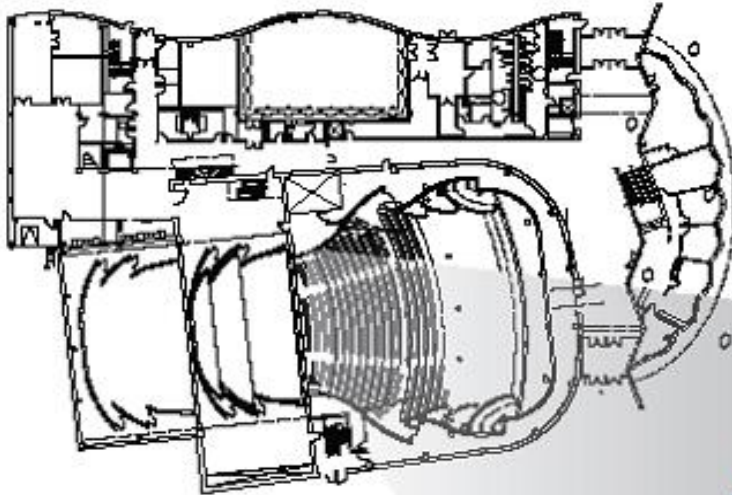


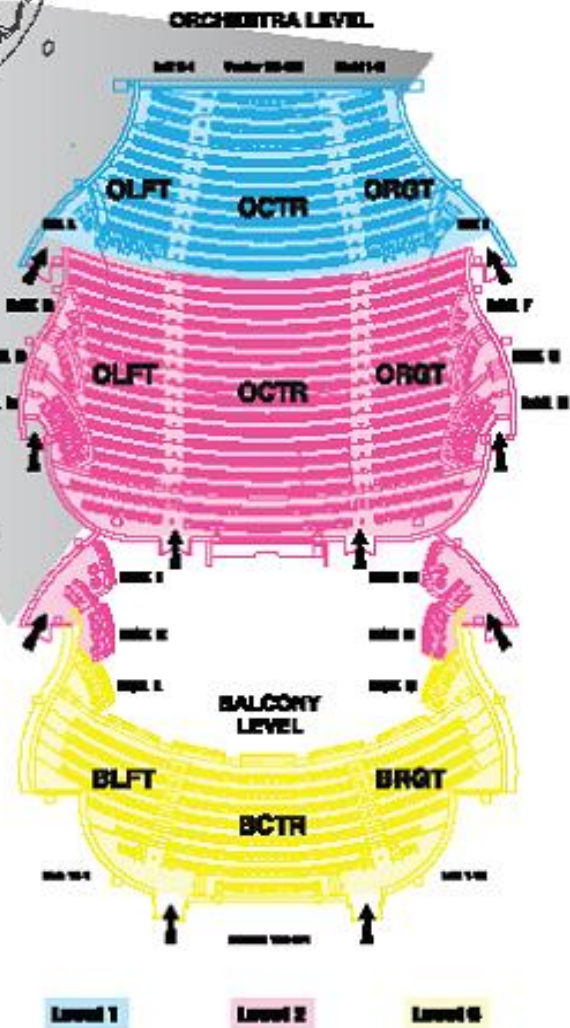
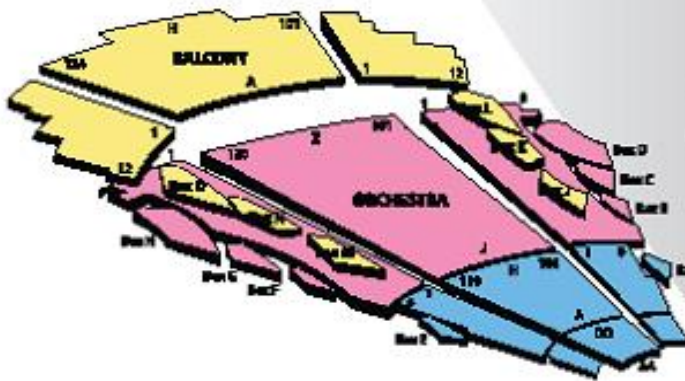


AMARILLO Civic Center COMPLEX

Meet. Play. Celebrate.




GLOBE-NEWS CENTER
for the Performing Arts





GLOBE-NEWS CENTER
for the Performing Arts

**500 South Buchanan
Amarillo, TX. 79101**



**THE GLOBE NEWS CENTER FOR THE PERFORMING ARTS
HOUSES A 1314 SEAT AUDITORIUM WITH BALCONY,
REHEARSAL/EDUCATION ROOM, SPACIOUS MULTI-LEVEL
LOBBY, AND NUMEROUS DRESSING ROOMS. IT IS DESIGNED
WITH ACOUSTICAL EXCELLENCE IN MIND AND SERVES AS A
LANDMARK FOR THE ARTS SCENE IN AMARILLO.**

**IT IS EQUIPPED WITH A ONE-OF-A-KIND ONE-PIECE
ORCHESTRA SHELL, RETRACTING INTO AN UPSTAGE GARAGE
AREA TO REVEAL A FULLY EQUIPPED ROADHOUSE.
FEATURING A SPRUNG DANCE FLOOR, HYDRAULIC
ORCHESTRA PIT, COMPLETE FLY SYSTEM AND AVAILABLE
LIGHTING AND AUDIO PACKAGES, THE CENTER IS EQUIPPED
TO HOST EVENTS FROM THE SMALLEST MEETING TO A LARGE
ROAD SHOW. IT SERVES AS THE PERFORMANCE HOME FOR
THE AMARILLO SYMPHONY, AMARILLO OPERA, AND LONE
STAR BALLET. THE FACILITY IS OPERATED AND MANAGED AS
PART OF THE AMARILLO CIVIC CENTER COMPLEX.**

Load-in Area

The loading dock is a truck height loading dock with dock leveler available. It is located adjacent to Pierce Street (one-way southbound). When headed southbound on Pierce Street, pull into the parking lot just past the building and back into the dock area. There is room for only one truck at a time at this dock. An alternate street level load-in overhead door for smaller items is available on the northwest corner of the building. This opens into a small garage area with access to the backstage dock through a double doorway approximately 84" h x 71" w.

Loading Dock Door dimensions – 10'x10'

Push to stage – 53' with one turn to the right

Hallway vertical clearance – 8' 9" (pipes hanging lower than door height)

Hallway width – 16'

Stage Door dimensions – 10'x10'

Soundproof stage door located on Upstage Left back wall.

Stage Dimensions

Curved Proscenium arch – 50' wide at stage level, 32' high at CL

Stage width 50' + wings = 106"

Stage depth 38'

Wing Space – 30' Stage Left, 26' Stage Right

Offstage vertical height to second floor pin-rails - 37' 0"

Stage Floor Surface

Any and all fastening to the stage deck must be approved in advance and in writing by Civic Center Management.

Absolutley NO LAGGING ALLOWED.

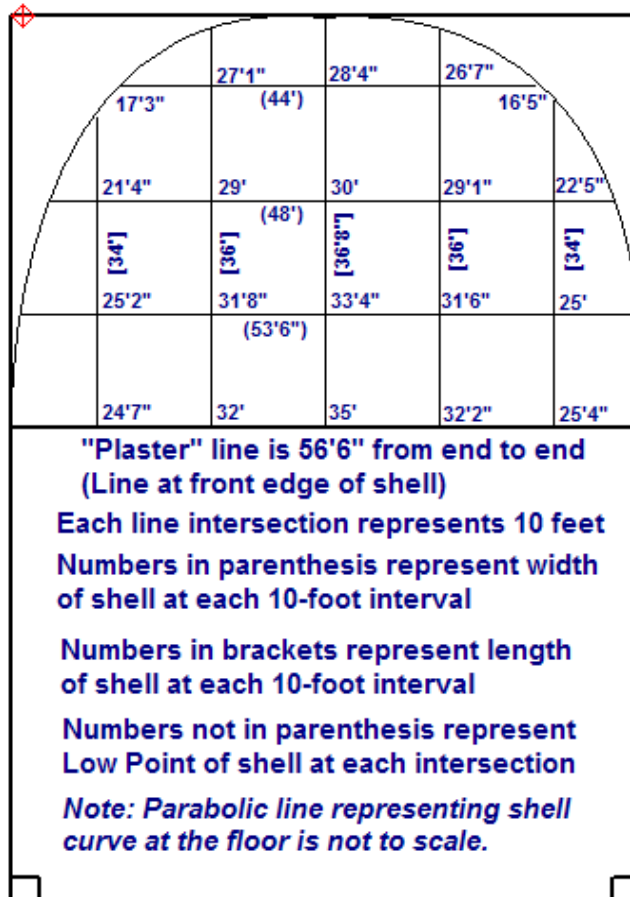
Stage floor is a sprung dance floor constructed with rubber supports topped with two layers of $\frac{3}{4}$ " plywood and surfaced with a layer of $\frac{1}{2}$ " hardboard (Masonite).

Color is black. Surface is consistent from wall-to-wall.

Client will be responsible for any floor damage or repainting, if necessary, after use. Permission must be obtained from facility technical management prior to lagging into or painting the floor.

Acoustical Orchestra Shell

A one-of-a-kind one-piece orchestra shell is housed in a garage upstage of the main stage-house. The orchestra shell plays an important role in the quality of the music. Its use links the house with the stage and creates a one room concert hall acoustically. It is recommended for most musical ensembles. When in use, it travels forward into the stage house, effectively placing the performers in the same acoustical space as the audience. If you plan on using this shell, please contact the facility Production Manger for additional information. Approximate measurements inside the shell are depicted in the graphic below.



Adjustable Acoustical System

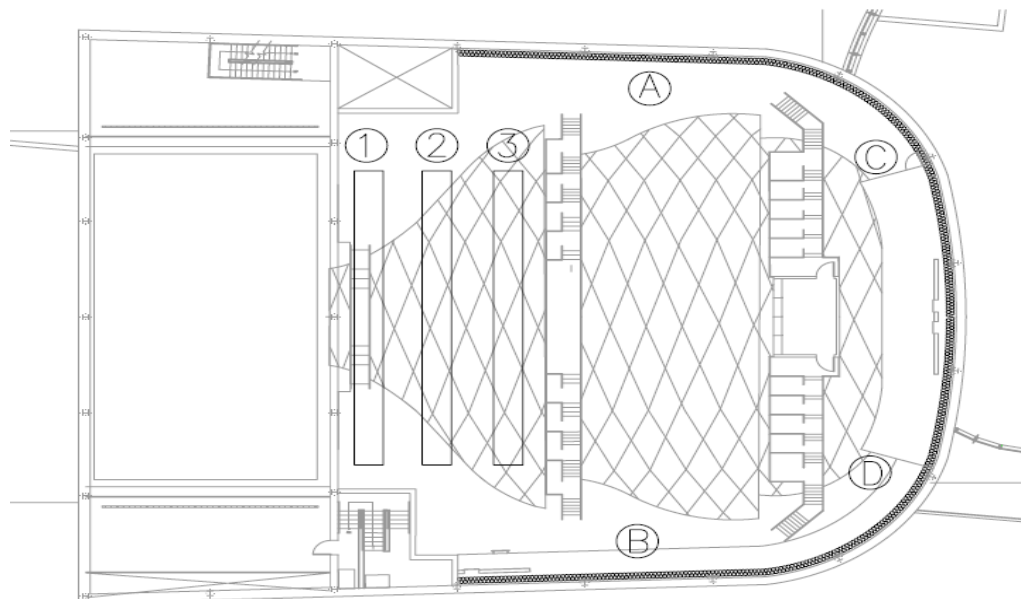
The adjustable absorption systems consist of heavy velour motorized draperies and panels, or dampers located at the catwalk level in the outer volume chamber of the hall. Velour banners are typically cost effective and reliable. However, they are most efficient at mid and high frequencies above 250 Hz, with a rapid decrease at low frequencies, and little effect below 63Hz. The dampers consist of 6" thick fiberglass panels that are more efficient in the low frequency range. When the draperies and dampers are stored within their pockets, they have a negligible effect on the decay or reverberation time within the audience chamber. When they are deployed, they absorb sound proportionally to their exposed area and reduce the reverberation time of the hall. Programs requiring a "live" room with a longer reverberation time, e.g. classical music, would typically have most of the draperies and dampers stored in their pockets, while events requiring a "dry" room with a shorter reverberation time, e.g. speech or amplified, would typically have most of the systems deployed.

The following table is a quick guide for performance use of the adjustable systems. Settings for program types not listed here should resemble the most similar program. The draperies are labeled A, B, C and D and the dampers are 1, 2, and 3.

See table and map on the next page for reference locations.

| Program | Draperies Deployed | Dampers Deployed |
|--|--------------------|------------------|
| Piano Soloist – lid up | NONE | NONE |
| Vocal or Instrumental Soloist (with piano) – low stick | A, B | NONE |
| String Quartet or String Ensemble | A, B | NONE |
| Choral Ensemble Pop | A, B, C, D | NONE |
| Chorus | A, B | NONE |
| Symphony Orchestra (with full brass and percussion) | NONE | 3 |
| Symphony Orchestra with Strings only (chamber orchestra) | A, B | NONE |
| Lecture | A, B, C, D | 1, 2, 3 |
| Unamplified Jazz | A, B, C, D | 1, 2, 3 |
| Pop or Rock Band | A, B, C, D | 1, 2, 3 |

| Program | Shell Deployed | Stage Location | Pit Lift Configuration |
|--|----------------|--|-------------------------|
| Piano Soloist – lid up | YES | In the shell, locate piano edge 2' upstage from upstage pit lift line | Stage or Audience level |
| Vocal or Instrumental Soloist (with piano) – low stick | YES | In the shell, locate piano edge 3' upstage from upstage pit lift line. Singer off center | Stage or Audience level |
| String Quartet | YES | In the shell, first violin located 3' upstage from upstage pit lift line. | Stage or Audience level |
| Choral Ensemble (Sweet Adelines) | YES | On choral risers in the shell. Podium located 2' upstage from the upstage pit line. | Stage or Audience level |
| Chorus | YES | On choral risers in the shell. Podium located 2' upstage from the upstage pit line. | Stage or Audience level |
| Symphony Orchestra (with brass and percussion) | YES | Podium 2' upstage from the downstage pit edge | Stage Level |
| Symphony Orchestra with Strings only (chamber orchestra) | YES | Podium 2' upstage from the downstage pit edge | Stage Level |
| Lecture | YES OR NO | Does not matter | Stage or Audience level |
| Unamplified Jazz | YES | In the shell just upstage from the pit lift | Audience level |
| Pop or Rock Band | NO | In stage with stage curtains | Audience level |



Orchestra Pit

Hydraulic Orchestra Pit can be raised from orchestra pit level to audience or stage level. Portable seats are available to add for additional seating when Pit is at audience level. When completely lowered, there is an additional 8' of space for orchestra members under the stage.

Stage Trap System

A stage trap system is available for use. Please contact facility management prior to planning use of these traps. Client is responsible for extra cost/labor for removing and replacement of trap doors.

Fly System

Counterweight system, all single purchase

59 fly lines plus 1 House Curtain line

Grid Height – 81' 10"

Low trim – 4' 0"

High trim – 77' 0"

Locking rail located SR at Stage Floor Level

Belaying pin-rails located 10' off stage at approximately 40' high for cable picks

Baton weight maximum of 700 lbs.

Power Connections

Audio power throughout the building is all tied to the same transformer and isolated ground. Any orange-colored plugs in the building are on this transformer and ground.

Audio Company Switch:

One 200 Amp 3 Phase with Isolated Ground Upstage Left (bare lug)

One 60 Amp 3 Phase with Isolated Ground Down Stage Left with distro box

One 60 Amp 3 Phase with Isolated Ground Down Stage Right with distro box

Lighting/Motor Company Switches

Two – 400 Amp 3 Phase Switches on Stage Left Wall (Cam-lock connectors)

Headset/Paging System

The Center features a four-channel Clear-Com headset system with stations liberally spaced throughout the facility. Paging to lobby, backstage and dressing rooms is available from the Stage Manager position, as well as other locations in the facility.

Follow Spots

Two (2) Lycan Follow spots are located at the apex of the rear catwalk in an enclosed spot booth. Spots are available at an extra charge. No other matching follow spots are available in the facility. If your production requires additional spots, please discuss this with the facility Production Manager at least two weeks prior to your move-in.

Lighting System

A basic hang plot has been established for the Globe-News Center and is available for client's use. Any changes or additions to this basic plot are the client's responsibility and the basic hang must be restored as part of the move-out. A list of equipment can be found on the last page of this document. Lighting diagrams and hang plot are available by request. Lighting equipment is listed at the end of this document.

- ETC Sensor system with 3-pin connectors on three house catwalks and various other locations throughout the theatre.
- Onstage electrics powered from the grid using 150' Socapex cables with 3-pin fan-outs.
- ETC Net2 throughout the facility with 2-Port DMX control nodes.
- ETC Ion control board with remote video node and wireless remote focus unit can be connected via closed Wi-Fi system,

Audio System

A complete in-house audio system is available. Control is from the audio control booth or a back-of-the-house mix location in the seating area. Any use of this mix position requires the removal of seats. The booth has proven not to be a good location for mixing. If using the BOH location, please inform production and box office management prior to opening of ticket sales.

A complete listing of audio equipment available can be found beginning on page seven of this document.

Dressing Rooms

All dressing rooms are equipped with lighted individual make-up mirrors and lavatories with hot and cold water.

Three small "headliner" dressing rooms designed for 1 or 2 people each are located at stage level across the hallway off stage left. One dressing room has its own restroom, with the other two dressing rooms sharing their own restroom. An additional "quick change" room is also located next to the headliner dressing rooms with no toilet facilities. All showers are located on the second floor.

Five large dressing rooms are located on the second floor, accessible from stage level by a stage left stairway or backstage service elevator. Second floor Dressing room area includes the following:

- 4 Dressing rooms designed to comfortably serve 10 to 12 people each
- 1 Dressing room designed to comfortably serve up to 50 people
- 5 individual Shower rooms and Men's and Women's Rest Rooms located adjacent to the dressing rooms by a common hallway.

Wardrobe Area

A wardrobe workroom is located on the second floor, adjacent to the dressing rooms. It includes extra circuiting for irons and steamers, as well as washer and dryer hookups and a laundry sink. It is accessible by backstage service elevator.

Shore Power
None Available

Tour Office

A small office is available for use adjacent to the wardrobe workroom on the second floor. There is no additional charge for use of this office.

Crew Rates

- Production Manager/Steward at \$22.50 per hour.
- All Stagehands are billed at \$17.00 per hour (2-hour minimum call)
- Up Riggers are billed at \$37.00 per hour. (4-hour minimum on IN and OUT)
- Down Riggers are billed at \$37.00 per hour (4-hour minimum on IN and OUT)
- A Crew Lead Charge of \$19.00 will be included for all crews over 3 persons.
- Runner Base Rate: \$150 per day plus expense. If runner is using a personal vehicle price increases to \$180 per day plus expenses.

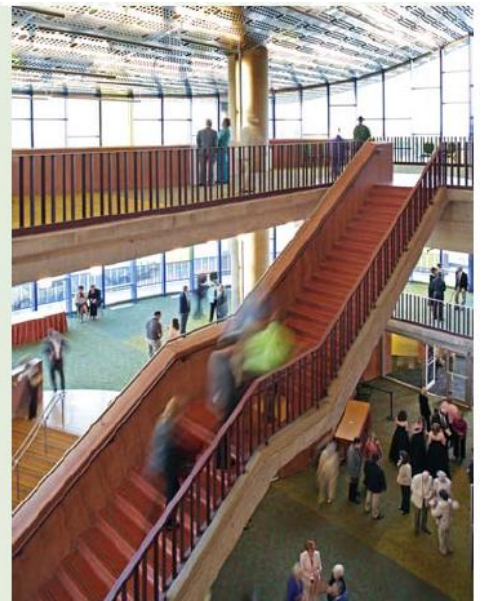
All labor calls that extend over 8 hours in a 24-hour day will be billed out at an overtime rate of time and a half.

For Additional Information Contact:

Derek Hisek
Production Manager
806-378-3088
derek.hisek@amarillo.gov

William Weatherholt
Asst. Production Manager
806-378-9346
william.weatherholt@amarillo.gov

Cameron Cockrell
Asst. Production Manager
806-378-4221
cameron.cockrell@amarillo.gov



**Globe News Center for the Performing Arts
Stage Lighting Inventory**

| | |
|--|----|
| Source-4 10 degree | 40 |
| Source-4 19 degree | 75 |
| Source-4 26 degree | 75 |
| Source-4 36 degree | 68 |
| Source-4 50 degree | 16 |
| Source-4 Par | 20 |
| Par 64 Cans | 50 |
| 8" Fresnel | 12 |
| 4 Cell Far Cyc units | 12 |
| Lycan Follow spots | 2 |
| Robert Juliat Aramis Follow Spot (additional Charges will apply with use of RJA spotlights) | 2 |
| | |
| Single 12" Sidearm With Tee | 60 |
| Snoot for 10 degree Source-4 | 40 |
| Snoot for other Source-4 | 50 |
| Half hat for Source-4 | 30 |
| Snoot for Par 64 | 20 |
| Pattern holders for Source-4 | 40 |
| | |
| CABLE | |
| 5' Cable | 60 |
| 10' Cable | 50 |
| 25' Cable | 30 |
| 50' Cable | 20 |
| Two-fer | 40 |
| Three-fer | 40 |
| 150' 6 Circuit Socapex Multicable jumper | 32 |
| Non-staggered 6 Circuit multicable breakout | 16 |
| Staggered 6 Circuit multicable breakout | 24 |
| Non-staggered 6 Circuit multicable break-in | 1 |
| Scenery guards | 24 |
| Cable hampers | 6 |
| 21' Boom with flange and pickup ring | 8 |
| 10' Boom with flange and pickup ring | 4 |

Globe-News Center for the Performing Arts Audio System

The Globe-News Center combines acoustic excellence with an outstanding Audio system. The system is a Left, Center, Right system that can be configured for most audio needs. Following is an overview of available equipment:

Front-of-House

- Console: Midas M32 input console.
- 56 channel snake system from stage to booth with additional cable passes for supplemental runs
- 4 channel Clear-Com system
- Back stage, onstage, and lobby paging program system

EAW Speakers

- Center cluster speakers - 2 EAW MQM 1364's and 1 MQM 1410 (4x10 low freq. See MQM1215 for similar specs) and bottom tier of MQM DF (custom wide-pattern down-fill box)
- Left and Right stacks suspended include 1 MQM 1364, 1394,1410 per side
- Subwoofers single SB250 and SB180 per side
- Under-Balcony Fills - Nine JF80 under balcony fills patchable on an individual speaker basis

Orchestra announce speakers

- A group of EAW speakers are permanently installed for P.A. use when the large system is not desired. These provide adequate coverage for the entire house, while being out of view from the audience. This portion of the system is designed for amplification of the spoken word and limited music.

Amplification

- Amps are all Crest CK series
- 8 channels of unassigned amplification for effects and/or onstage monitors
- Jacks located throughout house for additional use
- Speakers are all tri-amped

Effects Processors:

- 1 Yamaha 2PX 2000
- 1 T.C. Electronic M2000
- 1 Lexicon MPX 1

Compressors:

- 8 Channels KlarkTeknik Compressors

Gates:

- 8 Channels KlarkTeknik Gates

Equalization:

- 4 XTA GQ 600 Stereo EQ Units

CD/Record/Playback

- 2 Tascam CDRW 2000
- 1 Tascam MD 350 Mini-Disc

- 1 Tascam CD-OIU Professional CD player

Mix Positions

- Control Booth – Sliding window to allow sound in (not recommended)
- Rear two rows – Under balcony eliminates 12 seats (recommended mixing location)
- Rear five rows – Also under balcony eliminates 30 seats

GNC LINSET SCHEDULE – NEXT PAGE



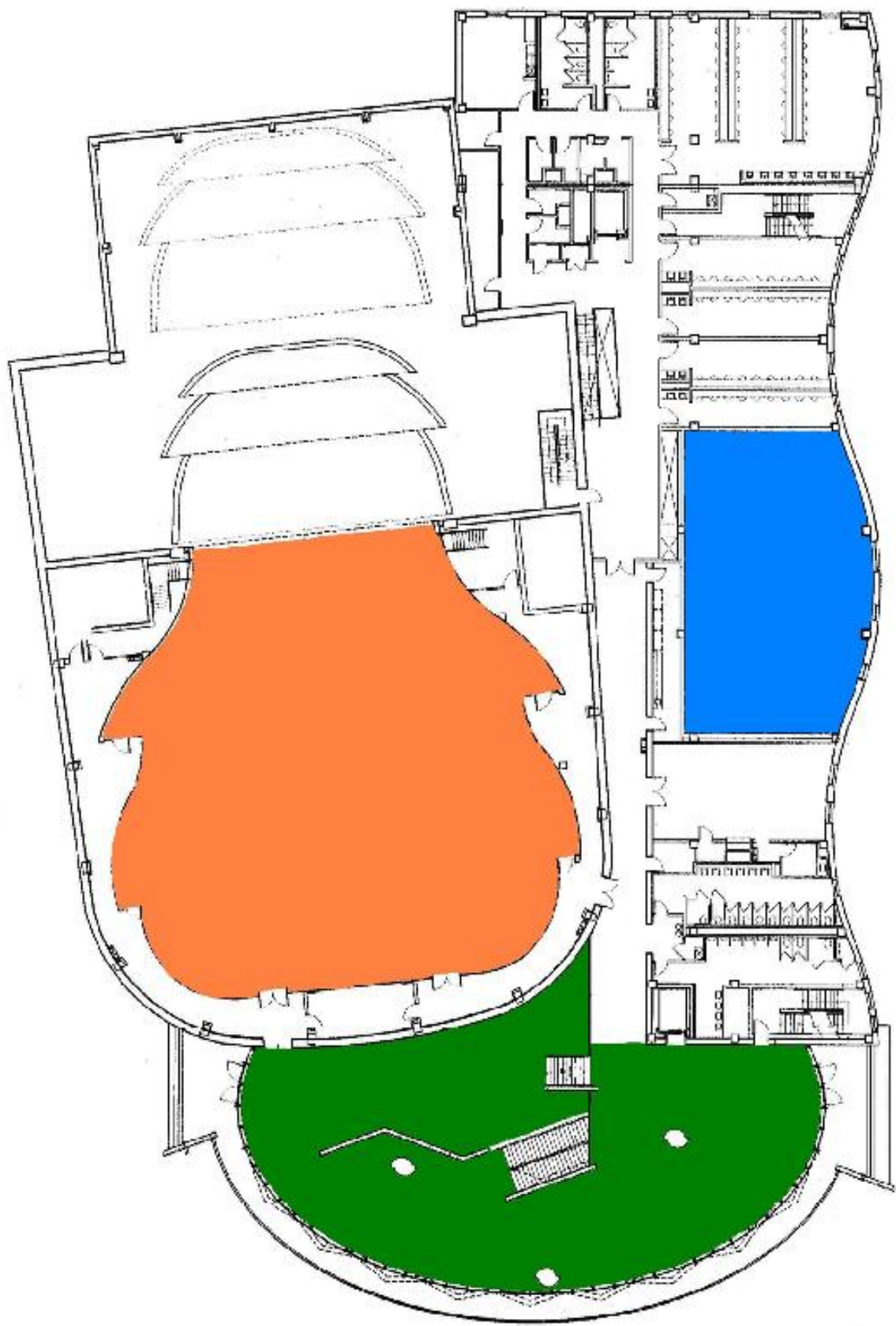
Globe-News Center Lineset Schedule

| Lineset Number | Feet from DS Wall | Description | Notes | |
|----------------|-------------------|--------------|-------------|--|
| Grand Drape | 1'5" | Grand Drape | | |
| 1 | 2'3" | Border | 1st Border | |
| 2 | 2'9" | Legs | 1st Legs | |
| 3 | 3'3" | | | |
| 4 | 3'9" | | | |
| 5 | 4'3" | 1st Electric | Cables | |
| 6 | 4'9" | 1st Electric | Instruments | |
| 7 | 5'3" | | | |
| | | | | |
| 8 | 6'3" | | | |
| | | | | |
| 9 | 7'3" | | | |
| 10 | 7'9" | | | |
| 11 | 8'3" | | | |
| 12 | 8'9" | | | |
| 13 | 9'3" | Border | 2nd Border | |
| 14 | 9'9" | Legs | 2nd Legs | |
| | | | | |
| 15 | 10'9" | | | |
| 16 | 11'3" | | | |
| 17 | 11'9" | | | |
| 18 | 12'3" | Legs | 3rd Legs | |
| | | | | |
| 19 | 13'3" | 2nd Electric | Cables | |
| 20 | 13'9" | 2nd Electric | Instruments | |
| | | | | |
| 21 | 14'9" | | | |
| 22 | 15'3" | | | |
| | | | | |
| 23 | 16'3" | Full Black | 3rd Border | |
| 24 | 16'9" | Legs | 4th Legs | |
| | | | | |
| 25 | 17'9" | | | |
| | | | | |
| 26 | 18'9" | | | |
| 27 | 19'3" | | | |
| 28 | 19'9" | | | |
| | | | | |
| 29 | 20'9" | 3rd Electric | Cables | |
| 30 | 21'3" | 3rd Electric | Instruments | |
| 31 | 21'9" | | | |
| 32 | 22'3" | | | |
| 33 | 22'9" | Border | 4th Border | |

| | | | | |
|----|-------|--------------|---------------------------|--|
| 34 | 23'3" | Legs | 5th Legs | |
| 35 | 24'3" | | | |
| 36 | 24'9" | | | |
| 37 | 25'3" | | | |
| 38 | 26'3" | | | |
| 39 | 26'9" | | | |
| 40 | 27'3" | Border | 5th Border | |
| 41 | 27'9" | Legs | 6th Legs | |
| 42 | 28'3" | | | |
| 43 | 28'9" | 4th Electric | Cables | |
| 44 | 29'3" | 4th Electric | Instruments | |
| 45 | 29'9" | | | |
| 46 | 30'9" | | | |
| 47 | 31'9" | | | |
| 48 | 32'3" | Border | 6th Border | |
| 49 | 33'3" | 5th Electric | Cables | |
| 50 | 33'9" | 5th Electric | Instruments | |
| 51 | 34'3" | | | |
| 52 | 34'9" | | | |
| 53 | 35'3" | | | |
| 54 | 35'9" | | | |
| 55 | 36'9" | | | |
| 56 | 37'3" | | | |
| 57 | 37'9" | Full Black | 3rd Border | |
| 58 | 38'3" | Cyc | | |
| 59 | 38'9" | | (Trip Pipe for Shell Use) | |

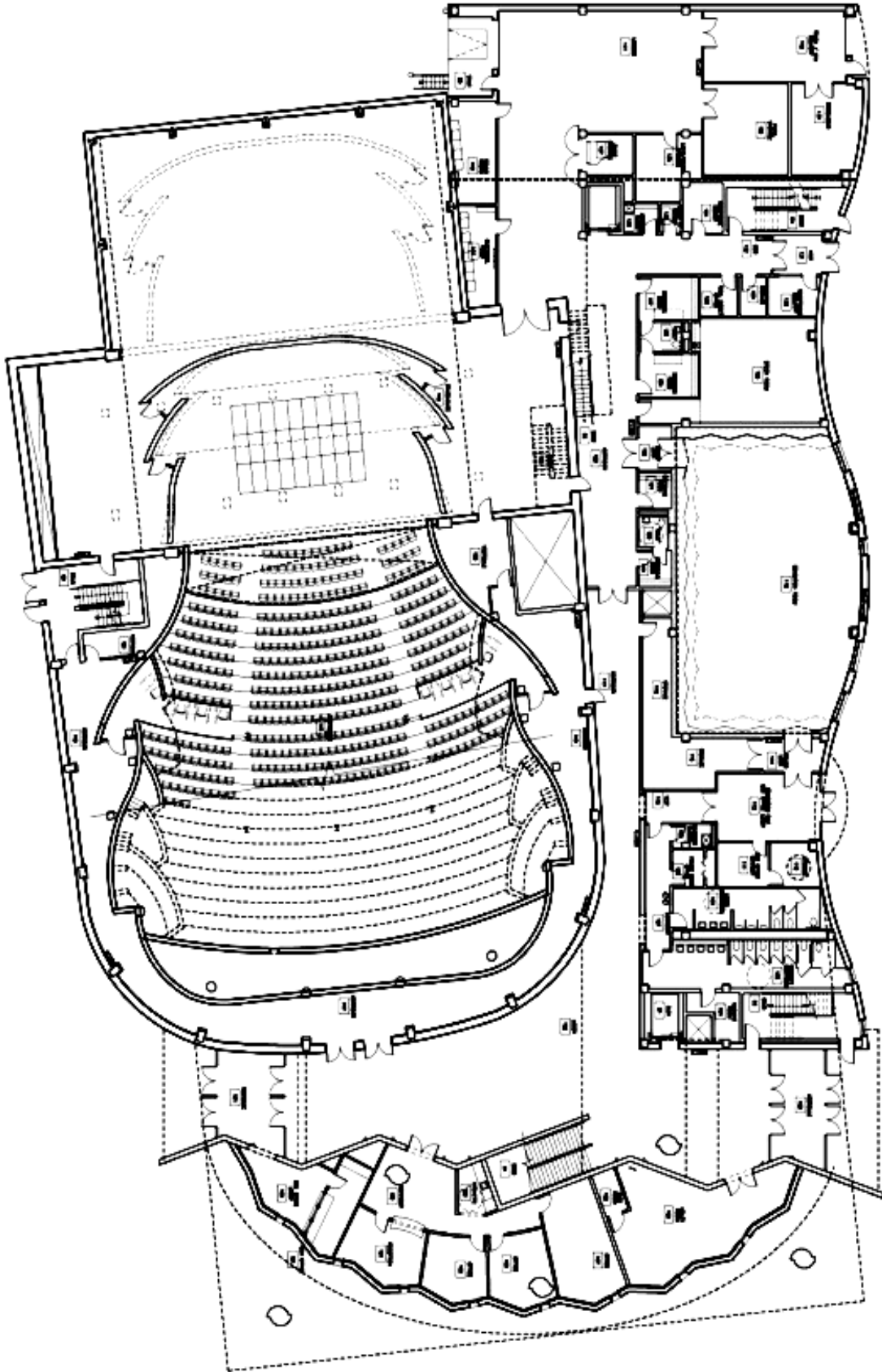
***Black/White scrim are available upon request**

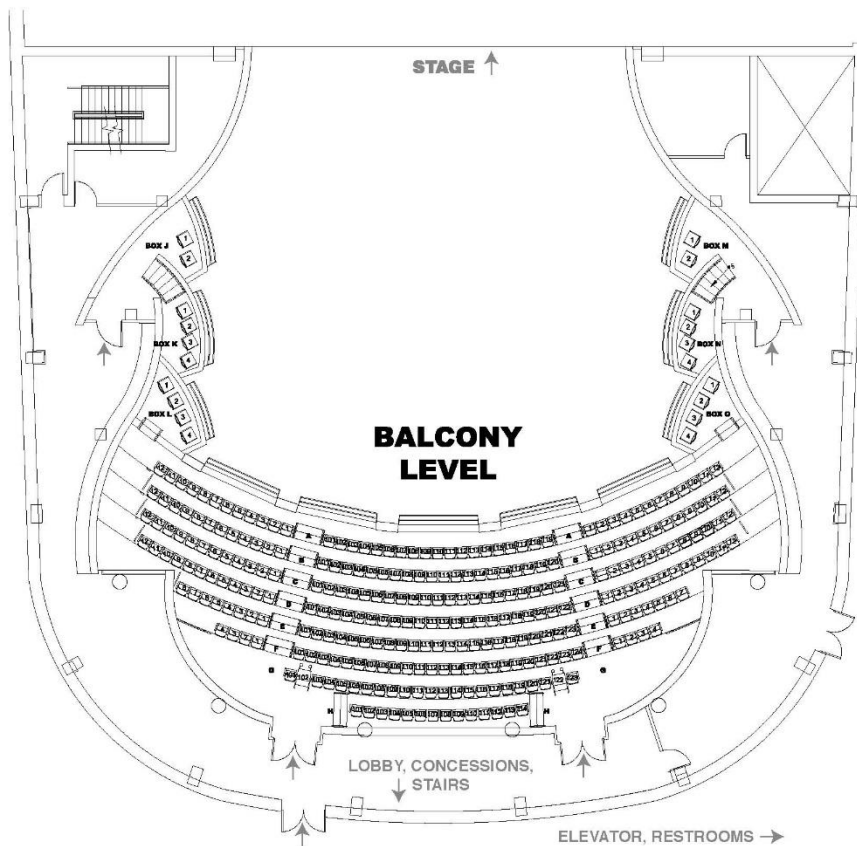
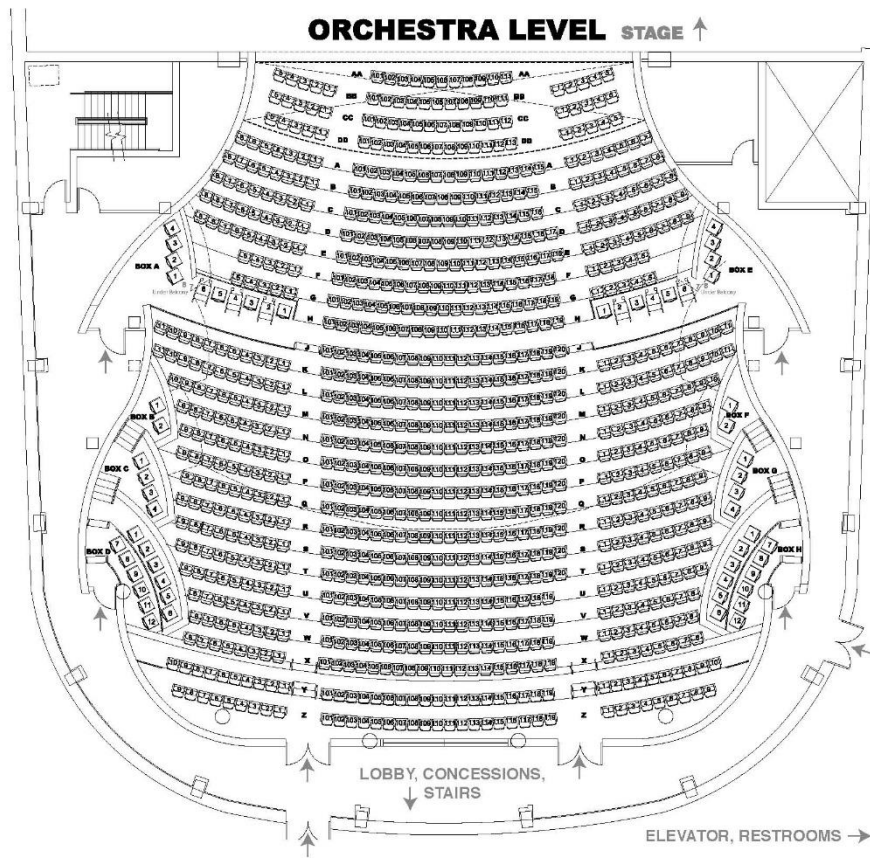
*This lineset schedule and the light plot that accompanies this technical packet reflect the default house hang. Every client is responsible for restoring any changes made to these specifications at their own expense, or they will be billed a restore fee by Civic Amarillo. The production manager on duty will verify the house hang after load out of the event.

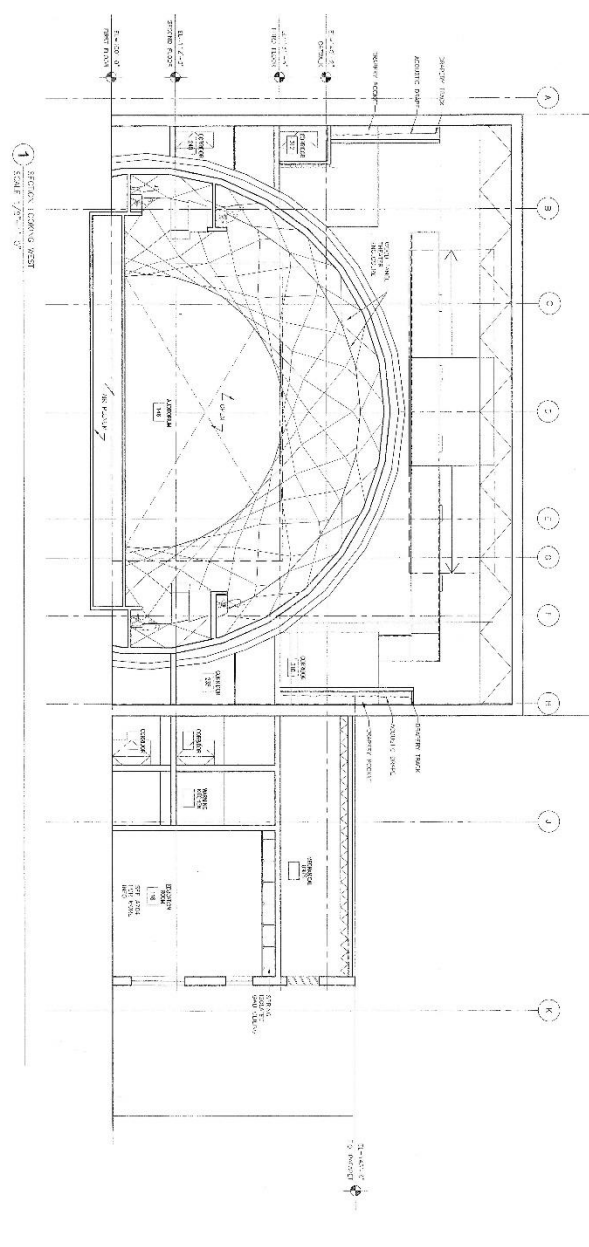


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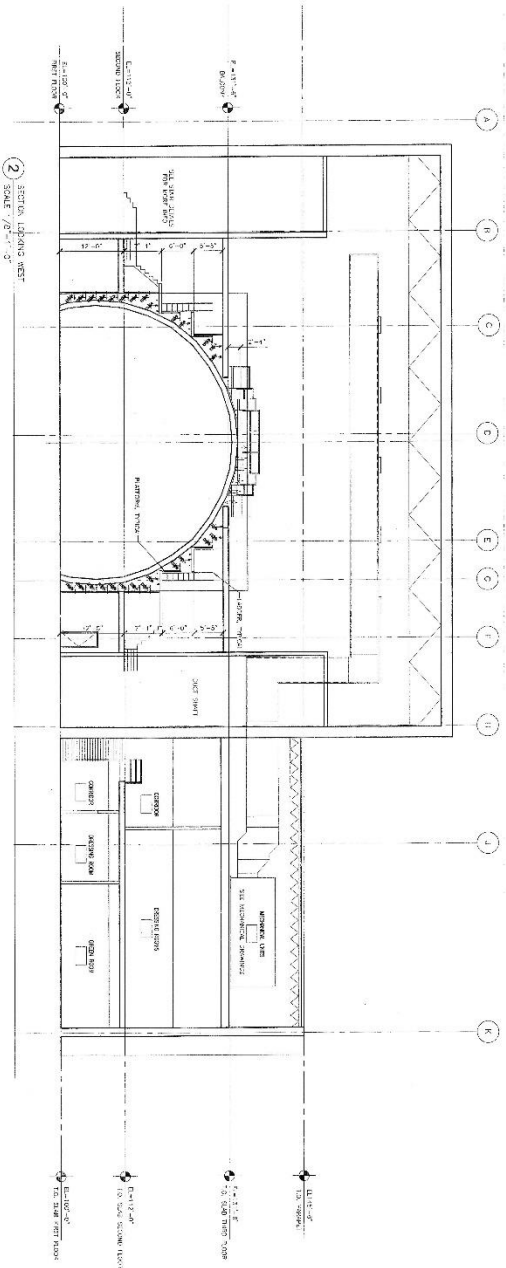
ENTRY LEVEL PLAN







1 SECTION 1 LOOKING WEST
SCALE 1/8" = 1'-0"



2 SECTION 2 LOOKING WEST
SCALE 1/8" = 1'-0"

GLOBE-NEWS CENTER for the Performing Art

AMARILLO, TEXAS



CONSTRUCTION REQUIREMENTS

SEE OTHER DRAWINGS FOR ALL
OTHER DETAILS AND
NOTES.

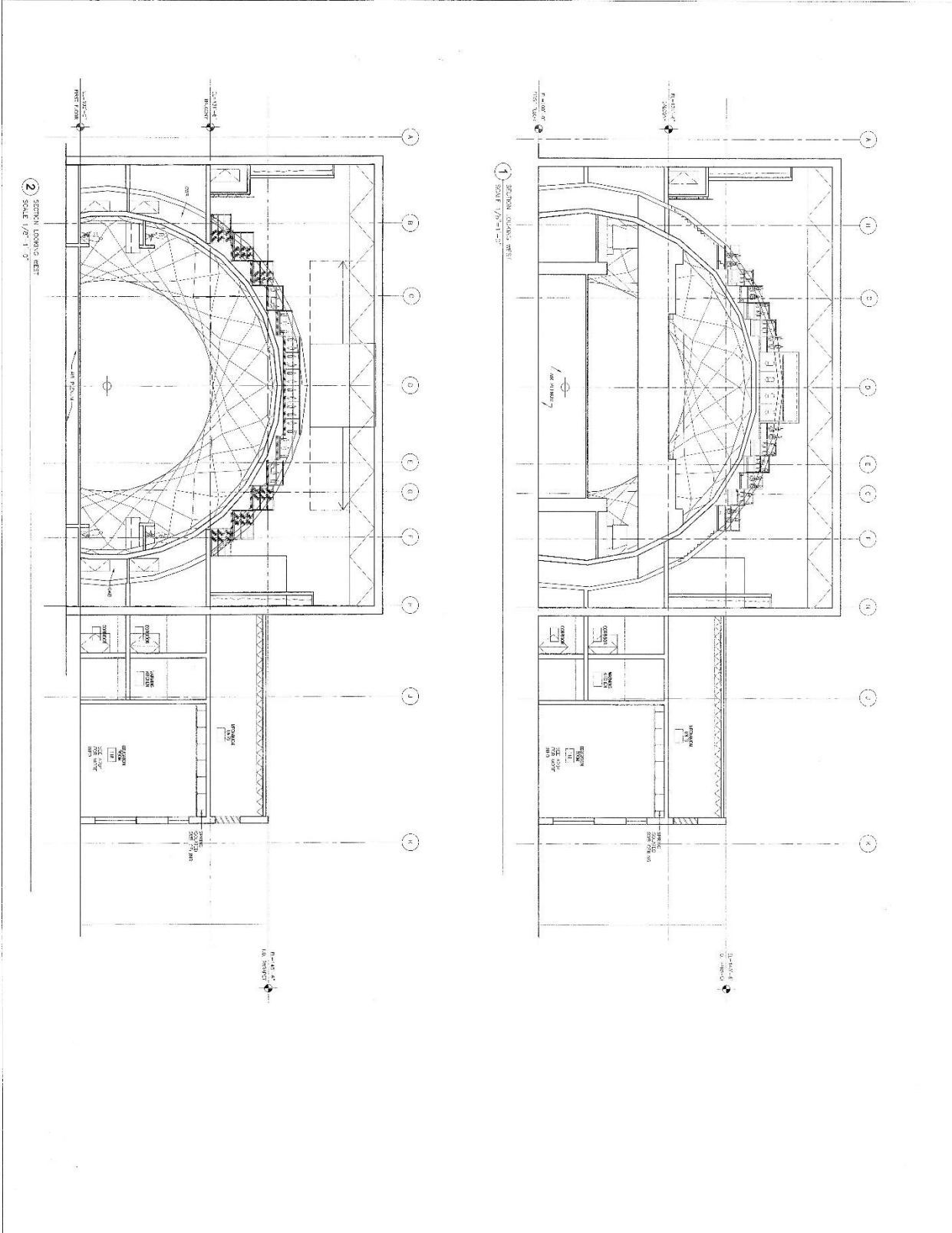
GENERAL NOTES:

1. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BUILDING CODES AND SPECIFICATIONS.
2. ALL MATERIALS AND METHODS OF CONSTRUCTION SHALL BE APPROVED BY THE ARCHITECT.
3. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS.
4. ALL UTILITIES SHALL BE PROTECTED AND DEEPER EXCAVATIONS SHALL BE PROTECTED BY SHIELDING.
5. ALL FOUNDATION WORK SHALL BE DONE IN ACCORDANCE WITH THE FOUNDATION SPECIFICATIONS.
6. ALL CONCRETE SHALL BE PLACED AND FINISHED IN ACCORDANCE WITH THE CONCRETE SPECIFICATIONS.
7. ALL STEEL SHALL BE WELDED IN ACCORDANCE WITH THE STEEL SPECIFICATIONS.
8. ALL MECHANICAL, ELECTRICAL, AND PLUMBING WORK SHALL BE DONE IN ACCORDANCE WITH THE RESPECTIVE SPECIFICATIONS.
9. ALL FINISHES SHALL BE DONE IN ACCORDANCE WITH THE FINISH SPECIFICATIONS.
10. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE ARCHITECT'S GENERAL CONDITIONS OF CONTRACT.

REVISIONS:

| NO. | DATE | DESCRIPTION |
|-----|----------|----------------------|
| 1 | 10/15/00 | ISSUED FOR PERMITS |
| 2 | 11/01/00 | REVISIONS TO PERMITS |
| 3 | 11/15/00 | REVISIONS TO PERMITS |
| 4 | 12/01/00 | REVISIONS TO PERMITS |
| 5 | 12/15/00 | REVISIONS TO PERMITS |
| 6 | 01/01/01 | REVISIONS TO PERMITS |
| 7 | 01/15/01 | REVISIONS TO PERMITS |
| 8 | 02/01/01 | REVISIONS TO PERMITS |
| 9 | 02/15/01 | REVISIONS TO PERMITS |
| 10 | 03/01/01 | REVISIONS TO PERMITS |
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| 15 | 05/15/01 | REVISIONS TO PERMITS |
| 16 | 06/01/01 | REVISIONS TO PERMITS |
| 17 | 06/15/01 | REVISIONS TO PERMITS |
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| 22 | 09/01/01 | REVISIONS TO PERMITS |
| 23 | 09/15/01 | REVISIONS TO PERMITS |
| 24 | 10/01/01 | REVISIONS TO PERMITS |
| 25 | 10/15/01 | REVISIONS TO PERMITS |
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| 45 | 08/15/02 | REVISIONS TO PERMITS |
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| 55 | 01/15/03 | REVISIONS TO PERMITS |
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| 58 | 03/01/03 | REVISIONS TO PERMITS |
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| 64 | 06/01/03 | REVISIONS TO PERMITS |
| 65 | 06/15/03 | REVISIONS TO PERMITS |
| 66 | 07/01/03 | REVISIONS TO PERMITS |
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CONSTRUCTION DOCUMENTS

PROJECT: GLOBE-NEWS CENTER FOR THE PERFORMING ART

ARCHITECT: [Faint text]

DATE: [Faint text]

SCALE: 1/8" = 1'-0"

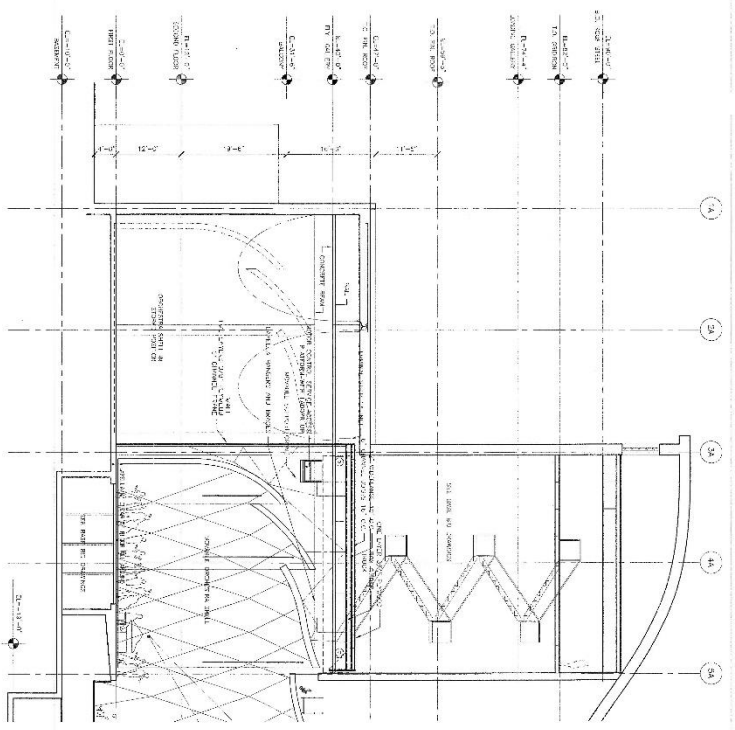
GLOBE-NEWS CENTER

for the Performing Art

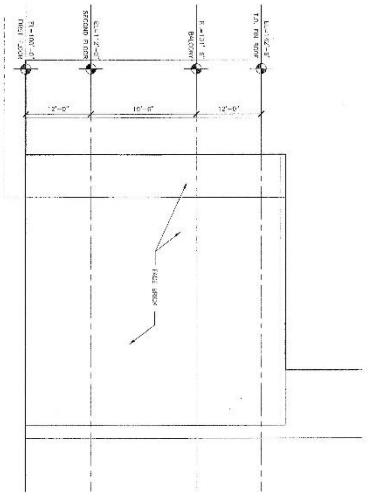
AMARILLO, TEXAS

AA06

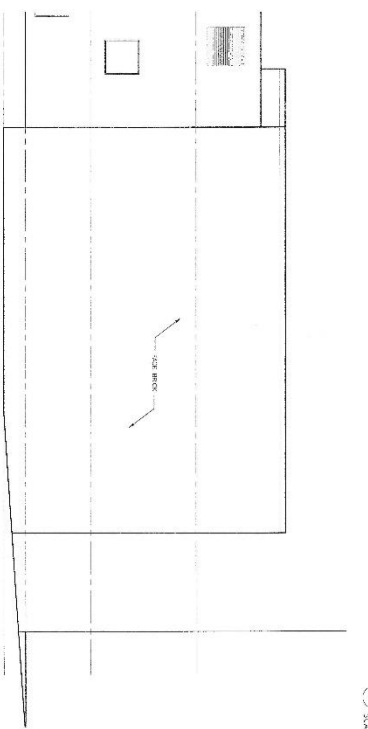
1/20



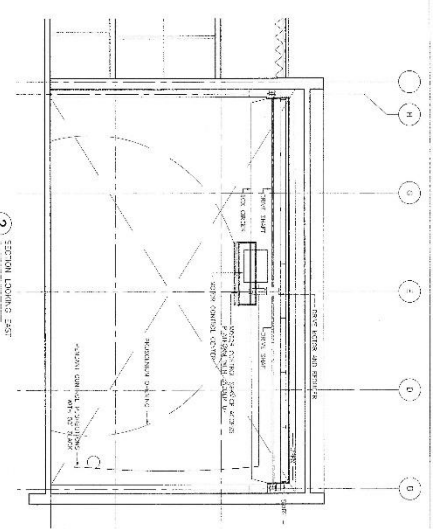
1 SECTION LOOKING NORTH
SCALE 1/8" = 1'-0"



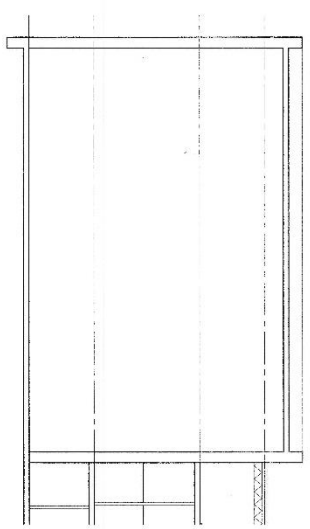
4 ELEVATION LOOKING NORTH
SCALE 1/8" = 1'-0"



5 ELEVATION LOOKING EAST
SCALE 1/8" = 1'-0"



2 SECTION LOOKING EAST
SCALE 1/8" = 1'-0"



3 SECTION LOOKING WEST
SCALE 1/8" = 1'-0"

GLOBE-NEWS CENTER |
for the Performing Art
AMARILLO, TEXAS

ADD-1-A2

CONSTRUCTION REQUIREMENTS

GENERAL NOTES:

1. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE INTERNATIONAL BUILDING CODE (IBC) AND THE INTERNATIONAL RESIDENTIAL CODE (IRC).
2. ALL MATERIALS AND WORKMANSHIP SHALL BE SUBJECT TO INSPECTION AND APPROVAL BY THE LOCAL BUILDING DEPARTMENT.
3. ALL ELECTRICAL WORK SHALL BE IN ACCORDANCE WITH THE NATIONAL ELECTRICAL CODE (NEC).
4. ALL MECHANICAL WORK SHALL BE IN ACCORDANCE WITH THE INTERNATIONAL MECHANICAL CODE (IMC).
5. ALL PLUMBING WORK SHALL BE IN ACCORDANCE WITH THE INTERNATIONAL PLUMBING CODE (IPC).
6. ALL CONCRETE WORK SHALL BE IN ACCORDANCE WITH THE ACI 308.1R-08 CONCRETE MANUAL.
7. ALL STEEL WORK SHALL BE IN ACCORDANCE WITH THE AISC 360-10 SPECIFICATION FOR STRUCTURAL STEEL BUILDINGS.
8. ALL WOOD WORK SHALL BE IN ACCORDANCE WITH THE NDS 2005 NATIONAL DESIGN SPECIFICATION FOR WOOD CONSTRUCTION.
9. ALL GLASS WORK SHALL BE IN ACCORDANCE WITH THE IBC 2407.10.1 GLASS CURTAIN WALLS AND PARTITIONS.
10. ALL FINISHES SHALL BE IN ACCORDANCE WITH THE 2009 GREEN SOURCE SPECIFICATIONS FOR FINISHES.
11. ALL WORK SHALL BE COMPLETED WITHIN THE SPECIFIED TIME FRAME.
12. ALL WORK SHALL BE COMPLETED WITHIN THE SPECIFIED BUDGET.
13. ALL WORK SHALL BE COMPLETED WITHIN THE SPECIFIED QUALITY STANDARDS.
14. ALL WORK SHALL BE COMPLETED WITHIN THE SPECIFIED SAFETY STANDARDS.
15. ALL WORK SHALL BE COMPLETED WITHIN THE SPECIFIED ENVIRONMENTAL STANDARDS.

REVISIONS:

| NO. | DATE | DESCRIPTION |
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| 1 | 10/15/10 | ISSUED FOR PERMIT |
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| 169 | 10/01/17 | REVISIONS TO PERMIT |
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| 171 | 11/01/17 | REVISIONS TO PERMIT |
| 172 | 11/15/17 | REVISIONS TO PERMIT |
| 173 | 12/01/17 | REVISIONS TO PERMIT |
| 174 | 12/15/17 | REVISIONS TO PERMIT |
| 175 | 01/01/18 | REVISIONS TO PERMIT |
| 176 | 01/15/18 | REVISIONS TO PERMIT |
| 177 | 02/01/18 | REVISIONS TO PERMIT |
| 178 | 02/15/18 | REVISIONS TO PERMIT |
| 179 | 03/01/18 | REVISIONS TO PERMIT |
| 180 | 03/15/18 | REVISIONS TO PERMIT |
| 181 | 04/01/18 | REVISIONS TO PERMIT |
| 182 | 04/15/18 | REVISIONS TO PERMIT |
| 183 | 05/01/18 | REVISIONS TO PERMIT |
| 184 | 05/15/18 | REVISIONS TO PERMIT |
| 185 | 06/01/18 | REVISIONS TO PERMIT |
| 186 | 06/15/18 | REVISIONS TO PERMIT |
| 187 | 07/01/18 | REVISIONS TO PERMIT |
| 188 | 07/15/18 | REVISIONS TO PERMIT |
| 189 | 08/01/18 | REVISIONS TO PERMIT |
| 190 | 08/15/18 | REVISIONS TO PERMIT |
| 191 | 09/01/18 | REVISIONS TO PERMIT |
| 192 | 09/15/18 | REVISIONS TO PERMIT |
| 193 | 10/01/18 | REVISIONS TO PERMIT |
| 194 | 10/15/18 | REVISIONS TO PERMIT |
| 195 | 11/01/18 | REVISIONS TO PERMIT |
| 196 | 11/15/18 | REVISIONS TO PERMIT |
| 197 | 12/01/18 | REVISIONS TO PERMIT |
| 198 | 12/15/18 | REVISIONS TO PERMIT |
| 199 | 01/01/19 | REVISIONS TO PERMIT |
| 200 | 01/15/19 | REVISIONS TO PERMIT |
| 201 | 02/01/19 | REVISIONS TO PERMIT |
| 202 | 02/15/19 | REVISIONS TO PERMIT |
| 203 | 03/01/19 | REVISIONS TO PERMIT |
| 204 | 03/15/19 | REVISIONS TO PERMIT |
| 205 | 04/01/19 | REVISIONS TO PERMIT |
| 206 | 04/15/19 | REVISIONS TO PERMIT |
| 207 | 05/01/19 | REVISIONS TO PERMIT |
| 208 | 05/15/19 | REVISIONS TO PERMIT |
| 209 | 06/01/19 | REVISIONS TO PERMIT |
| 210 | 06/15/19 | REVISIONS TO PERMIT |
| 211 | 07/01/19 | REVISIONS TO PERMIT |
| 212 | 07/15/19 | REVISIONS TO PERMIT |
| 213 | 08/01/19 | REVISIONS TO PERMIT |
| 214 | 08/15/19 | REVISIONS TO PERMIT |
| 215 | 09/01/19 | REVISIONS TO PERMIT |
| 216 | 09/15/19 | REVISIONS TO PERMIT |
| 217 | 10/01/19 | REVISIONS TO PERMIT |
| 218 | 10/15/19 | REVISIONS TO PERMIT |
| 219 | 11/01/19 | REVISIONS TO PERMIT |
| 220 | 11/15/19 | REVISIONS TO PERMIT |
| 221 | 12/01/19 | REVISIONS TO PERMIT |
| 222 | 12/15/19 | REVISIONS TO PERMIT |
| 223 | 01/01/20 | REVISIONS TO PERMIT |
| 224 | 01/15/20 | REVISIONS TO PERMIT |
| 225 | 02/01/20 | REVISIONS TO PERMIT |
| 226 | 02/15/20 | REVISIONS TO PERMIT |
| 227 | 03/01/20 | REVISIONS TO PERMIT |
| 228 | 03/15/20 | REVISIONS TO PERMIT |
| 229 | 04/01/20 | REVISIONS TO PERMIT |
| 230 | 04/15/20 | REVISIONS TO PERMIT |
| 231 | 05/01/20 | REVISIONS TO PERMIT |
| 232 | 05/15/20 | REVISIONS TO PERMIT |
| 233 | 06/01/20 | REVISIONS TO PERMIT |
| 234 | 06/15/20 | REVISIONS TO PERMIT |
| 235 | 07/01/20 | REVISIONS TO PERMIT |
| 236 | 07/15/20 | REVISIONS TO PERMIT |
| 237 | 08/01/20 | REVISIONS TO PERMIT |
| 238 | 08/15/20 | REVISIONS TO PERMIT |
| 239 | 09/01/20 | REVISIONS TO PERMIT |
| 240 | 09/15/20 | REVISIONS TO PERMIT |
| 241 | 10/01/20 | REVISIONS TO PERMIT |
| 242 | 10/15/20 | REVISIONS TO PERMIT |
| 243 | 11/01/20 | REVISIONS TO PERMIT |
| 244 | 11/15/20 | REVISIONS TO PERMIT |
| 245 | 12/01/20 | REVISIONS TO PERMIT |
| 246 | 12/15/20 | REVISIONS TO PERMIT |
| 247 | 01/01/21 | REVISIONS TO PERMIT |
| 248 | 01/15/21 | REVISIONS TO PERMIT |
| 249 | 02/01/21 | REVISIONS TO PERMIT |
| 250 | 02/15/21 | REVISIONS TO PERMIT |
| 251 | 03/01/21 | REVISIONS TO PERMIT |
| 252 | 03/15/21 | REVISIONS TO PERMIT |
| 253 | 04/01/21 | REVISIONS TO PERMIT |
| 254 | 04/15/21 | REVISIONS TO PERMIT |
| 255 | 05/01/21 | REVISIONS TO PERMIT |
| 256 | 05/15/21 | REVISIONS TO PERMIT |
| 257 | 06/01/21 | REVISIONS TO PERMIT |
| 258 | 06/15/21 | REVISIONS TO PERMIT |
| 259 | 07/01/21 | REVISIONS TO PERMIT |
| 2 | | |

