

# REQUEST FOR PROPOSAL

## Division of Culture and History - DCH14058

By signing below, I certify that I have reviewed this Request for Proposal in its entirety; understand the requirements, terms and conditions, and other information contained herein; that I am submitting this proposal for review and consideration; that I am authorized by the bidder to execute this bid or any documents related thereto on bidder's behalf; that I am authorized to bind the bidder in a contractual relationship; and that, to the best of my knowledge, the bidder has properly registered with any State agency that may require registration.

WN Holdings LLC DBA Malone Design/Fabrication

(Company)

Thomas L. Wright, Jr., President & CEO

(Representative Name, Title)

770-987-2538/770-987-0326

(Contact Phone/Fax Number)

4/16/2014

(Date)

04/17/14 09:52:56AM  
West Virginia Purchasing Division

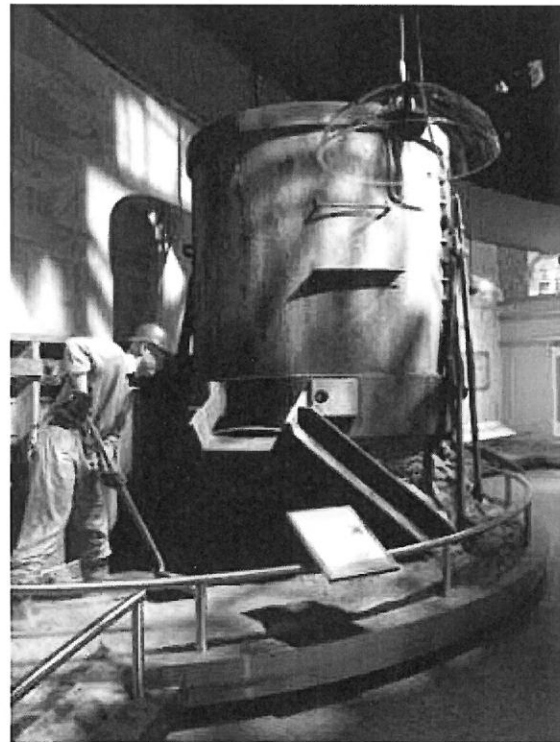
# ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM

## RFP – DCH14058

### INTRODUCTION

**Preserving the past. Educating the future.** As leaders in the production of interpretive exhibits, this simple philosophy has guided Malone Design/Fabrication for over fifty years. A similar philosophy is obviously shared by the West Virginia Division of Culture and History and the West Virginia State Museum exhibit team. Experience, creativity, and technical expertise combined with extremely strong project management makes Malone Design/Fabrication the team to collaborate with for the production of your exhibit enhancements.

Exhibits allow visitors to experience authentic interpretive content in ways possible only through this medium. Walking through a full-scale generator model then generating electricity with a hand cranked model at the Hoover Dam Visitor Center or walking through an immersive diorama of the Clotilde with its last cargo of enslaved persons to be brought on to US soil to step onto an auction block with a backdrop that makes the visitor consider the "Value of a Human Life" at the Museum of Mobile. Malone's exhibits enhance understanding by putting interpretive content into a context to which today's visitor can relate.



As a true "turn-key" exhibit company, we offer technical design, graphic design, graphic production, fabrication, installation, scenic production, multimedia/AV, and project management services. We specialize in the production of custom, permanent exhibits, and accordingly understand the need to be fully accountable for all project deliverables and outcomes. In addition to working well with the exhibit team, many projects we undertake require close coordination with the architect, general contractor, or both. Our in-house capabilities make your budget go a long way and allow a much greater degree of

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

scheduling control. We pride ourselves on creating a collaborative and organized project environment that supports high quality, on-time, and on-budget delivery.

Our fabrication standards are based on the National Park Service's Standard Fabrication Specifications, the NPS's Exhibit Conservation Guidelines, and the Architectural Woodwork Institute's Standards for Fabrication. We view overall quality and durability as major issues because most of our clients have few opportunities to change their permanent exhibits. Only a company dedicated to permanent installations can fully appreciate this requirement. Adherence to these stringent fabrication specifications form the core of our process; accessibility, preservation, durability, and long-term maintenance are all issues we deal with regularly.



Thank you for your time and consideration in reviewing our proposal. We look forward to the opportunity of working with the West Virginia Division of Culture and History and the West Virginia State Museum team to make this project a success. Based on our past experience, Malone has a special affinity for history oriented

exhibits. We feel that the insight, creativity, and craftsmanship of our team would make an important contribution to the success of the West Virginia State Museum exhibit enhancements. If you require any clarifications or additional information during your decision making process please contact Brad Parker at 770.593.6672 or [bparker@maloneinc.com](mailto:bparker@maloneinc.com).

ENHANCEMENTS FOR THE **WEST VIRGINIA STATE MUSEUM**  
RFP – DCH14058

**ATTACHMENT A: VENDOR RESPONSE SHEET**

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

**4.3.1** Detailed information about at least three (3) recently completed projects within the previous five (5) years.

**Vendor Response:**

**Malone Design/Fabrication Past Projects**

Project Name:	First Colony: Our Spanish Origins
Owner:	University of Florida, Museum of Natural History Darcie MacMahon, Exhibits Director 352.273.2053 <a href="mailto:dmacmahon@flmnh.ufl.edu">dmacmahon@flmnh.ufl.edu</a>
Work performed:	project management, detailing, graphic production, exhibit production, metal fabrication, millwork fabrication, artifact case production, diorama production, scenic treatments, coordination with AV producer, transportation, and installation
Designer:	HealyKohler Design Terence Healy, Principal 7007 Carroll Avenue Takoma Park, MD 20912 301.466.1741
Square footage of the project:	5,000
Budget:	\$697,479
Completion date:	July 26, 2013





First Colony: Our Spanish Origins is a 2,700 square foot traveling exhibition developed by the Florida Museum of Natural History, designed by HealyKohler Design, and produced by Malone Design/Fabrication. Immersive dioramas and recreated environments carry the visitor through time along this chronological and thematic exhibition. A scenic cross-section of an archeological site and a large touchscreen interactive of an archeological dig teach visitors how scientists literally unearth history. Vignettes of daily life are presented inside these structures as religion, social life, economics, and foodways are interpreted through a variety of interactives, artifacts, and graphics printed directly on stucco and wood finishes. The visitor experiences military history through a recreated Spanish presidio. Finally, "Our Spanish Origins" are recapped in modern Florida through a film, as well as a variety of other interpretive media, as visitors see the continued influence of this distinct regional culture begun 450 years ago.



**malone**  
design/fabrication



Project Name: Necedah National Wildlife Refuge Visitor Center

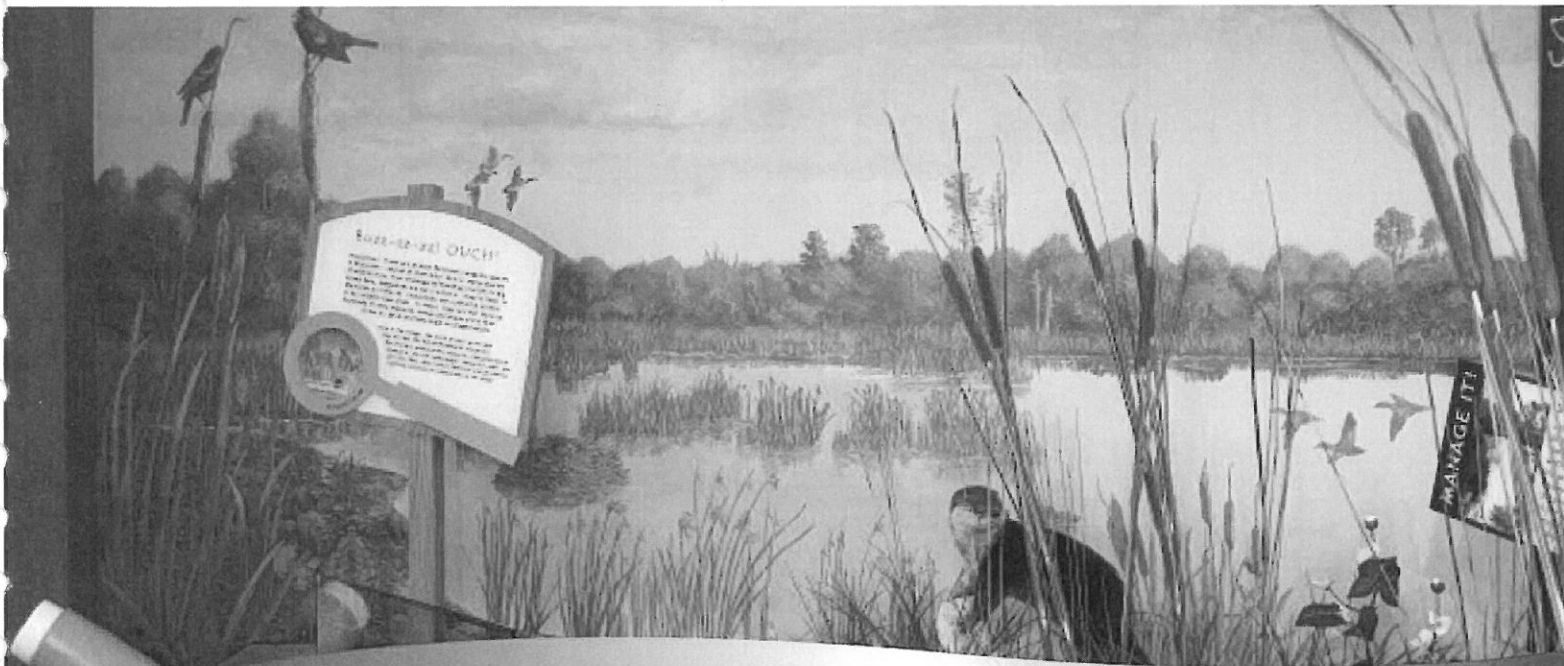
Owner: U.S. Fish and Wildlife Service  
Delores Aldinger, Contracting Officer  
1 Federal Drive  
Fort Snelling, MN 55111  
612.713.5208  
[Delores\\_Aldinger@fws.gov](mailto:Delores_Aldinger@fws.gov)

Maggie O'Connell/ Chief Visitor & Outreach/COTR  
U.S. Fish and Wildlife Service  
1 Federal Drive  
Fort Snelling, MN 55111  
612.713.5167  
[Maggie\\_OConnell@fws.gov](mailto:Maggie_OConnell@fws.gov)

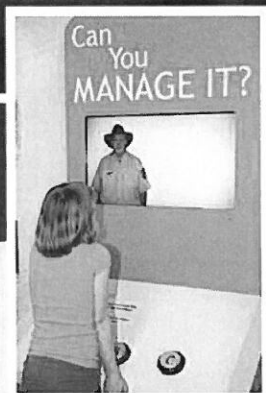
Work performed: Malone was contracted through our USFWS IDIQ to provide project management, interpretive planning, exhibit design, graphic design and production, audiovisual design and production, diorama production, exhibit fabrication, transportation, and installation

Designer: Malone Design/Fabrication

Square footage of the project: 2,500  
Budget: \$754,060  
Completion date: June, 2011



The newly constructed visitor center at Necedah NWR, provides a hands-on introduction to the interconnected habitats and wildlife found on the refuge. Using a combination of scenic habitat recreations and interactive experiences, visitors are encouraged to observe and explore their surroundings, both in the exhibit gallery and out on the refuge's many trails. In the exhibits, visitors can see what lives under the water, inside a dead tree and under the ground. Interactive stations let visitors leave tracks in fake mud, touch real wolf, bear and beaver pelts, and 'Name that Bird Song' on a virtual game show. Live-action video meets animated adventure in the 'Be the Refuge Manager' interactive, where visitors work with Ranger Dan to solve problems on the virtual refuge using the management tools they have learned about throughout the exhibit – and see the results of their choices, both good and bad.



**malone**  
design/fabrication

Necedah National Wildlife Refuge Necedah, Wisconsin  
Design/Fabrication project Contract amount \$397,0002 Square Footage: 2,500

ENHANCEMENTS FOR THE **WEST VIRGINIA STATE MUSEUM**  
RFP – DCH14058



Project Name: Osceola County Welcome Center & History Museum

Owner: Osceola County  
Jacqueline Laracuente  
1 Courthouse Square  
Kissimmee, FL 34741  
407.742.0100  
[jlar@OSECOLA.org](mailto:jlar@OSECOLA.org)

Work performed: project management, detailing, graphic production, exhibit fabrication, artifact case production, artifact mounting, diorama production, scenic treatments, transportation, and installation

Designer: Frina Design  
Pattie Smith, Principal  
3805 S Drexel Avenue  
Tampa, FL 33611  
813.465.0212  
[www.frinadesign.com](http://www.frinadesign.com)

Square footage of the project: 4,800  
Budget: \$498,098  
Completion date: November, 2012

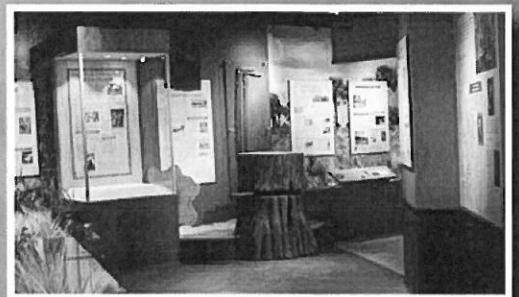




## Osceola County

### Welcome Center & Museum

Osceola County Historic Society teamed with Frina Design and Malone to fabricate the County's new Welcome Center & History Museum. The facility is adjacent to Shingle Creek, one of Osceola County's oldest settlements. The new Welcome Center & History Museum provides an orientation of the county's rich natural resources, passive outdoor recreation assets and historic stores engaging both locals and tourists. The exhibits interlace historic and natural stories of Osceola County in a didactic, interactive, and graphic exhibit; with premier objects and specimens donated from the school district.



**malone**  
design/fabrication

Osceola County Welcome Center & Museum, Kissimmee, FL  
Fabrication Project, Contract Amount: \$465,000 Square Footage: 4,300

ENHANCEMENTS FOR THE **WEST VIRGINIA STATE MUSEUM**  
RFP – DCH14058



Project Name: Polk's Nature Discovery Center

Owner: Gaye Sharp  
4399 Winter Lake Rd  
Lakeland, FL 33803  
863-534-7377

Work performed: project management, interpretive planning, exhibit design, graphic design and production, audiovisual design and production, diorama production, exhibit fabrication, transportation, and installation

Designer: Malone Design/Fabrication

Square footage of the project: 4,500  
Budget: \$910,500  
Completion date: May 2013





## POLK'S NATURE DISCOVERY CENTER

Located in central Polk County and nestled among centuries-old live oaks, Polk's Nature Discovery Center is uniquely positioned to become the prime destination for nature viewing, information, and education. Features will include dynamic, engaging exhibits, classroom and group facilities, opportunities for family and individual study, and recreation areas and miles of trails. A variety of interpretive approaches will engage visitors, from school groups and families, to the casual visitors and tourists. Eye-catching interpretive displays and graphics will draw visitors closer and inform them about the Center's mission and messages. Interactive experiences through the ecosystems diorama will introduce visitors to our natural world and inspire outdoor exploration. These high- and low-tech interactive components, including audiovisual, simple mechanical, and touchable elements, will educate, entertain, and engage visitors.



**malone**  
design/fabrication



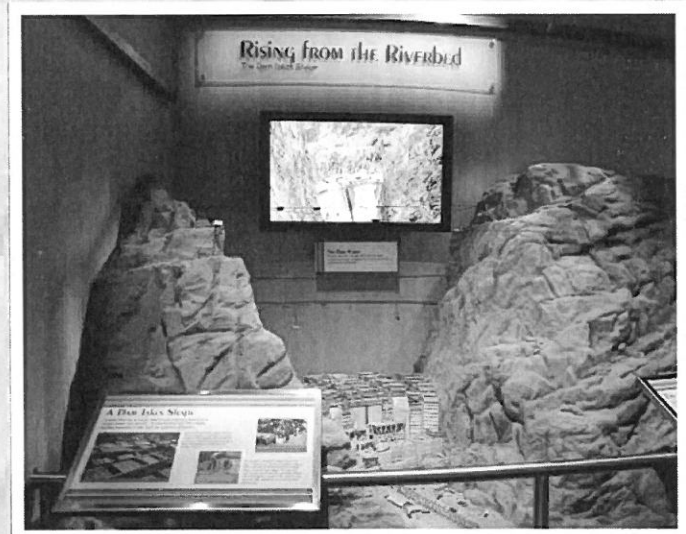
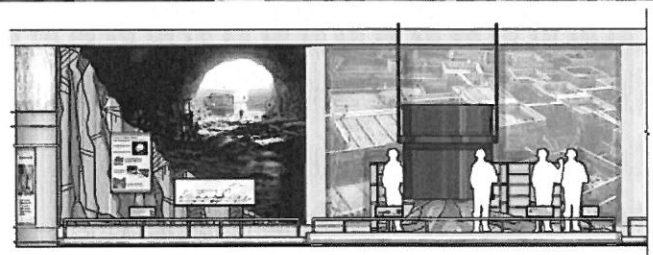
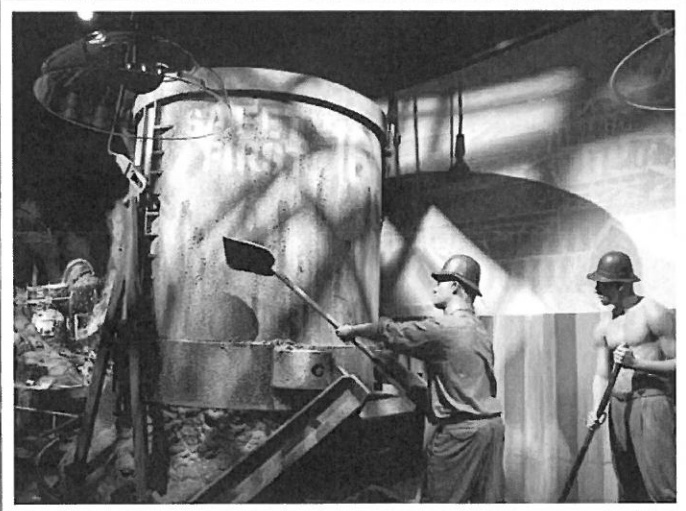
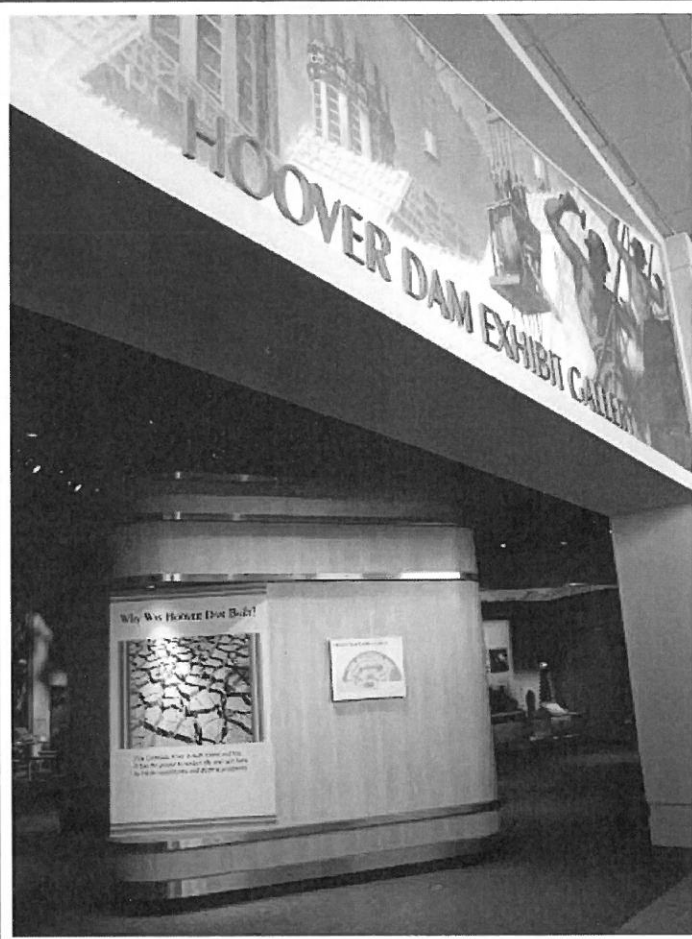
The Monastery of the Holy Spirit has recently constructed a new public complex that includes a new gift shop, bonsai garden center, refectory café and interpretive exhibit spaces. Malone worked closely with the monks to create a unique visitor center experience that tells not only the story of the monastery, but connects visitors to the daily lives of the monks who live there. The history and values of monasticism are featured in the new visitor center. The majority of the exhibits are housed in the renovated original barn the monks lived in when they first arrived in Conyers. Large historic images, artifacts and scenic vignettes provide visitors with a sense of what life was like at the monastery in the 1940s, '50s and '60s as they built not one, but two monasteries – by hand! The 'Day in the Life of a Monk' wall uses a combination of pictures, digital slideshows and audio clips to glimpse 'behind-the-scenes' into the private lives and thoughts of the monks, which is not so different than our own. Other areas feature the monastery's stained glass studio and environmental conservation efforts. A small chapel space also provides a restful area for quiet contemplation.



**malone**  
design/fabrication

**Monastery of the Holy Spirit Monastic Heritage Center Conyers, GA**  
*Design & Fabrication Project, Contract Amount: \$366,721 Square Footage: 3,700*



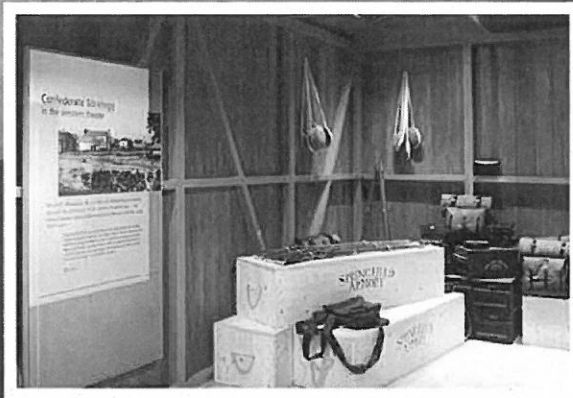


The revitalized and renovated Visitor Center presents immersive exhibits focused on the history of Hoover Dam and the science of hydro-electric generation. A mixture of artifacts, graphics, audio-visual productions, computer and mechanical interactives, dioramas, and a full-scale walk-in model of a generator are presented to engage all visitors, from the casually curious to the engineering buff.

**malone**  
design/fabrication

<sup>12</sup>  
HOOVER DAM VISITOR CENTER, Boulder City, NV  
Design & Fabrication Project, Contract Amount: \$1,688,535 Square Footage: 4,500

Located in the Shiloh National Military Park, this striking visitor center of the National Park Service truly draws viewers into a sense of history. Featured in the center of the museum, a circular seven screen mini-theatre dramatizes a movie of the great battle. Dramatic photographs, large displays and artifacts tell the story of the historic Corinth Contraband Camp.



**malone**  
design/fabrication

**CORINTH CIVIL WAR INTERPRETIVE CENTER** Corinth, MS  
Fabrication Project, Contract Amount: \$879,000 Square Footage: 4,200



## BPI Media Production Past Projects

Vimeo Sample Reel: <http://vimeopro.com/imaginewhatwedo/wv-state-museum>

password: diorama

**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

### Project Objectives & Scope of Work:

*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.





## 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.







**Project Name:** 1863 Civil War Journey: Raid on Indiana at Conner Prairie Interactive History Park

**Location:** Fishers, IN

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

**Reference:** Cathy Ferree, VP Exhibits, Programs & Facilities, t. (317) 776 6000 ext 253, e. ferree@connerprairie.org

**Project Objectives & Scope of Work:**

Conner Prairie takes an innovative approach to conveying history to a multi-generational audience with the 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 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 scrim 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. In addition, animatronic figures give voice to the characters. 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.



## 1863 Civil War Journey: Raid on Indiana

*Conner Prairie Interactive History Park*

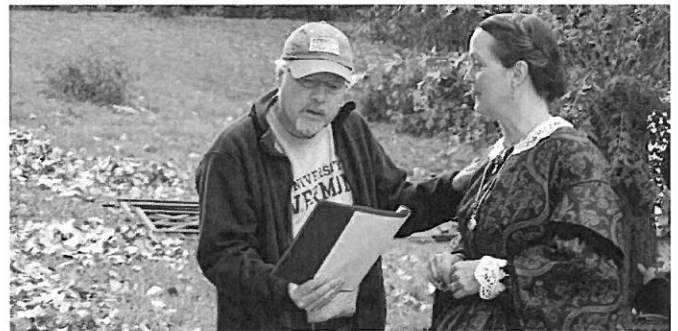
Fishers, IN

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 scrim 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.



## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

**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

### **Project Objectives & Scope of Work:**

For the Flint Hills Discovery Center, BPI created engaging multimedia exhibits to present a unified regional identity from diverse points of view.

Many begin their visit to the Discovery Center at the 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.



## 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



## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

**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.*

and

**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:**

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

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

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.

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

**Vendor Response:** Originally founded as Malone Displays in 1957, we have been the primary contractor for hundreds exhibit projects over the past 55 years. Our clients include a wide variety of public and private museums, visitor centers, and interpretive centers throughout the United States. We value the potential of interpretive exhibits, and consequently we understand the challenges and high expectations that the West Virginia State Museum faces.



## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

As a true “turn-key” exhibit company, we offer design, fabrication, installation, graphics, scenic production, multimedia/AV, and project management services. We specialize in design-build projects, and accordingly understand the need to be fully accountable for all project deliverables and outcomes. Malone Design/Fabrication is a complementary mix of creative, innovative thinkers and pragmatic, experienced craftspeople who symbiotically produce exhibits that achieve the right balance of quality and value for our clients. In addition to working well with the exhibit team, many projects we undertake require close coordination with the architect, general contractor, or both. We pride ourselves on creating a collaborative and organized project environment that supports high quality, on-time, and on-budget delivery.

Our fabrication standards are based on the National Park Service’s Standard Fabrication Specifications, the NPS’s Exhibit Conservation Guidelines, and the Architectural Woodwork Institute’s Standards for Fabrication. We view durability as a major issue because most of our clients have few opportunities to change their permanent exhibits. Only a company dedicated to permanent installations can fully appreciate this requirement.

Specializing in modern modeling, molding and casting techniques, Malone’s team of skilled scenic artists and craftspeople can produce scenery and props ranging from realism to fantasy in full, reduced, or super-scale. Wood or metal superstructures are fabricated and set up in our 7,000 square foot scenic fabrication area. The basic shape of the diorama/model is built up with foam in sections based on measurements and door conditions of the installation site. The foam is carved to shape and fiberglass is applied then finished to simulate wet or dry ground cover, water, rock, etc. Plants are produced a number of different ways including: cast or vacuum-formed from molds taken from specific varieties of plants, sculpted from photographs/ preserved specimen, preserving actual plants, or utilizing commercially available foliage, often modifying it for meticulous botanical accuracy. Elements are painted by hand or airbrush, and then various surface treatments are applied for increased realism. Dioramas are assembled, seams are “battered”, touch-up is done, and foliage is applied on site. Elements containing fur, feathers, or cellulosic material are treated to prevent insect damage.

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

Malone Design/Fabrication's experience with specialized floor and wall treatments is shared between our scenic, graphics, and finish departments. Our graphics department is capable of producing large-format wallpaper graphics which are applied directly to a finished wall as well as Scotch Cal floor graphics (what you see on the floors of retail stores). Our scenic department is experienced with faux finishes, both painted and textured. An example of this would be a textured floor with animal footprints carefully cast into concrete so that ADA compliance is maintained and no tripping hazard is created. Our finish department is skilled at applying a number of etching, glazing, staining, sealing, and coating products.



### **Garner Holt Productions, Inc. Corporate Information**

Founded in 1977, Garner Holt Productions, Inc. is one of the world leaders in the design and fabrication of animatronics, show action systems and special effects. Countless visitors to theme parks, museums, casinos, retail and dining establishments around the world enjoy our work every day. Clients like Disney, Universal Studios, Coca-Cola, NASA, Chuck E. Cheese restaurants, Mutual of Omaha, McDonald's restaurants, Caesars' Palace, and dozens more recognize Garner Holt Productions as uniquely capable of delivering outstanding quality.

The Garner Holt Productions is a full-service design and fabrication facility. Our 60,000 square feet of shop space houses state-of-the-art equipment like a Mitsubishi Waterjet, Kuka 7-axis robotic milling machine and banks of traditional metal and woodworking machinery. We have a talented team of nearly sixty talented designers, artists, engineers, technicians and craftsmen. Our capabilities allow us to create entire projects in-house, from a single animatronic figure to an entire fully-immersive environment, on time and within budget.



## Garner Holt Productions, Inc. Company Information

Garner Holt Productions, Inc. is entering its fourth decade as the premiere company known worldwide for the design and manufacture of outstanding animatronics, museum-quality figures, show action equipment, special effects, and sets and scenery, in addition to world-class attraction and exhibit design and master planning. The company's recognitions include a dozen of the prestigious THEA Awards presented by the Themed Entertainment Association for excellence in themed entertainment and educational projects. GHP is the primary vendor of animatronics for the Walt Disney Company, and a key vendor more many of the world's entertainment, recreational, shopping and dining, and educational leaders. For more information about our company, please visit [www.garnerholt.com](http://www.garnerholt.com).

**Who are we?** Garner Holt Productions, Inc. was founded in October 1977 by Garner L. Holt. GHP is the world's largest producer of animatronics based on production volume, staff size (more than fifty employees), and facility (over 60,000 square feet of design and production space on a 3 building, multi-acre creative campus).

**How many?** We have designed and created nearly 4,000 animatronic figures, including more than 500 for Disney theme parks, nearly 500 for Chuck E. Cheese restaurants and dozens more for many of the world's largest attractions and venues. Hundreds of figures are complex creations featuring more than thirty functions.

**Where is our work?** We have built and installed animatronic figures and shows, in addition to set and scenery work, special effects and show action equipment in thirty countries on five continents, in 10 of the Disney theme parks, and dozens of other high-profile venues and attractions.

**Who are our clients?** We have provided products and services to nearly 150 clients including industry giants like Disney, Universal, MGM, Coca-Cola, McDonald's, General Motors, Caesar's Palace, NASA, Chuck E Cheese restaurants, Lockheed-Martin, Nike, ROSHEN Confectionary, Mattel and many, many more.

**How big?** We designed and built the world's largest animated figure, Ursula at Tokyo Disney Sea weighing in at 27 tons and 65 feet long, *and* the second largest figure, Disneyland's Fantasmic! Dragon, 42 feet tall with a full special effects package, including 30' flames. GHP designed and built Disney's largest parade float at 37 tons and 42 feet long. We have designed and built some of the industry's largest show action equipment, including overhead systems and ride elements.

**The first with the most?** Garner Holt Productions was the first outside organizations Disney asked to create a high-end compliant animatronic figure for a classic attraction—Jack Skellington for Disneyland's Haunted Mansion Holiday. We've created more animatronic shows for themed restaurants, casinos and retail establishments than any other company. GHP's design and production facility is the most complete space of its kind anywhere, with hundreds of specialty tools, including a 7-axis KUKA industrial robot.

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – 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: Facilities

Malone Design/Fabrication operates out of a 45,000 square foot facility in Decatur, Georgia. We have a complete 30,000 square foot fabrication shop, including areas and equipment for woodworking, laminating, metal fabrication, acrylic fabrication, electrical work, spray paint and finish application. Our graphics department is equipped with state-of-the-art digital equipment for the production of graphics and typesetting.

As we own our own trailers, virtually all our shop equipment is available for transportation and use during installations. We typically set up our trailer as a portable shop so that any sawing or miscellaneous production work can be done on-site but outside the building, minimizing the burden on site staff and other personnel. Each member of the installation team brings a complete tool box with him, complete with all standard power and hand tools. Larger equipment is brought to site according to the specific needs of the installation.

### EXHIBIT FABRICATION

#### 1) Wood Working Tools

- 1 — Floor-mounted pen router
- 6 — 10" Table saws
- 4 — floor mounted sanders
- 1 — 20" band saws
- 1 — 16" band saw
- 1 — 14" radial arm saws
- 2 — 10" planers
- 1 — multi spindle boring machine
- 2 — 8" joiners
- 4 — miter saws
- 8 — drill presses
- 1 — overhead router
- 1 — shaper
- 1 — scroll saw
- 1 — 12' x 24' enclosed spray booth

(also dozens of hand and power tools including nail guns, drills, files, saws, sanders, etc.)

#### Automated Equipment

- 1 — Weeke BP-12 CNC machining center
- 1 — Altendorf F45 panel saw
- 1 — Brandt edge bander

#### 2) Metal tools

- 1 — Arc welder
- 1 — cutting torch
- 2 — electric hack saws
- 1 — heliarc welder
- 2 — metal band saws
- 2 — floor mounted grinders
- 1 — 6' electric metal shear
- 1 — 8' metal bending brake
- 1 — 36" vertical end mill

# ENHANCEMENTS FOR THE **WEST VIRGINIA STATE MUSEUM** RFP – DCH14058

- 1 — 12" cut-off saw

## **3) Plastic tools**

- 1 — oven for heat forming small components  
1 — buffing machine and polisher  
1 — bending table

## **4) Vehicles**

- 3 — air ride 45' trailers  
1 — 24' Truck  
1 — local delivery van  
3 — fork lifts

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

**Vendor Response:** A large percentage of our work occurs in finished environments while facilities remain open. Prior to the installation, the PM will coordinate building use requirements with the facility manager. He will confirm site conditions are ready for the exhibits.

Once production is complete and the site is ready, the same team of exhibit specialists that built your exhibits will carefully pack, transport, and install them. Prior to shipping, the PM creates a detailed shipping log and installation plan and the exhibit components are loaded onto our trailers in the opposite order they will be installed. Upon our arrival wall and floor surfaces requiring protection will be covered or padded with paper, plastic, cardboard, or plywood. The PM oversees the installation of all exhibits. We typically work in existing, operating institutions and the health, safety, and convenience of the visitors, staff, and crew are always a priority. Any debris or packing material is removed from the job-site.

All areas of the job-site will be maintained in a clean and secure condition on a daily basis. We will provide a means of preventing dirt or waste material from being tracked into adjacent areas of the building. Uninstalled graphics, signage, exhibit components, tools, supplies, and equipment will be stored on-site in a safe, secure, and mutually agreed upon location. On-site work will be phased so that drilling, cutting, rough carpentry, sanding, and use of finishes or adhesives is accomplished, followed by a thorough cleanup and allowance for dust to settle and fumes to dissipate. Protective paper or plastic floor coverings that are torn or thoroughly soiled shall be replaced with clean material. Then, installation of the sensitive materials can proceed. Upon completion, Malone will thoroughly clean exhibit surfaces to remove handprints, dust, and miscellaneous markings generated during the installation.



## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

### 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:** We understand that this project presents a different set of challenges than is typical with new exhibits. This scope requires coordination with the general contractor performing electrical and mechanical work and the seamless insertion of enhanced exhibit elements into the existing exhibits. The coordination will begin immediately with the site-visit / kick-off meeting. We will hear your objectives first hand and discuss your vision for the enhanced exhibits. We will meticulously measure, photograph, make templates, and otherwise document each of the 6 exhibit areas.

Five of the six scenes slated for enhancements will require our scenic artists to add new elements to the existing scenes. Because we are adding to existing work, matching colors, textures, and artistic styles will be critical. In order to make joints and transitions from existing to new blend seamlessly, more of the work will be done on-site than is typically done with shop-built exhibits.

Quick review and comments on preproduction submittals – drawings, scripts, storyboards, samples, and mock-ups will be necessary in order to make the 100 day project duration.

**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:** The exhibit fabricator will need to carefully coordinate with the general contractor early in the project during the shop drawing phase to ensure that the electrical and lighting infrastructure that is in the general contractor's scope of work is placed properly and adequate to interface properly and power the exhibit enhancements.

The GC should complete their scope while the exhibit fabricator and exhibit subcontractors are producing the scenic elements, AV software, and animatronic figures in their shops/studios. Once the GC has the electrical and lighting infrastructure in place and turned the galleries back over to the museum, the exhibit fabricator will begin prepping the existing scenes to receive the shop-built enhancements.

**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:** Current Work

# ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

Client/Project Name	Completion
Auburn University-Marine Center	Dormant
Tennessee Civil War Visitor Centers	Dormant
Mingo National Wildlife Refuge	4/17/2014
University of Georgia Bolton Commons	4/29/2014
Hyatt Hotel at Villa Christina	4/30/2014
National Center for Civil & Human Rights	5/14/2014
Tamarac National Wildlife Refuge	5/31/2014
Balcones Canyonlands National Wildlife Refuge	5/30/2014
Zoo Atlanta	6/10/2014
Tanner Medical Foundation	6/25/2014
St. John's River Education Center	9/25/2014
Bon Secour National Wildlife Refuge	10/3/2014
William Powers Visitor Center	10/15/2014
Beacon Municipal Center	11/15/2014
Bogart Community Center	12/5/2014
Big Stone National Wildlife Refuge	1/20/2015
Charleston Midtown	4/1/2015

Based on our current workload we have ample capacity to complete your project, meeting your expectations for cost, schedule, and quality. Our effective scheduling of resources is structured around assigning specific teams to projects during the proposal process. Resource obligations are evaluated during the proposal process allowing us to accurately forecast and manage the availability of specific individuals. Once a project is awarded and added to our company-wide production schedule, subsequent bidding opportunities, and personnel commitments must fit within open windows in that schedule. We take each project schedule very seriously, and we pride ourselves in meeting and often beating these deadlines.

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

### 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: Schedule

Description of Task	Duration (work days)	Not later than
Notice to Proceed		April 26, 2014
Kick-off meeting and receipt of all owner/designer supplied drawings, files, text, images, and other source material	1 day	May 13, 2014
Submission of shop drawings, line art, AV treatments, and equipment and animatronics specs	10 days	May 28, 2014
Receipt of owner/designer comments	3 days	June 2, 2014
Begin production of animatronic figures	40 days	June 3, 2014
Submission of scenic samples, mock-ups, graphic proofs, draft scripts, and revised drawings if necessary	10 days	June 16, 2014
Receipt of owner/designer comments	3 days	June 19, 2014
Begin production of scenic elements and AV software	24 days	June 20, 2014
Shop inspection of in-progress exhibit components	1 day	TBD
Prep existing exhibits to accommodate enhancements	5 days	July 7, 2014
Install exhibit enhancements	10 days	July 14, 2014
Install, test, and burn-in animatronics, AV, and GestureTec	5 days	July 28, 2014
Substantial completion of on-site installation of exhibits	100 calendar/ 69 work days	August 4, 2014
Correction of punch list deficiencies, submission of closeout package, return of Owner-furnished materials	30 days	September 4, 2014

*We feel that a project of this size is feasible within your timeframe. However, this schedule is tight and we must all work together to maintain deadlines. Any delays in contract execution, or receipt of owner supplied materials, approvals, or general contractor scheduling/access to the building*

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

could result in equivalent delays in project completion and will require a contract modification for more time and/or money.

**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:** This schedule is already very compressed with some pre-production activities and production activities running simultaneously rather than sequentially. All deadlines are critical. The most critical deadlines are for the sub-contract items – animatronics, Audio Visual production, and Audio Visual systems integration.

Any delays in contract execution, or receipt of owner supplied materials, approvals, or general contractor scheduling/access to the building could result in equivalent delays in project completion and will require a contract modification for more time and/or money.

**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:**

### **Current Work**

Based on our current workload we have ample capacity to complete your project, meeting your expectations for cost, schedule, and quality. Our effective scheduling of resources is structured around assigning specific teams to projects during the proposal process. Resource obligations are evaluated during the proposal process allowing us to accurately forecast and manage the availability of specific individuals. Once a project is awarded and added to our company-wide production schedule, subsequent bidding opportunities, and personnel commitments must fit within open windows in that schedule. We take each project schedule very seriously, and we pride ourselves in meeting and often beating these deadlines.

See Section 4.4.1.3 for more information.



## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

### 4.4.3 Planned Management Staff (20 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:** See org chart following this page

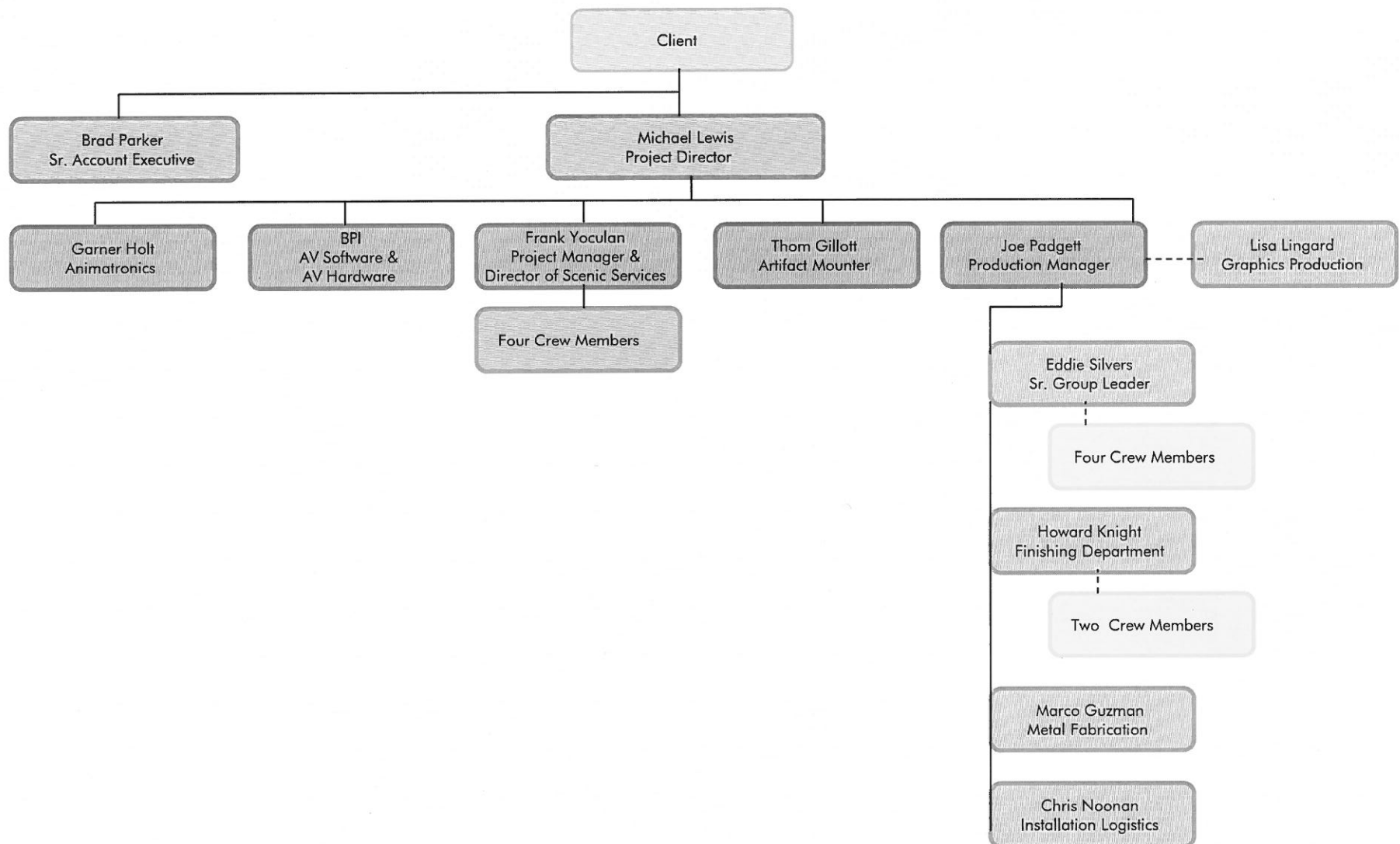
**4.4.3.2** *The Vendor should include resumes for everyone included on the organizational chart*

**Vendor Response:** See resumes following the org chart

**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:** Frank Yoculan will be Malone Design/Fabrication's point person for the duration of this project. We acknowledge that he cannot be changed during the project without Owner approval. We acknowledge that he will not serve as Project Manager for any other projects for the duration of this project.

# Malone Design/Fabrication West Virginia State Museum Exhibit Enhancements Project Organizational Chart



# ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM

## RFP – DCH14058



### Overview:

Brad Parker, Senior Account Executive is available as a resource for you to use prior to awarding your project, at anytime during your project, or after your project is complete. With over twenty-five years experience in high-service, custom manufacturing, thirteen of those at Malone Design/Fabrication, Brad has been involved in over 100 interpretive projects. During the solicitation and proposal process he can answer questions, discuss your project requirements, offer possible solutions, and provide budgetary pricing. Once the project is awarded and you are ready to proceed, we will assign a Project Manager to work directly with your team and act as your primary point of contact. However, your Account Executive is always available in a customer service role in those rare instances of miscommunication or an issue is not resolved to your satisfaction by the project manager.

### Qualifications:

- Over 13 years of experience in the museum industry, from sales to project management
- Affiliated member of the American Association of Museums (AAM), National Association for Museum Exhibition (NAME), National Association of Interpretation (NAI), Southeastern Museums Conference (SEMC), Georgia Association of Museums and Galleries (GAMG), Alabama Museum Association (AMA), and North Carolina Museum Council (NMC)
- Graduate of Texas Tech University, B.A., Merchandising/Marketing
- Trained in National Park Service (NPS) Conservation Guidelines
- Presenter – Preservation Responsible Display Cases in NPS Conservation Workshop

### Select Project Experience:

Albany Civil Rights Museum  
 Albany Science Discovery at Thronateska Heritage Center  
 Bear River Migratory Bird Refuge  
 Beckley Coal Mine Visitor Center  
 Bosque del Apache National Wildlife Refuge Visitor Center  
 Cabeza Prieta National Wildlife Refuge Visitor Center  
 Clinic for the Rehabilitation of Wildlife Visitor Center  
 Connecticut Historical Society Old State House Museum  
 Corinth Civil War Interpretive Center  
 Dallas Aquarium at Fair Park  
 Dismal Swamp State Natural Area Visitor Center  
 Federal Reserve Bank of Atlanta  
 Fernbank Museum of Natural History  
 First Colony Our Spanish Origins  
 Georgia Sea Turtle Center  
 Greensboro Historical Museum  
 High Museum of Art  
 Historic Yates Mill County Park Visitor Center  
 Hoover Dam Visitor Center  
 Kennesaw National Battle field Visitor Center

L.Q.C Lamar House Museum  
 Lacrosse National Wildlife Refuge Visitor Center  
 Mackay Island National Wildlife Refuge Visitor Center  
 Martin Luther King, Jr. National Historic Site  
 Minnesota Valley National Wildlife Refuge Visitor Center  
 Mt. Diablo State Park Visitor Center  
 Museum of Mobile  
 Necedah National Wildlife Refuge Visitor Center  
 Neosho National Fish Hatchery Visitor Center  
 Ocmulgee National Monument Visitor Center  
 Okefenokee National Wildlife Refuge  
 Sevilletta National Wildlife Refuge Visitor Center  
 Sioux City Public Museum  
 Spurlock Museum of World Cultures  
 U.S. Fish & Wildlife Region 3 office  
 U.S. Fish & Wildlife Trailers  
 United States Coast Guard Museum  
 University of Georgia, Stegman Practice Facility  
 Woodruffs Arts Center  
 Zoo Atlanta



**malone**  
 design/fabrication

# ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM

## RFP – DCH14058



### Overview:

Michael Lewis, Malone's Project Director and Project Manager, brings a rare combination of exceptional project management skills and a multi-disciplinary eye for creativity to the project. In addition to his deep interpretive exhibit experience, and as an example of his creativity, Michael was selected as one of eight finalists from over five-thousand entries in the World Trade Center Memorial design competition. Drawing from both his design and project management experience, he understands what information must be communicated to produce structures that fully maintain design intent and provide the builders with all of the information needed to efficiently produce the exhibits. Michael's theatrical background translates well into exhibit production and installation, creating dramatic lighting, utilizing sight-lines for maximum effect, and other theatrical techniques. Working on both the design and fabrication sides of exhibit production has given Michael invaluable insight into providing visitors a captivating and memorable experience, while adhering to his clients' schedule and budget constraints.

### Qualifications:

- Completed over 150 design/build projects during his nearly 15 year career in the exhibit industry, primarily with Southwest Museum Services and Malone Design/Fabrication
- Has managed all design build projects (approximately 75) and directed the production of construction drawings for all fabrication-only projects since his arrival at Malone in 2005.
- Selected as one of the eight finalists from five thousand entries in the World Trade Center Memorial Competition, which is regarded as one of the largest and most prestigious open design competitions in history
- Studied Theatrical Design at Cambridge University in Cambridge, England, with an emphasis on lighting and scenic design
- Graduated from the New York Film Academy, Advance Film Direction/Cinematography
- Significant experience designing and producing exhibits using sustainable methods and materials. Managed the LEED Gold Certified Neosho National Fish Hatchery project, and multiple other facilities that have or will attain LEED recognition.
- Has led the design and fabrication of exhibit projects as large as \$6.3 million

### Select Project Experience:

American Red Cross  
Atlanta History Center  
Big Haynes Creek Nature Center  
Bosque del Apache National Wildlife Refuge Visitor Center  
Cabeza Prieta National Wildlife Refuge Visitor Center  
Clinic for the Rehabilitation of Wildlife Visitor Center  
Evansville African American Museum  
Fernbank Museum of Natural History  
First Colony Our Spanish Origins  
Georgia Sea Turtle Center  
Greenbrier Valley Visitor Center  
Greensboro Historical Museum  
High Museum of Art  
Historic Yates Mill County Park Visitor Center  
Johnson's Shut In's State Park Visitor Center  
L.Q.C. Lamar House Museum  
Lacrosse National Wildlife Refuge Visitor Center  
Louisiana State Park Arboretum  
Mackay Island National Wildlife Refuge Visitor Center  
Mingo National Wildlife Refuge Visitor Center  
Minnesota Valley National Wildlife Visitor Center  
Monastery of the Holy Spirit Heritage Center  
Mt. Diablo State Park Visitor Center

Museum of the Southwest, Blakemore Planetarium  
National Infantry Museum  
Necedah National Wildlife Refuge Visitor Center  
Neosho National Fish Hatchery Visitor Center  
Ocmulgee National Monument Visitor Center  
Osceola County Welcome Center & History Museum  
Pine Island Education Center  
Polk's Nature Discovery Center  
Sevilletta National Wildlife Refuge Visitor Center  
Starkey Environmental Education Center  
The African American Library at The Gregory School  
U.S. Fish & Wildlife Region 3 office  
U.S. Fish & Wildlife Trailers  
United States Coast Guard Museum



**malone**  
design/fabrication

35  
**Michael Lewis**  
**PROJECT DIRECTOR & PROJECT MANGER**



## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058



### Overview:

Frank Yoculan is the Project Manager and Director of Malone's Scenic Services team. Frank and his team bring the experience, capabilities, and creativity of the leading stand-alone scenic companies, but as an integrated part of the Malone full service exhibit team. He has over 20 years of experience as a sculptor, scenic artist, and engineer for various companies specializing in themed environments. During 10 of those years Frank owned his own scenic design/fabrication company. Prior to joining Malone as a full-time employee, Frank's company delivered consistent, high quality, and reliable service for Malone on a subcontract basis. His background in theme parks and museums is perfectly suited for a wide variety of environments incorporating sculptural elements, scenic treatments and/or mechanical interactive components. Frank is responsible for all scenic department exhibit conceptualization and engineering and supervises detailing, prototyping, construction, and installation while also ensuring quality control.

### Qualifications:

- Approximately 20 years of experience as a sculptor and scenic artist primarily for the museum, theme park, and entertainment industries
- Approximately 10 of these years were as an owner or co-owner of scenic companies
- Built Malone's scenic/art department from scratch starting in 2007
- Led the creation of themed environments, models, and dioramas for more than 100 different projects
- In addition to his work for museums, he renovated five major theme parks for Paramount Parks, and did scenic work for numerous Six Flags properties.
- Designed and developed over 150,000 square feet of interactive exhibits for the Oklahoma State Fair
- Experience in all types of static and dynamic scenic solutions including custom scenery and props, realistic plant and animal models, hand painted murals, thematic treatments, dioramas, theatrical experiences, and more
- Awarded a commercial art certificate and scholarship to the Columbus College of Art and Design after a portfolio competition against over 600 artists

### Select Project Experience:

Albany Science Discovery at Thronateeska Heritage Center  
American Red Cross  
Atlanta History Center  
Beckley Coal Mine Visitor Center  
Big Haynes Creek Nature Center  
Bosque del Apache National Wildlife Refuge Visitor Center  
Cabeza Prieta National Wildlife Refuge Visitor Center  
Clinic for the Rehabilitation of Wildlife Visitor Center  
Dismal Swamp State Natural Area Visitor Center  
Fernbank Museum of Natural History  
First Colony Our Spanish Origins  
Georgia Sea Turtle Center  
High Museum of Art  
Historic Yates Mill County Park Visitor Center  
Johnson's Shut In's State Park Visitor Center  
London Town Garden & Visitor Center  
Louisiana State Park Arboretum

Mackay Island National Wildlife Refuge Visitor Center  
Minnesota Valley National Wildlife Visitor Center  
Monastery of the Holy Spirit Heritage Center  
Mt. Diablo State Park Visitor Center  
Museum of the Southwest, Blakemore Planetarium  
Necedah National Wildlife Refuge Visitor Center  
Neosho National Fish Hatchery Visitor Center  
Ocmulgee National Monument Visitor Center  
Osceola County Welcome Center & History Museum  
Pine Island Education Center  
Seville National Wildlife Refuge Visitor Center  
Sioux City Public Museum  
Starkey Environmental Education Center  
Tennessee Civil War Visitor Centers (16 locations)



**malone**  
design/fabrication  
**PROJECT MANAGER & DIRECTOR OF SCENIC SERVICES**

# ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM

## RFP – DCH14058

### Overview:

As Production Manager, Joe Padgett has overall responsibility for all aspects of the fabrication process. He must ensure that all staff, material, equipment, and processes come together seamlessly to meet all project requirements as communicated through the Project Manager. This role obviously requires someone with depth and breadth of experience, and Joe has as much of that experience as anyone in the museum industry, including more than 20 years experience with Malone. Joe has a rare combination of excellent management skills and the ability to identify and solve almost any technical challenge in the fabrication and installation of exhibits. He is comfortable supervising and contributing to the production of static or interactive exhibits in a variety of materials. Joe has extensive professional training and experience in digital and traditional graphic production and installation. He also has technological expertise in the areas of multimedia production, audio-visual elements, fiber optic design and installation, and lighting.

### Qualifications:

- Over 20 years at Malone Design/Fabrication in a variety of roles including Project Manager, Graphics Manager, IT Manager, and now Production Manager
- His 10 years experience as a Project Manager gives him the proper perspective to anticipate and respond to the needs of clients and Malone Project Managers
- Has been directly involved in more than 300 projects at Malone Design/Fabrication
- As plant manager for United Graphics Network, worked with many high profile clients such as Home Depot, Wendy's and Federated Department stores to meet a variety of graphics needs
- Active participant in training, educational and certification programs provided by operational partners, including the 3M Scotchprint Graphics Fabricator program, and CNC certification from Styles Machinery.
- Experienced in a wide variety of graphics software including Cactus RIP Software, Color Burst Rip Software, and Visual Edge Software, and design software such as Photoshop, Illustrator, and InDesign.
- Skilled in many printing techniques including screen, digital, and electric static printing

### Select Project Experience:

Albany Civil Rights Museum  
Albany Science Discovery at Thronteaska Heritage Center  
American Red Cross  
Atlanta History Center  
Bear River Migratory Bird Refuge  
Bosque del Apache National Wildlife Refuge Visitor Center  
Cabeza Prieta National Wildlife Refuge Visitor Center  
Clinic for the Rehabilitation of Wildlife Visitor Center  
Connecticut Historical Society Old State House Museum  
Corinth Civil War Interpretive Center  
Federal Reserve Bank of Atlanta  
Fernbank Museum of Natural History  
First Colony Our Spanish Origins  
Georgia Sea Turtle Center  
Great Smokey Mountain Heritage Center  
Greenbrier Valley Visitor Center  
High Museum of Art  
Historic Yates Mill County Park Visitor Center  
Hoover Dam Visitor Center  
Johnson's Shut In's State Park Visitor Center  
Kennesaw National Battlefield Visitor Center  
Louisiana State Park Arboretum  
Martin Luther King Jr. National Historic Site  
Mingo National Wildlife Refuge Visitor Center  
Minnesota Valley National Wildlife Visitor Center  
Monastery of the Holy Spirit Heritage Center  
Museum of Mobile

Necedah National Wildlife Refuge Visitor Center  
Neosho National Fish Hatchery Visitor Center  
Ocmulgee National Monument Visitor Center  
Okefenokee National Wildlife Refuge Visitor Center  
Osceola County Welcome Center & History Museum  
Pine Island Education Center  
Polk's Nature Discovery Center  
River Heritage Museum  
Sevilletta National Wildlife Refuge Visitor Center  
Sioux City Public Museum  
Spurlock Museum of World Cultures  
Starkey Environmental Education Center  
Tennessee Civil War Visitor Centers (16 locations)  
The African American Library at The Gregory School  
United States Coast Guard Museum  
Zoo Atlanta



# ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM

## RFP – DCH14058

### Overview:

Lisa Lingard is Malone's Graphics Production and also frequently works in the capacity of graphic designer. She has approximately 15 years of experience managing the production of complex graphics packages for a variety of museums and visitor centers. 11 of those years were with Malone, where she was actively involved in more than 80% of our museum exhibit projects. Lisa works well with other graphic designers to develop production files based on existing "typical" designs. She also collaborates well with 3-D exhibit designers and interpretive planners to develop graphic designs that are aesthetically compatible with the existing exhibit design and visually reinforce the interpretive objectives. Lisa has extensive knowledge and experience with computer-related graphic techniques, software, equipment, and implementation.

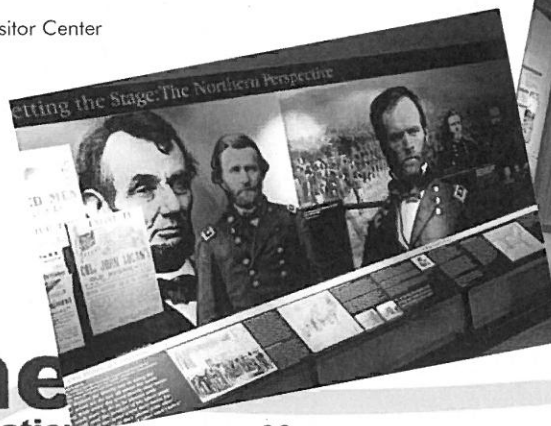
### Qualifications:

- Approximately 15 years in the graphics design and production industry
- 11 of those years with Malone Design/Fabrication, including four years as the Manager of the Graphics Department
- BA in Visual Communications from Dekalb Technical Institute, where she won first place in an advertising graphic design competition
- Experienced in all phases of the graphic process including design, typography, large format printing, mounting, laminating, and other advanced production processes
- Extensive knowledge of computer design programs including Illustrator, PhotoShop, InDesign, Adobe Acrobat, and Freehand
- Experience includes set design for a major natural history museum
- Has designed and produced murals as large as 50 feet
- Attends industry tradeshows/conferences to learn the latest graphic production techniques and machinery
- Ability to manage complex graphics projects from initial design to successful completion

### Select Project Experience:

Albany Civil Rights Museum  
Albany Science Discovery at Thronateska Heritage Center  
Bear River Migratory Bird Refuge  
Beckley Coal Mine Visitor Center  
Bosque del Apache National Wildlife Refuge Visitor Center  
Cabeza Prieta National Wildlife Refuge Visitor Center  
Clinic for the Rehabilitation of Wildlife Visitor Center  
Connecticut Historical Society Old State House Museum  
Corinth Civil War Interpretive Center  
Dismal Swamp State Natural Area Visitor Center  
Federal Reserve Bank of Atlanta  
Fernbank Museum of Natural History  
First Colony Our Spanish Origins  
Georgia Sea Turtle Center  
Greensboro Historical Museum  
High Museum of Art  
Historic Yates Mill County Park Visitor Center  
Hoover Dam Visitor Center  
Kennesaw National Battle field Visitor Center  
L.Q.C Lamar House Museum  
Lacrosse National Wildlife Refuge Visitor Center

Mackay Island National Wildlife Refuge Visitor Center  
Martin Luther King, Jr. National Historic Site  
Minnesota Valley National Wildlife Refuge Visitor Center  
Mt. Diablo State Park Visitor Center  
Museum of Mobile  
Necedah National Wildlife Refuge Visitor Center  
Neosho National Fish Hatchery Visitor Center  
Ocmulgee National Monument Visitor Center  
Okefenokee National Wildlife Refuge  
Osceola County Welcome Center & History Museum  
Seville National Wildlife Refuge Visitor Center  
Sioux City Public Museum  
Spurlock Museum of World Cultures  
Tennessee Civil War Visitor Centers (16 locations)  
U.S. Fish & Wildlife Region 3 office  
U.S. Fish & Wildlife Trailers  
United States Coast Guard Museum  
Woodruffs Arts Center  
Zoo Atlanta



**malone**  
design/fabrication

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058



### Overview:

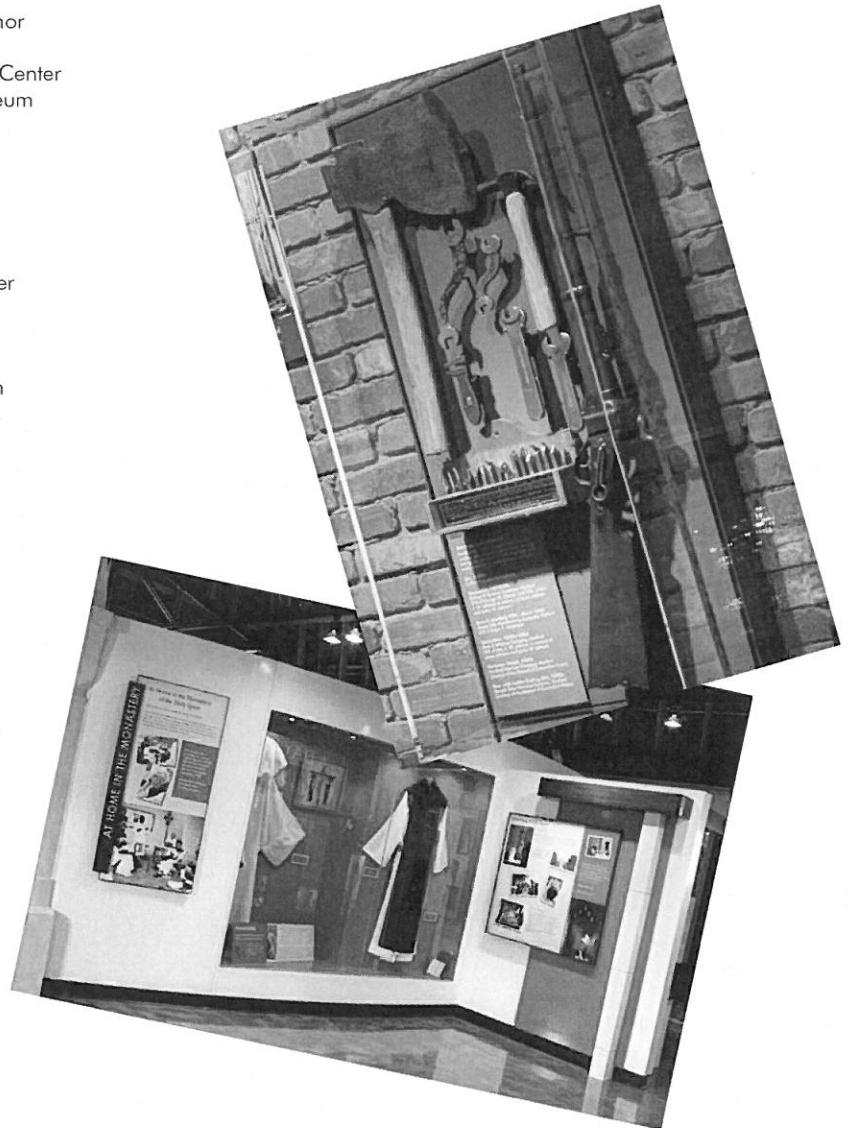
Thom Gillott is responsible for design and producing mounts and mounting artifacts. Very few people in the exhibit industry have such a broad and deep track record of producing museum exhibits. He has over 20 years experience and is an expert at translating design ideas into functional, durable exhibit components that match the designer's original intent. Thom has worked as an exhibit specialist, team leader, detailer, estimator, artifact mounter, project manager, and for several years between stints of employment at Malone, production manager for one of the large graphics houses in Atlanta.

### Qualifications:

- Over twenty years of experience in the exhibit industry, from lead carpenter to design draftsman
- Assumed duties of Project Management Assistant on numerous jobs, with responsibility for activities such as quality management, creation of material take-offs, and installation oversight
- Has mounted numerous objects following NPS conservation guidelines and techniques
- Mount making skilled at producing mounts from simple cradles to complex clamps and brackets
- Expert in Auto CAD, Auto CAD LT

### Select Project Experience:

Auburn University, Jonathan B. Lovelace Hall of Honor  
Bear River Migratory Bird Refuge  
Bosque del Apache National Wildlife Refuge Visitor Center  
Connecticut Historical Society Old State House Museum  
Corinth Civil War Interpretive Center  
Federal Reserve Bank of Atlanta  
Fernbank Museum of Natural History  
First Colony Our Spanish Origins  
Kennesaw National Battlefield Visitor Center  
London Town Garden & Visitor Center  
Mackay Island National Wildlife Refuge Visitor Center  
Monastery of the Holy Spirit Heritage Center  
Necedah National Wildlife Refuge Visitor Center  
Neosho National Fish Hatchery  
Osceola County Welcome Center & History Museum  
Pine Island Education Center  
Polk Nature Discovery Center  
Sevilletta National Wildlife Refuge Visitor Center  
Sioux City Public Museum  
Tennessee Civil War Visitor Centers (16 locations)  
The Bailey-Matthews Shell Museum  
United States Coast Guard Museum  
University of Georgia, Stegman Practice Facility







## Robert Noll

### PRESIDENT

**Bob Noll has more than 20 years of experience in designing, producing, directing, shooting and imaging 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.

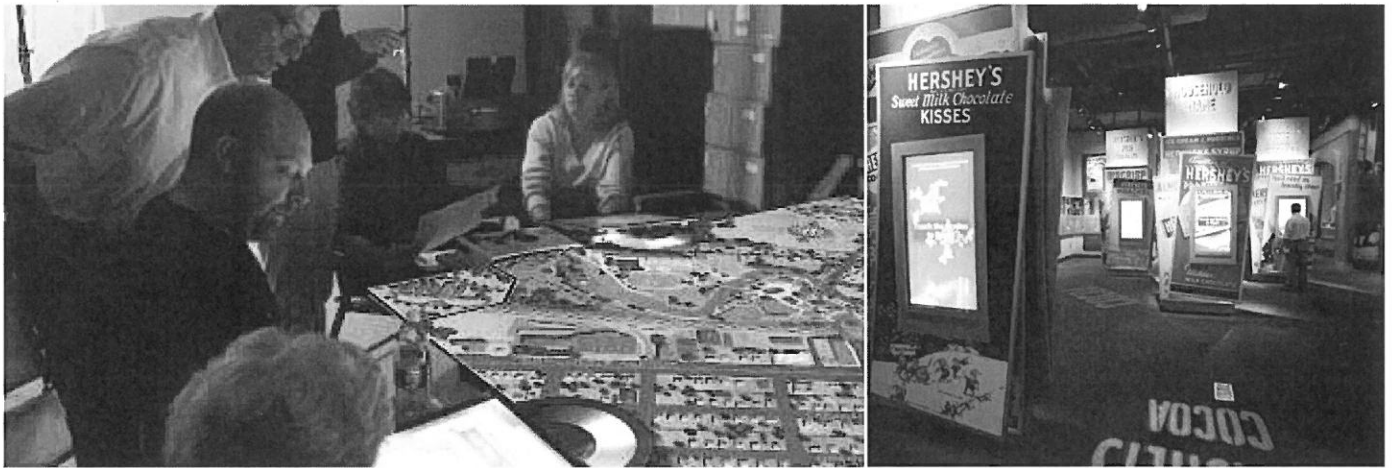
#### Commitment to the Visitor Experience

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.



## 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.

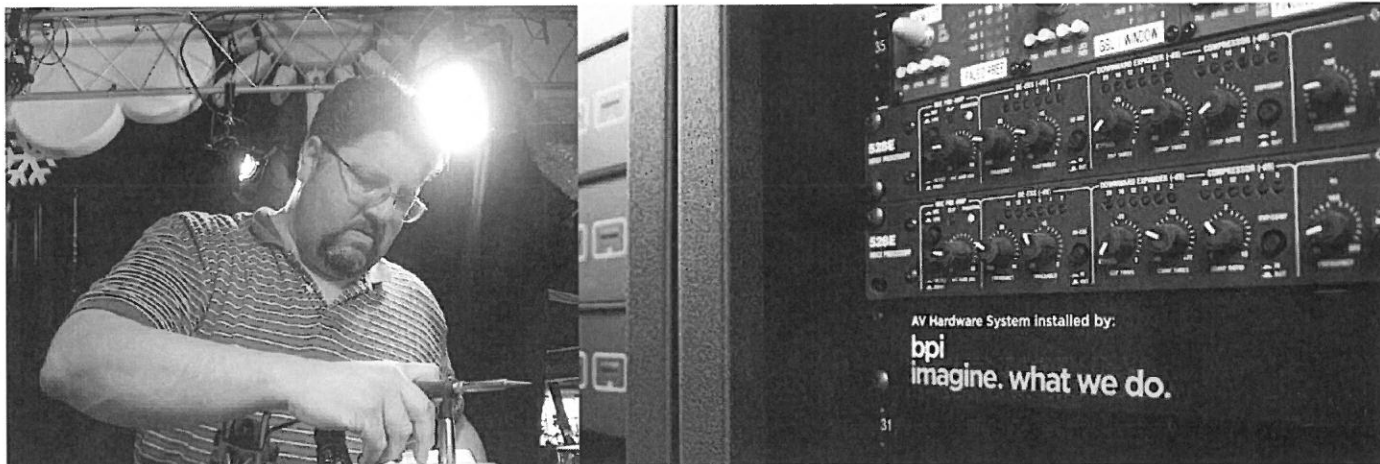
Recently, Bruce oversaw the development of five playable game kiosks for the Art of Video Games exhibit at the Smithsonian American Art Museum, as well as the creation of several video pieces, including a 20 foot wide entry projection and a five-screen synchronized piece about the evolution of game mechanics.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





## 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.





**Biographical Information**  
**Garner L. Holt**  
**Founder and President**  
**Garner Holt Productions, Inc.**

Garner L. Holt is a native of San Bernardino, California where he founded Garner Holt Productions, Inc. in July 1977, at age 16. Two years earlier, a visit to Disneyland's "Great Moments with Mr. Lincoln" show, featuring an animatronic version of the 16<sup>th</sup> president, sparked Garner's lifelong fascination with the art and technology of animatronics. Following his early teenage years of creating simple animated figures and moving props for backyard haunted houses and school projects, Garner started his own company while still in high school, a fledgling business originally housed in his parent's garage. Garner Holt Productions, Inc. has since grown to over 60,000 square feet of design and manufacturing space spread throughout a three building, multi-acre creative campus and employs dozens of engineers, artists and technicians. Garner is the world's leading authority on animatronics history, technology, and emerging techniques.

After more than three decades of business, Garner Holt Productions, Inc. is the internationally recognized leader in the design and manufacture of animatronic figures, show and ride systems, show action equipment, special effects, and sets and scenery. Under Garner's creative direction, the company has built nearly 4,000 animatronic characters, from songbirds to dragons, giant horses to jelly fish, and pirates to presidents. Almost 500 of these figures were created for Disney theme parks around the world. GHP has created over 450 animatronic shows for Chuck E. Cheese restaurants. Through years of creative and technological developments, the company Garner founded as a teenager now stands at the forefront of entertainment, educational, and scientific advances in its unique field. Clients include such prestigious names as The Walt Disney Company, Universal Studios, MGM, Knott's Berry Farm, NASA, Lockheed Martin, Chuck E. Cheese, Coca-Cola, Mutual of Omaha, Caesars Forum Shops, Nike, Mattel, and McDonald's restaurants, among hundreds of others.

Garner and GHP have received numerous awards throughout his career, including the Themed Entertainment Association's 2013 Buzz Price Award Recognizing a Lifetime of Distinguished Achievements, the 2011 Inland Empire District Small Business Person of the Year Award, Ernst & Young Technology Entrepreneur Award of 2006 presented by the Inland Empire Center for Entrepreneurship, 2000 Cal State University San Bernardino Entrepreneur of the Year, 2001 Leader of Distinction, and sixteen THEA Awards for outstanding theme park attractions, in addition to dozens more for both entrepreneurship and creative achievement. He currently serves on the Board of Governors and the Board of the College of Arts and Letters at California State University San Bernardino, and is president of G.D.H. Ministries, a California 501(c)3 organization.



**Biographical Information**  
**Bill Butler**  
**Director of Creative Design**  
**Garner Holt Productions, Inc.**

Bill Butler has spent his entire professional life in themed entertainment. A lifelong enthusiast and student of world's fairs, amusement parks, museums, zoos, shopping malls, automatons, and other forms of transformative magic, Bill followed a focused ambition to break into the themed entertainment world. Following a lengthy internship at Garner Holt Productions, Inc. (GHP) as an undergraduate, alongside more than five years spent in a library, museum, and archives designing and creating exhibits and visual materials, and followed by exactly four days working for the Walt Disney Company, Bill was officially hired on to GHP's creative division. Since, he has drawn on his experience as a writer and designer to lead the creative efforts for dozens of theme park, museum, and other attraction projects for GHP.

Bill's department oversees concepts, graphics, media, dimensional and digital modeling, show writing, art direction, figure programming, and many other disciplines for clients across the globe—including Disney, Universal Studios, Knott's Berry Farm, Nike, NASA, McDonald's, and many more. Bill is currently serving on the Western Division Board of Directors of the Themed Entertainment Association and is a frequent contributor to industry publications, and most recently served as the creative director on the re-imagining of the Timber Mountain Log Ride attraction at Knott's Berry Farm.



**Biographical Information**  
**Kirk Winterroth**  
**Director, Project Management**  
**Garner Holt Productions, Inc.**

Kirk is Director of Project Management at Garner Holt Productions where he guides projects from concept to completion, working with GHP's dozens of disciplines and division to deliver product on time and within budget.

Educated as an accountant, he began working at Walt Disney Imagineering in 1978 and worked on EPCOT (Seas Pavilion) and Tokyo Disneyland (Meet the World). Also in the 1980s he worked on attractions for Disneyland (Alice in Wonderland, World Premiere Circlevision) in Anaheim and Tokyo (Big Thunder Mountain Railroad). Also in the 1980s he was a construction manager for the 1984 Los Angeles Olympics and managed the production and installation of the exhibits in the Autry Center of Western Heritage in Los Angeles. In the 1990s Kirk managed stateside show production for Paris Disneyland and worked on various Tomorrowland projects for Disneyland and Walt Disney World including the ExtreTERRORestrial Alien Encounter and the original Buzz Lightyear attraction and directed all of the WDI Millennium projects at EPCOT center.

Kirk's favorite Disney project was the EPCOT Center Millennium "Reflections of Earth" nighttime spectacular located in the World Showcase lagoon. This combined all of the resources of Walt Disney World including Central Shops, Buena Vista Construction, WDW Entertainment, EPCOT Maintenance, and Walt Disney Imagineering. Everything come in on budget and on schedule, the Art Director announced that we had achieved 100% of his creative vision, and we arrived at opening with more test and adjust and programming time than had ever been experienced in a WDW Entertainment project. He was Senior Program Manager for projects in Hong Kong Disneyland, Disneyland California, Tokyo Disneyland, Walt Disney World and EPCOT Center.

After 26 years at Disney, Kirk began working for BRC as their Installation Manager for The Abraham Lincoln Presidential Museum in Springfield Illinois, Kirk worked with vendors, contractors, and unions. Communication bridges were established and difficulties were worked out that enabled the team to avoid many pending "train wrecks" and BRC was able to complete installation successfully.

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

**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:** All fabrication and installation of scenic elements will be done in-house. AV production (software), and AV equipment and integration (hardware) will be subcontracted to BPI. Animatronics production will be subcontracted to Garner Holt Productions. The interactive water/fish in "Wheeling" will be purchased from GestureTec.

*See capabilities chart following this page*



# ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM

## RFP – DCH14058

### In-house Capabilities

Exhibit Fabrication	In-House	Subcontract sometimes	Subcontract always
Project management	✓		
Budget and scheduling consultation	✓		
Fabrication of exhibit structures	✓		
Wood	✓		
Metal	✓	✓	
Plastics	✓	✓	
Glass	✓	✓	
Interactive exhibits	✓	✓	
Immersive environments/Scenic	✓		
Diorama construction	✓	✓	
Prop sourcing/construction	✓		
Model making	✓	✓	
Casting	✓		
Scenic painting	✓		
Taxidermy			✓
Flooring, interior finishes, dry wall	✓	✓	
Micro-climate cases	✓		
Artifact mount production	✓		
Artifact mounting	✓		
Standard, LED, fiber-optic lighting	✓	✓	
Crating and logistics (traveling exhibits)	✓		
Transportation	✓	✓	
Installation	✓		
<b>Graphics</b>			
Graphic pre-production	✓		
High-resolution scans	✓		
File assembly and prep	✓		
Illustrations	✓	✓	
Interior graphics	✓		
Large format digital output	✓		
High Pressure Laminate (HPL)	✓		
Murals	✓		
Cut vinyl	✓		
Floor graphics	✓		
Exterior signage	✓		
Digital	✓		
Sand-blasted	✓		
Routed	✓		
HPL (iZone Print Partner)	✓		✓

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

### ATTACHMENT B: MANDATORY SPECIFICATION CHECKLIST

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

**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:** Originally founded as Malone Displays in 1957, we have been the primary contractor for hundreds exhibit projects over the past 55 years. Our clients include a wide variety of public and private museums, visitor centers, and interpretive centers throughout the United States. We value the potential of interpretive exhibits, and consequently we understand the challenges and high expectations that the West Virginia State Museum faces.

As a true "turn-key" exhibit company, we offer design, fabrication, installation, graphics, scenic production, multimedia/AV, and project management services. We specialize in design-build projects, and accordingly understand the need to be fully accountable for all project deliverables and outcomes. Malone Design/Fabrication is a complementary mix of creative, innovative thinkers and pragmatic, experienced craftspeople who symbiotically produce exhibits that achieve the right balance of quality and value for our clients. In addition to working well with the exhibit team, many projects we undertake require close coordination with the architect, general contractor, or both. We pride ourselves on creating a collaborative and organized project environment that supports high quality, on-time, and on-budget delivery.

See Sections 4.3.1, 4.3.4, and 4.4.3.2 for more information.

**Section 4, Subsection 4.5.2:** *Must have the ability to produce museum quality exhibits furniture.*

**Vendor Response:** Our fabrication standards are based on the National Park Service's Standard Fabrication Specifications, the NPS's Exhibit Conservation Guidelines, and the Architectural Woodwork Institute's Standards for Fabrication. We view durability as a major issue because most of our clients have few opportunities to change their permanent exhibits. Only a company dedicated to permanent installations can fully appreciate this requirement.



See Sections 4.3.1, 4.3.4, and 4.4.3.2 for more information.

**Section 4, Subsection 4.5.3:** *Must have the ability to produce and direct audio and video productions.*

**Vendor Response:** 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.

See Sections 4.3.1, 4.3.2, and 4.4.3.2 for more information.

**Section 4, Subsection 4.5.4:** *Must be able to develop and deploy museum grade animatronics elements*

**Vendor Response:** Garner Holt Productions has 37-years experience producing animatronics. See Sections 4.3.4 and 4.4.3.2 for more information.

### **An Animated Background**

My company and I have literally grown up together. I founded Garner Holt Productions in 1977, when I was still in high school. I've gone from my parents' garage—with my mother acting as secretary!—to a giant production facility, studio and mockup space where I operate today with the help of nearly a hundred talented employees.

## ENHANCEMENTS FOR THE WEST VIRGINIA STATE MUSEUM RFP – DCH14058

GHP is my playground. It's a combination of a cutting-edge technology workshop and an artistic inventor's lab. As a result, being here is different from any other work environment. It's like a giant toy factory, and every day is something different. Because our mission here is to inform, educate, and entertain, I believe our work and our creations have a lasting impact on our audience.

This company is my main focus, my pride and joy, and, if I may brag a little, the most unique and talented group in the world. We've built nearly 500 Chuck E. Cheese animatronic shows for restaurants all over the planet. We were the first outside company to create an animatronic character for a classic Disney attraction--we now have more than 400 figures in Disney parks throughout the world. In our more than three decades of work, we've built more animatronics and other unusual and amazing creations than any organization on the planet.

Our expertise in the design and production of quality animatronics is unsurpassed. In fact, we've built more figures than any other animatronics company in history. That experience and expertise is why close to 70% of our work comes from repeat clients in some of the most high-profile attractions and destinations in the world. We provide exceptional products for a fair price. Big or small, all of our clients know that GHP provides the very best figures, ride and show elements, and other creative creations available anywhere.

I know we'll continue to bring smiles, thrills, scares, and wonder to attraction guests world wide. For me, it's a dream come true.— Garner L. Holt



# REQUEST FOR PROPOSAL

## Division of Culture and History - DCH14058

### 1.6. CONTRACT TIME

1.6.1. If this Bid is accepted we will:

1.6.2. Substantially Complete the Work by ~~June 19, 2014~~ August 4, 2014 (100 days from Notice to Proceed)

### 1.7. BID FORM SIGNATURE(S)

The Corporate Seal of:

WN Holdings LLC DBA Malone Design/Fabrication

(Bidder- Print the full name of your Firm)

Was hereunto affixed in the presence of

Thomas L. Wright, Jr., President & CEO

(Authorized signing office, Title)

(Seal) As LLC we do not have a corporate seal.

(Authorized signing office, Title)

1.8. If the Bid is a Joint Venture or Partnership, add additional forms of execution as required.

END OF BID FORM

STATE OF WEST VIRGINIA  
Purchasing Division**PURCHASING AFFIDAVIT**

**MANDATE:** Under W. Va. Code §5A-3-10a, no contract or renewal of any contract may be awarded by the state or any of its political subdivisions to any vendor or prospective vendor when the vendor or prospective vendor or a related party to the vendor or prospective vendor is a debtor and: (1) the debt owed is an amount greater than one thousand dollars in the aggregate; or (2) the debtor is in employer default.

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

**DEFINITIONS:**

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

**"Employer default"** means having an outstanding balance or liability to the old fund or to the uninsured employers' fund or being in policy default, as defined in W. Va. Code § 23-2c-2, failure to maintain mandatory workers' compensation coverage, or failure to fully meet its obligations as a workers' compensation self-insured employer. An employer is not in employer default if it has entered into a repayment agreement with the Insurance Commissioner and remains in compliance with the obligations under the repayment agreement.

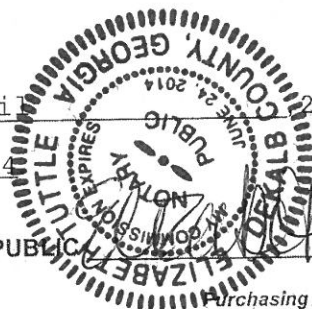
**"Related party"** means a party, whether an individual, corporation, partnership, association, limited liability company or any other form or business association or other entity whatsoever, related to any vendor by blood, marriage, ownership or contract through which the party has a relationship of ownership or other interest with the vendor so that the party will actually or by effect receive or control a portion of the benefit, profit or other consideration from performance of a vendor contract with the party receiving an amount that meets or exceeds five percent of the total contract amount.

**AFFIRMATION:** By signing this form, the vendor's authorized signer affirms and acknowledges under penalty of law for false swearing (W. Va. Code §61-5-3) that neither vendor nor any related party owe a debt as defined above and that neither vendor nor any related party are in employer default as defined above, unless the debt or employer default is permitted under the exception above.

**WITNESS THE FOLLOWING SIGNATURE:**Vendor's Name: WN Holdings LLC DBA Malone Design/FabricationAuthorized Signature: [Signature] Date: 4/16/2014State of GeorgiaCounty of Dekalb, to-wit:Taken, subscribed, and sworn to before me this 16 day of April, 2014.My Commission expires June 24, 2014

AFFIX SEAL HERE

NOTARY PUBLIC



Purchasing Affidavit (Revised 07/01/2012)

# REQUEST FOR PROPOSAL

## Division of Culture and History - DCH14058

### 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)

- ☒ Addendum No. 1    ☐ Addendum No. 6
- ☒ Addendum No. 2    ☐ Addendum No. 7
- ☐ Addendum No. 3    ☐ Addendum No. 8
- ☐ Addendum No. 4    ☐ Addendum No. 9
- ☐ Addendum No. 5    ☐ 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.

Company  
WN Holdings LLC DBA  
Malone Design/Fabrication  
Authorized Signature

  
Date 4/16/2014

NOTE: This addendum acknowledgement should be submitted with the bid to expedite document processing.