



Solicitation #DCH14058 proposal response prepared for:  
**WEST VIRGINIA STATE MUSEUM**  
*Enhancements, Development, Fabrication & Installation  
of 7 Scenes/Dioramas in Charleston, WV*

**TITLE PAGE**

RFP Subject: **West Virginia State Museum  
Enhancement & Development of 7 Scenes/Dioramas**

RFP Number: **DCH14058**

Vendor Name: Explus Inc.  
Vendor Address: 44156 Mercure Circle  
Dulles, VA 20166

Vendor Phone: 703-260-0780  
Vendor Fax: 703-260-0790

Vendor Contact: Brett Beach, Director of Business Development  
OR  
Lorrie Thompsen Andrews, Director, Finance & Administration

Vendor Email: [sales@explusinc.com](mailto:sales@explusinc.com)

Vendor Signature:

Date:

April 16, 2014

04/17/14 09:52:47AM  
West Virginia Purchasing Division



April 15, 2014

Evelyn Melton, Senior Buyer  
Department of Administration, Purchasing Division  
2019 Washington Street East  
P.O. Box 50130  
Charleston, WV 25305-0130  
304-558-7023  
[Evelyn.P.Melton@wv.gov](mailto:Evelyn.P.Melton@wv.gov)

**RE:** Solicitation #DCH14058 proposal response prepared for:  
**WEST VIRGINIA STATE MUSEUM**  
*Enhancements, Development, Fabrication & Installation of 7 Scenes/Dioramas in Charleston, WV*

Dear Ms. Melton,

On behalf of the Explus Inc. team, we are delighted to have the opportunity to submit our PROPOSAL for the WEST VIRGINIA STATE MUSEUM Enhancements, Development, Exhibit Fabrication & Installation of 7 Scenes/Dioramas in Charleston, WV.

We know without a doubt that Explus has the experience and knowledge of developing the highest quality museum exhibits to the level of standards and expertise this project deserves. As you review our proposal, please consider the wealth of experience and value our project team brings to your project. Explus has an exceptional reputation for creating first-rate collaborative relationships with our clients and designers. This is accomplished by asserting your satisfaction as our Number #1 priority. **Our company's thirty years of experience and dedication to service and quality will be utilized in every phase of the exhibit engineering, fabrication, installation and maintenance.**

Explus considers this project to be an excellent fit for our company. After the initial evaluation of the available project parameters, we strongly feel that our company can provide the desired services with these distinct advantages:

- three decades of proven collaborative project management & museum exhibit fabrication experience
- numerous State & History Museum past project experience of relevance
- an existing project workload that meets the project deadlines
- one of our most experienced Project Managers
- a fabrication team that has at least 10+ years of experience
- our extensive portfolio of successful past projects
- our budgeting and value engineering services can make certain that your dollars are spent wisely and in a manner consistent with your available funds

Explus is committed to meeting your unique custom project requirements on time and within budget. We look forward with great anticipation to the opportunity to work with you on this exciting project. Please do not hesitate to contact us for any additional information or clarification that you may desire. Again, it is our pleasure to represent the Explus team, and we wish you the best in your review.

Regards,

Brett Beach – Explus Director of Business Development  
[bbeach@explusinc.com](mailto:bbeach@explusinc.com)  
703-260-0780 (x128)





Solicitation #DCH14058 proposal response prepared for:  
**WEST VIRGINIA STATE MUSEUM**  
*Enhancements, Development, Fabrication & Installation  
of 7 Scenes/Dioramas in Charleston, WV*

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**ADDENDUM ACKNOWLEDGEMENT FORM**  
**SOLICITATION NO.: DCH14058**

**Instructions:** Please acknowledge receipt of all addenda issued with this solicitation by completing this addendum acknowledgment form. Check the box next to each addendum received and sign below. Failure to acknowledge addenda may result in bid disqualification.

**Acknowledgment:** I hereby acknowledge receipt of the following addenda and have made the necessary revisions to my proposal, plans and/or specification, etc.

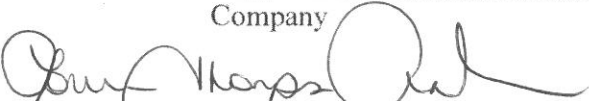
**Addendum Numbers Received:**

(Check the box next to each addendum received)

<input checked="" type="checkbox"/> Addendum No. 1	<input type="checkbox"/> Addendum No. 6
<input checked="" type="checkbox"/> Addendum No. 2	<input type="checkbox"/> Addendum No. 7
<input type="checkbox"/> Addendum No. 3	<input type="checkbox"/> Addendum No. 8
<input type="checkbox"/> Addendum No. 4	<input type="checkbox"/> Addendum No. 9
<input type="checkbox"/> Addendum No. 5	<input type="checkbox"/> Addendum No. 10

I understand that failure to confirm the receipt of addenda may be cause for rejection of this bid. I further 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.

Explus Inc.

Company  
 :  
 :   
 :

Lorrie Thompson Andrews  
 Director, Finance and Administration  
 April 16, 2014

Date

NOTE: This addendum acknowledgement should be submitted with the bid to expedite document processing.  
 Revised 6/8/2012



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

## Solicitation

NUMBER

DCH14058

PAGE

1

ADDRESS CORRESPONDENCE TO ATTENTION OF:

EVELYN MELTON  
304-558-7023

RFQ COPY

TYPE NAME/ADDRESS HERE

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Explus Inc.  
44156 Mercure Circle  
Dulles, VA 20166

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DIVISION OF CULTURE & HISTORY

CULTURAL CENTER  
1900 KANAWHA BOULEVARD, EAST  
CHARLESTON, WV  
25305-0300 558-0220

DATE PRINTED

03/13/2014

BID OPENING DATE: 04/17/2014

BID OPENING TIME 1:30PM

LINE	QUANTITY	UOP	CAT NO.	ITEM NUMBER	UNIT PRICE	AMOUNT
REQUEST FOR PROPOSAL						
THE WEST VIRGINIA PURCHASING DIVISION IS SOLICITING A REQUEST FOR PROPOSAL ON BEHALF OF THE WEST VIRGINIA DIVISION OF CULTURE AND HISTORY TO PROVIDE ENHANCEMENTS FOR THE EXHIBIT DEVELOPMENT OF 7 SCENES/DIORAMAS FOR THE STATE MUSEUM LOCATED AT THE WV CAPITOL COMPLEX PER THE ATTACHED SPECIFICATIONS, INSTRUCTIONS TO BIDDERS, PROJECT MANUAL AND THE SCENIC DESIGN PACKAGE.						
PROJECT MANUAL & THE SCENIC DESIGN PACKAGE MAY BE OBTAINED FOR A FEE BY CONTACTING:						
CHARLESTON BLUEPRINT 1203 VIRGINIA STREET EAST CHARLESTON, WV 25301 PHONE NO: 304-343-1063						
0001	1	LS	906-48			
ENHANCEMENT TO THE WV STATE MUSEUM - PROPOSAL						
DEVELOPMENT OF 7 SCENES/DIORAMAS						
<div>SIGNATURE  Lorrie Thompson Andrews</div> <div>TELEPHONE 703-260-0780</div> <div>DATE April 16, 2014</div>						
TITLE Dir. Finance/Admin		FEIN #54-1222502		ADDRESS CHANGES TO BE NOTED ABOVE		

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

WHEN RESPONDING TO SOLICITATION, 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

# Solicitation

NUMBER
DCH14058

PAGE
1

ADDRESS CORRESPONDENCE TO ATTENTION OF:
EVELYN MELTON 304-558-7023

V E N D O R	RFQ COPY
	TYPE NAME/ADDRESS HERE
	Explus Inc.
	44156 Mercure Circle Dulles, VA 20166

S H I P T O	DIVISION OF CULTURE & HISTORY
	CULTURAL CENTER
	1900 KANAWHA BOULEVARD, EAST CHARLESTON, WV
	25305-0300 558-0220

DATE PRINTED
04/04/2014

BID OPENING DATE: 04/17/2014

BID OPENING TIME 1:30PM

LINE	QUANTITY	UOP	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
ADDENDUM NO. 1						
ADDENDUM ISSUED:						
1. TO PROVIDE RESPONSES TO VENDORS' QUESTIONS REGARDING THE ABOVE REQUEST FOR PROPOSAL.						
2. TO PROVIDE ADDENDUM ACKNOWLEDGMENT. THIS DOCUMENT SHOULD BE SIGNED AND RETURNED WITH YOUR BID. FAILURE TO SIGN AND RETURN MAY RESULT IN THE DISQUALIFICATION OF YOUR BID.						
END OF ADDENDUM NO. 1						
0001	1	LS		906-48		
ENHANCEMENT TO THE WV STATE MUSEUM - PROPOSAL						
DEVELOPMENT OF 7 SCENES/DIORAMAS						
***** THIS IS THE END OF RFQ DCH14058 ***** TOTAL:						

SIGNATURE Lorrie Thompson Andrews	TELEPHONE 703-260-0780	DATE April 16, 2014
TITLE Dir. Finance/Admin	FEIN #54-1222502	ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO SOLICITATION, 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

# Solicitation

NUMBER
DCH14058

PAGE
1

ADDRESS CORRESPONDENCE TO ATTENTION OF:
EVELYN MELTON 304-558-7023

RFQ COPY  
TYPE NAME/ADDRESS HERE  
Explus Inc.  
44156 Mercure Circle  
Dulles, VA 20166

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DIVISION OF CULTURE & HISTORY  
CULTURAL CENTER  
1900 KANAWHA BOULEVARD, EAST  
CHARLESTON, WV  
25305-0300 558-0220

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DATE PRINTED
04/08/2014

BID OPENING DATE: 04/17/2014

BID OPENING TIME 1:30PM

LINE	QUANTITY	UOP	CAT. NO.	ITEM NUMBER	UNIT PRICE	AMOUNT
ADDENDUM NO. 2						
ADDENDUM ISSUED;						
1. TO CORRECT ANSWER OF QUESTION # 5 FROM THE QUESTIONS RECEIVED FOR ADDENDUM # 1. PLEASE SEE ATTACHMENT FOR VENDOR'S REQUIREMENTS.						
2. TO PROVIDE ADDENDUM ACKNOWLEDGMENT. THIS DOCUMENT SHOULD BE SIGNED AND RETURNED WITH YOUR BID. FAILURE TO SIGN AND RETURN MAY RESULT IN THE DISQUALIFICATION OF YOUR BID.						
END OF ADDENDUM NO. 2						
0001	1	LS		906-48		
ENHANCEMENT TO THE WV STATE MUSEUM - PROPOSAL						
DEVELOPMENT OF 7 SCENES/DIORAMAS						
***** THIS IS THE END OF RFQ DCH14058 ***** TOTAL:						

SIGNATURE Lorrie Thompson Andrews	TELEPHONE 703-260-0780	DATE April 16, 2014
TITLE Dir. Finance/Admin	FEIN #54-1222502	ADDRESS CHANGES TO BE NOTED ABOVE

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

# REQUEST FOR PROPOSAL

Division of Culture and History - DCH14058

## Attachment A: Vendor Response Sheet

*Provide a response regarding the following: firm and staff qualifications and experience in completing similar projects; references; copies of any staff certifications or degrees applicable to this project; proposed staffing plan; descriptions of past projects completed entailing the location of the project, project manager name and contact information, type of project, and what the project goals and objectives where and how they were met.*

### Section 4, Subsection 4.3: Qualifications and Experience:

- 4.3** Vendors will provide information regarding their firm, such as staff qualifications and experience in completing similar projects; references; copies of any staff certifications or degrees applicable to this project; proposed staffing plan; descriptions of past projects completed entailing the location of the project, project manager name and contact information, type of project, and what the project goals and objectives where and how they were met.

Please reference pgs# 4-12

- 4.3.1** Detailed information about at least three (3) recently completed projects within the previous five (5) years. These projects must be museum projects containing components comparable to this project. The list should include the project name, project location, Vendor's scope of work, Vendor's budget, project architect, and the project owner's name, valid telephone number, address, and email.

**Vendor Response:** Please reference pgs# 13-68

- 4.3.2** The Vendor's capability to produce, direct, and execute high quality audio/video production including but not limited to Audio/Visual production management, script writing, filming, and editing suitable for a Museum Setting. The Vendor should be able to produce at least 3 to 4 examples of Audio and Audio/Visual productions.

**Vendor Response:** Please reference pg# 69

- 4.3.3** Demonstrate their capability to execute AV systems design, including but not limited to, integration and installation; including show control programming.

**Vendor Response:** Please reference pgs# 69-75

- 4.3.4** Demonstrate their experience with the fabrication of scenic elements including replicas, scenic flooring, scenic foliage, and animatronics.

**Vendor Response:** Please reference pgs# 76-97



# **REQUEST FOR PROPOSAL**

## **Division of Culture and History - DCH14058**

- 4.3.5** Detail the capacity of its physical facilities and personnel in order to demonstrate sufficient capacity to produce the required scope of work without causing delay to the overall project schedule.

**Vendor Response:** Please reference pgs# 98-100

- 4.3.6** Provide information on their experience in working in a finished environment while a facility remains open.

**Vendor Response:** Please reference pg# 101

### **Section 4, Subsection 4.4: Project and Goals**

#### **4.4.1 Understanding of the Project Objectives (20 Points Possible)**

- 4.4.1.1** The Vendor should discuss in detail their understanding of the overall project scope of work as described in the proposal.

**Vendor Response:** Please reference pgs# 102-118

- 4.4.1.2** The Vendor should detail how their scope of work interfaces with the General Contractor's scope of work and how to best facilitate and support that interface.

**Vendor Response:** Please reference pg# 119

- 4.4.1.3** The Vendor should provide information regarding their current workload and an assessment of their capability to add this project and still meet the Owner's schedule and quality expectations.

**Vendor Response:** Please reference pgs# 120-123

#### **4.4.2 Work Plan Schedule (20 Points Possible)**

- 4.4.2.1** The Vendor should submit a work plan based on the anticipated Notice to Proceed to the Substantial completion date August 4th, 2014. The schedule should detail time periods required for shop drawings, mock ups, approvals, fabrication, installation, testing, and commissioning required for the turn key systems.

**Vendor Response:** Please reference pgs# 124-125



## **REQUEST FOR PROPOSAL**

### **Division of Culture and History - DCH14058**

- 4.4.2.2** Based on the bid documents and the current project status, the Vendor should identify on the schedule high priority items, critical decision dates, and significant milestone dates.

**Vendor Response:** Please reference pgs# 124-125

- 4.4.2.3** The Vendor should provide information regarding their current workload and an assessment of their capability to add this project and still meet the Owner's schedule and quality expectations.

**Vendor Response:** Please reference pg# 126

#### **4.4.3 Planned Management Staff (10 Points Possible)**

- 4.4.3.1** The Vendor should submit a complete organizational chart listing all key in house personnel, contract personnel, and subcontractor personnel that will be involved with this project.

**Vendor Response:** Please reference pgs# 127-128

- 4.4.3.2** The Vendor should include resumes for everyone included on the organizational chart.

**Vendor Response:** Please reference pgs# 129-149

- 4.4.3.3** The Vendor should identify the point person for this project. The Vendor acknowledges that the point person cannot be changed during the project without the Owner's approval. Vendor also acknowledges that this project will be the point persons only project for the duration of the project.

**Vendor Response:** Please reference pgs# 129

- 4.4.3.4** The Vendor should identify what components of the entire scope of work will be done in house and what components will be subcontracted.

**Vendor Response:** Please reference pgs# 150-162

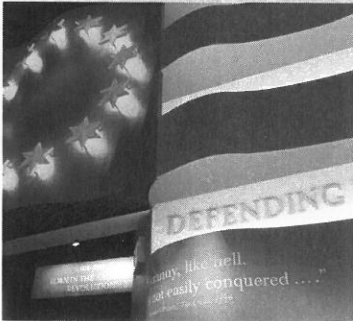


Solicitation #DCH14058 proposal response prepared for:  
**WEST VIRGINIA STATE MUSEUM**  
*Enhancements, Development, Fabrication & Installation  
of 7 Scenes/Dioramas in Charleston, WV*

**Section 4.3 – Qualifications and Experience**

Explus Overview of In-House Capabilities & Services  
Explus Firm Data  
Current Insurance Certificate  
E-Verify Program Company Registration ID

*national museum of the marine corps*  
TRIANGLE, VA



*FDR presidential library & museum*  
HYDE PARK, NY



## COMPANY OVERVIEW

Explus began as an exhibit design company in 1979. Owners Ron Beach and Duncan Burt have maintained their active role in overseeing the company's day to day operations for over 30 years now. A desire to have more control over the final realization of their conceptual work led to expanding services in the early 1980's to include exhibit fabrication. The design/build business model continued until the mid-1990's, when Explus decided to focus solely on exhibit fabrication. Explus now strictly fabricates interpretive exhibits for a wide range of private and public institutions and clients. Explus has built permanent and traveling exhibits designed by highly talented firms including projects for the Smithsonian, National Park Service, Library of Congress and many other prestigious institutions. Project sizes range from single display cases to 20,000 square foot galleries. Recently completed projects include the \$4.4M Louisiana Sports Hall of Fame, the \$3.3M FDR Presidential Library and Museum in Hyde Park, NY, the \$1.5M Gettysburg Seminary Ridge Museum, the \$1M National World War II Museum US Freedom Pavilion: The Boeing Center, the \$1M Museum of the Confederacy at Appomattox, the \$1.5M National Museum of Health & Medicine, the \$5.8M Children's Museum of Virginia, the \$4.6M new galleries at The National Museum of the Marine Corps, and the Yogi Berra Museum.

## CAPABILITIES AND SERVICES

Explus presently resides in a 105,000 square foot facility in Northern Virginia that houses a fully equipped fabrication facility staffed with approximately 80 experienced, skilled technicians, talented artisans and craftsmen. Explus offers a full range of in-house museum exhibit fabrication services including: Project Management, Detailing, Scenic & Art Production, Exhibit Fabrication, Audio-Visual Systems Engineering, Electro-Mechanical Interactive Production, Artifact Mounting, and Exhibit Shipping & Installation. Our firm currently maintains a well-equipped metalworking department, full digital and traditional graphic capabilities, direct printing, nationally recognized artifact mounting, lighting and security specialists, electro-mechanical interactive technicians, in addition to its very experienced cadre of cabinet makers and installation crews.

## PROJECT MANAGEMENT

The Project Manager has full responsibility for all project work, especially the management of scope, schedule and budget. The PM serves as a single point of contact for the Client and other members of the project team, managing all communications. As the work moves to site for installation, the Project Manager is there to ensure that all work is complete and that quality is as expected. The PM then works with the Designer and Client to walk through the exhibits and correct any deficiencies that are noted, leads staff training in operations and maintenance and prepare a complete close-out package for the Client.

## EXHIBIT DETAILING

The Explus Detailing staff converts the final design package into shop drawings that are used for fabrication. The detailing process is a highly collaborative effort with the Design team and Client, the goal of which is to develop exhibits that are consistent with the design intent and Client expectations for quality and durability. Detailing is continuously involved throughout the production process, working closely with the fabrication team to resolve issues of construction technique and materials.

*children's museum of virginia*

PORTSMOUTH, VA



**FABRICATION**

Production facilities at Explus include woodworking, metalwork, casework, vitrines, finishing. These departments are all staffed with dedicated craftspeople that have years of exhibit production experience. This experience ensures that each component is produced to a quality standard that will meet or exceed our Client's specifications and expectations. Explus has consistently invested in equipment and facility upgrades through the years to maintain quality increase in-house capability. Specific production areas are further defined as follows:

**WOOD**

Explus has a fully equipped and carefully planned wood production shop, which allows for a smooth transition of product from material selection, CNC – (Computer Numerically Controlled) milling, to the final production assembly area. Once components are completed they then move into our painting and finishing department.

**METAL**

An extensive metal department is equipped for ferrous and non-ferrous metal fabrication. Capabilities include cutting, tube bending, punching, welding (Gas, Arc, MIG, and TIG), milling and machining, and lathe work.

**PAINTING AND FINISHING**

Two large spray booths and a variety of spray equipment is used for application of acrylic, latex, lacquer, and enamel based finishes to a wide range of materials.

**ACRYLIC FABRICATION**

Acrylic capabilities include fabrication of museum quality vitrines. Acrylic components with complex geometry, such as gears, can be produced using either CNC programming or machining.

**GRAPHICS AND ART PRODUCTION**

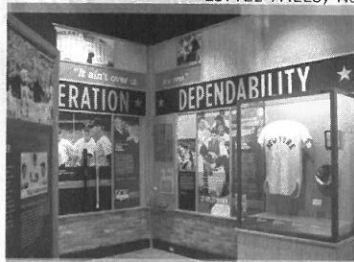
Explus has considerable experience in managing and producing exhibit graphics, with many past projects having over 1,000 graphic elements. The tracking, coordination and quality control of exhibit graphics is a challenging undertaking and requires rigorous processes and systems to ensure the final product.

**GRAPHIC COORDINATION**

The Graphic Coordinator works with the Explus PM to manage the receipt and cataloging of all exhibit graphics whether provided digitally or as prints, slides, or negatives. The GC is responsible for preparing and maintaining the graphic schedule, a database that tracks all exhibit graphic elements including size, output type, mounting/laminating requirements and installation specifications. Color matching and other sample submissions are also handled by the GC. Once approval has been gained, the GC manages and tracks all art production work, both in-house and by specialty graphics vendors.

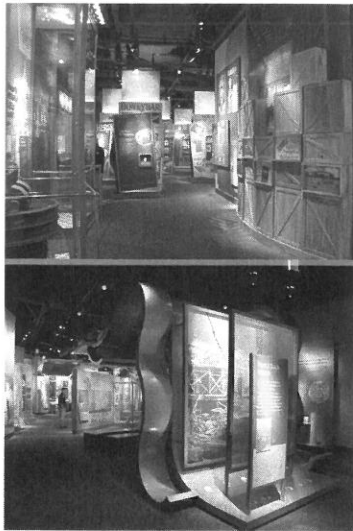
*yogi berra museum*

LITTLE FALLS, NJ



*hershey story museum*

HERSHEY, PA



GRAPHICS AND ART PRODUCTION (*cont*)

**DIGITAL PRINTING**

Explus has both wide format inkjet and direct-print equipment, including a Vutek PV200. This printer has the capability of printing directly to substrates up to 3/4" thick and 80" wide. It is a 6-color printer with 600-dpi resolution.

**MOUNTING AND LAMINATING**

A wide range of graphic substrates are used in our projects, all of which must be tracked through fabrication and coordinated with graphic output. In-house mounting and over-laminating affords the highest level of quality control and management of graphics.

**SILK-SCREENING AND CUT VINYL**

Explus continues to maintain silk screen and vinyl cutting capability. Though silk screen has been largely replaced by digital printing, we still regularly provide this high-quality artistic graphic technique to our clients.

**ARTIFACT MOUNTING**

Several of our experienced fabrication technicians have specialized in artifact mounting, supplementing their skills through training and years of work with artifact mounting. Working with the Registrar and Designer to develop mounting requirements, sketches are developed for all mounts for review and approval. All material selection and mount design is done with a thorough understanding of industry best practices for conservation.

**AUDIO VISUAL SYSTEMS**

Explus offers a full range of audio-visual services that include equipment specification, systems engineering, controller programming and installation.

**ELECTRICAL AND LIGHTING**

All internal electrical wiring and lighting for exhibit components is done by Explus technicians. Exhibit case lighting has become a specialty, ranging from simple light attics with UV protection to complex fiber optic systems. Effects and interactive lighting requiring program control is also done in-house.

**ELECTRO-MECHANICAL INTERACTIVE PRODUCTION**

The increased demand for interactivity in museum experiences has led Explus to dedicate an entire department to the planning, design, fabrication, and testing of interactive & multimedia exhibits. Specialized technicians have extensive experience with the development of mechanized systems, electrical work and materials that are needed to produce engaging and durable interactive exhibits.

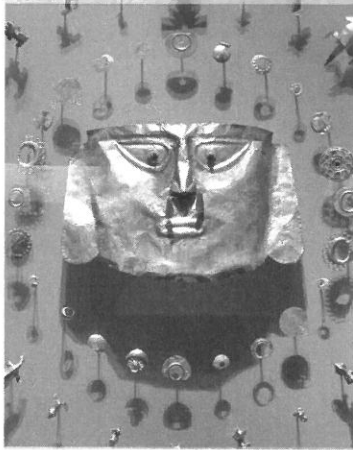
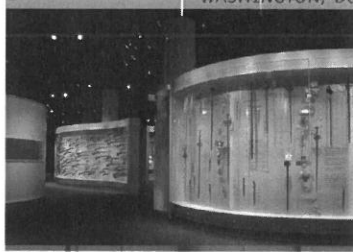
*louisiana state museum*

BATON ROUGE, LA



*national museum of american indian*

WASHINGTON, DC



**SCENIC PRODUCTION**

Explus is staffed with a group of extremely talented scenic artisans. The wide range of scenic capability enables us to provide natural dioramas, architectural sets, replicated artifacts, murals & illustrations, faux finishes, rockwork, and 3D sculpture. Environments can be realistic, stylized, or thematic.

**INSTALLATION**

Installation is performed by a staff of experts who specialize in the on-site installation of museum interiors. Members of the crew usually work on the exhibit fabrication, so they are intimately familiar with the project. Site work is headed up by a senior member of the fabrication team who functions as the Team Lead and supports the Project Manager.

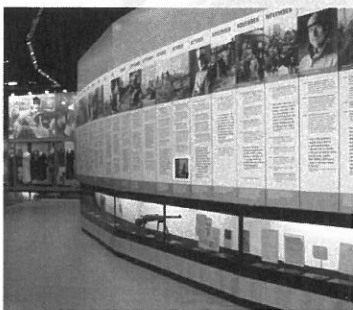
*gray fossil site visitor center*

JOHNSON CITY, TN



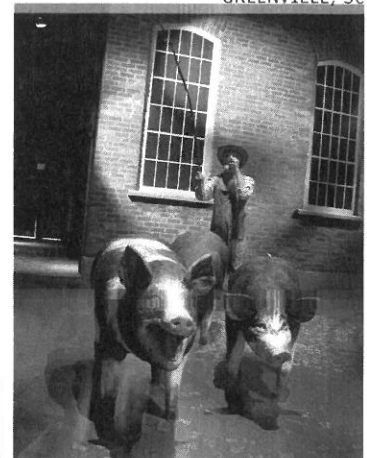
*national WWI museum*

KANSAS CITY, MO



*upcountry history museum*

GREENVILLE, SC







## COMPANY INFORMATION AND HISTORY

### Explus Incorporated

44156 Mercure Circle – Dulles, VA 20166 – 703.260.0780 (phone) – 703.260.0790 (fax)

**CONTACT:** Brett Beach, Dir. of Business Development  
703.260.0780 x 128 – sales@explusinc.com

Legal Status: CORPORATION *with no Subsidiaries*

Years in business under current name:

since May 25, 1979

Years in business as a museum exhibit fabricator:

since May 25, 1979

Date & State of incorporation:

12/23/1982 - Virginia, USA

Size of Facility:

105,000 sq. ft.

50% Owner/President/Treasurer:

Duncan T. Burt

50% Owner/Vice President:

Ronald L. Beach

Financial Administrator/Contracts:

Lorrie T. Andrews (x123)

landrews@explusinc.com

Corporate Charter Number (SCC ID#):

#0236921-3

Federal Identification Number:

#54-1222502

DUNS:

#077615045 (SIC) Code: 3999

GSA Contract Number:

GS-07F-0596W

Virginia Class A Contractors License #:

#2701 028819A

Other State Contractors Licenses held:

NC-#29533 • AL-#48229 • LA-#59334

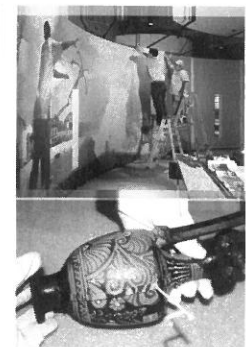
VAT/Tax Registration #:

#0002970201

Company Classification: SMALL BUSINESS with < 500 employees & < \$14M Gross Receipts

### Current CCR Registration – NAICS Codes – Size Standards

238350 - Finish Carpentry Contractors	< \$14M
238390 - Other Building Finishing Contractors	< \$14M
337212 - Custom Architectural Woodwork and Millwork Manufacturing	< 500 employees
339999 - All Other Miscellaneous Manufacturing	< 500 employees
541430 - Graphic Design Services	< \$ 7M
541810 - Advertising Agencies	< \$14M
541850 - Display Advertising	< \$14M





# CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)  
6/28/2013

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

**IMPORTANT:** If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

<b>PRODUCER</b> RUTHERFOORD 222 Central Park Avenue Suite 1340 Virginia Beach VA 23462		<b>CONTACT NAME:</b> Certificates <b>PHONE (A/C, No, Ext):</b> 757-456-0577 <b>FAX (A/C, No):</b> 757-456-5296 <b>E-MAIL ADDRESS:</b> certificates.vabeach@rutherfordord.com	
<b>INSURED</b> Explus, Inc. 44156 Mercure Circle Dulles VA 20166-2000		<b>INSURER(S) AFFORDING COVERAGE</b> <b>INSURER A:</b> FCCI Insurance Company <b>INSURER B:</b> National Trust Insurance Company <b>INSURER C:</b> <b>INSURER D:</b> <b>INSURER E:</b> <b>INSURER F:</b>	
<b>EXPLUINC</b>		<b>NAIC #</b> 10178 20141	

## COVERAGES

CERTIFICATE NUMBER: 529991040

REVISION NUMBER:

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL INSR	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR  GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input checked="" type="checkbox"/> PRO-JECT <input checked="" type="checkbox"/> LOC			CPP001444502	7/1/2013	7/1/2014	EACH OCCURRENCE \$1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$1,000,000 MED EXP (Any one person) \$10,000 PERSONAL & ADV INJURY \$1,000,000 GENERAL AGGREGATE \$2,000,000 PRODUCTS - COMP/OP AGG \$2,000,000 \$
A	<b>AUTOMOBILE LIABILITY</b> <input checked="" type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input checked="" type="checkbox"/> HIRED AUTOS <input checked="" type="checkbox"/> Comp \$500ded <input type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> NON-OWNED AUTOS <input checked="" type="checkbox"/> Coll \$500 ded			CA002144902	7/1/2013	7/1/2014	COMBINED SINGLE LIMIT (Ea accident) \$1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ \$
B	<input checked="" type="checkbox"/> <b>UMBRELLA LIAB</b> <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> DED <input type="checkbox"/> RETENTION \$			UMB001461702	7/1/2013	7/1/2014	EACH OCCURRENCE \$5,000,000 AGGREGATE \$5,000,000 \$
A	<b>WORKERS COMPENSATION AND EMPLOYERS' LIABILITY</b> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below Y/N <input checked="" type="checkbox"/> N N/A			001WC13A68761	7/1/2013	7/1/2014	<input checked="" type="checkbox"/> WC STATUTORY LIMITS OTHER E.L. EACH ACCIDENT \$500,000 E.L. DISEASE - EA EMPLOYEE \$500,000 E.L. DISEASE - POLICY LIMIT \$500,000
A	Shipper's Interest Installation Floater			CPP001444502	7/1/2013	7/1/2014	\$250,000 per Vehicle \$250,000 Limit \$1,000 Ded. \$1,000 Ded.

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (Attach ACORD 101, Additional Remarks Schedule, if more space is required)

Proof of Insurance

## CERTIFICATE HOLDER

## CANCELLATION

Proof of Insurance - - ---	SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.  AUTHORIZED REPRESENTATIVE 
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Company ID Number: 504384

To be accepted as a participant in E-Verify, you should only sign the Employer's Section of the signature page. If you have any questions, contact E-Verify at 888-464-4218.

<b>Employer EXPLUS, INC.</b>	
<b>Lorrie Andrews</b>	
Name (Please Type or Print)	Title
<b>Electronically Signed</b>	<b>02/14/2012</b>
Signature	Date
<b>Department of Homeland Security – Verification Division</b>	
<b>USCIS Verification Division</b>	
Name (Please Type or Print)	Title
<b>Electronically Signed</b>	<b>02/14/2012</b>
Signature	Date

Information Required for the E-Verify Program

Information relating to your Company:

Company Name:	EXPLUS, INC.
Company Facility Address:	44156 MERCURE CIRCLE
	STERLING, VA 20166
Company Alternate Address:	
County or Parish:	LOUDOUN
Employer Identification Number:	541222502

**Company ID Number: 504384**

North American Industry Classification Systems Code:	339
Administrator:	
Number of Employees:	20 to 99
Number of Sites Verified for:	1
<b>Are you verifying for more than 1 site? If yes, please provide the number of sites verified for in each State:</b>	
<ul style="list-style-type: none"><li>VIRGINIA 1 site(s)</li></ul>	

**Information relating to the Program Administrator(s) for your Company on policy questions or operational problems:**

Name:	<b>Lorrie T Andrews</b>	Fax Number:	<b>(703) 260 - 0790</b>
Telephone Number:	<b>(703) 260 - 0780 ext. 123</b>		
E-mail Address:	<b>landrews@explusinc.com</b>		
Name:	<b>Jean Nina</b>	Fax Number:	<b>(703) 260 - 0790</b>
Telephone Number:	<b>(703) 260 - 0780 ext. 138</b>		
E-mail Address:	<b>njean@explusinc.com</b>		



Solicitation #DCH14058 proposal response prepared for:  
**WEST VIRGINIA STATE MUSEUM**  
 Enhancements, Development, Fabrication & Installation  
 of 7 Scenes/Dioramas in Charleston, WV

#### 4.3.1 – Relevant Past Experience & References

<p><b>New Mexico History Museum</b>  <u>CONTACT:</u>          Ms. Frances Levine, Ph.D., Director          frances.levine@state.nm.us          (505) 476-5093          OR:          John J. McCarthy - Former Deputy Director          mccarthyjk@comcast.net          505.795.1853</p> <p><b>National Museum of the Marine Corps</b>  <u>CONTACT:</u>          Ms. Lin Ezell - Director          lin.ezell@usmc.mil          703/784-6422</p> <p><b>Delmarva Discovery Center</b>  <u>CONTACT:</u>          Brian Garrett – Exec. Dir.          bgarrett@delmarvadiscoverycenter.org          (410) 957-9933</p> <p><b>East Stroudsburg University:</b>  <b>Schisler Mus. of Wildlife &amp; Natural History</b>  <u>CONTACT:</u>          Christine Langlois - Project Manager          ChristineLanglois@po-box.esu.edu          570-422-3189 - office          570-436-3530 - cell</p> <p><b>Gettysburg Seminary Ridge Museum:</b>  <b>Voices of Duty and Devotion</b>  <u>CONTACT:</u>          Barbara Franco – Founding Exec. Dir.          bfranco@seminaryridge.org          717-585-3226</p>	<p><b>Older, but most relevant:</b></p> <p><b>Louisiana State Museum in Baton Rouge</b>  <u>CONTACT:</u>          Whitney Babineaux - Interpretive Svcs. Dir.          wbabineaux@crt.state.la.us          (504) 568-6983</p> <p><b>Upcountry History Museum</b>  <u>CONTACT:</u>          Ken Johnson – Interim Executive Director          ken@upcountryhistory.org          864/467-3100 (x113)          OR:          Ellen S. Hawkins – IT &amp; Facility Manager          ellen@upcountryhistory.org          864/467-3100 (x101)</p> <p><b>The Hershey Story:</b>  <b>The Museum on Chocolate Avenue</b>  <u>CONTACT:</u>          Ms. Amy Bischof - Senior Curator          abischof@hersheystory.org          717 520-5591</p> <p><b>Older Examples of Animatronics Integration:</b></p> <p><b>Universal Studios: Islands of Adventure</b>  <u>CONTACT:</u>          Gerard Eisterhold - Principal          Eisterhold Associates          816/330-3276</p> <p><b>College Park Aviation Museum</b>  <u>CONTACT:</u>          Catherine Allen          301/864-6029</p>
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*Please reference the Project Samples in the following pages for each of the above projects.*

## NEW MEXICO HISTORY MUSEUM

*palace of the governors*

SANTA FE, NM



*Photo Credits: Sujit Tolat - Gallagher & Associates*

### PROJECT INFORMATION:

Location: Santa Fe, NM

Size: 11,000 Square Feet

Contract / Project Type: Bid / Build

# NEW MEXICO HISTORY MUSEUM

*palace of the governors*

SANTA FE, NM



*Photo Credits: Sujit Tolat - Gallagher & Associates*



# NEW MEXICO HISTORY MUSEUM

*palace of the governors*

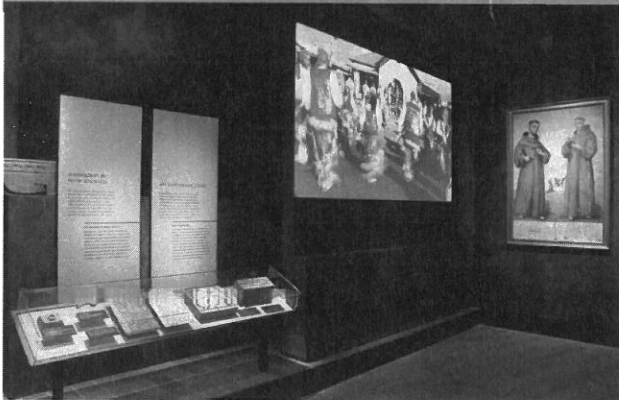
SANTA FE, NM



Photo Credits:  
Sujit Tolat - Gallagher & Associates

# NEW MEXICO HISTORY MUSEUM

*palace of the governors*  
SANTA FE, NM



*Photo Credits:*  
*Sujit Tolat - Gallagher & Associates*

# NEW MEXICO HISTORY MUSEUM

*palace of the governors*

SANTA FE, NM



*Photo Credits:  
Sujit Tolat - Gallagher & Associates*



## NEW MEXICO HISTORY MUSEUM

*palace of the governors*

SANTA FE, NM

**Name:** New Mexico History Museum

**Address:** Santa Fe, NM

**Size of Project:** 11,000 Square Feet

**Owner:** Palace Of The Governors  
New Mexico History Museum  
113 Lincoln Ave.  
Santa Fe, NM 87501  
(505) 476-5093

**Owner Contact:** Ms. Frances Levine, Ph.D., Director  
frances.levine@state.nm.us  
OR:  
John J. McCarthy - Former Deputy Director  
mccarthyjk@comcast.net  
505.795.1853

**Designer:** Gallagher & Associates  
8665 Georgia Avenue  
Silver Spring, MD 20910  
(301) 656-7575

**Designer Contact:** Karen Jabo - Exhibit Coordinator  
kj@gallagherdesign.com

**Contract Amount:** \$2,030,957

**Contract Type:** Bid/Build

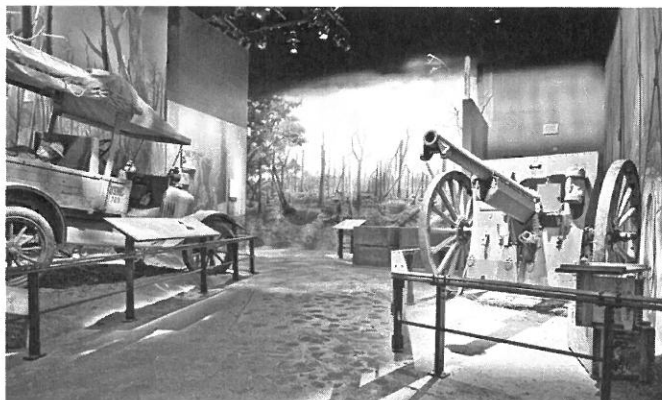
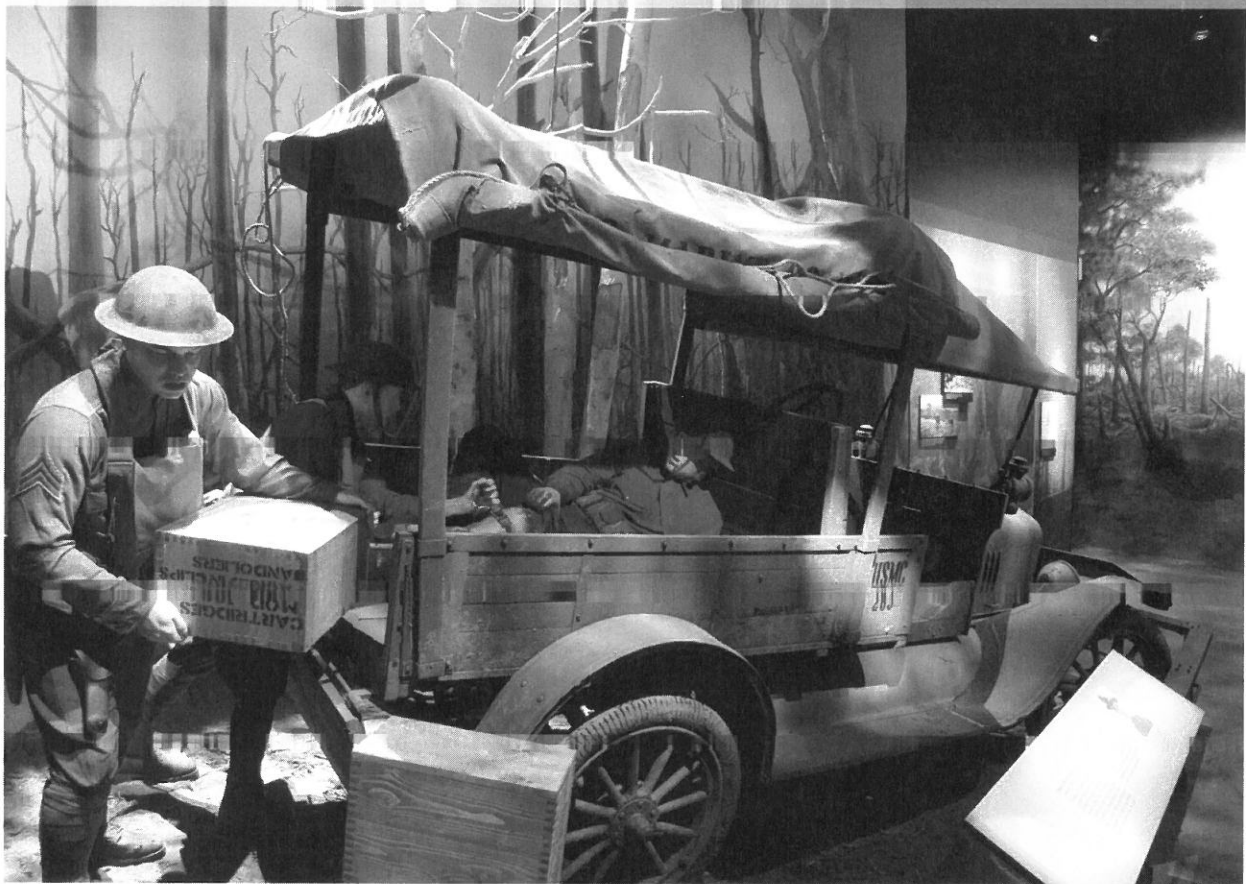
**Period of Performance:** September 2008 - May 2009

### Work Performed:

The New Mexico History Museum is housed in an extension of the Palace of the Governors on the Santa Fe Plaza—the Nation's oldest continuously occupied government building. The Museum honors the state and those who are part of its history and distinctive cultural mix, and also provides a space to present the complex collective heritage through the experiences of those who came before. Exhibits use artifacts and stories of the state's past to inspire and enrich the lives of citizens and visitors. Exhibits also utilize materials that are intended to capture the special attributes of regional architecture, the quality of light and cultural mix that convey the sense of place that is New Mexico. Fabrication involved the construction of casework and exhibition spaces complete with textured surfaces and scenic finishes to create immersive environments, production of graphics and large scale photographic murals, and the installation of a variety of historical artifacts. Explus provided Audio Visual and Media-based hardware and show control systems, procurement of lighting fixtures/hardware, exhibit lighting hardware/installation, as well as all exhibit fabrication and installation.

## NATIONAL MUSEUM OF THE MARINE CORPS

*commanding general – national museum of the marine corps*  
TRIANGLE, VA

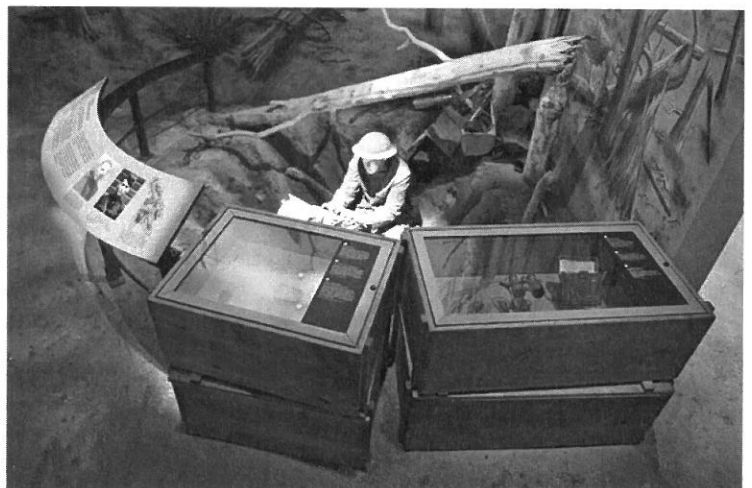
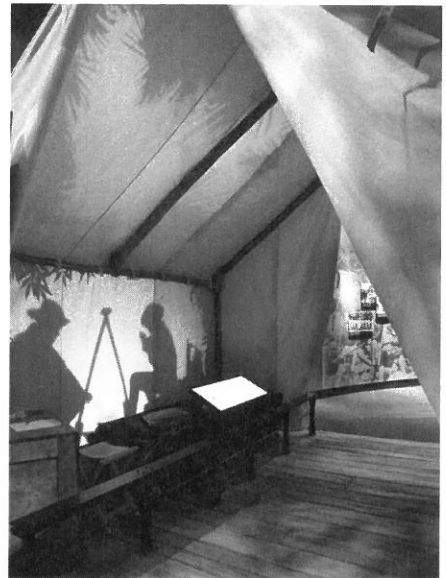


### PROJECT INFORMATION:

Location: Triangle, VA  
Size: 14,730 Square Feet  
Contract / Project Type: Bid Build

NATIONAL MUSEUM OF THE MARINE CORPS

*commanding general – national museum of the marine corps*  
TRIANGLE, VA



NATIONAL MUSEUM OF THE MARINE CORPS

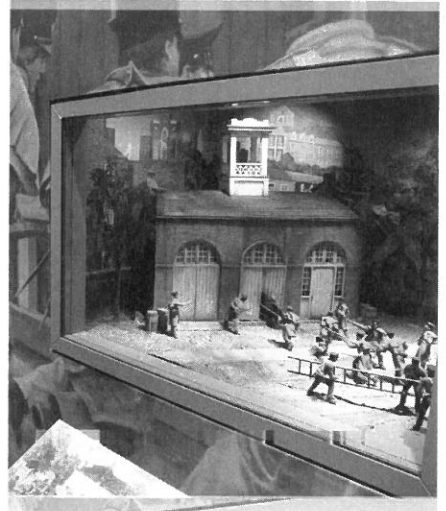
*commanding general – national museum of the marine corps*  
TRIANGLE, VA





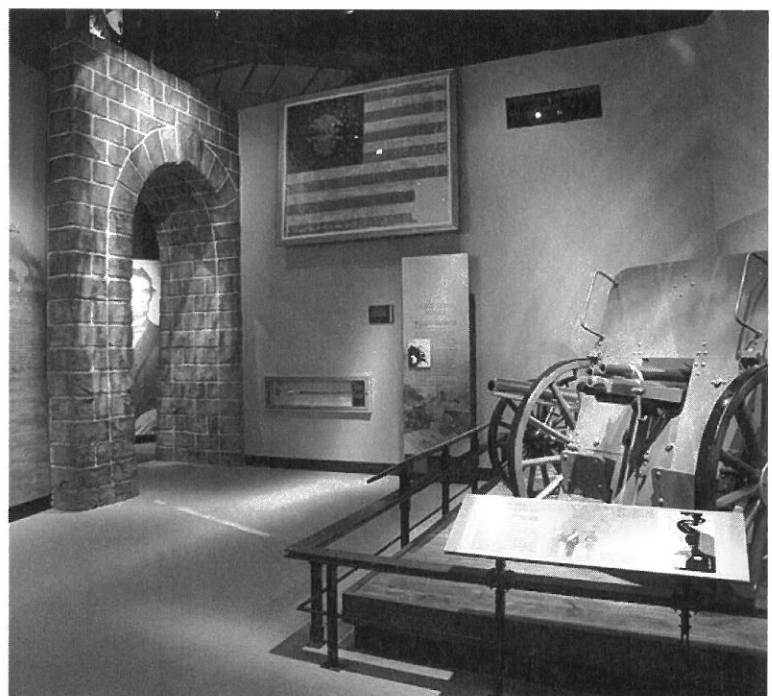
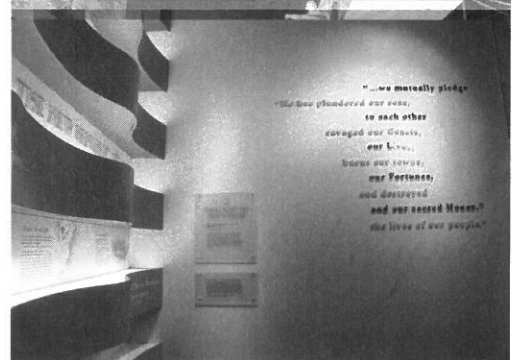
# NATIONAL MUSEUM OF THE MARINE CORPS

*commanding general — national museum of the marine corps*  
TRIANGLE, VA



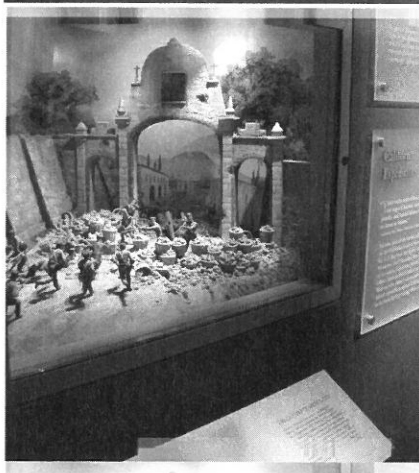
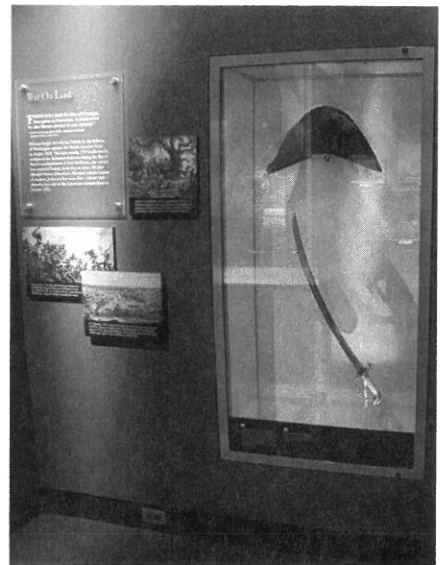
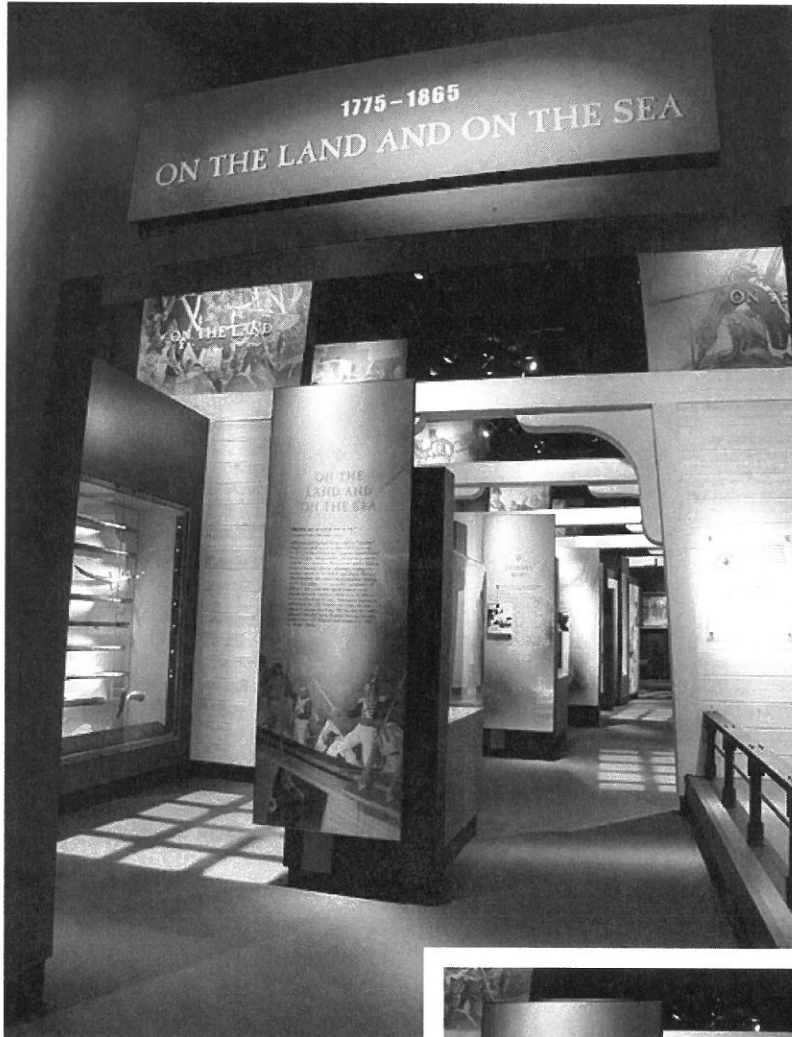
## NATIONAL MUSEUM OF THE MARINE CORPS

*commanding general – national museum of the marine corps*  
TRIANGLE, VA



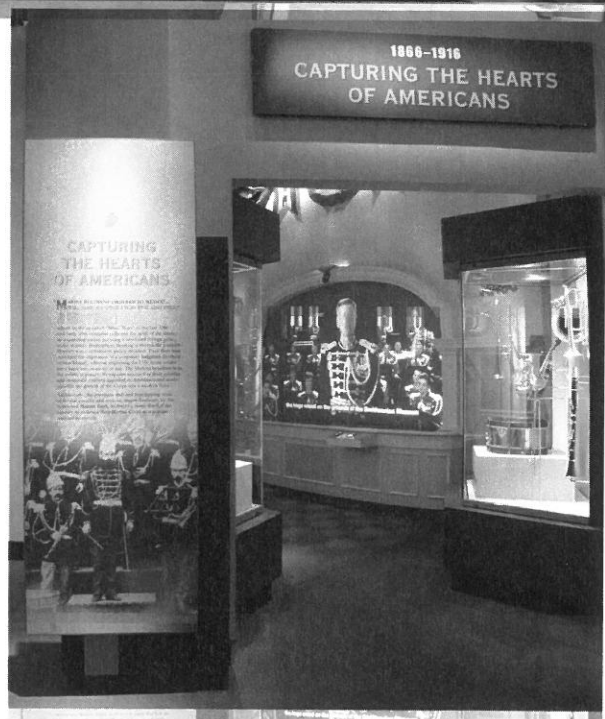
# NATIONAL MUSEUM OF THE MARINE CORPS

*commanding general – national museum of the marine corps*  
TRIANGLE, VA



# NATIONAL MUSEUM OF THE MARINE CORPS

*commanding general – national museum of the marine corps*  
TRIANGLE, VA





## NATIONAL MUSEUM OF THE MARINE CORPS

*commanding general – national museum of the marine corps*

TRIANGLE, VA

**Name:** National Museum of the Marine Corps  
- New Galleries & Refurb

**Address:** Triangle, VA (near USMC Quantico Base)

**Size of Project:** 14,730 sq.ft.

**Owner's Name:** Commanding General

**Address:** National Museum of the Marine Corps  
18900 Jefferson Davis Highway  
Triangle, VA 22172

**Phone Number:** 703/784-6422

**Contact:** Ms. Lin Ezell - Director  
lin.ezell@usmc.mil

**Designer's Name:** Christopher Chadbourne & Associates

**Address:** 129 Portland Street  
Boston, MA 02114

**Phone Number:** (617) 305-1000

**Contact:** David Whitemyer

**Final or Current Contract Amount:** \$4,642,300

**Contract Type:** WO# 5947 – Bid Build

**Period of Performance:** 9/29/09 - 6/6/2010

**Explus Project Manager:** Ken Edmonston

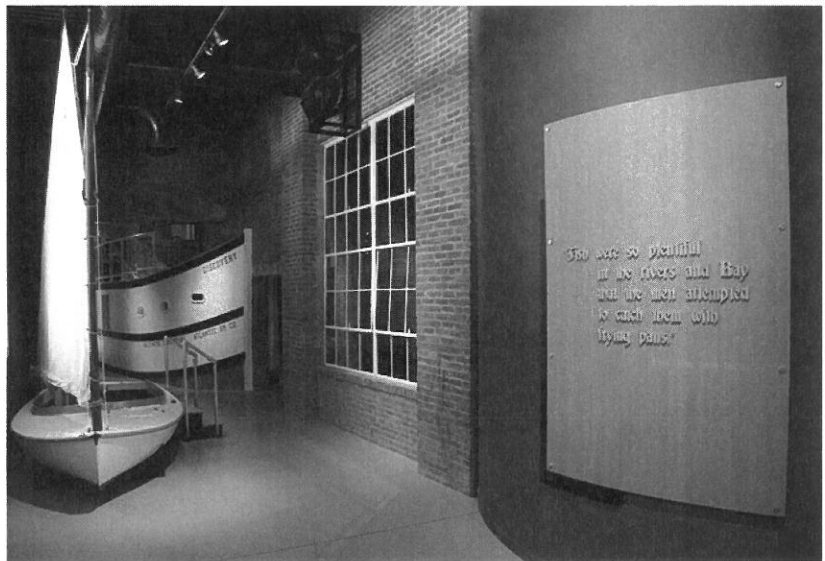
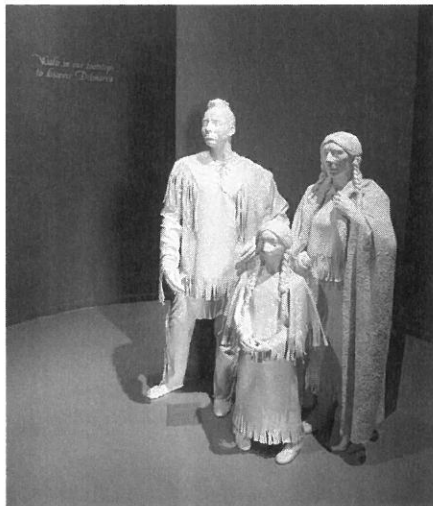
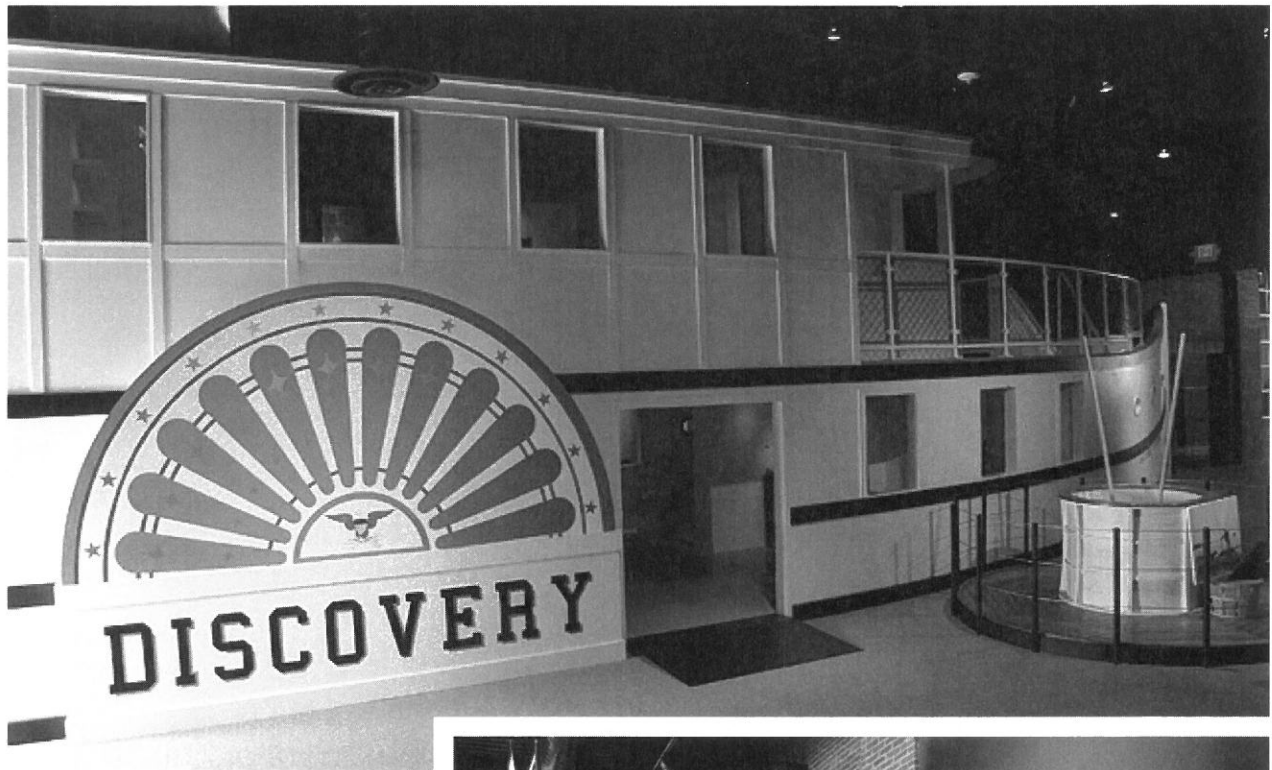
### Work Performed:

Open since November 10, 2006, the National Museum of the Marine Corps (NMMC) is a military history museum dedicated to showcase the material history of the United States Marine Corps (USMC). Each of the final 12 galleries portrays the history of the USMC through artifacts, graphics, audio and video media, life cast figures, interactive displays, scenic tableaus, and dioramas. The overall scope of the project was divided among the following nine (9) individual contracts: Fabrication, Life Cast Figures, Lighting Design, AV Media & Hardware, Editorial Consultants, Dioramas, Illustrators, & Graphic Production. Explus coordinated closely with all of the other contractors & subcontractors, both within and outside of our contract, to synchronize & align their work schedules. Explus' responsibilities as PRIME contractor covered the project management, subcontractor management, fabrication & installation of the four(4) new additional galleries, and the rework of one existing gallery, all of which included extensive metal work, graphic production, exhibitry partitions and scenic walls, floor/wall/column finishes, transportation, installation & fine-tuning of all interpretive exhibits, signage and graphic panels, digital & painted murals, engineering & fabrication of overhead suspension & support components, rigging, themed environments, replicated rockwork & vegetation, integration of life cast figures, artifact mounting, automated display case temperature and humidity sensor system, display case lighting, exhibit casework, gallery environmental controls & equipment, and task lighting.

## DELMARVA DISCOVERY CENTER

*pocomoke marketing partnership*

POCOMOKE CITY, MARYLAND



### PROJECT INFORMATION:

Location: Pocomoke City, MD

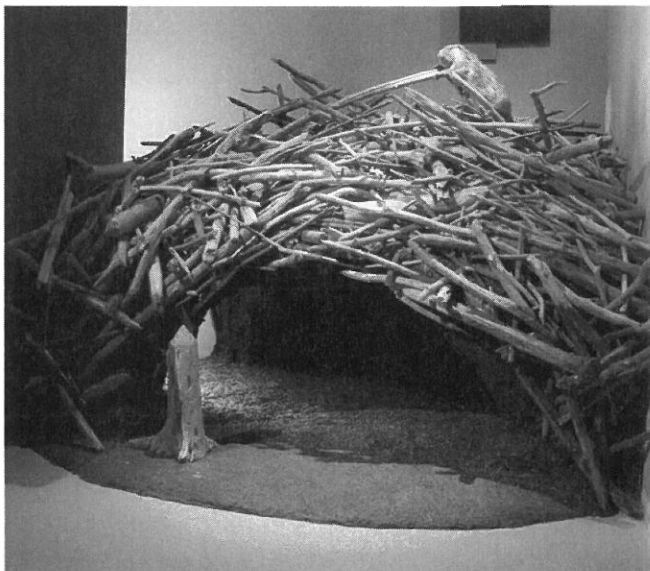
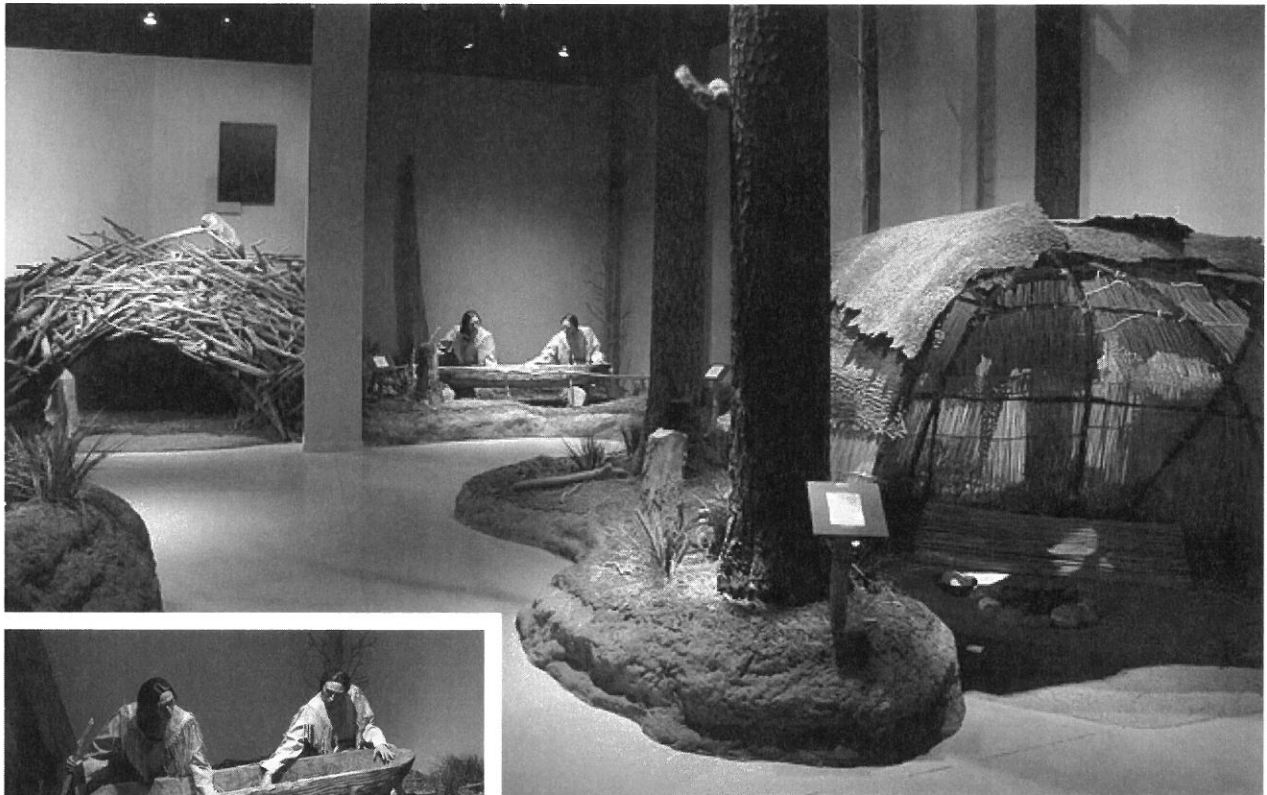
Size: 10,000 Square Feet

Contract/Project Type: Bid/Build

DELMARVA DISCOVERY CENTER

*pocomoke marketing partnership*

POCOMOKE CITY, MARYLAND



DELMARVA DISCOVERY CENTER

*pocomoke marketing partnership*

POCOMOKE CITY, MARYLAND

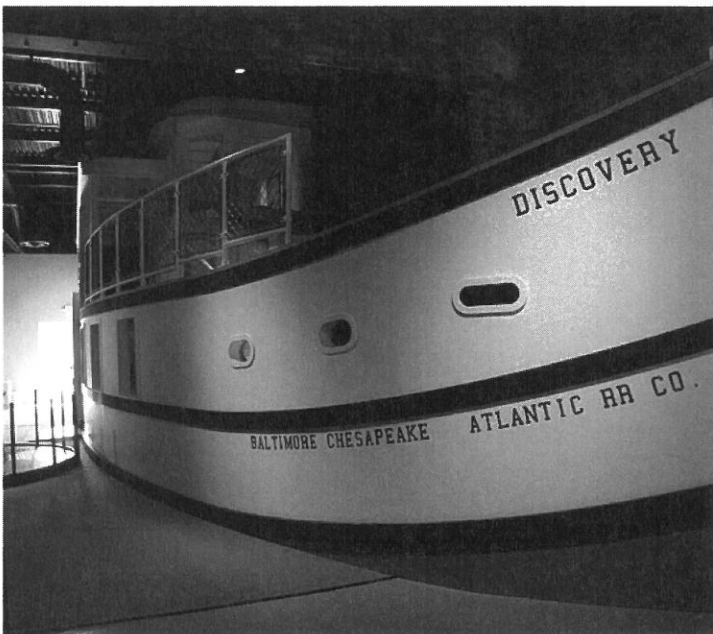
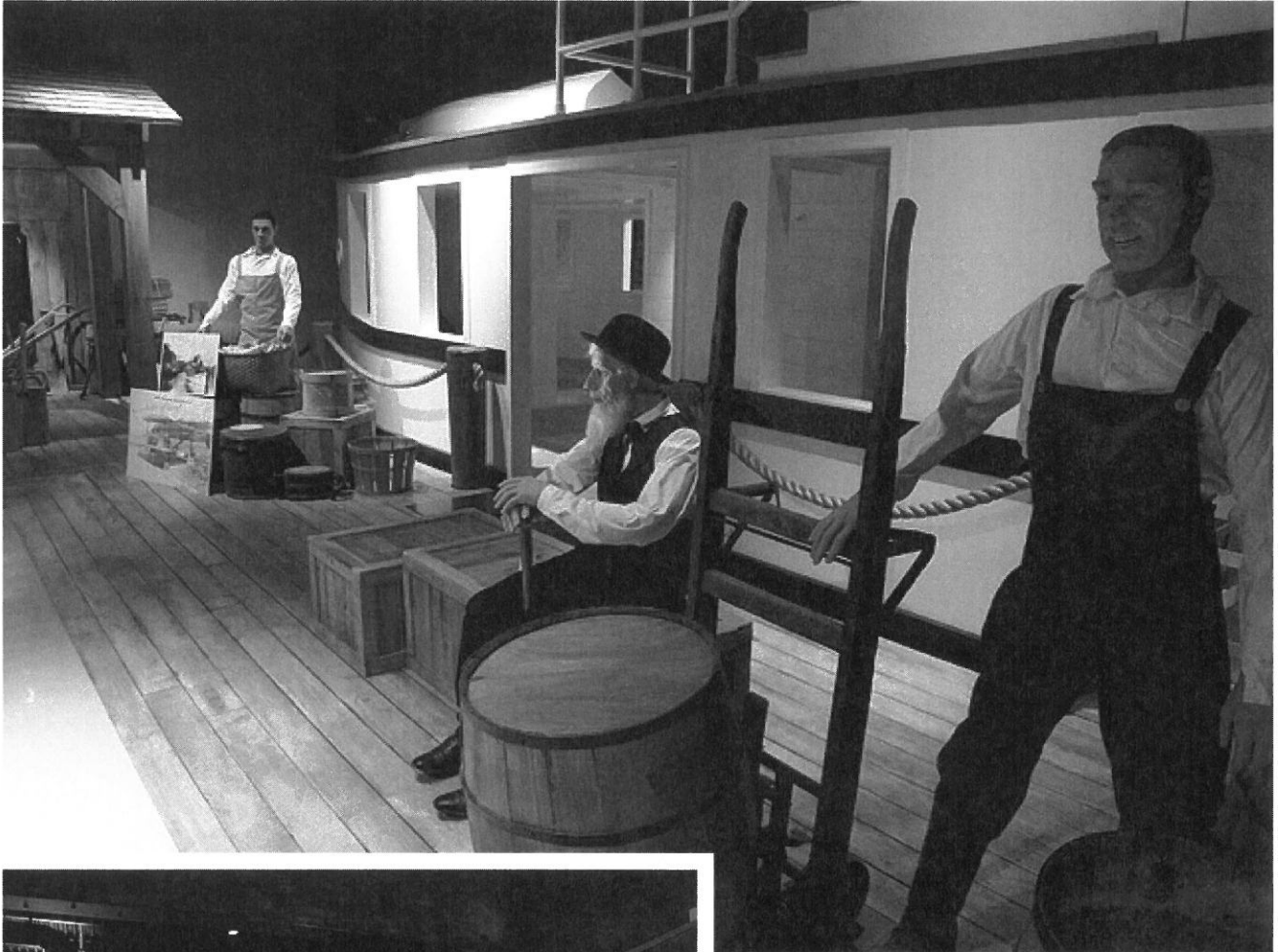




## DELMARVA DISCOVERY CENTER

*pocomoke marketing partnership*

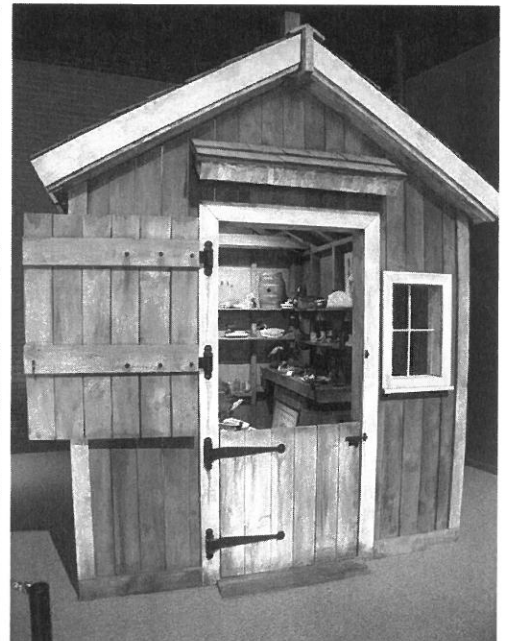
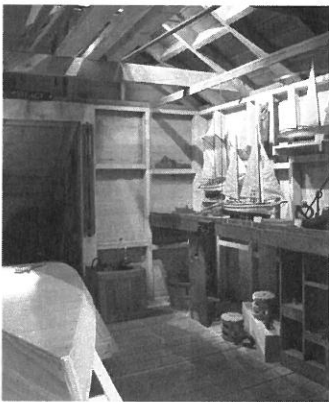
POCOMOKE CITY, MARYLAND



## DELMARVA DISCOVERY CENTER

*pocomoke marketing partnership*

POCOMOKE CITY, MARYLAND





## DELMARVA DISCOVERY CENTER

*pocomoke marketing partnership*

POCOMOKE CITY, MARYLAND

**Name:** Delmarva Discovery Center

**Address:** Pocomoke City, MD

**Size of Project:** 10,000 Square Feet

**Owner:** Pocomoke Marketing Partnership  
Delmarva Discovery Center  
P.O. Box 727  
6 Market Street  
Pocomoke, Maryland 21851

**Owner Contact:** Brian Garrett – Exec. Dir.  
(410) 957-9933  
bgarrett@delmarvadiscoverycenter.org

**Designer:** Douglas Mund Design Group  
132 King Street  
Groveland, MA 01834  
(978) 373-5639

**Designer Contact:** Doug Mund

**Final or Current Contract Amount:** \$1,072,850

**Contract Type:** W0#5801 – Bid/Build

**Period of Performance:** 12/14/2007 – 6/1/2009

**Explus Project Manager:** Ken Edmonston

### Work Performed:

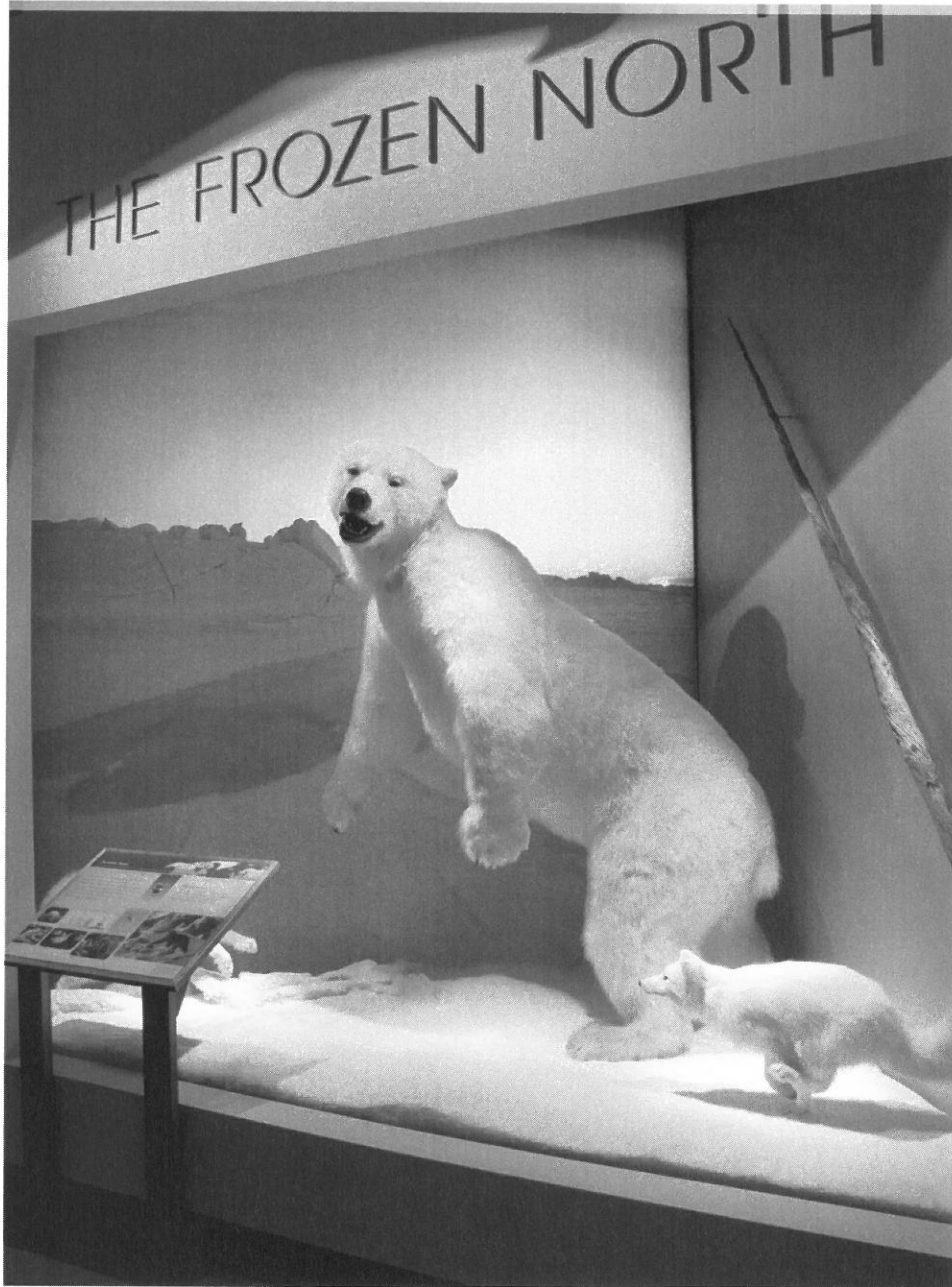
A 1920's era building located on the Pocomoke River in downtown Pocomoke City, the Delmarva Discovery Center is a living museum, a place for learning and discovery for visitors of all ages. The immersive and engaging exhibits take visitors on a timeless journey through Delmarva and through the Cypress Swamp. The exhibits focus on the river ecology and the human history of the Pocomoke River and Delmarva. The Pocomoke River Swamp is an important feature of the watershed known for its numerous plant and animal species. It is 30 miles long and one half to two miles wide. For its width, the Pocomoke, at 25 feet, is the second deepest river in the world. Owners of many wooden ships would seek out the waters of the Pocomoke, whose cypress swamps give its waters an acid touch that would help remove barnacles, worms, and grass that formed on their hulls.

Explus built exhibits including portions of a full sized Steamship. Other exhibits included Touch Tank, Health of the River, The Wharf, Oyster, Boat Building, Sailing, Decoy Shed, and Native American Exhibits. Small scale models were developed at Explus by our talented scenic artisans as a review stage, before beginning the full sized version of a Native American Wigwam, beaver lodge, and other surroundings. The final is a traditional branch framed hut with bark and woven cattail mats on the outside, with saplings securing woven mats. A 6' tall opening on one end allows visitors to walk into interior with woven rugs and mats in various colors and textures covering the ground. A sleeping area constructed inside allows the visitor to try it out. Cloths and different garments are available to try on. A howling coyote in various muted sound levels plays in the background. The recording is timed so that the first howl is 10 seconds after a person enters the hut. Various cooking utensils are hanging from the roof supported with saplings arched from a simulated textured dirt floor. Also in the exhibit are a Dugout canoe, as well as a Crawl-in life-size Beaver lodge made with branches, twigs, mud and fiberglass mixed in for stability. Explus Inc. provided all exhibit fabrication and installation.

SCHISLER MUSEUM OF WILDLIFE & NATURAL HISTORY

*East Stroudsburg University*

EAST STROUDSBURG, PA



**PROJECT INFORMATION:**

Location: East Stroudsburg, PA

Size: 2,400 Square Feet

Contract/Project Type: Bid Build

SCHISLER MUSEUM OF WILDLIFE & NATURAL HISTORY

*East Stroudsburg University*

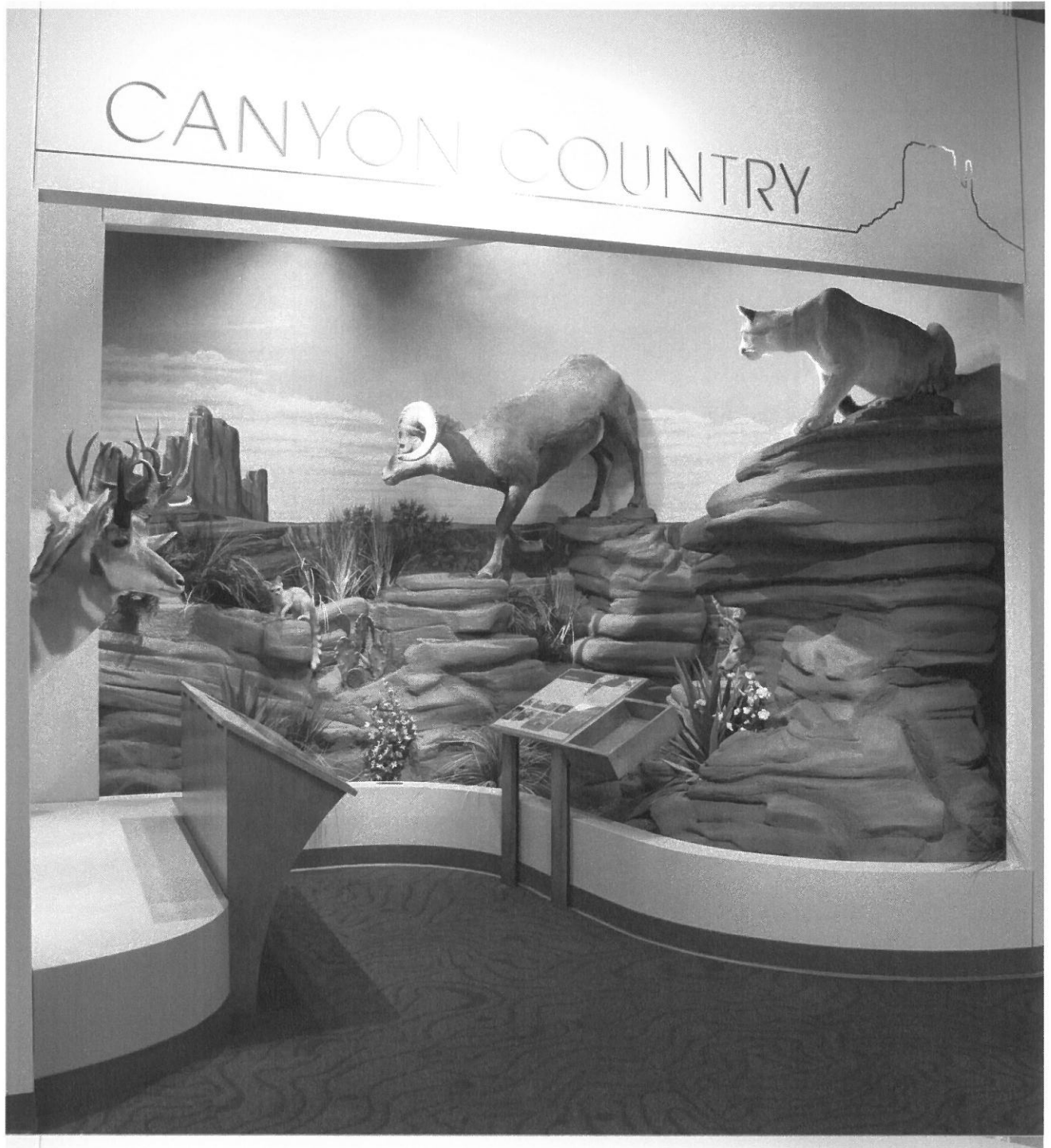
EAST STROUDSBURG, PA



SCHISLER MUSEUM OF WILDLIFE & NATURAL HISTORY

*East Stroudsburg University*

EAST STROUDSBURG, PA

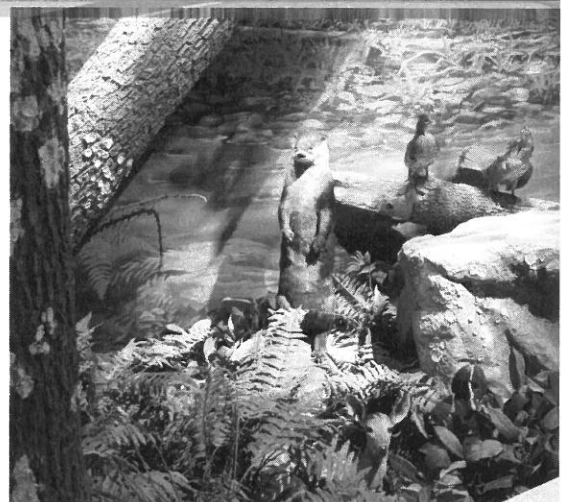




SCHISLER MUSEUM OF WILDLIFE & NATURAL HISTORY

*East Stroudsburg University*

EAST STROUDSBURG, PA





## SCHISLER MUSEUM OF WILDLIFE & NATURAL HISTORY

*East Stroudsburg University*

EAST STROUDSBURG, PA

**Project Name:** Schisler Museum of Wildlife & Natural History

**Address:** East Stroudsburg, PA  
in the ESU Hoeffner Science and Technology Center

**Size of Project:** 2,400 sf

**Owner:** East Stroudsburg University  
200 Prospect Street  
East Stroudsburg, PA 18301-2999

**Owner Contact:** Christine Langlois - Project Manager  
ChristineLanglois@po-box.esu.edu  
570-422-3189 - office  
570-436-3530 - cell

**Designer:** The Design Minds  
10364 Main Street  
Fairfax, VA 22030

**Designer Contact:** Mike Spec  
spec@thedesignminds.com  
703-246-9241 - office  
724-561-4836 - cell

**Final or Current Contract Amount:** \$600,177  
Bid Amount = \$582,482  
Client Change Orders = \$17,695

**Contract Type:** W0# 6258 – Bid Build – Bonded  
Contract# – ESU 30-1414.1

**Period of Performance:** 2/4/2013 – 10/16/2013

### Work Performed:

The new Schisler Museum of Wildlife & Natural History began with a conversation in 1984 between alumni Arthur Schisler and the East Stroudsburg University about one day donating his extensive taxidermy wildlife specimen collection. Today the collection located within the Hoeffner Science and Technology Center at ESU includes more than 100 animals collected during Schisler's hunting trips. This large resource includes 32 big game animals and all the species of deer found in North America. Science students and visitors are now able to examine species from around the world in an intimate, evocative setting.

Explus' scope of work included interior fit-out; thematic scenery diorama/displays with exhibit specimen animals in their native habitats; a tiered classroom seating area and a fresh water aquarium. Explus' responsibilities included value engineering services, project management, exhibit detailing, graphics production, vinyl cut lettering, custom illustrations, murals, scenic environment recreations, dioramas, platforms, custom metalwork, custom artifact mount making/mounting & installation, AV interactives, as well as all exhibit fabrication & installation.

**GETTYSBURG SEMINARY RIDGE MUSEUM:  
VOICES OF DUTY AND DEVOTION**

*Seminary Ridge Historic Preservation Foundation*  
GETTYSBURG, PA

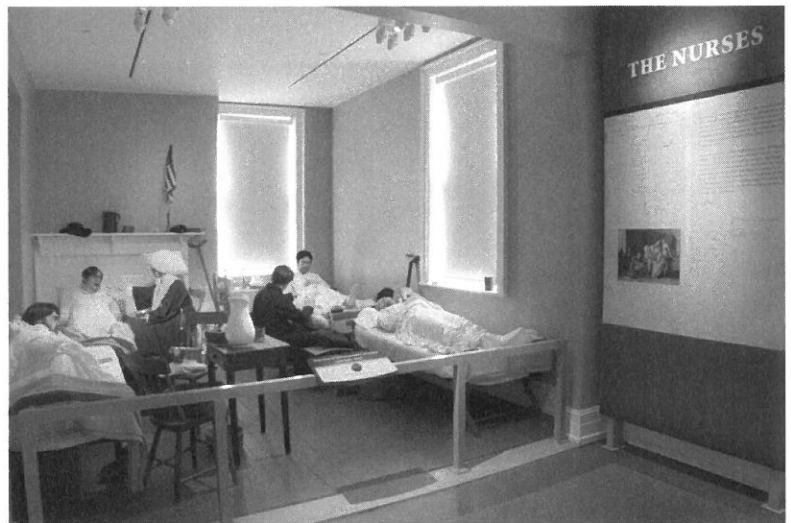


**PROJECT INFORMATION:**

Location: Gettysburg, PA  
Size: 20,000 Square Feet  
Design Firm: The PRD Group, Ltd.  
Contract/Project Type: Bid Build

GETTYSBURG SEMINARY RIDGE MUSEUM:  
VOICES OF DUTY AND DEVOTION

*Seminary Ridge Historic Preservation Foundation*  
GETTYSBURG, PA



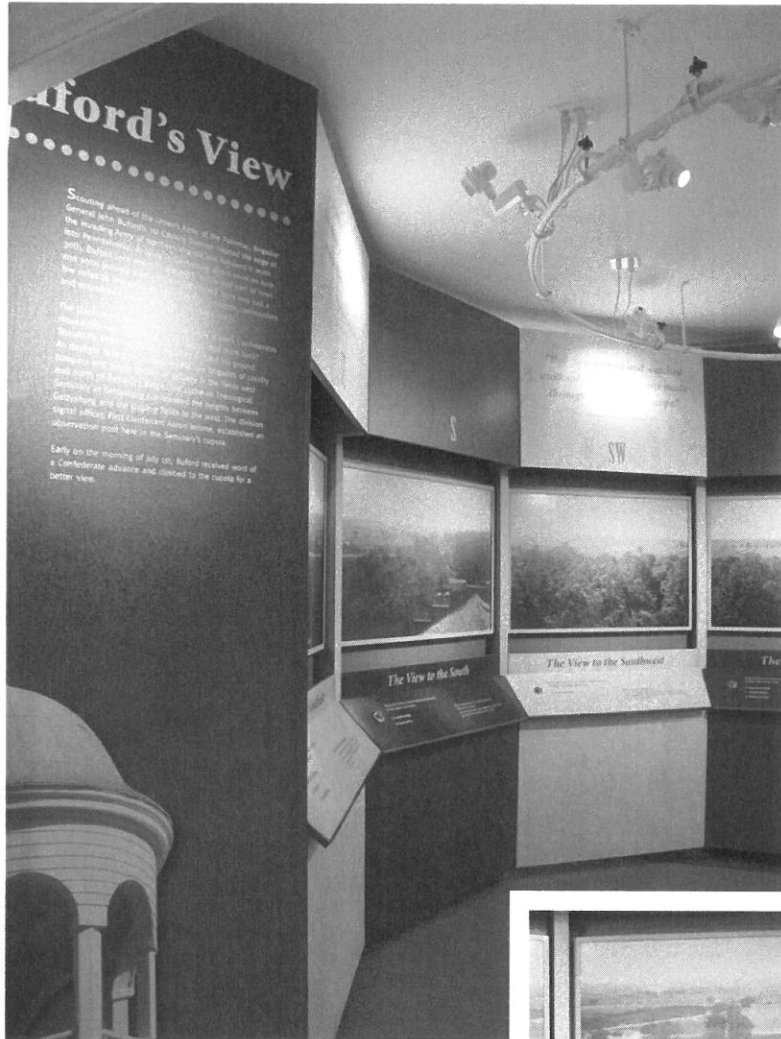
GETTYSBURG SEMINARY RIDGE MUSEUM:  
VOICES OF DUTY AND DEVOTION

*Seminary Ridge Historic Preservation Foundation*  
GETTYSBURG, PA



# GETTYSBURG SEMINARY RIDGE MUSEUM: VOICES OF DUTY AND DEVOTION

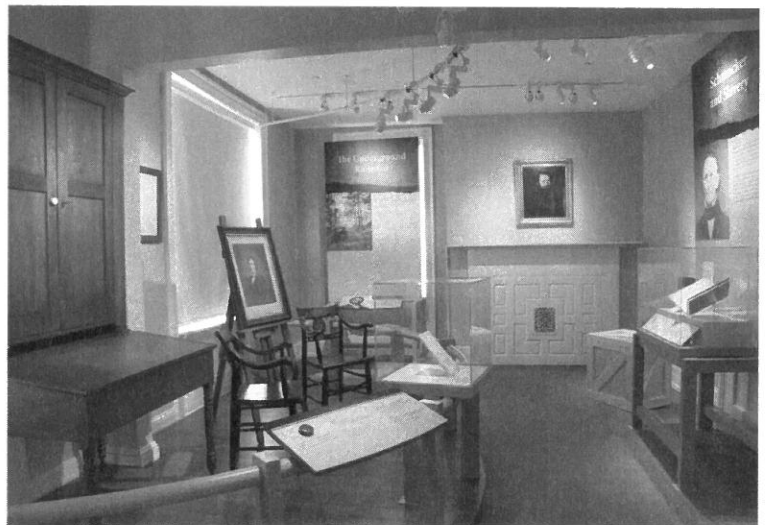
*Seminary Ridge Historic Preservation Foundation*  
GETTYSBURG, PA





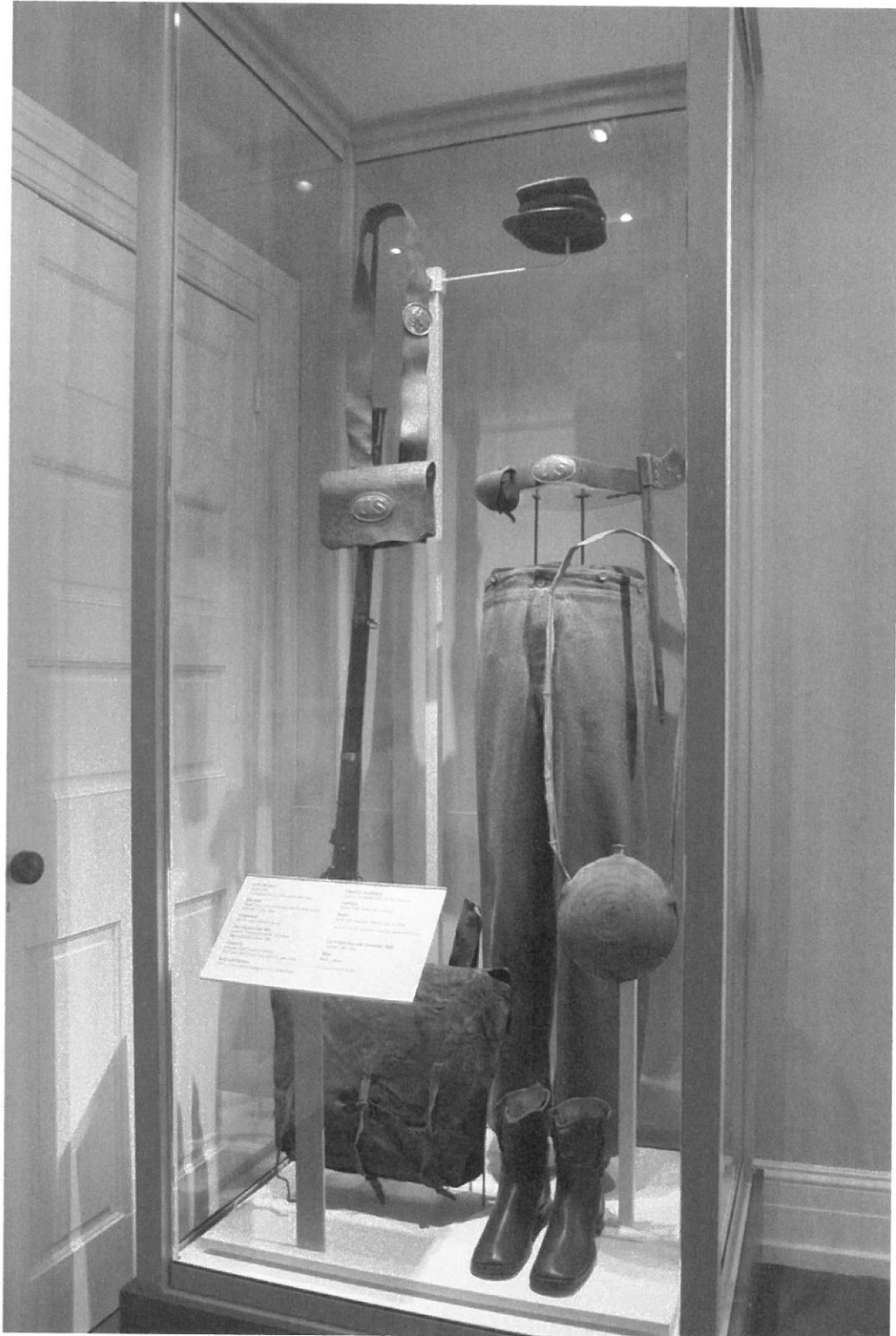
GETTYSBURG SEMINARY RIDGE MUSEUM:  
VOICES OF DUTY AND DEVOTION

*Seminary Ridge Historic Preservation Foundation*  
GETTYSBURG, PA



GETTYSBURG SEMINARY RIDGE MUSEUM:  
VOICES OF DUTY AND DEVOTION

*Seminary Ridge Historic Preservation Foundation*  
GETTYSBURG, PA



**GETTYSBURG SEMINARY RIDGE MUSEUM:  
VOICES OF DUTY AND DEVOTION**

*Seminary Ridge Historic Preservation Foundation*  
GETTYSBURG, PA

**Project Name:** Gettysburg Seminary Ridge Museum:  
Voices of Duty and Devotion

**Address:** 111, Seminary Ridge, Gettysburg, PA 17325

**Size of Project:** 20,000 sf

**Owner:** Seminary Ridge Historic Preservation Foundation  
61 Seminary Ridge  
Gettysburg, PA 17325

**Owner Contact:** Barbara Franco – Founding Executive Director  
717-585-3226  
bfranco@seminaryridge.org

**Designer:** The PRD Group, Ltd.  
14555 Avion Pkwy  
Chantilly, VA 20151  
(703) 352-2288

**Designer Contact:** Daniel B. Murphy - Principal  
dmurphy@theprdgroup.com  
or Bill Lazenby - Museum & Exhibit Planner  
wlazenby@theprdgroup.com

**Contract Amount:** Bid Amount: \$1,453,538  
Client Adds: \$57,116  
Final Cost: \$1,510,654

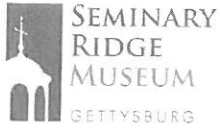
**Contract Type:** W0# 6186 – Bonded – Bid Build

**Period of Performance:** Date Hit: 5/30/2012  
Original End Date: 3/18/2013  
Amended End Date w/client's extra items added: 11/19/2013  
Actual End Date: 6/28/2013 – including added items

**Work Performed:**

The new Gettysburg Seminary Ridge Museum, housed in the historic Schmucker Hall of the Lutheran Theological Seminary which is a 175-year-old building, features 20,000 square feet of exhibits on four floors. The *"Voices of Duty and Devotion"* exhibition focuses on the first day of the fighting and the social, spiritual and civic impact of the battle and war, including graphic photos of wounds suffered by Civil War soldiers, bodies strewn across the Gettysburg battlefield days after the fighting and the carnage witnessed by those who cared for the wounded. Exhibit areas included several mini-theaters throughout the four floors.

Explus' responsibilities included project management, exhibit detailing, interpretive graphic panel production including oversized graphic murals, silk screening, scenic environment recreations, architectural millwork, custom artifact casework & vitrines, desiccant chambers, custom metalwork, artifact mount making, mounting & installation, cast figures, AV interactives & media integration, theaters, as well as exhibit fabrication & installation.



61 Seminary Ridge | Gettysburg, PA 17325-1795 | [info@seminaryridge.org](mailto:info@seminaryridge.org) | (717) 339-1300 | [www.seminaryridgemuseum.org](http://www.seminaryridgemuseum.org)

August 1, 2013

Christine DeMorro  
Explus, Inc.  
44156 Mercure Circle  
Dulles, Virginia 20166

Dear Christine:

Now that we have come to the opening of the new Gettysburg Seminary Ridge Museum, I would like to take this opportunity to tell you how much it has meant to our success to be able to work with a fabrication and installation firm with the expertise and experience that Explus has provided.

The crews that worked on every aspect of the project were responsive and professional. They were willing to work around scheduled donor and previews tours and were always professional and responsible. Working in a historic building offered special challenges that Explus was always able and willing to address.

The quality of the workmanship—whether it was furniture, cases, scenic effects or mounts—was always at the highest level. Many visitors have already mentioned the craftsmanship and high quality of all the exhibit components.

Thank you for all your efforts to bring the various pieces together for a successful opening.

Sincerely,



Barbara Franco  
Executive Director

## LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

BATON ROUGE, LOUISIANA



### PROJECT INFORMATION:

Location: Baton Rouge, Louisiana

Size: 38,000 Square Feet

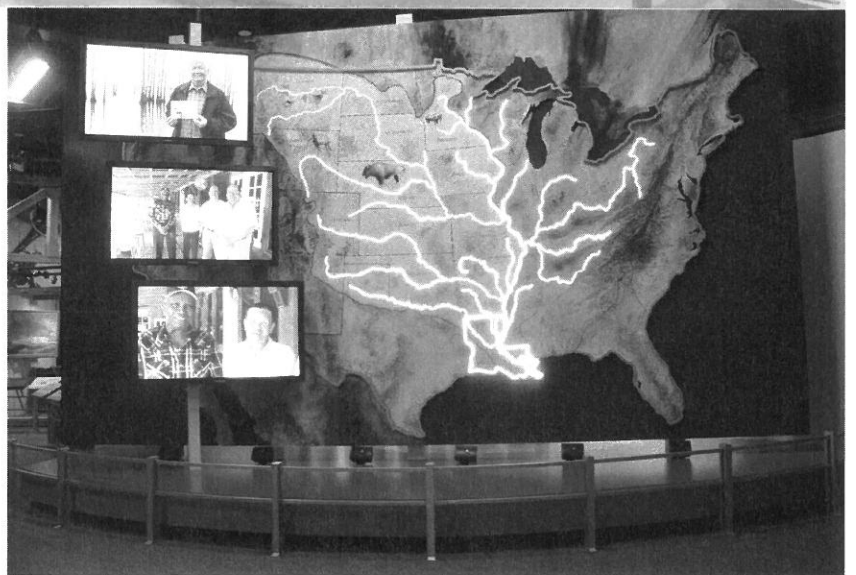
Contract / Project Type: Design / Build



# LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

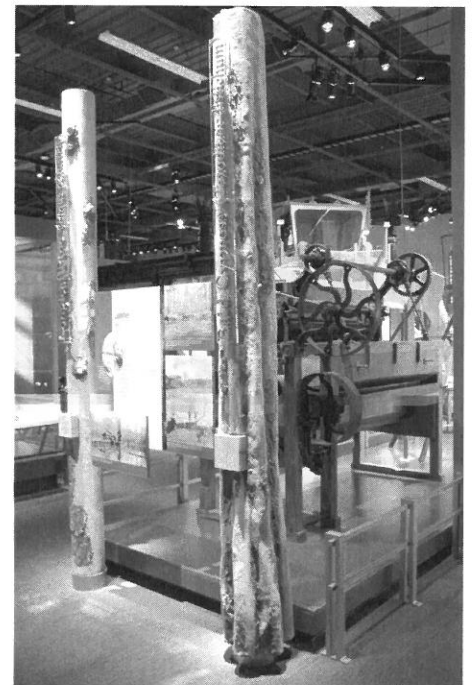
BATON ROUGE, LOUISIANA



LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

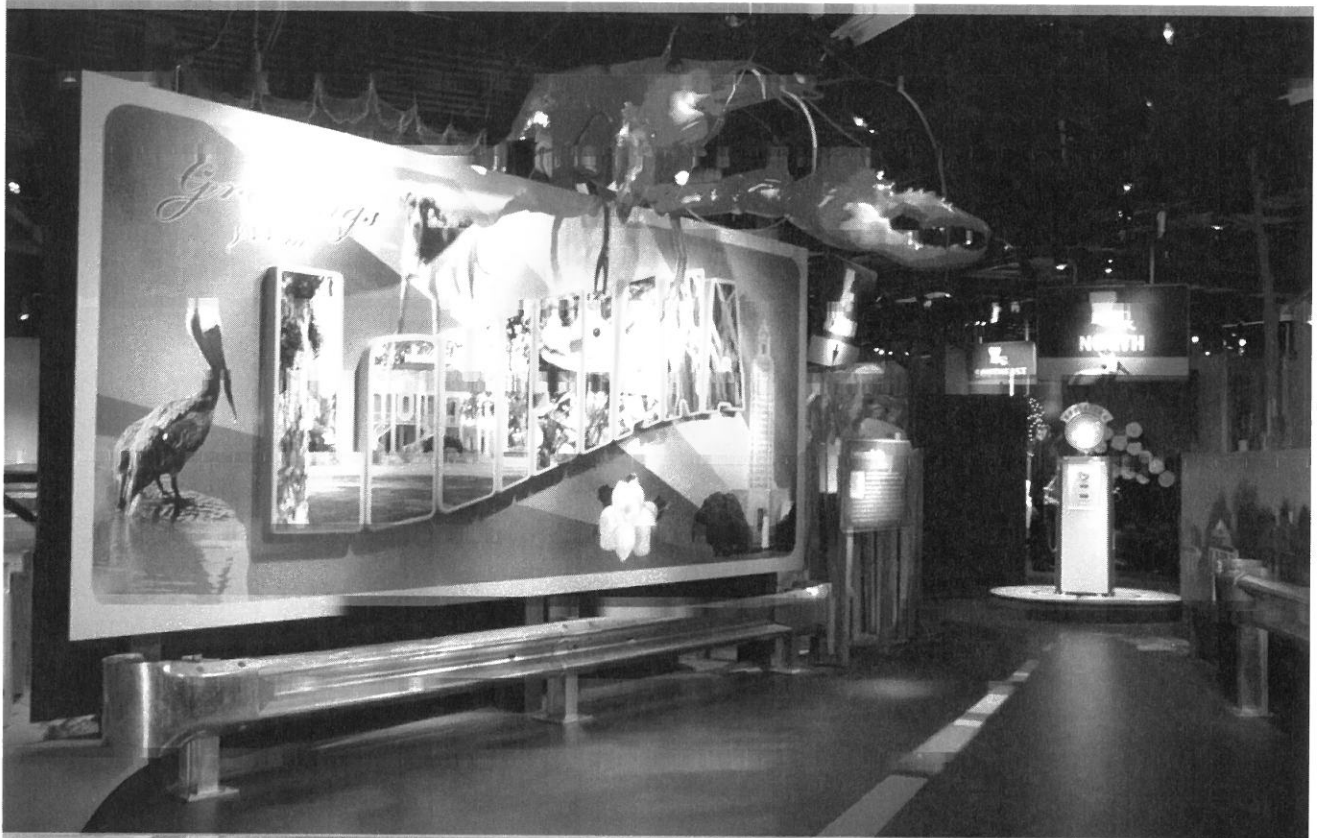
BATON ROUGE, LOUISIANA



# LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

BATON ROUGE, LOUISIANA

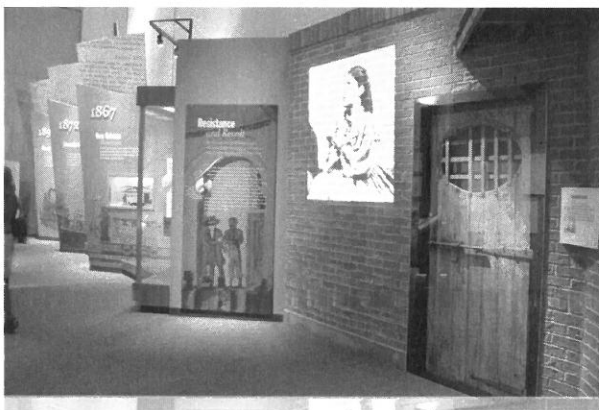
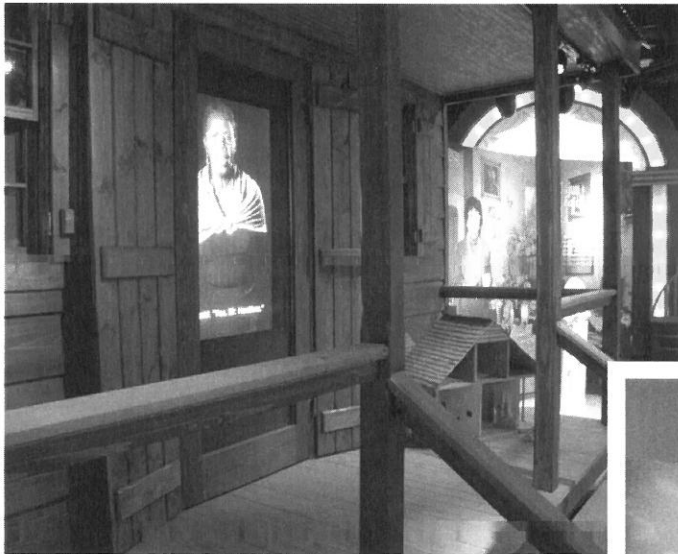
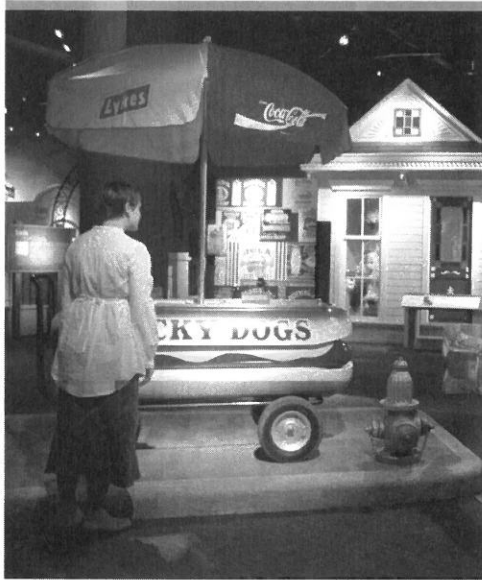




# LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

BATON ROUGE, LOUISIANA



# LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

BATON ROUGE, LOUISIANA

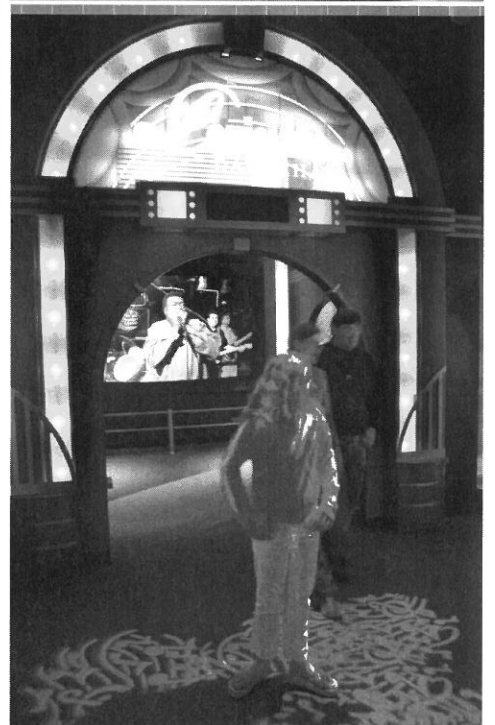
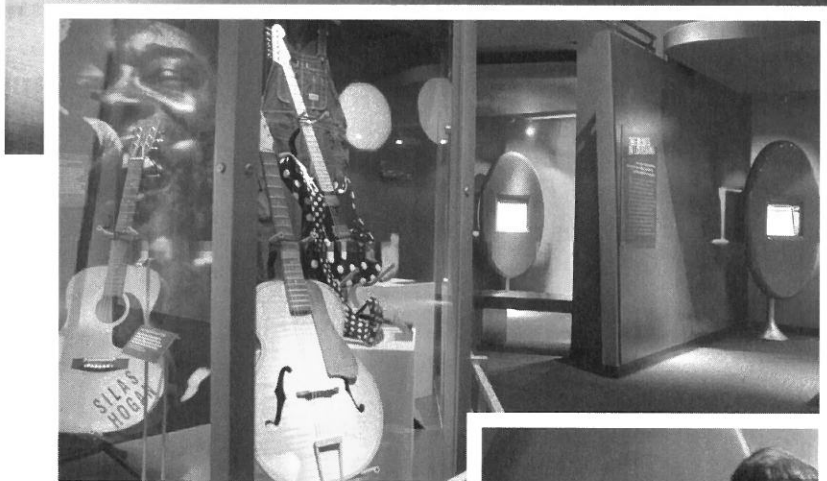
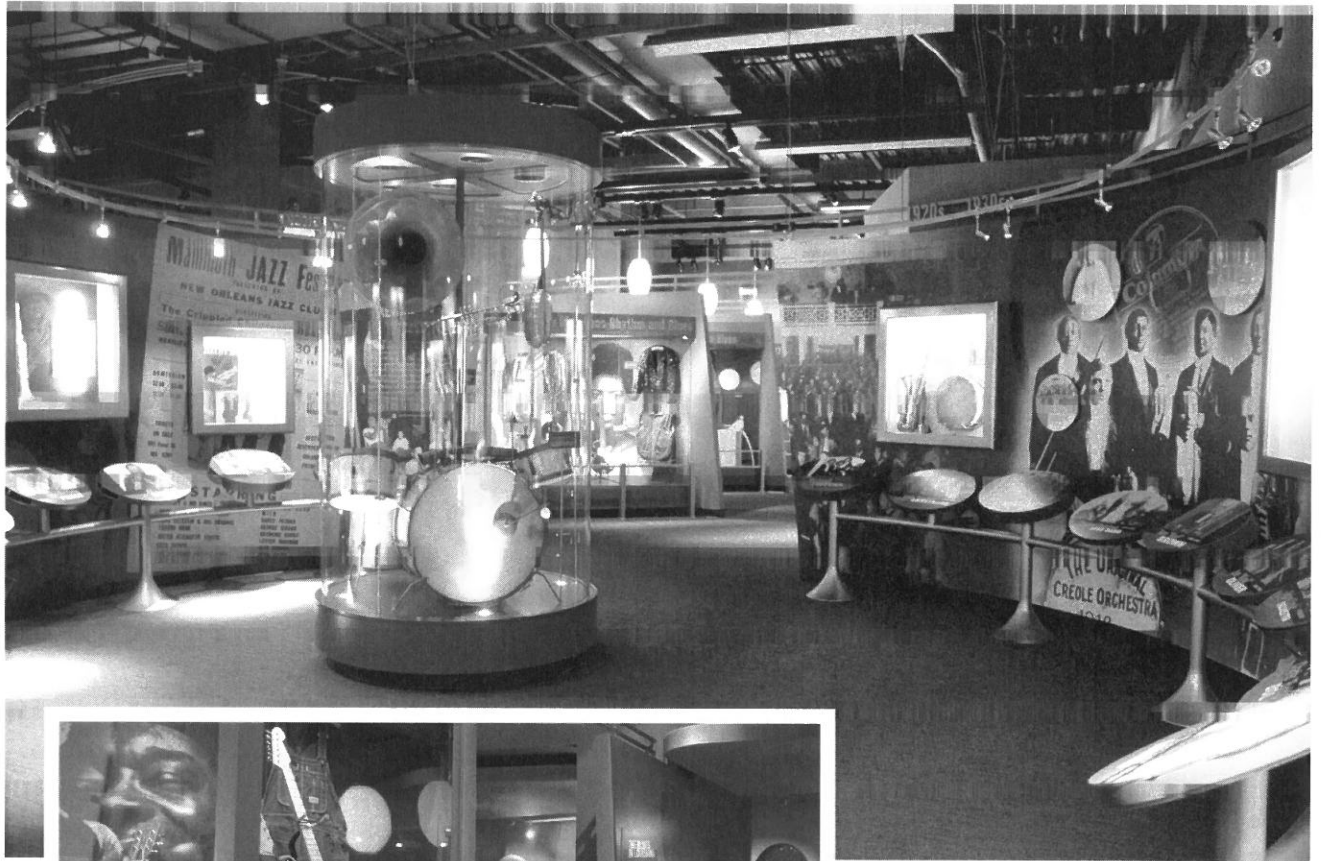




# LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

BATON ROUGE, LOUISIANA



LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

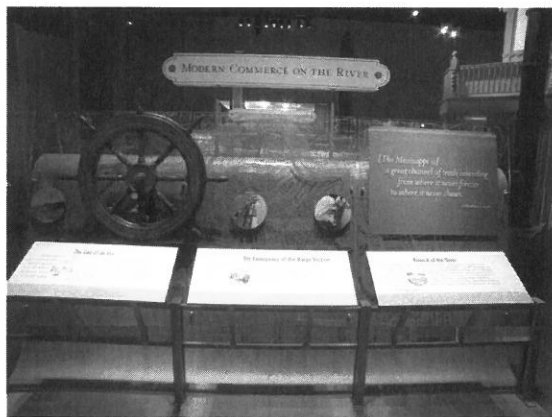
BATON ROUGE, LOUISIANA



# LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

BATON ROUGE, LOUISIANA



## LOUISIANA STATE MUSEUM IN BATON ROUGE

*louisiana state museum*

BATON ROUGE, LOUISIANA

**Name:** Louisiana State Museum in Baton Rouge

**Address:** Baton Rouge, LA

**Size of Project:** 38,000 sq. ft.

**Owner:** Louisiana State Museum  
751 Chartres Street  
New Orleans, LA 70116

**Owner Contact:** Whitney Babineaux - Interpretive Svcs. Dir.  
wbabineaux@crt.state.la.us  
(504) 568-6983

**Designer:** Christopher Chadbourne Associates  
129 Portland Street  
Boston, MA 02114

**Designer Contact:** Christopher Chadbourne  
617/367-6777

**Contract Amount:** \$8,058,087

**Contract Type:** Design / Build

**Period of Performance:** October 2002 - January 2006

### Work Performed:

In 2006, the Louisiana State Museum has opened a new 38,000 square foot cultural history museum in Baton Rouge. The museum has chosen stories that cast light on pivotal moments in world, national and local history. Visitors to this new museum will experience stories ranging from the Louisiana Purchase to the rise of native sons Huey Long and Louis Armstrong to the joy of Louisiana food.

Explus' responsibilities include design management, project management, graphic acquisition and coordination, media production, AV hardware, interactive production, exhibit fabrication and installation.



JAY DARDENNE  
LIEUTENANT GOVERNOR

**State of Louisiana**  
OFFICE OF THE LIEUTENANT GOVERNOR  
DEPARTMENT OF CULTURE, RECREATION & TOURISM  
OFFICE OF STATE MUSEUM

CHARLES R. DAVIS  
DEPUTY SECRETARY  
  
ROBERT WHEAT  
INTERIM ASSISTANT SECRETARY

February 18, 2011

To Whom it May concern,

We have worked with Explus on two projects. One of them was deeply affected (almost de-railed) by Hurricane Katrina, the other had an extremely compressed schedule and required a real tenacity to complete on time and up to standards.

In both cases, I can unequivocally state that Explus delivered great value to us. We at the Louisiana State Museum came more to think of the staff from Explus more as "Partners" rather than "Contractors". Explus worked *with* us value engineering the plans, helping us make good decisions that kept us within our budgets with out compromising the quality of the overall exhibit. The entire Explus team showed great patience with the sometimes difficult and delayed process of working with a state agency. They have consistently delivered higher than expected results, on time and within budget.

Bill Painter acted as project manager and I must say he is fantastic to work with. He helps push things along at the right time in just the right way for optimum results. I can't say enough about your installation team and the level of professionalism that they have showed through both of our not-always-so-easy installation phases. Probably most importantly, everything that Explus fabricated was simply beautiful. The reactions from our museum visitors have been overwhelmingly positive. I have no reservations whatsoever in recommending working with the Explus team.

Sincerely,

A handwritten signature in dark ink, appearing to read "Whit Babineaux".

Whitney Babineaux  
Interpretive Services Director  
Louisiana State Museum  
P.O. Box 2448  
New Orleans, LA 70176-2448  
(504) 568-6983  
wbabineaux@crt.state.la.us



# UPCOUNTRY HISTORY MUSEUM

*historic greenville foundation*

GREENVILLE, SOUTH CAROLINA



## PROJECT INFORMATION:

Location: Greenville, SC

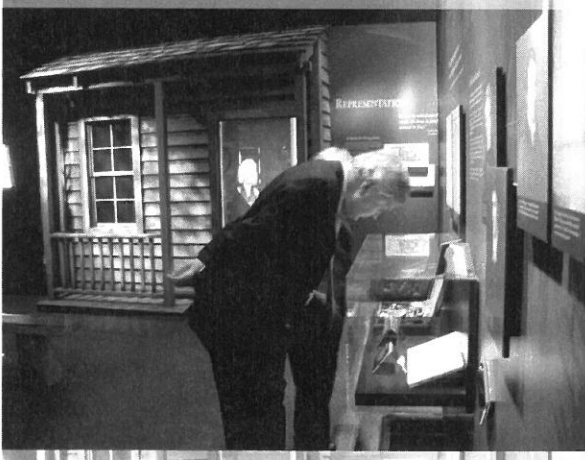
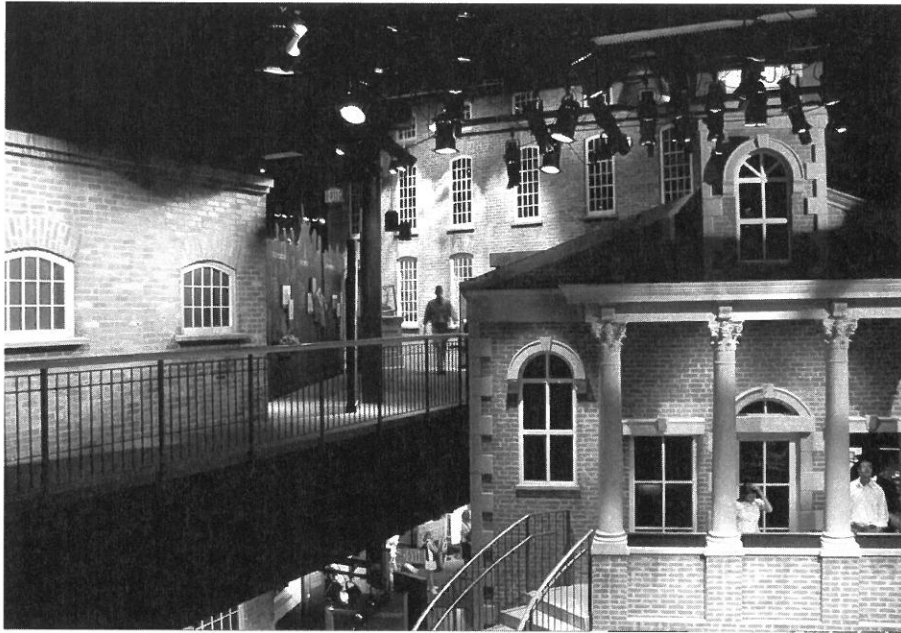
Size: 5,000 Square Feet

Contract/Project Type: Bid/Build

# UPCOUNTRY HISTORY MUSEUM

*historic greenville foundation*

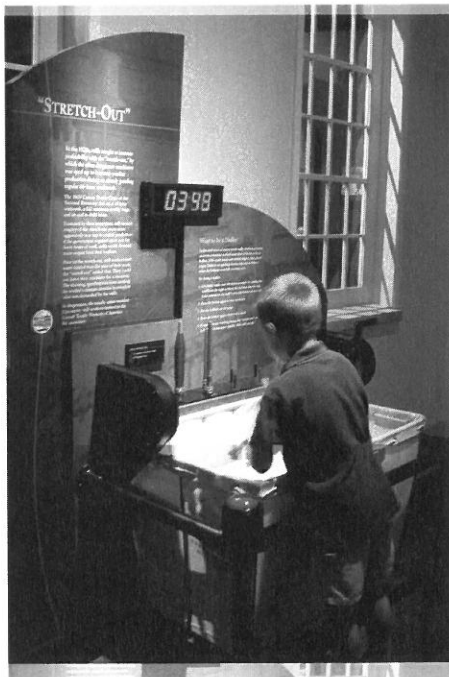
GREENVILLE, SOUTH CAROLINA



# UPCOUNTRY HISTORY MUSEUM

*historic greenville foundation*

GREENVILLE, SOUTH CAROLINA



## UPCOUNTRY HISTORY MUSEUM

*historic greenville foundation*

GREENVILLE, SOUTH CAROLINA

**Name:** Upcountry History Museum

**Address:** Greenville, SC

**Size of Project:** 5,000 sq. ft.

**Owner's Name:** Historic Greenville Foundation

**Address:** 540 Buncombe Street  
Greenville, SC 29601

**Contact:** Ken Johnson – Interim Executive Director  
ken@upcountryhistory.org  
864/467-3100 (x113)  
**OR:**  
Ellen S. Hawkins – IT & Facility Manager  
ellen@upcountryhistory.org  
864/467-3100 (x101)

**Designer:** Christopher Chadbourne & Associates  
129 Portland Street  
Boston, MA 02114

**Phone Number:** 614/326-1200

**Contact:** Christopher Chadbourne

**Final or Current Contract Amount:** \$1,370,423

**Contract Type:** Bid Build

**Period of Performance:** 10/16/2006 - 7/2/2007

### Work Performed:

This new museum promotes, presents and preserves the history of Upcountry South Carolina through education, research and service. Through permanent exhibits, collaborative outreach, oral history presentations and student enrichment programs, the Museum invites visitors not only to discover the rich texture of the Upcountry's past and present, but also to participate in telling its story. The highly designed exhibits provide a powerful experience, using technology to convey events and ideas from the past. The region's cultural, social and economic stories are conveyed by combining manual and touch-screen computer interactives, oral histories, motion-activated exhibition elements and artifacts. Exhibits utilize sound, lights, photographs, videos and objects to engage the senses, ignite the imagination and transport visitors back in time. Explus provided fabrication and installation services of all exhibit, artifact, as well as audio visual elements.



# Upcountry History Museum

*Common Threads. Uncommon Stories.*

October 23, 2007

Brett Beach  
Account Executive  
ExPlus, Incorporated  
44156 Mercure Circle  
Dulles, Virginia 20166

RE: Appreciation and Commendation

Dear Brett:

It was great to have you and Dave Nuckols attend our Grand Opening weekend celebration the weekend of 28-30 September. As you know, this opening occurs almost six years after ExPlus was initially selected as exhibit fabricator/installer and represents an extraordinary effort on the part of our Board to complete the fundraising necessary for this tremendous project. I want to express my appreciation for the professionalism demonstrated by ExPlus throughout this extended period and particularly over the past eighteen months during fabrication and installation of the wonderful exhibits.

You were selected six years ago because you were considered the best qualified from a highly qualified group of finalists representing the best of America's museum industry. When we finally moved forward in early 2006, you confirmed our selection judgment by the professionalism you demonstrated during the rebid and value engineering processes. It was clear to us that your interests were in delivering an exhibit product that represented the highest quality within the established budget and within the demanding schedule constraints. Your team delivered on all accounts and, as evidenced by the overwhelming positive reaction by the several thousand who attended Grand Opening weekend, the Museum is a success story for the entire community.

I particularly want to commend your fabrication and installation team. I have spent over 40 years in the construction industry and I can honestly say that Steve Barnes is the best project manager, with whom I have ever worked. Any time an issue would arise, Steve and I resolved it quickly, so that progress was not slowed. Luke Mintor and Lewis Montana of the installation team also deserve special mention, as do William Bobb, Senior Detailer and Dave Nuckols, Senior Estimator. Throughout the project, it was clear that ExPlus' leadership was committed to the best possible exhibit product within the established budget. My sincere thanks go to your entire team for a job extremely well done. Congratulations.

With Appreciation and Best Regards,

  
Bob Whitley  
Chair, Board of Trustees



**THE HERSHEY STORY:  
THE MUSEUM ON CHOCOLATE AVENUE**

*the m.s. hershey foundation*  
HERSHEY, PA



**PROJECT INFORMATION:**

Location: Hershey, PA  
Size: 10,800 Square Feet  
Contract/Project Type: Bid/Build

THE HERSHEY STORY:  
THE MUSEUM ON CHOCOLATE AVENUE

*the m.s. hershey foundation*

HERSHEY, PA



THE HERSHEY STORY:  
THE MUSEUM ON CHOCOLATE AVENUE

*the m.s. hershey foundation*  
HERSHEY, PA



THE HERSHEY STORY:  
THE MUSEUM ON CHOCOLATE AVENUE

*the m.s. hershey foundation*

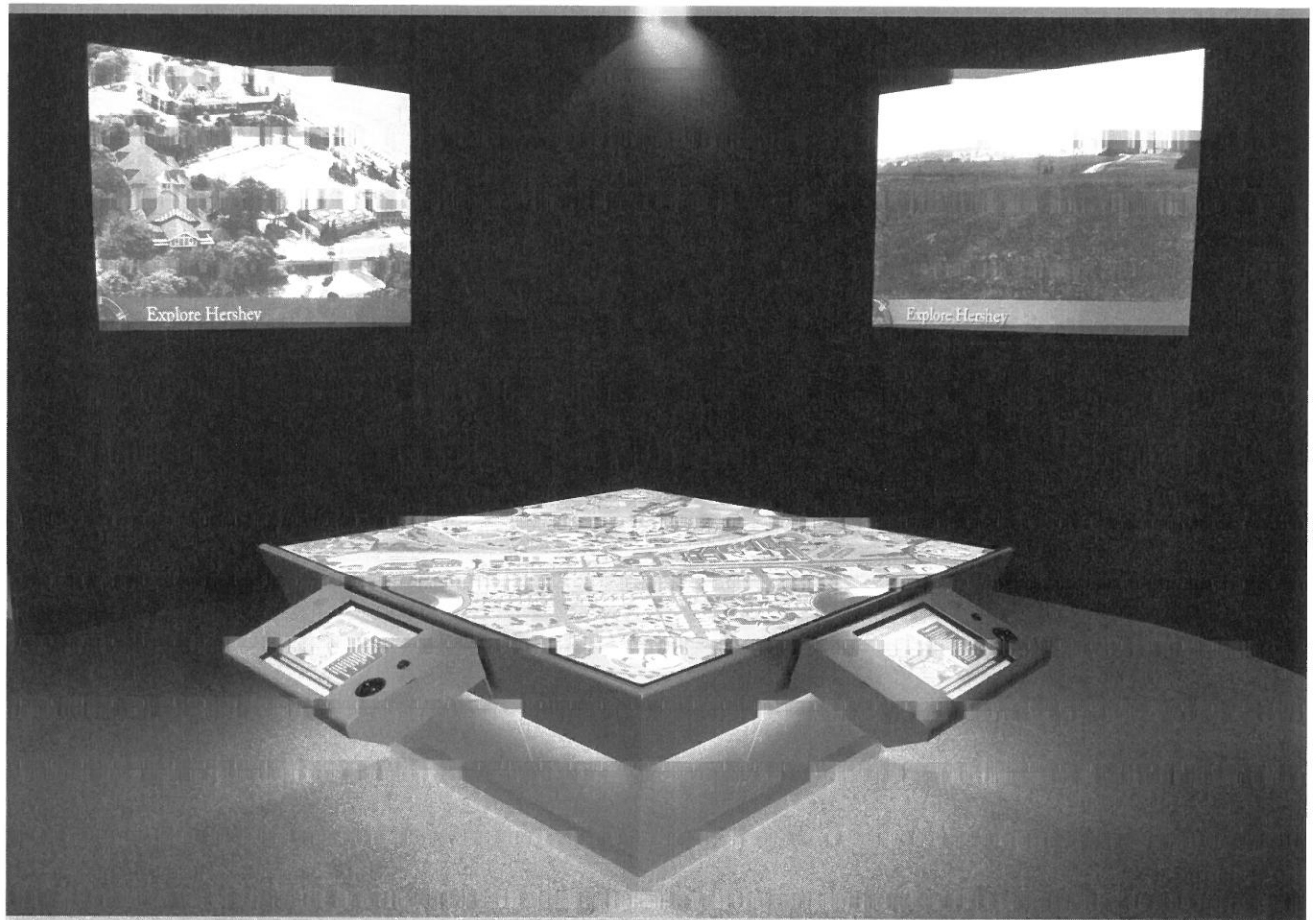
HERSHEY, PA





THE HERSHEY STORY:  
THE MUSEUM ON CHOCOLATE AVENUE

*the m.s. hershey foundation*  
HERSHEY, PA

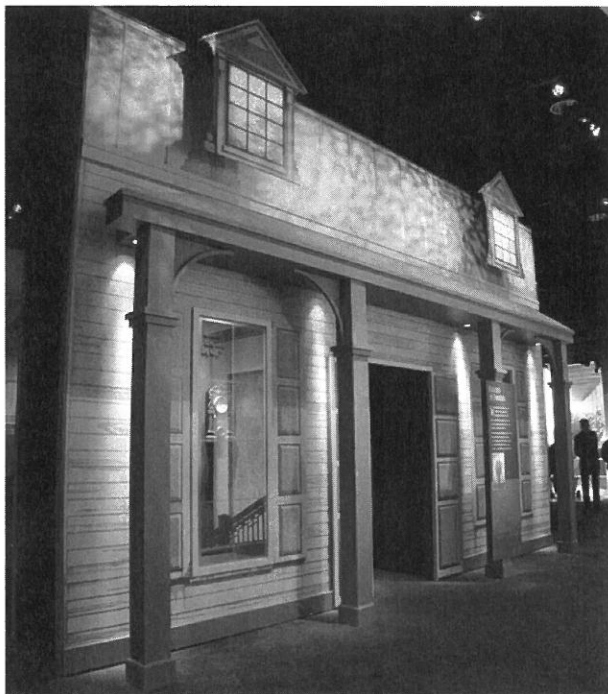




THE HERSHEY STORY:  
THE MUSEUM ON CHOCOLATE AVENUE

*the m.s. hershey foundation*  
HERSHEY, PA

*Custom millwork fabrication.*



**THE HERSHEY STORY:  
THE MUSEUM ON CHOCOLATE AVENUE**

*the m.s. hershey foundation*  
HERSHEY, PA

**Name:** The Hershey Story:  
The Museum on Chocolate Avenue

**Address:** Hershey, PA

**Size of Project:** 10,800 sq.ft.

**Owner's Name:** The M.S. Hershey Foundation

**Address:** 9 West Chocolate Avenue  
Hershey, PA 17033

**Phone Number:** 717 520-5591

**Contact:** Ms. Amy Bischof - Senior Curator  
abischof@hersheystory.org

**Designer:** Gallagher & Associates  
8665 Georgia Avenue  
Silver Spring, MD 20910

**Phone Number:** (301) 656-7575

**Contact:** Sara Habich - Project Manager  
sh@gallagherdesign.com

**Final or Current Contract Amount:** \$2,250,301

**Contract Type:** W0#5787 Bid Build

**Period of Performance:** Nov. 2007 - Dec. 2008

**Work Performed:**

For well over 100 years, the word "Hershey" has been synonymous with the Great American Chocolate Bar. Now, The Hershey Story takes visitors on an inspirational journey through the life of Milton S. Hershey, the man, his chocolate company, the town that bears his name, and his generous legacy. The museum explores the rags to riches accomplishments of an American entrepreneur who used his personal wealth to enrich the lives of others. The Hershey Story uses full-scale original and replica architectural props to lead visitors through the door of Hershey's birthplace and homestead and past the facades of his first candy shop & factory. Interactive exhibits and static displays detail Hershey's energy, entrepreneurship and determination and how he eventually revolutionized the production of milk chocolate. In five interconnected theme areas stories are vividly told in computerized sound and scenes. Among them is a demonstration of chocolate making on a circa 1920s conche machine. Exclus was responsible for project management, detailing, fabrication, and installation of all elements.



October 23, 2012

State Licensing Board for General Contractors  
2525 Fairlane Drive  
Montgomery, AL 36116

Dear Alabama State Licensing Board for General Contractors,

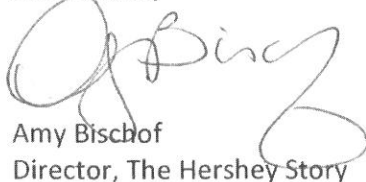
I am pleased to write this letter of recommendation for Explus Incorporated following our excellent experience during the development and construction of our new facility, which opened on January 9, 2009. Explus' bid build contract was for \$2,250,301 and covered their period of performance from November 2007 to December 2008.

The Hershey Story houses the Museum Experience – 10,500 square feet of exhibits that tell the stories of Milton Hershey, his chocolate company, the model industrial community he founded and his many philanthropies. It is a highly interactive experience that also utilizes our extensive collection of Hershey-related advertising, packaging and community-related artifacts. Explus was able to provide us with project management, detailing, fabrication, and installation of all elements. Their work has proven to be exceptionally beautiful and the well-constructed exhibits continue to meet our needs for durability and ease of access. And our visitors have nothing but high praise for our exhibits.

The staff at Explus was professional, creative and fun. Three very important qualities when working on a project like this! I truly appreciated their problem-solving abilities and feel that our finished product is in large part a result of their willingness to collaborate with us, our exhibit designers and our AV consultants to provide us with the best possible product at a reasonable cost.

Thank you for the opportunity to share our experiences. I would highly recommend Explus Incorporated to other museums seeking quality exhibit fabrication by true professionals.

Best wishes,



Amy Bischof  
Director, The Hershey Story

## UNIVERSAL STUDIOS ISLANDS OF ADVENTURE

### *jurassic park discovery center*

ORLANDO, FLORIDA

Explus, Inc. developed, produced and installed four high-tech interactive stations at the Jurassic Park Discovery Center. These interactives include a computerized game show called "You Bet Jurassic", three rock wall scanners, five dinosaur DNA stations, and a dinosaur nursery that featured ten dinosaur egg stations, hatching chambers, and animatronics. This is part of the "Islands of Adventure" attraction at the Universal Studios theme park in Orlando, Florida.



#### **PROJECT INFORMATION:**

Location: Orlando, FL  
Size: 10,000 Square Feet  
Contract Amount: \$985,000  
Contract Type: Bid Build

#### **REFERENCE:**

Mr. Gerard Eisterhold  
Principal, Eisterhold Associates.  
816/330-3276

## COLLEGE PARK AVIATION MUSEUM

*maryland national capital park and planning commission*

COLLEGE PARK, MARYLAND

The College Park Aviation Museum is located near the site chosen by the Wright Brothers in 1909 for the first US Army flight school. Explus, Inc. provided detailing, fabrication, art production, installation, and artifact mounting services. A number of air-tight conservation grade cases were constructed, along with two huge, wing-shaped, 10' x 30' units. Explus, Inc. also provided audio-visual programming and installation for various exhibits, interactives, including an animatronics figure.

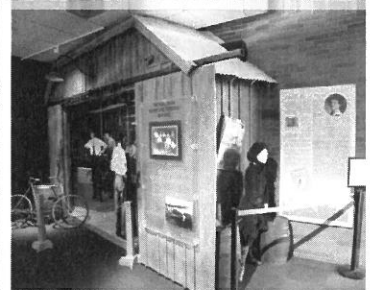


### PROJECT INFORMATION:

Location: College Park, MD  
Size: 13,000 sf  
Contract Amount: \$450,000  
Contract Type: Bid Build

### REFERENCE:

Ms. Catherine Allen  
301/864-6029







Solicitation #DCH14058 proposal response prepared for:  
**WEST VIRGINIA STATE MUSEUM**  
*Enhancements, Development, Fabrication & Installation  
of 7 Scenes/Dioramas in Charleston, WV*

#### **4.3.2 – Audio Video Production Capabilities**

##### **AUDIO AND AUDIO/VISUAL PRODUCTION EXPERIENCE**

As approved by Addendum 1, QA response #11:

Our portfolio of Audio and Audio/Visual Production Examples can be found at:  
<http://vimeopro.com/imaginewhatwedo/wv-state-museum>

PASSWORD: diorama

#### **4.3.3 – AV Systems Design, Integration, Show Control, & Installation**

AV systems design and integration, show control programming, Audio and Audio Visual production, script writing, filming, and editing will be provided by our experienced and knowledgeable Subcontracting partner, Boston Productions Inc. (BPI).

*Please reference BPI's qualifications in the following pages.*

## Company Profile

For over 20 years, BPI has been developing, producing, and integrating films and media-based exhibits for natural history museums, science and technology centers, interpretive centers, and special venues throughout the US and abroad. Formed in 1985 by the merger of a production company and a post-production company, we specialize in helping our clients tell their stories through an artful combination of linear films and engaging interactives. And we back this up with well-designed hardware systems. Our media design solutions reflect our creativity and ability to think outside the box; we work in concert with our clients to develop experiences that speak directly to their visitors.

BPI is housed in a 17,000 square-foot state-of-the-art facility, complete with a large greenscreen production studio, a full prototyping lab for all multimedia interactives, and a hardware workshop for AV integration. Our prototyping lab and hardware workshop allow us to fully test and debug every exhibit over time, ensuring their quality and effectiveness on site.

The majority of BPI's clients are non-profit organizations, as well as government and educational institutions that need to remain budget conscious, while meeting ambitious goals for their exhibits. For years, BPI has been exceeding those expectations and providing tremendous value to our clients by offering the entire scope of media design and production services under one roof.

BPI's home office is in Norwood, MA, just outside Boston. We also have an office in Virginia, and representatives in Utah and Wyoming. Our award-winning team offers expertise in film production, videography, editing, immersive theater development, interactive development and programming, and AV systems integration.

Recent and notable projects include a 360-degree filmic experience at the Kenosha Public History Museum, a feature length film for the Virginia Historical Society, multiple exhibits at the Natural History Museum of Utah, the interactives and the dome experience for the Flint Hills Discovery Center, and our current linear and interactive exhibits at the Handford Reach Interpretive Center in Washington State.

## Qualifications

BPI's core capabilities and scope of service have expanded over the years, as we have worked on numerous projects throughout the US and abroad:

- BPI specializes in production multi-production and multidisciplinary projects that involve complex integrated technology solutions
- Our 17,000 sf office space offers a 2,000 sf green screen studio for shooting the most complex films, including historical re-enactments
- BPI is the only national AV producer with an in-house AV hardware integration team that can specify, engineer, prototype, and install any type of AV hardware system. This assures a seamless integration.
- BPI has a dedicated prototyping facility to mock up even the most complex interactive exhibits.
- Our core project management team is comprised of dedicated professionals, each with over a decade of experience in the industry.
- With remote monitoring software, we can troubleshoot any software programming project from our home office.
- BPI is at the forefront of incorporating social networking capabilities into our exhibits: email, Facebook, Twitter and other methods of sharing visitor-produced media.
- We have worked with history museums, science centers, natural history centers, corporate clients, zoos and aquaria to develop and produce unique experiences that enhance our clients' missions and values.
- BPI is a member of the American Alliance of Museums, the Association of Science-Technology Centers, the New England Museum Association, the Association of Zoos and Aquariums, the National Association of Interpretation, and the International Association of Amusement Parks and Attractions.

## References

**Project Name:** *Seeing the Elephant* at the Kenosha Public Museum

**Location:** Kenosha, WI

**Budget:** \$900,000 (HW and Production)

**Reference:** Dan Joyce, Director  
Kenosha Museum System  
o. (262) 653 4427  
e. [Djoyce@kenosha.org](mailto:Djoyce@kenosha.org)

**Project Name:** *1863 Civil War Journey: Raid on Indiana*

Conner Prairie Interactive History Park

**Location:** Fishers, IN

**Budget:** \$1.7 million (Production, HW, SW and Fabrication)

**Reference:** Cathy Ferree, VP Exhibits, Programs & Facilities  
Conner Prairie Interactive History Park  
t. (317) 776 6000 ext 253  
e. [ferree@connerprairie.org](mailto:ferree@connerprairie.org)

**Project Name:** Flint Hills Discovery Center

**Location:** Manhattan, KS

**Budget:** \$900,000 (HW, SW & Production)

**Reference:** Bob Workman, Former Director  
t. (785) 587 2726  
e. [bob.workman@wichita.edu](mailto:bob.workman@wichita.edu)



## Seeing the Elephant

### *Kenosha Public Museum*

Kenosha, WI

***Seeing the Elephant* is a one-of-a-kind immersive theater experience that provides visitors with an authentic and rare glimpse into the Civil War.** This historically accurate 360-degree film is the central anchor of the Civil War Museum, and was produced and coordinated by BPI over the course of 9 months.

The film required over two hundred people, including crew, historical advisors, museum staff, actors, and reenactors. This talented group, directed by BPI, brought history to life during the course of the five-day shoot. The story unfolds in all directions, as visitors are surrounded with thoughts and memories of battle.

In order to show the experience in the round, BPI used a 360-degree camera rig, and then programmed using Dataton's Watchout to seamlessly thread the moving images around the twelve-foot circular screen. Eight HD projectors hang above as thirteen channels of audio surround the visitors. Special visual and sound effects augment the projected film. Visitors can feel the cool blast of air from an air cannon hung above as subwoofers rumble and shake the ground below.

The title of the film refers to the beginning of the Civil War, as young soldiers await firefight or, "seeing the elephant." Throughout the film, soldiers' dialogue from letters and diaries tell stories of leaving home, enduring training camps, facing battle, and ultimately dealing with the consequences of war—for them and their families. When the "elephant" appears, visitors are thrown into battle and surrounded by gunfire, as they are immersed into the story.







## 1863 Civil War Journey: Raid on Indiana

*Conner Prairie Interactive History Park*

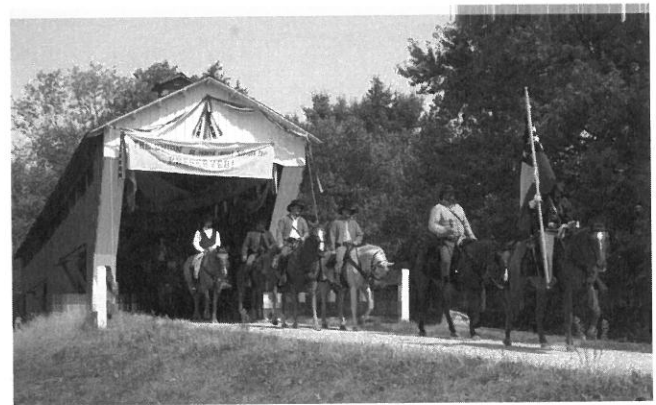
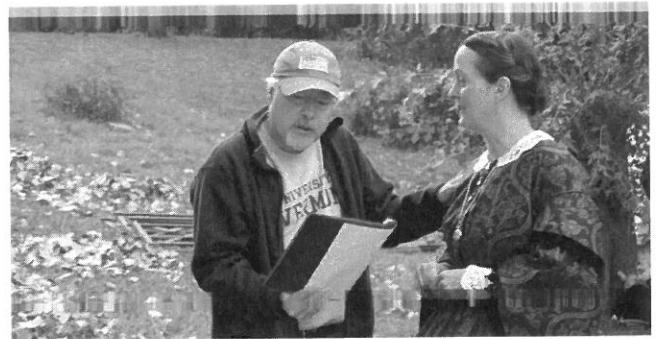
Fishers, IN

Conner Prairie takes an innovative approach to conveying history to a multi-generational audience with their new critically-acclaimed *Civil War Journey*. The experience creatively combines historical narrative and vivid storytelling with cutting-edge audiovisual and theatrical technologies. **BPI worked in concert with Conner Prairie and a series of other consultants to design, develop and produce this one-of-a-kind experiential exhibit.**

Set with great sensitivity in the natural surroundings of one acre of Conner Prairie's outdoor living history experience, *Raid on Indiana* takes visitors back in time to the Civil War. Led through the exhibition by an interpreter, they see the impending cavalry of General Morgan and are asked to rally with the town to protect themselves. In the General Store theater, they watch Morgan's cavalry come thundering over the bridge through the "windows" and then, through scrims and lighting, actually see the raiders plunder the store. Later, in another theater, they learn about the events that put Morgan's raid in motion, as the story unfolds through the eyes of the narrators— young Frank and Attia Porter, as well as Albert, a freed slave.

The exhibition reaches new levels through a series of artfully executed turntables which reveal life-size dioramas at key moments in time, as well as 4D special effects, such as a tree falling and a cannon bursting through the wall to reveal the Park outside. Visitors are genuinely surprised, delighted and moved as they are introduced to this previously untold story of the Civil War in Indiana.

BPI provided creative direction, production, programming, and all hardware for this experience, as well as fabrication oversight.





## The Flint Hills Discovery Center

Manhattan, KS

**For the 25,000+ square foot Flint Hills Discovery Center, BPI created over a dozen engaging multimedia exhibits** to present a unified regional identity from diverse points of view.

Many begin their visit to the Discovery Center at the award-winning *Gateway Station*. From this kiosk, visitors can plan a trip to the Flint Hills, view up-to-date information about events and sites to visit, and even create customized itineraries to email and print. The use of QR codes and dynamic maps incorporates cutting-edge social media technology into the experience.

To enhance visitors' understanding of the region, BPI also produced interactive exhibits concerning the history, culture, and landscape of the Flint Hills. At one exhibit, visitors can page through a wealth of content from treaties between the American government and the Flint Hills' native tribes. At other stations, visitors can learn about early settlers, listen to cowboy poems and songs, and discover the ancient customs of flintknapping and firing ceramic pottery. They can also test their fast-talking abilities and experience the fine art of auctioning cattle, explore the spring rituals of the prairie chicken, and learn about the use of burning and grazing to manage the plains.

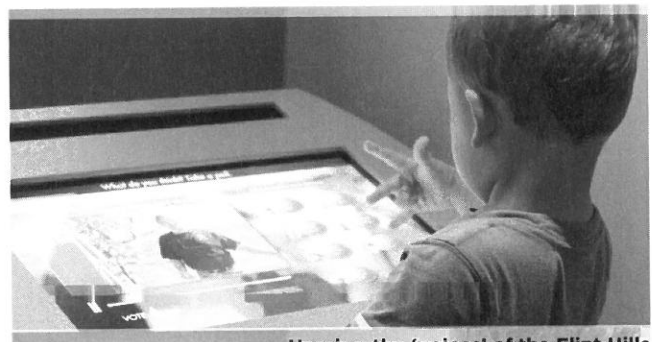
It took nearly a year for BPI to explore the scenic byways and backroads of the Flint Hills, meeting the people who call them home. Over 80 interviews are incorporated into *Voices of the Flint Hills*, an exhibit delving into the above topics and issues and others crucial to the Flint Hills' continued vitality. In concert with the Center's other exhibits, *Voices* incites discussion and encourages community members and visitors alike to respect and preserve the region's rich heritage.



Exploring the earliest people of the Flint Hills



The Gateway Kiosk



Hearing the 'voices' of the Flint Hills



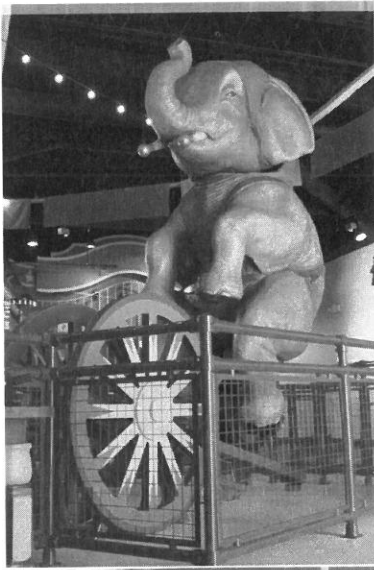
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#### **4.3.4 – Scenic & Animatronics Capabilities**

Explus' In-House Scenic Department will provide the fabrication of scenic elements including replicas, scenic flooring, and scenic foliage.

The fabrication of the Animatronics will be provided by our talented Subcontracting partner, LifeFormations (part of LF Creative Group).

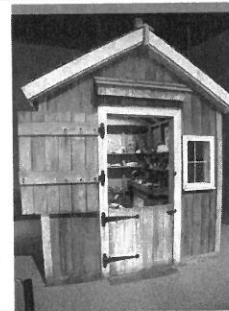
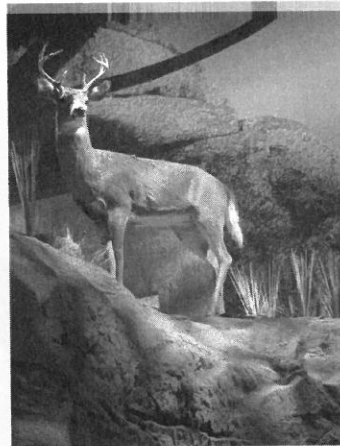
*Please review the following pages for detailed capabilities and experience.*



## EXPLUS' SCENIC CAPABILITIES

Explus' Scenic Department is staffed with a group of extremely talented artisans. Capabilities include both 2D illustration and dimensional work. The scenic work area extends over 1,500 sq. ft. and can expand as required. Scenic work has ranged from replicated natural environment to architecture, highly realistic to stylized, and small to large. Recent projects have included a two-deck steamboat over sixty feet long and a large, fanciful elephant.

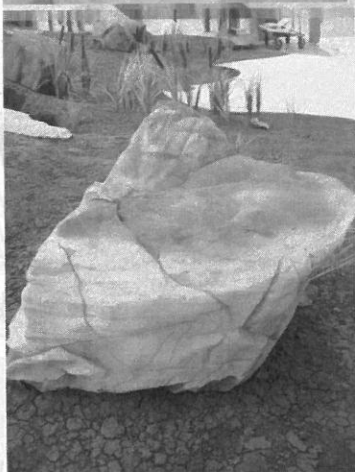
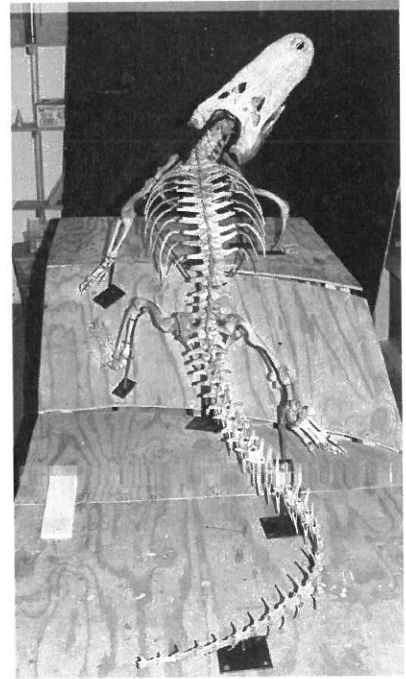
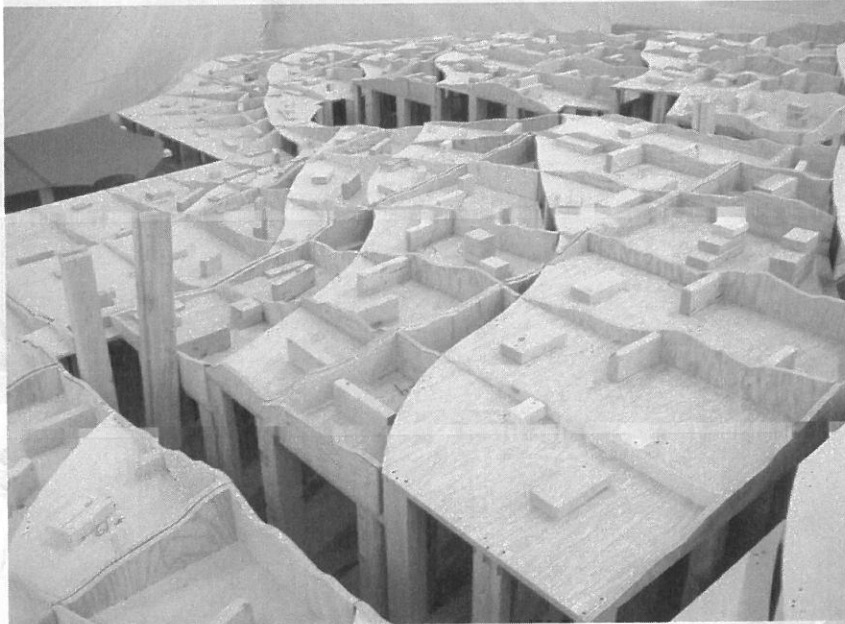
Scenic media includes carved foam, castings, FRP, mural and façade painting, faux finishing, and incorporation of a wide variety of materials and items. Scenic elements produced by Explus have been used in interactives, and dioramas and architectural sets have housed audiovisual and media experiences. All scenic work done by Explus is to the highest standards of quality, authenticity and durability.





## EXPLUS' SCENIC CAPABILITIES *(continued)*

In-House progress shots of Gray Fossil Site landforms, vegetation, and fossil recreations.







## SCULPTING PROCESS AND METHODS: SCIENTIFICALLY ACCURATE MODELS

The process for sculpting highly accurate models begins with the research of client approved reference materials. These materials typically should consist of design intent, pose and size. For accuracy, scientific genus and species names are necessary rather than colloquial or common names. Multiple images at various angles are also helpful.

Once reference materials are submitted and approved by the client, the next step is typically a detailed rendering or scaled model. This step is helpful for understanding size and pose and how it interfaces with the other exhibit elements in the space, not only for the sculptor but also for the client approval process.

Sculpting typically starts out with high-density foam or clay, which can be detailed out to be molded with a silicon rubber molding compound. The components can then be cast out of resin, tooled, then painted. These sculptures are highly durable and lightweight, but are best used for multiple copies of the same sculpture, due to the expense of the molding process.

"One off" sculptures are typically modeled from high-density foam and a simple metal armature and then coated with a sculpting epoxy resin. Both of these sculpting processes can take the low-VOC water base pigments and paints.

The approval process can be expedited to the client with digital images sent via email submission.

## SCENIC RECREATIONS: GROUND FORMS & TREES

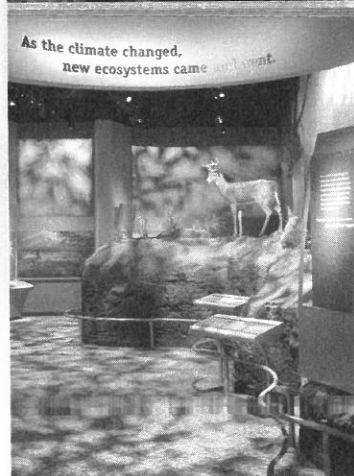
Explus has a staff of extremely talented in-house scenic artisans, bringing enormous artistic talent and experience in all forms of sculpting including clay, urethane foam, and green brick molding and casting products including custom pieces, architectural elements, and relief building facades. They are talented in various scenic treatments and techniques including natural environment recreations that can incorporate faux finishes, natural and man made materials, artifacts & artifact recreations, murals & illustrations, airbrush & architectural style painting, faux surface finishes, rockwork, 3D sculpture, as well as dioramas. These environments can be realistic, stylized, or thematic, and can also include architectural recreations such as historical scenes involving old storefronts, barns, or even more modernistic styles.

Most recent projects include a recreation of ground forms, grasses, foliage and trees for the Battle of Belleau Wood scenes in the National Museum of the Marine Corps, a recreation of a sculpted sandstone butte for Ft. Benton / Pompey's Pillar Interpretive Exhibits, a basketball court sized landform recreation of a fossil dig site for Gray Fossil Site Visitor Center, foliage and water environment recreations for Delmarva Discovery Center, and numerous oversized insect recreations, outdoor scenic recreations both realistic and stylized, and architectural elements for the Children's Museum of Virginia, currently in our shop.

For the Gray Fossil Site Visitor Center, a 5,900 sf immersive introduction to the nearby 4.5 to 7 million year old dig site, extensive Miocene Epoch research was done to ensure the site reflected the correct foliage types, leaf structures, as well as scientific expert's consultation on correct coloring. This realistic environment is complete with fossils peaking out of the ground in various states of reveal, a simulated earth and rock ground form of a Tennessee Miocene environment including earthen and rock formations, small bunches of grass and moss, simulated water, and cast articulated specimens. One of the highlights is a fossil alligator skeleton, which will appear to emerge from one of the recreated ponds.

*gray fossil site visitor center*

JOHNSON CITY, TN



The process used to ensure scientific accuracy of scenic ground form and tree/foliage recreations is very similar to that of the Sculpting Process and Methods detailed previously.

This creative process begins with a very detailed conversation with the Designer to understand the desired look & feel of the final scenic elements, as well as extensive research of the client approved reference materials. These materials typically should consist of a detailed description of design intent, size, position, scientific genus and species names, as well as as many representative photographs and/or illustrations as possible.

Once any additional reference materials are submitted and approved by the client, the next step is typically a detailed rendering or scaled model / mock-up. This step is helpful for understanding size relationship to other exhibit elements, as well as position and orientation in the space, and even the types and amounts of working materials necessary.

Ground form and foliage samples are then created for client & designer final approval of surface treatment, colors, texture, and degree of realism desired before initiating any production. Depending on the element, typically the recreations start out with high-density foam or clay, which can be detailed out to be molded with a silicon rubber molding compound. The components can then be cast out of resin, tooled, then painted with the low-VOC water base pigments and paints.

Client/Designer visits are encouraged, or the approval process can also be expedited to the client with digital images sent via email submission.



## **Who We Are**

LF Creative Group is an evolution of [LifeFormations](#), 23 years in the making. As our ideas and projects outgrew our name, we welcomed new team members and opened a second location to expand our ability to create award winning visitor experiences. We operate out of two locations; Bowling Green Ohio and Cincinnati Ohio. Both locations fuse our talents in animatronics, casework, scenic and sculpted elements, show control, and interactive technologies to allow a seamless integrated approach to our process and creations. Together, the two locations and diverse team will continue our tradition of joining great projects to provide a specialized element, or an entire experience.

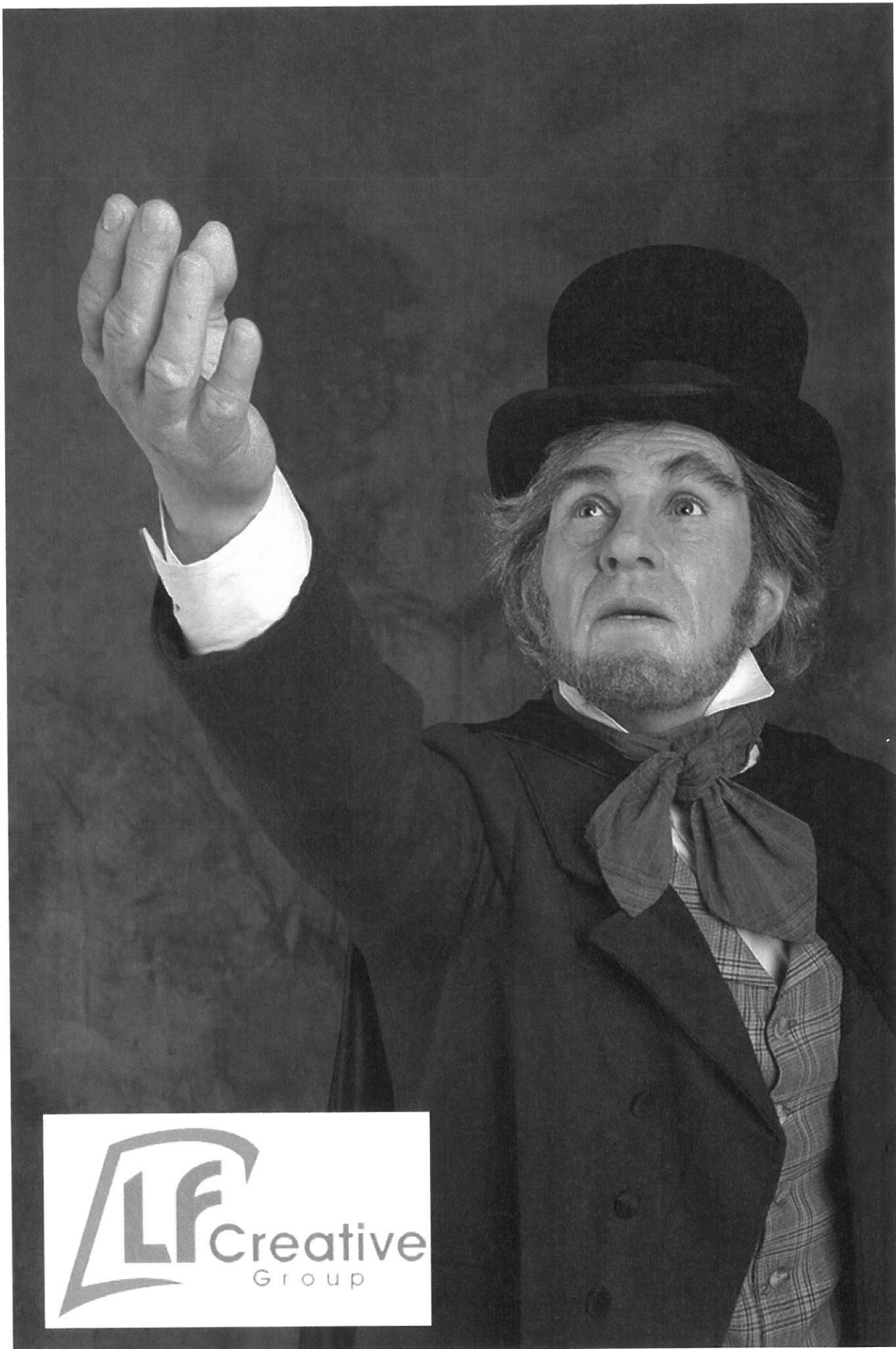
The LF Creative team blends world-class artistry and cutting edge technology to create experiences that engage, inform and entertain audiences around the world. The broad scope of our in-house capabilities enables us to seamlessly integrate different methods and materials into new experiences in ways few others can achieve. And with 25 years of experience working in a wide variety of visitor focused industries, we're equally happy to join a team to provide a specialized element or take the lead and provide an entire experience.

## **What We Do**

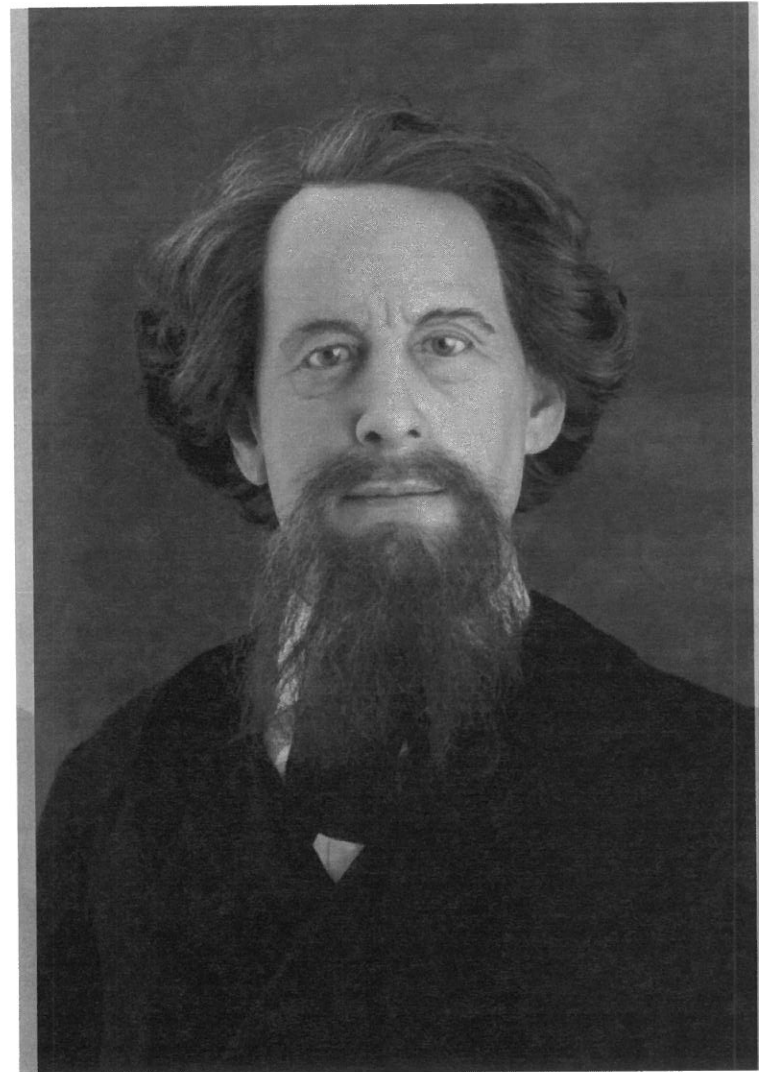
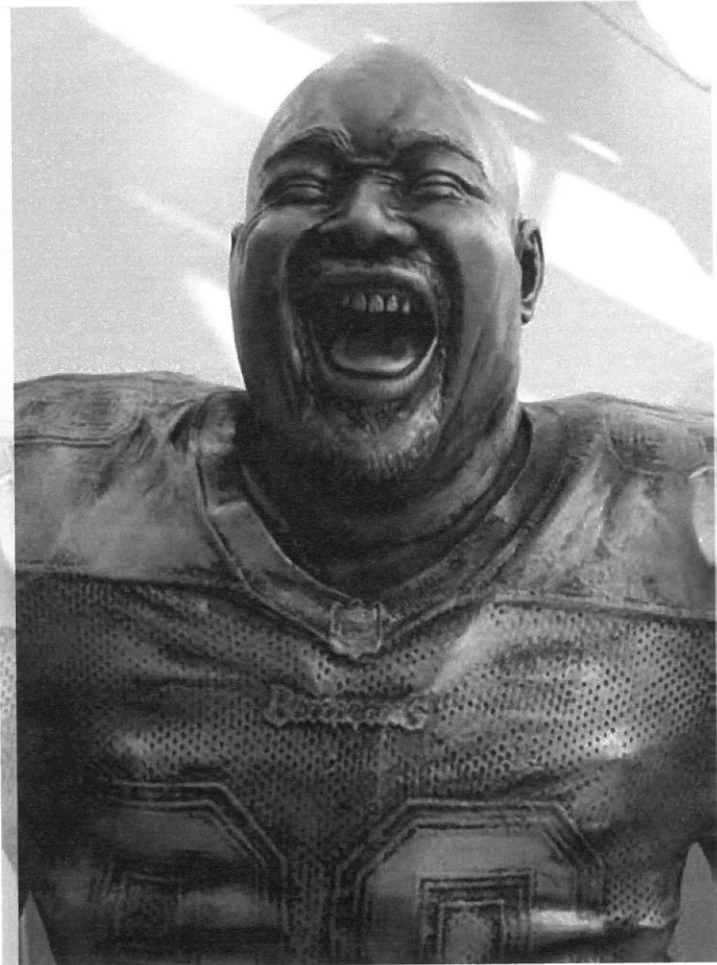
One of our real strengths is the ability to integrate different materials and disciplines into a single element or experience. Our in-house production team expertly works with sculpted elements, plastics, metal, wood, electronics, mechanical elements, media and interactive technologies to seamlessly blend them into creations that take advantage of their strengths. The resulting creations are truly unique visually, durable structurally and engaging to the audience. Of course, we also enjoy focusing on projects utilizing a single discipline or material, working to refine our talents and explore new techniques.

## **Where It Goes**

Our team creates projects that find homes in venues that entertain, educate and provide different types of public spaces for visitors around the world. The result is a continuous cross-pollination between different industries and perspectives that informs future projects to achieve the ideal blend of techniques and best practices.



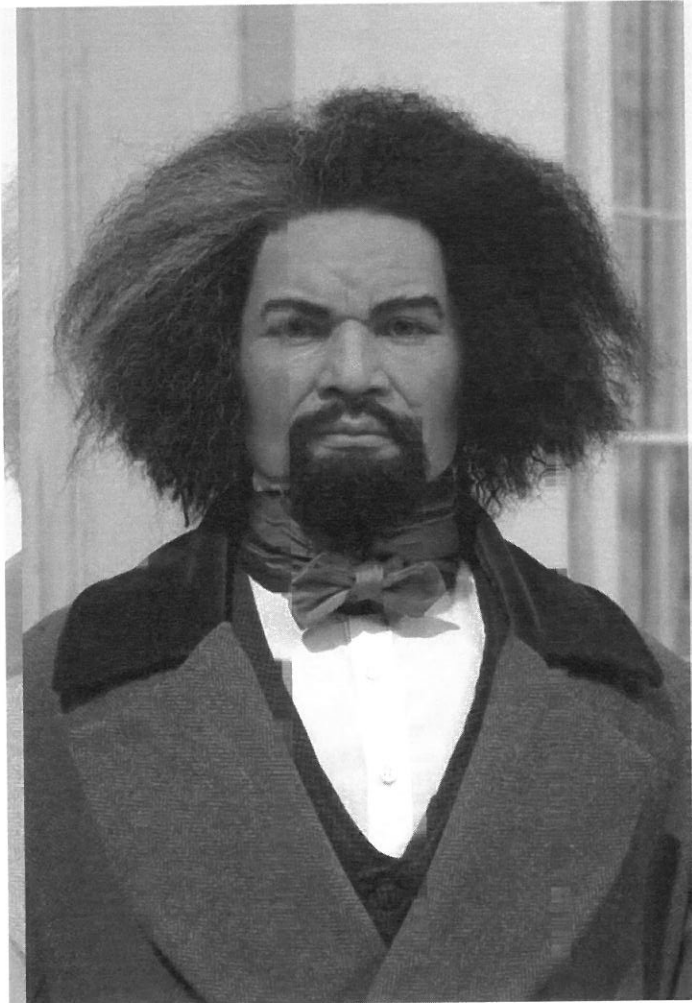
Ron Tiller: Sculpting





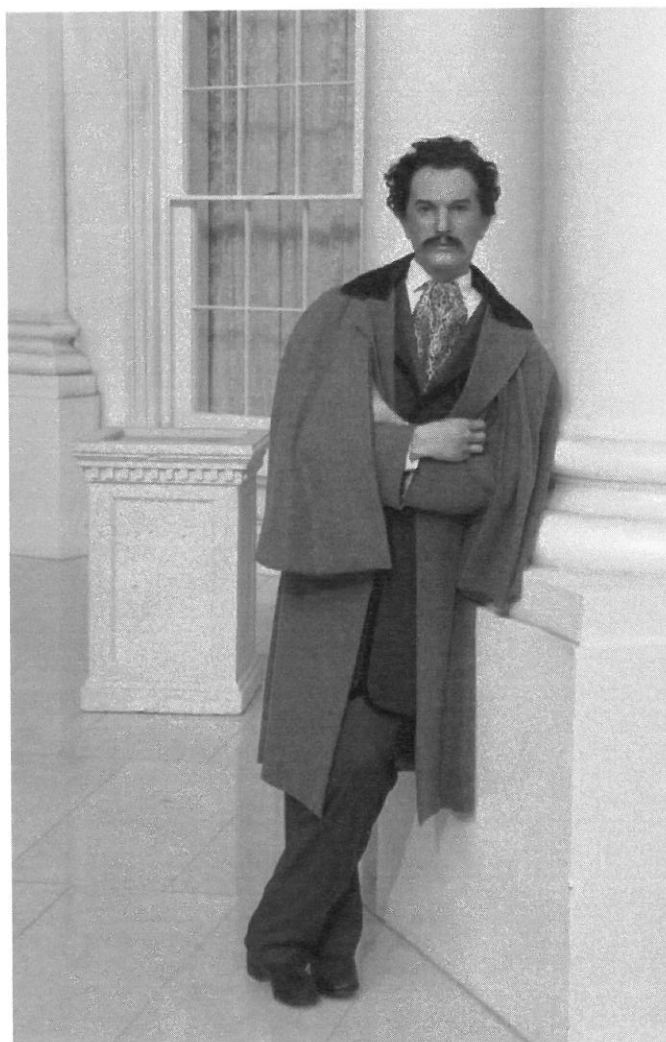
Lin Mears: Costuming

Abraham Lincoln Presidential Library & Museum  
Fredrick Douglass



Lin Mears: Costuming

Abraham Lincoln Presidential Library & Museum  
John Wilkes Booth



Kathy Dowd: Costuming

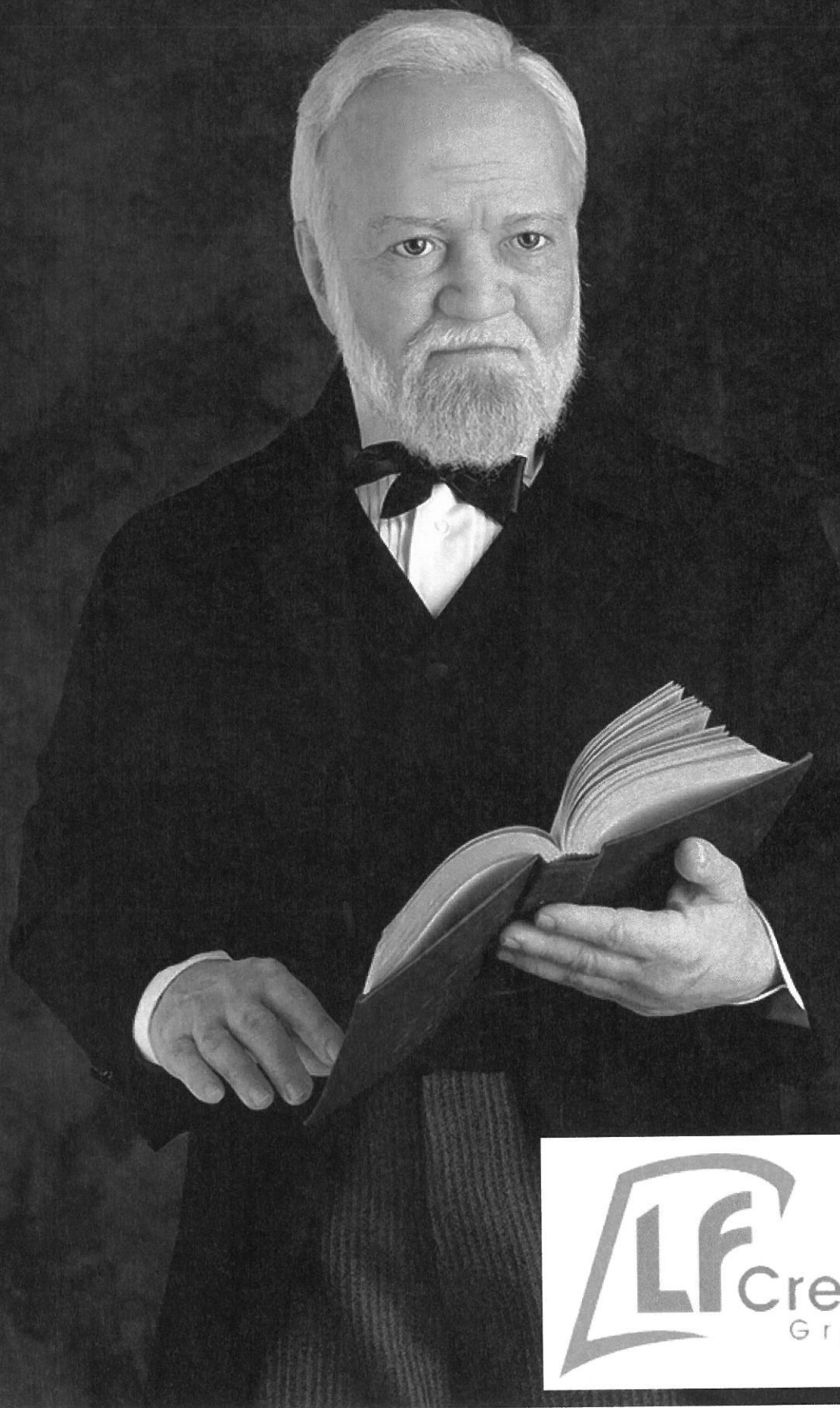


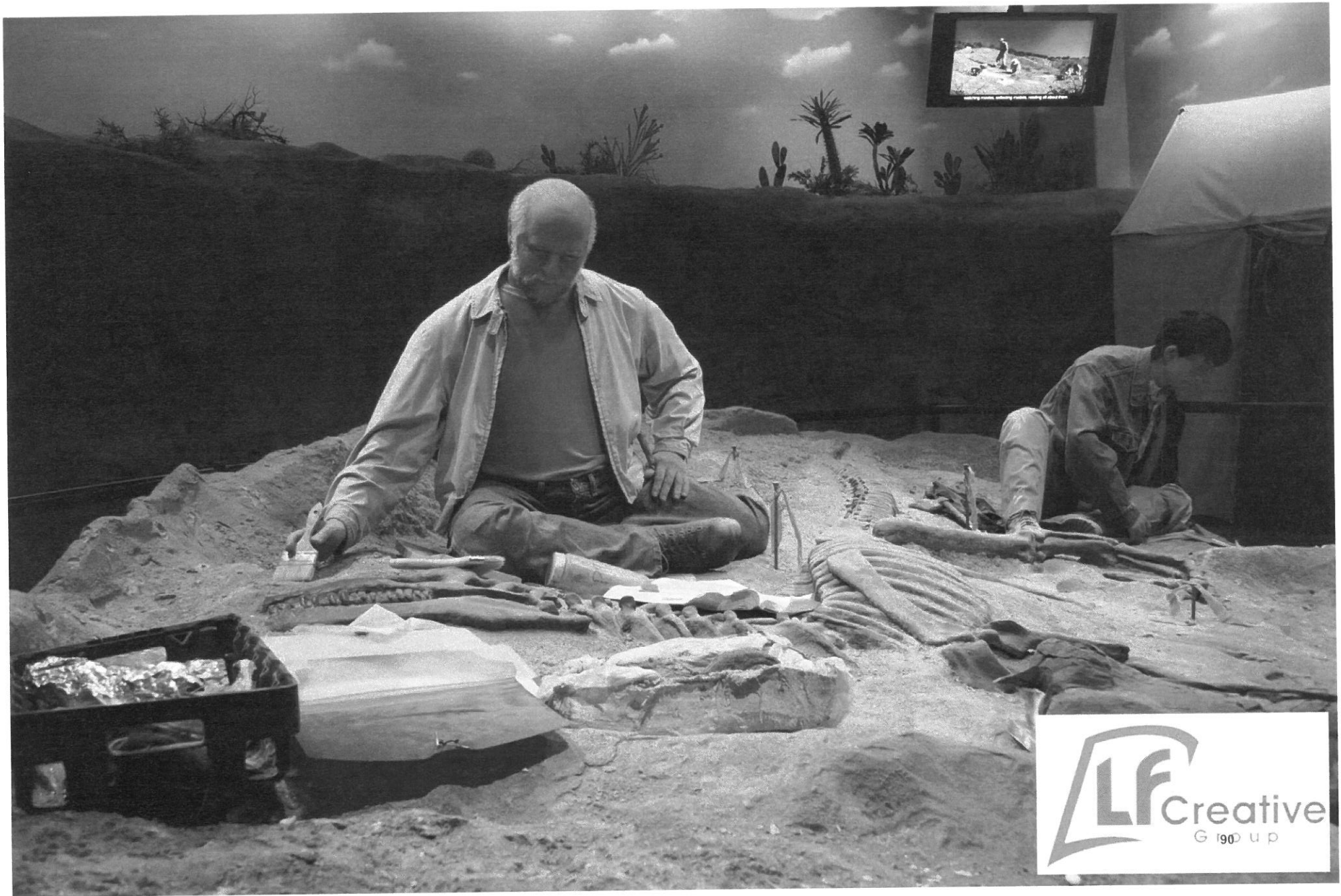
Kathy Dowd: Costuming





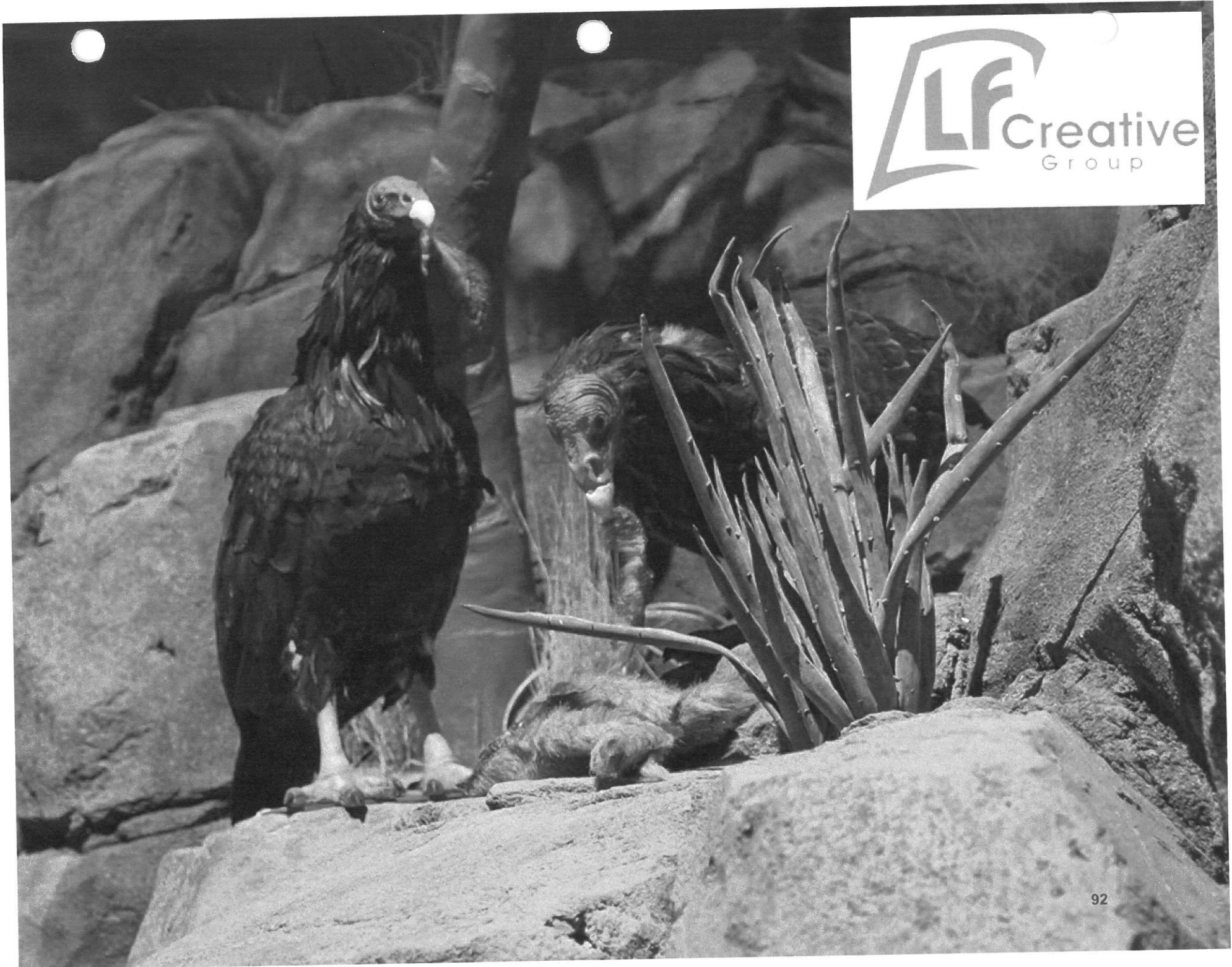








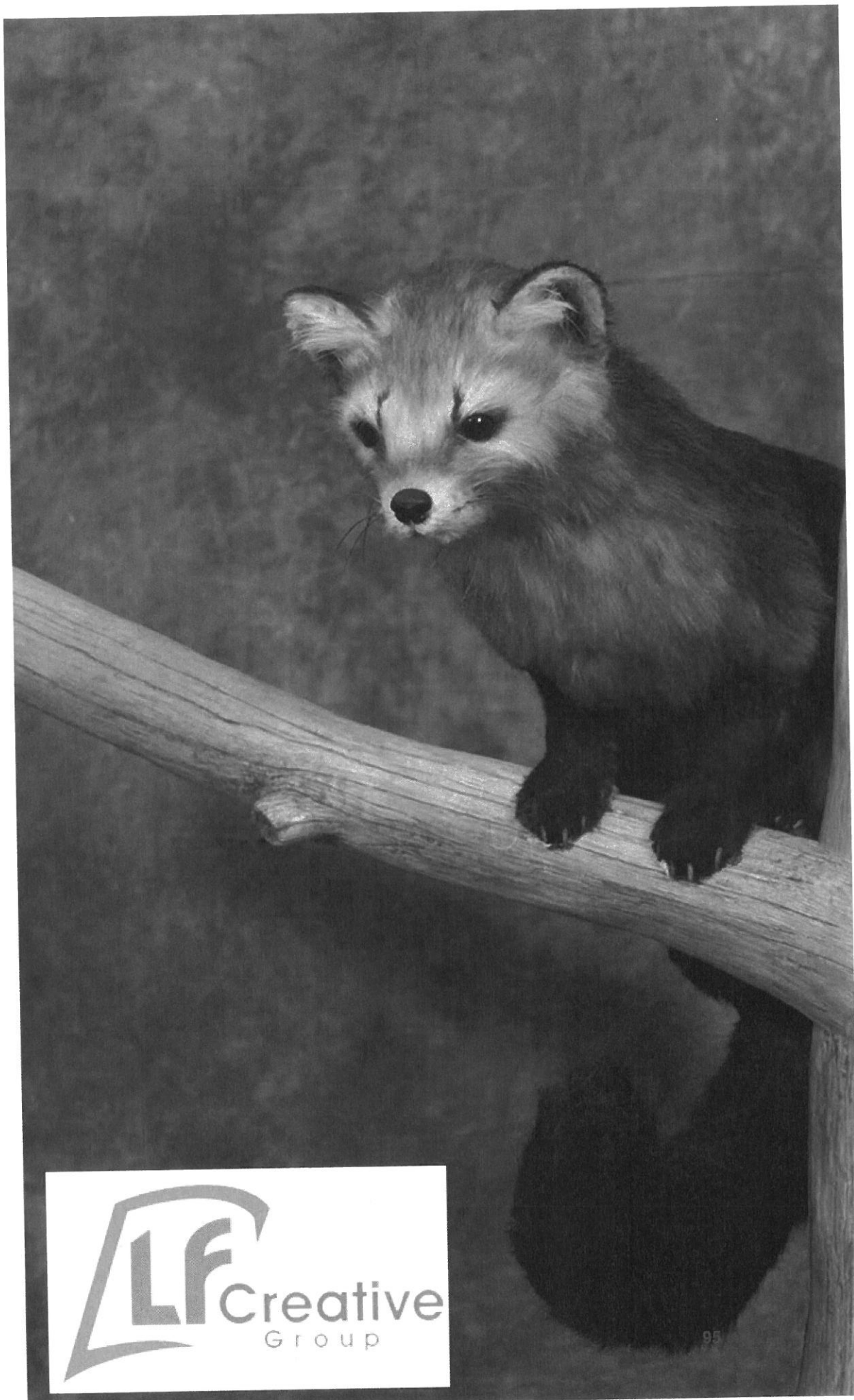


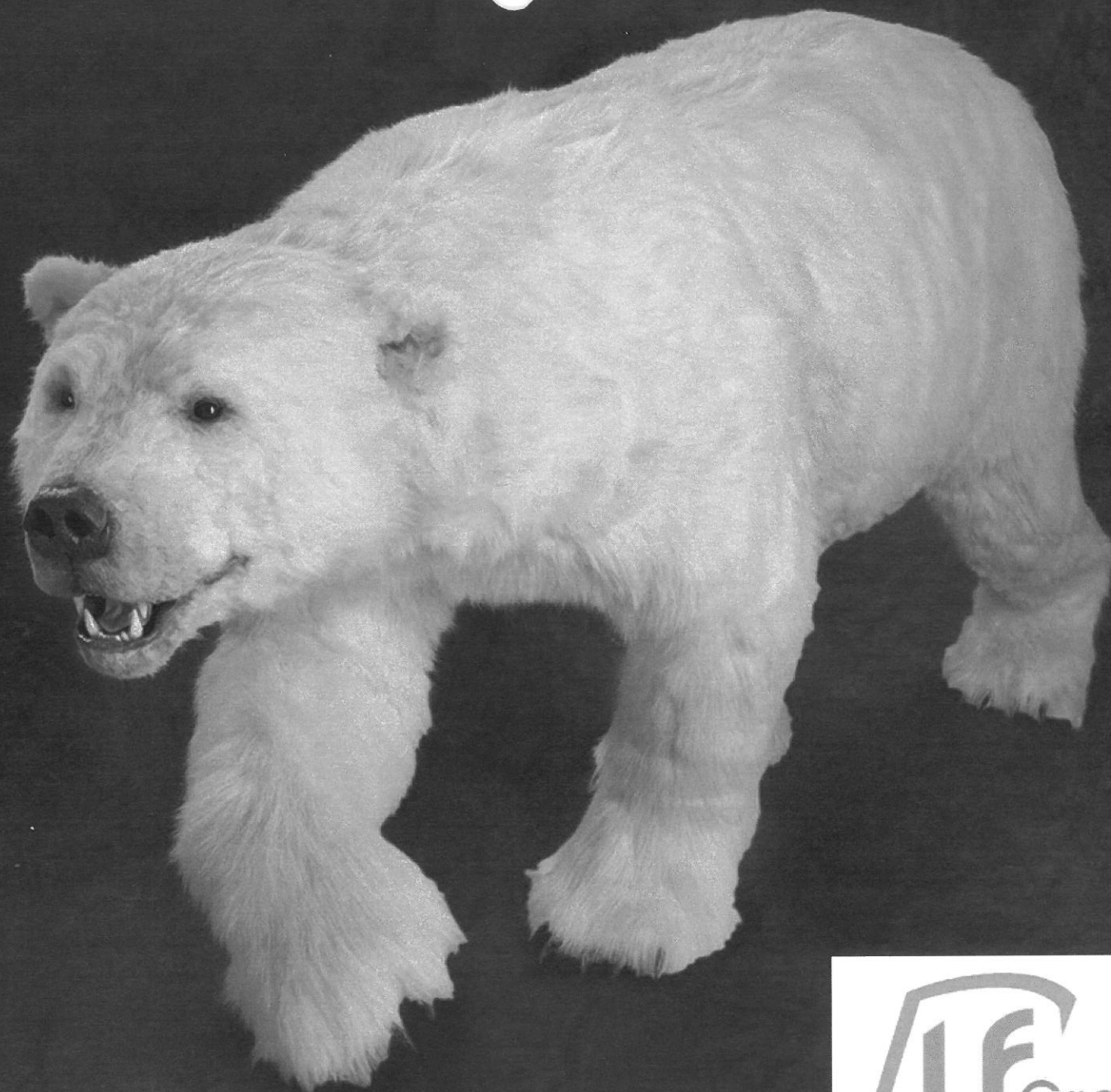




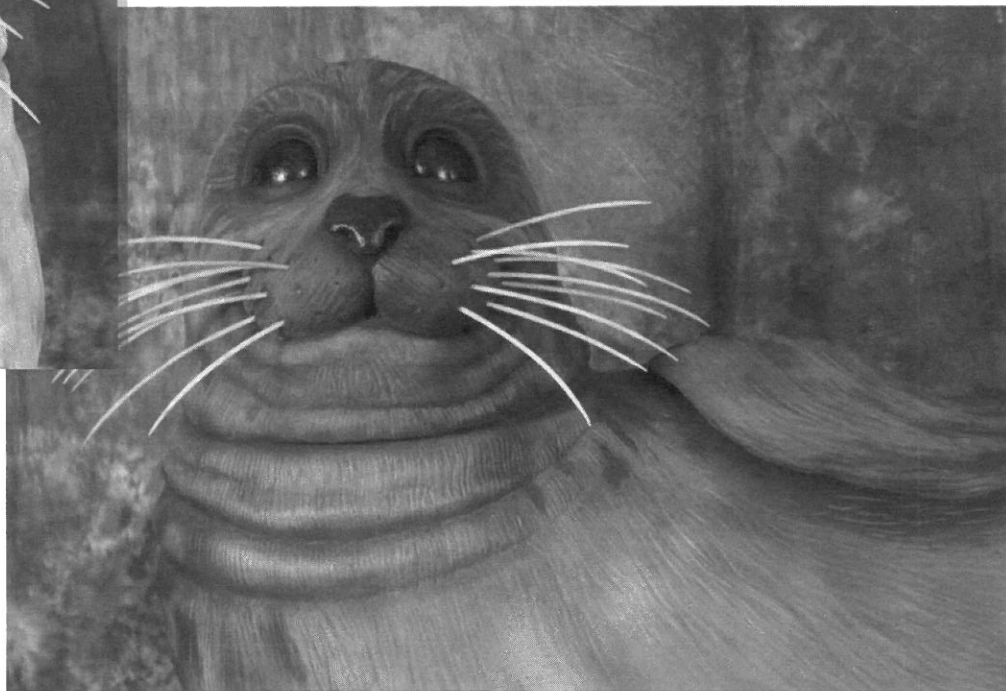
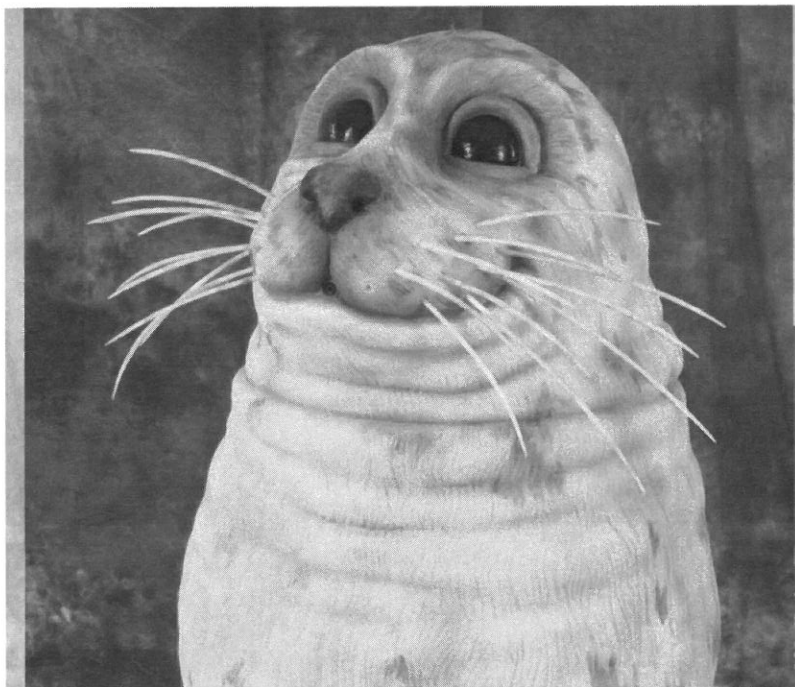








Ron Tiller: Sculpting







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#### **4.3.5 – Capacity: Physical Facilities and Personnel**

##### **FACILITY**

Explus presently resides in a 105,000 square foot facility in Northern Virginia that houses a fully equipped state-of-art fabrication shop outfitted with the latest precision equipment, staffed with experienced, skilled technicians, artisans and craftsmen. Our firm currently maintains a well-equipped metalworking department, full in-house digital and traditional graphic capabilities, nationally recognized artifact mounting, lighting and security specialists, electro-mechanical interactive technicians, in addition to its very experienced cadre of cabinetmakers and installation crews. Exhibit fabrication services include: project management, detailing, value engineering, scenic and art production, audio-visual systems engineering, multimedia interactive development, artifact mounting, preservation, crating, shipping and exhibit installation.

##### **STAFF EXPERIENCE**

Explus has three decades of proven museum fabrication knowledge and skill to meet the quality, scheduling and budgetary demands of this project. Our procedures and infrastructures are mature and will be able to successfully accommodate your needs. We maintain ample human resources of approximately 75-100 talented craftsmen to staff your project with experienced and qualified personnel. Project Managers draw on average over 10+ years of experience to be able to quickly make the right decisions to ensure a successful project. Most of our fabrication team has at least 10+ years of experience, and many employees have worked on scores of museum fabrication and installation projects.

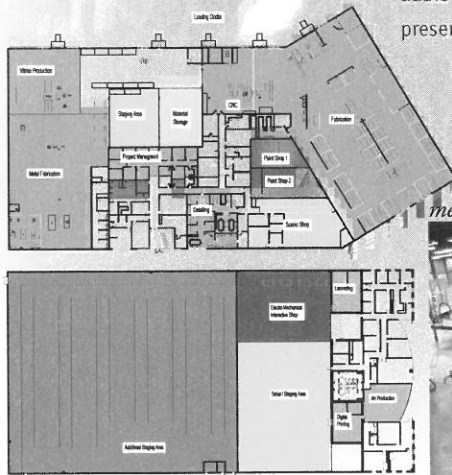
Please consider the wealth of experience and value that our talented craftsmen and artisan staff would bring to your exhibit project. We feel uniquely suited to assist you in realizing your museum's vision and purpose through our wide variety of staff expertise and backgrounds. Explus is committed to directing our professional staff and resources to meet your unique custom project requirements on time and within budget, while helping you complete your Center by producing quality exhibits true to design with planned precision. Explus' exhibition work resides in some of the most prestigious museums in the world. Our combination of experience, employee tenure, and precision equipment ensures your museum exhibitry will be among the finest produced anywhere.

*Please reference facility floor plans and fabrication department images on the pages following.*

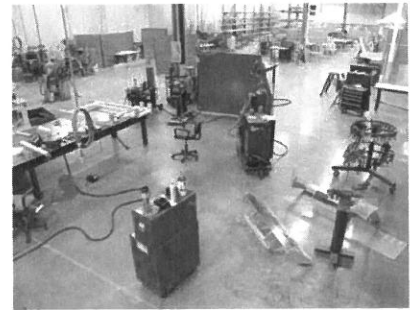


## FACILITY

Explus presently resides in a 105,000 square foot facility in Northern Virginia that houses a fully equipped fabrication facility, staffed with experienced, skilled technicians, artisans and craftsmen. Our firm currently maintains a well-equipped metalworking department, full in-house digital and traditional graphic capabilities, nationally recognized artifact mounting, lighting and security specialists, electro-mechanical interactive technicians, in addition to its very experienced cadre of cabinetmakers and installation crews. Exhibit fabrication services include: project management, detailing, value engineering, scenic and art production, audio-visual systems engineering, multimedia interactive development, artifact mounting, preservation, crating, shipping and exhibit installation.



*metalworking*



*computer-aided design (CAD/CAM) computer numerically controlled (CNC) router*



*electrical*



*fabrication*



*electro-mechanical interactive production*



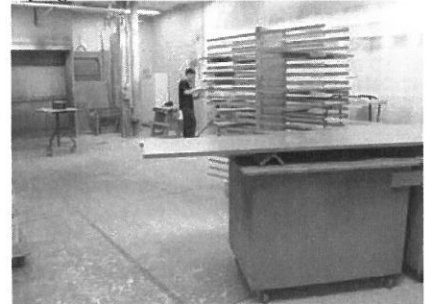
*acrylic*



*paint spray booth*



*drying*



*finishing*



*scenic production*



*laminating & art production*



*setup area*





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#### **4.3.6 – Experience Working with Open Museums**

Explus can assure that all efforts will be made to minimize any impact during installation while the museum is open to the public, both to the visitor's experience, safety, security of the artifacts and exhibit elements, as well as minimal interference with daily museum operations.

We are very sensitive to these needs and issues and will coordinate fully with museum staff and all other project team entities and subcontractors. Specifics would include procedures such as scheduling all "dirty" work or dust-creating work early in the project, keeping work behind dust barriers as much as possible, and if the project calls for it, preferably before flooring or carpeting is installed. Explus will work closely with museum staff to time loading/unloading in order to keep disruption to the visitor experience to a bare minimum.

In order to keep noise down further, and to coordinate & oversee this process first hand, an authorized Explus representative, will be onsite. Explus has many years of experience in similar type scenarios and we are willing to do whatever it takes to keep the impact to museum staff & visitors to an absolute minimum.

Similar experiences in past projects have even included physically carrying exhibit elements up 3 flights of stairs in historic buildings where no elevators were present. Explus understands the give & take necessary to make a project like this successful. Other examples include the National Archives & Records Administration (NARA) Education Center, as well as the National Museum of Crime & Punishment, both in Washington, DC. The NARA is visited by over 1.1 million visitors per year. This facility is open throughout the year and all deliveries have to occur before 8:00am. They don't have a freight elevator, so many of our exhibits had to be hand carried up the stairs. This had to be carefully coordinated with the client and other events going on at their institution.

The National Museum of Crime & Punishment is a new private for profit museum in downtown DC. Challenges included working around full time construction crews, other subcontractors, and working inside an open-to-the-public building. We were restricted when we could hammer, drill, or make any noise. Our crews would work throughout the night from 8:00pm to 3:00am from time to time to further alleviate impact, and this was the most challenging site we have ever worked on. Among other numerous site restrictions, we could only unload in a small alley and the door was three feet off the ground.

These examples show that Explus will always strive for a workable solution, will accommodate the issues we are faced with, and will always keep the project success goals of the Client at the forefront.



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#### **Section 4.4 – Project and Goals**

##### **4.4.1 – Understanding of Project Objectives**

##### **4.4.1.1 Understanding of Overall Project Scope of Work**

Explus Inc. as Exhibit Fabricator, will provide Project Management, Engineering, Fabrication & Installation Services for all specified exhibit elements described in the Project Manual and Drawings, including the Development of Seven (7) Scenes/Dioramas to be seamlessly incorporated into the existing 23,000 square foot West Virginia State Museum in Charleston.

Our thirty-five years proven collaborative experience will provide the highest quality museum exhibits to the level of standards and expertise this project deserves.

All elements of the required scope of work will be produced utilizing our own In-House personnel and resources.

Exceptions to this will be subcontracted elements including the AV systems design and integration, show control programming, Audio and Audio Visual production, script writing, filming, and editing. These services will be provided by our experienced and knowledgeable Subcontracting partner, Boston Productions Inc. (BPI).

The fabrication of the Animatronics will be provided by our talented Subcontracting partner, LifeFormations (part of LF Creative Group).

In order to promote the use of local WV artists, the specified portrait renderings will be provided by the local West Virginia group of talented and experienced artists of WWA Portrait Painters, conveniently located in nearby South Charleston.

***Please review, in the following pages, our detailed Preliminary Project Management Approach, and also our project partners' approach for their specific scopes of work.***

*Line Items*

- 1 Item** Scenic Element SN-01 Static Portrait, Man - Location P-1 John Brown - Item P-1A - Page 5

Scope: Produce: One (1) SN-01 Static Portrait, Man. Details - Use visual reference as provided for character styling and background. Artwork to be period appropriate for mid-1800's, in color, a white man in his 40's who was a reporter who covered the hanging of John Brown. Painting to have accentuated brush strokes to match video monitor texture. Size: Approx. 22W X 30H. Note: Client to provide reference material in color.
- 2 Item** Scenic Element SN-02 Decorative Frame, 3" Wide Carved Dark Walnut with Textured Acrylic "Glass" - Location P-1A John Brown - Page 5

Scope: Produce: One (1) Frame SN-02, Size: Approx. 22" W X 30" H, frame to be 3" wide wood decorative carved - finished as dark walnut. Note: Budget allowance only for frame, final selection TBD.
- 3 Item** Scenic Element SN-03 Static Portrait, Woman - Location P-1 John Brown - Item P-1A - Page 5

Scope: Produce: One (1) SN-03 Static Portrait, Woman. Details - Use visual reference as provided for character styling and interior room. Artwork to be period appropriate for mid-1800's, in color, a white woman in her late 30's. Painting to have accentuated brush strokes to match video monitor texture. Size: Approx. 14W X 22H. Note: Client to provide reference material in color.
- 4 Item** Scenic Element SN-04 Decorative Frame, 2" Wide Antique Gold with Textured Acrylic "Glass" - Location P-1A John Brown - Page 5

Scope: Produce: One (1) Frame SN-02, Size: Approx. 14" W X 22" H, frame to be 2" wide wood decorative - finished as antique gold. Note: Budget allowance only for frame, final selection TBD.



- 5 Item Scenic Element SN-05 Decorative Frame, 3" Wide Carved Dark Walnut for Old Man (VI-01) - Location P-1A John Brown - Page 3

Scope: Produce: One (1) Frame SN-05, Size: To match 32" monitor size, frame to be 3" wide wood decorative carved - finished as dark walnut. Note: Budget allowance only for frame, final selection TBD. Budget allowance only for brushed acrylic, product or technique TBD.

- 6 Item Scenic Element SN-06 Decorative Frame, 2.5" Wide Antique Gold for Young Woman (VI-02) - Location P-1A John Brown - Page 3

Scope: Produce: One (1) Frame SN-06, Size: To match 22" monitor size, frame to be 2" wide wood decorative - finished as antique gold. Note: Budget allowance only for frame, final selection TBD. Budget allowance only for brushed acrylic, product or technique TBD.

- 7 Item Scenic Element SN-07 Decorative Frame, 2 - 2.5" Wide Carved Dark Walnut for Armory Worker (VI-03) - Location P-1A John Brown - Page 4

Scope: Produce: One (1) Frame SN-07, Size: To match 32" monitor size, frame to be 2 - 2.5" wide wood decorative simple carved - finished as dark walnut. Note: Budget allowance only for frame, final selection TBD. Budget allowance only for brushed acrylic, product or technique TBD.

- 8 Item Scenic Element SN-08 Decorative Frame, 2 - 2.5" Wide Rustic Handmade Pine for Slave (VI-04) - Location P-1A John Brown - Page 4

Scope: Produce: One (1) Frame SN-08, Size: To match 22" monitor size, frame to be 2 - 2.5" wide wood rustic handmade pine - finished as light medium. Note: Budget allowance only for frame, final selection TBD. Budget allowance only for brushed acrylic, product or technique TBD.

- 9 Item Scenic Element SN-09 Decorative Fence, Approx. 36" High, To Match Existing Style - Location P-1B Harpers Ferry - Page 2

Scope: Produce: One (1) Decorative Fence, Approx. 36" High x 174" Long, to Match Existing Style. Material: Metal. Finish: Paint color TBD, scenic treatment as required.

- 10 Item Scenic Element SN-10 Partial Tents (2) at Wall Mural - Location P-1C Battle of Philippi - Pages 1, 4 & 5

Scope: Produce: Two (2) Tents which have the same characteristics of those in existing Mural, (aged/worn/stained). Front end of tent is full view of tent, angled towards path. Size: Approx. 36" Deep x 72" Long x 48" High - Proportional 3 to 2 scale (to be field verified with mock up tents). Two (2) Cut Out Flats of Soldiers inside Tents (1 per tent). Light source for creating silhouettes in two tents is included (budget allowance only, final specifications TBD). Style period to be appropriate, Confederate origin. Tent and canvas to be durable to withstand visitor abuse and be secured to ground plane. Two (2) Cardboard Mock Ups of tents on site for approval are included. Note: No enhancements of existing mural are required.

- 11 Item Scenic Element SN-11 Artillery Gear - Location P-1C Battle of Philippi - Page 3

Scope: Install: Three (3) Existing WVSM Artifacts. Security attachments to be at the direction of WVSM, mount into ground plane.

- 12 Item Scenic Element SN-12 Boat - Location P-2 Wheeling Scene - Pages 1 - 5

Scope: Produce: One (1) Façade and Deck to match 'Mountain Boy' steamboat historical images. Three (3) Low Voltage hanging lanterns at columns. Rope and Metal Tie Bracket, Gang Plank for Cut Out Dock Worker Flat, Wood Door with Frosted Glass (for silhouettes with shadow effect), Ramp from boat deck to shore (to meet ADA codes and finish). Finish: Reference to historical images. Note: Color rendering of facade to be provided for approval prior to painting. Budget allowance only, final design and lighting specifications TBD. Note: Client to provide print ready graphic files. Budget allowance only for lanterns and tie brackets, type TBD.

- 13 Item Scenic Element SN-13 Cut Out Dock Worker Flat - Life Size - Location P-2 Wheeling Scene - Pages 1 - 5  
Scope: Produce: One (1) Cut Out Dock Worker Flat - Life Size. Clothing period appropriate, made from layers of 3/4" PVC sandwiched over hidden metal frame, anchored flat to gang plank, all mounting hardware to be hidden. Full color digital art with time appropriate clothing and cargo; one side. Edge of flat & back side painted flat black. Artwork sealed with clear non glossy sealer. Note: Client to provide print ready graphic files.
  
- 14 Item Scenic Element SN-14 Aged Shipping Tags (to be tied to Trunks and Crates) "State Capital/To Charleston" - Location P-2 Wheeling Scene - Pages 1 - 5  
Scope: Produce: Ten (10) Aged Shipping Tags (to be tied to Trunks and Crates) "State Capital/To Charleston". Installation of existing WVSM Artifacts: Crates, Barrels, Trunks, Boxes; Approx. 18 pcs. No painting or stencils are necessary to the existing artifacts Security mounts to be approved by WVSM. Note: Client to provide print ready graphic files.
  
- 15 Item Scenic Element SN-15 Painting Enhancement of South Wall Silhouettes - Location P-2 Wheeling Scene - Pages 1 - 5  
Scope: Produce: Painting Enhancement of South Wall Silhouettes. Painted warm yellow glow in 15 misc. windows. Painted walking silhouettes in street of Ten (10) People, Two (2) Horses and Two (2) Dogs. Painted silhouettes to be flat black with very little detail on MDF substrate. Note: Client to provide print ready graphic files.
  
- 16 Item Scenic Element SN-16 Cut Out Crewmen (2) Flats with Coal Shovels, life-size - Location P-2 Wheeling Scene - Pages 1 - 5  
Scope: Produce: Two (2) Cut Out Crewmen Flats with Coal Shovels, life-size. To be used behind frosted door window Show lighting (coal fire warm glow) to be used behind flats to create silhouettes/shadow, paint flat black. Note: Client to provide production ready graphic files. Show lighting - Budget allowance only, final design TBD.

- 17 Item** Scenic Element SN-16 Crows (2) in Different Poses - Location P-3  
Transportation - Pages 1 - 3  
Scope: Produce: Two (2) Crows - Full size and color in Different Poses.
- 18 Item** Scenic Element SN-18 Hawk Chicks (2) in Nest - Location P-3  
Transportation - Pages 1 - 3  
Scope: Produce: Two (2) Hawk Chicks in Nest. Stick Nest - 20"W x 15" D, nest can extend beyond rock ledge if necessary. Young Chicks to be natural size and color, located in nest for easy viewing. Nest is to hold the two (2) chicks and also the animated Hawk (AN-03).
- 19 Item** Scenic Element SN-19 Two (2) Groups of five (5) Sparrows on Telephone Wire - Location P-3 Transportation - Pages 1 - 3  
Scope: Produce: Two (2) Groups of five (5) Sparrows on Telephone Wire. Sparrows (natural size and color) to appear in different sitting positions.
- 20 Item** Scenic Element C53SN-20 Full Grown Raccoon - Location P-3  
Transportation - Pages 1 - 3  
Scope: Produce: One (1) Full Grown Raccoon. Sparrows (natural size and color) to appear in different sitting positions. Raccoon to be natural size and color.
- 21 Item** Scenic Element SN-21 Telephone Poles with Cross Bars and Glass Insulators - Location P-3 Transportation - Pages 1 - 3  
Scope: Produce: Two (2) Telephone Poles with Cross Bars and Glass Insulators - 10" Dia Round wood with spike marks out of guest reach Add Climbing Pegs to northernmost Pole at Bridge (for animated Cardinal). Finish: Dark brown/black; Aged
- 22 Item** Scenic Element SN-22 Vines on Telephone Pole - Location P-3  
Transportation - Pages 1 - 3  
Scope: Produce: One (1) Group of Kudzu Vines on Telephone Pole. Medium treatment of Vines to trail on floor, guardrail, and up telephone pole to cross bars.

- 23 Item Scenic Element SN-23 18" Painted Wood Decorative Trim for each side of Mail Pouch sign Frame - Location P-3 Transportation - Pages 1 - 3

Scope: Produce: 18" Painted Wood Decorative Trim for each side of Mail Pouch sign Frame. Approx. 6"H x 18"W x 6"D (match depth of frame). Note: Animated Owl (AN-05) sits on top at right side of sign. Attachment hardware to existing frame to be concealed.

- 24 Item Not Used  
Scope: Not Used

- 25 Item Animatronics AN-01 Marine - Location P-1B Harpers Ferry - Pages 1 - 3

Scope: Produce: One (1) Marine. Head rotates side to side, tilts back & forth and raises, Mouth moves, Eyes blink, Arms and hands move and raise, Body moves slightly. Provide reproduction period correct WV Marine uniform and rifle. Provide uniform pouch to hide speaker. Approx. 168 feet of conduit for low voltage wire requirement.

- 26 Item Animatronics AN-02 Male Cardinal - Location P-3 Transportation - Pages 1 - 3

Scope: Produce: One (1) Male Cardinal. Head, neck, beak and wings move, Body rotates and tilts, Eyes blink. 125% of actual size. Approx. 36 feet of conduit for low voltage wire requirement.

- 27 Item Animatronics AN-03 Hawk - Location P-3 Transportation - Pages 1 - 3

Scope: Produce: One (1) Hawk. Head, neck, beak and wings move, Body rotates and tilts, Eyes blink. Approx. 36 feet of conduit for low voltage wire requirement.

- 28 Item Animatronics AN-04 Rattlesnake - Location P-3 Transportation - Pages 1 - 3

Scope: Produce: One (1) Rattlesnake. Raises head, Tongue "flips", Tail rattles, Body moves slightly, Eyes blink. Approx. 36 feet of conduit for low voltage wire requirement.



- 29 Item Animatronics AN-05 Full Grown Owl - Location P-3 Transportation - Pages 1 - 3  
Scope: Produce: One (1) Full Grown Owl. Head, neck, beak and wings move, Body rotates and tilts, Eyes blink, Head turns 270 degrees. Approx. 36 feet of conduit for low voltage wire requirement.
- 30 Item Not Used  
Scope: Not Used
- 31 Item Trees TR-01 Sugar Maple Tree - Summer - Location P-1 Battle of Philippi  
Scope: Produce: One (1) Sugar Maple Tree - Summer. Grown tree with full canopy across Showpath, Approx 12' Dia. Canopy density to match existing coverage in existing Showpath, Wilderness Tree trunk is approx. 12" dia.
- 32 Item Trees TR-02 Rhododendron Bushes - Summer - Location P-1 Battle of Philippi  
Scope: Produce: One (1) Group of Rhododendron Bushes - Summer. Match existing in Showpath, Whole New Deal. Quantity to cover approximately five (5) linear feet.
- 33 Item Not Used  
Scope: Not Used
- 34 Item Flooring FL-01 Ground Plane - Location P-1B Harpers Ferry - Pages 1, 2 & 4  
Scope: Produce: One (1) Ground Plane - Approx. 168" long x 60" deep x 12" high. To resemble dirt with short grass and weeds transitioning to taller grass and weeds to match existing, mound slightly higher at Marine sitting location.
- 35 Item Flooring FL-02 Ground Plane - Location P-1C Battle Of Philippi - Pages 1, 2, 4 & 5  
Scope: Produce: One (1) Ground Plane - Approx. 396" long x 60" deep (at deepest point) x 12" high. To resemble dirt with short grass and weeds transitioning to taller grass and weeds to match existing, 3 clusters of larger rocks and tall grasses along outer edge of ground plane. Ground Plane to be mound 10" high along show path area and 10" high at corner area where new TR-01 and TR-02 are located.

**36 Item** Flooring FL-03 Ground Plane - Location P-2 Wheeling - Pages 1 - 5

Scope: Produce: One (1) Ground Plane - Approx. 132" long x 48" deep x 12" high. Resemble a sandy beach of brown river silt to match existing. Provide edging as required.

**37 Item** Flooring FL-04 Finished Floor for Gesture Technology - Location P-2 Wheeling - Pages 1 - 5

Scope: Produce: One (1) Finished Floor for Gesture Technology. As recommended or provided by supplier. Provide necessary edging to adjoining flooring. Note: Budget allowance only for hardwood flooring with standard stain and clear coat finish, final design TBD.

**38 Item** Not Used

Scope: Not Used

**39 Item** Audio AD-01 and AD-02 - Location P-1B Harpers Ferry - Pages 6, 7 & 8

Scope: Produce: One (1) AD-01 Marine Dialogue. Talking and moving animatronic activates with proximity trigger mounted on bottom of stone pillar. Forty-Five second dialogue. Development of dialogue script and audio production. One (1) AD-02 BGM. 1. Remove existing BGM / VO. Provide new Two (2) minute looping audio with sounds of firing rifles in the distance, towns people yelling in the distance (in a confused manner), sounds of horses walking / snorting / neighing, dogs barking / people yelling for assistance to help the wounded, towns person mumbling about the mayor being shot. Use existing speakers. Development of script and audio production.

- 40 Item** Audio AD-03 and AD-04 Soldier - Left in Tent - Location P-1C Battle of Philippi - Pages 6, 7 & 8
- Scope:** Produce: One (1) AD-03 Soldier - Left in Tent audio production. Soldier in tent-left, dialogue activities with trigger mounted at ground adjacent to right tent, dialogue is about soldier-left as well as interaction dialogue with soldier-right, Forty-Five (45) seconds of dialogue within (90) second dialogue session. Development of dialogue script and audio production. One (1) AD-04 Soldier - Right in Tent audio production. Soldier in tent-right, dialogue is about soldier-right as well as interaction dialogue with soldier-left, Forty-Five (45) seconds of dialogue within (90) second dialogue session. Development of dialogue script and audio production.
- 41 Item** Audio AD-05, AD-06, AD-07 and AD-08 - Location P-2 Wheeling - Pages 6 - 11
- Scope:** Produce: One (1) AD-05 Unseen Ship's Captain. Deep and husky voice of captain audio production. Provide 30 seconds of dialogue script within a 60 second dialogue session ( reference talking points for dialogue intent) and production, audio to be continuous looping. One (1) AD-06 Unseen Crewmen (Two interacting voices) audio production. Provide 30 seconds of dialogue script within a 60 second dialogue session ( reference talking points for dialogue intent) and audio production, audio to be continuous looping. One (1) AD-07 Boiler Room Hissing and Motor Noises audio production. Provide 60 second of background audio and production, audio to be continuous looping. One (1) AD-08 River Water Lapping at Boat Edge with sounds of Barking Dogs and Horses neighing in the distance audio production. Provide 60 second of background audio and production, audio to be continuous looping. Note: This price is for the complete set of four audio productions. If a change is required the price will need to be reevaluated. One (1) VI-05 Interactive Gesture Technology video production. Interactive gesture technology video projection onto floor areas at boat. Images of water and fish to be selected from vendor inventory.

- 42 Item** Audio AD-09, AD-10, AD-11, AD-12, AD-13, AD-14, AD-15 & AD-16 - Location P-3 Transportation - Pages 4 - 6
- Scope:** Produce: One (1) Crow Cawing. Provide 30 seconds of crows (2) cawing audio production. Cawing audio to be sporadic and in natural environment. One (1) AD-10 Owl Hooting. Provide 30 seconds of owl hooting audio production. Hooting audio to be sporadic and in natural environment. One (1) AD-11 Sparrows Chirping (1-5 occurring at different times). Provide 30 seconds of chirping from 1 - 5 sparrows audio production. Chirping audio to be sporadic and in natural environment. One (1) AD-12 Rattlesnake Tail Rattling. Provide 30 seconds of tail rattling audio production. Rattling audio to be sporadic and in natural environment. One (1) AD-13 Hawk Screeching. Provide 30 seconds of hawk screeching audio production. Screeching audio to be sporadic and in natural environment. One (1) AD-14 Raccoon Chittering. Provide 30 seconds of raccoon chittering audio production. Chittering audio to be sporadic and in natural environment. One (1) AD-15 Cardinal Chirping. Provide 30 seconds of cardinal chirping (1) audio production. Chirping audio to be sporadic and in natural environment. Note: All audios to be in AD-16 looping critter environmental background audio. One (1) AD-16 Critter Environmental Background Session audio production. Provide 90 second looping critter environmental background audio production. Audio to blend AD-09, AD-10, AD-11, AD-12, AD-13, AD-14, AND AD-15. Note: This price is for the complete set of eight audio productions. If a change is required the price will need to be reevaluated.

- 43 Item** Not Used
- Scope:** Not Used

- 44 Item Video VI-01, VI-02, VI-03 and VI-04 - Location P-1A John Brown - Pages 9 - 13

Scope: Produce: One (1) VI-01 Old Man Character video production. Has 45 second dialogue which is incorporated into entire show of two (2) minutes and between all four (4) portraits. One (1) VI-02 Young Woman Character video production. Has 45 second dialogue which is incorporated into entire show of two (2) minutes and between all four (4) portraits. One (1) VI-03 Armory Worker Character video production. Has 45 second dialogue which is incorporated into entire show of two (2) minutes and between all four (4) portraits. One (1) VI-04 Slave Character video production. Has 20 second dialogue which is incorporated into entire show of two (2) minutes and between all four (4) portraits. Includes research, scripting in collaboration with museum, casting and actor approvals, wardrobe and make-up research, one day studio production, video editing, mixing and prototyping of installation. Note: This price is for the complete set of four video productions. If a change is required the price will need to be reevaluated.

- 45 Item Not Used  
Scope: Not Used

- 46 Item S-1 George Washington Telescope & Sword Scene - New Dimmable LED Show Lighting - Page 1

Scope: Furnish and Install: New dimmable LED show lighting around three (3) sides of base casework. Add painted metal valance around edge of base to conceal light bar, actual color TBD. Provide lighting mock up prior to fabrication. Light to remain on at all times. Power source to be hidden at back side of base and not visible to guests. Note: Budget allowance only, approx. 15 linear feet of strip LED's with dimmer, all local to exhibit.



- 47 Item** S-2 George Washington Telescope & Sword Scene - Add Two (2) Spot Light Fixtures - Page 1  
**Scope:** Furnish and Install: The addition of Two (2) Spot Light Fixtures with colored glass filters, colors TBD on new light track (ref. Scope Item #48) at ceiling that activates via show control from proximity sensor (ref. Scope Item #65) located in previous scene. Lights to remain on for Two (2) minutes and then fade. Note: Budget allowance only, final specifications TBD.
- 48 Item** S-3 George Washington Telescope & Sword Scene - New Light Track for Spot Fixtures (ref. Scope Item #47) - Page 1  
**Scope:** Furnish and Install: The addition of One (1) New Light Track for Spot Fixtures, finish to match existing. Note: Budget allowance only, final specifications TBD.
- 49 Item** S-4 George Washington Telescope & Sword Scene (ref. Scope Item #47) and S-5 New Show Control - Page 1  
**Scope:** Furnish and Install: The addition of One (1) S-4 Proximity Sensor at Ceiling above Floor Time Marker. One (1) S-5 New Show Control.
- 50 Item** Not Used  
**Scope:** Not Used
- 51 Item** Shipping - Provide packing, shipping and unloading of Scope Items 1 - 49, from Dulles, Va to Charleston, WV  
**Scope:** Provide: Packing, shipping and unloading of Scope Items 1 - 49, from Dulles, Va to Charleston, WV
- 52 Item** Travel and Lodging for Installation of Exhibit Elements as listed in Scope Items #1 - 49  
**Scope:** Provide: Travel and Lodging for Installation of Exhibit Elements as listed in Scope Items #1 - 49



- 53** Item Expenses for Project Management and Detailer - Travel and Meetings  
Scope: Expenses for Project Management and Detailer - Travel and Meetings - PM - (2) onsite / Detailer (1) onsite and PM (1) at Explus / Detailer (1) at Explus.
- 54** Item Taxes - N/A  
Scope: No taxes have been included - taxes are not required for this project.

## PROJECT MANAGEMENT APPROACH

### THE PROJECT MANAGER

The Explus Project Manager serves as a single point of contact and control for each project. The role of the PM is to provide overarching management of all in-house resources and subcontractors working as a part of the Explus project team. The PM's responsibility includes three critical aspects of the project:

- Scope** – fully understanding all project deliverables, whether exhibit elements or documentation, and making sure they are completed and delivered in a timely manner.
- Schedule** – developing, publishing, distributing and maintaining the project schedule.
- Budget** – control of material, labor and subcontract cost so that the established project budget is met and the Client receives quality and value as expected.

For this project, we have chosen Christine DeMorro, who is a very experienced Project Manager with 10+ years experience in museum exhibit fabrication and project planning. She has past experience with several relevant projects, and has worked on numerous projects of significance. Just a few would include the John & Mable Ringling Museum of Art, Yogi Berra Museum, Virginia Historical Society, Florida Museum of Natural History, Museum of Florida History, Lincoln Memorial, Smithsonian Institution, the FBI National Counterterrorism Center, the White House Visitor Center, the National Institute of Health, and the Johnstown Children's Museum. Currently she is managing the prestigious National World War II Museum in New Orleans, LA, as well as the Cleveland Museum of Art. Assisting her in general Production Coordination will be Mike Rayburn, our Director of Operations with over 16+ years in Project Management as well. Explus has the highest confidence in Ms. DeMorro, and her capabilities in managing projects of this size and caliber. The responsibilities don't stop with only these individuals however. The entire Explus staff pride ourselves in our ability to integrate & collaborate with ALL designated team members, both in and outside of our own staff.

Management of all project communications is also an essential aspect of the PM's responsibility. The multitude of communications within a project – emails, phone calls, meetings, and other forms of documentation such as drawings – require a significant level of effort to organize, track and archive.

The PM makes sure that all required documentation is complete, on time, distributed to all necessary parties, and archived. Both hard copy file storage and server based digital file archives are employed. Additional support is provided by the Explus Accounting/Admin Dept. as required.

To deal with the multitude of questions and decisions that characterize the period of detailing and graphic pre-production, Explus has standardized an RFI process. The RFI, or Request for Information, is a format for the submission of questions that helps to consolidate and streamline what can often become a cumbersome aspect of project communication. Questions

*louisiana state museum*

BATON ROUGE, LA



arising from either an Explus department or subcontractor are channeled through the PM, reviewed and consolidated, and submitted in a standardized format. This enables the PM to review the questions prior to submission, documents the submission and enables the progress of answers to be tracked. The Client or Designer is no longer subjected to myriad questions, often redundant or unnecessary, arising from multiple parties and submitted in a variety of formats.

As a part of the regular billing documentation, the PM will submit a monthly progress report. This report offers a concise summary of work status as of the end of each month and is typically accompanied by photos of work in progress as actual production moves forward. Since the majority of the work on any project is done off site, this report enables both Client and Designer to keep informed without having to make numerous costly visits to Explus and other subcontractor's facilities.

#### Scheduling

Management of the schedule is critical to the success of any project. The Explus PM has the responsibility of developing and maintaining a comprehensive project schedule that tracks all contract deliverables, shows subcontractor activity, incorporates activity by team members outside of Explus' contract and shows critical project dates. Explus uses Microsoft Project for all scheduling. Project is a widely used application and can exchange data with many other scheduling applications. Project schedules are typically generated in Gantt format and can be distributed to project team members as either .mpp files, .pdf files, or as hard copy printout.

For each proposal, the Explus PM works with Business Development to prepare a preliminary project schedule. This schedule is based on information contained in the RFP, a thorough assessment of the work, and the specific work plan developed for the project. Resource levels from the cost estimate are checked against the period of performance to guarantee sufficient availability. After award of contract, this document is distributed to project team members in advance of the project kick off meeting. This enables a schedule review and buy-in as an aspect of that meeting, allowing the PM to generate a final project schedule in a timely manner and that is no surprise to any team members.

As a part of all Explus proposals, a complete and detailed cost estimate is prepared by one of our experienced estimators. The estimate document includes a complete break down of labor, material and subcontract cost for each individual item. As a supplement to whatever form of pricing is required with the proposal, a Scope Summary is also prepared and submitted. This document is a complete list of each item as understood by Explus and a brief narrative description of what the item is. This enables the Client to clearly understand what Explus is proposing to deliver and allows for necessary discussion and adjustments to be handled in a timely manner before there is any contention or schedule impact. All items that require additional development at the time of proposal are clearly identified as "allowances" and are closely monitored as the project moves forward and scope is clarified. Final cost estimates for these items are shared with both Client and Designer so any cost savings or overrun can be clearly understood and discussed.

*reginald f. lewis museum*

BALTIMORE, MD



## PRODUCTION PROCESS

### Design Download

As a regular part of every project, a Design Download meeting is held at Explus. This meeting is typically scheduled within one week after the award of contract or notice to proceed is gained. Attendees include the Explus PM, detailers, graphics coordinator, estimator, key subcontractors, Client, Designer and others as required. At the center of this meeting is a complete, item-by-item walkthrough of the exhibit led by the Designer. This methodical approach to clearly explaining the design intent facilitates a common understanding of the work by all project team members, one that the simple distribution of drawings and specifications cannot convey. It also provides final verification of the scope of services and deliverables as well as responsibilities that are covered under the contract, whether by Explus or by others.

The primary goal of this meeting is to enable detailing to proceed in confidence with a clear understanding of the design intent. This provides for three invaluable results: the number of questions to the Designer that arise from detailing are minimized, the detail drawing submissions are consistent with expectations and redlines and re-do's are greatly reduced and, subsequently, time for the detailing period stays in schedule.

### Detailing

All detail packages are reviewed by both the PM and estimator for completeness, accuracy and budget consistency. As packages return from Client/Designer review, the PM typically schedules a phone conference with the Designer to review redline comments and discuss proposed corrections. By participating at this level, the PM is then capable of managing the correction work as it progresses.

When a detailing package has gained final approval, it is released for production by the PM. This is a two-step process beginning with copies of the drawings being turned over to the Fabrication Department Head for review and Purchasing for material takeoffs and ordering. After sufficient time for these two activities to be completed, the PM schedules a production kickoff meeting. These meetings include the detailer and relevant production department personnel. The detail drawings are gone over page by page and every aspect of fabrication and material are discussed and evaluated. Purchasing provides the material status and attends to participate in any discussions about specific material issues. Resource requirements are established and the fabrication schedule is discussed and finalized. The PM then publishes and distributes copies of the schedule as required.

### Quality Control

Quality control is held to the highest standard by Explus. Consistently delivering museum exhibits that exceed both industry standards and our Client's expectations is a hallmark of our business. This does not happen coincidentally but, rather, is the result of a process that is many years in the making and requires constant monitoring and retraining. Inspection of work in progress and completed product is ongoing, both by the production departments as well as the PM.

*american jazz museum*

KANSAS CITY, MO





As work moves in to the production process, the PM works closely with the production Department Heads, Fabrication Team Lead and Graphics Coordinator to form a management team that is capable of tracking the vast array of exhibit elements. Regular weekly project meetings as well as biweekly company production meetings keep this team working together efficiently and facilitate quick problem solving.

#### Graphics and Art Production

The PM is supported with management of graphics by the Graphics Coordinator. Because of the volume of content – text and images – that are associated with the final graphics output for the project, tracking and control of the graphics is a challenging and demanding exercise. Explus has developed a graphics database template, using FileMaker Pro, that provides for a comprehensive and detailed list of all graphic elements, their specifications, source materials, production status and location. This database is set up and maintained by the Graphics Coordinator for each project. The Graphics Coordinator is also responsible for quality control for both in-house and subcontract graphic production. Beginning with comp and sample submissions and ending with careful inspection of completed product prior to packing and shipping, our process insures that the product arriving on site is correct.

#### Stage/Deliver

As completed product moves out of the production departments, it is staged in warehouse areas that are free from dust and traffic to provide protection from inadvertent damage. Whenever possible and practicable, completed exhibit elements are set up and reviewed prior to disassembly for packing. Client and Designer reviews of the stage exhibits are highly encouraged to minimize time and cost associated with any last minute requests for changes or modifications.

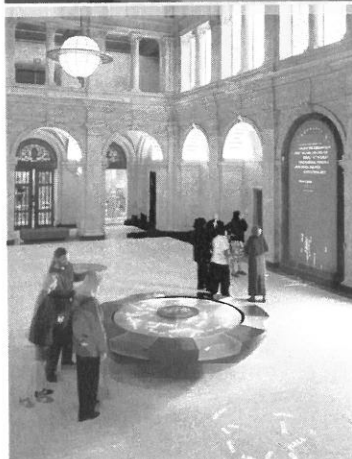
Once approved, components are carefully packed, labeled and inventoried prior to handle out. A manifest is prepared for each truck and copies are distributed to shipping, the install team and the PM. A copy is given to the driver as well. This facilitates tracking of product during shipping and handle in at site, minimizing time spent should any components be misplaced or damaged.

#### Installation

All installation crews are led by an experienced member of the fabrication team. This site team lead is familiar with all aspects of the fabrication and is in constant communication with the PM. All installations are preceded by a site inspection by the PM and install team lead. While on site, regular daily inspections of the work in progress are held to spot any problems before they are difficult to correct.

*mary baker eddy library*

BOSTON, MA



## SUBCONTRACT MANAGEMENT

All subcontract work is coordinated and managed by the Explus PM. Requirements for subcontracting are identified during the estimating process, qualified subcontractors are identified and contacted for proposals, pricing and technical submissions are reviewed and vetted, and final contractor selections are made and incorporated into the Explus proposal for the project. All of this information is passed along to the PM at the beginning of the project so key subcontractors can be included in the project start up process.

The PM develops the subcontractor's final scope of work, establishes the schedule based on project needs and coordinates and manages all project communications with the subcontractor such as questions or sample submissions. All subcontract work is monitored and inspected regularly to ensure quality and timeliness.

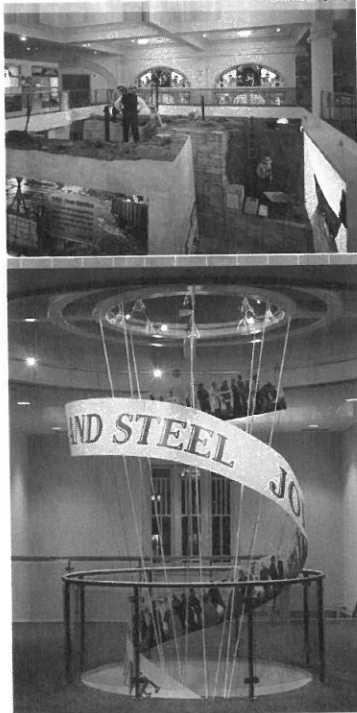
## PROJECT CLOSEOUT

When installation nears completion, the Explus PM travels to site to review the work with the install team lead. Once they are satisfied with the completeness and quality, a walk through with the Client and Designer is held and a final punch list is generated. Punch list items are rectified as per the agreed upon plan and the PM submits for Substantial Completion.

A closeout package is prepared as per the contract requirements and submitted to the Client. Typical closeout packages include as-built and access drawings, complete operating and cleaning instructions, maintenance instructions, equipment warranties and graphic production files. Copies of all drawings and manuals are kept on file through the period of warranty to enable quick technical support to the Client and efficient warranty service should it be needed.

*joliet area historical museum*

JOLIET, IL



# Understanding of the Project Objectives

## AUDIO AND AUDIO VISUAL PRODUCTION

BPI will act to support the fabrication team with the following competencies and processes to exceed the project objectives.

### **Research and Scripting**

The core BPI team will work closely and collaboratively with the WV Museum staff to identify the proper voicing and content for the various video and audio programs throughout the museum experience. BPI will work to create vivid and dramatic portrayals while remaining true to the Museum's overall history objectives. BPI will conduct additional independent research to supplement that of the Museum and then prepare treatments, rough drafts and final scripting with all the necessary approvals during the process.

### **Talent Casting**

Casting of the voices and on-screen talent is most important to assure a believable and engaging presentation. BPI's creative team will work closely with the animatronics vendor to match voices to the bodies. For on-camera talent, BPI will cast in WV and locally to identify strong talent to perform in the portrait gallery.

### **Wardrobe and Make-up**

BPI has included industry experts in wardrobe research and make-up effects to bring the portrait performers to life in historically accurate ways.

### **Video Production**

BPI will film the actors in a green screen studio and then add painterly (original graphic production) backgrounds to complete the portrait gallery videos.

### **Audio Production**

BPI's in-house digital mixer will create rich and layered environmental audio backgrounds. Key wildlife effects will be sourced from the Cornell University audio archive. Voices and other effects will be mixed and tested in full-scale prototypes at BPI's facilities.

### **Special Programming**

The Wheeling Scene with the special water effects will be a custom application produced by BPI using Kinect hardware and software. BPI evaluated off-the-shelf applications and determined that these would be too unstable and may not fit the existing design. BPI will build a full-scale prototype at its facilities and create water and 3D fish models that will be affected by the guests walking the narrow path up to the ship.

### ***Testing, Installation and Programming***

BPI will prototype and test all media pieces at our facilities prior to shipping to the Museum site. Since BPI is a one-stop provider of the software and hardware, communications are more reliable with a single point of contact. Gap issues are all but eliminated during installation and final approvals. BPI's creative team will be on site to make any necessary adjustments or changes.

### ***Lighting Focus***

BPI's creative director will conduct the final programming and focus of all lighting fixtures (Note: All fixtures and track to be provided by the GC)

### ***Warranty and Ongoing Service***

BPI provides a one year parts and software warranty. Additional service, emergency service, training and maintenance agreements are available from BPI's Client Service team.

# Methodology

## AUDIO AND AUDIO VISUAL PRODUCTION

BPI's past experience, combined with our unique in-house skill sets, will help us craft an experience that is both educational and engaging to a diverse audience.

BPI offers the West Virginia State Museum team:

- A collaborative approach. We encourage group thinking, seek constructive criticism, and leave our egos at the door. We know you have the stories to tell. We want to help you tell them.
- An understanding of, and passion for, immersive AV exhibits. This is where BPI shines. We know how to coordinate video, lighting and environmental projects into a cohesive experience. We have done this successfully in the past for a number of exhibitions, including our work at Conner Prairie Interactive History Park, the Tampa Bay History Center, and most recently on a 360-degree film for the Kenosha Civil War Museum. BPI's Chief Creative Officer Bob Noll leads us in this effort, calling upon his years of theatrical experience.
- An enthusiasm for solid research and crafting compelling scripts and our experience with the topic at hand. Our writers are passionate about history and know how to craft a story to make it engaging to all ages. In over 20 years, we have developed scripts for numerous similar projects, including projects on the Revolutionary War, the Civil War, and World War II, among other moments in American history.
- Our commitment to prototyping. BPI has enough space in our offices to prototype the exhibits we develop at full-scale. We are recently mocked up a 1/2 scale 22-foot projector ring for our 360-degree film at Kenosha Public Museum in our 2,000 sf studio. We advocate for full-up prototyping for each exhibit as it allows us to see what works, and what doesn't. And, because we have an in-house hardware team, our knowledge in this area surpasses that of our competition.
- Our inventive and unorthodox solutions. When we work with our clients to conceptualize media exhibits, or to further a previously-conceptualized exhibit, we allow ourselves to inspire by and spurred on by other team members. This results in something entirely new and riveting. We've developed one-of-a-kind exhibits for the Hershey Story Museum, such as the Xplor-o-Scope, and the SeaCoast Science Center, in this manner.



- Our dedication to crafting a quality experience. Along with prototyping, each exhibit undergoes a period of rigorous testing. And, then, only when we feel it is ready, do we ship and install our exhibits. Our certified Quality Assurance Technician leads this process and adheres to a strict schedule and set of guidelines to ensure each exhibit is put through its paces.
- Consistent team members. At BPI, the same team members are with you every step of the way. We design each project team based on key personnel's skill sets, availability, and work load. And these team members are involved from beginning to end. For this project, we are able to offer the guidance and leadership of owner Bob Noll, the technological expertise of Chief Technologist Bruce Spero, and the av systems specialty of our VP of Integration Chet Kaplan.

BPI is passionate about the work we do. We enjoy imbuing our love of storytelling in every media production on which we work. It is a combination of our background in linear film and interactive programming, and our creative approach to projects such as this, as well as our collaborative spirit that allows us to be successful in each project. And, when we add to this combination our lean project management style and the efficiencies we can offer our clients by having the entire scope of services available under one roof, in-house, our package is not only on a high creative level, but it is cost efficient and represents a high value for our clients.

# Work Plan

## MEDIA DESIGN & PRODUCTION PHASES

Given the complex nature of some of the media-based exhibits BPI designs and produces, we have developed our own series of design phases that allow us to work with our exhibit design partners, and our clients, as collaboratively as possible.

Our in-house creative team is comprised of creative directors, producers, project managers, software developers, scriptwriters, content researchers, graphic designers, and content specialists. Each team is organically developed as we begin to understand the expertise needed on any particular project. However, our core media team is made up of a creative director, lead programmer, and project manager/producer as well as a hardware project manager. In this manner, we can handle the interpretive development of any media exhibits, ensuring quality, effectiveness, and accuracy.

### ***Phase 1: Media Design/Conceptual Design***

In this initial phase of a project, we begin to confirm the exhibit concepts, examining the visitor goals and objectives set by the client. BPI enjoys contributing and collaborating in the early design phases with our design partners, as we can help set the stage very early on for some amazing exhibits. Sometimes, this phase is a long phase as we work in concert with the exhibit designers throughout their conceptual design and design development phases. Although we are media designers, this first phase requires a lot of writing and sketching. As we collaborate to refine the content and educational objectives of each media exhibit, we begin to develop the narrative experience of the exhibit, along with a top-level flowchart, wire frames, and, when needed, storyboards.

### ***Phase 2: Asset Gathering***

This next phase normally happens towards the end of design development and into final design or shop drawings. It is labor intensive for our media team, as we are continuing to build upon the foundations of the media exhibits. The main ideas and intents have been confirmed and we are now identifying, gathering, and preparing all the assets to move forward. At this time, we begin to verify the media equipment and connectivity requirements in order to ensure the exhibits we are designing will be functional in the space. As we have our own in-house hardware team, this is an easy and natural step for us, and helps us identify any technical issues up front.

As the creative treatments are vetted, research continues and preliminary script writing begins. The outline script is delivered to the client for review and approval, with time budgeted in the schedule for feedback and revisions. Flowcharts are detailed out and finalized. And the graphic look and feel of the user interface begins to be considered. For any original production, or shooting, we embark upon location scouting and talent identification. And, we begin to develop a list of assets that will be needed. The final script, flowchart and final graphic direction are delivered to the client, along with a shooting schedule, updated hardware list, and production cost estimate (if required). This package is signed off on by the client before production begins.

### **Phase 3: Production**

The next phase is also labor intensive and normally happens as the exhibits hit the fabrication shop. We can begin production once the client has delivered all content and assets as requested in the asset gathering phase. (The amount we request from the client varies by the capabilities the client has in house and what we have been contracted to do.) This phase includes production of the final graphics for the graphic interface, which are used by our programmers as they begin developing the interactive exhibits.

Once the final functionality has been agreed upon, the hardware specifications are updated and we begin ordering all equipment. This allows us to send equipment as needed to our fabrication partners early on in the process.

During this phase, we deliver an alpha review of all interactives to the client per the agreed-upon project schedule. This can be facilitated online or in our offices. It is an excellent opportunity to mock up the interactive in our prototyping lab in order to begin user testing. For online production reviews, we might use a system preferred by the client or a method we have used in the past, which might include Google Docs or Webex.

After the interactive alpha is delivered to the client and we have received comments and questions, we develop the beta version, incorporating these comments along the way. We deliver the beta review for client review and approval before performing the final testing and debugging.

If original video production is involved in the project, we also handle both on-location and in-studio production during this phase. This footage is then edited and most times incorporated into the interactive exhibits. We deliver to the client both a rough and final cut, following a

similar schedule as the interactives, before delivering the gold master.

If the exhibits are going to be controlled by an AV room, our hardware team begins building the racks.

#### ***Phase 4: Q/A & Installation***

At BPI, the penultimate phase includes debugging, testing, and more testing. A final period of testing helps to evaluate functional issues and also spurs the debugging process. We have our own dedicated prototyping lab where testing takes place under the guidance of our quality assurance technician.

After final prototyping, and after we have confirmed that the site is ready for installation, we package everything up for shipment. Our team arrives on site to begin installing both the hardware and software. Once everything is installed and operating, we put our exhibits through another round of testing before we are satisfied. We then complete this phase by walking through the exhibits with the client and performing a punchlist. We ask that our clients allow us ample time for training their team, as some exhibit set-ups can be complicated and we want to ensure that everyone is comfortable with the operations of each element.

#### ***Phase 5: Post-Installation***

At the end of every project, we deliver close out documentation, which includes a manual that clearly explains how to troubleshoot each exhibit. The close out documents also include as-built drawings, if we designed the hardware systems, as well as master copies of all exhibit media. Our standard warranty on software is a year, and we install remote monitoring software into our exhibits so we can access them from our home office if needed. Our client services department is available to the client after installation to help handle any issues or answer any questions that may arise. And, we also offer service and maintenance plans that help extend the life of the exhibits, and can often be of great assistance when the client does not have the AV staff to maintain their exhibits. A customized proposal for a service and maintenance plan is available from our client services department during production onward.



## Project Objectives:

### **Fabricate five (5) animated characters, as follows:**

- AN-01 Marine, 15 moves, fully realistic
- AN-02 Male Cardinal, 6 moves, 125% actual size
- AN-03 Hawk (Red tail), 7 moves
- AN-04 Rattlesnake, 5 moves\*
- AN-05 Full Grown Owl, 8 moves

*\* Rattlesnake "eyes blink" is neither realistic, nor possible as a mechanical movement at this size/scale. This "move" will be addressed as an illuminated effect if required.*

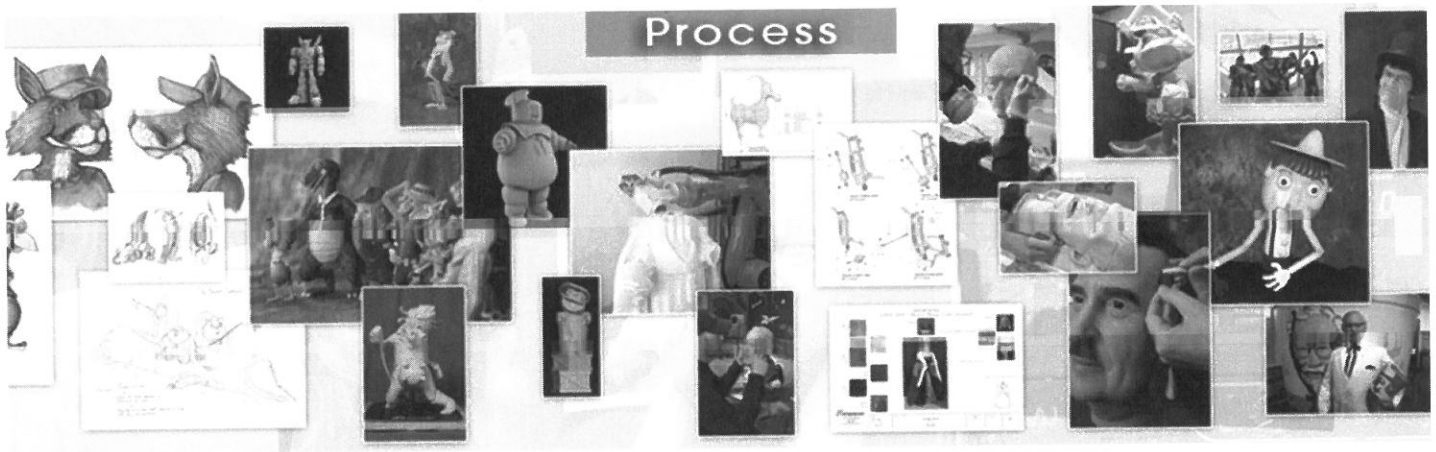
We have included a local control system with our animated human figure price. This system can receive a dry closure, UDP or serial ASCII string to trigger the figure's show (movement and audio). This assumes the audio is local to our control system. If audio must be played back by another system, we can still keep movement local to our control system, and will need to jam sync with timecode provided by the master audio system.

For the animal figures... if they have their own audio, we can provide control with movement and audio through a Gilderfluke Mini-brick and SD-25 player. These simple control systems are triggered with a dry closure provided by our figure control, or the AMX control already in place.

### **Fabricate the following static realistic animals:**

- SN-17 Crows (2), different poses
- SN-18 Hawk Chicks (2), in nest
- SN-19 Sparrows (2 groups of 5), on telephone wire
- SN-20 Full Grown Racoon




[Home](#)   [Who We Are](#)   [What We Do](#)


## Our Process

The process to bring an idea to life can follow many different paths depending on the details of the project. As a general overview, however, most figure projects tend to move through these steps.

### Character Design

Design is handled in one of two ways; it's either provided by the client or we can assist with comprehensive character and show development.

When a design is provided, we will gladly collaborate as production partner to deliver the character or show to the specifications and art direction requested.

When design assistance is desired, we begin by clearly defining the goals and parameters. Whether we are creating a single figure, or an entire experience, this process is an evolutionary exercise in which input comes from many sources to inform the direction of the project. With a collection of ideas and parameters defined, we develop the overall narrative and artistic direction for the project. This informs the concept art which evolves until approval is achieved.

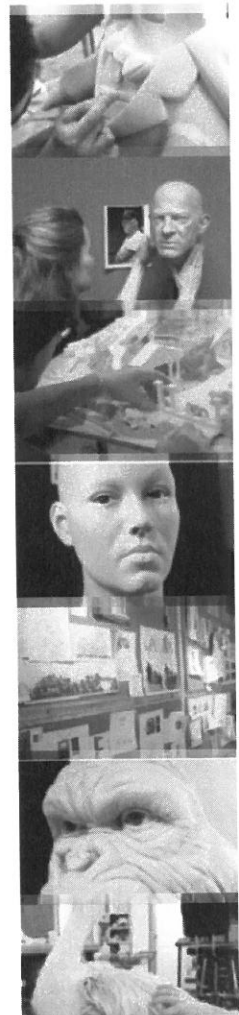


### Sculpting

Our sculpting capabilities range from a completely digital path to a traditional hand sculpted path. Many of our characters begin as a digital sculpt, and are refined with hand-sculpted finesse.

We approach digital models one of four ways:

- *Client provided digital model to be used without modification to visual elements.* Our team uses the digital model provided by the client to create the cut paths for our CNC milling equipment. The only modification is to parse the model into pieces, or add elements that are not visible in the final piece, such as flanges for access panels.
- *Client provided digital model to be modified prior to output for milling.* This approach is utilized when a digital model was created for another purpose, and the pose, expression or costuming is incorrect for the current application. We use the original model as a starting point, and then refine the content and geometry accordingly.
- *High-resolution scans are created from an existing physical maquette or model and then converted to a digital model.* The digital model is refined or modified as required to achieve the desired finish.
- *Lifeformations a digital sculpt.* In this case, we start with all available reference material and create a



new sculpt from scratch.

In all cases, the digital sculpt includes anatomical shape and gesture, surface texture (hair, skin, etc), and the ability to break the model into millable parts. We often use the digital sculpt to illustrate the range of motion for animatronic figures.

The digital model is reviewed via screenshots or 3-D PDF, with notes incorporated prior to outputting to a dimensional form.



### Milling and Carving

Once the digital sculpt is approved, depending on the size, the file will be output to either a SLA machine (rapid prototype) or a 6-axis robotic foam router to create a high-density foam plug.

The full scale sculpt is then hand finished correcting any imperfections in the substrate. Additional details and texture are also applied as only the human touch can achieve.

A 360-degree collection of photographs and/or video is provided for client review and approval. We recommend a review in person at our studio when a project involves multiple figures or elements, or for high fidelity sculptures.

For elements smaller than 300mm, or for sculptures requiring very high detail, LifeFormations will often sculpt the piece entirely by hand.



### Tooling and Casting

After preparation of the full scale sculptures, the plugs will be tooled in a method appropriate for the cast pieces and substrates. Care is taken to place parting lines and access panels out of guest sight lines when possible.

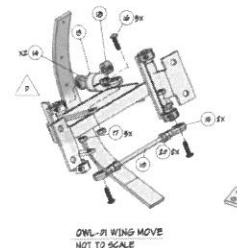
The parts are cast, cleaned up, photographed and documented then submitted for client review and approval.



### Technical Design

While the physical element is being carved and the tooling created, the digital model is used as a reference to design the armature, mechanical and electrical systems. Design intent is communicated through schematic exploded assembly diagrams. Drawings are updated to as-built documents after factory testing has validated the final build of the assembly.

Design intent drawings are submitted for approval as necessary for general build and mounting methodology.



### Armature and Mechanical Assembly

The assembly is fabricated according to the design intent drawings, using materials and methods appropriate for the application of the element. The completed assembly is tested with the outer shell and accessories attached, and then submitted via video for client review.

### Figure Finishing:

Finishing includes all final surface texture and details to the figure or an element. Any blemishes are repaired and the surface is prepped for paint or the surface treatment specified. The finished piece is photographed, documented and submitted for client review and approval.

### Costuming:

LifeFormations has created thousands of costumes for a wide variety of figures and events for museums, attractions and branded events around the world. Many of these costumes have been researched and created to meet the most rigorous standards possible for detail and accuracy. LifeFormations' costume making ability is unmatched by any other figure vendor in the world.



For fabric costumes (as opposed to sculpted costumes), our process begins by working with the scholars, historians, brand managers or art directors (depending on the industry) to establish the governing documents and design intent. This may include brand design sheets from IP owners or managers, illustrations by designers, historical material from archives, photographs, and anything else that can be used to establish the proper direction for the costume design. Additionally, for animatronic figures, movement maps of the figures are created to inform the costume design. Hidden undergarments, hidden stretchable seams, and other proprietary design and construction methods will be used to allow durability of the costume, as well as serviceability of the costume and animatronic mechanism beneath.



Once all relevant information is collected, a preliminary costume design is created. This design begins with pattern development or identification (if historical or previously established). Once a pattern is created for each piece of the costume, and the proper layering and hang established, the fabrics and trims are swatched and notions (buttons and decorative elements) are sourced. The sourcing of fabrics and decorative elements includes many sources that specialize in popular, antique and rare fabrics and notions.

When the desired fabric is not available, we are able to custom dye and print fabric to achieve the proper color and patterns. When the desired notions are not available, we custom sculpt and cast them ourselves.

With approved costume design, patterns and swatches, we create final patterns and begin to construct the costume. When the material is rare or costly, we first create a version of the costume in muslin to assure proper fit, hang, and movement. When the figure is animatronic, the muslin version is used for preliminary testing to assure a conflict does not occur between the costume and the movement of the figure. With the pattern confirmed, the final costume is created and the figure dressed. The figure then moves into final testing or review.

#### Show Control

When the figure includes electrical or mechanical components, a control system is assembled (either for testing, or as part of the project scope) and a test show program is created. The animation is then tested on a looping show program in conditions replicating the final installation and operation conditions.

#### Factory Acceptance Testing (F.A.T.) & Final Approval

The figure is tested according to the established standards. Quality control evaluation occurs on regular intervals. Final documentation, photographs and video are submitted for review and approval. We recommend a review in person at our studio when a project involves multiple figures, elements, or for high fidelity finish.



loading

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**WEST VIRGINIA STATE MUSEUM**  
*Enhancements, Development, Fabrication & Installation  
of 7 Scenes/Dioramas in Charleston, WV*

#### **4.4.1.2 Interface & Coordination with General Contractor**

##### **INTEGRATION APPROACH**

Explus will ensure the exhibit fabrication is organized and managed in a coordinated and expeditious manner consistent with the interest of the project. The work plan and schedule will be developed consistent with the overall project schedule and the Building Contractor and other project team member's work on and off site. Issues of access, reviews and inspections and sequencing of installation will be identified and mutually discussed. Explus regularly coordinates project activities across several parties and has developed successful processes and communication methods.

Project meetings with the Owner, Exhibit Designer, Building Contractor and other subcontractors will continue throughout the course of the project. The main purpose of the meeting will be to review schedule status and assess any necessary adjustment. Exhibit production will then be organized by classes and tasks based on established priorities. Production decisions will be influenced by and coordinated with required project guidelines and schedules. This will result in a production and delivery schedule for exhibit elements that works within the overall project schedule.

Updates from the project team and revisions to the exhibit fabrication and delivery schedule will be managed by the Explus Project Manager. Prompt distribution of project information, including the schedule, will be facilitated by email and the use of an .ftp site.

EXPLUS will anticipate the time and analysis needed to develop the following:

- 1) EXPLUS will be responsible for the initial site survey, review and incorporation of the conditions as applicable and incorporation of conditions into fabrication drawings
- 2) Working with the Owner, Exhibit Designer, Building Contractor and other subcontractors for exhibit integration
- 3) Complete construction drawings, diagrams, systems and finishes for approval, sufficient in nature to provide full instruction to the fabrication department
- 4) Scheduling project staff
- 5) Advising and complying with schedule and budget requirements
- 6) Suitable methods of delivery to comply with the sequence, timing, and coordination of the services of Explus and other project team members

#### 4.4.1.3 Current Workload Assessment

Explus can confirm that with our current staffing, facilities, and projected workload as indicated in the following list, we can support the complete fabrication and installation of this project, within budget, on schedule, and with the highest quality craftsmanship in the museum industry. Explus produces between \$10 to \$15 million dollars of exhibit fabrication annually. All projects are assessed for schedule fit prior to proposing. As work moves forward, bi-weekly meetings are held to review all project schedules, track progress and manage resource needs.

<b>Project Name – Museum Work Only –</b>	<b>Contract Value</b>	<b>% Of Completion</b>	<b>Scheduled Completion Date</b>
WO# 6136 – Louisiana State Museum: Music Collection Museum – Phase 1 Design – New Orleans, LA	\$464,500	50% – paced by funding availability	10/1/2014
WO# 6161 – Rural Life Museum: Cultural Geography – Baton Rouge, LA	\$997,827	10%	8/25/2014
WO# 6250 – Chrysler Museum of Art – Norfolk, VA	\$2,028,236	97%	5/30/2014
WO# 6316 – Caddo Mounds State Historic Site VC – Nacogdoches, TX	\$411,822	40%	11/1/2014
WO# 6320 – Making Their Mark: Stories Through Signatures	\$153,315	100%	3/18/2014
WO# 6326 – Birthplace of Country Music – Museum Showcases – Bristol, VA	\$385,936	70%	5/30/2014
WO# 6338 – National WWII Museum – Campaigns Of Courage: Road To Berlin	\$1,529,601	12%	9/1/2014
WO# 6339 – Nat'l Mus. of American Jewish History: Chasing Dreams: Baseball, Becoming Am. – Philadelphia, PA	\$519,022	95%	10/15/2014
WO# 6371 – Museum of Florida History: A Changing World – Jarvisburg, NC	\$850,000	5%	12/19/2014
WO# 6378 – BWI Marshall Airport: A Changing World – Baltimore, MD	\$125,193	0%	7/2/2014





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norwood ma 02062  
781 255 1555  
www.bostonproductions.com

14 April 2014

Brett Beach, Director of Business Development  
Explus, Inc.  
44156 Mercure Circle  
Dulles, VA 20166

Dear Brett,

BPI is thrilled to team with Explus for the submission of a bid proposal for the hardware and software enhancements to the West Virginia State Museum. BPI has reviewed the solicitation materials in detail and we feel this project aligns nicely with our in-house current workload. We can complete this project within 100 days from the Notice to Proceed.

BPI will provide software and hardware services for the seven dioramas. We are excited by the content of these scenes, and we have worked with similar subject matters before.

Our creative team excels at developing and producing engaging interactive experiences and immersive media with rich storytelling and unique technical challenges. In recent years, BPI has been drawn to, and successfully completed, several popular museum and visitor center exhibits that feature animatronics, gesture interactives, interactives that interface with a mechanical control device, and immersive multi-screen theater presentations with computer show-control programming. Some projects include:

**Dig It! The Secrets of Soil** – Smithsonian Institution, National Museum of Natural History

**1863 Civil War Journey: Raid on Indiana** – Conner Prairie Interactive History Park

**Seeing the Elephant** – a film on the Civil War for the Kenosha Public Museum

**The Hershey Story: The Museum on Chocolate Avenue** – Hershey, PA

**Flint Hills Discover Center** – Manhattan, KS

**Weedon Island Nature Preserve** – Pinellas County, FL

BPI looks forward to continuing our successful collaborative relationship with Explus on this exciting project for the West Virginia State Museum. Thank you.

Sincerely,

Bob Noll, Chief Creative Officer

# Current Workload

## CURRENT COMMITMENTS AND AVAILABLE RESOURCES

Current Work: Project Name	Budget	Projected Completion	Major Milestones
Aquavator, Discovery Science Center	\$70,000	Sept 2014	Entering production
Girl Scouts of Orange County, Multimedia Wall	\$250,000	2016	In conceptual design
Eastern Bank Visitor Experience	\$600,000	Spring 2014	Currently working on second location of same experience
Florence County Museum	\$105,000	May 2013	In production. Will be installed and finished in spring 2014.
Hanford Reach Interpretive Center	\$600,000	June 2014	Beta review this month
John Deere Interactive Map	\$120,000	April 2014	Preparing project for installation
Fort Griffin	\$67,000	May 2014	Currently in post production. Final install summer of 2014.
Ohiopyle State Park Visitor Center	\$220,000	June 2014	Entering production
Indianapolis Zoo, Orangutan Exhibit	\$105,000	April 2014	Preparing project for installation
Rosie the Riveter National Historic Park	\$290,000	April 2014	Preparing project for installation
Virginia Historical Society, Virginia Voices	\$650,000	September 2014	Currently in Production. Scheduled to enter post production in summer 2014.
CountryMark Visitor Center	\$350,000	July 2014	Currently in Phase 3, Production
Montgomery County Environmental Learning Center	\$250,000	June 2014	Entering Post Production

## Available Resources

At any given time, BPI has a number of projects on the boards in different stages of completion. We are careful to only accept projects that fit within our overall corporate schedule and do not overtax our project management and production team. We carefully track each project and phase so we can best see when deliverables and crunch times on different projects align. By maintaining an up-to-date master schedule, we can easily see when issues might arise, and when we need to commit more manpower to different phases of projects. We can also see what new projects best fit into our overall project schedule.

BPI has 30 full-time employees, and a series of frequent consultant collaborators. We strategically assign our production personnel to no more than 2-3 projects at a time, depending on size and scope. Our employee breakdown is as follows:

2 Creative Directors/ 1 Director of Photography

1 Chief Technologist

1 VP of Integration

1 General Manager

6 Project Managers/Producers

1 Associate Producer

2 Graphic Artists

3 Programmers

2 AV Hardware Project Managers

2 AV Installation Technicians

1 Quality Assurance Technician

2 Senior Editors

3 Finance

3 Marketing

#### **4.4.2 – Work Plan Schedule**

##### **4.4.2.1 Preliminary Project Schedule (Gantt Chart)**

##### **4.4.2.2 Critical Milestone Dates**

Explus uses Microsoft PROJECT for all scheduling. PROJECT is a widely used application and can exchange data with many other scheduling applications. Project schedules are typically generated in Gantt Chart format by the Project Manager and can be distributed to project team members as either .mpp files, .pdf files, or as hard copy printout.

*Please reference the following Preliminary Project Schedule Gantt Chart prepared for the West Virginia State Museum.* All of the project's high priority items, critical decision dates, and proposed team members' significant milestone dates have been incorporated into this chart, while working toward your 100 calendar day project duration.



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#### **4.4.2.3 Current Workload Assessment**

Explus can confirm that with our current staffing, facilities, and projected workload as indicated in the following list, we can support the complete fabrication and installation of this project, within budget, on schedule, and with the highest quality craftsmanship in the museum industry. Explus produces between \$10 to \$15 million dollars of exhibit fabrication annually. All projects are assessed for schedule fit prior to proposing. As work moves forward, bi-weekly meetings are held to review all project schedules, track progress and manage resource needs.

*Please reference the Current Workload Chart provided under 4.4.1.3.*



#### **4.4.3 – Planned Management Staff**

##### **4.4.3.1 Project Staffing Organizational Chart**

*Please reference the following Project Staffing Organizational Chart, which illustrates the following Proposed Staffing Plan:*

#### **SOW: Exhibit Fabrication / Installation**

##### **Explus Inc. – Prime**

44156 Mercure Circle, Dulles, VA 20166 – 703-260-0780

Project Manager	Christine Demorro
Manager of Estimating	David Nuckols
Manager of Detailing	David Oberrieth
Manager of Fabrication	Clete Wood
Lead Scenic Artist	Luke Minter
Art Production Specialist	Mitchell Edwards

#### **SOW: AV Systems Design, Integration, & Show Control Programming**

##### **Boston Productions Inc (BPI) – Subcontractor**

290 Vanderbilt Avenue, Suite 1, Norwood, MA 02062 – 781-255-1555

President	Robert Noll
Executive Producer	Kirsten Holmes
Chief Technologist	Bruce Spero
Director of AV Integration	Chet Kaplan

#### **SOW: Animatronics**

##### **LF Creative Group / LifeFormations – Subcontractor**

Cincinnati Studio, 7516 Camargo Road, Cincinnati, OH 45243 – (513) 246-0058

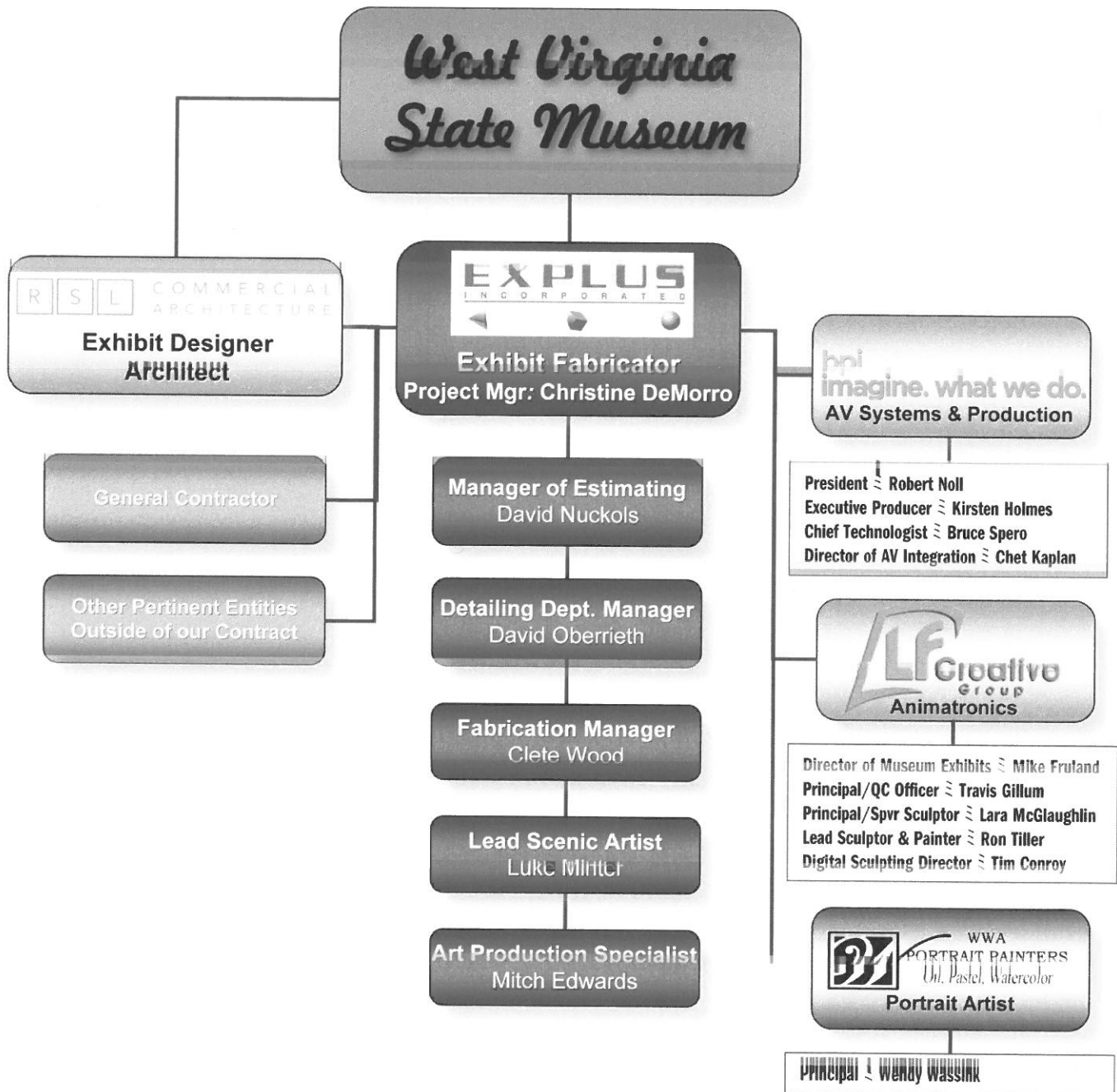
Dir. of Museum Exhibits	Mike Fruland
Principal – QC Officer	Travis Gillum
Principal, Spvr Sculptor	Lara McGlaughlin
Lead Sculptor & Painter	Ron Tiller
Digital Sculpting Director	Tim Conroy

#### **SOW: Portrait Artist**

##### **Wild Wonderful Appalachian Portrait Painters – Subcontractor**

130 South Court Street, Fayetteville, WV 25840 – 304.575.9658

Signature Artist	Wendy Wassink
------------------	---------------





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#### **4.4.3.2 Resumes**

*Please reference resumes for all of the above listed key personnel in the following pages.*

#### **4.4.3.3 Project Point Person**

During the Bidding Phase, the Project Point Person will be Brett Beach, Explus' Director of Business Development. After award, the Project Point Person for this project will be Explus Project Manager, Christine DeMorro.



**CHRISTINE M. DEMORRO** PROJECT MANAGER

*With over 13 years experience, Christine manages museum exhibit projects, coordinates and monitors all phases of projects from contract oversight and design through shop fabrication and installation.*

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**EDUCATION**

- NVCC - AutoCAD Basics

**PROFESSIONAL HISTORY**

- 2009-Present: Project Manager  
EXPLUS Incorporated, Dulles, VA
- 2005-2008: Project Manager  
Color-Ad, Inc., Manassas, VA
- 2001-2005: Project Manager  
Impressions Marketing Group, Lorton, VA

**EXPERIENCE**

Christine is a very experienced museum exhibit Project Manager with 10+ years experience in museum exhibit fabrication and project planning. Her past training in AutoCAD and General Construction make her particularly knowledgeable about preferred techniques in the fabrication and installation of museum exhibits. She coordinates and monitors all phases of projects from contract oversight and design through shop fabrication and installation. Christine also manages subcontractor relations with other design groups and related trades. She is responsible for administering contract procedures, maintaining lines of communication between EXPLUS and client, recruiting and managing subcontractors, and seeing that projects are completed on schedule. She has past experience with several relevant projects, and has worked on numerous projects of significance. Just a few would include the Lincoln Memorial, Smithsonian Institution, the FBI National Counterterrorism Center, the White House Visitor Center, the National Institute of Health, the Florida Museum of Natural History, Yogi Berra Museum, Virginia Historical Society, and the Johnstown Children's Museum.

*"Throughout the course of our renovation, the Explus team, under the supervision of Christine DeMorro, was consummate professionals. They were accurate in assessment of the scale and cost of our project, and our job was done with absolute care and precision."*

DAVE KAPLAN - DIRECTOR  
YOGI BERRA MUSEUM & LEARNING CENTER

**RELEVANT PROJECTS**

- Texas Historical Commission: CADDO Mounds VC
- Woodrow Wilson Family Home - Columbia, SC
- US Holocaust Memorial Mus: Medical Experiments: PE Barracks, Concrete Curb Walls, Stobiersky Model Rails
- Nat'l Museum of the Marine Corps: Colonel Crawford Case
- Nat'l Museum of the Marine Corps: Monfort Point
- Nat'l Museum of the Marine Corps: Mess Cases - Pentagon
- Nat'l Museum of the Marine Corps: Chesty's Corner
- Smithsonian Nat'l Mus of Natural History: Bigbee Sound
- Library Of Congress: Thousand Years of the Persian Book
- Madam Tussauds Wax Museum: Stephen Colbert Stage Set
- World War II Mus: US Freedom Pavilion - New Orleans, LA
- Gettysburg Seminary Ridge Mus: Voices of Duty & Devotion
- Mount Vernon Education Center: Exhibit Area Refurb
- Embassy of the Federal Republic of Germany: US Info Ctr
- COX Sports Television Set - New Orleans, LA
- EdVenture Children's Museum - Columbia, SC
- Woodrow Wilson Memorial Exhibition - DC
- (DEA) Drug Enforcement Admin. Museum - VA
- Cleveland Museum of Art: Lifelong Learning Center - OH
- Newseum - DC
- Navy League of the United States
- Old State House Museum - Little Rock, AR
- US Army: Fort Huachuca Museum - Arizona
- Museum of Florida History: Forever Changed - Tallahassee
- John & Mable Ringling Museum of Art - Sarasota, FL
- Yogi Berra Museum and Learning Center - Little Falls, NJ
- Virginia Historical Society: An American Turning Point
- Florida Museum of Natural History: Canoes - Gainesville
- (EEOC) U.S. Equal Emp. Opp. Comm: Lobby Exhibits
- Federal Reserve Bank of Boston
- A-T Solutions
- (APHA) American Public Health Association
- GWU: Brady Art Gallery: Clothing the Rebellious Soul
- FBI: National Counterterrorism Center (NCTC) - VA
- University of Maryland
- USMC: Fleishman-Hillard International Communications

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## DAVID NUCKOLS MANAGER OF ESTIMATING

*As a cornerstone of Explus, and head of the estimating department, David's 30+ yrs of experience & maturity is utilized to prepare highly detailed project estimates for competitive bids, budgets, as well as value engineering options. He comfortably interfaces with designers, clients, & subcontractors.*

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### EXPLUS INCORPORATED

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#### EDUCATION

- B.S., Business Administration,  
Old Dominion University, Norfolk, VA

#### PROFESSIONAL HISTORY

- 1988-Present: Manager of Estimating  
1993-Present: Cost Consultant  
EXPLUS Incorporated, Dulles, VA
- 1986-1988: Project Manager  
Design and Production, Inc., Lorton, VA  
Managed custom exhibitions through the various stages - design, detailing, fabrication, art production, purchasing, and installation. Supervised subcontractors, estimating for material content and labor hours, and contract compliance.
- 1983-1986: Marketing Assistant  
Star Expansion Company, Mountainville, NY  
Responsible for marketing, customer service, training, pricing, inventory, standards and office procedures.

#### RELEVANT PROJECTS

To varying degrees, Mr. Nuckols works on literally every single project that comes through the doors of Explus.

#### EXPERIENCE

As head of the estimating department, Mr. Nuckols supervises two other estimators. On a daily basis, he also prepares detailed project estimates containing overall project costing, labor hours, level of effort and material content for competitive bids, budget determination, and value engineering of exhibit projects. He maintains current information on subcontractors and suppliers and contacts them for quotes, and also provides job-costing information and details on expected level-of-effort to our Explus Project Managers. He regularly interfaces with designers, detailing and fabrication departments to identify alternate methods or materials that will allow for more efficient production. At various times, Mr. Nuckols has also acted as a Project Manager and as the company's purchasing manager. Mr. Nuckols is a cornerstone of Explus and we value and respect his expertise highly.

Mr. Nuckols' services also provide for developing consulting services to major museum exhibition design firms. He is responsible for providing total project estimates from schematic design through final design, budgeting, and value engineering services. He has consulted for design firms in the Eastern U.S. such as Gallagher & Associates; Christopher Chadbourne & Associates; MFM Design; The Design Minds; Lee H. Skolnick Architecture+Design Partnership; Main Street Designs; Riggs Ward Design; Jeff Kennedy & Associates; Chermayeff & Geisler, Inc./Metaform; Gerard Hilfert & Associates..



**DAVID OBERRIETH** DETAILING DEPARTMENT MANAGER

*With over 20 yrs experience in exhibit design & detailing, David oversees workflow, as well as his own hands-on engineering, and is also adept at guiding value-engineering efforts for maximum production efficiency. He participates in kick-off meetings and the prototyping phase of the exhibit production process.*

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**EDUCATION**

- School of Visual Arts, New York, NY, Summer Painting Program, 1992
- Parsons School of Design, New York, NY, BFA-Sculpture, 1992
- Rochester Institute of Technology, AS-Painting Rochester, NY, 1990

**PROFESSIONAL HISTORY**

- 2009-Present: Detailing Department Manager  
EXPLUS Incorporated, Dulles, VA
- 2000-2008: Lead Detailer  
EXPLUS Incorporated, Dulles, VA
- 1996-2000: Exhibit Designer  
Design & Production Inc., Lorton, VA
- 1993-1996: Apprentice Sculpture  
Robert Cole Studios, Washington, DC
- 1995-1995: Apprentice Sculpture  
Donna Riensel Studios, Baltimore, MD
- 1994-1995: Graphic Designer  
Outback Bicycles, Rockville, MD

**EXPERIENCE**

As manager of Detailing/Engineering, David oversees the daily workflow of the other detailers as well as his own hands-on engineering of museum projects. He is adept at guiding value-engineering efforts for maximum production efficiency. Mr. Oberrieth actively participates in kick-off meetings and the prototyping phase of the exhibit production process. Produces detail drawings and as-built drawings for clients in the museum and visitor center community.

**RELEVANT PROJECTS**

- World War II Mus: Campaigns of Courage - New Orleans, LA
- Franklin D. Roosevelt Presidential Library & Museum - NY
- Children's Museum of Virginia
- Mt. Vernon: George Washington Traveling
- National Museum of the Marine Corps
- New Mexico History Museum
- Hershey Story Museum
- MIT Museum
- Maryland Science Center
- Louisiana State Museum
- Virginia Air & Space Museum
- Presque Isle Visitor Center
- Banneker Douglas Museum
- New York Historical Society
- Mary Baker Eddy Library
- Clark County Museum
- Federal Reserve
- Penn State All Sports Museum
- Beyond Lewis & Clark Museum
- Bermuda Visitor Center
- Nat'l Museum of the American Indian: Our Peoples
- Gray Fossil Site Visitor Center
- Geppi Entertainment Museum
- Old Red Courthouse Museum
- World War One Museum @ Liberty Memorial
- OKUMA



**CLETE WOOD** FABRICATION MANAGER

*With over 27 yrs experience in museum exhibit woodworking, artifact mountmaking/installation, exhibit fabrication, as well as project management, Clete's wide array of talents and insight are highly beneficial in the hands-on success of every project at Explus.*

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**EDUCATION**

- BA Art History, University of Tennessee 1982
- Historic Preservation Career Studios Certificate, Northern Virginia Community College, Summa Cum Laude, 6/2000
- Loudoun County Heritage Farm Museum, Curatorial Internship 1999
- Benchmark's Mount-making Seminar
- LSM Association of Museum Textiles Seminar
- SI, Exhibition Materials Seminar
- SI and NPS, Lighting Exhibits Seminar
- Historical Society of Western PA, Env. Monitoring Seminar
- Historical Society of DC, Artifact Lighting Seminar
- APT/AIC Symposium III, Lighting in Historic Structures
- Total Quality Management Seminar

**PROFESSIONAL HISTORY**

- 2010-Present: Fabrication Department Manager  
EXPLUS Incorporated, Dulles, VA
- 2007-2010: Project Manager  
EXPLUS Incorporated, Dulles, VA
- 1990-2005: Artifact Display and Preservation Specialist  
EXPLUS Incorporated, Dulles, VA
- 1987-1990: Journeyman Cabinetmaker  
Westport Corporation, Sterling, VA
- 1987: Journeyman Cabinetmaker  
DesignCraft Productions, Fairfax, VA

**EXPERIENCE**

As Fabrication Manager, Clete is responsible for managing the activities of all personnel in the Explus fabrication department, which includes fabrication, finishing, metal, acrylic, CNC, interactives, audio visual, scenic, and preservation. He manages production meetings, tracks and controls project labor hours and meets project schedules as established by the Project Manager. Responsible for developing and maintaining preventive maintenance on all equipment in production areas, and the training of all fabrication employees.

**RELEVANT PROJECTS**

- Franklin D. Roosevelt Presidential Library & Museum - NY
- New Mexico History Museum
- Blue Ridge Traditional Arts: BR Parkway Music Center
- Smithsonian Natural History Museum: DIG IT! Secret of Soil
- Nat'l Archives & Research Admin: Discovering The Civil War
- Nat'l Archives & Research Admin: Boeing Learning Center
- Nat'l Archives & Research Admin: Public Vaults
- Nat'l Constitution Ctr: Headed to the White House
- Nat'l Constitution Center: Ancient Rome & America
- Longwood Gardens: Making Scents: Art & Passion of Fragrance
- State Museum of Pennsylvania: Lobby Exhibits
- American Textile Museum
- Nat'l Museum of Crime & Punishment
- Met Life Headquarters: New York City
- Nat'l Museum of Health & Medicine: Pentagon
- Loudoun Water Visitor Center
- Warrenton Historical Soc: John S. Mosby VC & Residence
- Civil Air Patrol: Shepherds Field Terminal
- Presque Isle Visitor Center (Tom Ridge Environmental Ctr)
- Banneker Douglass Museum
- New Jersey Council for Arts
- Fairfield Historical Society Museum
- Smithsonian: Celia Cruz
- Gray Fossil Site Visitor Center
- SITES: Our Journeys
- Nat'l Archives Research Center
- Nat'l Trust: Lincoln Cottage and Visitor Education Center
- Fritkin-Jones: Architectural Lobby
- IBM/Airforce: Energy Booth

**AWARDS**

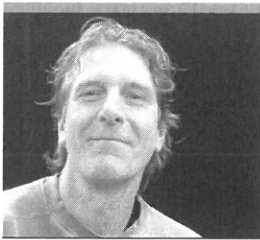
- White House Certificate of Appreciation 1994
- Herndon's Mayor Appreciation 1995 & 1997
- 

**PROFESSIONAL AFFILIATIONS**

- Herndon Historical Society (Board Member 2002-current)

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**LUKE MINTER** LEAD SCENIC ARTIST / ARTIFACT MOUNTMAKER

*With over 18+ yrs experience as a highly talented artist and sculptor, Explus is very lucky to have him on staff. His artistry and attention to scenic detail lends the boost of realism necessary for a truly immersive experience.*

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**EDUCATION**

- Columbus College of Art and Design, OH - 1986-1988

**PROFESSIONAL HISTORY**

- 2006-Present: Lead Scenic Artist  
EXPLUS Incorporated, Dulles, VA
- 2005-2006: Sculptor/Fabricator  
Brickstone Studios Norfolk, VA
- 2004-2005: Assembly Lead  
Architectural Graphics, Inc. Virginia Beach, VA
- 2002-2003: Sculptor/Fabricator  
Cinnabar Productions Orlando, FL
- 2000-2002: Machinist/Plastic Technician  
J.L. Fisher, Inc. Burbank, CA - 2000-2002
- 1998-2000: Fabricator  
Independent Contractor Bay St. Louis, MS
- 1996-1998: Head Sculptor  
Mardi Gras Production New Orleans, LA
- Prop Shop Artist/Sculptor  
Mardi Gras World, Orleans, LA

**EXPERIENCE**

As Lead Scenic Artist, Luke is responsible for producing all scenic treatments and re-created environments for natural history and historical themed exhibits. Utilizes production techniques for re-creating natural environments that often incorporate faux finishes, natural and man made materials, artifacts and artifact recreations, murals and illustrations, rockwork, 3D sculpture, and dioramas. Well versed in painting and finishing techniques including airbrush and architectural style painting, and the creation of faux finish surfaces. Environments he is capable of producing can be realistic, stylized, or thematic. In addition, he is talented in all forms of sculpting including: clay, urethane foam, and concrete. A range of molding and casting techniques are often utilized to produce custom pieces and exhibit elements including architectural elements and bas relief building facades. Recent projects have included architectural recreations and historical scenes that incorporate stylistic elements of historic buildings including storefronts and barns. In addition, he has the ability and expertise to produce and exhibit elements in a more modernistic style.

**RELEVANT PROJECTS**

- Texas Historical Commission: CADD0 Mounds VC (current)
- Patton Museum (current)
- World War II Mus: Campaigns of Courage - New Orleans
- Woodrow Wilson Family Home - Columbia, SC
- Franklin D. Roosevelt Presidential Library & Museum - NY
- Louisiana Sports Hall Of Fame - State Museum, Natchitoches
- Gettysburg Seminary Ridge Mus: Voices of Duty & Devotion
- Nat'l Museum of Health & Medicine - Silver Spring, MD
- History Museum of Western Virginia - Roanoke
- Mus of Florida Hist: Forever Changed - Tallahassee
- East Stroudsburg Univ Of PA: Schisler Museum
- Museum of the Confederacy - Appomattox, VA
- Ringling Museum of Art
- Robinson Nature Center
- Virginia Historical Society: Civil War in Virginia, Traveling
- Children's Museum of Virginia
- Mt. Vernon: George Washington, Traveling
- National Museum of the Marines Corps
- Virginia Hist Soc - Civil War 150 HistoryMobile - Traveling
- Saudi Aramco: Traveling Trailer Exhibitions
- New York Historical Society - DiMenna Children's Museum
- Makoshika VC: Montana State Parks
- Illinois Holocaust Museum and Education Ctr
- New Mexico History Museum
- Delmarva Discovery Center
- Gray Fossil Site Visitor Center
- Old Red Museum of Dallas County Hist & Culture
- Ft. Benton / Pompey's Pillar Interpretive Exhibits
- Old Economy Village
- Tom Ridge Environmental Center, Presque Isle
- Geppi Entertainment Museum



## **MITCHELL EDWARDS** ART PRODUCTION SPECIALIST

*With over 27+ yrs experience, Mitch is a highly skilled in all techniques of graphic art production with a solid understanding of quality control and an eye for detail. He interfaces directly with our Project Managers and our vendors to assure the highest possible quality.*

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### **EDUCATION**

- 1998 - Northern Virginia Community College  
Education in electronic computer graphic design, including Quark, Adobe Photoshop and Illustrator on Mac format. Corel in PC format.

### **PROFESSIONAL HISTORY**

- 1996-Present: Art Production Specialist  
EXPLUS Incorporated, Dulles, VA
- 1995-1996: Screen Department Manager  
Timsco, Temple Hills, MD
- 1994-1995: Sales and Estimating  
Color-Ad, Manassas, VA
- 1991-1994: Screen Printing Technician  
Duragraphics, Inc., Rochester, NY
- 1987-1991: General Manager  
Screen Printing Services, Rochester, NY

### **EXPERIENCE**

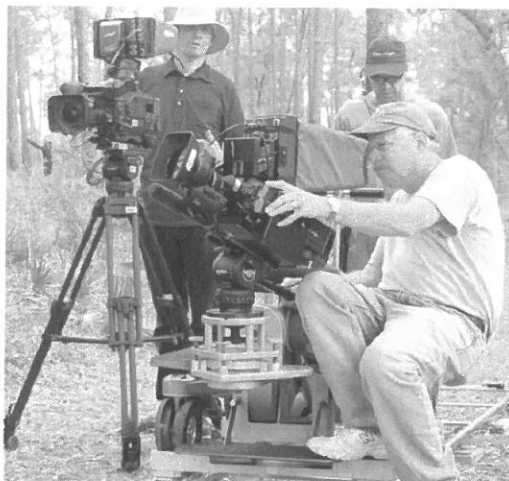
Mr. Edwards is responsible for prepping and the print production of all exhibit graphics. He is skilled in all techniques of lamination and mounting of digital and photographic prints, vinyl cutting and application, screen printing on a variety of substrates and direct to wall vinyl murals.

### **RELEVANT PROJECTS**

- FDR Presidential Library & Museum
- Gettysburg Seminary Ridge Mus: Voices of Duty & Devotion
- Cleveland Museum of Art: Lifelong Learning - OH
- National Health & Medicine Museum - DC
- National Library of Medicine - DC
- Ringling Mus Of Art: The Circus Mus - FL
- NY Hist Soc - Di Menna Children's Hist Mus - NY
- Virginia Hist Soc: American Turning Point -Traveling
- Children's Museum of Virginia - Portsmouth, VA
- Blue Ridge Music Center - Galax, VA
- Mt.Vernon: Discover Real George Washington - Traveling
- Longwood Gardens: Scents, Art & Passion of Perfume - PA
- National Museum of the Marine Corps - Triangle, VA
- Museum of Chinese In America - New York, NY

- Palace Of The Gov: New Mexico History Mus - Santa Fe
- Smithsonian Inst. Dig It: Secrets of Soil - DC
- The Hershey Story - Mus on Chocolate Ave - PA
- The History Factory: Saudi Aramco 75 - Traveling Trailer
- Lincoln Cottage Visitor Edu Center - DC
- Upcountry History Museum - Greenville, SC
- Old Red Museum of Dallas County History & Culture - TX
- East TN State University (ETSU) Gray Fossil Site VC
- Geppi Entertainment Museum (GEM) - Timonium, MD
- Annapolis HistoryQuest Ctr - MD
- NY Historical Society: Slavery and Making of New York
- The Presque Isle Center - Erie, PA
- MD Dept of Gen Srvcs - Banneker-Douglas Mus - Annapolis
- MD Dept of Gen Srvcs - Reginald F. Lewis Mus - Baltimore
- Old Economy Visitor Center - Harrisburg, PA
- First Ladies Smithsonian Inst Traveling Exhibit (SITES)
- Ft. Benton/Pompey's Pillar - Billings, MT
- Nat'l Mus of the Am. Indian Our Peoples - DC
- Fort Pitt Museum - Pittsburgh, PA
- Virginia Air & Space Museum - Hampton, VA
- Louisiana State Museum - Baton Rouge, LA
- Louisiana State Capitol Visitor's Center
- Upper Missouri River Breaks Nat'l Monument
- Powhatan Courthouse, AR
- Penn State All Sports Museum
- Western Pennsylvania Sports Museum
- McDonald Observatory - Decoding Starlight
- National D-Day Museum
- Bermuda Underwater Exploration
- Library of Congress: Rivers & Edens
- NPS: Huffman Prairie Int.Ctr and Wright Dunbar Aviation Mus
- Children's Jewish History Ctr - NY
- Clark County Historical Museum - OH
- MacArthur Memorial
- New York Hall of Science
- Smithsonian's Traveling Exhibit: Vikings
- Glass: Shattering Notions: Heinz Hist. Ctr.
- Cleveland Metroparks Visitor's Center

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## Robert Noll

### PRESIDENT

**Bob Noll has more than 20 years of experience in designing, producing, directing, shooting and imagining complex media programs for special venue and museum applications throughout the U.S.**

Bob's life-long passion is to engage an audience through a good story, told well. Whether the subject at hand is the history of the Old West, economic education, natural science, cultural history, sports, or children's discovery, Bob makes use of all the senses that media and technology can touch and enhance.

#### Signature Productions

Bob has designed, directed and filmed a number of important productions. Recently, he provided creative direction and production services for the award-winning *1863 Civil War Journey: Raid on Indiana* at Conner Prairie Interactive History Park in Fishers, Indiana. This one-of-a-kind experiential exhibit takes visitors back in time to a town under siege via 4D special effects, historical narratives, and a series of vivid, engaging presentations of Bob's original dramatic footage.

Bob also served as creative lead for a series of interactive exhibits at the Flint Hills Discovery Center in Manhattan, Kansas. Over the course of a year, Bob and BPI crew members traveled throughout the Flint Hills, filming the landscape and interviewing close to 80 residents on a range of topics crucial to the vitality of the region's industry and cultural heritage. The result is a diverse exhibition that is both powerful and relevant.

Bob also designed and directed several immersive experiences at the National Historic Trails Interpretive Center. The five-screen theater presentation, *Footsteps To The West*, features dramatic historical re-enactments shot on 35mm film, detailed life-sized dioramas, show-controlled theatrical lighting effects, and surround-sound. Other interactive simulations at the Center allow visitors to experience what it's like to ford a river in a covered wagon or journey across the Western frontier in a stagecoach.

Bob was also the creative driving force behind the critically-acclaimed immersive theater experience at the Tampa Bay History Center. The vivid presentation tells the story of a Seminole Chief who escaped prison and a death sentence to lead his people to victory. Developed along with Christopher Chadbourne & Associates, the experience is composed of original battle re-enactment footage projected onto a series of screens seamlessly integrated into a richly detailed theatrical set. Intricate show-controlled lighting effects manipulate layered scrims to reveal dramatic dioramas that rotate on large motorized turntables for scene changes. The impact of this compelling story is heightened by a moving original musical score.

#### Commitment to the Visitor Experience

Bob's commitment is to truly engage an audience with an institution's message. To achieve this goal, he uses a complete palette of media and technology mixed with a combination of experience and creative insight rarely found in our industry. He believes the contemporary visitor rightfully expects an experience unlike any other, so he continually challenges himself and the staff at BPI to surprise and delight the visitor in unexpected ways.

#### Education

Bob's understanding of what works for an audience began at a young age. He spent much of his childhood performing on various programs for Public Television and for the Baltimore Children's Theater. His love of theater led him to attend Emerson College in Boston, where he studied performing arts, technical theater and filmmaking.

This performance art focus can be seen in Bob's current body of production projects and media design for special venues and museums. His understanding of impactful scripting, dynamic staging, use of lighting, and fine art cinematography are all brought to bear in the development of the rich immersive theatrical presentations that comprise BPI's signature work.





## Kirsten Holmes

### EXECUTIVE PRODUCER

Kirsten comes to BPI with a strong background as a programmer and media producer. With extensive experience developing interactive games for museums and E-learning environments and managing software teams, clients, and budgets, Kirsten is adept at delivering complex, quality projects on time and to customers' satisfaction. Kirsten is also skilled at proposal and script writing.

**Drawing from her multifaceted background, Kirsten offers new and inventive solutions to software and hardware challenges and a unique, memorable approach to engineering visitor experiences.**

#### Signature Projects

Kirsten recently managed the production of MathAlive!, a traveling exhibition allowing visitors to explore math-powered activities like snowboarding, designing video games, and engineering future cities. A collaboration between BPI, Evergreen Exhibitions, and Raytheon, MathAlive! debuted at the Smithsonian's International Gallery in Washington, D.C., and is now on an extended tour of museums and science centers nationwide.

#### Relevant Experience

Before coming to BPI, Kirsten worked for eight years as a Technical Director for Chedd-Angier-Lewis Production Company in Boston, MA. There she designed, illustrated, and programmed more than 300 computer exhibits for 40 institutions including the Virginia Air and Space Museum, SONY Wonder Technology Labs, New York, The Louisville Science Center, The Chicago Museum of Science and Industry, the Franklin Museum, The California Science Center, and the Visitor Center for the Secret

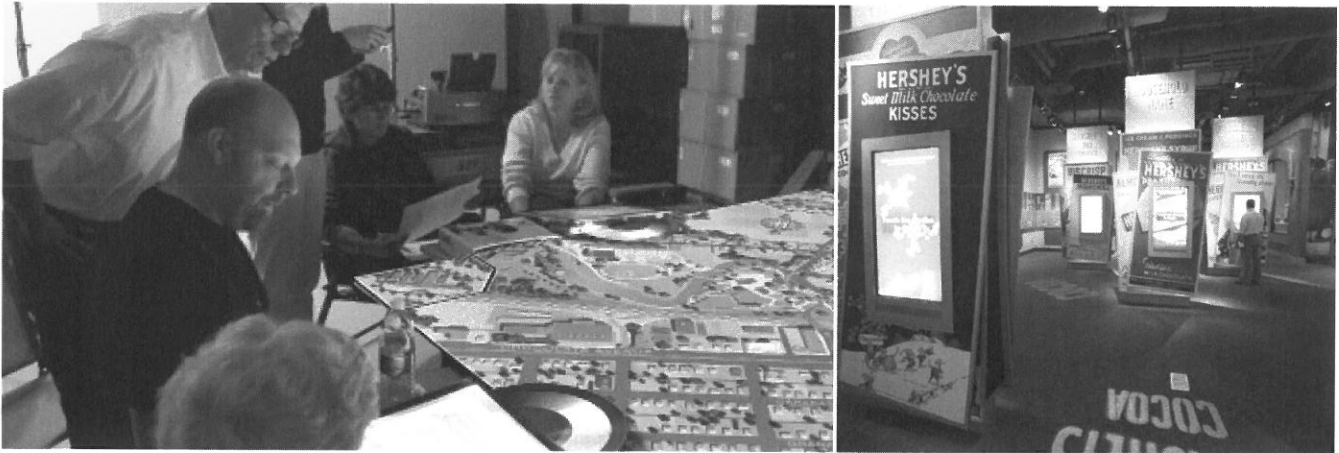
Service. Kirsten also collaborated with clients to establish interface design and create schedules, specified and ordered project hardware, and managed a staff of 10-20 developers and graphic designers through all phases of media production. Kirsten was also responsible for designing and pitching marketing presentations to both academic and executive clients, including SONY, Fidelity Investments, NASA, Exploris Museum, and McGraw-Hill Higher Education.

From 2005-2011 Kirsten served as the Director of Educational Media for McGraw-Hill Higher Education. During her time at McGraw Hill, Kirsten designed 56 media assets for Psychology and Sociology 101 courses ranging from full-fledged gaming experiences to interactive quizzes and video pieces. Working with a board of academic advisors, Kirsten developed ideas for these media pieces, wrote scripts, and managed the review process to ensure both MHHE and faculty members were pleased with the content. A strong creative thinker, Kirsten was able to distill complex academic content into successful, entertaining gaming experiences.

Kirsten worked as a consultant with the Richard Lewis Media Group, as well, managing a team of developers and delivering assets in the form of Flash applications to integrate within the MHHE Connect website for faculty to assign to college students.

#### Training, Education and Certification

Kirsten holds a bachelors degree in political economics from The Evergreen State College and a masters degree in visual anthropology from Brandeis University.



## Bruce Spero

### CHIEF TECHNOLOGIST

**Bruce Spero has more than 15 years experience in the film, video and interactive multimedia industry.** He brings a full understanding of cinematic, theatrical and interactive storytelling to every BPI project. Through the years, he has designed, developed and programmed interactive media for dozens of museums and educational institutions across the United States. In his role as Chief Technologist, Bruce relies on his broad background in multimedia, extensive knowledge of complex technologies, and his communication skills to ensure that all projects are not only on schedule, but that the BPI production team is functioning together to create a memorable and exciting visitor experience.

#### Signature Productions

In his previous role as Director of Interactive Development, Bruce worked as a senior programmer on a variety of projects, including the engaging interactives for the critically-acclaimed exhibits at The Hershey Story: The Museum on Chocolate Avenue. The innovative Explore Hershey exhibit allows up to four users to simultaneously access a detailed 3D virtual model of the town. By accessing each building, visitors can virtually explore 360° views of individual rooms and discover a treasure trove of historical artifacts and media relating to the delicious history of the town and legacy of Milton Hershey himself. Through other fun interactive exhibits, visitors design and e-mail their own unique chocolate bar wrappers, become the featured story on the front page of a customized Hershey newspaper, and build a Rube Goldberg-esque factory that produces Hershey Kisses. All exhibits developed for the Hershey Story are designed and engineered to withstand extremely high visitor usage.

Another signature example of Bruce's work can be seen at the Seacoast Science Center in Rye, NH, where he worked to create a theatrical, educational experience involving 32 touch-screen stations and a multi-screen video presentation that incorporates a live presenter and astounding environmental effects. In GeoAdventures, Assignment: Gulf of Maine, participants are part of an immersive three-screen experience that encourages them to solve puzzles, answer questions, and discover more about what makes the Gulf of Maine watershed so important. Bruce

programmed the networked computer terminals, master game control system, and worked to integrate lights and sound effects into the system.

Bruce acted as a primary programmer, and also provided creative direction and technology guidance for an immersive exhibit at the Children's Museum of Indianapolis. In Seti's Tomb, visitors are challenged to find clues around a replica of an ancient Egyptian tomb. Through touch screens, and interactive touch sensing wall, and surround sound audio, they learn about the tomb that they're in, and to whom it belonged. The show combines over two dozen lights, two video projections, a capacitive touch wall, and a few other hidden pieces of media to surround guests with an engaging, interactive media experience.

Recently, Bruce oversaw the development of five playable game kiosks for the Art of Video Games exhibit at the Smithsonian American Art Museum, as well as the creation of several video pieces, including a 20 foot wide entry projection and a five-screen synchronized piece about the evolution of game mechanics. He also provided necessary technical support for the exhibit's installation.

#### Technology

With production experience in the field and a well-developed understanding of hardware installation and capabilities, Bruce sees projects from both a technical and creative point of view. His focus on developing engaging encounters, coupled with his communication skills and keen insight, allow him to guide the entire BPI technology team. As Chief Technologist, he oversees coordination of design, software and hardware, while also pushing the boundaries of what is possible in the museum environment. As a senior representative of the company, he acts as a client contact on all levels, offering expertise, knowledge, focus, and guidance.

#### Education

Bruce graduated from Emerson College in Boston, MA, where he studied Video, Interactive Media, and Film Production.



## Chet Kaplan

### DIRECTOR OF AV INTEGRATION

**As Chief Operating Officer and Director of AV Hardware Integration, Chet Kaplan is responsible for oversight of the production, specification, design, and installation of all media projects for museums, tourist attractions and other exhibitors.**

Chet's assignments require a full understanding of many creative and technical disciplines. His expertise includes the management of design, animation and programming for multimedia projects; interactive media production; long and short form documentary production and editorial; and the specification and installation of extremely complex, immersive multimedia experiences. In addition to project scheduling, budgetary and reporting responsibilities, Chet's skill set includes system design, hardware specification, and systems integration oversight.

#### Signature Productions

Recently, Chet managed AV hardware integration for multimedia exhibits at the Flint Hills Discovery Center in Manhattan, Kansas. He also worked with the Natural History Museum of Utah for over two years to design, develop, and install hardware systems for exhibits related to the future of a sustainable Utah. The exhibits operate under an AMX show control system, which controls the daily power schedule, keeps looping programs going, and monitors any issues that may occur.

Chet also completed work on the Janet Huckabee Arkansas River Valley Nature Center. Chet designed and installed every aspect of the AV system, including exhibits that help visitors identify birds from their look and sounds and a fishing exhibit that allows visitors to catch and release simulated fish and identify them through RFID technology. Motion detectors trigger birdcalls and the sounds of quail being flushed out of a thicket. Children can press buttons that cause a hen turkey to call and watch as a male animatronic turkey model calls back and shakes its tail. Special outdoor microphones bring the sounds of a waterfall and birdsong inside.

At The Hershey Story: The Museum on Chocolate Avenue, Chet specified, prototyped, and integrated all complicated AV systems. Through rich storytelling and interactive media, this 10,000 square-foot facility explores the life of Milton Hershey and the community he built around his growing chocolate-making business. Chet managed the seamless integration of robust AV systems, including a multi-user virtual town-model featuring five projection screens and four touch-screens, which allow visitors to explore individual buildings throughout the historic town, as well as a treasure trove of artifacts.

The networked media systems also allow visitors to design their own chocolate bar wrappers, which can be e-mailed home to be printed or forwarded to friends and family. Through other interactive media stations, the visitor's photo can be published on a customized newspaper front page, which is also e-mailed home. The networked access to the museum's AV systems enables BPI to monitor, maintain and troubleshoot the exhibits and load software updates remotely.

#### Combining Technology With Creativity

Chet has been with BPI for 17 years, and his extensive background as a technical director, accomplished video and special effects editor and supervisor has created a unique combination of credentials for his project management work. For many years, he has been involved in the conceptualization of BPI's most complicated editorial projects. He has been designing and installing AV systems for over twenty years. His broad experience base and easy management style has made Chet a much sought after resource and mentor for BPI's producers, clients and staff.

#### Education & Certification

Chet holds a BA in Radio/Television from the University of Central Florida and is a Certified Technology Specialist by the International Communications Industries Association.



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Cincinnati, Ohio 45243  
513-246-0058  
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**Mike Fruland**

Director of Museum Exhibits

**Recent Positions:**

LF Creative Group, Bowling Green, Ohio  
Production Manager, Project Manager (2011 – present)

Fruland & Bowles, Inc., Toledo, Ohio  
President / Project Manager (May 1993 – Feb. 2011)

In 2011, after 19 years of experience, Fruland & Bowles merged with LifeFormations, Inc. Prior to forming Fruland & Bowles in 1993, Mike held a variety of positions including Project Manager, Chief Estimator, Technical Coordinator and Production Control Manager for several local and regional exhibit fabrication firms.

Good Displays Inc., Toledo, Ohio  
Project Manager/Production Manager/Chief Estimator (May 1982 - May 1993)

**Education:**

Bowling Green State University, Bowling Green, Ohio  
Bachelor of Science in Technology - Visual Communication Technology

**Selected Projects:**

Chaldean Cultural Center, West Bloomfield, Michigan  
Project Manager: Immersive Historical Walk Through Exhibit

Ripley's Believe it or Not Odditorium, Baltimore, Maryland  
Project Manager: Various exhibits and interactive experiences

Imagination Station, Seed to Table Attraction, Toledo, Ohio  
Project Manager: Themed interactive animatronic stage show

Von Maur, Interactive Peach Tree, Alpharetta, Georgia  
Project Manager: Sculpted Whimsical Tree for a retail display

The Magic of Disney Animation Display Cases, Walt Disney World, Orlando Florida  
Project Manager: Various museum quality artifact safe display cases



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**Travis Gillum**

Principal – Quality Control Officer

**Recent Positions**

LF Creative Group, Bowling Green, Ohio

- Vice President (2003-Present)
- Project Manager (1997-2003)

Bowling Green State University, Bowling Green, Ohio (1998-2005)

Full Time Lecturer – Multimedia & Visual Communication Technology

**Education**

Bowling Green State University, Bowling Green, Ohio

- Bachelor of Science in Technology - Visual Communication Technology
- Masters of Education - Focus on Training and development

**Selected Projects:**

Splash River Battle - Dollywood

Production Director: 40 custom characters, themed props and elements

Health Royale Interactive Exhibit - Avampato Discovery Museum

Interactive and Media Production Co-Director: Research, design and production co-director of an interactive kiosk interface and control system logic for an award winning interactive animatronic experience.

King Solomon's Adventure - Kings City, Eliat, Israel

Project Manager, Media Producer: 100 animated figures, setwork and media for a dark ride experience.





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**Lara McGlaughlin**

Principal, Supervising Sculptor

**Recent Positions**

LF Creative Group, Bowling Green, Ohio

- Vice President of the Art Department (2001 – present)
- Assistant to Vice President Of Art (1991 - 2001)

Creegan Company, Steubenville, Ohio

Artist/Sculptor

Cherry Tree Toys, Belmont, Ohio

Designer (1989-1990)

**Education**

Columbus College of Art & Design - Columbus, Ohio (1989)

Bachelor of Fine Art - Focus on three-dimensional illustration

**Selected Projects:**

Ripley's Odditorium – San Antonio, Texas

Art Director: Animatronic Figures and selected Special Effects

Abraham Lincoln Presidential Library and Museum – Springfield, Illinois

Art Director, Lead Sculptor: 48 highly realistic figures for The Journey

\* Won THEA Award in 2005

King Solomon's Adventure, Dark Ride - Kings City, Eilat, Israel

Art Director: 100 animatronic figures, 20,000 square feet set work, lighting and sound.

World of Disney, Walt Disney World

Supervising Sculptor and Figure Finishing: Princess and Pirate Animatronics



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**Ron Tiller**

Lead Sculptor & Painter

**Recent Positions**

LF Creative Group, Bowling Green, Ohio  
Lead Sculptor and Painter (Feb, 2004 - Present)

Advanced Mechanical Design, Northwood, Ohio  
Mechanical Designer

Munro Collectibles, Waterville, Ohio  
Lead Animal Sculptor

Black Swamp Studios, Bowling Green, Ohio  
Owner / Lead Artist

**Education**

Bowling Green State University, Bowling Green, OH  
Bachelor of Fine Arts: 3-Dimensional Studies

**Selected Projects:**

Sesame Street Spaghetti Space Chase Dark Ride - Universal Studios Singapore  
Lead Sculptor and Painter: Animatronic Figures, show control and pneumatic equipment

Peppa Pig World – Paultons Park, Hampshire, UK  
Lead Sculptor and Painter: Stylized animatronic and static figures and show control

Whale Adventure - Europa-Park, Rust, Germany  
Lead Sculptor and Painter: Animatronic Figures, show control, water SFX, larger sculptural elements, interactive targeting system



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**Tim Conroy**

Digital Sculpting Director

**Recent Positions**

LF Creative Group, Bowling Green, Ohio (2011 – present)  
Director of Digital Sculpting (Contract)

Sculpco/Eleventyplex, Cincinnati, Ohio (1997 – present)  
Principal

Kenner (1985 – 1997)  
Sculptor, Sculpting Manager

**Education**

University of Cincinnati  
Bachelor of Science – Industrial Design (1986)

**Selected Projects:**

Lucasfilm  
Product line: Yoemen (2013 – Present)  
Responsible for all 3D development of the product line. Performed all approval services with Lucasfilm.

Universal Studios, Sentosa Resorts World  
Sesame Street Spaghetti Space Chase  
Digital Sculpting Director for 12 animatronic figures, with approval through Sesame Street and Universal Studios.

Hasbro  
Product Line: Spiderman figures (2006-2007)  
Responsible for all 3D development of product line

Mattel, DC Comics  
Product Line: The Brave and the Bold (2008-2012)  
Worked with Mattel to establish a new stylistic direction for the DC Comics line. Responsible for all 3D development throughout the life of the product line.

# Wendy Wassink

2518 Woodland Ave • South Charleston, WV 25303  
(304) 575-9658 • [wwaportraits@wwaportraits.com](mailto:wwaportraits@wwaportraits.com)

## **SKILLS/ABILITIES:**

**Illustrator** – Experienced in successful visual communication with 30+ years of commissions for corporate advertising/publishing clients resulting in over 700 illustrations in print

**Point-of-Contact Designer/Exhibitor** – Am experienced with setting up exhibits that are attractive, focused, and involve several artists painting on site

**PowerPoint** – Have some experience producing lectures/presentations/workshops with illustrations, charts, graphs, maps, and diagrams using this software

**Website Design** --Designed, produced, and regularly maintain/update my website using Sea Monkey and can make images small (but rich) for quick page loading

**Video Editing** – have used Windows Live Movie Maker and SoThink Video converter for online or email-able art tutorials

**PageMaker** – Produced many designs for print using PageMaker and lesser desktop publishing software such as Microsoft Publisher

**PhotoShop CS** – Use this and other lesser photo editors nearly daily

**Digital / Film Photographer** -- have owned and operated a full black & white film darkroom as well as a Nikon digital SLR camera/lenses/accessories and several other small digital point and shoot cameras

**Excel** -- Created complex spreadsheets for calculating cost of time/materials, client quotes, and other projects

**FTP** – Regularly use FTP programs for uploading/downloading large digital image files from remote locations

**Skilled Illustrator in All Major Art Media** – have produced commissioned art (for print) in each of these media: Oil, Watercolor, Gouache, Pastel, tube Acrylic, liquid Acrylic, Colored Pencil, Charcoal, Graphite, Pen & Ink, Colored Ink, and Scratchboard and have developed a unique style of mixed media for speed and control

### **Excellent Knowledge of Art Tools/Techniques/Substrates**

**Skilled Designer** – Able to quickly compose, design, and create layouts for print

**Excellent Writing /Communication Skills** (English major)

**Grant Writing** – wrote three successful grants for state aid (equipment purchase).

**Copyfitting** – can copyfit and edit/revise text for brochures, advertising, books, magazines, and other publications

**Copy Writing** – Able to write instructions, lessons, descriptive manual text, photo captions, articles, and press releases

**Teaching** – Able to successfully teach art technique in all media and other areas of skill/knowledge to others and have maintained a steady stream of students.

**Speaker/Presenter** – Am a confident, skilled speaker and have given over 20 lectures/presentations to small and very large groups of all ages

**Good People Skills** – As an agent/sales rep selling works that average \$6,000 - \$10,000+, I have learned to listen, clearly communicate, and service clients with tact and attentiveness, resolving problems/concerns that crop up during the commission.

**Creative** – I can think “outside of the box”, have invented many of the illustration techniques now taught to my students, and have successfully solved many problems inherent with running a solvent business.

# Wendy Wassink

2518 Woodland Ave • South Charleston, WV 25303  
(304) 575-9658 • [wwaportraits@wwaportraits.com](mailto:wwaportraits@wwaportraits.com)

## PREVIOUS WORK HISTORY:

**WWA Portrait Painters • 2000 – present • Fayetteville, WV**

*Owner/Sales Rep/Teacher/Artist*

Started a successful portrait agency to represent myself, my apprentice, my students and other WV artists as well as over 60 other artists nationwide ranging in skill from student to master. As a full service agency, we also provide conservation framing.

**Freelance Illustrator • 1980 – present (freelance) • Fayetteville, WV**

Produced sketches, designs, comps, layouts, mechanicals, logos, and illustrations for print. Clients included advertising agencies, publishers (book & magazine), and television stations (court-room sketch artist). I have been retained to create over 700 illustrations in print for corporations, ad agencies, and book/magazine/poster publishers (see attached list).

**Portrait Artist • 1973 – present • Winston-Salem, NC; Fayetteville, WV**

Commissioned to render 60+ portraits (to date) in Oil, Pastel, Watercolor, and Graphite

**Griffis & Hollingsworth • 1984 – 1985 (full-time) • Winston-Salem, NC**

*Illustrator/Graphic Designer*

This advertising agency was the top Addy-Award winning agency in the NC Triad area (Winston-Salem, Greensboro, Highpoint) in 1983-1984, taking 27 awards. I was offered a job after senior portfolio review at Guilford Technical Community College. Duties included designing/creating logos, storyboards, preliminary exploratory sketches, comps, layouts, mechanicals, illustration, and preparing art for print. Left job at end of first pregnancy.

**Adcom • 1984 (part-time) • Winston-Salem, NC**

*Illustrator/Graphic Designer*

Worked for this agency while finishing the last year of my commercial art/advertising degree. Duties included preparing art for print, producing sketches, designs, comps, layouts, mechanicals, and occasional illustration.

## WEBSITES:

*Illustration:* [wwaportraits.com/Illustration-1.htm](http://wwaportraits.com/Illustration-1.htm)

*Illustration:* [illustrationww.com](http://illustrationww.com)

*Portraiture:* [WWAPORTRAITS.COM](http://WWAPORTRAITS.COM)

## EDUCATION:

**Guilford Technical Community College • 1982 – 1984 • Jamestown, NC**

*A.A.S. Degree in Commercial Art/Advertising Design*

*(Courses included classes in advanced 35mm photography and darkroom)*

**Wake Forest University • 1975 – 1979 • Winston-Salem, NC**

*English major, Art History minor*



# Wendy Wassink

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**CLIENT LIST:** *(partial list of clients retaining me to render 700+ printed illustrations)*

**CORPORATE ADVERTISING CLIENTS** *(partial list):*

Bath & Bodyworks  
Leggs  
Volvo  
Evenflo  
Bali  
Sara Lee  
Planters  
Health Place  
Mickey Trucks  
Mattel  
Krispy Kreme  
Bubbleyum  
Carolina Biological  
Just My Size  
Wrangler  
WV Lottery Commission  
Thomas Built Busses  
Mantua  
Lifesavers  
Hanes  
Isotoner  
Stevens Carpet  
Sara Lee  
Carefree Gum  
R.J. Reynolds  
Gibson's of the Greenbrier

**PUBLISHING CLIENTS:**

Oxford Univ. Press  
Harcourt Brace  
Back River Publishing  
*Wonderful West Virginia* magazine  
*Clubhouse* magazine (Focus on the Family)  
David C. Cooke, Inc.  
Harper Collins  
The Education Center  
Steck Vaughn  
The American Library Association  
Moody Press  
*Mailbox* magazine  
Tyndale House  
Hart Graphics  
Featherfew Press  
Silver Burdette Ginn  
Little Brown, Inc.  
Southern Baptist SSB

# Wendy Wassink

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## LECTURES / WORKSHOPS / PRESENTATIONS / EXHIBITS:

*(Partial list of the most recent presentations)*

*I have been giving presentations/workshops on my art career and technique since 1992 to groups ranging from K-12 in public schools to adult groups including Colleges/Universities, Art Groups, and Civic Groups. I am also invited to paint on site several times a year.*

**2011 August 18-20 – Host: Senator H. Truman Chafin, WV State Capitol** (Charleston, WV)

**Event:** 3 days of portrait painting on site

**Contact person:** office of Sen. Chafin (Kathy, exec. Secretary: 304-357-7808)

**2009 September 17-20 – Host: The Red Rabbit Art Gallery** (Elizabeth City, NC)

**Event:** 4 days of portrait painting on site, 2 lectures, 1 graphite workshop

**Contact person:** gallery owner Dru Thompson [252-331-2700].

**2008 December 7 – Host: The Court Street Gallery** (Fayetteville, WV)

**Event:** 1 day of exhibiting and painting portraits on site with apprentice

**Contact person:** gallery owner Sharon Rynard [304-574-9100].

**2008 November 7-10 – Host: The Red Rabbit Art Gallery** (Elizabeth City, NC)

**Event:** 4 days portrait painting on site.

**Contact person:** gallery owner Dru Thompson [252-331-2700].

**2008 October 4 – Host: Dolce Dimora Shop** (Greensboro, NC)

**Event:** 1 day of exhibiting and painting portraits on site

**Contact person:** shop owner Debbie Huffman [336-282-9572].

**2008 May 9-11 – Host: Tamarack** (Beckley, WV)

**Event:** 3 days portrait painting on site for Mother's Day Weekend.

**Contact person:** Chris McLaughlin [304-256-6843].

**2007 December 7-9 – Host: Tamarack** (Beckley, WV)

**Event:** 3 day Portrait demonstration and art exhibit

**Contact person:** Chris McLaughlin [304-256-6843].

**2007 August 24 – Host: New River Gorge Preserve** (Fayetteville, WV)

**Event:** Portrait painting demonstration and artwork exhibit

**Contact person:** event coordinator Gary Driggs [304-574-1802].

**2007 May 11-13 – Host: Tamarack** (Beckley, WV)

**Event:** 3 days portrait painting on site for Mother's Day Weekend.

**Contact person:** Chris McLaughlin [304-256-6843].

**2007 March 8– Host: WV Div. Of Culture & History** (Charleston, WV)

**Event:** 1 day of exhibiting and painting portraits on site for ARTS DAY event at the Capitol **Contact person:** Jeff Pierson [304-558-0220].

**2006 February 6– Host: WV Div. Of Culture & History** (Charleston, WV)

**Event:** 1 day of exhibiting and painting portraits on site for ARTS DAY event at the Capitol **Contact person:** Jeff Pierson [304-558-0220].

*Other hosts include: University of Charleston (Charleston, WV), Carnegie Hall (Lewisburg, WV), The Charleston Public Library (Charleston, WV), Southwest Virginia Community College (Richlands, VA), and various public school systems in WV (complete list available on request).*

*I also teach art via private lessons (currently have 4 students).*

# **Wendy Wassink**

2518 Woodland Ave • South Charleston, WV 25303  
(304) 575-9658 • [wwaportraits@wwaportraits.com](mailto:wwaportraits@wwaportraits.com)

## **REFERENCES:**

**Jack Cottle** (former Visual Information Specialist for MSHA for 30 years; Beckley, WV)

– 304-250-7870 \* (no email available)

**Alan Johansson** (Co-worker at Griffis & Hollingsworth; Winston-Salem, NC)

– 336-971-2826 \* [alan.johansson@gmail.com](mailto:alan.johansson@gmail.com)

**Patrick Meadows** (apprentice/partner at WWA Portrait Painters; Beckley, WV)

– 304-252-2397 \* [p\\_meadows@hotmail.com](mailto:p_meadows@hotmail.com)

**Debra Murphy** (WWA student; Oak Hill, WV)

– 304-663-9590 \* [dndmurphy@frontier.com](mailto:dndmurphy@frontier.com)

**Judge H. L. Kirkpatrick** (WWA student; Beckley, WV)

– 304-255-5616 \* [kirkkirkpatrick3@hotmail.com](mailto:kirkkirkpatrick3@hotmail.com)

**Carol Shrewsberry** (WWA student; Bremen, GA)

– 678-832-9810 \* [carolsioux1@hotmail.com](mailto:carolsioux1@hotmail.com)

**Senator H. Truman Chafin** (WWA portrait client; Charleston, WV)

– 304-357-7808 \* [Htrumancha@aol.com](mailto:Htrumancha@aol.com)  
(office: Executive Secretary Kathy)



Solicitation #DCH14058 proposal response prepared for:  
**WEST VIRGINIA STATE MUSEUM**  
*Enhancements, Development, Fabrication & Installation  
of 7 Scenes/Dioramas in Charleston, WV*

#### **4.4.3.4 In-House vs Subcontracted SOW**

All elements of the required scope of work will be produced utilizing our own In-House personnel and resources. For our detailed Preliminary Project Management Approach, please refer to Section 4.4.

Exceptions to this will be subcontracted elements including the AV systems design and integration, show control programming, Audio and Audio Visual production, script writing, filming, and editing. These services will be provided by our experienced and knowledgeable Subcontracting partner, Boston Productions Inc. (BPI).

The fabrication of the Animatronics will be provided by our talented Subcontracting partner, LifeFormations (part of LF Creative Group).

In order to promote the use of local WV artists, the specified portrait renderings will be provided by the local West Virginia group of talented and experienced artists of WWA Portrait Painters, conveniently located in nearby South Charleston.

**SOW: *Exhibit Fabrication / Installation***

**Explus Inc. – Prime**  
44156 Mercure Circle  
Dulles, VA 20166  
703-260-0780

**SOW: *AV Systems Design, Integration, & Show Control Programming***

**Boston Productions Inc (BPI) – Subcontractor**  
290 Vanderbilt Avenue, Suite 1  
Norwood, MA 02062  
781-255-1555

**SOW: *Animatronics – Subcontractor***

**LF Creative Group / LifeFormations**  
Cincinnati Studio  
7516 Camargo Road  
Cincinnati, OH 45243  
(513) 246-0058

**SOW: *Portrait Artist – Subcontractor***

**Wild Wonderful Appalachian Portrait Painters**  
130 South Court Street  
Fayetteville, WV 25840  
304.575.9658

*Please reference Qualifications information for each of the above firms included under Sections 4.3.1 through 4.3.4.*

*Wendy Wassink*  
signature artist



*(pastel portrait painting detail)*

## **WWA PORTRAIT PAINTERS**

*Watercolor, Pastel, Charcoal, Oil*

### **PAINTING IN THE CLASSICAL TRADITION**

*Presenting a Wide Selection of Artists  
From Student to Contemporary Master*

**304.575.9658**

online:

**WWAPORTRAITS.COM**

**Wild Wonderful Appalachian Portrait Painters** of Fayetteville (WV) is the first and only portrait agency based in this state. The company was founded by signature artist, Wendy Wassink, to increase visibility of WV professional artists, so that patrons can support in-state talent. Her agency promotes painters ranging in skill and price from student/budding talent to investment artists and contemporary masters.

Portraits can be commissioned through WWA Portrait Painters in all media: Oil, Watercolor, Pastel, Pencil, Charcoal, and Mixed Media at starting prices of \$300 per bust for archival, heirloom quality work. In addition to portraiture, the agency is connected to a large network of sculptors, fine artists, illustrators, and other professional artists for specific projects requiring specialty skills. As one of the artists represented by WWA Portrait Painters, Wassink works out of her home studio in South Charleston, and also her studio gallery in downtown Fayetteville, one block from the Courthouse. Wassink's work, and that of her apprentices and students, is museum quality -- crafted with the best materials available. The studio employs the most current archival materials and method combined with traditional painting techniques to create heirloom works that can last longer than ever before. Additionally, Wassink and her team are conservation framers in order to guarantee optimum longevity of their work.

Wassink has been painting portraits professionally for over 40 years. In addition to her career as a portrait painter, she is a nationally published illustrator with over 700 works in print for companies such as Volvo, Wrangler, Bath & Bodyworks, Oxford University Press, Harcourt Brace and The American Library Association, to name a few.

See more online at <http://www.wwaportraits.com/>

Facebook: <https://www.facebook.com/wwaportraitpainters>



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## HEIRLOOM PORTRAITURE

---

*Wendy Wassink*

"Marie"

Pencil Portrait on 100% Imported Archival Paper



*This Pencil Portrait was done from an old family snapshot taken around the 1930's. Using archival artist's paper and pigments, it is possible to do fairly large pencil reproductions of such photos which may be yellow, cracked, or otherwise in serious disrepair. Having an old, cherished family photo reproduced*

*in this manner on rag paper can extend its life past many generations -- it can last hundreds of years, much longer than a touched up photo reproduction.*

---

Pencil Portraits, when properly constructed by an experienced artist, can last as long as oil paintings. With today's advances in archival materials, works on paper can be trusted to endure for generations to come. We will be glad to mail you some information on this topic. Please ask for material on the longevity of pastels and other paintings on paper.

---

*Watercolor Portraits, when properly constructed by an experienced artist, can last as long as oil paintings. With today's advances in archival materials, works on paper can be trusted to endure for generations to come. We will be glad to mail you some information on this topic. Please ask for material on the longevity of pastels and other media paintings on paper.*

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WWA Portrait Studio is located in downtown Fayetteville, WV, one block from the Historic Fayette County Courthouse.

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*Click on Gallery links below to see more of WENDY WASSINK'S work*

· **PORTRAIT GALLERY 1** · **PORTRAIT GALLERY 2** · **PORTRAIT GALLERY 3** · **PORTRAIT GALLERY 4**

· **ABOUT THE ARTIST**

---

Other Site Links: **WWAPORTRAITS HOME** · **JOIN THE MAILING LIST** · **PORTRAIT PROCESS & FEES**  
**A PORTRAIT RESTORATION** · **GALLERY LOCATION** · **COLOR SKETCHES** · **OTHER ARTISTS**

contact WWA Portraits via **e-mail**

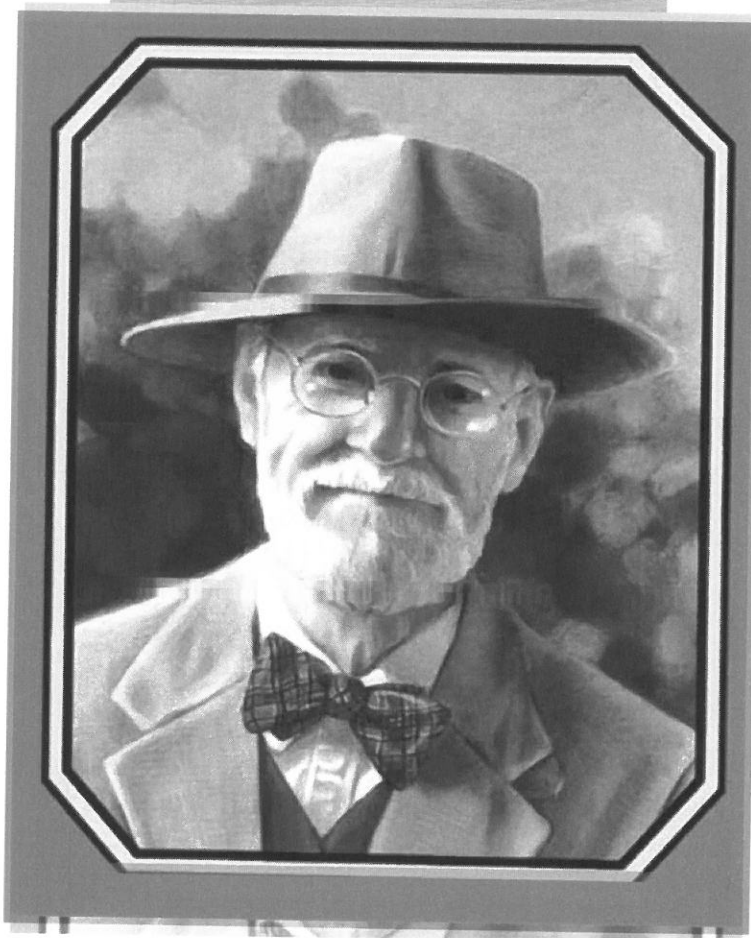
or call us: **304.575.9658**

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## CLASSICAL PORTRAIT PAINTING

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*Wendy Wassink*



*Commissioned by David Gibson (Lewisburg, WV)*

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### NOTE FROM THE ARTIST:

*"David commissioned this posthumous portrait of his father (and another of his daughter, Katie) as an illustration for his board game ROCKHOUNDS. While not a traditional portrait, David was quite pleased with the likeness."*

---

Mr. Gibson currently sells the board games at his shops in The Greenbrier Hotel in White Sulphur Springs, WV and at The Broadmoor in Colorado Springs, CO. We would be happy to provide information about the games on request.

## WWA PORTRAIT PAINTERS

304.575.9658

Site Links: [WWAPORTRAITS HOME](#)

[PORTRAIT GALLERY 1](#) · [PORTRAIT GALLERY 2](#) · [PORTRAIT GALLERY 3](#)

[JOIN THE MAILING LIST](#) · [PORTRAIT PROCESS & FEES](#)

[A PORTRAIT RESTORATION](#) · [GALLERY LOCATION](#)

contact WWA Portraits via [e-mail](#)

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HEIRLOOM PORTRAITURE

*Wendy Wassink*

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Oil Portrait Details



*Oil on Imported Linen*

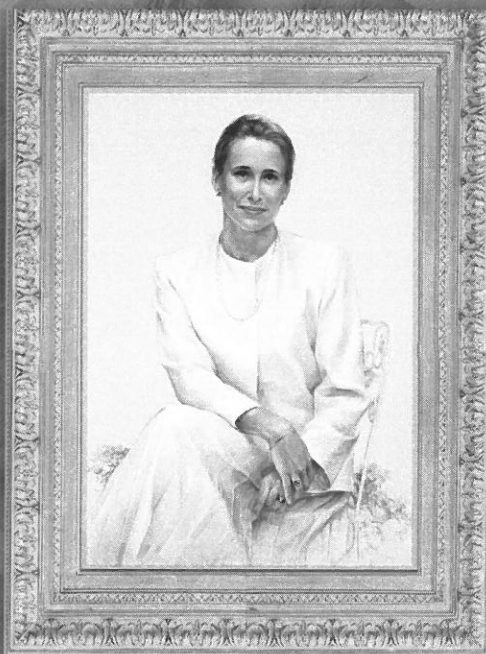
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Portrait commissioned by Senator Truman Chafin (Williamson, WV)

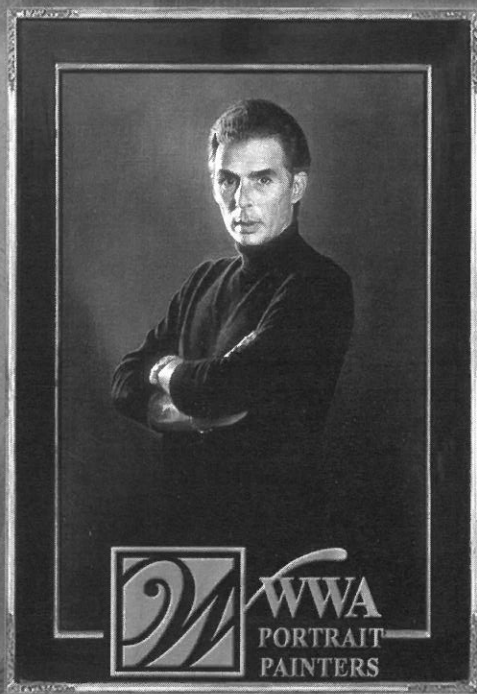




Our artists are as many and as varied as flowers of the field. They are young and old, student and master... they are slap-dash impressionists and tight-fisted realists.... Their work is as unique and interesting as the subjects they paint.



*IT IS OUR MISSION AS AN AGENCY TO REPRESENT AS MANY WEST VIRGINIAN PORTRAIT PAINTERS AS POSSIBLE SO THAT PATRONS FROM WV CAN FIND AND SUPPORT THEIR LOCAL ARTISTS.*



WWAPORTRAITS.COM

BERNICE DEAKINS, REPRESENTATIVE

304-546-0250 / 304-575-9658

find us on Facebook as WWA PORTRAIT PAINTERS

WILD, WONDERFUL APPALACHIAN

# *Portrait Painters*



.... creating a tribute today,  
a legacy for generations to come....

*i leave you my portrait so that you  
will have my presence all the days and  
nights that i am away from you.*

—Frida Kahlo





Gov. Cecil Underwood receives his portrait from a WWAPP affiliated artist



WWAPP signature artist unveils a portrait at The Greenbrier Hotel



Wild, Wonderful Appalachian Portrait Painters is West Virginia's first and only portrait painting agency. WWA Portrait Painters carries a growing number of local artists as well as the best talent in the country. For those seeking investment artists, we present a selection of contemporary masters whose impressive portfolios display commissions of CEOs, senators, judges, dignitaries, and other celebrities. For the client on a tight budget, we suggest some of our emerging artists who charge less as they build their portfolios...

***Our Economy portraits start at \$300 and can be fully archival (and long-lived).***

...And for those who are in-between, we have many artists who are in-between.

As a full service agency, we oversee each stage of the portrait project. When the commission warrants, we handle the critical components needed for success: production of reference photography, wardrobe, background setting, optimal portrait size, and placement in the home.

Finally, we provide museum-grade conservation framing which can include a provenance and the option for an engraved nameplate. During the preliminary framing consultation, we present a selection of moldings suitable for the client's home. Whether the décor is Minimalist or Victorian, we offer frames which enhance our portraits and also complement the setting.

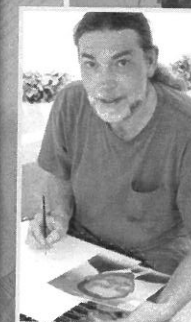
***WWA Portrait Painters represents each of these artists ...and many more. No charge for initial Consultations... we find artists to fit any budget or desired style.***



WWAPORTRAITS.COM

**BERNICE DEAKINS, REPRESENTATIVE**  
**304-546-0250 / 304-575-9658**

find us on Facebook as WWA PORTRAIT PAINTERS



WWAPP signature artist painting on location



The Master Artist who painted this Baroness is one of the most accomplished portrait painters today

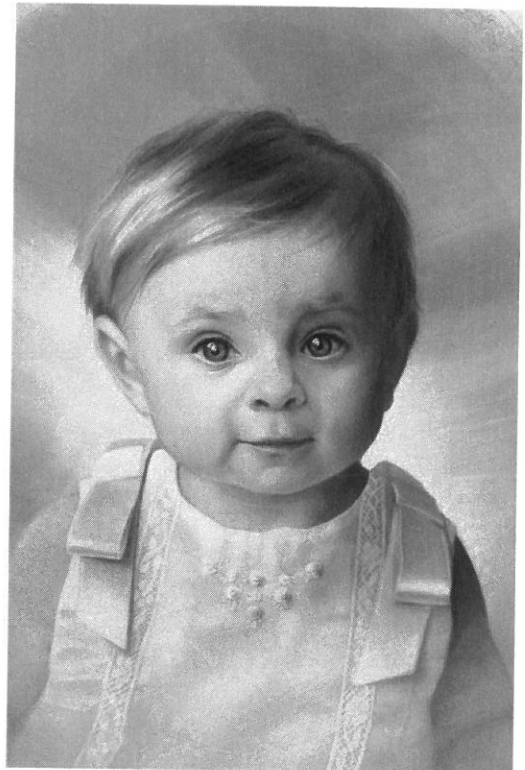




WWAPP ARTIST: WENDY (or similar talent level)  
(professional -top level )



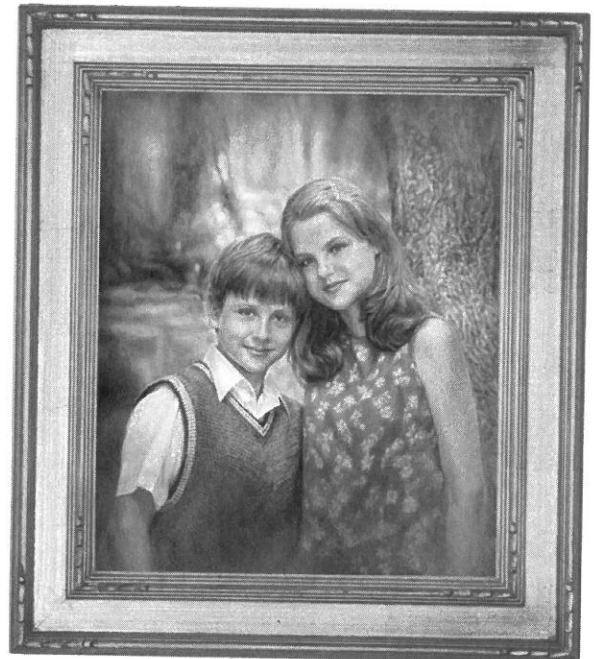
It is necessary to specify 'or similar talent level' because any artist we show could get new commissions in the next days that would alter their availability and schedules. Spring is a popular season for portraiture. The sample s posted here are typical of an artist of this level and price range. WWA Portrait Painters can find others similar to this artist in the same skill level and price range when the schedule is firm.



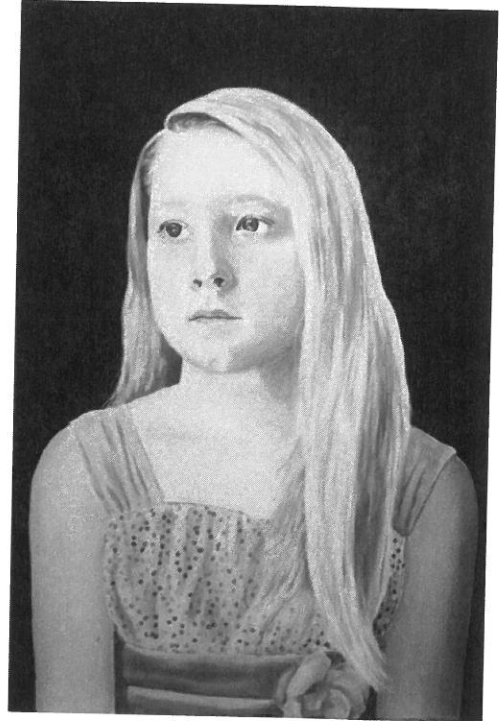
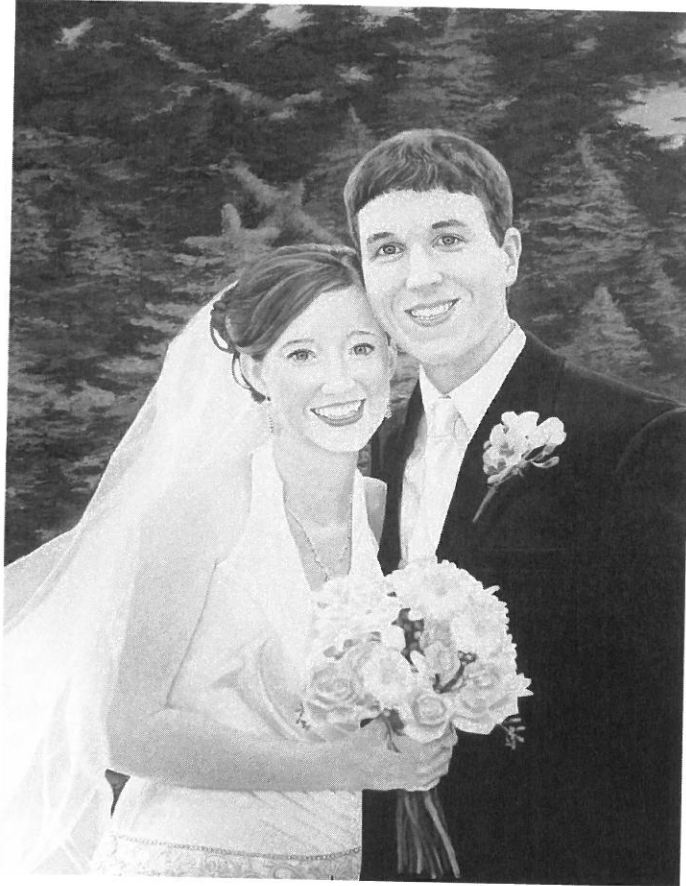
**WWAPP ARTIST: PATRICK (or similar talent level)**  
(professional-- mid-level)



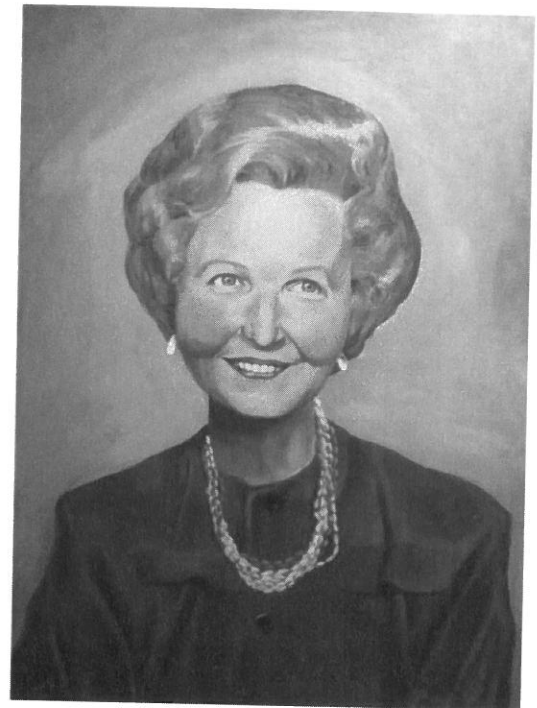
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**WWAPP ARTIST: ROB KELLER (or similar talent level)**  
(emerging artist)



It is necessary to specify 'or similar talent level' because any artist we show could get new commissions in the next days that would alter their availability and schedules. Spring is a popular season for portraiture. The sample s posted here are typical of an artist of this level and price range. WWA Portrait Painters can find others similar to this artist in the same skill level and price range when the schedule is firm.



# REQUEST FOR PROPOSAL

## Division of Culture and History - DCH14058

### Attachment B: Mandatory Specification Checklist

#### Section 4, Subsection 4.5: Mandatory Requirements

- 4.5** The following mandatory requirements must be met by the Vendor as a part of the submitted proposal. Failure on the part of the Vendor to meet any of the mandatory specifications shall result in the disqualification of the proposal. The terms “must”, “will”, “shall”, “minimum”, “maximum”, or “is/are required” identify a mandatory item or factor. Decisions regarding compliance with any mandatory requirements shall be at the sole discretion of the Purchasing Division.

#### Section 4, Subsection 4.5.1:

The Vendor must be an established firm with five (5) years' experience in successfully providing all components of the scope of work as detailed in the bid documents.

**Vendor Response:** Explus has been providing museum exhibit services since 1979. Boston Productions has been developing, producing, and integrating films and media-based exhibits for over 20 years. LF Creative Group has been creating animatronics, casework, scenic and sculpted elements, show control, and interactive technologies for over 25 years. Signature artists and partners of WWA Portrait Painters have been painting professionally for over 35 years and are widely published.

#### Section 4, Subsection 4.5.2:

Must have the ability to produce museum quality exhibits furniture.

**Vendor Response:** Explus has been producing museum quality exhibit furniture since 1979.

#### Section 4, Subsection 4.5.3:

Must have the ability to produce and direct audio and video productions.

**Vendor Response:** Our subcontracting partner, Boston Productions has been developing, producing, and integrating films and media-based exhibits for over 20 years.

#### Section 4, Subsection 4.5.4:

Must be able to develop and deploy museum grade animatronic elements.

**Vendor Response:** Our subcontracting partner, LF Creative Group has been creating animatronics, casework, scenic and sculpted elements, show control, and interactive technologies for over 25 years.



