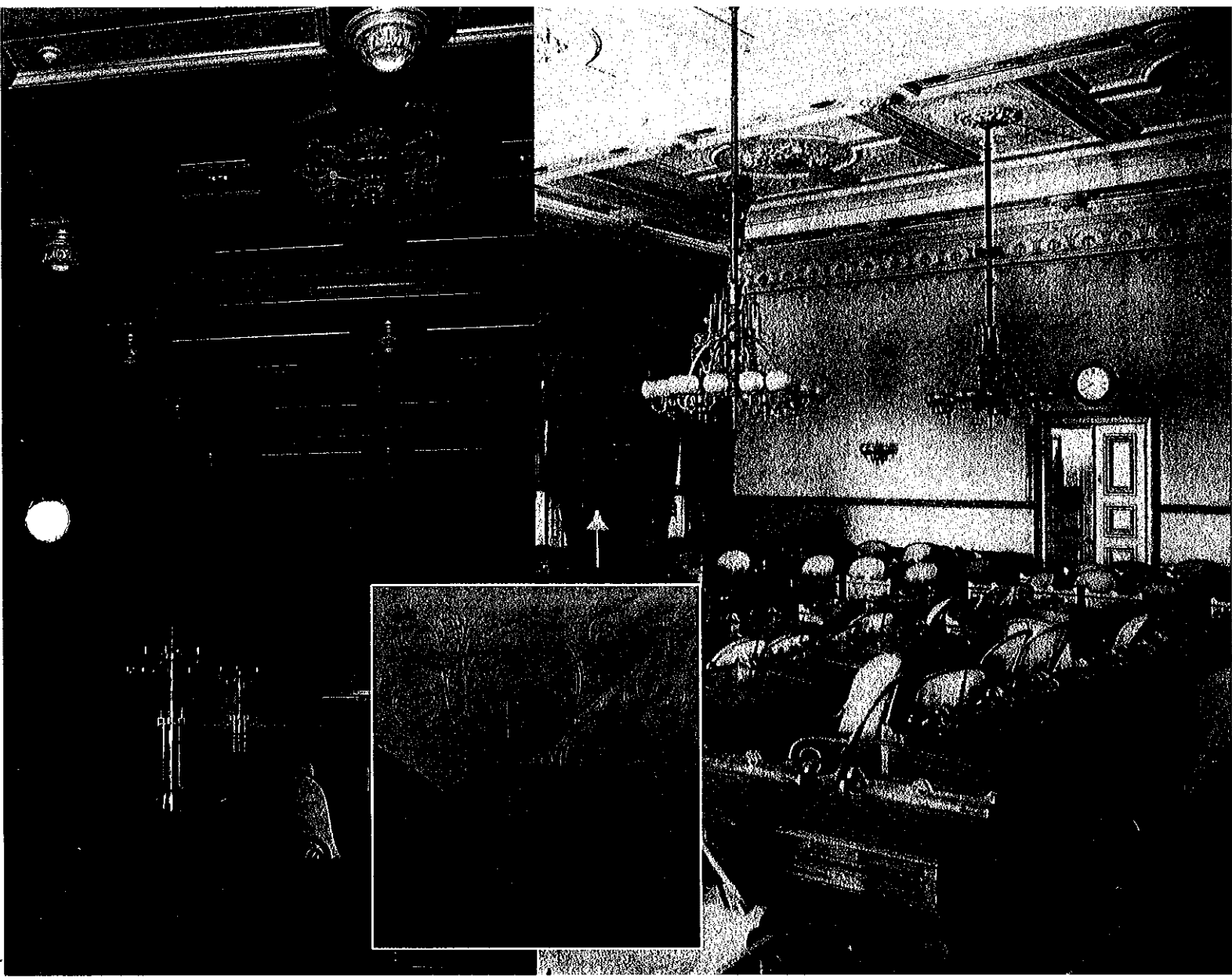
- Close-up of ceiling coffers
- Cathedral

Notre Dame Administration Building

- The rotunda walls and ceiling
- Panels that line the hallways

French Lick Resort

- Dining Room Ceiling with window panel close-up





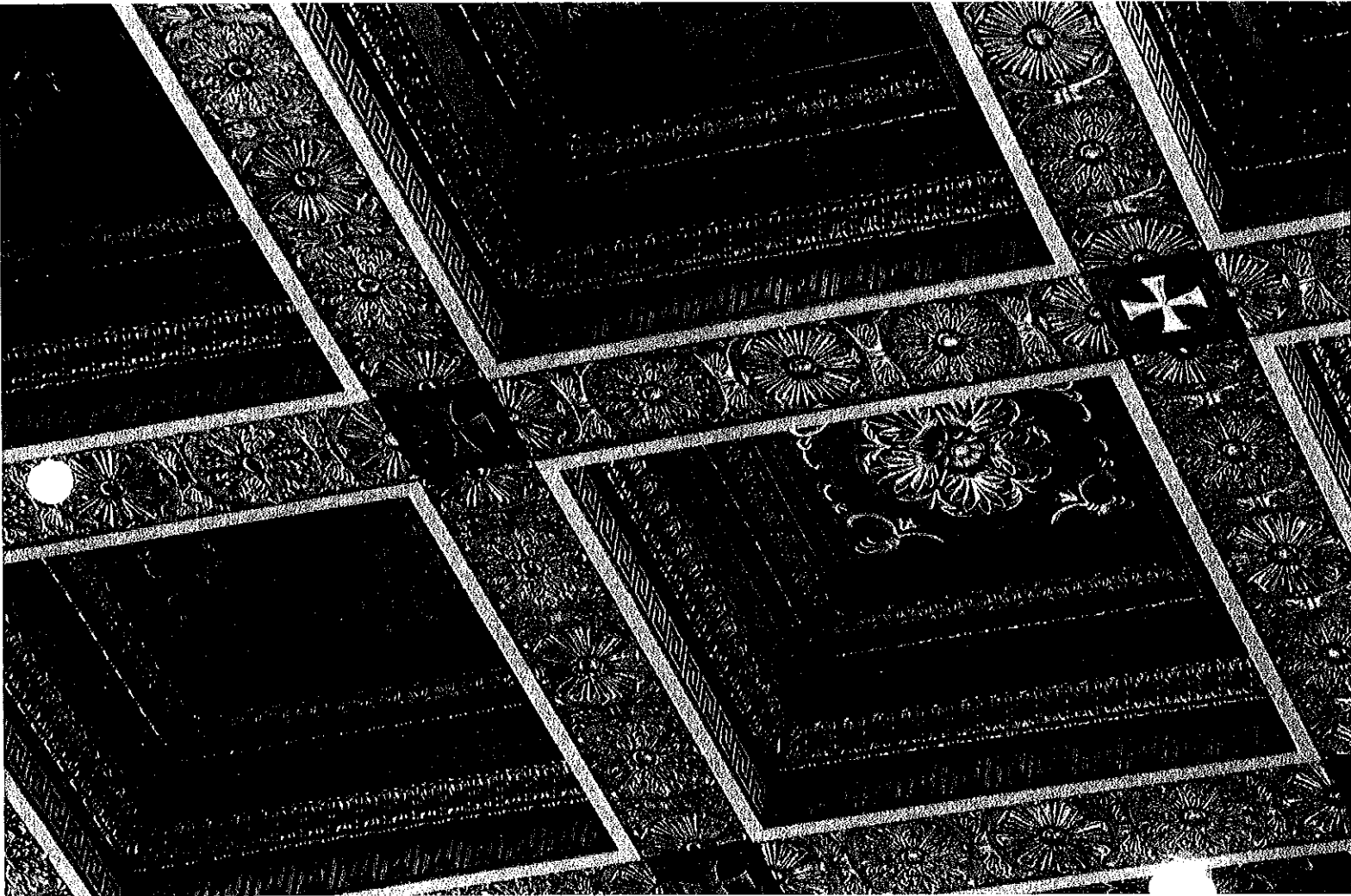
Rendering

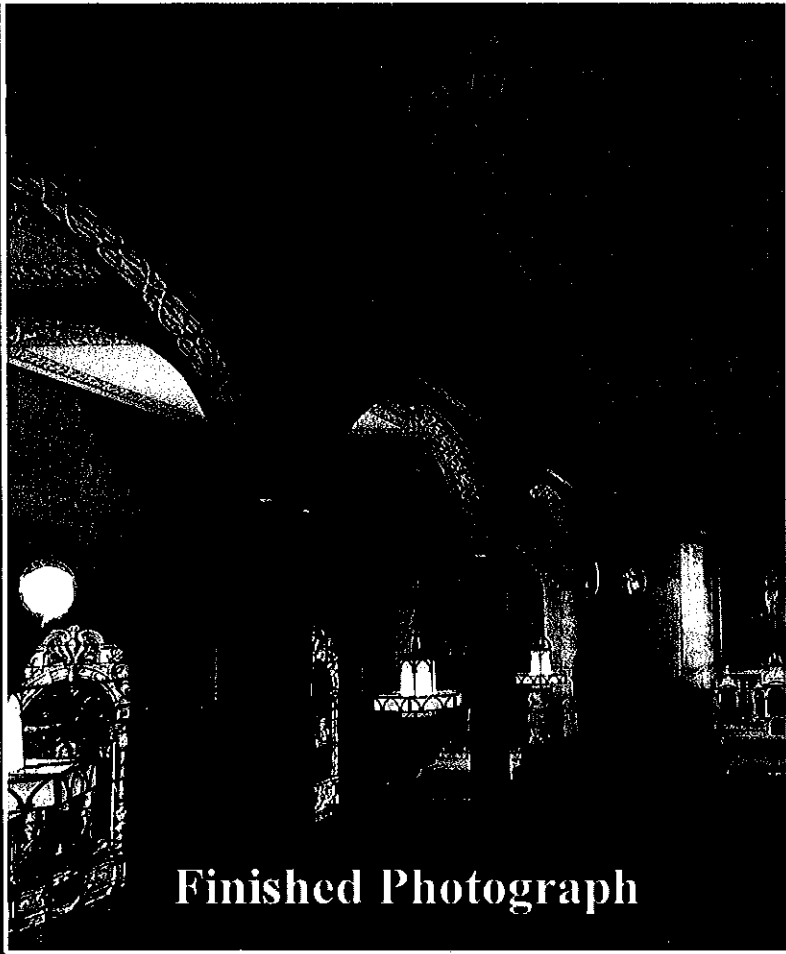
Sample Development





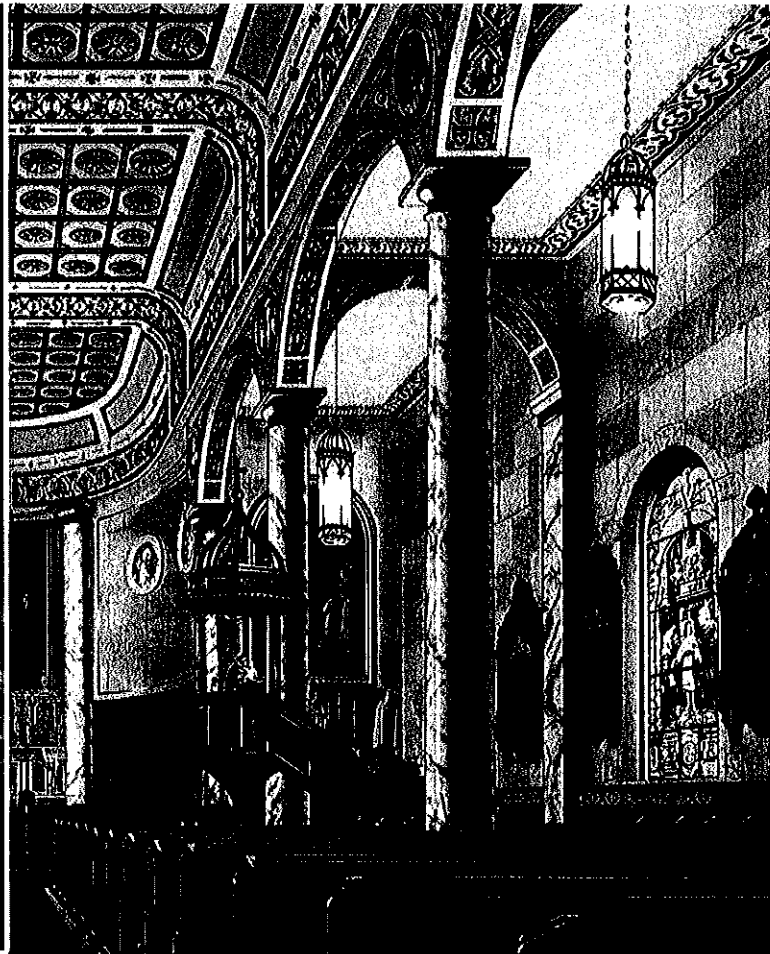
*2010 Award Winner
from the Painting and Decorating Contractors of America
Cathedral of the Immaculate Conception, Springfield, Illinois*





Finished Photograph

Basilica of St. Francis Xavier - Vincennes, IN - V.4

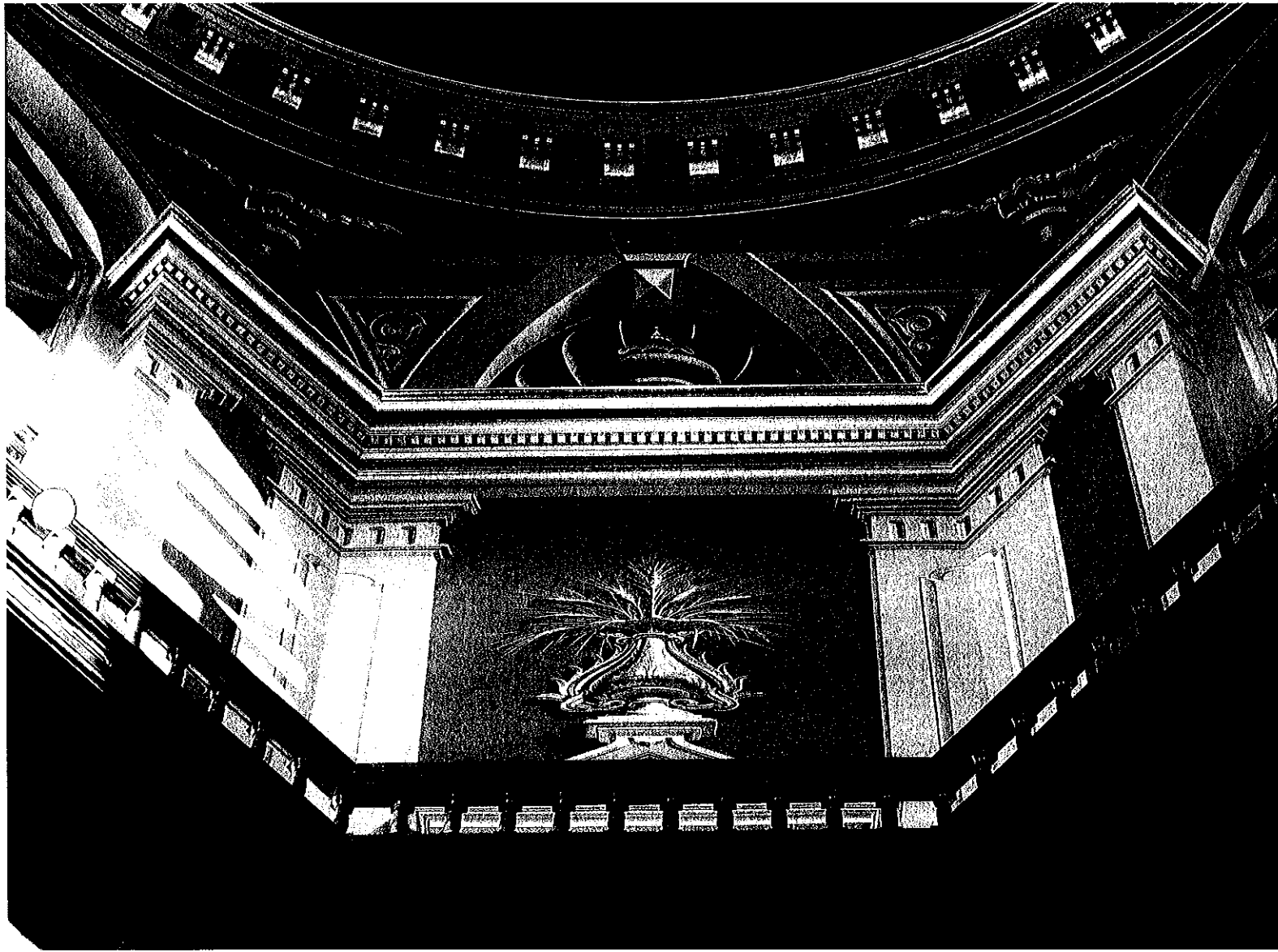


Rendering

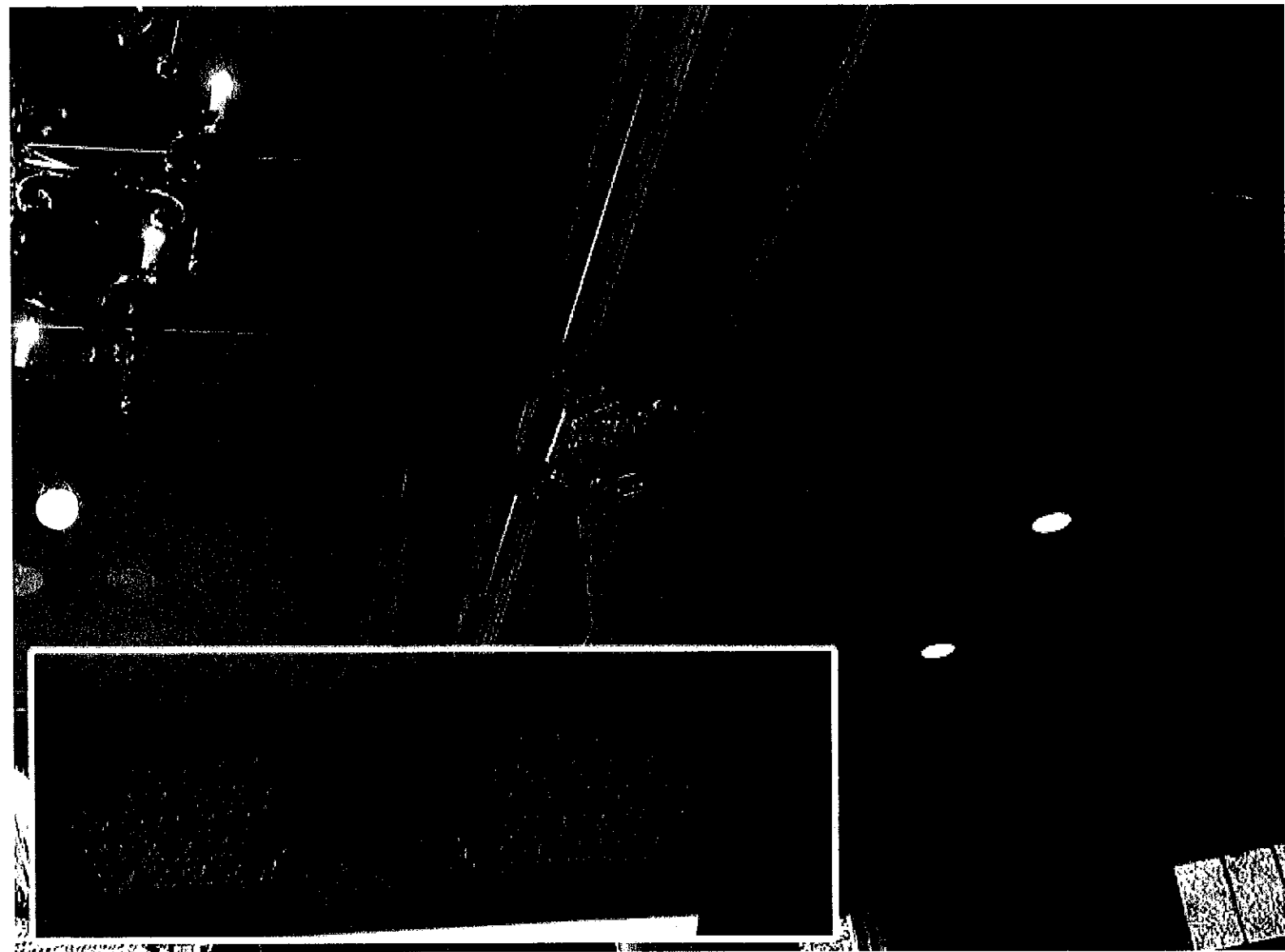
© 2006 Conrad Schmitt Studios, Inc.



**Canvases before and
after Installation**







**West Virginia
Independence Hall
Wheeling, WV**

**Conrad Schmitt Studios, Inc.
New Berlin, WI**

Project Managers:

**Heidi Gruenke Emery, Vice President & Art Director
Howard W. Haas, Project Manager**

**Conrad Schmitt Studios, Inc.
New Berlin, WI**

Artist and Support Staff

**B. Gunar Gruenke, President
Lori Stock, Controller**

**Bud Holterhaus, Site Foreman, Artist
Stoytcho Stoykov, Lead Mural Artist
David Andrews, Mural Artist
Raymond Noesen, Artist
Will Kolstad, Artist
Katie Jones, Artist
David Fode, Artist
Melissa Janda, Artist
Mark Mille, Rendering Artist
Larry Wellenstein, Photo Artist – Archivist**

**Luczak Brothers
Plaster Restoration**

**Prime Scaffolding
Scaffolding**

G: CAPACITY OF THE FACILITY TO PRODUCE WORK

Many positive effects, such as the quality of workmanship and efficient, expeditious execution of contracts are directly related to the physical plant or facilities of a studios operation. Conrad Schmitt Studios, Inc. (CSS) is proud of the equipment and facilities we have at our disposal. CSS, Inc. further believes that the facilities and equipment unique to our Studios help produce the finest quality product and service in a schedule or time frame. Conrad Schmitt Studios, Inc. staff and artist will oversee and produce the scope of the project directly related to the design, painting and installation of the murals in-house.

The following is a brief description of the facilities, equipment, and inventory presently existing and in operation at CSS, which will be used in the design and execution of this most important mural project.

Studio Space

Conrad Schmitt Studios, Inc. is located in New Berlin, Wisconsin. With the exception of two rooms, the cleaning and cement rooms, the shop or production area is all under one roof. The production area (measuring 140 feet by 100 feet, totaling over 14,000 square feet of floor space) incorporates skylights over the layout area, allowing natural light to filter into the workspace. This area also includes a large display window, measuring 20 feet by 24 feet with a northern exposure. The mural workshop consists of three, twenty-two foot high walls that are completely accessible with scaffolding. Additional wall space is available in our adjacent warehouse.

The shop is extremely well organized for production with a minimal amount of walking required to obtain tools, paints, paper, etc. All production takes place on one level. Therefore, there is no need to move materials from one floor to another. The studio floor plan layout supports the sequence of a project from the initial creation to completion. The shop and adjacent warehouse provide space for material and work storage, this includes the ability to simultaneously produce various projects in different phases.

Security Systems

Due to the extensive inventory of glass, paintings and other objects of art within CSS, the facility is equipped with a diverse system of security and alarms ranging from interior and exterior sirens, motion detection systems, door alarms, trip alarm pads, and Lexan. These systems will further assure the safety of the glasswork, especially after hours and on weekends.

Location

The Studio is located a mere 2.5 blocks from both the local police and fire departments. External roof mounted warning beacons and sirens are within view and hearing distance of both these agencies, further guaranteeing a rapid response if notification were made or an alarm sounded.

Sprinkler System

A sprinkler system protects approximately one half of the studio facilities, artwork, and inventory contained therein. All of the researched material and documentation will be kept stored in these areas, as well as all murals during production.

Office Equipment

In addition to standard office equipment, CSS is equipped with the Microsoft business server, which provides the ability to host our own email through Office Exchange. We use Sage Timberline office for all our accounting needs including our own in-house payroll, and the latest in Microsoft Office software products. CSS has an integrated digital Mac department running Intel Duo Processor Machines with the latest Adobe Creative Suite, Quark Express and other state of the art software. Design tables and an Allen 48' plotter/cutter provide versatility. All computers are networked to multiple Xerox Laser Jet and Epson Ink Jet printers, Microtek and Epson flat bed scanners, archival back-up systems, and a Leica EZ4D digital stereo microscope, allowing for full-service in-house design, creative support and Studio production assistance.

Safety

Our team at CSS is committed to safety and sustainability. We are dedicated to working with our clients in the creation of inspiring, practical, and sustainable spaces that reflect a sense of history and respond to the needs of future generations.

In the Studio and on the jobsite, Conrad Schmitt Studios uses OSHA guidelines in safety compliance and has an ongoing safety education and awareness program. The Studio is proud to have been awarded the PDCA Bronze Award for Superior Commitment to Safety in the Workplace in 2008 and 2009.

No-Smoking Policy

In 1990, CSS implemented a smoke-free environment. Smoking is not allowed in the building or on the property of the Studio, as well as the property of the job site or within 75 feet of the jobsite. By the implementation of this policy, the Studio seeks to not only protect the health of its artists and craftsmen, but to ensure the protection of the work spaces and job sites.

PROJECTS PRODUCED IN THE STUDIO

The CSS studio members work as a team while projects are developed and produced. All of the conceptual design work is done in the studio. Drawing tables for sketching, water color or oil painting, digital computers, printers and other imaging equipment allow our artist to create any type of design or preliminary concept. We employ 3 digital artists (photographic/archivist, digital rendering, and graphic designer) to design and support project and marketing design.

CSS also owns construction and restoration tools actively used throughout the facility, including table saws, drill presses, metal cutting saws, welding equipment, and an assortment of quality hand-tools, power tools, equipment storage, and workbenches. This allows CSS to custom build or restore any framework, window frame, armature, or other support frame in metal or wood without production delays. We own enough scaffolding to deck a large cathedral and small, specialized towers and platforms to address almost any access challenge. Both buildings feature drive-in loading docks for access with forklifts as well as surface level overhead doors.

CONTRACTED COMPONENTS

Conrad Schmitt Studios would coordinate the erection of OSHA approved scaffold with **Prime Scaffold, Inc.** Prime Scaffold is one of the leading suppliers of scaffolding solutions. They have erected scaffold in unique, creative ways for numerous commercial, public and industrial projects. They have assisted CSS on jobsites including the Rialto Square Theatre in Joliet, IL, the Milwaukee County Historical Society in Milwaukee, WI, and St. Joseph Cathedral in Sioux Falls, SD.

We are not including a photograph of the scaffolding. The structural scaffold will provide adequate performance for CSS to access all required surfaces. If an engineered scaffold layout is required to assure the State that our point loads are within structural limits, we can assist.

WV Independence Hall Project Team Members and Tasks

*(please refer the Resumes in Section "C")

Mural Concept and Design

Stoytocho Stoykov and David Andrews

Rendering Enhancements

Mark Mille

Cartoon Development

Stoytocho Stoykov, David Andrews, David Fode and Melissa Janda.

Canvas and Stretcher Preparation

Katie Jones, David Andrews and Will Kolstad

Mural Painting

Stoytocho Stoykov, David Andrews, Raymond Noesen, Will Kolstand

Site Prep and Paint

Bud Holtershaus, Raymond Noesen, and Will Kolstand

Mural Installation

Bud Holtershaus, Stoytocho Stoykov, Raymond Noesen, and Will Kolstand, David Andrews

Media Documentation

Tom Noll

Scaffolding (as required)

Prime Scaffolding

The Art is produced at the New Berlin, WI studio

Conrad Schmitt Studios Inc. is located in New Berlin, Wisconsin. Our location is in the Central part of the United States. This provides reasonable access to our projects throughout the country.

All the preliminary design work will be done at the studio. We have a controlled environment and can produce a more consistent product if produced within the studio. We can have the same artist develop the designs, layouts and artwork in the studio and travel to the site to install the art and meet with the committee. All the work is directed by Heidi Emery, supervised by Howard Haas and executed by the lead artists or site foreman.

G. Team Ability

Conrad Schmitt Studios, Inc. is comprised of a family of artists, craftsman, sales/project managers and our administration team. The Gruenke family purchased Conrad Schmitt Studios, Inc. in 1951. The present family members running the company are third generation. With some artists working for CSS for several decades, project teams have become strengthened by these long relationships. The working relationship between our team provides a greater whole than its parts when working toward a common goal.

The staff/owners have been involved with the company all their lives. Our sales/project managers each have more than a decade of related experience or have worked for CSS ten plus years. As the résumé's indicate, each member has a long list of diverse project experience with CSS. The internal support team provides assistance on each project as needed from start to finish. This combination of experience has allowed CSS to build and maintain a long working relationship with our customer base. They entrust CSS to help them raise funds, design, develop and execute projects.

Team Managers Experience

Bud Holterhaus has managed many of our largest projects over the last 10 years and provided strong leadership throughout. Stoytcho Stoykov has also been involved with most of our major projects with new murals. He participates at many capacities of mural projects including consulting, design and mural painting. His knowledge of dome projects is vast, making him an asset for technical questions. The additional team members employed by CSS usually fill all artistic and production. The staff and project managers frequently visit job sites and work with the site personnel so there is a complete understanding of the scope, objectives and owner's requirements as projects proceed. There a mutual respect for the talents of all our artists and technicians because each member's talents are required to make the whole project work. CSS artists frequently spend time working in-house developing and producing designs, murals and other items that will later be installed on site.

Because large projects often require 4 to 8 persons on site, the overlap of specific tasks is frequent. Artists frequently trade jobs if the schedule requires. This frequent overlap and strong understanding of materials and techniques allows our site staff to stay on schedule. Raymond Noesen and Will Kolstad have worked together on many of the same projects as well as running their own. While we are giving Stoytcho lead mural artist status, Raymond and Will can stand in very comfortably. David Andrews provides much of our resident studio mural work. David participates on all murals created in the studio. David also participates on figurative stained glass design, cartooning and glass painting as well.

Conrad Schmitt Studios, Inc. remains confident we can fulfill the demands of this project in its entirety as we have shown in the enclosed examples. The projects outlined comprise only a small portion of the regular workload executed by the studio on a day-to-day basis.



EDUCATION

University of Wisconsin Whitewater
Bachelor of Business Administration

Mount Mary College, Wauwatosa, Wisconsin
Continued Art Education

PRESENTATIONS AND PUBLICATIONS

League of Historic American Theatres
Presentation

Restoration/Renovation Presentation

Wisconsin Society of Architectural Historians
Presentation

National Catholic Cemetery Magazine - "Stained
Glass Restoration"

Wisconsin Architect Magazine - "U.S. Courthouse,
Federal Building Restoration"

In League - "Returning the Grandeur to the
Historic American Theatre"

HEIDI GRUENKE EMERY

Conrad Schmitt Studios, Inc.

VICE PRESIDENT & ART DIRECTOR

Select Project Experience

St. John the Baptist Catholic Church – Costa
Mesa, CA

Blessed Sacrament Catholic Church –
Springfield, IL

Cathedral of the Immaculate Conception –
Springfield, IL

University of Notre Dame – Notre Dame, IN
-Basilica of the Sacred Heart
-Geddes Hall Chapel
-Ryan Hall
-Stinson Remick

Cathedral of the Assumption – Louisville, KY

Wang Center for the Performing Arts – Boston,
MA

Holy Rosary Chapel – Adrian, MI

St. Joseph Cathedral – Sioux Falls, SD

Bishop O'Connor Catholic Pastoral Center –
Madison, WI

Basilica of St. Josaphat – Milwaukee, WI

Cathedral of St. John the Evangelist –
Milwaukee, WI

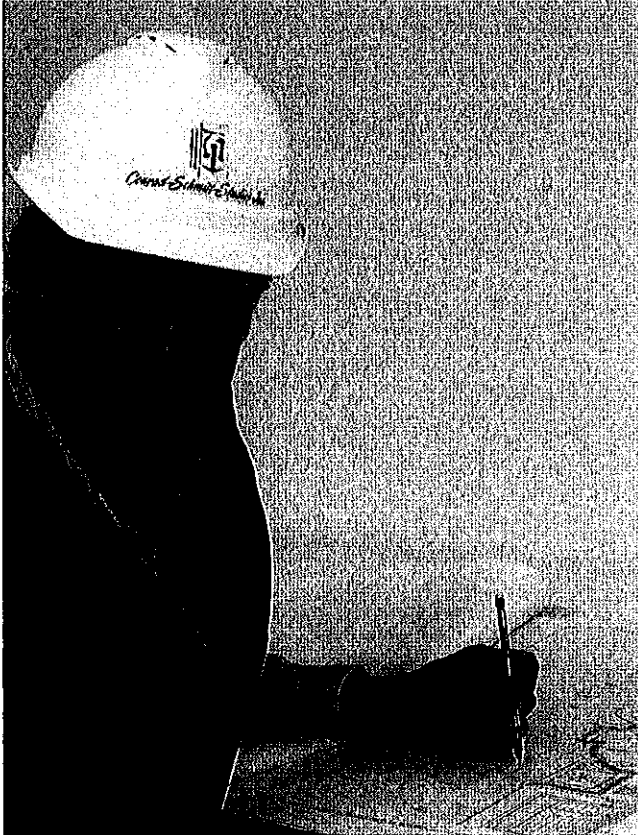
City Hall – Milwaukee, WI

Mitchell Park Domes – Milwaukee, WI

Pabst Theatre – Milwaukee, WI

United States Federal Building & Courthouse –
Milwaukee, WI

Sheboygan Theatre – Sheboygan, WI



BACKGROUND & EDUCATION

His background in Business and the Arts has helped Howard develop his project manager expertise. With degrees in both Metals and Ceramics, he ran a well-established pottery business for 15 years, exhibiting and selling nationally after graduating from the University of Wisconsin - Milwaukee. He taught and lectured periodically while living on the East coast. There, he studied international crafts while visiting over 25 countries. An interest in business and extended studies lead him to become a VP in banking for 9 years, and involved with engineered capital equipment sales for another 6 before returning to his love for the arts.

Since joining the CSS in 2004, he has been involved with many "behind the scene" technical procedures. He developed a conservation-grade stone cleaning solvent and methods for interior surfaces; developed a procedure for exterior stone patching. He is proficient in Photoshop and In-design, allowing him to prepare extensive documentation and report materials. His engineering experience has aided in our project bidding.

HOWARD HAAS

Conrad Schmitt Studios, Inc.

PROJECT MANAGER

Select Project Experience

Holy Trinity Catholic Church – Westminster, CO

Cedar Rapids Courthouse – Cedar Rapids, IA

Oriental Theatre – Chicago, IL

St. Francis Xavier Cabrini Shrine – Chicago, IL

Egyptian Theatre – Dekalb, IL

French Lick Springs Resort – French Lick, IN

Bass Mansion – Fort Wayne, IN

St. Francis Xavier Cathedral – Vincennes, IN

University of Michigan, Ross School of Business – Ann Arbor, MI

St. John Catholic Church – Fenton, MI

Holy Cross Catholic Church – Minneapolis, MN

Stillwater Public Library – Stillwater, MN

Howard Metzbaum U.S. Courthouse – Cleveland, OH

Delegates Chambers – Annapolis, MD

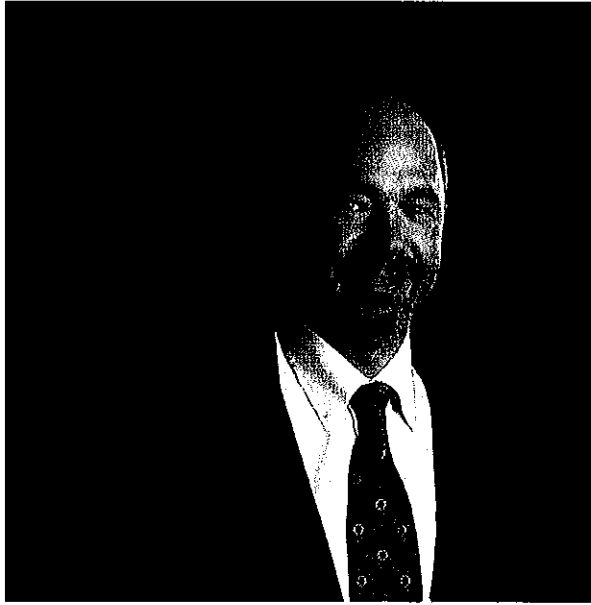
Mabel Tainter Theatre – Menomonie, WI

Wisconsin Lutheran Seminary – Mequon, WI

Milwaukee County Historical Society
Milwaukee, WI

Nashotah House – Nashotah, WI

Grace Evangelical Lutheran Church –
Waukesha, WI



EDUCATION

University of Wisconsin Whitewater
Bachelor of Business Administration

PROFESSIONAL ACTIVITIES

Current Director - APT Western Great Lakes
Chapter

Current Board Member - APT International

Past President - Stained Glass Association of
America

PROFESSIONAL AFFILIATIONS

American Institute of Architects (AIA) Wisconsin

American Institute of Conservation (AIC)

American Society of Appraisers (ASA)

Association of Consultants for Liturgical Space

British Society of Master Glass Painters (BSMGP)

Guild of Master Craftsmen

CERTIFICATIONS / LICENSES

Licensed Wisconsin Real Estate Broker

Certified National Lead Abatement Supervisor
and Contractor

B. GUNAR GRUENKE Conrad Schmitt Studios, Inc.

PRESIDENT

Select Project Experience

Minnesota State Capitol – St. Paul, MN (Cass
Gilbert Project)

Iowa State Capitol – Des Moines, IA

Wisconsin State Capitol – Madison, WI

St. John Neumann Catholic Church
Knoxville, TN

Quad F Theatre, Schofield Barracks –
Honolulu, HI

Paramount Theatre Center – Anderson, IN

French Lick Springs Hotel - French Lick, IN

The Cathedral of St. Mary – Lafayette, IN

West Baden Springs Hotel – West Baden, IN

Our Lady of the Holy Rosary – Kaplan, LA

Union Passenger Terminal – New Orleans, LA

University of Minnesota's Walter Digital
Technology Center – Minneapolis, MN

St. Mary's Basilica – Natchez, MS

Gillioz Theatre – Springfield, MO

Waldorf Astoria Hotel – New York, NY

Ottawa County Courthouse – Port Clinton, OH

Broad Street Presbyterian Church – Columbus,
OH

Philadelphia City Hall – Philadelphia, PA

The Cathedral of St. Joseph – Sioux Falls, SD

St. James Catholic Church – Vancouver, WA



EDUCATION & BACKGROUND

Stoytcho Stoykov graduated with honors from the Technicum of Art, Sofia, Bulgaria in 1973. He went on to study at the Bulgarian Highest Academy of Fine Arts in Sofia, specializing in murals. He graduated in 1984, again with honors, in landscapes, murals, ceramics, stained glass art, Byzantine mosaics and technology. Stoytcho joined the Conrad Schmitt Studios, Inc. in 1994.

AWARDS

Stoytcho has contributed to numerous project awards for the Studio. He and the Studio were honored in 2004 with the Building Congress & Exchange of Metropolitan Baltimore, Inc. Mural Work award for his conservation of a 45' x 26' mural originally created by Vincent Maragliotti in the France-Merrick Performing Arts Center-The Hippodrome Theater. His efforts included the replication of a large missing section of the mural. In 2008, he and the Studio were given the Painting and Decorating Contractors of America's "Picture it Painted Professionally" Award for the restoration of St. James Catholic Church in Louisville, KY.

NEW MURALS

Designed and fabricated murals for the following:
French Lick Springs Resort – French Lick, IN
St. Mary Magdalen Catholic Church – Abbeville, LA
St. John Neumann Catholic Church – Knoxville,
TNCathedral of the Immaculate Conception – Memphis, TN
Miller Brewing Company – Milwaukee, WI

STOYTCHO STOYKOV Conrad Schmitt Studios, Inc.

Mural Artist

Select Project Experience

Orpheum Theatre – Phoenix, AZ
St. Mary's Cathedral – Colorado Springs, CO
St. Gabriel's Catholic Church – Chicago, IL
St. Hyacinth Catholic Church – Chicago, IL
Blessed Sacrament Catholic Church –
Springfield, IL
St. Joseph Catholic Church – Richmond, IL
French Lick Springs Resort – French Lick, IN
University of Notre Dame, Basilica of the
Sacred Heart – Notre Dame, IN
St. Francis Xavier Cathedral – Vincennes, IN
St. James Catholic Church – Louisville, KY
St. Mary Magdalen Catholic Church –
Abbeville, LA
St. Joseph Catholic Church – Fremont, OH
St. Joseph Cathedral – Sioux Falls, SD
St. John Neumann Catholic Church –
Knoxville, TN
Cathedral of the Immaculate Conception –
Memphis, TN
Lincoln Theatre – Marion, VA
Trinity Lutheran Church – Howard's Grove, WI
Miller Brewing Company – Milwaukee, WI
St. Anthony's Parish – Milwaukee, WI



BACKGROUND

Mr. Holterhaus brings over twenty-six years of painting experience to Studio projects. Prior to joining CSS, he worked as a painter and foreman for National Church Decorating Company.

SKILLS

As a site foreman, Bud oversees all facets of a project smoothly and professionally. His areas of expertise include site preparation, gilding, glazing, marblizing, wood graining and stenciling.

AWARDS

Chicago Landmark "Preservation Excellence – Interior Restoration" Award

35 East Wacker Building, Chicago, Illinois

Painting and Decorating Contractors of America
"Picture it Painted Professionally" Awards:

*Cathedral of the Immaculate Conception –
Springfield, IL*

*St. James Catholic Church - Louisville, KY
Basilica of the National Shrine of Mary, Help
of Christians – Hubertus, WI*

BUD HOLTERHAUS
Conrad Schmitt Studios, Inc.

SITE FOREMAN

Select Project Experience

St. Mary's Cathedral - Colorado Springs, CO

Cathedral of St. John the Baptist - Savannah, GA

Lucas Theatre - Savannah, GA

Iowa State Capitol - Des Moines, IA

Egyptian Theatre - Boise, ID

Ford Center for the Performing Arts – Chicago, IL

Long Center for the Performing Arts –
Lafayette, IN

Basilica of the Sacred Heart – South Bend, IN

West Baden Springs Hotel - West Baden
Springs, IN

St. James Catholic Church – Louisville, KY

University of Minnesota Walter Library –
Minneapolis, MN

St. Mary's Basilica – Natchez, MS

Cathedral of the Sacred Heart – Raleigh, NC

St. Bridget Catholic Church – Parma, OH

St. Joseph Cathedral – Sioux Falls, SD

Hotel Beaumont – Beaumont, TX

Southern Methodist University – Dallas, TX

Holy Hill, National Shrine of Mary, Help of
Christians – Hubertus, WI

Basilica of St. Josaphat – Milwaukee, WI

Cathedral of St. John the Evangelist –
Milwaukee, WI



EDUCATION & BACKGROUND

Raymond O. Noesen earned his Bachelors of Fine Arts in 1992 from The School of the Art Institute of Chicago. He continued at the Art Institute of Chicago and completed a Masters of Science in Historic Preservation in 1998. His comprehensive studies included; histories of commercial, civic and residential architecture, historic materials and techniques, the history of preservation, and preservation law.

SKILLS

For CSS, Raymond's work focuses on historic paint investigations, decorative samples, and the design, conservation and restoration of murals, decorative painting and statuary.

AWARDS

Painting and Decorating Contractors of America
 "Picture it Painted Professionally" Awards:

Private Residence – Savannah, GA

*Cathedral of the Immaculate Conception –
 Springfield, IL*

French Lick Springs Resort - French Lick, IN

*Sacred Heart of Jesus Catholic Church -
 Indianapolis, Indiana*

RAYMOND NEOSEN
 Conrad Schmitt Studios, Inc.

ARTIST

Select Project Experience

Cathedral of the Immaculate Conception
 Mobile, AL

Cathedral of St. John the Baptist -- Savannah,
 GA

Private Residence -- Savannah, GA

Egyptian Theatre -- Boise, ID

New Regal Theatre -- Chicago, IL

Shrine of Our Lady of Pompeii - Chicago, IL

St. Mary of the Angels -- Chicago, IL

Cathedral of the Immaculate Conception --
 Springfield, IL

French Lick Springs Resort -- French Lick, IN

Palais Royale -- South Bend, IN

West Baden Springs Hotel -- West Baden, IN

University of Minnesota's Walter Digital
 Technology Center -- Minneapolis, MN

St. Francis Xavier Parish -- Springfield, MO

St. Mary's Basilica -- Natchez, MS

St. Joseph Cathedral -- Sioux Falls, SD

Southern Methodist University -- Dallas, TX

Mabel Tainter Theatre -- Menomonie, WI

Cathedral of St. John the Evangelist --
 Milwaukee, WI

Cathedral of Christ the King -- Superior, WI

Marathon County Historical Society - Wausau,
 WI



EDUCATION & BACKGROUND

Prior to joining Conrad Schmitt Studios, Inc. in 2001, Will Kolstad spent more than two years as the Artist-in-Residence for the international printing company Quad Graphics, enhancing their plants throughout the country with large-scale murals as well as restoring damaged paintings. During his tenure with Quad Graphics, Will also created a mural in Darmstadt, Germany that was donated to the Graphic Arts Institute there.

He went on to study drawing and painting at the Milwaukee Institute of Art and Design, earning merit scholarships and graduating with honors. He has worked as an illustrator, graphic artist and art instructor as well. Will has been exhibiting his artwork nationwide since 1984 and has executed public, corporate and private commissions. For the Studio, he creates and conserves murals for churches, theatres and public buildings and also engages in decorative painting.

AWARDS

Painting and Decorating Contractors of America
"Picture it Painted Professionally" Awards:

*Cathedral of the Immaculate Conception –
Springfield, IL*

St. James Catholic Church - Louisville, KY

WILL KOLSTAD **Conrad Schmitt Studios, Inc.**

ARTIST

Select Project Experience

Sacred Heart Cultural Center – Augusta, GA

Iowa State Capitol – Des Moines, IA

35 E Wacker Street – Chicago, IL

Roosevelt University, Ganz Hall – Chicago, IL

Cathedral of the Immaculate Conception –
Springfield, IL

Cathedral of the Immaculate Conception – Fort
Wayne, IN

St. James Catholic Church – Louisville, KY

Union Passenger Terminal – New Orleans, LA

Colonial Theatre – Boston, MA

St. Martha Matters Catholic Church – Okemos,
MI

Temple Theatre – Saginaw, MI

St. Mary's Basilica – Natchez, MS

Hilton Short Hills – Short Hills, NJ

Monmouth University – West Branch, NJ

Maria Stein Center – Maria Stein, OH

Immaculate Conception – Ottoville, OH

St. Joachim Chapel – Oklahoma City, OK

City Hall – Philadelphia, PA

Hotel Beaumont – Beaumont, TX

St. Elizabeth Ann Seton Catholic Church –
Keller, TX

St. John Lutheran Church – Plymouth, WI



EDUCATION & BACKGROUND

Tom Noll is an artist and designer whose paintings and murals can be seen around the country. He holds a double degree in art and printing/publishing from the Milwaukee Area Technical College.

For the Studio, he performs numerous roles that include applying his computer-aided design skills to expediting modifications to artists' renderings by executing them digitally. Original watercolor or airbrush designs are scanned to enable changes in color, placement and design. This approach also allows him to integrate the artist's designs into the architectural or construction documents, and also to produce high-quality copies and fund-raising boards featuring the artwork. His efforts have aided in the success of projects such as the Cathedral of the Immaculate Conception in Mobile, AL and the Basilica of Holy Hill, National Shrine of Mary, Help of Christians in Hubertus, WI.

THOMAS NOLL
Conrad Schmitt Studios, Inc.

MARKETING DIRECTOR

Select Project Experience

St. John the Baptist Catholic Church -- Costa Mesa, CA

St. Vincent de Paul Catholic Church
Petaluma, CA

St. Barnabas Episcopal Church -- Deland, FL

St. Mary Catholic Church -- Gilberts, IL

Holy Ghost Catholic Church -- Latonia, IN

St. James Catholic Church -- Louisville, KY

St. Mary Magdalen Catholic Church
Abbeville, LA

St. Michael the Archangel Catholic Church -
Convent, LA

Church of the Annunciation -- Baltimore, MA

St. Spyridon Church -- New York, NY

Broad Street Presbyterian Church -- Columbus,
OH

St. Joseph's Catholic Church -- Fremont, OH

St. Joseph Cathedral -- Sioux Falls, SD

The Basilica of the National Shrine of the Little
Flower -- San Antonio, TX

St. Dominic Catholic Church -- Brookfield, WI

Basilica of Holy Hill, National Shrine of Mary,
Help of Christians -- Hubertus, WI

Milwaukee County Historical Society --
Milwaukee, WI

Elizabeth Ann Seton Church -- New Berlin, WI



EDUCATION & BACKGROUND

Mark Mille joined Conrad Schmitt Studios after a 20-year career as an illustrator and a fine artist conducting commissions for major corporations. His artwork has been exhibited across the U.S. and Japan. A graduate of Marquette University, Mark brings acute design vision and superior rendering detail to the team.

AWARDS

Ministry & Liturgy Magazine's Visual Arts Award in

Stained Glass:

*St. Elizabeth Ann Seton Catholic Church -
New Berlin, Wisconsin*

Painting and Decorating Contractors of America
"Picture it Painted Professionally" Awards:

*Cathedral of the Immaculate Conception -
Springfield, IL*

St. James Catholic Church - Louisville, KY

MARK MILLE

Conrad Schmitt Studios, Inc.

RENDERING ARTIST

Select Project Experience

New Theatre – Fort Smith, AK

Virginia Theatre – Champaign, IL

Our Lady of Mt. Carmel – Chicago, IL

Shrine of Our Lady of Pompeii – Chicago, IL

Blessed Sacrament Catholic Church –
Springfield, IL

Cathedral of the Immaculate Conception –
Springfield, IL

Pantheon Theatre – Vincennes, IL

Old Centrum Church – Indianapolis, IN

SS. Peter & Paul Cathedral – Indianapolis, IN

St. James Catholic Church – Louisville, KY

St. Mary Magdalen Catholic Church –
Abbeville, LA

St. Peter's Catholic Church – Omaha, NE

Bardavon Opera House – Poughkeepsie, NY

St. Mary's Catholic Church – Salem, SD

St. Joseph Cathedral – Sioux Falls, SD

St. John Neumann Catholic Church –
Knoxville, TN

Lincoln Theatre – Marion, VA

Turner Hall Ballroom – Milwaukee, WI

Holy Trinity Catholic Church – Georgetown,
Washington, D.C.



EDUCATION & BACKGROUND

David Andrews completed his art training at the University of Wisconsin, Whitewater. He graduated with a Bachelor's Degree in Fine Arts with an emphasis in oil painting in 1992. Mr. Andrews furthered his studies with renowned portrait artists. Mr. Andrew's artwork is on display in many local art galleries.

SKILLS

David's skills include mural design, layout, and painting, stencil design and execution, design renderings, investigation and documentation of surfaces, surface preparation, color matching, and palette development.

NEW MURALS

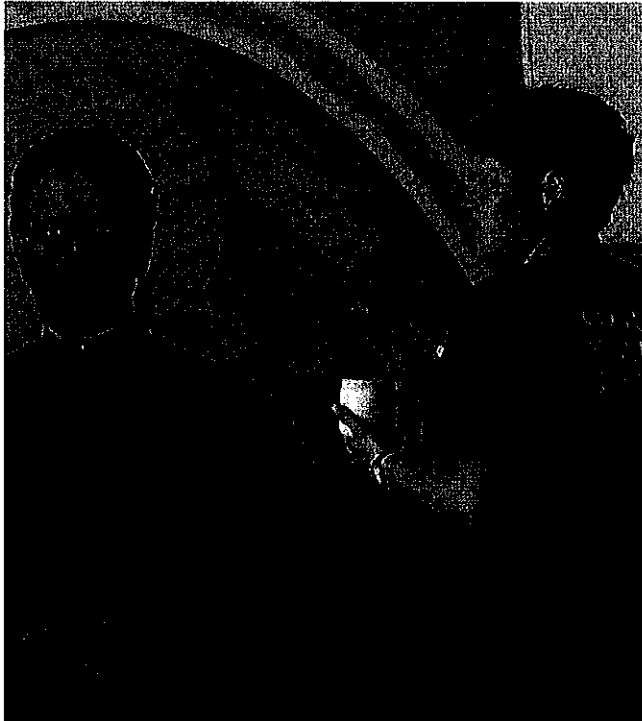
Designed and fabricated murals for the following:
Waldorf=Astoria Hotel - New York, NY
Miller Brewing Company - Milwaukee, WI
Grand Opera House - Oshkosh, WI

DAVID ANDREWS
Conrad Schmitt Studios, Inc.

MURAL ARTIST

Select Project Experience

Georgia State Capitol - Atlanta, GA
St. Joseph Catholic Church - Fremont, IL
St. Mary Catholic Church - Gilberts, IL
St. Joseph Catholic Church - Richmond, IL
Cathedral of the Immaculate Conception - Springfield, IL
French Lick Springs Resort - French Lick, IN
West Baden Springs Hotel - West Baden, IN
Kentucky State Capitol - Frankfort, KY
St. James Catholic Church - Louisville, KY
Waldorf=Astoria Hotel - New York, NY
St. John the Baptist - Glandorf, OH
St. Mary Catholic Church - Salem, SD
St. John Neumann Catholic Church - Knoxville, TN
Julie Rogers Theatre - Beaumont, TX
Miller Brewing Company - Milwaukee, WI
St. Hedwig Catholic Church - Milwaukee, WI
Mineral Point Opera House - Mineral Point, WI
Grand Opera House - Oshkosh, WI
St. Bartholomew Catholic Church - Stevens Point, WI
Church of the Resurrection of Our Lord Jesus Christ - Wausau, WI
Holy Angels Catholic Church - West Bend, WI



EDUCATION

Katie Jones holds a Bachelor of Fine Arts degree in Drawing from the Milwaukee Institute of Art and Design (MIAD). While she was a student, her drawings were included in a show exhibited at a gallery in Warsaw, Poland. After graduating, she joined Conrad Schmitt Studios full time in 1997.

SKILLS

As a testament to her versatility, Katie's time at the Studio is shared between the Art Department (painting and decorating) and the Glass Department. Her skills include preparation of surfaces, palette development, color matching, investigation and documentation of historic color schemes, core sample analysis, stenciling, gilding, and glazing.

AWARDS

Painting and Decorating Contractors of America
"Picture it Painted Professionally" Award:

French Lick Springs Resort – French Lick, IN

*Cathedral of the Immaculate Conception –
Springfield, IL*

KATIE JONES

Conrad Schmitt Studios, Inc.

ARTIST

Select Project Experience

Broadmoor Hotel – Colorado Springs, CO

Iowa State Capitol – Des Moines, IA

Levere Memorial Temple – Evanston, IL

Cathedral of the Immaculate Conception
Springfield, IL

St. Francis Convent – Springfield, IL

French Lick Springs Resort – French Lick, IN

Ancilla Domini Convent – Plymouth, IN

West Baden Springs Hotel – West Baden, IN

St. Joseph Catholic Church – Perkins, MI

St. Mary of the Annunciation – Portsmouth,
MO

Julie Rogers Theatre – Beaumont, TX

White House Visitors Center – Washington,
D.C.

St. Paul Lutheran Church – Howard's Grove,
WI

Bishop O'Donnell Holy Name Memorial
Chapel – Madison, WI

Burger Boat Company – Manitowoc, WI

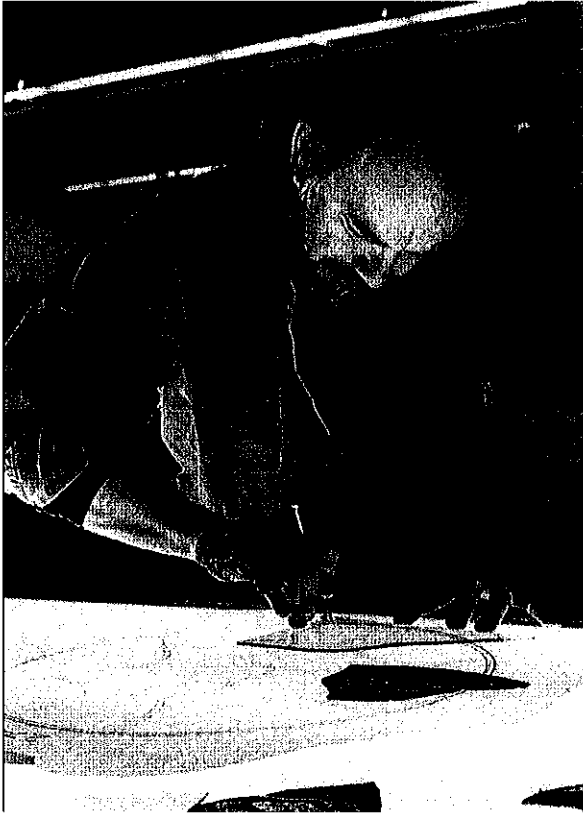
St. Pius Roman Catholic Church –
Mukwonago, WI

Lakeland College – Sheboygan, WI

St. Peter's Lutheran Church – Schofield, WI

Bethesda Lutheran Homes – Watertown, WI

Lincoln Theatre – Marion, VA



EDUCATION & BACKGROUND

Rocky Applebeck's career in glass began with his personal discovery of the medium almost 20 years ago. In addition to working independently as a stained glass artist, he served a three-year apprenticeship with Schlitz Studios in the making of hand rolled opalescent glasses and jewels for the restoration of Tiffany lamps and windows. He has also worked with several other glass foundries in developing textures and color mixes for specific work.

He has been an integral member of Conrad Schmitt Studios since 1994 and currently serves as the Glass Studio Supervisor where, in addition to his bench work, he is responsible for managing production, scheduling, and shop personnel. Rocky's skills have benefited numerous projects, including the conservation of an 18-foot, triple lancet John La Farge window for Old Stone Church in Cleveland, Ohio.

In addition to his recognized expertise as a glass artist for Conrad Schmitt, Rocky has built a reputation for his personal work in the reproduction of turn-of-the-century lighting for collectors.

ROCKY APPLEBECK

Conrad Schmitt Studios, Inc.

MASTER CRAFTSMAN & GLASS STUDIO SUPERVISOR

Select Project Experience

Cathedral of St. Paul – Birmingham, AL

St. John the Baptist Catholic Church – Costa Mesa, CA

St. Barnabas Episcopal Church – Deland, FL

Shrine of Our Lady of Pompeii – Chicago, IL

Christ Church – Oak Brook, IL

University of Notre Dame – Notre Dame, IN

-Basilica of the Sacred Heart

-Geddes Hall Chapel

-Ryan Hall

-Stinson Remick

Cathedral of the Assumption – Louisville, KY

Holy Rosary Chapel – Adrian, MI

Cathedral of the Most Blessed Sacrament – Detroit, MI

Old Stone Church – Cleveland, OH

Broad Street Presbyterian Church – Columbus, OH

Church of St. Albert the Great – Kettering, OH

David's Star Evangelical Lutheran Church – Jackson, WI

First Congregational Church – Kenosha, WI

Bishop O'Connor Catholic Pastoral Center – Madison, WI

Basilica of St. Josaphat – Milwaukee, WI

Mitchell Park Domes – Milwaukee, WI

Cathedral of Christ the King – Superior, WI



EDUCATION & BACKGROUND

David Fode brings exceptional drawing and painting skills to Conrad Schmitt Studios. He graduated from the American Academy of Art in Chicago with an emphasis in drawing and illustration.

Dave's strong design skills contribute to the Studio's ability to provide clients with award-winning artwork in interior design and decorating as well as stained glass.

In the stained glass department, Dave's talents are most often utilized in the painting department where his illustrative skills are translated to glass in both new design and conservation. His work to re-create Mayer of Munich windows lost to fire at Sacred Heart Church in Indianapolis is one example of his extraordinary achievements, and the project has since won state and national awards.

In addition to his successes for CSS, his imaginative illustrations have been featured in periodicals around the world, and a book featuring his work has been published.

DAVID FODE

Conrad Schmitt Studios, Inc.

STAINED GLASS ARTIST

Select Project Experience

Independent Presbyterian Church --
Birmingham, AL

St. Christopher Catholic Church -- Hobe Sound,
FL

Cathedral of St. John the Baptist - Savannah,
GA

Evangelical Lutheran Church of St. John
Sycamore, IL

Sacred Heart Catholic Church - Indianapolis,
IN

University of Notre Dame - Notre Dame, IN
-Basilica of the Sacred Heart
-Geddes Hall Chapel
-Ryan Hall
-Stinson Remick

Our Lady of the Holy Rosary Church - Kaplan,
LA

Holy Rosary Chapel - Adrian, MI

St. Elizabeth Ann Seton Catholic Church -
Keller, TX

Cathedral of the Immaculate Conception -
Kansas City, MO

Disalced Carmelite Monastery - St. Louis,
MO

Broad Street Presbyterian Church - Columbus,
OH

Church of St. Albert the Great - Kettering, OH

St. John Neumann Catholic Church -
Knoxville, TN

Private Residence - West Bend, WI



EDUCATION & BACKGROUND

Melissa Janda earned a Bachelor of Fine Arts degree from the Milwaukee Institute of Art and Design in Wisconsin, studying drawing and illustration. She has experience in the field of stained glass and decorative arts. She has embellished her passion for the arts by working in Milwaukee and Chicago, at several studios as well as a self employed artisan. This has allowed her to become well versed in all aspects of the craft. In October of 2005, Melissa joined the Conrad Schmitt Studios staff full time. Melissa enjoys exhibiting her personal work at various art fairs and galleries in the Milwaukee area.

SKILLS

Melissa's talents in stained glass painting and design have benefited many projects across the United States.

MELISSA JANDA
Conrad Schmitt Studios, Inc.

STAINED GLASS ARTIST

Select Project Experience

St. John the Baptist Catholic Church – Costa Mesa, CA

Shrine of Our Lady of Pompeii – Chicago, IL

University of Notre Dame, Geddes Hall – Notre Dame, IN

Our Lady of the Isle Catholic Church – Grand Isle, LA

St. Gregory Barbarigo Catholic Church – Houma, LA

St. Theresa of Avila Catholic Church – New Orleans, LA

St. Barbara Catholic Church – Dearborn, MI

Church of the Annunciation – Baltimore, MD

Sacred Heart Catholic Church – Omaha, NE

SS. Peter & Paul Catholic Church – Glenmont, OH

First United Methodist Church – London, OH

St. Peter Catholic Church – Millersburg, OH

St. John Neumann Catholic Church – Knoxville, TN

Holy Redeemer Catholic Church – Aledo, TX

St. Paul's Episcopal Church – Leigh, TX

St. Anne Catholic Church – Sherman, TX

Our Shepherd Lutheran Church – Greendale, WI

St. John's Lutheran Church – Lexeburg, WI

H. SCHEDULE

PROPOSED PROJECT TIMELINE

The following timeline is an example of how the project may flow. Often the timeline is based upon the allocation of the funds necessary to proceed with the design and execution. Due to the depth of our staff of artists, we are able to work in the unique parameters of the individual project, however one artist would paint all of the murals to ensure a cohesive hand. Depending upon the needs of the client, the schedule could be compressed or expanded.

WEEK 1:

The Studio Project Manager, Artist and Foreman would meet with the representatives from the General Services Administration and the restoration Committee for a walk through. An inspection of the plaster surfaces to house the murals would be conducted and CSS would coordinate the erection of scaffold or a lift as necessary.

WEEKS 2 - 6:

CSS would research and develop three schemes for presentation to the Restoration Committee. The Project Team would meet to review, modify and further discuss details of the proposed designs. Upon approval, CSS would develop color renderings for each space with the selected theme.

WEEKS 7 - 9:

The Project Team would meet to review, modify and further discuss the color renderings. Upon approval, CSS would execute full-size cartoons as needed.

WEEKS 10 - 17:

Upon approval of cartoons, the appropriate canvas would be prepared, the cartoons transferred and the painting would begin. A final review of the murals with the Project Team would be undertaken prior to installation.

WEEKS 18 - 19

OSHA approved scaffold would be erected and the murals installed.

THROUGHOUT THE PROJECT:

If possible, the Mural Committee would visit CSS as needed during the course of the project (cartoon review, in-progress and completed murals.) CSS could also bring materials for approval, to the Capitol.

Media visits would be scheduled periodically to document or publicize the project.

Section IV: *Provide a statement or evidence of the firms or team's ability to provide services within the project time frame and proposed project schedule outlining the key phases.*

Conrad Schmitt Studio's Staff, Project Managers, Shop Foreman and related team meet once a week (or more often as needed), to review our work schedule. The schedule projects all projects over the course of 6 to 8 months. Contracts are reviewed to ensure estimated hours and necessary artists are available for each project. The project will be painted in house with a cohesive artistic team allowing efficient conditions during the design, cartoon and painting.

I: REFERENCES

Delegates Chambers of the Maryland Statehouse ~ Annapolis, Maryland

Owner: Historian: Elaine Rice Bachmann – 410-260-6445

Architect: Beyer Blinder Belle – 202-333-8763

Scope of Work: Replicate ceiling & wall decorations from historic information on canvas

Amount: \$345,000

Date of Completion: February 2011

Cathedral of the Immaculate Conception ~ Springfield, Illinois

Owner/Reference: Cathedral of the Immaculate Conception – Msgr. Carl Kemme
217-522-3342

Architect: Jim Graham – 217-787-9380

Scope of Work: Interior decorative restoration and scagliola Tromp L'oeil Canvas

Contract Amount: \$1,168,682.00

Date of Completion: 2010

Notre Dame Administration Building ~ Notre Dame, Indiana

Owner: Admin. Architect: Tony Polotto 574-631-4205

Scope of Work: Restore and decorate surfaces

Contract: \$847,000

Date of Complete: 1998

French Lick Springs Resort ~ French Lick, Indiana

Owner: Bill Cook - Cook, Incorporated

812-339-2235

Architect: George S. Ridgeway - 812-694-8787

Scope of Work: Decorative restoration/conservation/new murals on canvas

Contract Amount: \$3,506,247

Date of Completion: 2006

St. Mary Magdalen ~ Abbeville, Louisiana

Owner/Reference: St. Mary Magdalen - Rev. William Blanda

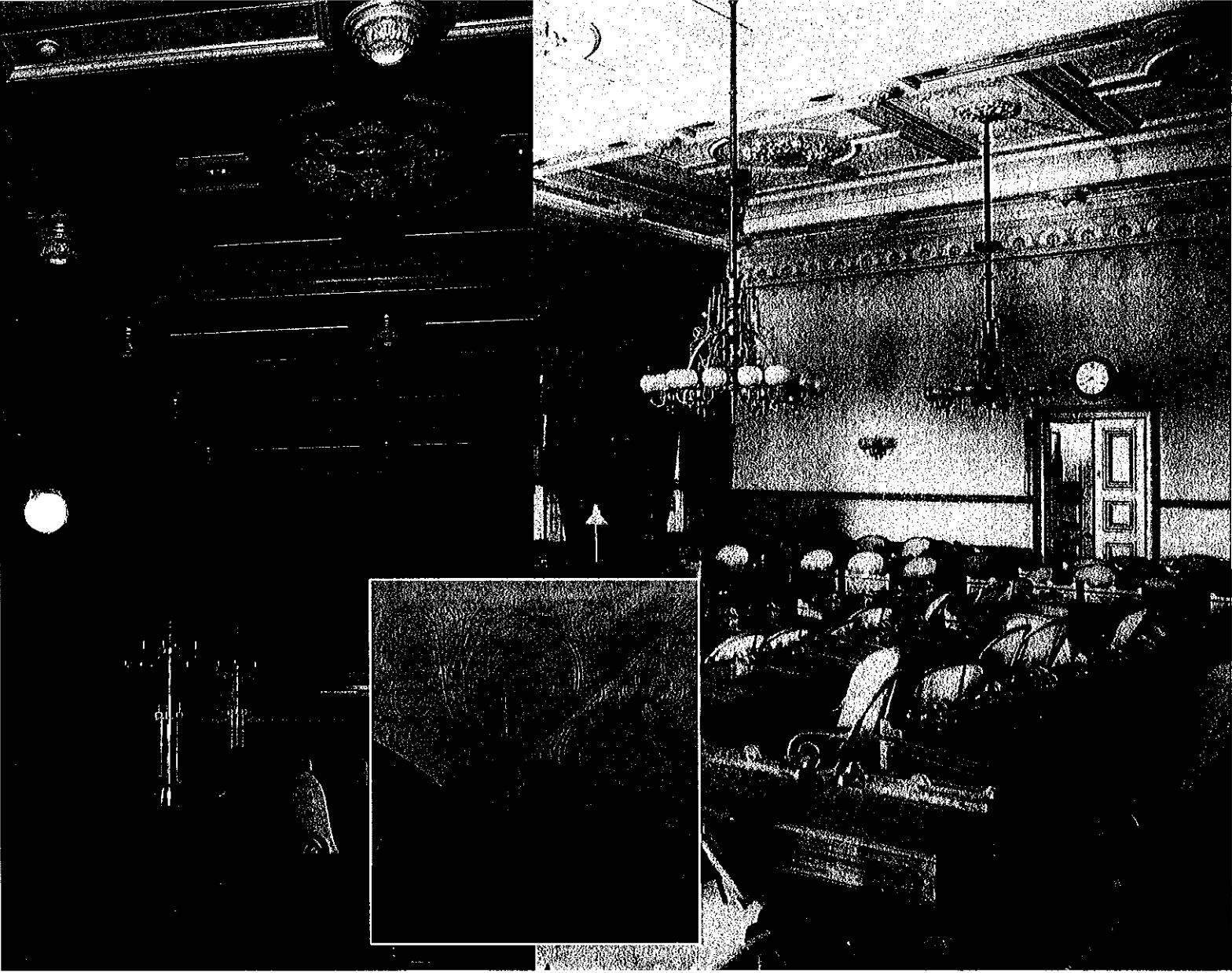
337-893-0244

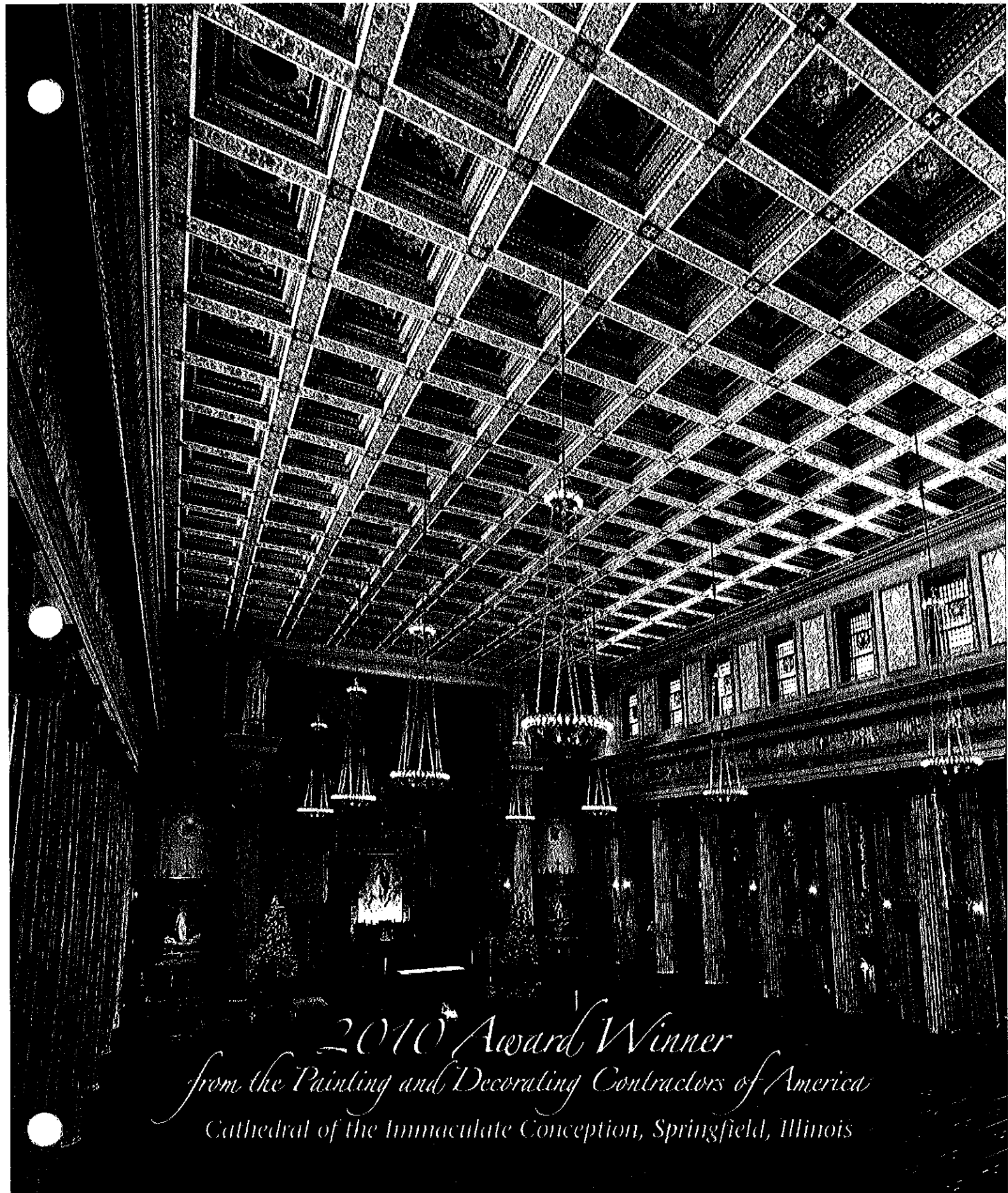
Architect: Gene Sellers – 337-232-0778

Scope of Work: Decorative restoration/new murals/stained glass restoration

Contract Amount: \$1,122,451

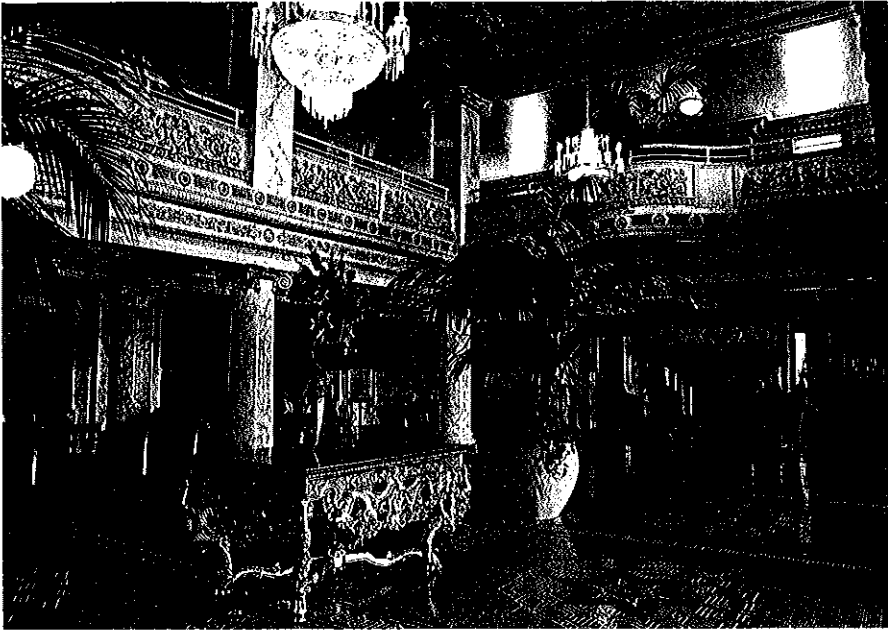
Date of Completion: January 2010





2010 Award Winner
from the Painting and Decorating Contractors of America
Cathedral of the Immaculate Conception, Springfield, Illinois





French Lick Springs Hotel

French Lick, IN

Challenge:

The challenge was a restorative transformation of the 421,000 square foot French Lick Springs Hotel, a legendary French Renaissance Resort, built in 1845. The project presented many decorative issues. Appointed in June of 2005 to restore its former glory, Conrad Schmitt Studios stepped up to the challenge.

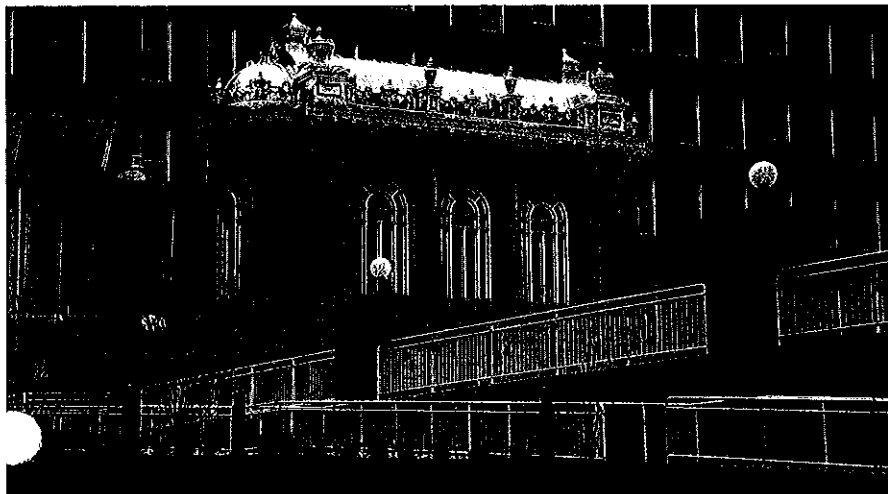
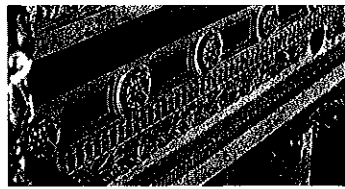
Solution:

Artists spent 28,000 hours planning and implementing the restoration, which began with a limited historic paint analysis to establish the original color palette, stencil designs, and decorative paint treatments. Selections were inspired by historical precedent and ultimately designed to coordinate with the existing, decorative ceramic tile floors.

After 1,900 gallons of paint, the ornamental plaster and decorative finishes throughout the hotel were returned to new. The stunning barrel-vaulted dome framing the entrance was regilded with 23 karat gold leaf and decorated with silver-toned palladium leaf accents.

The two-story Grand Lobby enhancements included hundreds of feet of multi-layered stencils, a new series of murals and the exposure of molded faux marble columns, known as scagliola.

The addition of a new casino united with its traditional historic spaces, the French Lick Springs Hotel is a unique destination location.

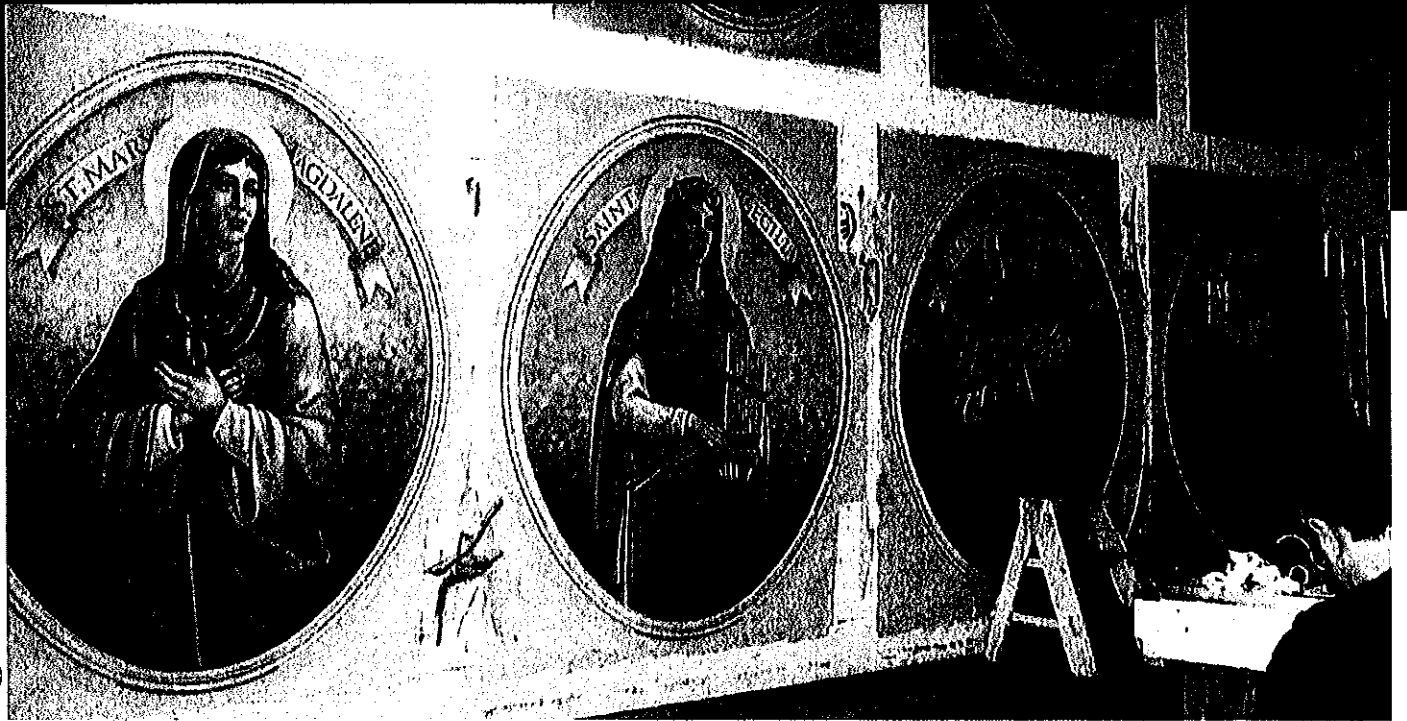
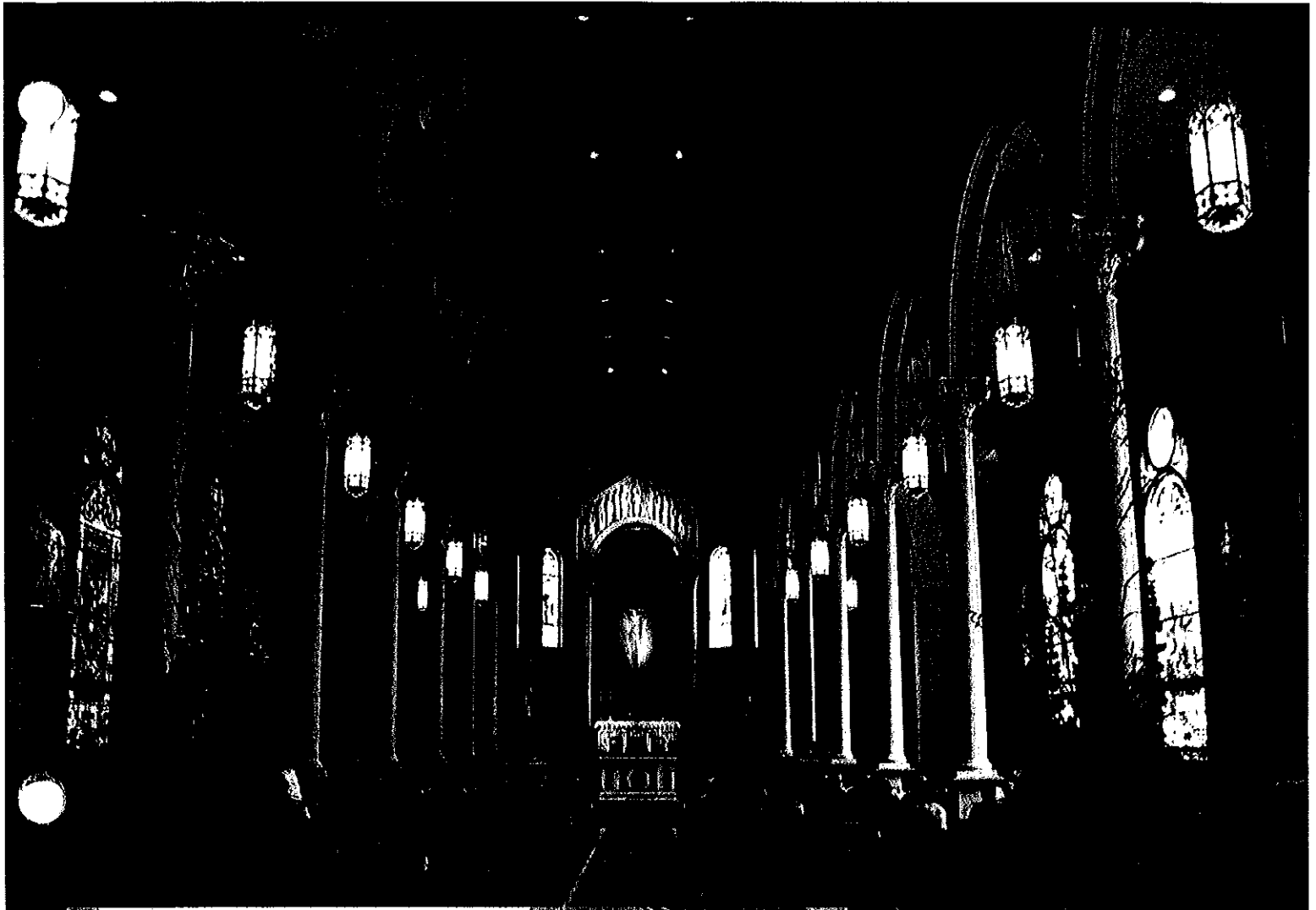


Conrad Schmitt Studios Inc.

Excellence in Artistry Since 1889

2405 S. 162nd St., New Berlin, WI 53151 USA ■ Phone: 800-969-3033 ■ Fax: 262-786-9036

Email: studio@conradschmitt.com ■ www.conradschmitt.com



**St. Mary Magdalen
Abbeville, LA**

J - Past Experiences with Documentation and Media

The murals and their development will be an important piece of West Virginia's history. We photographically document all of our projects and maintain written logs. An integral component of this project would include photographic documentation of each phase and written description of the processes. Video documentation would also be a component of the documentation. CSS has contracted with film crews in the past to document historic restorations such as the restoration of Union Station, St. Louis, Missouri. We have also prepared numerous instructional videos, documentaries, and PowerPoint presentations. Our decorative investigation department has prepared reports well over 200 pages long including one for the Minnesota State Capital 3rd Floor Investigation. With prior approval from the Mural Committee, we would welcome outside film crews and reporters, and can assist with travel arrangements, as well as, coordinating on-site media opportunities.

Uses of Visual Media at Conrad Schmitt Studios, Inc.

The photographic archives at Conrad Schmitt Studios reach back through our extensive history to include glass plate negatives among the holdings. This enormous body of documentation has proven invaluable time and again as we have been privileged to analyze and research past treatments for returns to historic condition or pre-Vatican II splendor. Additionally, the studio has had the foresight to have built a significant library of visual reference books dating back to the mid-1800's. It is comprised of several thousand volumes include rare and beautiful issuances. We are also proud to treasure the sketchbooks and renderings of Conrad Schmitt Artists going back to 1912. Previous work was destroyed in a fire at about that time.

This use of photography as a tool has been extended as technology has advanced its promise. No longer content with transparencies and negatives to record the unique documentation of the reflected and incident light renderings of stained glass and color scheme; Conrad Schmitt Studios has added digital recording and archiving devices to its arsenal. Likewise, videotapes created for promotional and client education have evolved into DVDs and website based presentations, including video on social-network sites. We use laptops with computer projectors to augment our proposals before committees and in promotions at national conferences. The slides which in previous decades were projected to promote our work are scanned into a digital database extending back to 1889.

Currently, we have married digital cameras to our computer systems for use in analysis, design, and production as well as promotion and the establishment of an archival database. Our Leica Stereomicroscope is fitted with a high-resolution digital camera that feeds into a dedicated computer. This setup enables the comparison of color chips obtained on site with the Munsell Color System to establish the exact paint colors used at the time. We have a miniature video camera on a flexible light-pipe for determination of structural conditions within columns, walls or hollow statues that are in need of restoration.



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

**Request for
 Quotation**

RFQ NUMBER
DCH11077

PAGE
1

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

RFQ COPY

RECEIVED

Attn: Howard ^{HAA S} Harts
 Conrad Schmitt Studios
 2405 S. 162nd St.
 New Berlin, WI 53151
CONRAD SCHMITT STUDIOS, INC.

MAR 24 2011

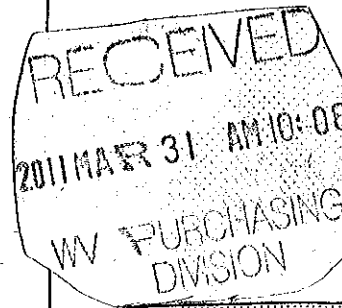
SHIP TO

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



SIGNATURE		TELEPHONE		DATE
TITLE	FEIN	ADDRESS CHANGES TO BE NOTED ABOVE		

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



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

Request for Quotation

RFQ NUMBER
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2

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

RFQ COPY
 TYPE NAME/ADDRESS HERE

VENDOR

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
	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>..... SIGNATURE Conrad Seaman Studios Inc. COMPANY 3/24/2011 DATE</p>						
<p>NOTE: THIS ADDENDUM ACKNOWLEDGEMENT SHOULD BE SUBMITTED WITH THE BID.</p> <p>----- END OF ADDENDUM NO. 1 -----</p>						

SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE	TELEPHONE	DATE
TITLE	FEIN	ADDRESS CHANGES TO BE NOTED ABOVE

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