



Enhancements for the:

West Virginia State Museum

Cultural Center - Lower Level

1900 Kanawha Boulevard East
Charleston, West Virginia 25305

R S L COMMERCIAL
ARCHITECTURE

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June 9, 2011

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West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: P-1A John Brown Raid

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STORYLINE

John Brown: Glorified hero or crazy fool? Step into John Brown's Raid Discovery Room and you'll find yourself smack-dab in the middle of a squabble between several painted portraits that come to life to debate this very notion. Four wall-hung portraits containing figures representing fictitious residents of Harper's Ferry come alive to tell the extraordinary tale of John Brown's raid on the armory through the use of living portrait technology (think "Harry Potter") in this immersive exhibit, set at the height of the skirmish. Your experience begins as soon as you enter the room with the sound of gunshots flying right over your head! As you get closer to inspect the moving figures in the portrait frames, you are addressed by a booming but measured voice with a distinct Tidewater drawl.

"I would advise extreme caution strange visitor; we have ourselves a madman holed up in the armory!" warns a well-established, older-looking gentleman, seen gesturing with an unlit cigar.

"John Brown...he's a dirty scoundrel he is!" bellows a wild-eyed young armory worker waving his rifle and wiping his nose loudly on his sleeve. Suddenly, the sound of a stray bullet whizzes over your head and pierces a hole right through the canvas of our snowy bearded gentleman, who flinches and lets out a caustic "harrumph!" as he removes his top hat to inspect it for damage.

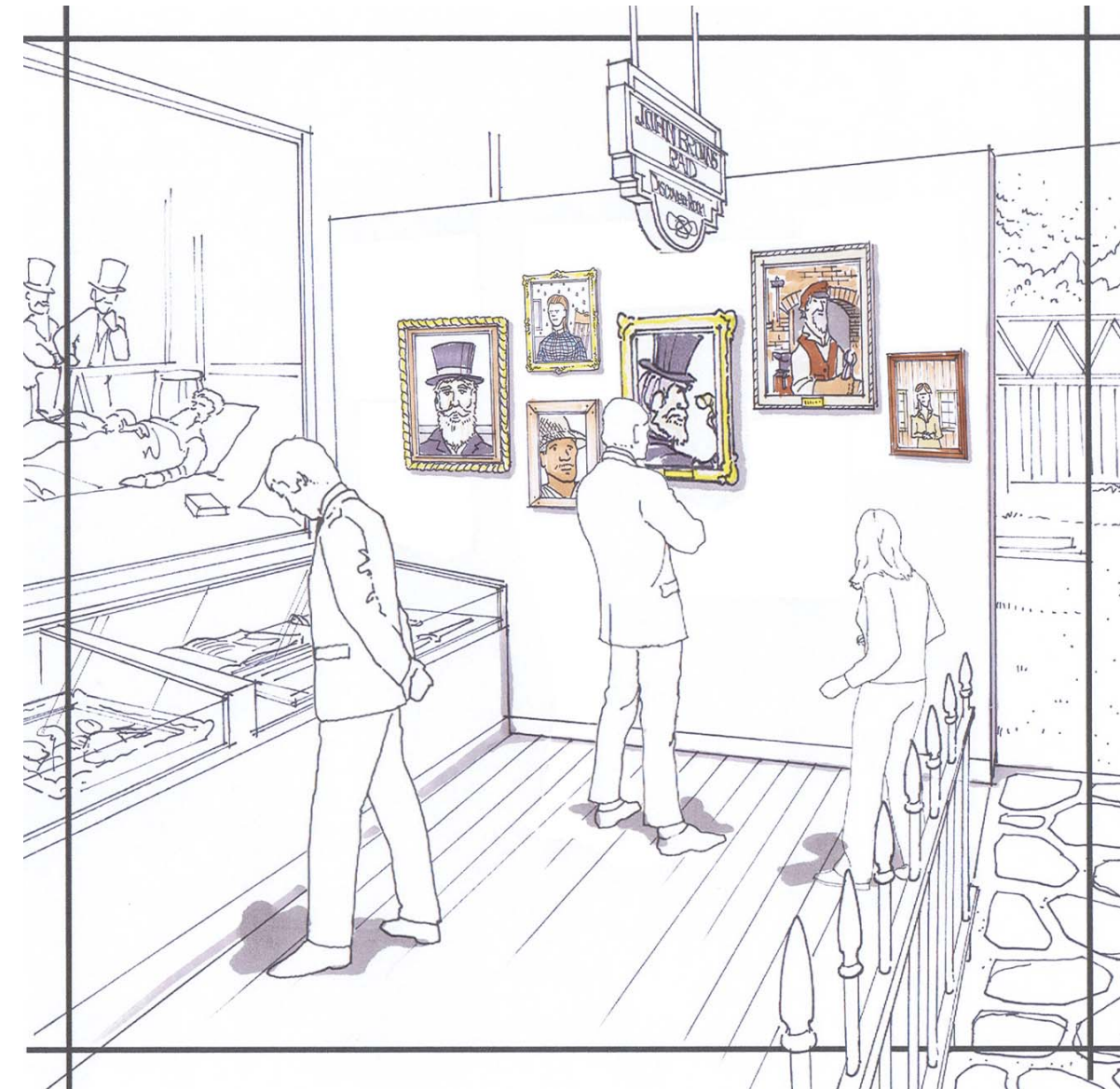
"With all due respect, your ways are the ways of the past," quips a young composed woman in a nearby portrait, her hands clutching a book. "He may be outnumbered," she adds, "...but John Brown is fighting for freedom, and freedom never surrenders!"

A volley of conflicting views on John Brown's campaign ensues and at one point our armory worker walks right over and into the old gentleman's frame and places his arm on his shoulders to signify their accord. The old man recoils from this sudden intrusion, and the young armory worker scurries back into his own frame.

The portrait of a mannerly slave seated beneath a tree provides perspective when he second-guesses his decision not to join John Brown's campaign. "Livin' like a caged animal ain't no way...I coulda 'least died a free man" he mutters, taking a bite out of an apple.

The spirited discussion concludes when one of the portrait figures cautiously directs you around the next corner, where you'll learn more 'particulars' from a Marine soldier

SCENE SKETCH



SCENE DESCRIPTION

SCENE ITEMS:

ITEM: VI-04-P-1A VIDEO, OLD MAN
ITEM: VI-05-P-1A VIDEO, YOUNG WOMAN
ITEM: VI-06-P-1A VIDEO, ARMORY WORKER
ITEM: VI-07-P-1A VIDEO, SLAVE
ITEM: SN-25-P-1A STATIC PORTRAIT, MAN
ITEM: SN-26-P-1A STATIC PORTRAIT, WOMAN
ITEM: SN-27-P-1A FRAME WITH INTEGRAL SPEAKER, OLD MAN
ITEM: SN-28-P-1A FRAME WITH INTEGRAL SPEAKER, YOUNG WOMAN
ITEM: SN-29-P-1A FRAME WITH INTEGRAL SPEAKER, ARMORY WORKER
ITEM: SN-30-P-1A FRAME WITH INTEGRAL SPEAKER, SLAVE
ITEM: SN-31-P-1A FRAME, STATIC MAN
ITEM: SN-32-P-1A FRAME, STATIC WOMAN
ITEM: SN-33-P-1A WALL EXTENSION
ITEM: NEW LIGHT TRACK AND LIGHTS
ITEM: NEW SPEAKERS INTEGRATED INTO PICTURE FRAMES

SHOW CONTROL:

1. LOOP EXISTING BGM AUDIO UNTIL INTERRUPTED BY TRIGGER FOR TALKING PORTRAITS (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A & VI-07-P-1A)
2. PORTRAIT VIDEO DIALOGUE SESSION (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A & VI-07-P-1A) IS ACTIVATED BY TRIGGER LOCATED ALONG BOTTOM OF EXISTING METAL FENCE STONE PILLAR
3. DELAY START OF VIDEO SESSION (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A & VI-07-P-1A) UNTIL AUDIO SESSION (AD-29-P-1B) FROM SCENE P-1B IS COMPLETE
4. EXISTING BGM AUDIO IS INTERRUPTED AND FADES OUT AT ONE OF SEVERAL PREDETERMINED POINTS
5. TRACK LIGHTING FADES UP ON PORTRAIT GROUPING (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A, VI-07-P-1A, SN-25-P-1A & SN-26-P-1A)
6. PORTRAIT VIDEO DIALOGUE (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A & VI-07-P-1A) BEGINS
8. PORTRAIT VIDEO DIALOGUE (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A & VI-07-P-1A) ENDS
9. LIGHTS FADE DOWN ON PORTRAIT GROUPING (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A, VI-07-P-1A, SN-25-P-1A & SN-26-P-1A)
10. EXISTING BGM AUDIO FADES UP AT PREDETERMINED POINT

West Virginia State Museum: Enhancement P-1A

Charleston, WV

SHEET:
Scene Description

ITEM: P-1A

PAGE: 2

DATE: 6.9.11



ITEM: VI-04-P-1A, SN-27-P-1A OLD MAN - TALKING / MOVING PORTRAIT

DETAILS:

1. USE VISUAL REFERENCE AS ABOVE, CHARACTER STYLING AND BACKGROUND
2. ARTWORK TO BE PERIOD APPROPRIATE FOR MID-1800's
3. WHITE MAN IN HIS 60'S
3. TALKS WITH A SLIGHT SOUTHERN ACCENT
4. OWNS A SMALL PLANTATION AND SLAVES
5. THINKS JOHN BROWN IS A MURDERER
6. FEARS THAT BROWN WILL MOTIVATE HIS AND OTHER SLAVES TO RISE UP AND KILL HIM, HIS FAMILY, AND OTHER FAMILIES IN THE AREA
7. THINKS THE RAID IS A PART OF A VAST NORTHERN CONSPIRACY TO ABOLISH SLAVERY AND TAKE AWAY HIS RIGHTS AND SOUTHERN RIGHTS
8. PORTRAIT VIDEO MOVES AND HAS SPEAKER INCORPORATED INTO FRAME
9. MONITOR TO HAVE SCENIC TREATMENT FINISH OR ACRYLIC COVER TO SIMULATE "PAINTED BRUSH STROKES" APPEARANCE
10. THIS PORTRAIT HAS A 'STRAY BULLET' TO PIERCE THE CANVAS IN VIDEO

VOICE DETAILS: <http://www.youtube.com/watch?v=1RzVKCWxRA>

VIDEO MONITOR SIZE: 32"

FRAME: MATCH MONITOR SIZE; FRAME TO BE WOOD CARVED DECORATIVE 3" WIDE AND FINISHED AS DARK WALNUT; ALL FRAME TYPES TO BE DIFFERENT AND PERIOD CORRECT.



ITEM: VI-05-P-1A, SN-28-P-1A YOUNG WOMAN - TALKING / MOVING PORTRAIT

DETAILS:

1. USE VISUAL REFERENCE SUPPLIED, CHARACTER STYLING AND PAINTED WALL WITH FURNITURE
2. ARTWORK TO BE PERIOD APPROPRIATE FOR MID-1800's
3. WHITE WOMAN IN HER LATE 20s
4. TALKS WITH A SLIGHT NORTHERN / NEW ENGLAND ACCENT
5. SOUNDS VERY EDUCATED
6. SUPPORTS JOHN BROWN'S GOALS BUT NOT HIS TACTICS BECAUSE SHE BELIEVES SLAVERY IS WRONG ON MORAL GROUNDS
7. REALIZES THAT TIMES ARE CHANGING AND THAT SLAVERY WON'T EXIST SOMEDAY
8. PORTRAIT VIDEO MOVES AND HAS SPEAKER INCORPORATED INTO FRAME
9. MONITOR TO HAVE SCENIC TREATMENT FINISH OR ACRYLIC COVER TO SIMULATE "PAINTED BRUSH STROKES" APPEARANCE

VOICE DETAILS: <http://www.youtube.com/watch?v=lJSMDAgLKgA>

VIDEO MONITOR SIZE: 22"

FRAME: MATCH MONITOR SIZE; FRAME TO BE A CARVED WOOD DECORATIVE 2" WIDE AND FINISHED AS AGED GOLD; ALL FRAME TYPES TO BE DIFFERENT AND PERIOD CORRECT



ITEM: VI-06-P-1A, SN-29-P-1A ARMORY WORKER - TALKING / MOVING PORTRAIT

DETAILS:

1. USE VISUAL REFERENCE AS ABOVE, CHARACTER STYLING AND BACKGROUND
2. ARTWORK TO BE PERIOD APPROPRIATE FOR MID-1800's
3. WHITE MAN IN HIS 30'S
4. TALKS WITH A SLIGHT SOUTHERN ACCENT, ROUGHER AND LESS EDUCATED
5. AS OPPOSED TO THE OLD MAN, HE'S A BLUE-COLLAR GUY
6. ASSEMBLES RIFLES AT THE U.S. ARMORY IN HARPERS FERRY
7. HE FOUND OUT ABOUT THE RAID WHEN HE SHOWED UP FOR WORK AT 7am AND DISCOVERED THAT THE ARMORY AND ARSENAL HAD BEEN TAKEN OVER
8. THINKS JOHN BROWN IS A MURDERER
9. HE AND HIS COWORKERS WERE THE FIRST LINE OF DEFENSE AFTER THE RAID STARTED. THEY BROUGHT SOME OF THEIR OWN GUNS AND THEN FOUND A STOCKPILE, WHICH THEY PASSED AROUND
10. HE AND THE REST OF THE MOB GOT MUCH ANGRIER AFTER ONE OF BROWN'S MEN KILLED HARPERS FERRY'S MAYOR
11. PORTRAIT VIDEO MOVES AND HAS AUDIO SPEAKER INCORPORATED INTO FRAME
12. MONITOR TO HAVE SCENIC TREATMENT FINISH OR ACRYLIC COVER TO SIMULATE "PAINTED BRUSH STROKES" APPEARANCE

VOICE DETAILS: <http://www.youtube.com/watch?v=1WxNPopJIHw> (after he gets into the reading part)

VIDEO MONITOR SIZE: 32"

FRAME: MATCH MONITOR SIZE; FRAME TO BE A SIMPLE CARVED DECORATIVE 2" WIDE AND FINISHED AS DARK WALNUT; ALL FRAME TYPES TO BE DIFFERENT AND PERIOD CORRECT



ITEM: VI-07-P-1A, SN-30-P-1A SLAVE - TALKING / MOVING PORTRAIT

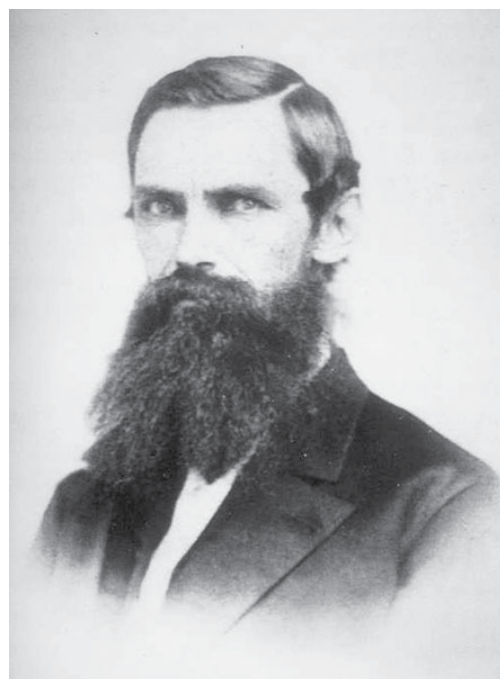
DETAILS:

1. USE VISUAL REFERENCE SUPPLIED, CHARACTER STYLING AND OUTDOOR SETTING
2. ARTWORK TO BE PERIOD APPROPRIATE FOR MID-1800's
3. BLACK MAN IN HIS MID-20s
4. TALKS WITH A THICK SOUTHERN ACCENT,
5. WORKS AS A FIELD SLAVE ON A LOCAL PLANTATION
6. THINKS JOHN BROWN IS A GOOD DUDE - THE ONLY WHITE PERSON WHO WAS EVER WILLING TO DIE FOR A BLACK MAN
7. REALIZES THAT NO WHITE PERSON CAN UNDERSTAND WHAT HE AND OTHER SLAVES HAVE BEEN THROUGH
8. HE PROBABLY WISHES HE HAD TAKEN A CHANCE AND JOINED BROWN BECAUSE IT WOULD BE BETTER TO DIE A FREE MAN THAN TO CONTINUE LIVING AS A SLAVE
9. PORTRAIT VIDEO MOVES AND HAS SPEAKER INCORPORATED INTO FRAME
10. MONITOR TO HAVE SCENIC TREATMENT FINISH OR ACRYLIC COVER TO SIMULATE "PAINTED BRUSH STROKES" APPEARANCE

VOICE DETAILS: <http://www.youtube.com/watch?v=0IQZF4c1G1I&feature=related>

VIDEO MONITOR SIZE: 22"

FRAME: MATCH MONITOR SIZE; FRAME TO BE A SIMPLE WOOD DECORATIVE 2" WIDE FRAME THAT LOOKS HANDMADE, FINISHED AS PINE; ALL FRAME TYPES TO BE DIFFERENT AND PERIOD CORRECT



ITEM: SN-25-P-1A, SN-31-P-1A STATIC PORTRAIT AND FRAME - MAN

DETAILS:

1. USE VISUAL REFERENCE AS ABOVE, CHARACTER STYLING AND BACKGROUND
2. ARTWORK TO BE PERIOD APPROPRIATE FOR MID-1800's
3. WHITE MAN IN HIS 40'S
4. A REPORTER WHO COVERED THE HANGING OF JOHN BROWN
5. PAINTING TO HAVE ACCENTUATED BRUSH STROKES TO MATCH VIDEO MONITOR TEXTURE

FRAME: SIZE: 22W X 30H; FRAME TO BE WOOD CARVED DECORATIVE 3" WIDE AND FINISHED AS DARK WALNUT



ITEM: SN-26-P-1A, SN-32-P-1A STATIC PORTRAIT AND FRAME - WOMAN

DETAILS:

1. USE VISUAL REFERENCE SUPPLIED; CHARACTER STYLING AND INTERIOR ROOM
2. ARTWORK TO BE PERIOD APPROPRIATE FOR MID-1800's
3. WHITE WOMAN IN HER LATE 30s
4. PAINTING TO HAVE ACCENTUATED BRUSH STROKES TO MATCH VIDEO MONITOR TEXTURE

FRAME: SIZE: 14"W X 22"H; FRAME TO BE WOOD CARVED DECORATIVE 3" WIDE AND FINISHED AS AGED GOLD

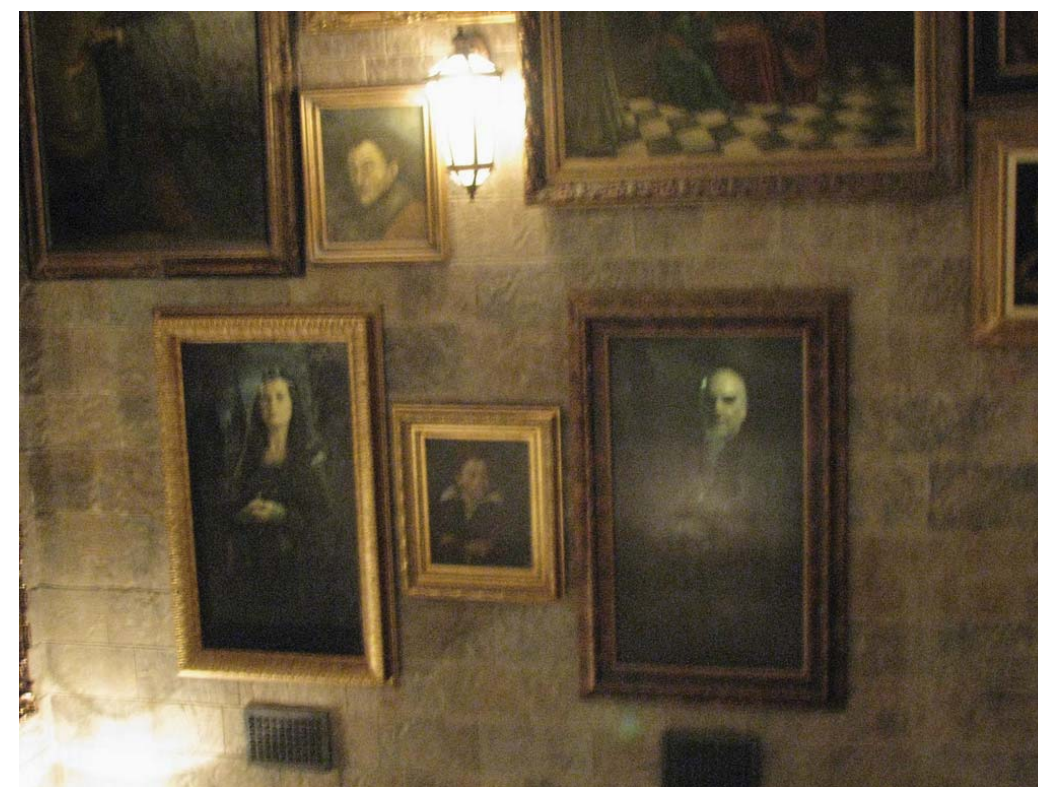
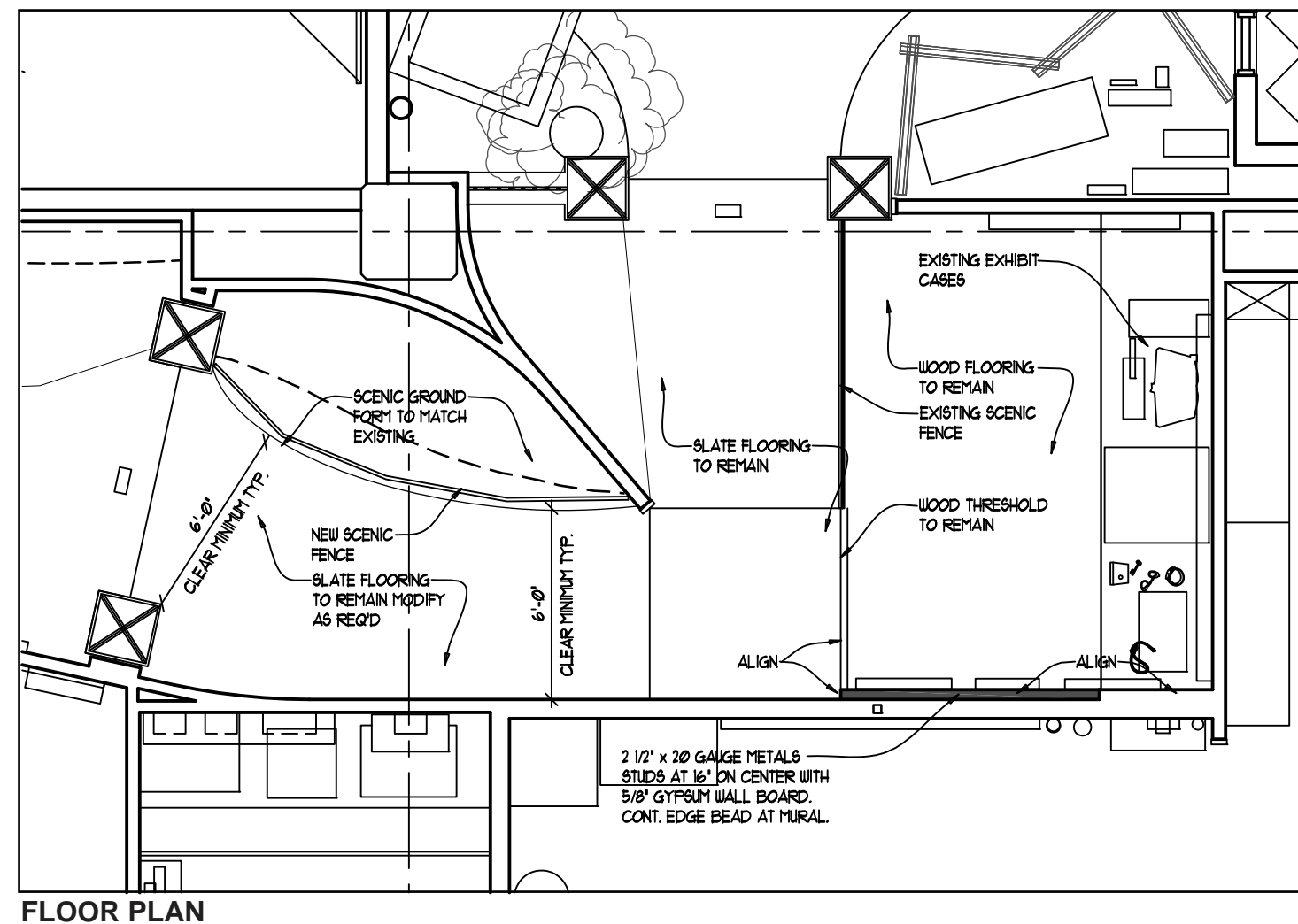
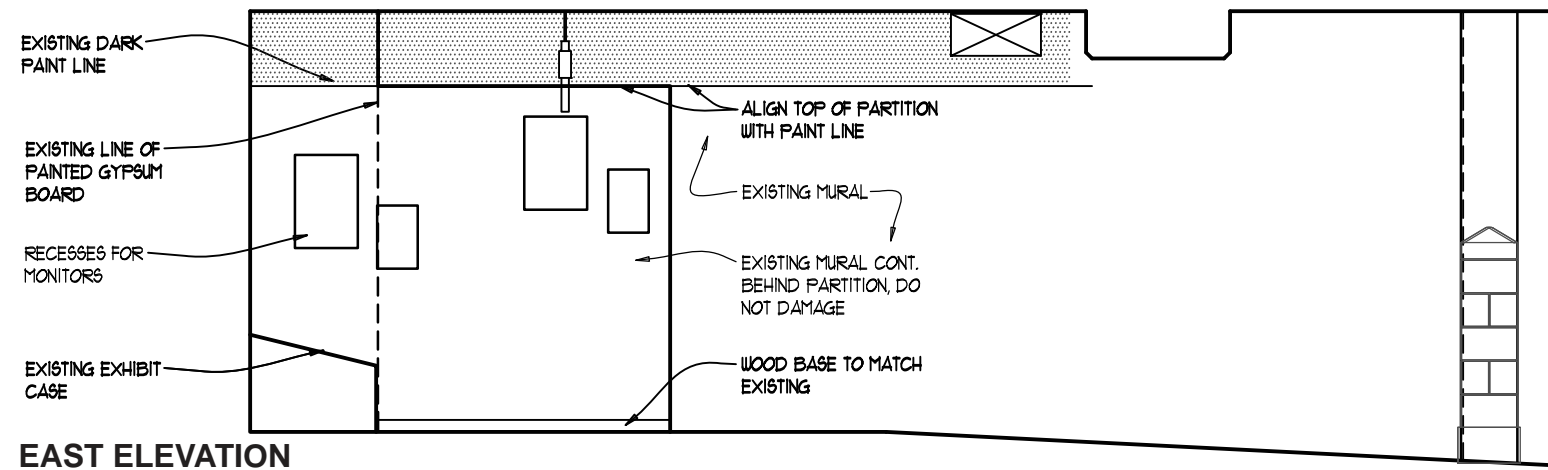
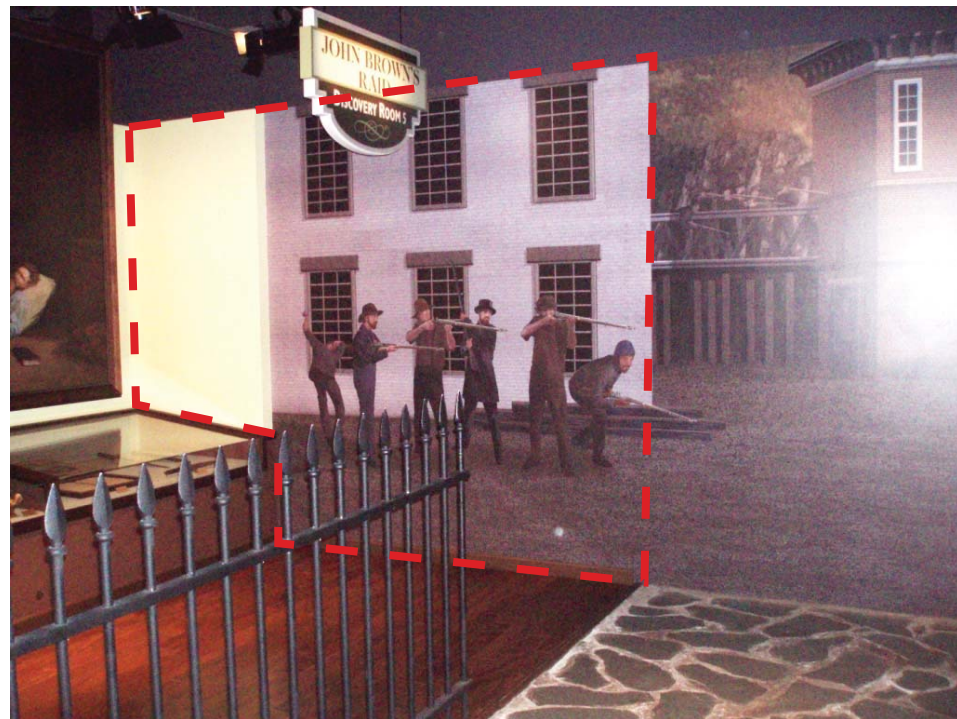
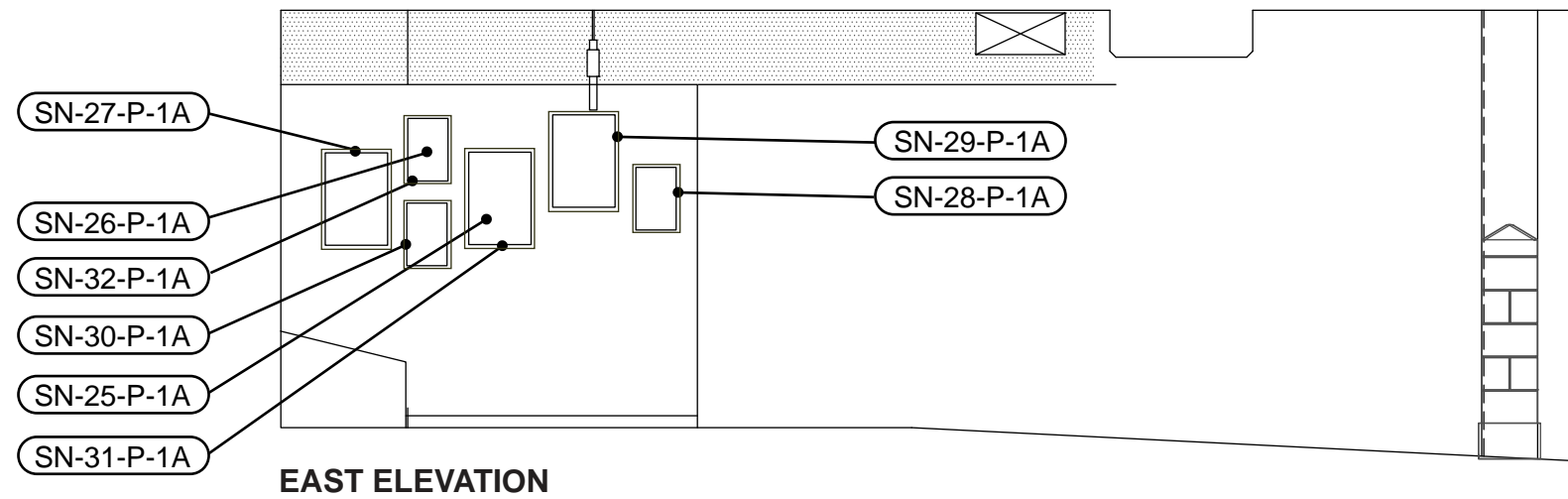
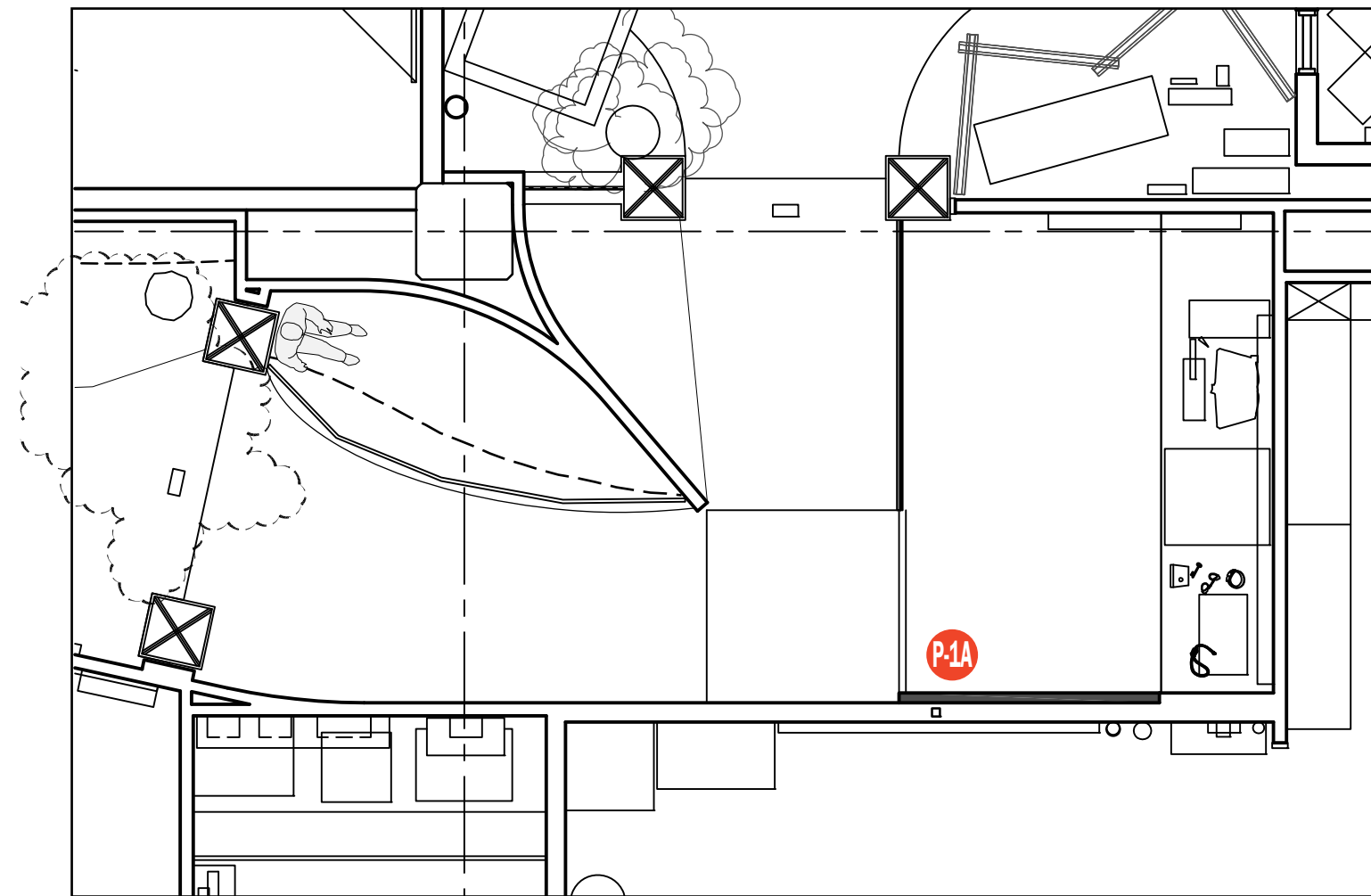


IMAGE REFERENCE





LOCATION REFERENCE



FLOOR PLAN

TALKING POINTS FOR DIALOGUE:

OLD MAN

1. HAS 45 SECONDS DIALOGUE WHICH IS INCORPORATED INTO ENTIRE SHOW OF 2 MINS AND BETWEEN ALL FOUR PORTRAITS
2. INTRODUCES HIMSELF AS A SMALL PLANTATION OWNER
3. GIVES AN OPINION THAT JOHN BROWN IS A MURDERER, FEARS THAT BROWN WILL MOTIVATE HIS AND OTHER SLAVES TO RISE UP AND KILL HIM, HIS FAMILY AND OTHER FAMILIES
4. THINKS THE RAID IS PART OF A VAST NORTHERN CONSPIRACY TO ABOLISH SLAVERY AND TAKE AWAY HIS RIGHTS AND SOUTHERN RIGHTS
5. REACTS TO "STRAY BULLET" PIERCING HIS PICTURE CANVAS

YOUNG WOMAN

1. HAS 20 SECONDS DIALOGUE WHICH IS INCORPORATED INTO ENTIRE SHOW OF 2 MINS AND BETWEEN ALL FOUR PORTRAITS
2. SUPPORTS JOHN BROWN'S GOALS BUT NOT HIS TACTICS BECAUSE SHE BELIEVES SLAVERY IS WRONG ON MORAL GROUNDS
3. REALIZES THAT TIMES ARE CHANGING AND THAT SLAVERY WON'T EXIST SOMEDAY

ARMORY WORKER

1. HAS 45 SECONDS DIALOGUE WHICH IS INCORPORATED INTO ENTIRE SHOW OF 2 MINS AND BETWEEN ALL FOUR PORTRAITS
2. AS OPPOSED TO THE OLD MAN, HE'S A BLUE-COLLAR GUY; ASSEMBLES RIFLES AT THE U.S. ARMORY IN HARPERS FERRY
3. HE FOUND OUT ABOUT THE RAID WHEN HE SHOWED UP FOR WORK AT 7AM AND DISCOVERED THAT THE ARMORY AND ARSENAL HAD BEEN TAKEN OVER
4. THINKS JOHN BROWN IS A MURDERER
5. HE AND HIS COWORKERS WERE THE FIRST LINE OF DEFENSE AFTER THE RAID STARTED. THEY BROUGHT SOME OF THEIR OWN GUNS AND THEN FOUND A STOCKPILE, WHICH THEY PASSED AROUND
6. HE AND THE REST OF THE MOB GOT MUCH ANGRIER AFTER ONE OF BROWN'S MEN KILLED HARPERS FERRY'S MAYOR

SLAVE

1. HAS 20 SECONDS DIALOGUE WHICH IS INCORPORATED INTO ENTIRE SHOW OF 2 MINS AND BETWEEN ALL FOUR PORTRAITS
2. WORKS AS A FIELD SLAVE ON A LOCAL PLANTATION
3. THINKS JOHN BROWN IS A GOOD DUDE - THE ONLY WHITE PERSON WHO WAS EVER WILLING TO DIE FOR A BLACK MAN
4. REALIZES THAT NO WHITE PERSON CAN UNDERSTAND WHAT HE AND OTHER SLAVES HAVE BEEN THROUGH
5. HE PROBABLY WISHES HE HAD TAKEN A CHANCE AND JOINED BROWN BECAUSE IT WOULD BE BETTER TO DIE A FREE MAN TO CONTINUE LIVING AS A SLAVE

SCENE ITEMS:

ITEM VI-04-P-1A:

1. VIDEO - OLD MAN
2. PROVIDE APPROXIMATELY TWO (2) MINUTE VIDEO USING TALKING POINTS AS BASIS FOR DIALOGUE
3. INCLUDES GUNSHOT PER NARRATIVE
4. CHARACTER SPEAKS FOR APPROXIMATELY 45 SECONDS DURING VIDEO SESSION
5. SHOW PHYSICAL AND VERBAL INTERACTION BETWEEN OTHER TALKING PORTRAITS
6. CONTRACTOR IS RESPONSIBLE FOR ALL TALENT, SCRIPT, STORY BOARDS AND VIDEO PRODUCTION

ITEM VI-05-P-1A:

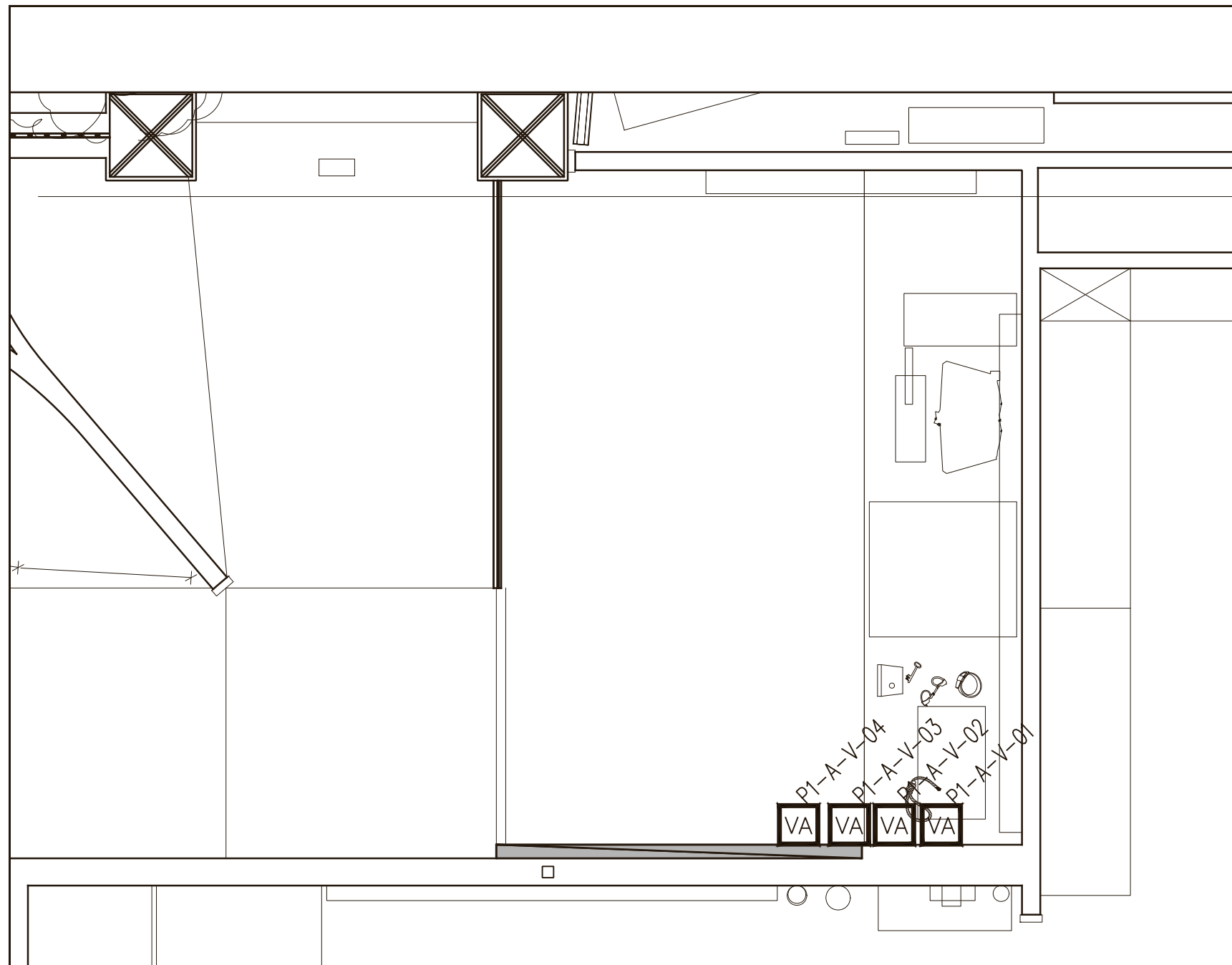
1. VIDEO - YOUNG WOMAN
2. PROVIDE APPROXIMATELY TWO (2) MINUTE VIDEO USING TALKING POINTS AS BASIS FOR DIALOGUE
4. CHARACTER SPEAKS FOR APPROXIMATELY 20 SECONDS DURING VIDEO SESSION
5. SHOW PHYSICAL AND VERBAL INTERACTION BETWEEN OTHER TALKING PORTRAITS
6. CONTRACTOR IS RESPONSIBLE FOR ALL TALENT, SCRIPT, STORY BOARDS AND VIDEO PRODUCTION

ITEM VI-06-P-1A:

1. VIDEO - ARMORY WORKER
2. PROVIDE APPROXIMATELY TWO (2) MINUTE VIDEO USING TALKING POINTS AS BASIS FOR DIALOGUE
4. CHARACTER SPEAKS FOR APPROXIMATELY 45 SECONDS DURING VIDEO SESSION
5. SHOW PHYSICAL AND VERBAL INTERACTION BETWEEN OTHER TALKING PORTRAITS
6. CONTRACTOR IS RESPONSIBLE FOR ALL TALENT, SCRIPT, STORY BOARDS AND VIDEO PRODUCTION

ITEM VI-07-P-1A:

1. VIDEO - SLAVE
2. PROVIDE APPROXIMATELY TWO (2) MINUTE VIDEO USING TALKING POINTS AS BASIS FOR DIALOGUE
4. CHARACTER SPEAKS FOR APPROXIMATELY 20 SECONDS DURING VIDEO SESSION
5. SHOW PHYSICAL AND VERBAL INTERACTION BETWEEN OTHER TALKING PORTRAITS
6. CONTRACTOR IS RESPONSIBLE FOR ALL TALENT, SCRIPT, STORY BOARDS, AND VIDEO PRODUCTION



VIDEO LOCATION REFERENCE

West Virginia State Museum: Enhancement P-1A

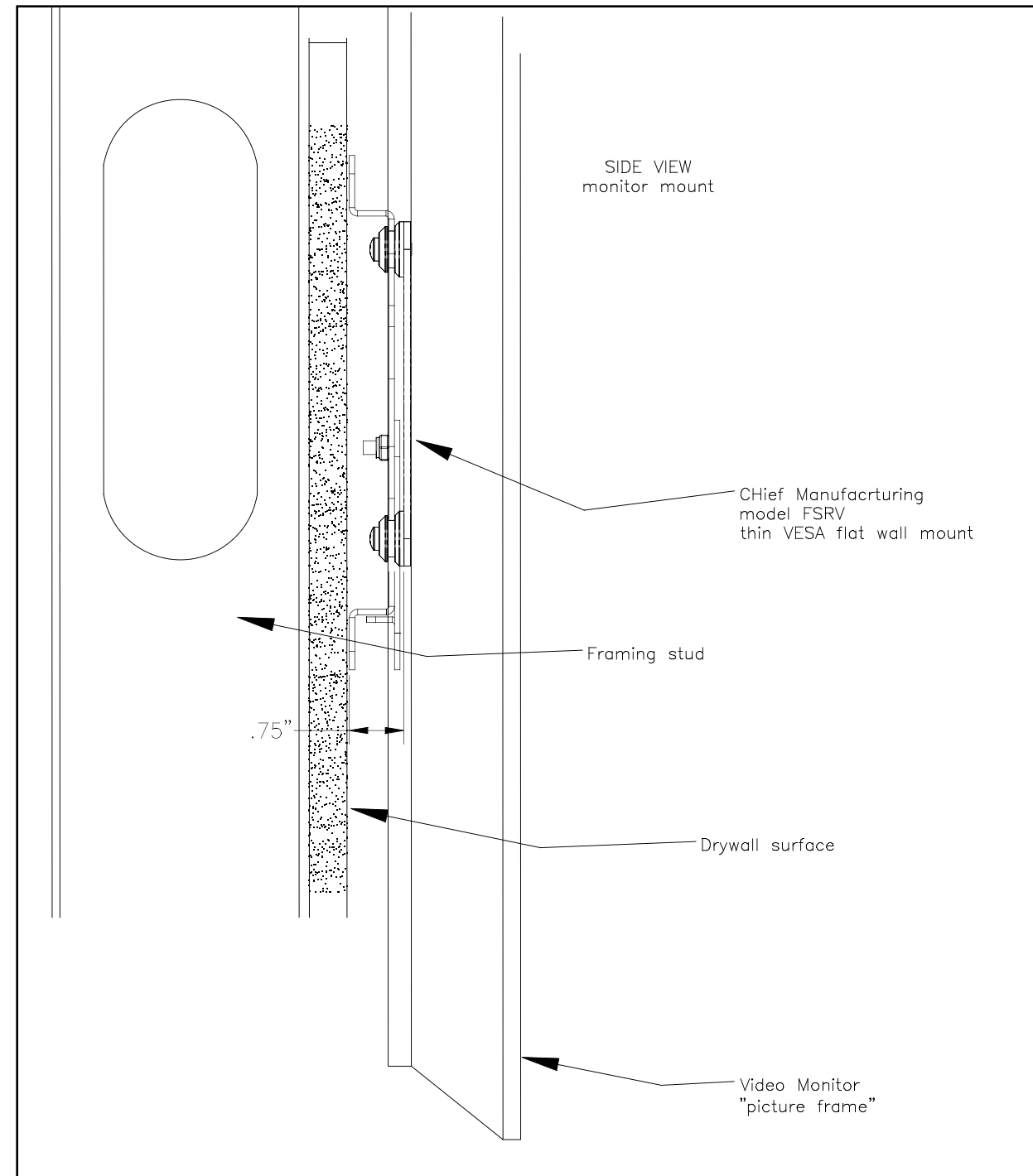
Charleston, WV

SHEET:
VIDEO

ITEM: P-1A

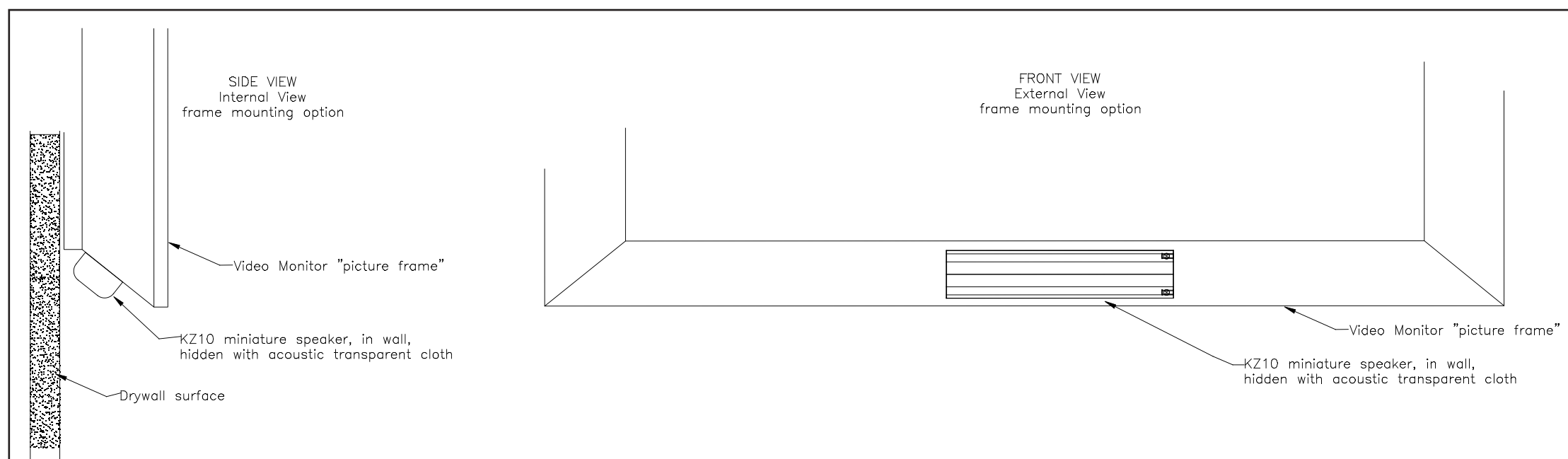
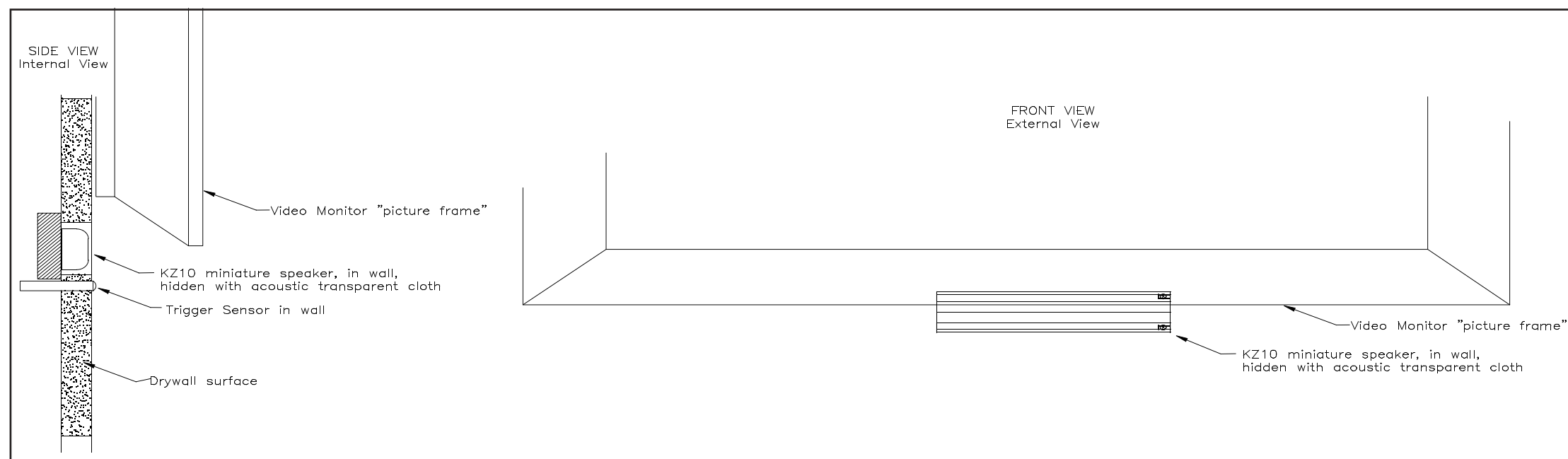
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DATE: 6.9.11

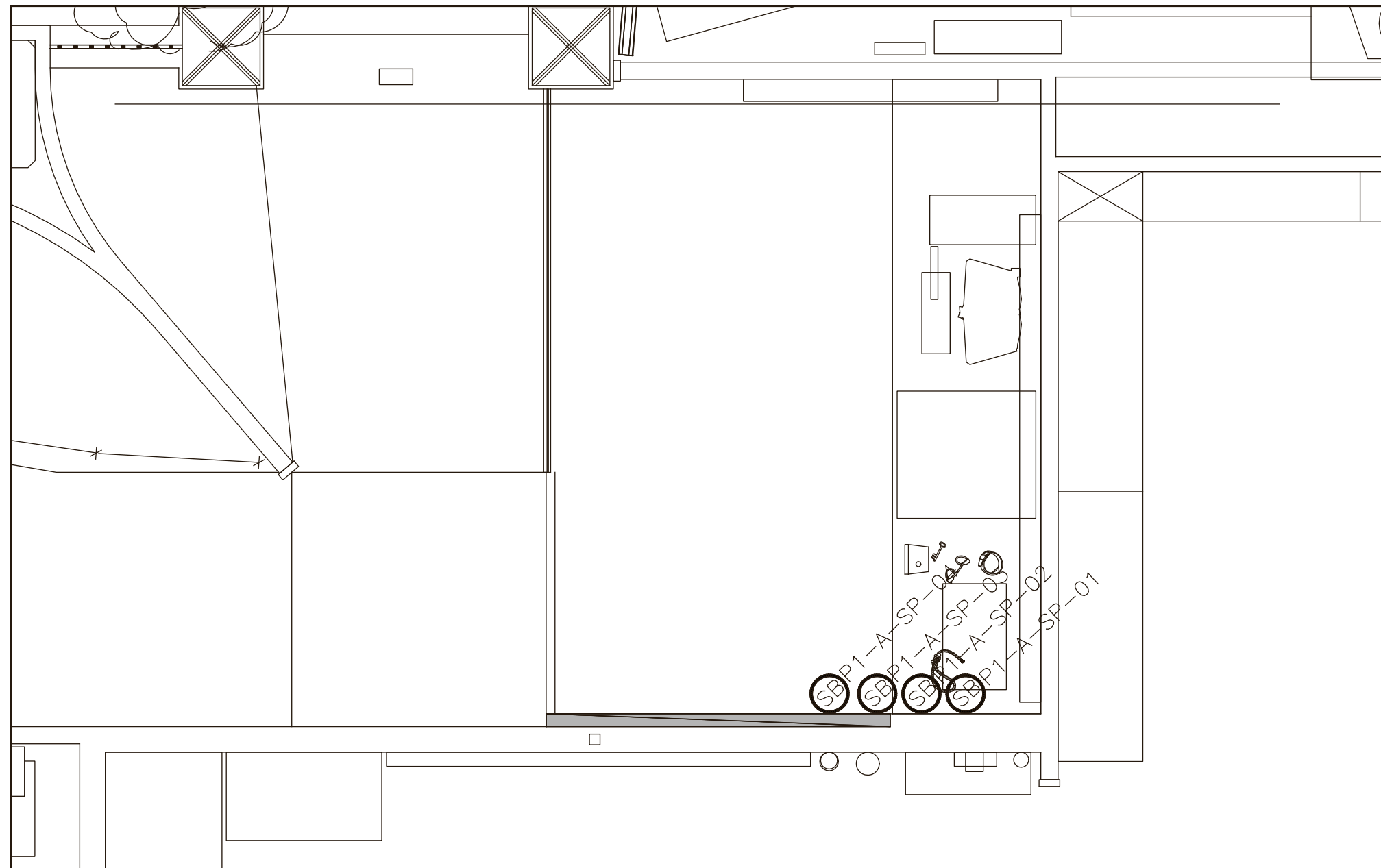


MONITOR MOUNTING REFERENCE

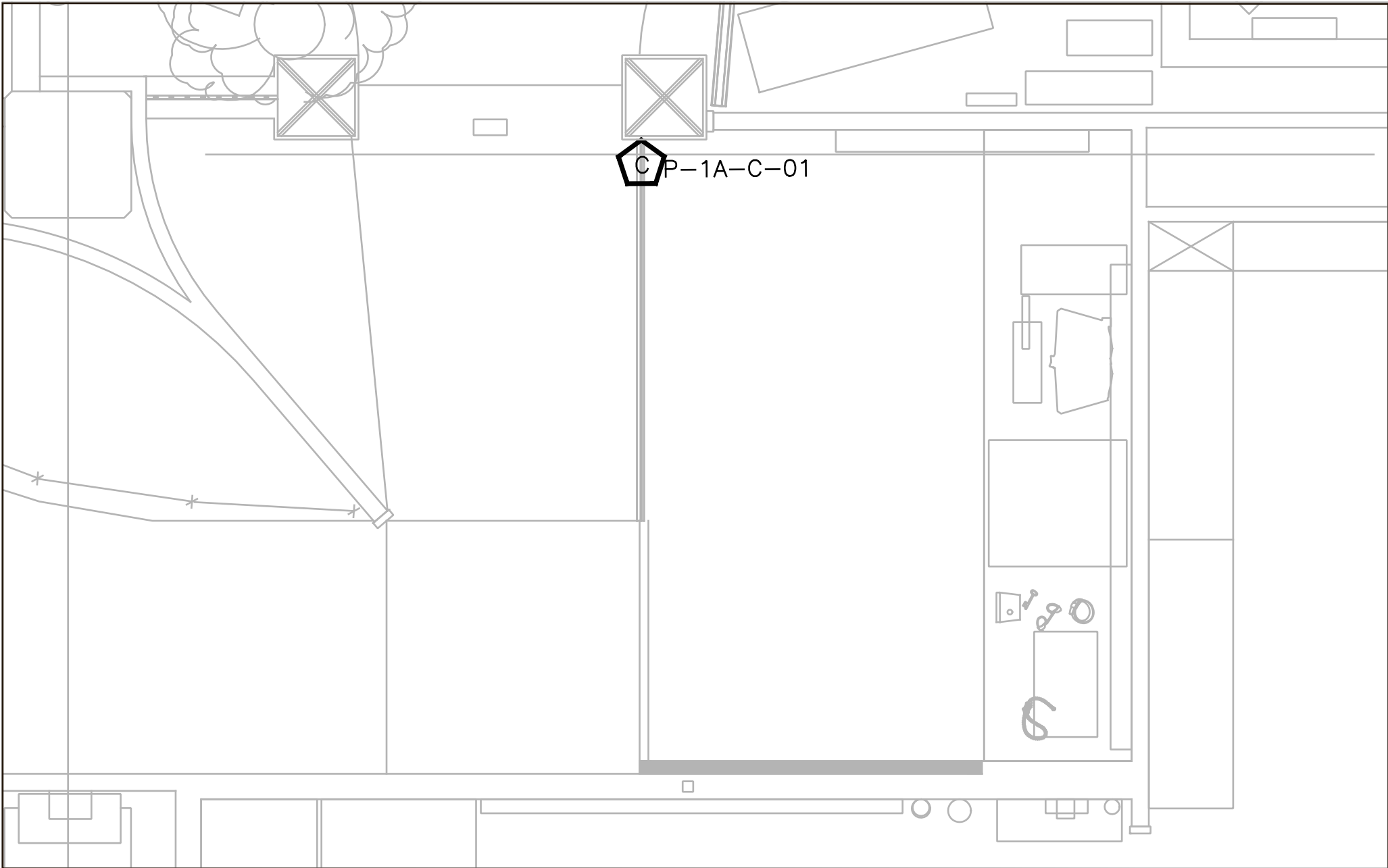
SOUND SYSTEM



OPTIONAL INTEGRAL SPEAKER DETAILS @ FRAME



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: P-1B Harpers Ferry

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June 9, 2011

STORYLINE

Rounding the corner, you are met by the sight of an audio-animatronic Marine Soldier, seated on a high patch of grass in full dress uniform and leaning against a stone column. Sporadic gunshots in the distance signal a bit of unrest.

Your sudden presence disrupts the pensive soldier, and he engages you in conversation. It seems that he and a handful of enlisted men played a major role in "...rooting out that wild-eyed radical John Brown and putting an end to his ill-conceived plan!"

Gesturing as he speaks, the young Marine eagerly details how he and several other soldiers used a long ladder to bust down the armory door in order to apprehend John Brown and his men following a brief clash.

"Brought him in alive; but barely", he declares. "Doctors tended to him for 6 weeks, just so they could hang him for treason!" There is an angry tone in his voice, but you sense a hint of uneasiness as well.

Pausing to look off into the distance, he then foreshadows the coming civil war...

"Go on up ahead my friend, but use caution", he adds, "...I've got a bad feeling comin' over me"

SCENE ITEMS:

ITEM: AN-15-P-1B TALKING REALISTIC LOOKING ANIMATRONIC MALE DRESSED IN PERIOD MARINE UNIFORM, ACTUAL SIZE

ITEM: SN-36-P-1B IRON FENCE

ITEM: AD-29-P-1B NEW AUDIO FOR MARINE DIALOGUE

ITEM: AD-30-P-1B NEW BGM

ITEM: FL-04-P-1B GROUND PLANE

ITEM: NEW LIGHTING SPOTLIGHTS

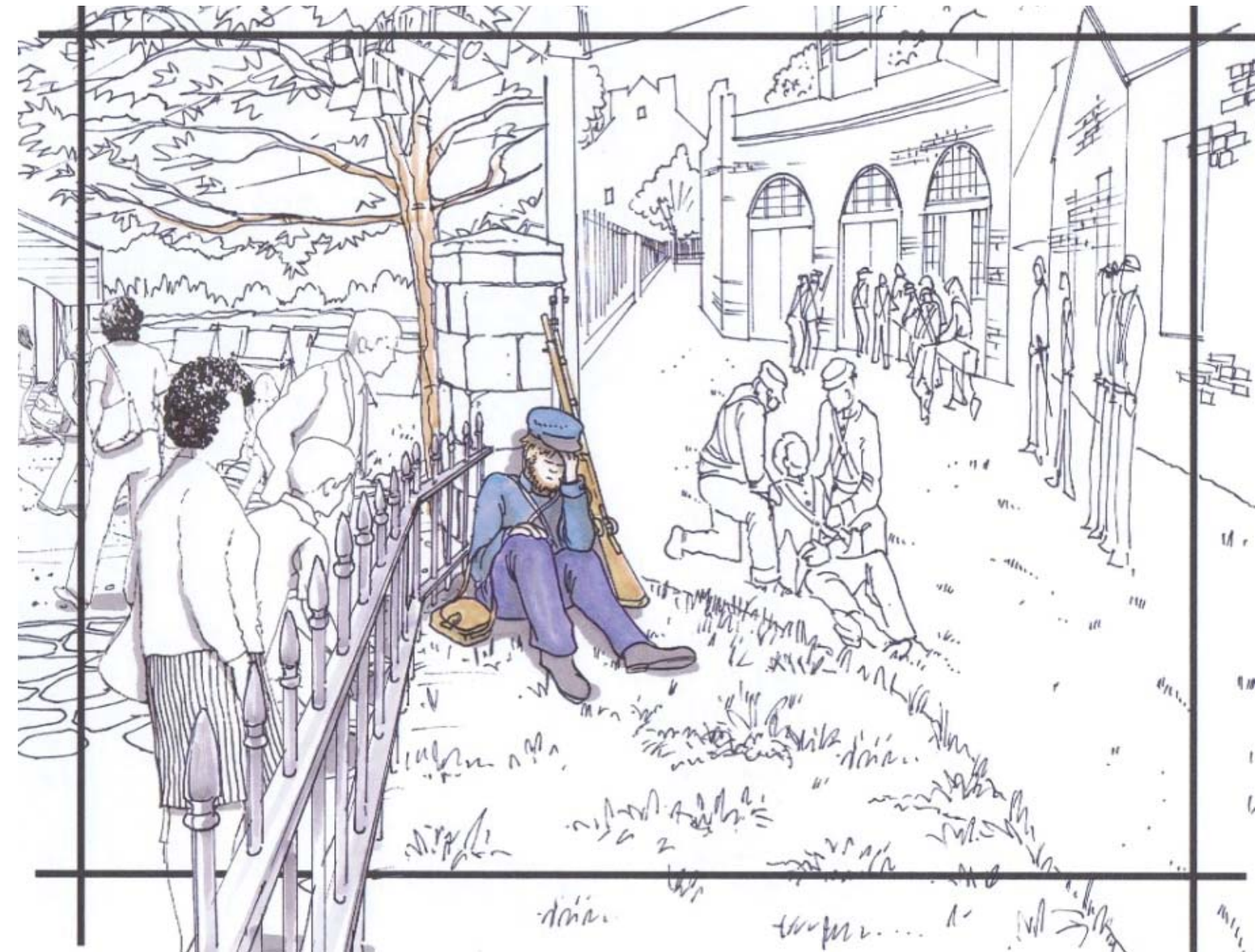
ITEM: SPEAKER FOR ANIMATRONIC, INTEGRATED INTO BODY

ITEM: NEW SHOW CONTROL

SHOW CONTROL:

1. BGM (AD-30-P-1B) LOOPS
2. TALKING AND MOVING ANIMATRONIC (AN-15-P-1B) ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON BOTTOM OF STONE PILLAR
3. DELAY START OF ANIMATRONIC DIALOGUE SESSION (AD-29-P-1B) UNTIL VIDEO SESSION (VI-04-P-1A, VI-05-P-1A, VI-06-P-1A & VI-07-P-1A) FROM SCENE P-1A IS COMPLETE
4. SPOTLIGHT FADES UP, FOCUSED ON ANIMATRONIC (AN-15-P-1B)
5. ANIMATRONIC (AN-15-P-1B) ACTIVATES AND DIALOGUE (AD-29-P-1B) BEGINS
6. LIGHTING FADES DOWN AS ANIMATRONIC (AN-15-P-1B) ENDS ITS DIALOGUE (AD-29-P-1B)
7. ANIMATRONIC (AN-15-P-1B) BECOMES STATIC

SCENE SKETCH



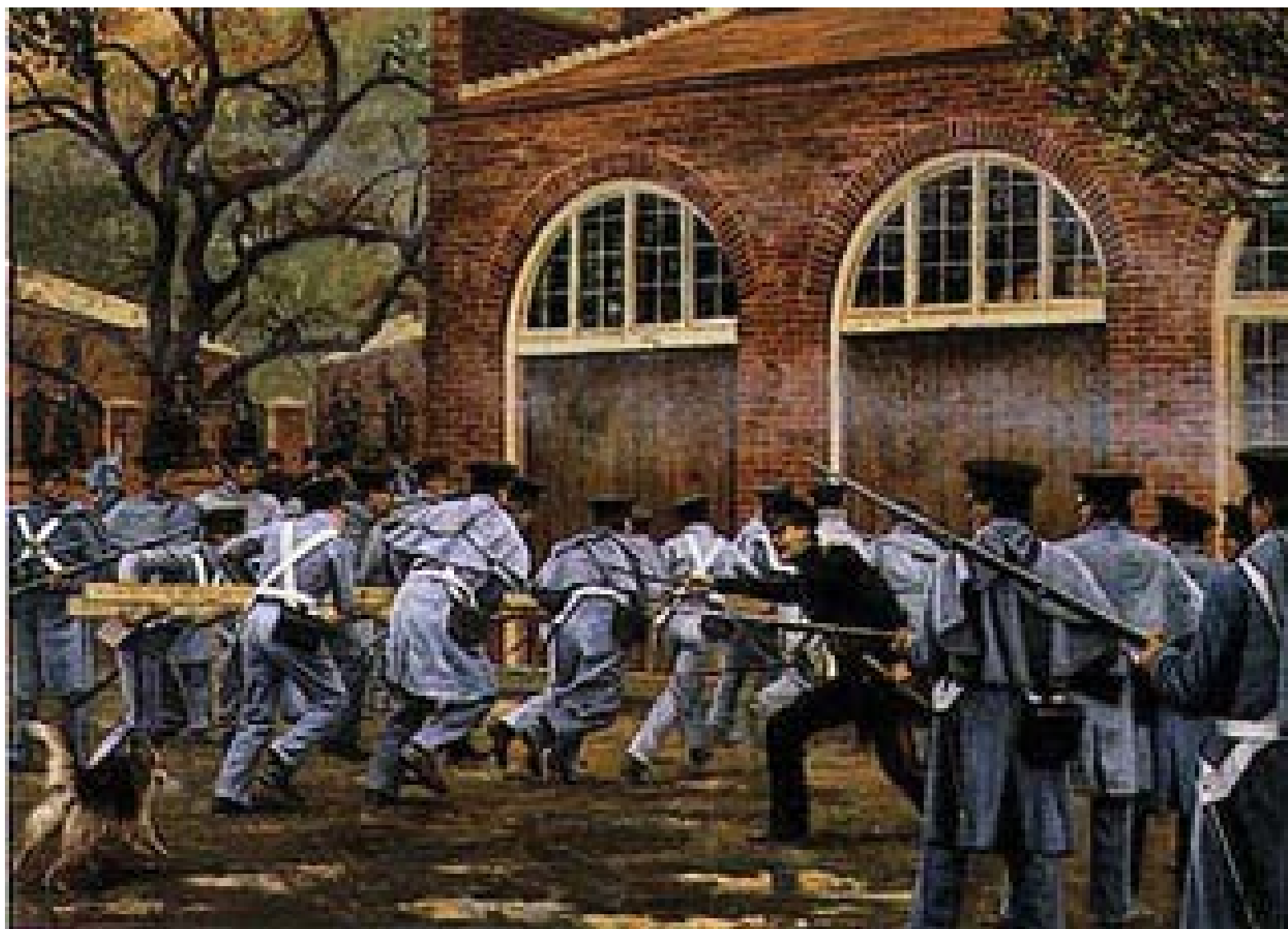


IMAGE REFERENCE



UNIFORM REFERENCE



ANIMATRONIC REFERENCE





FENCE IMAGE REFERENCE



MARINE IMAGE REFERENCE

ITEM: AN-15-P-1B MARINE - ANIMATRONIC FIGURE

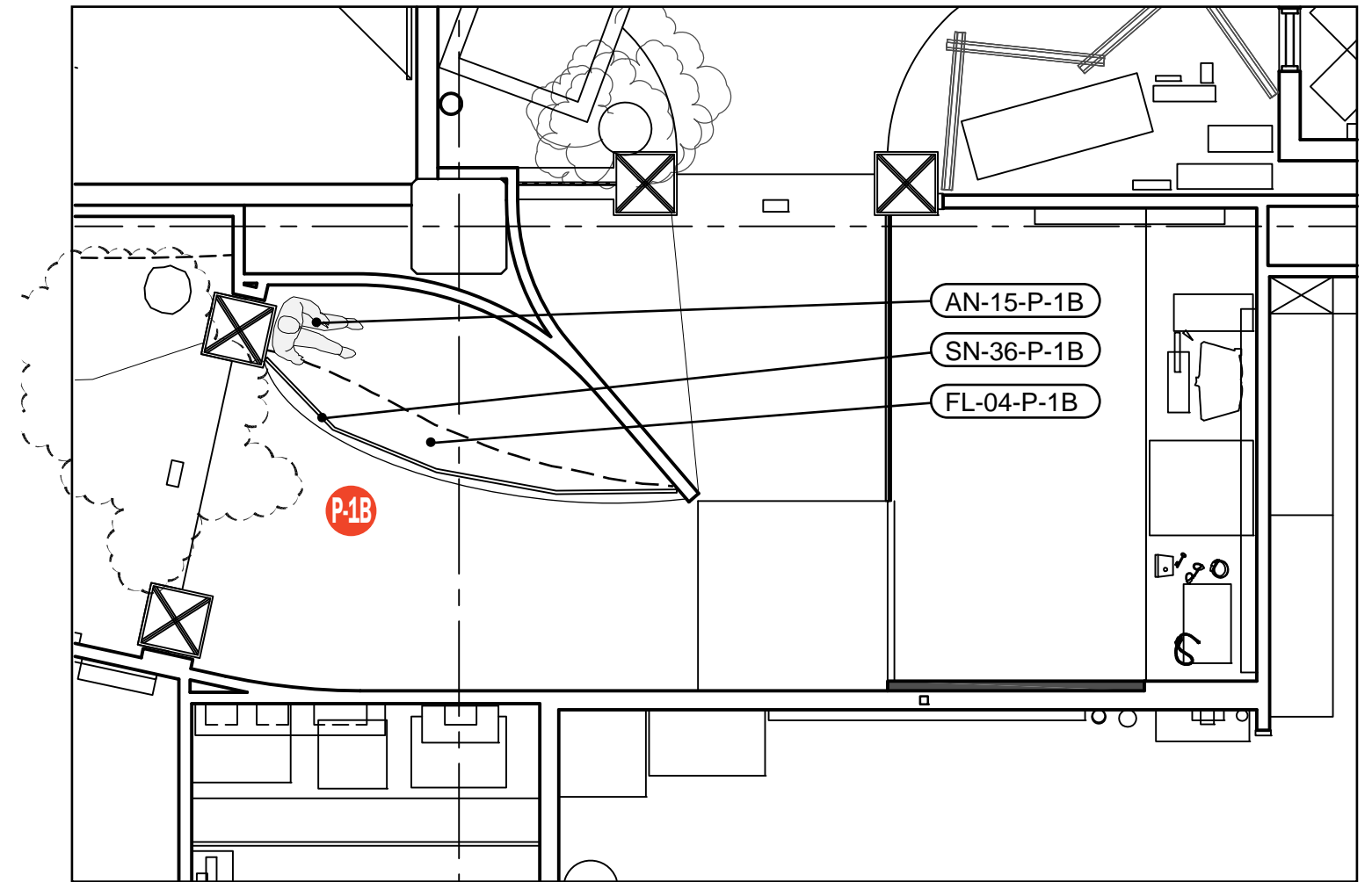
DETAILS:

1. USE VISUAL REFERENCE ABOVE FOR CHARACTER STYLING
2. WHITE MAN IN MID-20s
3. PROFESSIONAL SOLDIER
4. WEARY FROM THE BATTLE
5. TALKS WITH A SLIGHT SOUTHERN ACCENT WITH A ROUGH VOICE

VOICE DETAILS: REFER TO THE 1:19:04 MARK OF THE CIVIL WAR FILM
AT FOLLOWING LINK <http://video.pbs.org/video/1853448986/>



LOCATION REFERENCE



FLOOR PLAN

TALKING POINTS FOR DIALOGUE:**MARINE**

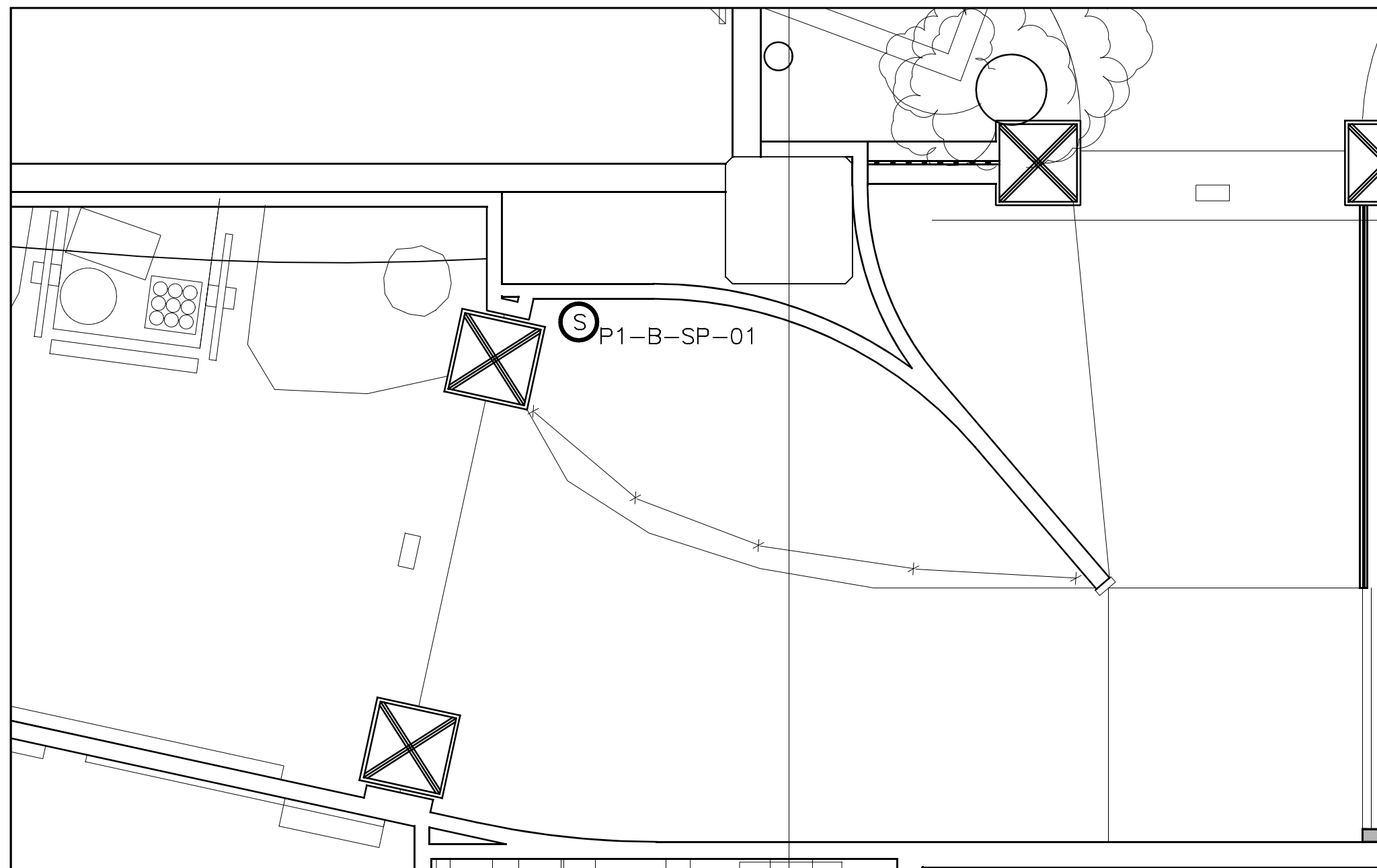
1. ALTHOUGH HE WOULDN'T HAVE USED THE WORD "TERRORIST," THAT'S BASICALLY WHAT HE WOULD HAVE THOUGHT OF BROWN. EVEN THOUGH IT'S NOT MUCH OF A MILITARY OPERATION, IT'S STILL A BIG DEAL (BEING PEACE TIME AND STATIONED IN WASHINGTON, THERE'S NOT MUCH EXCITEMENT IN THE MILITARY). BUT HE SHOULDN'T SEEM TOO EMOTIONAL; AS A PROFESSIONAL SOLDIER, HE SHOULD TREAT THE WHOLE THING RATHER MATTER OF FACTLY.
2. HE AND ABOUT 90 FELLOW MARINES HAD ARRIVED FROM WASHINGTON THE NIGHT BEFORE THIS SCENE. WHEN THEY ARRIVED, ONE OF THE FIRST THINGS THEY DID WAS TO CLOSE THE SALOONS AND TELL THE TOWNSPEOPLE TO LEAVE THE AREA AROUND THE FORT. BASICALLY, BROWN WAS ALL BUT CAPTURED, BUT THE TOWNSPEOPLE HAD BECOME AN UNRULY (AND, IN MANY CASES, A DRUNKEN) MOB.
3. HE WAS SERVING UNDER COL. ROBERT E. LEE (WHO ACTUALLY WAS AN ARMY OFFICER NOT A MARINE). IN THE MIDDLE OF THE NIGHT, LEE HAD OFFERED BROWN THE CHANCE TO SURRENDER TO NO AVAIL.
4. MARINE LT. ISRAEL GREEN PICKED 12 MEN TO STORM THE ENGINE HOUSE AND TOLD THEM NOT TO SHOOT - ONLY USE BAYONETS - FOR THE FEAR OF KILLING HOSTAGES.
5. SHORTLY AFTER DAWN, THE MARINES BEGIN TRYING TO BREAK DOWN THE DOOR. THEY ORIGINALLY USED SLEDGEHAMMERS BUT COULDN'T BREAK THE DOOR. THEN, THEY GRABBED A HEAVY LADDER AND USED IT AS A BATTERING RAM. ON THE SECOND ATTEMPT, THE DOOR SPLINTERED AND LEFT A SMALL OPENING.
6. GREEN WAS THE FIRST MARINE IN. DURING THIS RUSH, A YOUNG PRIVATE NAMED LUKE QUINN WAS SHOT (AND WOULD SOON DIE - HE'S THE ONE ON THE GROUND IN THE MURAL). GREEN THRUST HIS SWORD INTO THE BACK OF BROWN'S NECK. HE SHOVED THE SWORD IN SO HARD IT BENT IN TWO. BROWN NEARLY DIED AND NEVER FULLY RECOVERED FROM THE WOUND.
7. THE WHOLE ATTACK LASTED ABOUT THREE MINUTES.
8. JOHN BROWN WAS HANGED AT NEARBY CHARLES TOWN SIX WEEKS LATER. SHORTLY BEFORE HE WAS HANGED, BROWN PREDICTED THAT THE NATION'S SIN OF SLAVERY WILL LEAD TO BLOODSHED - THE CIVIL WAR STARTED LESS THAN A YEAR-AND-A-HALF LATER.

SCENE ITEMS:**ITEM AD-29-P-1B:**

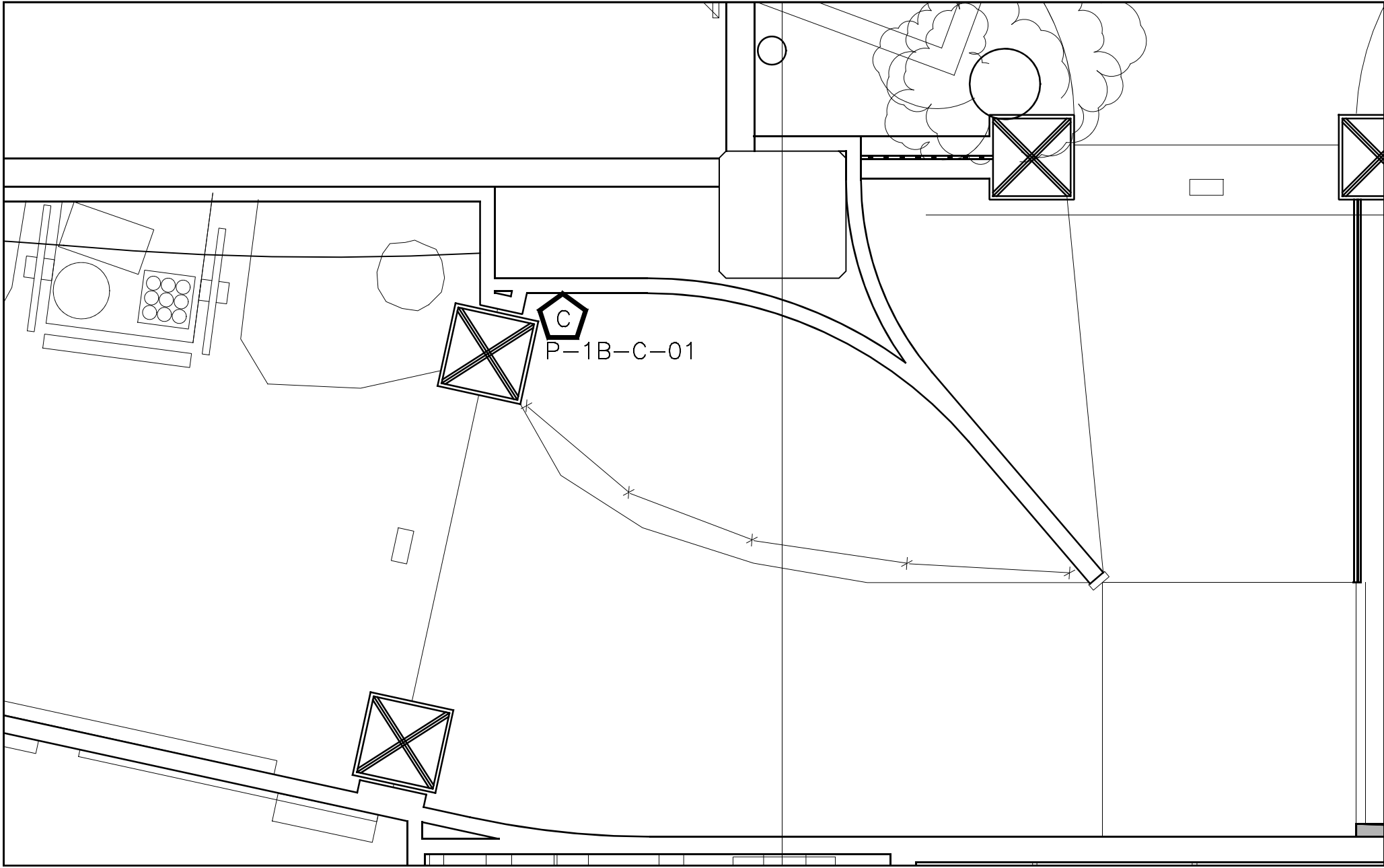
1. TALKING AND MOVING ANIMATRONIC ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON BOTTOM OF STONE PILLAR
2. PROVIDE FORTY-FIVE (45) SECOND DIALOGUE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-29-P-1B:

1. REMOVE EXISTING BGM / VO
2. PROVIDE NEW TWO (2) MINUTE LOOPING AUDIO
3. ADD GUN FIRE AND SOUNDS OF FIRING RIFLES
4. ADD BULLETS WHIZZING BY
4. ADD PEOPLE YELLING IN SCARED AND CONFUSED MANNER
5. USE EXISTING SPEAKERS
6. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE SCRIPT AND AUDIO PRODUCTION



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE

West Virginia State Museum: Enhancement P-1B

Charleston, WV



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: P-1C Battle of Philippi

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June 9, 2011

STORYLINE

Surprise attack! Don't worry- you should be safe under cover of the sugar maples as the momentous Battle of Philippi unfolds in front of you. It is the pre-dawn hours of June 3, 1861; a hard night's rain has subsided and the sounds of cannon shots and gunfire suddenly ring out around you. 1,500 Confederate soldiers are awakened from their sleep in row after row of soaking wet canvas tents.

Just ahead, two tents suddenly come alive with a flurry of activity from within. The canvas serves as a screen and the silhouetted images of 2 soldiers are observed struggling to get dressed in a futile attempt to take up arms and form a defense against the fast-approaching Union troops. Confusion and excitement fill their voices as they flail about in their tents; caught completely off guard by their enemy.

As you traverse the chaotic encounter, you spot a nearby artillery wagon that holds desperately needed supplies... but can the muddled Confederates get to them in time to hold off the attack?

Continuing on ahead, you notice a chattering raccoon hiding nervously in one of the trusses of the covered bridge, seen shimmering with reflections and echoing with the sound of water rushing below.

SCENE ITEMS:

ITEM: SN-42-P-1C TWO (2) SCENIC TENTS SET AGAINST MURAL DIMENSIONS:

ITEM: SN-43-P-1C AMMUNITION TIMBER WAGON WITH SUPPLIES

ITEM: FL-07-P-1C GROUND PLANE AT MURAL

ITEM: TR-01-P-1C SUGAR MAPLE TREE

ITEM: TR-02-P-1C RHODODENDRON BUSHES

ITEM: AN-16-P-1C ANIMATRONIC RACCOON IN BRIDGE RAFTERS

ITEM: AD-35-P-1C AUDIO FOR ANIMATRONIC RACCOON

ITEM: AD-36-P-1C DIALOGUE FOR SOLDIER-LEFT IN TENT

ITEM: AD-37-P-1C DIALOGUE FOR SOLDIER-RIGHT IN TENT

ITEM: AD-38-P-1C SOUND OF WATER RUSHING UNDER BRIDGE

ITEM: VI-10-P-1C SILHOUETTE OF SOLDIER-LEFT

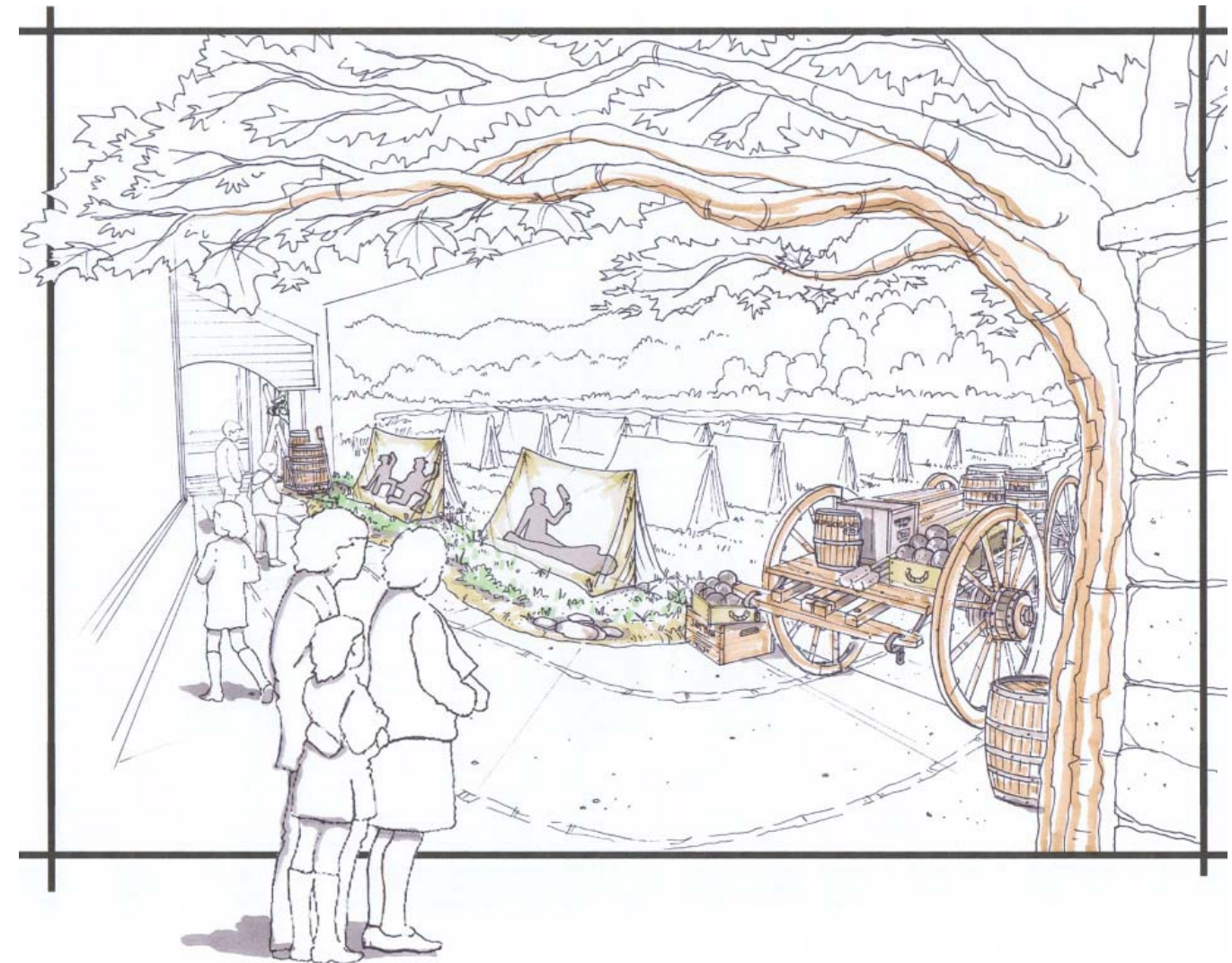
ITEM: VI-11-P-1C SILHOUETTE OF SOLDIER-RIGHT

ITEM: REFOCUS LIGHTING, ADD FOUR (4) GOBOS OVER SHOWPATH WITH LEAF PATTERNS AND TWO (2) GOBOS AT BRIDGE WITH WATER REFLECTION

ITEM: ADDITIONAL SPEAKERS FOR AUDIO

ITEM: NEW SHOW CONTROL

SCENE SKETCH



SHOW CONTROL:

1. LOOP RACCOON AUDIO (AD-35-P-1C)
2. LOOP RUSHING WATER AUDIO (AD-38-P-1C)
3. LEAF PATTERN GOBOS ON CONTINUOUSLY
4. WATER REFLECTION GOBOS ON CONTINUOUSLY
5. SOLDIER-LEFT DIALOGUE (AD-36-P-1C) BEGINS WHEN ACTIVATED BY PROXIMITY TRIGGER MOUNTED AT GROUND ADJACENT TO TENT-RIGHT (SN-42-P-1C)
6. SOLDIER-LEFT SILHOUETTE VIDEO (VI-10-P-1C) BEGINS IN TENT-LEFT (SN-42-P-1C)
7. SOLDIER-RIGHT SILHOUETTE VIDEO (VI-11-P-1C) BEGINS IN TENT-RIGHT (SN-42-P-1C)
8. SOLDIER-RIGHT DIALOGUE (AD-37-P-1C) BEGINS
9. DIALOGUE SESSION (AD-36-P-1C & AD-37-P-1C) AND SILHOUETTE VIDEO SESSION (VI-10-P-1C & AD-37-P-1C) ENDS

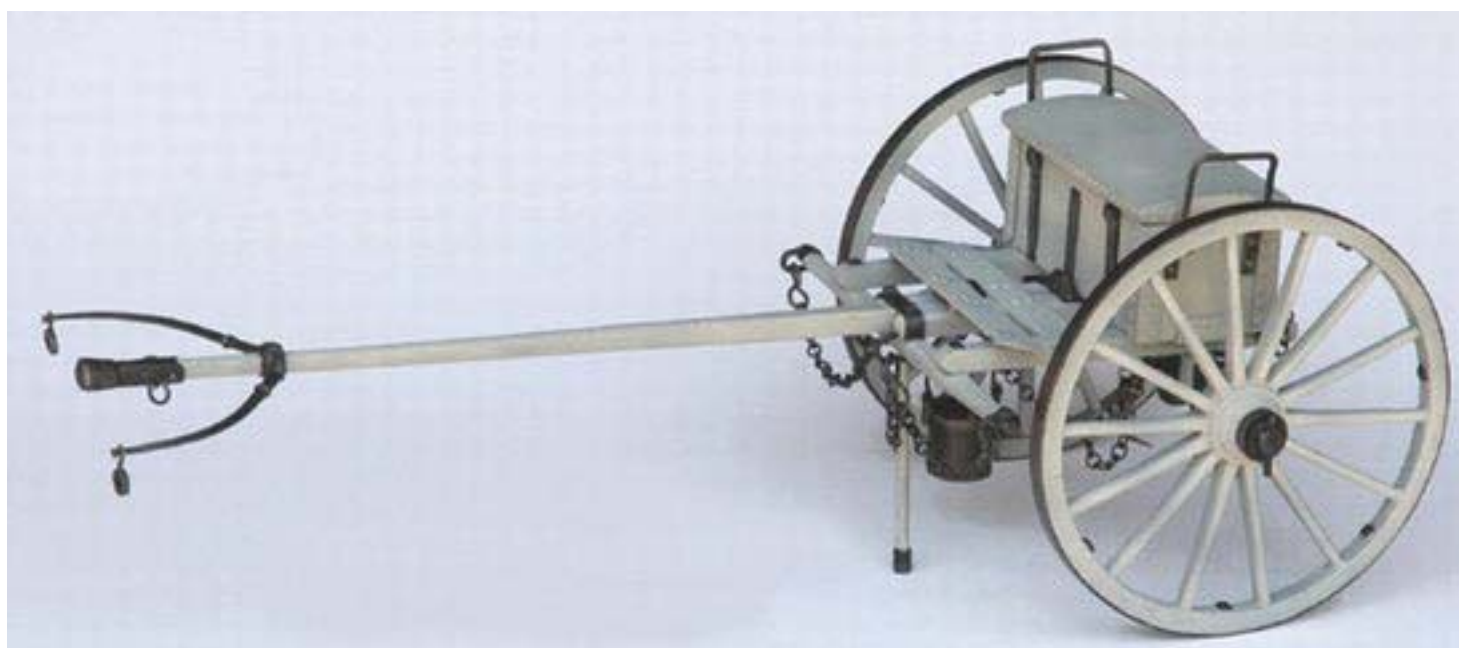
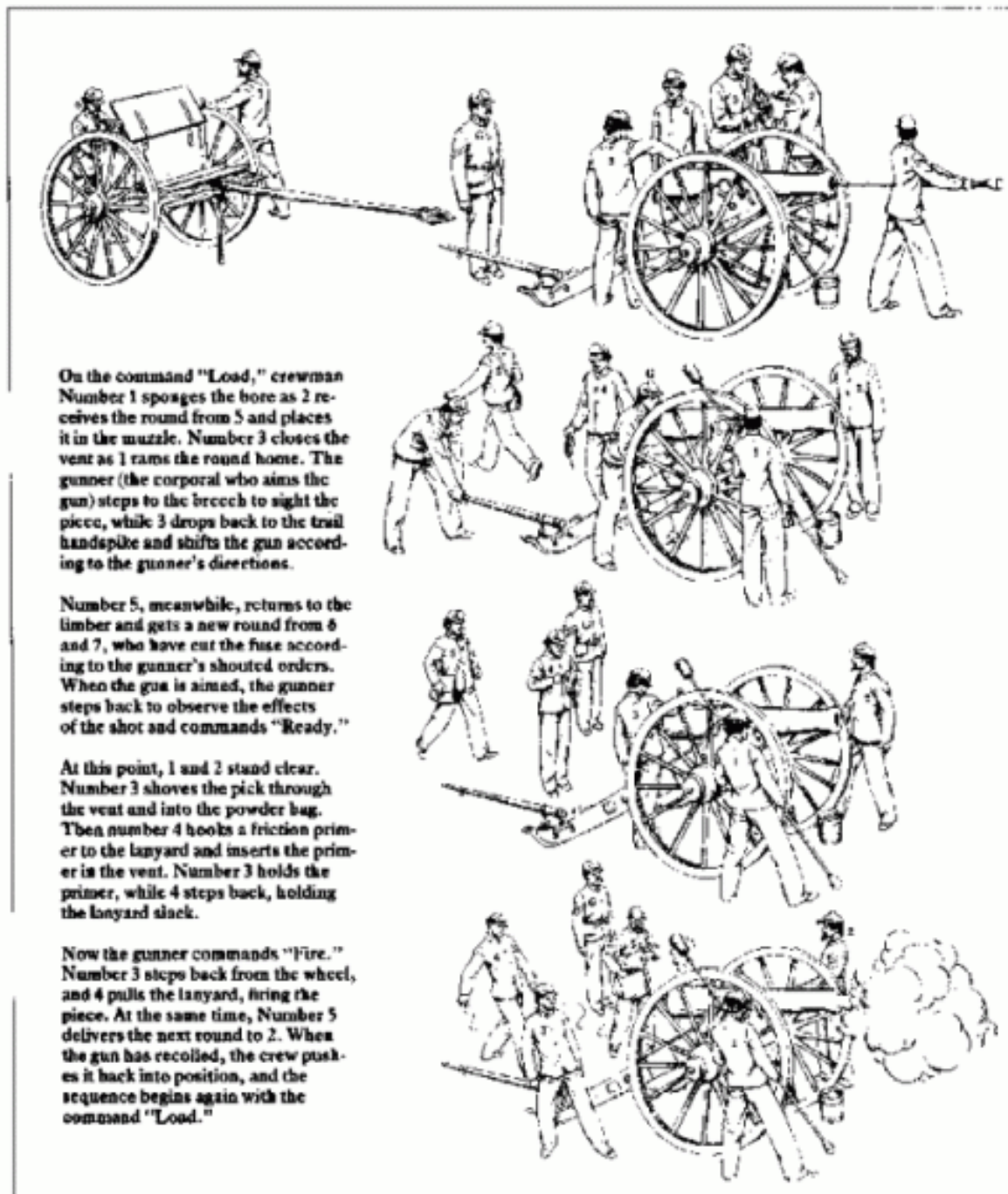


IMAGE REFERENCE



The Tools of a Well-Drilled Team



On the command "Load," crewman Number 1 sponges the bore as 2 receives the round from 5 and places it in the muzzle. Number 3 closes the vent as 1 rams the round home. The gunner (the corporal who aims the gun) steps to the breech to sight the piece, while 3 drops back to the trail handspike and shifts the gun according to the gunner's directions.

Number 5, meanwhile, returns to the limber and gets a new round from 6 and 7, who have cut the fuse according to the gunner's shouted orders. When the gun is aimed, the gunner steps back to observe the effects of the shot and commands "Ready."

At this point, 1 and 2 stand clear. Number 3 shoves the pick through the vent and into the powder bag. Then number 4 hooks a friction primer to the lanyard and inserts the primer in the vent. Number 3 holds the primer, while 4 steps back, holding the lanyard slack.

Now the gunner commands "Fire." Number 3 steps back from the wheel, and 4 pulls the lanyard, firing the piece. At the same time, Number 5 delivers the next round to 2. When the gun has recoiled, the crew pushes it back into position, and the sequence begins again with the command "Load."

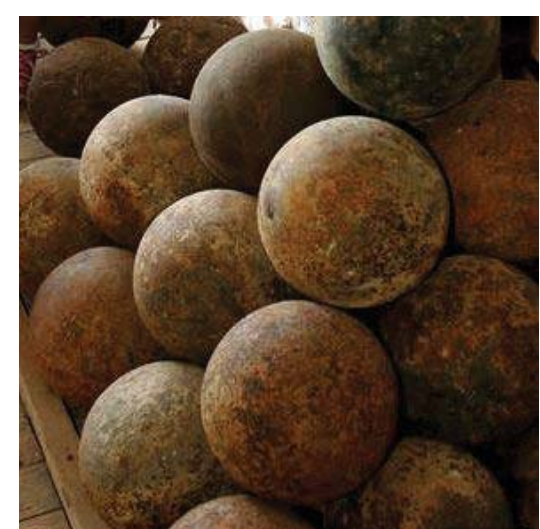


IMAGE REFERENCE



RHODODENDREN

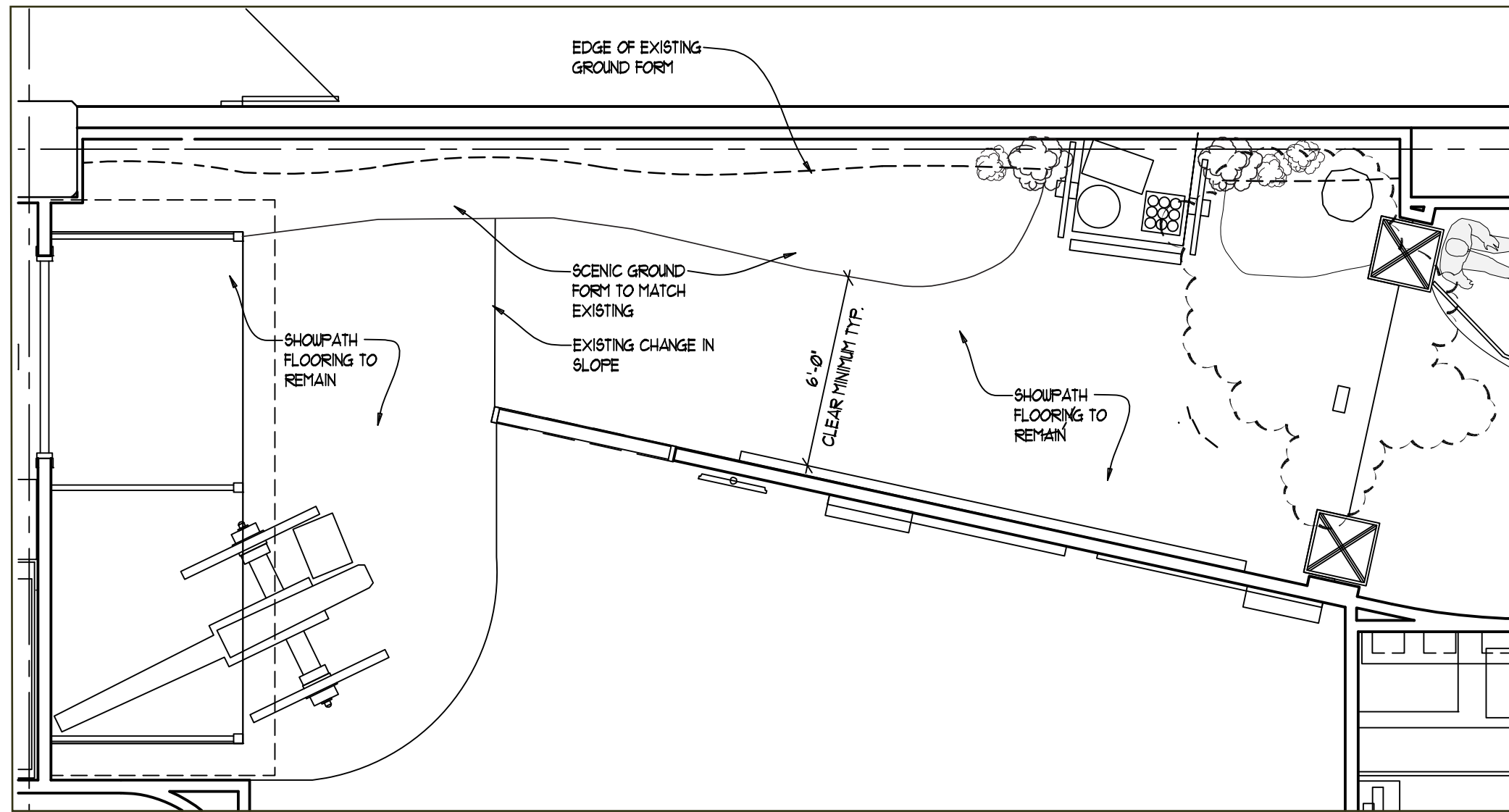


IMAGE REFERENCE

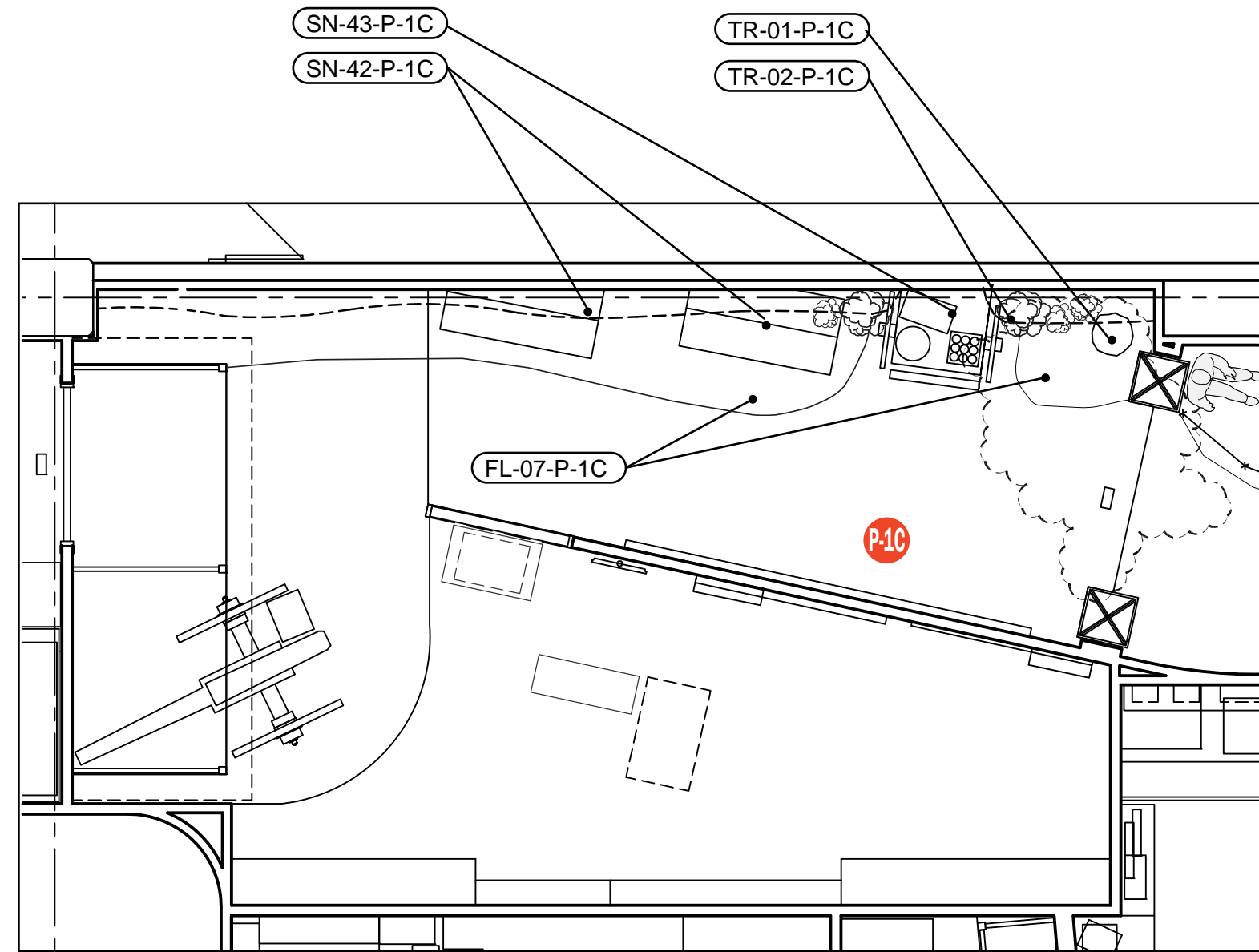


TREE REFERENCE

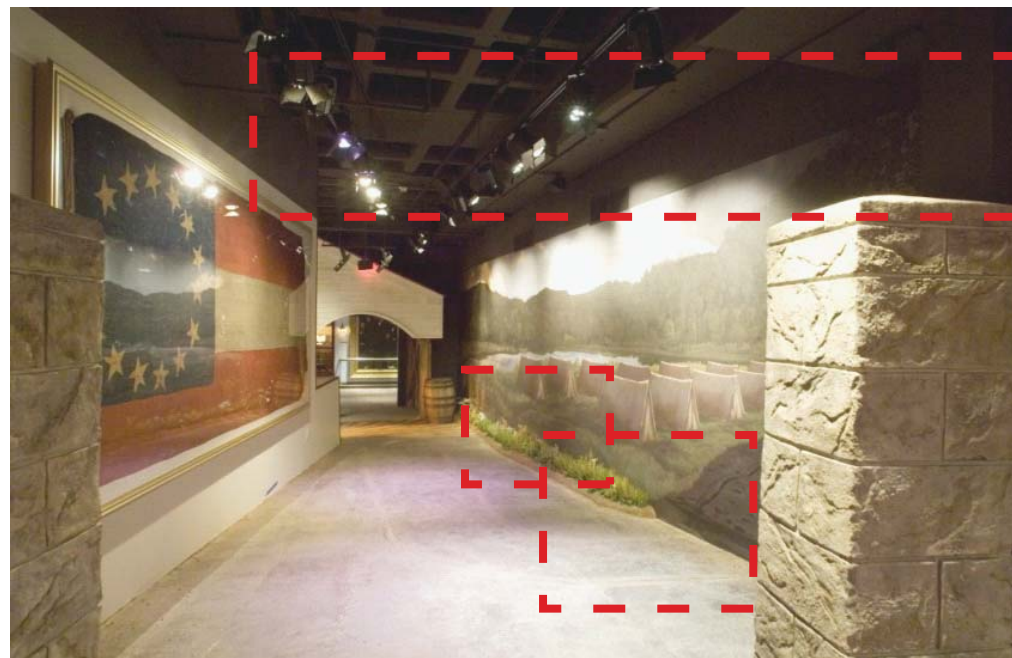




FLOOR PLAN



FLOOR PLAN



LOCATION REFERENCE

TALKING POINTS FOR SOLDIER DIALOGUE:

YOUNG MEN (APPROXIMATELY 18 YEARS OLD) WITH CENTRAL WEST VIRGINIA ACCENTS

1. THEY'RE HUDDLED IN THEIR TENTS TO GET OUT OF THE RAIN RATHER THAN BEING OUT ON PICKET DUTY—WHERE THEY WOULD HAVE SEEN THE ADVANCING UNION COLUMNS AND ALERTED THEIR COMRADES. THE REST OF THEIR COMRADES ARE MOST LIKELY ASLEEP.
2. NEED TO INTRODUCE EARLY IN THEIR CONVERSATION THAT THEIR HOME STATE, VIRGINIA, RECENTLY SECEDED FROM THE UNITED STATES AND JOINED THE CONFEDERATE STATES OF AMERICA. THE PEOPLE OF VIRGINIA VOTED TO APPROVE SECESSION LESS THAN TWO WEEKS BEFORE THE BATTLE.
3. THEY JOINED THE CONFEDERATE ARMY TO DEFEND THEIR HOME STATE FROM THE ENEMY. THEIR PRINCIPAL LOYALTY IS TO VIRGINIA, NOT TO THE UNITED OR CONFEDERATE STATES. THEY VIEW THE UNION CAMPAIGN AS AN ENEMY INVASION OF THEIR STATE, SO THEY'RE FIGHTING MORE TO DEFEND THE "HONOR" (A GOOD WORD TO USE) OF VIRGINIA, THEIR HOMES, AND FAMILIES.
4. THEY'RE ANXIOUS TO FIGHT IN A BATTLE AND CAN'T WAIT TO "SEE THE ELEPHANT"—FOR SOME REASON, THAT'S HOW CIVIL WAR SOLDIERS REFERRED TO THE EXPERIENCE OF GETTING INTO THEIR FIRST BATTLE. THEY'VE ALSO BEEN EXTREMELY BORED SINCE THEY ENLISTED—BEEN PLAYING A LOT OF CARDS TO KILL TIME.
5. THEY ALSO RESENT THEIR COMMANDING OFFICER WHO'S BEEN DRILLING THEM (PRACTICING MARCHING) LONG HOURS EVERY DAY AND SCREAMING AT THEM CONSTANTLY. THEY CLEARLY DON'T UNDERSTAND THE POINT OF IT AND THINK THEIR COMMANDER DOESN'T KNOW WHAT HE'S DOING. THEY MIGHT EXPRESS SOMETHING LIKE, "OUR CAPTAIN THINKS WE CAN WIN THIS WAR BY MARCHIN' AROUND THE ENEMY IN CIRCLES OVER AND OVER 'TIL THEY GET BORED AND JUST GO HOME." THEY CLEARLY THOUGHT THE WHOLE EXPERIENCE WAS GOING TO BE MORE FUN AND EXCITING.
6. THESE GUYS ARE VERY COCKY; "FIXIN" FOR A FIGHT; THINK THAT ANY SOUTHERNER CAN OUTFIGHT, OUTSHOOT, AND OUTFIGHT ANY NORTHERNER; AND BELIEVE THE SOUTH WILL WIN THE WAR WITH JUST ONE BATTLE VICTORY—IF THEIR COMMANDING OFFICER WILL JUST LET THEM FIGHT INSTEAD OF MARCHING AROUND ALL THE TIME. IN FACT, THEY'RE AFRAID THAT "THE" DECISIVE BATTLE OF THE WAR WILL BE FOUGHT SOMEWHERE ELSE WITH OTHER TROOPS AND THAT THEY'LL HAVE TO RETURN TO THEIR HOMES WITHOUT EVER GETTING INTO BATTLE. IN REALITY, THEY'RE UNDISCIPLINED AND KNOW NOTHING ABOUT BEING IN AN ARMY OR IN BATTLE.

SCENE ITEMS:**ITEM AD-35-P-1C:**

1. AUDIO RACCOON
2. REMOVE EXISTING BGM / VO
2. RACCOON RUSTLING (IN BRIDGE RAFTERS)
3. RACCOON "CHITTERING" (IN BRIDGE RAFTERS)
4. TWO (2) MINUTE LOOPING AUDIO
5. CONTRACTOR IS RESPONSIBLE FOR ALL SCRIPTING AND AUDIO PRODUCTION

ITEM AD-36-P-1C:

1. SOLDIER IN TENT-LEFT
2. DIALOGUE ACTIVATES WITH TRIGGER FOR AUDIO AD-37-P-1C
3. DIALOGUE IS ABOUT SOLDIER-LEFT AS WELL AS INTERACTION DIALOGUE WITH SOLDIER-RIGHT
4. FORTY-FIVE (45) SECONDS OF DIALOGUE WITHIN NINETY (90) SECOND DIALOGUE SESSION
5. SYNC AUDIO WITH VIDEO SILHOUETTE
6. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-37-P-1C:

1. SOLDIER IN TENT-RIGHT
2. DIALOGUE ACTIVATES WITH PROXIMITY TRIGGER MOUNTED AT GROUND ADJACENT TO TENT-RIGHT
3. DIALOGUE IS ABOUT SOLDIER-RIGHT AS WELL AS INTERACTION DIALOGUE WITH SOLDIER-LEFT
4. FORTY-FIVE (45) SECONDS OF DIALOGUE WITHIN NINETY (90) SECOND DIALOGUE SESSION
5. SYNC AUDIO WITH VIDEO SILHOUETTE
6. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-38-P-1C:

1. RUSHING WATER
2. SOUNDS AS IF UNDER THE BRIDGE
3. REMOVE EXISTING BGM / VO
4. TWO (2) MINUTE LOOPING AUDIO

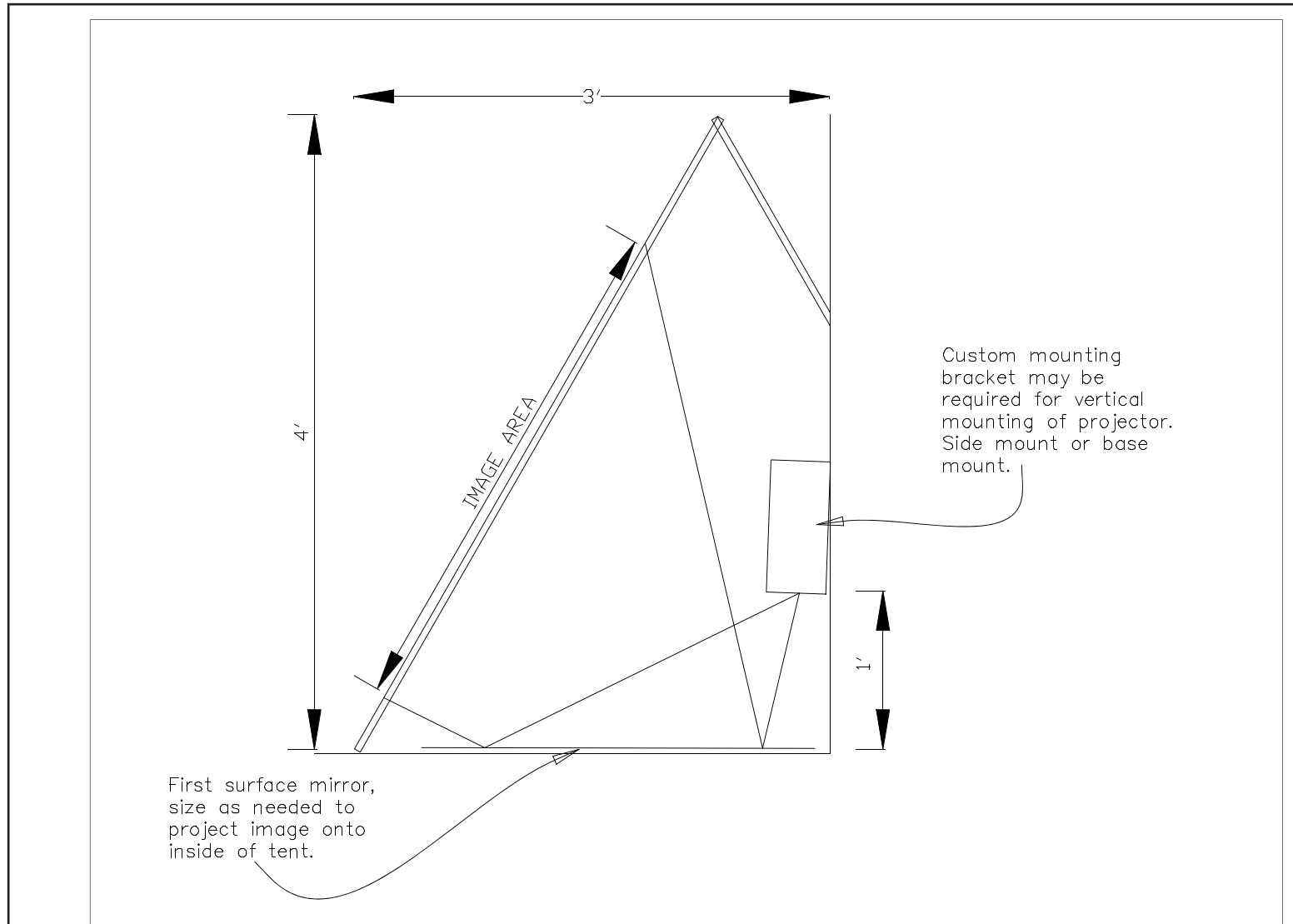
SCENE ITEMS:

ITEM VI-10-P-1C:

1. VIDEO - SOLDIER-LEFT
2. PROVIDE APPROXIMATELY NINETY (90) SECOND SILHOUETTE VIDEO USING TALKING POINTS AS BASIS FOR ACTION
3. SYNC VIDEO SILHOUETTE ACTION WITH DIALOGUE
4. CHARACTER SPEAKS FOR APPROXIMATELY 45 SECONDS DURING VIDEO SESSION
5. SHOW PHYSICAL AND VERBAL INTERACTION WITH SOLDIER-RIGHT
6. CONTRACTOR IS RESPONSIBLE FOR ALL TALENT, SCRIPT, STORY BOARDS AND VIDEO PRODUCTION

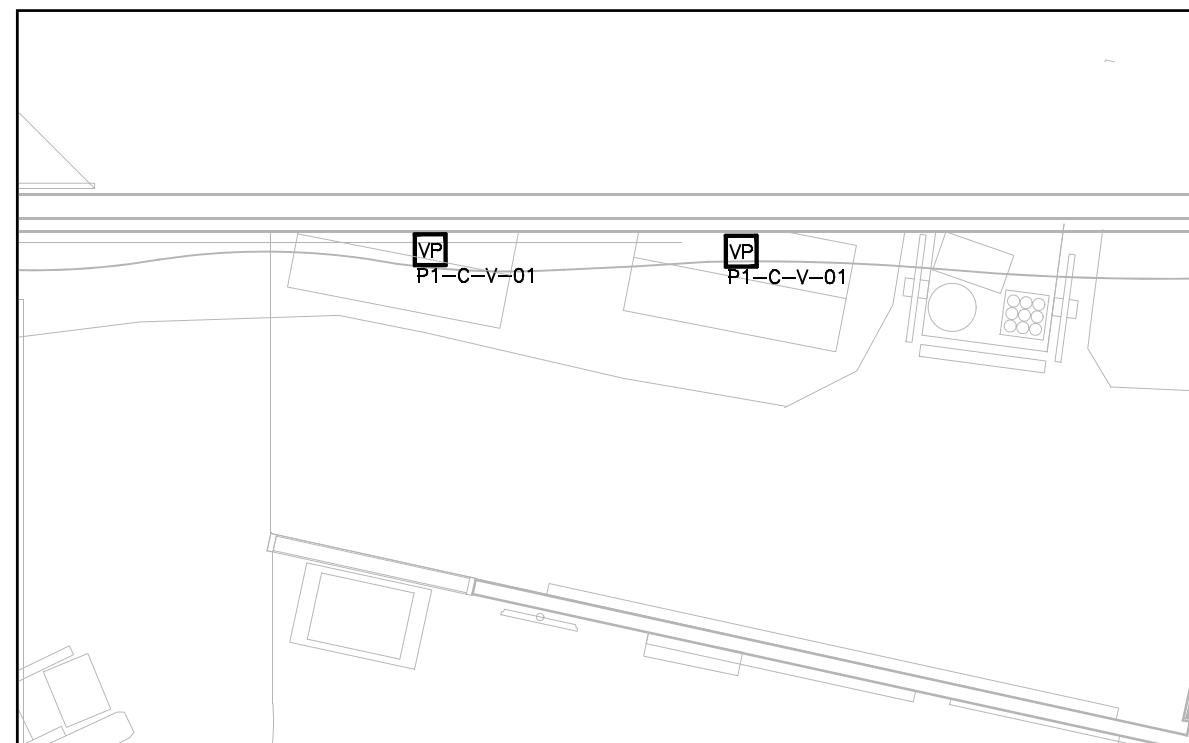
ITEM VI-11-P-1C:

1. VIDEO - SOLDIER-RIGHT
2. PROVIDE APPROXIMATELY NINETY (90) SECOND SILHOUETTE VIDEO USING TALKING POINTS AS BASIS FOR ACTION
3. SYNC VIDEO SILHOUETTE ACTION WITH DIALOGUE
4. CHARACTER SPEAKS FOR APPROXIMATELY 45 SECONDS DURING VIDEO SESSION
5. SHOW PHYSICAL AND VERBAL INTERACTION WITH SOLDIER-LEFT
6. CONTRACTOR IS RESPONSIBLE FOR ALL TALENT, SCRIPT, STORY BOARDS AND VIDEO PRODUCTION



1 MITSUBISHI WD380U-EST, P-1C TENT SHADOW PROJECTION MOUNTING
SCALE: NONE

PROJECTOR MOUNTING REFERENCE



PROJECTOR LOCATION REFERENCE PLAN



SPEAKER LOCATION REFERENCE PLAN



SHOW CONTROL LOCATION REFERENCE PLAN



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: P-2 Wheeling



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June 9, 2011

STORYLINE

Your entrance into the Wheeling Docks exhibit room has you literally walking right onto the deck of a steam-powered paddle boat. It's the sternwheeler "Mountain Boy" to be exact. You've just stepped back in time to take part in that historic night in Wheeling when the state capital was moved to Charleston by way of the Ohio and Kanawha rivers.

It's an event that had Wheeling residents a bit unhappy, and so you may want to avoid coming face to face with the ship's Captain, who currently seems to be in a bit of turmoil inside the boiler room. Walking further down the deck, you notice that the coal fire's warm glow is producing shadow images of the crew's activity onto the door's curtains. Above your head on the upper deck are trunks and crates with "State Capital / To Charleston" stenciled in paint.

Over the hiss of the steam, the agitation in the Captain's voice can be heard through the walls. "Is that the last wagon load?" he hollers at a crewman. "...well then get those horses outta here- they're gettin' spooked! And get that firebox hot; more coal!!" he bellows. "Of course they're spooked; it's the middle of the night!" a crewman mutters to another as he heaves his coal shovel.

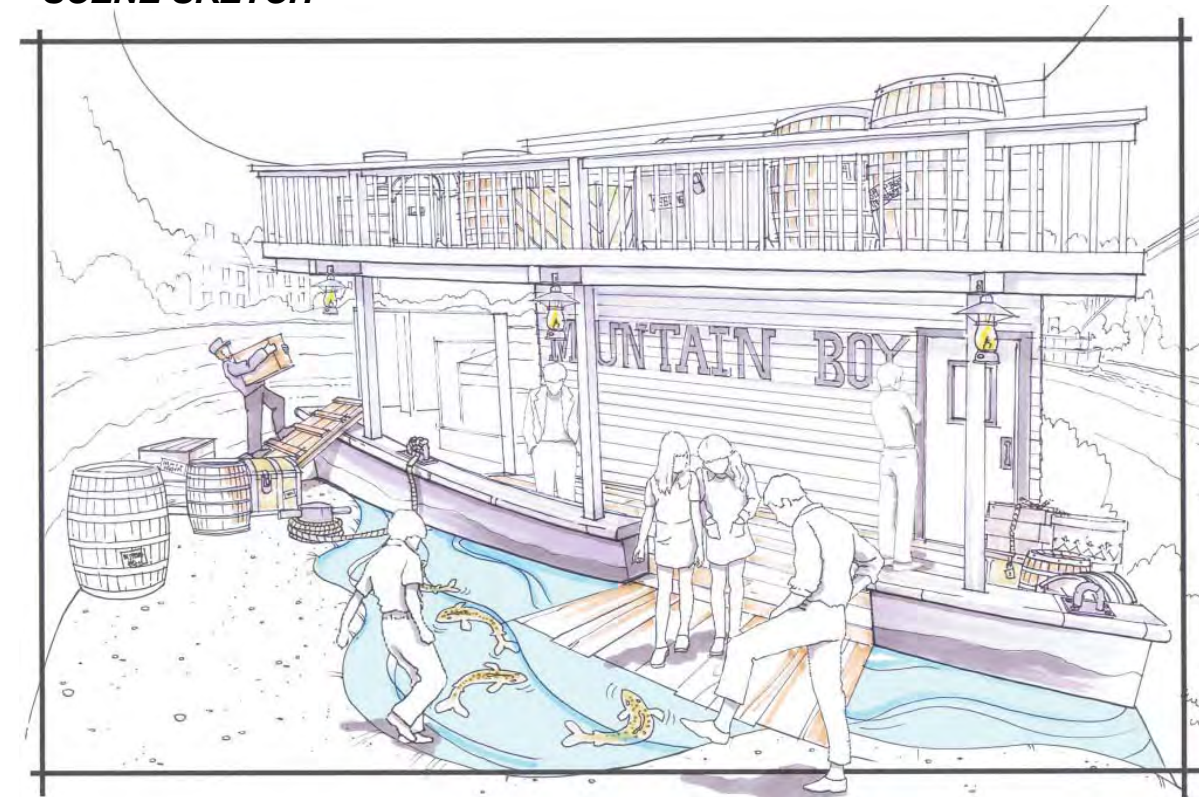
Leaning on the ship's railing, you take notice of the town, just up the hill from the docks. The town mural shows that a few residents have awoken and have lit their lamps, perhaps to see what the uproar is about. A dog barks in the distance and a few folks can be seen walking the streets. Imagine that you are one of those residents; does this move affect you? Will you be forced to uproot your family and move to Charleston in order to make a living?

Making your way down the gangplank and onto shore, not only can you hear the water lapping up against the sides of the boat, you can actually see the water rippling through the use of interactive projection technology in the floor! Upon closer inspection, you notice small schools of large fish swimming near the river's edge. They scurry away as you walk down the plank, then slowly return when it's clear.

SHOW CONTROL:

1. ALL SCENE EFFECTS AND AUDIO LOOPS CONTINUOUSLY
2. TIE ALL SCENE EFFECTS INTO SHOW CONTROL

SCENE SKETCH



SCENE ITEMS:

- ITEM: SN-37-P-2 MID-PORTION EXTERIOR STEAM BOAT DECK FACADE INCLUDING GANG PLANKS
- ITEM: SN-38-P-2 CUT OUT FLAT OF CREWMAN WITH BOX AT GANG PLANK
- ITEM: SN-39-P-2 MISC SHIPPING CRATES, BARRELS, TRUNKS AND SUPPLIES (REFER TO SKETCH FOR QUANTITY AND DESIGN INTENT)
- ITEM: SN-40-P-2 ENHANCEMENT OF EXISTING SOUTH WALL MURAL WITH PAINTED LIGHTS IN WINDOWS AND WALKING SILHOUETTES ON THE STREET
- ITEM: FL-05-P-2 NEW GROUND PLANE AT TOWN
- ITEM: FL-06-P-2 NEW FLOOR SURFACE FOR GESTURE TECHNOLOGY
- ITEM: VI-08-P-2 PROJECTED "INTERACTIVE GESTURE TECHNOLOGY" WITH WATER RIPPLES AND FISH
- ITEM: VI-09-P-2 PROJECTED VIDEO SILHOUETTES (2) OF CREW MOVEMENTS BEHIND DOOR WITH WINDOW
- ITEM: AD-31-P-2 DIALOGUE FOR UNSEEN SHIP'S CAPTAIN
- ITEM: AD-32-P-2 DIALOGUE FOR UNSEEN CREWMEN (2 VOICES)
- ITEM: AD-33-P-2 AUDIO OF BOILER ROOM HISSING AND MOTOR NOISES
- ITEM: AD-34-P-2 AUDIO OF RIVER WATER LAPPING AT BOAT AND BARKING DOGS
- ITEM: REMOVE NORTH SIDE BLACK LIGHTS AND SHIELD REMAINING FIXTURES
- ITEM: ADD FIVE (5) SPOTLIGHTS FOR STEAM BOAT FACADE
- ITEM: ADD FOUR (4) SPEAKERS FOR FIGURE VOICES AND WATER SOUNDS
- ITEM: NEW SHOW CONTROL
- ITEM: ADD DIMMABLE SHOW LIGHTING
- ITEM: REMOVE EXISTING DIALOGUE

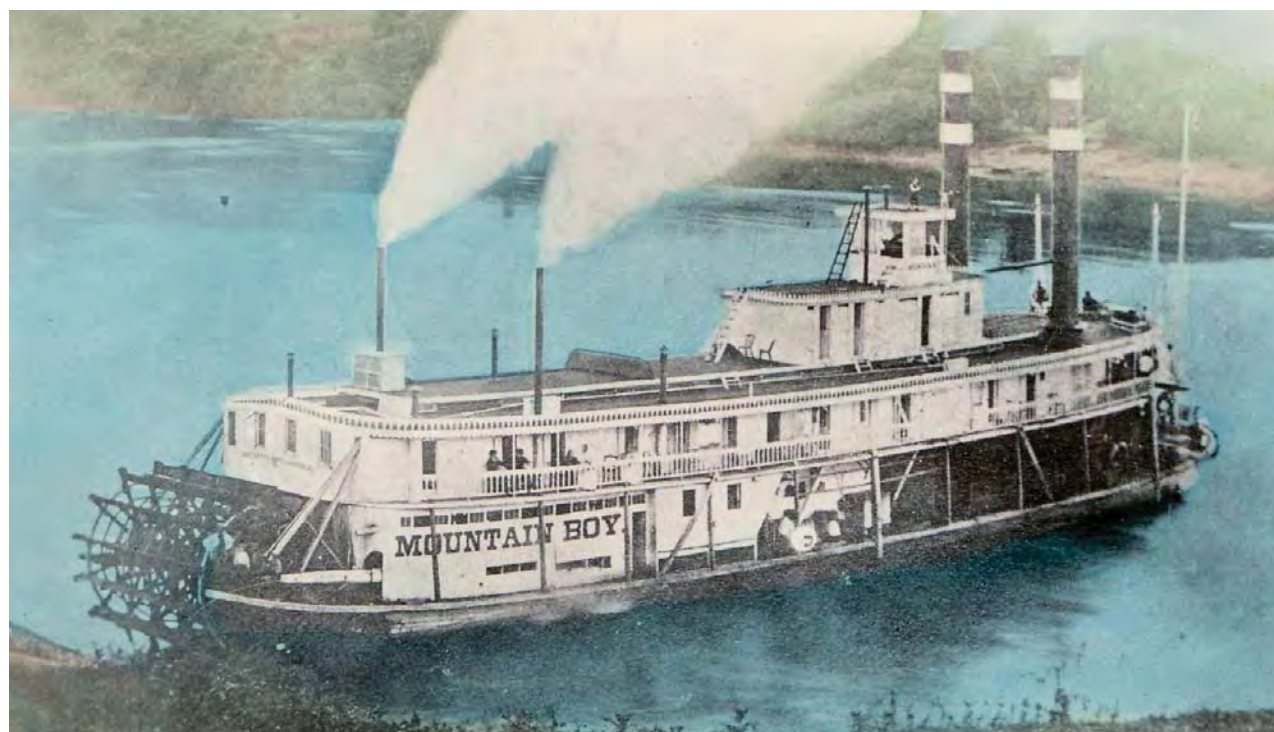


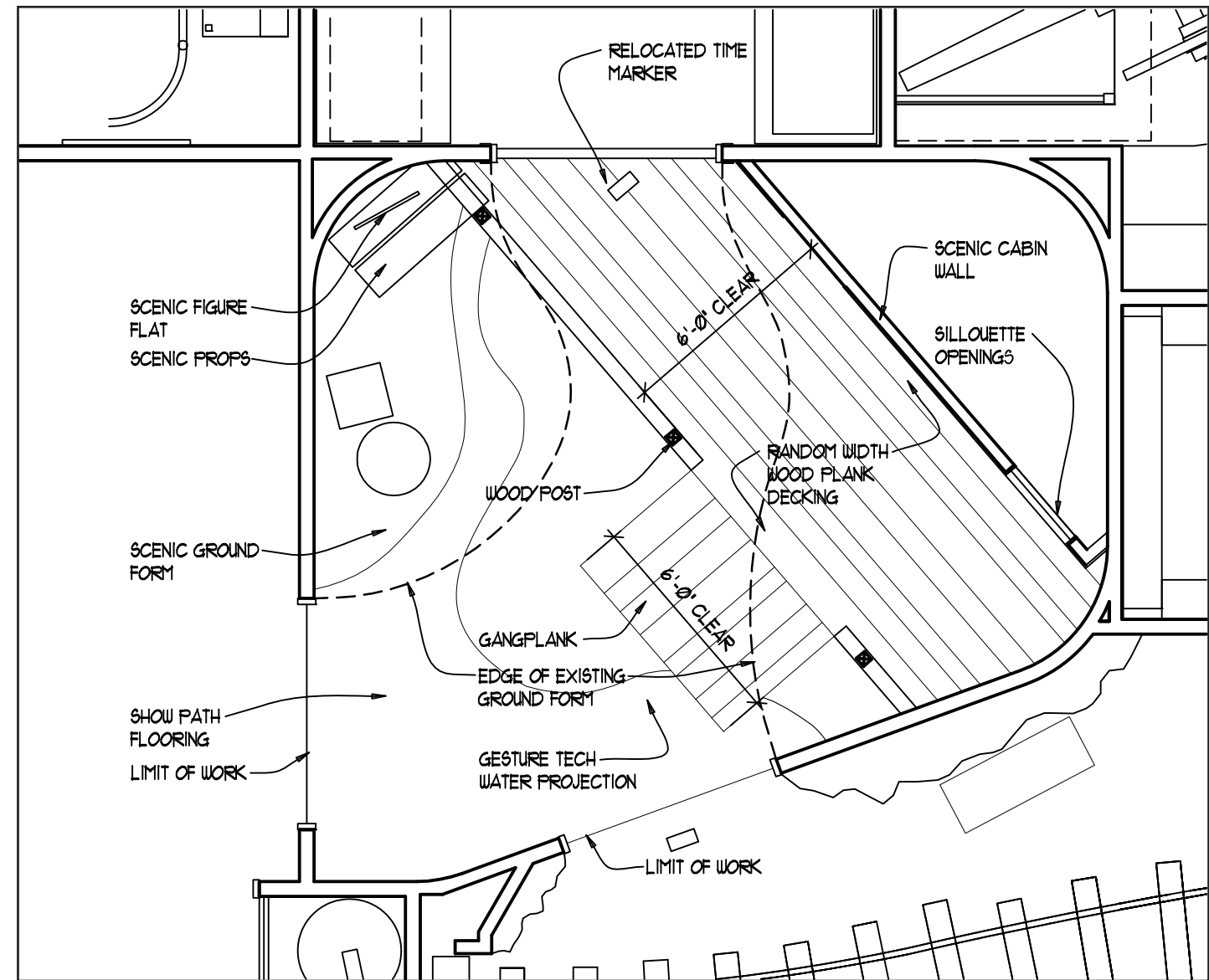
IMAGE REFERENCE



IMAGE REFERENCE



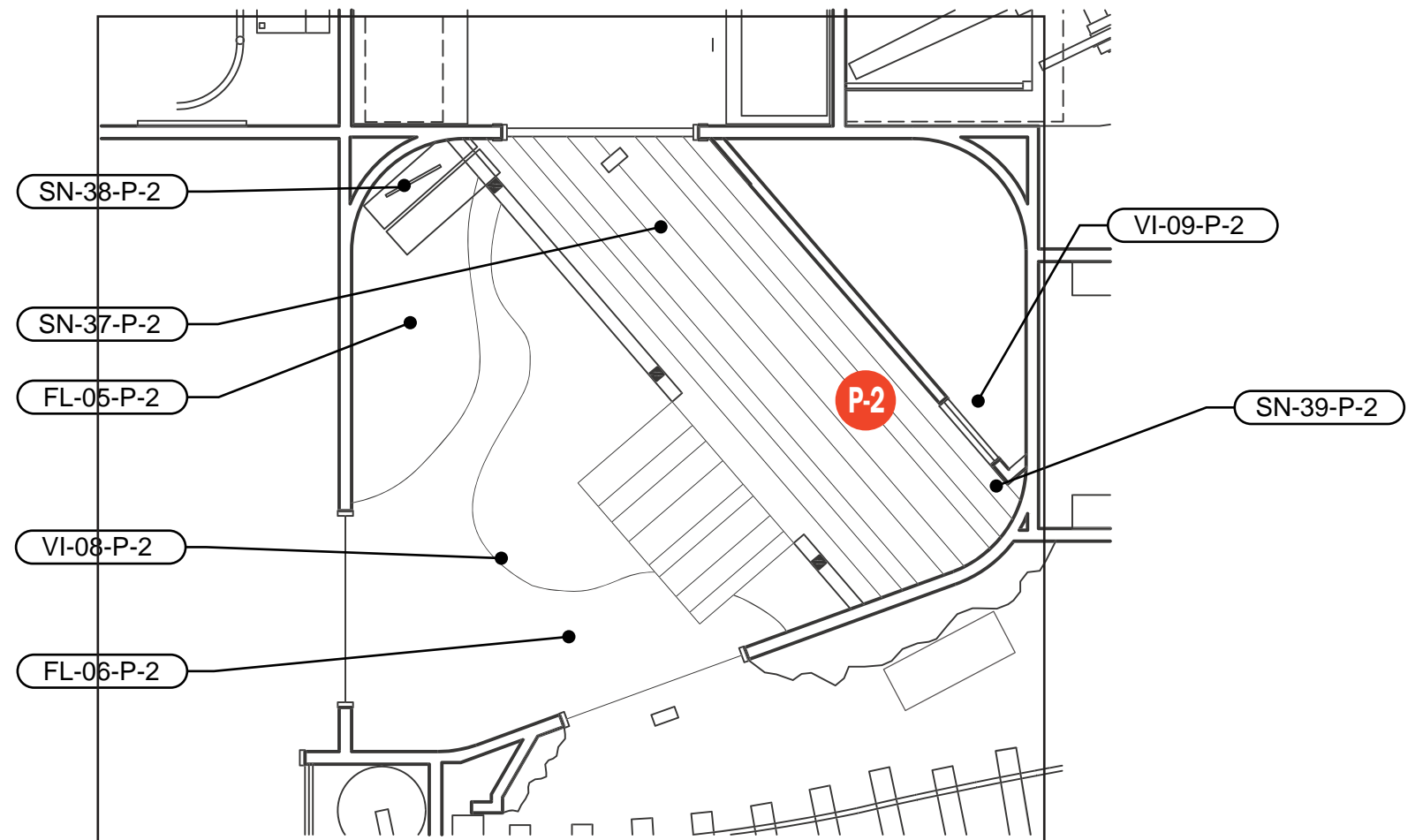
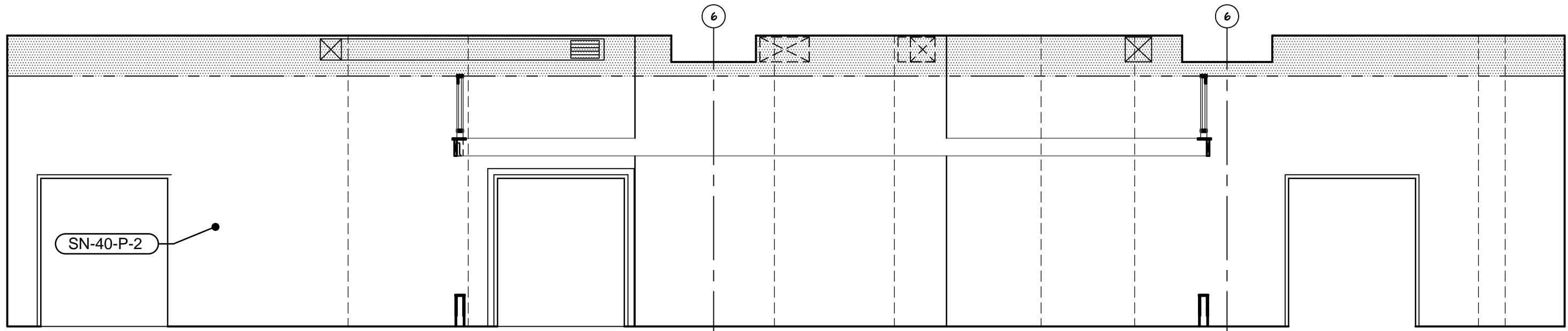
IMAGE REFERENCE



FLOOR PLAN

West Virginia State Museum: Enhancement P-2

Charleston, WV



FLOOR PLAN

West Virginia State Museum: Enhancement P-2

Charleston, WV



LOCATION REFERENCE



SCENE ITEMS:

ITEM AD-31-P-2:

1. DEEP AND HUSKY VOICE OF CAPTAIN
2. PROVIDE 30 SECONDS OF DIALOGUE SCRIPT (REFER TO STORYLINE FOR DIALOGUE INTENT) AND AUDIO PRODUCTION
3. AUDIO TO BE CONTINUOUS LOOPING

ITEM AD-32-P-2:

1. TWO CREWMEN VOICES
2. PROVIDE 30 SECONDS OF DIALOGUE SCRIPT WITHIN A 60 SECOND DIALOGUE SESSION (REFER TO STORYLINE FOR DIALOGUE INTENT) AND AUDIO PRODUCTION
3. AUDIO TO BE CONTINUOUS LOOPING

ITEM AD-33-P-2:

1. BOILER ROOM STEAM HISSING AND MOTOR NOISES
2. PROVIDE 1 MINUTES OF BACK GROUND AUDIO AND PRODUCTION
3. AUDIO TO BE CONTINUOUS LOOPING

ITEM AD-34-P-2:

1. RIVER WATER LAPPING AT EDGE OF BOAT AND RIVER BANK WITH SOUNDS OF BARKING DOGS IN THE DISTANCE
2. PROVIDE 1 MINUTE OF BACK GROUND AUDIO AND PRODUCTION
3. AUDIO TO BE CONTINUOUS LOOPING

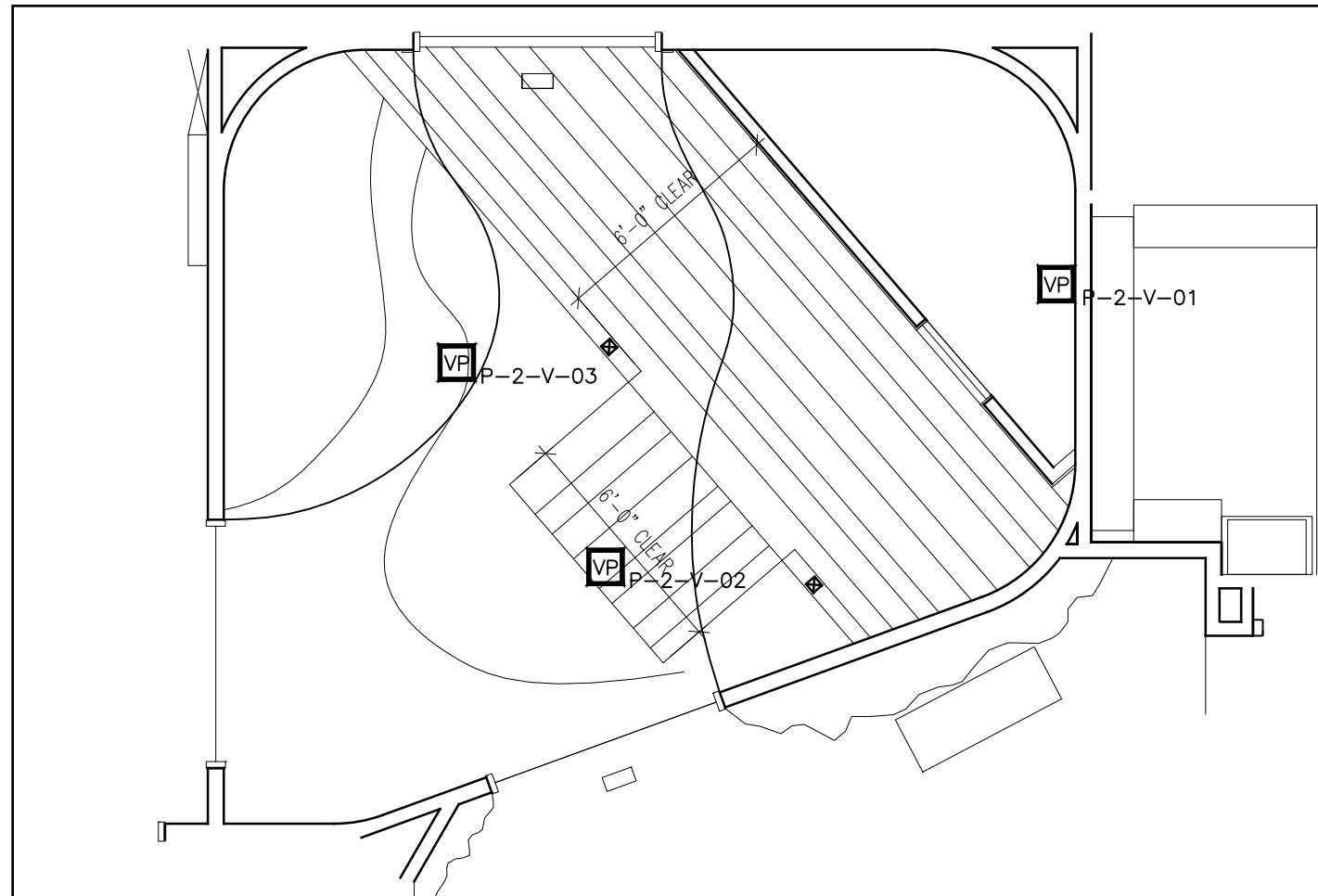
SCENE ITEMS:

ITEM VI-08-P-2:

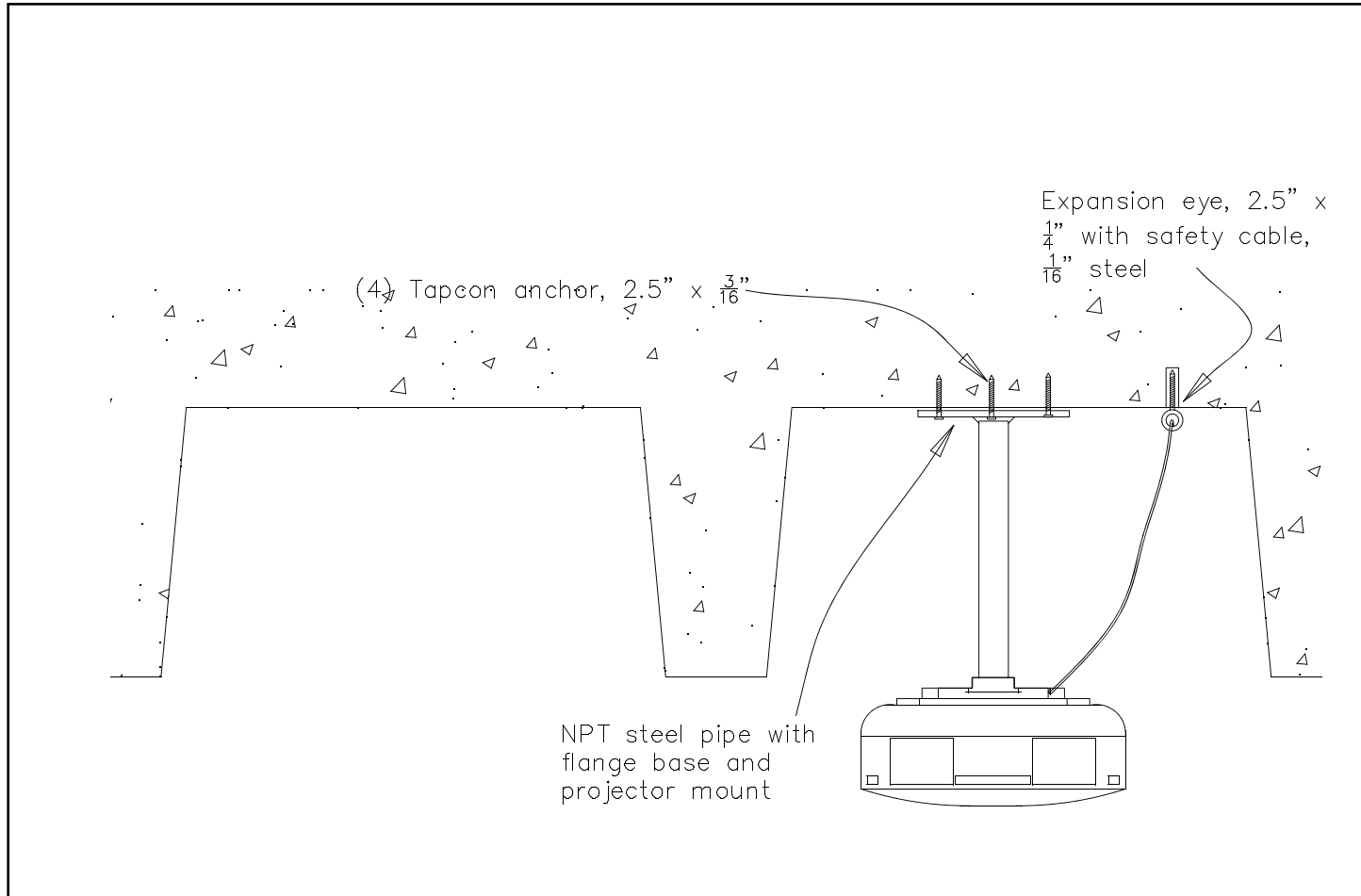
1. INTERACTIVE GESTURE TECHNOLOGY VIDEO PROJECTION ONTO FLOOR AREAS AT BOAT
2. IMAGES OF WATER AND FISH TO BE SELECTED FROM VENDOR INVENTORY
3. THE "RESTING" STATE OF THE PROJECTION CONSISTS OF A VARIETY OF SIZES OF FISH SWIMMING RANDOMLY AND RESTING IN THE AREAS WHERE VISITORS WILL WALK; WATER RIPPLES NATURALLY WITH THE FLOWING RIVER.
4. WHEN A VISITOR ENTERS THE GESTURE TECHNOLOGY PROJECTION ZONE, THE FISH SWIM AND DART AWAY AT VARYING RATES ONLY TO RETURN IF THE VISITOR STANDS STILL; THEY AGAIN FLEE UPON NEW MOVEMENT; WATER RIPPLES AWAY FROM VISITORS FOOT-STEPS.
5. WHEN THE VISITOR DEPARTS, THE PROJECTION RETURNS TO ITS RESTING STATE.

ITEM VI-09-P-1A:

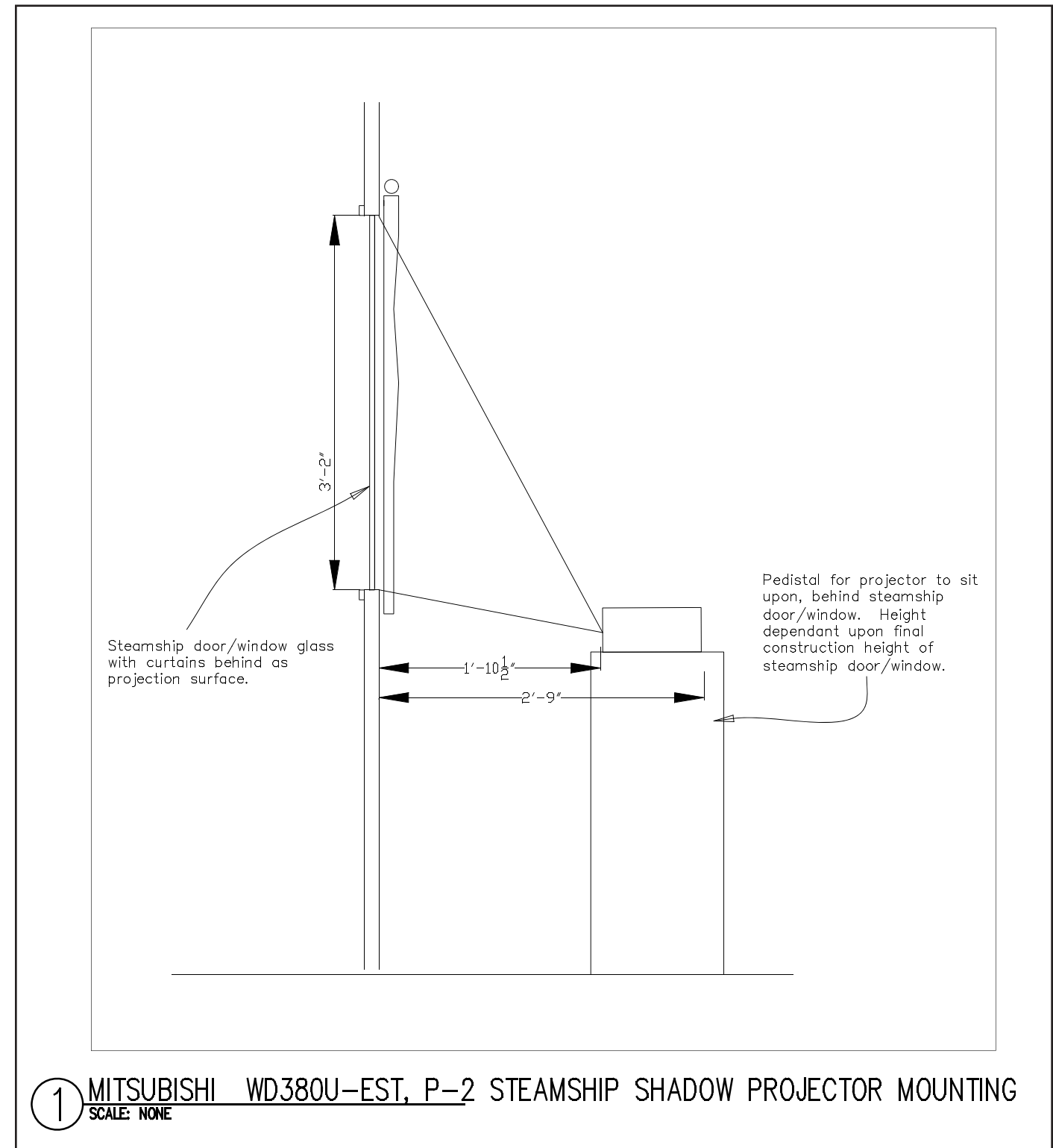
1. VIDEO - WORKING CREW MEMBERS BEHIND DOOR WITH WINDOW
2. PROVIDE APPROXIMATELY ONE (1) MINUTE VIDEO
3. SHOW PHYSICAL INTERACTION BETWEEN THE TWO SILHOUTTES
4. CONTRACTOR IS RESPONSIBLE FOR ALL TALENT, SCRIPT, STORY BOARDS AND VIDEO PRODUCTION



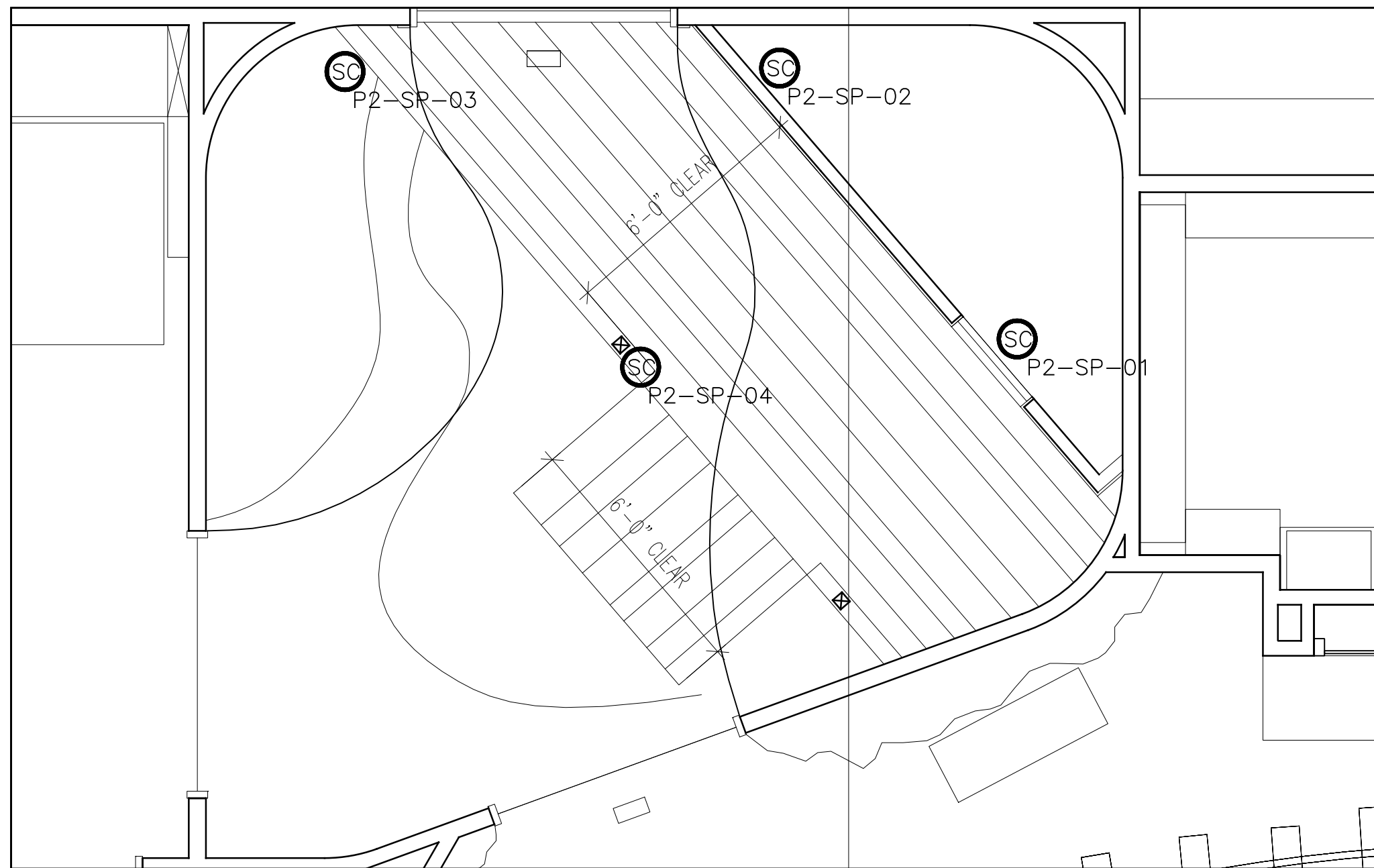
VIDEO LOCATION REFERENCE



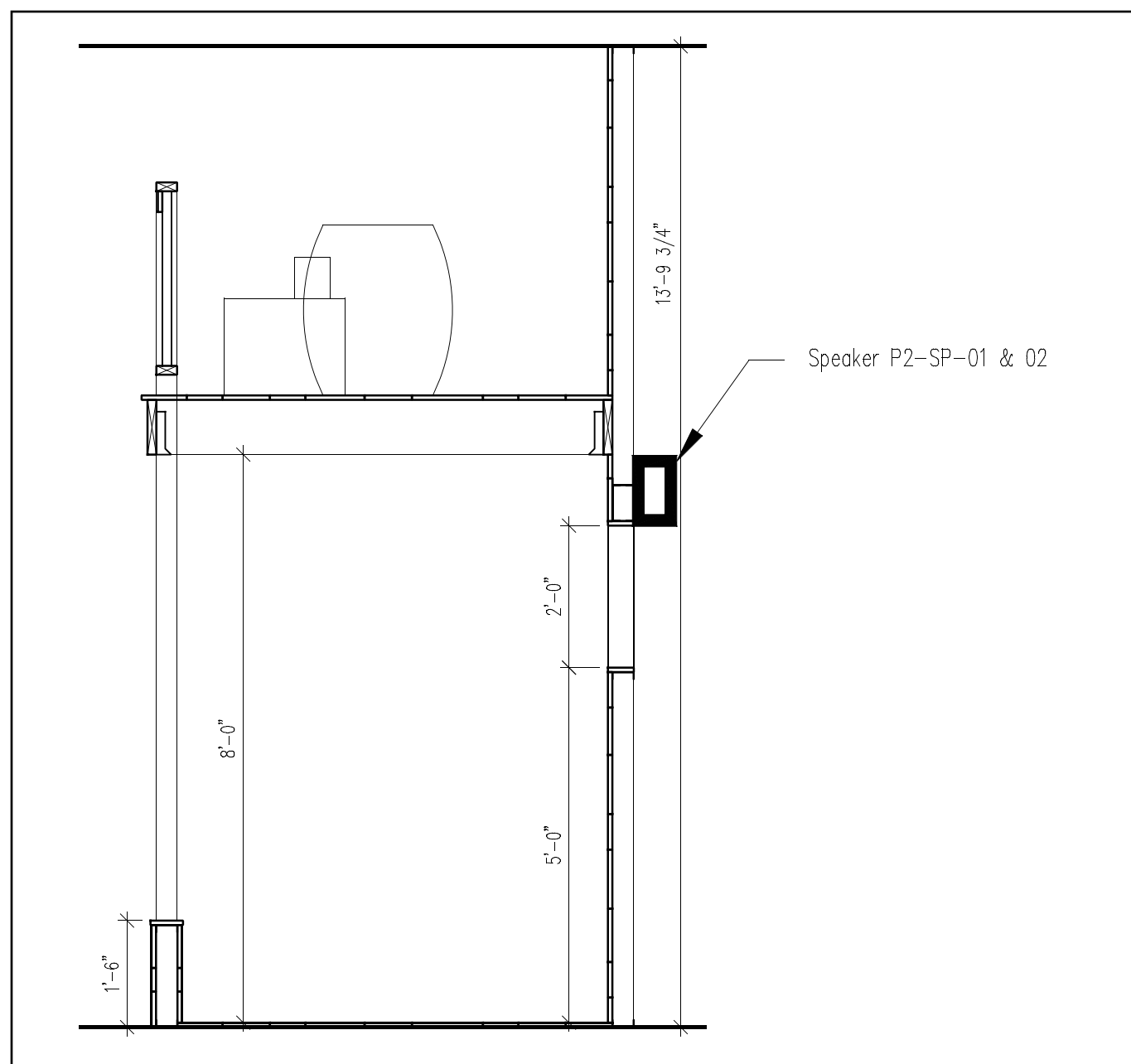
GESTURE TECHNOLOGY PROJECTOR MOUNTING REFERENCE



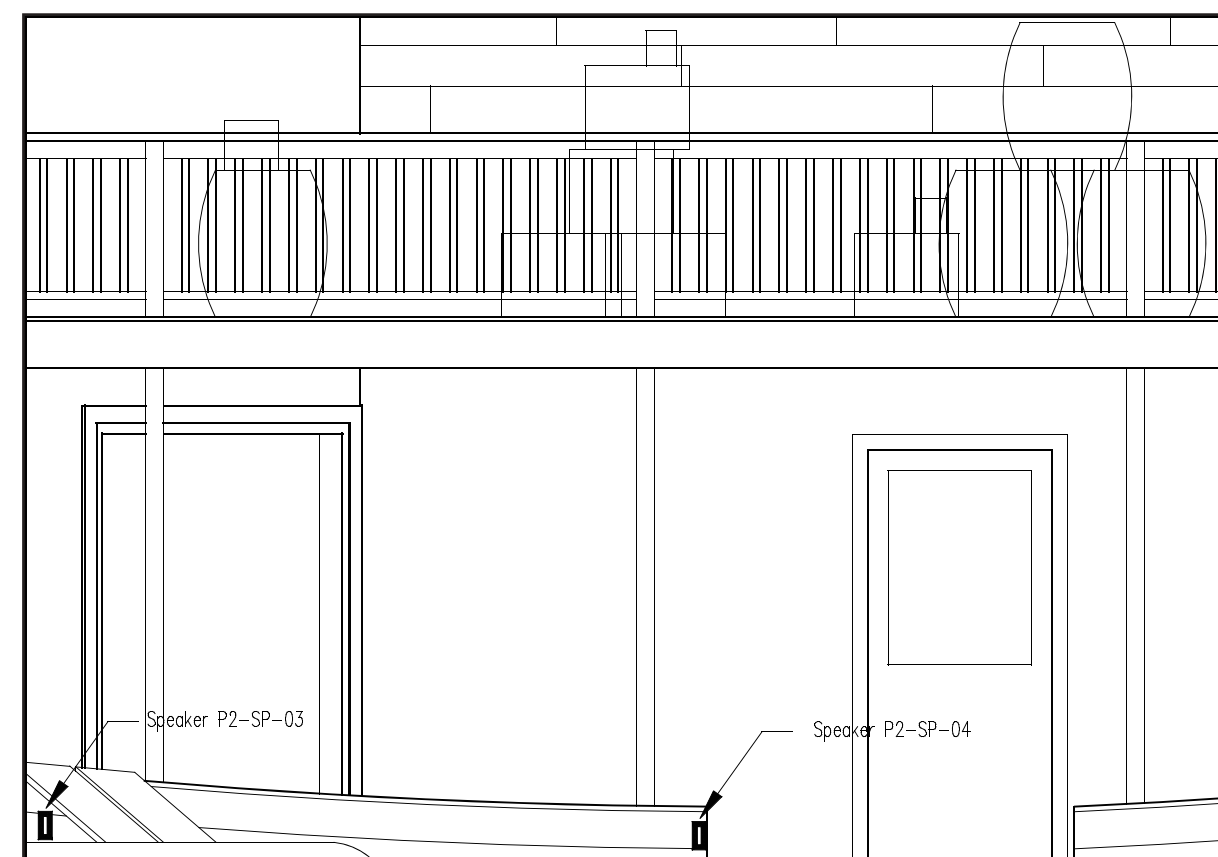
PROJECTOR MOUNTING REFERENCE



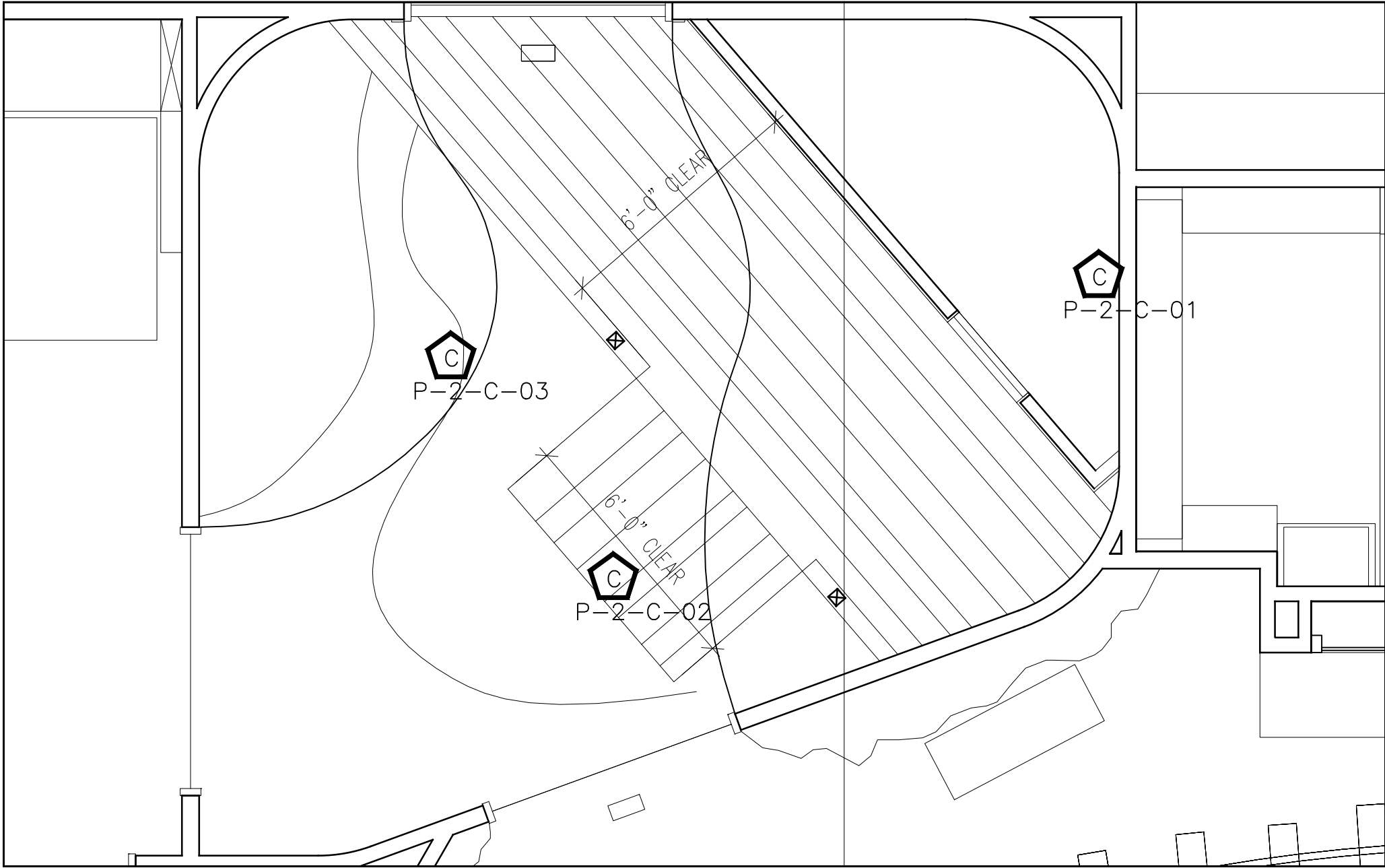
SPEAKER LOCATION REFERENCE



SPEAKER MOUNTING REFERENCE



SPEAKER MOUNTING REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: P-3A Transportation

R S L COMMERCIAL
ARCHITECTURE

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June 9, 2011

SCENE DESCRIPTION

STORYLINE

Rounding the corner into the Transportation Zone, guests are struck by the unmistakable smell of fresh-cut grass. The show path has transformed into an old two-lane paved road cut into the hillside along the New River. It leads to an overlook that offers a stunning view of the picturesque New River Gorge Bridge, the crowned jewel of West Virginia's transportation network.

But take your time getting there, pace yourself; you just might miss something along the roadside. Did you hear that? It's the sound of a curious owl hooting at you from his perch atop the Mail Pouch sign; do you see him? Is that a raccoon 'chittering' at you from atop the telephone pole? Follow the sounds... inquisitive critters- in the form of audio-animatronic characters- surround and call out to you in a mix of chirps and chatters, shrieks and rattles. Distant traffic sounds can be heard as well; diesel trucks, car mufflers and the occasional 'beep' of the horn.

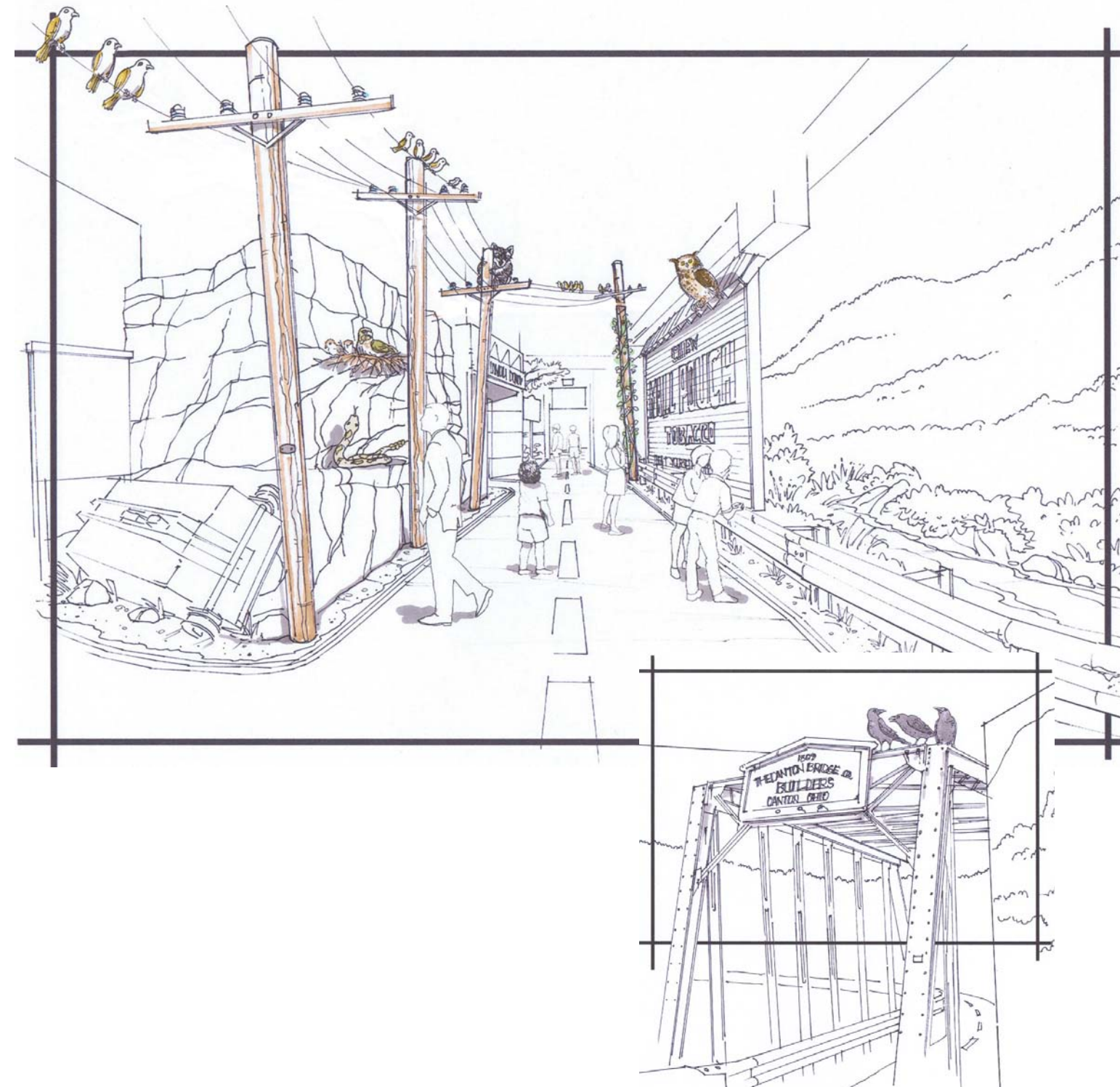
In fact at one point, this population of sounds suddenly goes from being a random collection of noises, to taking on the form of a musical number. Each individual "noise" becomes a beat or a note, and one by one those sounds build upon each other and merge into the melody of the tune "Country Roads"! Could it be possible that the sounds of the outdoors are serenading you with a song?

And just as quickly as the sounds organized themselves into a melody, they quickly disperse and return to their original random arrangement, leaving you wondering if you actually heard what you thought you did.

SCENE ITEMS:

- ITEM: AN-08-P-3A TWO (2) ANIMATRONIC CROWS WITH MOVING HEAD AND BEAK AND CAWS
- ITEM: SN-33-P-3A ONE (1) STATIC CROW ON BRIDGE
- ITEM: AN-09-P-3A ANIMATRONIC HAWK WITH MOVING HEAD AND BEAK
- ITEM: AN-10-P-3A ANIMATRONIC HAWK CHICKS (2) RUSTLING IN WITH NEST
- ITEM: AN-14-P-3A ANIMATRONIC RATTLESNAKE WITH MOVING RATTLING NOISY TAIL
- ITEM: AN-11-P-3A ANIMATRONIC OWL WITH MOVING HEAD/EYES AND HOOTS
- ITEM: AN-12-P-3A THREE (3) GROUPS OF SPARROWS ON TELEPHONE LINES, 5-7 PER GROUP WITH MOVING BEAKS
- ITEM: AN-13-P-3A ANIMATRONIC RACCOON WITH MOVING HEAD / EYES
- ITEM: SN-34-P-3A SIX (6) TELEPHONE POLES WITH PERIOD APPROPRIATE BLENKO GLASS INSULATORS AND WIRES
- ITEM: SN-35-P-3A FULL VINES GROWING ON SOUTHERNMOST TELEPHONE POLE AT CORNER
- ITEM: AD-23-P-3A CROWS CAWING AUDIO
- ITEM: AD-24-P-3A OWL HOOTING AUDIO
- ITEM: AD-25-P-3A SPARROWS CHIRPING AUDIO
- ITEM: AD-26-P-3A ROADSIDE SERENADE AUDIO SESSION OF CRITTER SOUNDS
- ITEM: AD-27-P-3A RATTLESNAKE TAIL RATTLING AUDIO
- ITEM: AD-28-P-3A HAWK SCREECHING AUDIO
- ITEM: AD-29-P-3A RACCOON CHITTERING AUDIO
- ITEM: ADD SEVEN (7) SPOTLIGHTS OVER THE ENTIRE ROADWAY; REFOCUS EXISTING
- ITEM: ADD EIGHT (8) NEW SPEAKERS AND REPURPOSE EXISTING FOR CRITTER SOUNDS AND "SERENADE"
- ITEM: NEW SHOW CONTROL FOR CRITTERS, LIGHTING, AUDIO AND BGM
- ITEM: ADD DIMMABLE SHOW LIGHTING FOCUSED ON CRITTERS
- ITEM: SC-03-P-3A SCENT OF FRESHLY MOWED GRASS, CONTINUOUS

SCENE SKETCH



SCENE DESCRIPTION

SCENT:

ITEM SC-03-P-3A:

1. SCENT OF FRESHLY MOWED GRASS, CONTINUOUS

SHOW CONTROL:

1. AT 7-MIN INTERVALS, THE EXISTING BGM AND DIALOGUE FADES DOWN AT DESIGNATED POINTS
2. LIGHTING LEVEL FADES UP ON ANIMATRONIC CROWS (AN-08-P-3A) AND STATIC CROW (SN-33-P-3A)
3. ANIMATRONIC CROWS (AN-08-P-3A) BEGINS MOVEMENT AND CAWING (AD-23-P-3A)
4. LIGHTING LEVEL FADES UP ON ANIMATRONIC RATTLESNAKE (AN-14-P-3A) WHICH TRIGGERS TAIL MOVEMENT AND BEGINS RATTLING TAIL AUDIO (AD-2-P-3A)
5. LIGHTING LEVEL FADES UP ON ANIMATRONIC HAWK (AN-09-P-3A) AND CHICKS (AN-10-P-3A) AND MOVEMENT AND AUDIO (AD-28-P-3A) OCCURS
6. LIGHTING LEVEL FADES UP ON ANIMATRONIC OWL (AN-11-P-3A) ; MOVEMENT AND AUDIO (AD-24-P-3A) OCCURS
7. LIGHTING LEVEL FADES UP ON THE THREE GROUPS OF ANIMATRONIC SPARROWS; BEAK MOVEMENT AND AUDIO (AD-25-P-3A) OCCURS
8. LIGHTING LEVEL FADES UP ON ANIMATRONIC RACCOON; MOVEMENT AND AUDIO (AD-29-P-3A) OCCURS
9. ENVIRONMENTAL AUDIO FROM EACH ANIMAL TRANSITIONS INTO A STRUCTURED SOUND FOR THE ROADSIDE SERENADE OF "COUNTRY ROADS" AD-26-P-3A
10. AT END OF THE ROADSIDE SERENADE (AD-26-P-3A), RANDOM CRITTER NOISES CAN BE HEARD
11. LIGHTING FADES DOWN ON ALL ANIMATRONIC ANIMALS AT END OF AUDIO (AD-26-P-3A)
12. LIGHTING LEVEL FADES UP ON SCENE P-3B CARDINAL (AN-07-P-3B)

West Virginia State Museum: Enhancement P-3A

Charleston, WV

SHEET:
Scene Description

ITEM: P-3A

PAGE: 2

DATE: 6.9.11

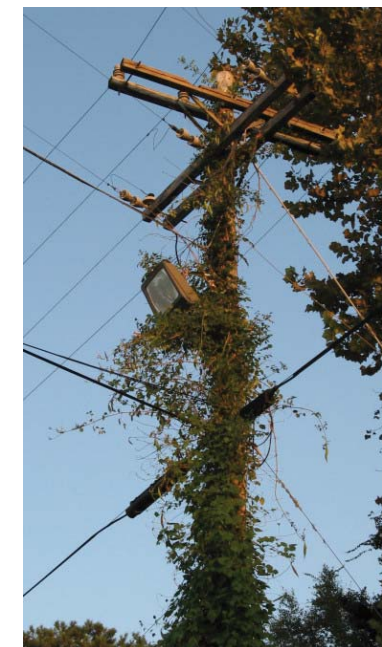
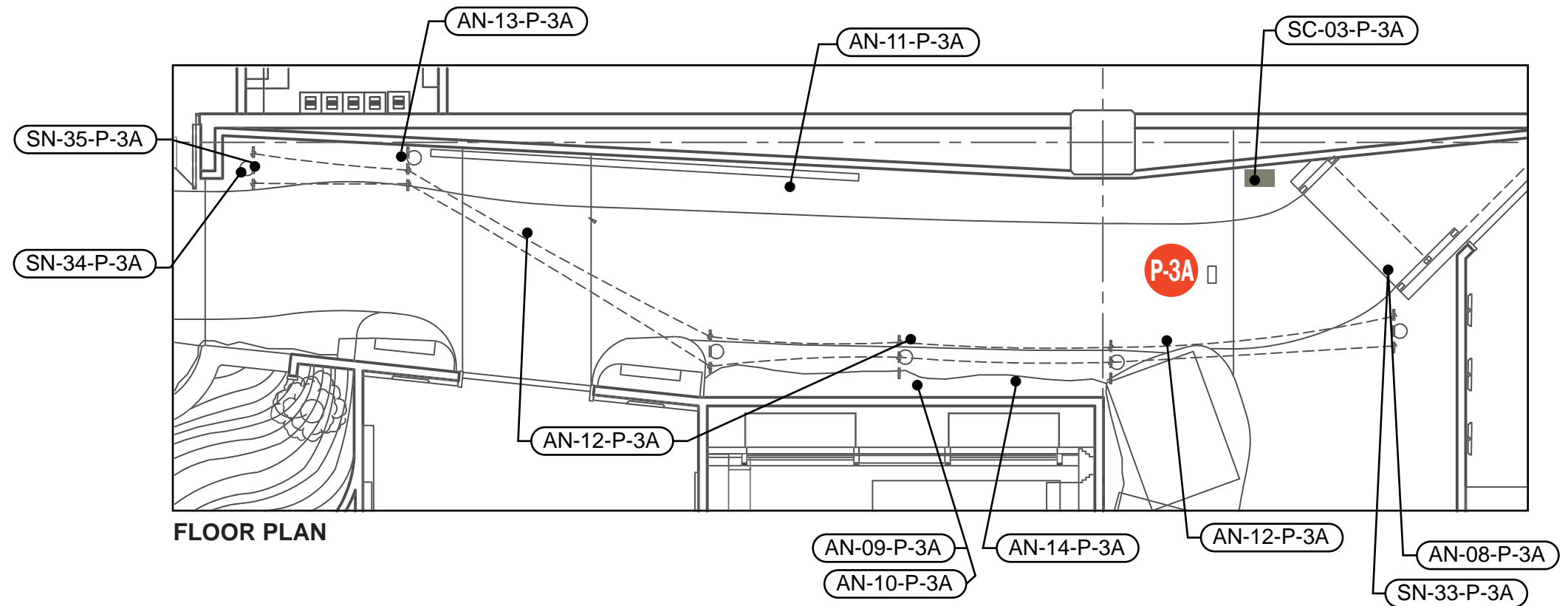
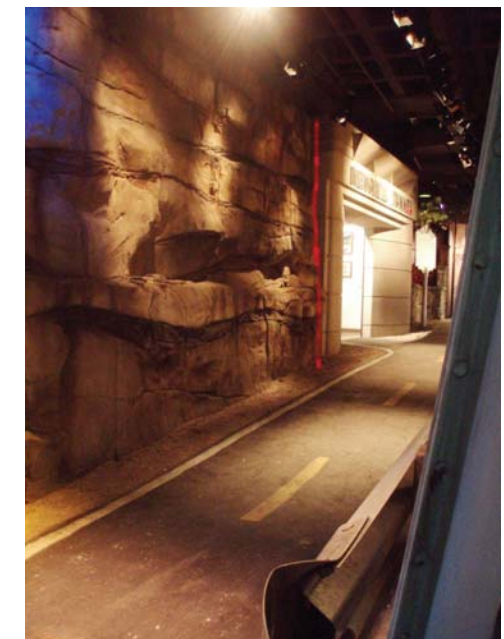


IMAGE REFERENCE

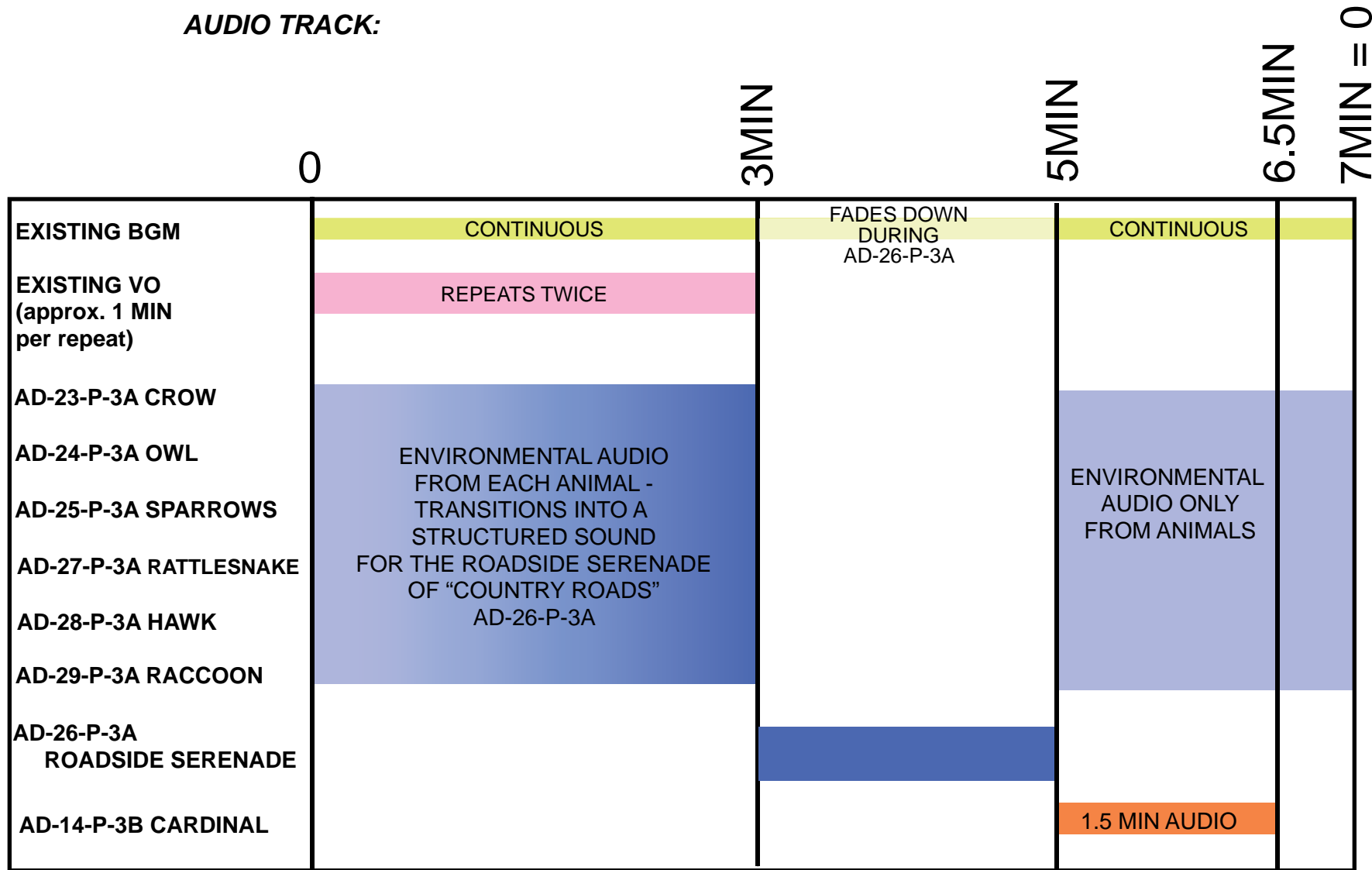
IMAGE REFERENCE



LOCATION REFERENCE



AUDIO TRACK:



SCENE ITEMS:

ITEM AD-23-P-3A:

1. CAWING AND MOVING ANIMATRONIC CROWS ACTIVATES WITH END OF VO
2. PROVIDE CAWING AUDIO PRODUCTION FOR BRIEF ENVIRONMENTAL SESSION
3. ENVIRONMENTAL SESSION TRANSITIONS INTO ROADSIDE SERENADE SESSION
4. PROVIDE CAWING AUDIO FOR ROADSIDE SERENADE SESSION "COUNTRY ROADS"

ITEM AD-24-P-3A:

1. HOOTING AND MOVING ANIMATRONIC OWL ACTIVATES WITH END OF VO
2. PROVIDE HOOTING AUDIO PRODUCTION FOR BRIEF ENVIRONMENTAL SESSION
3. ENVIRONMENTAL SESSION TRANSITIONS INTO ROADSIDE SERENADE SESSION
4. PROVIDE HOOTING AUDIO FOR ROADSIDE SERENADE SESSION "COUNTRY ROADS"

ITEM AD-25-P-3A:

1. CHIRPING AND MOVING ANIMATRONIC SPARROWS ACTIVATES WITH END OF VO
2. PROVIDE CHIRPING AUDIO PRODUCTION FOR BRIEF ENVIRONMENTAL SESSION
3. ENVIRONMENTAL SESSION TRANSITIONS INTO ROADSIDE SERENADE SESSION
4. PROVIDE CHIRPING AUDIO FOR ROADSIDE SERENADE SESSION "COUNTRY ROADS"

ITEM AD-26-P-3A:

1. ENVIRONMENTAL SESSION BUILDS TO INCLUDE ALL ANIMAL VOCALS
2. PROVIDE APPROX 2 MINUTE ROADSIDE SERENADE OF "COUNTRY ROADS" WITH ANIMAL VOCALS AND VEHICLE NOISE AUDIO PRODUCTION

ITEM AD-27-P-3A:

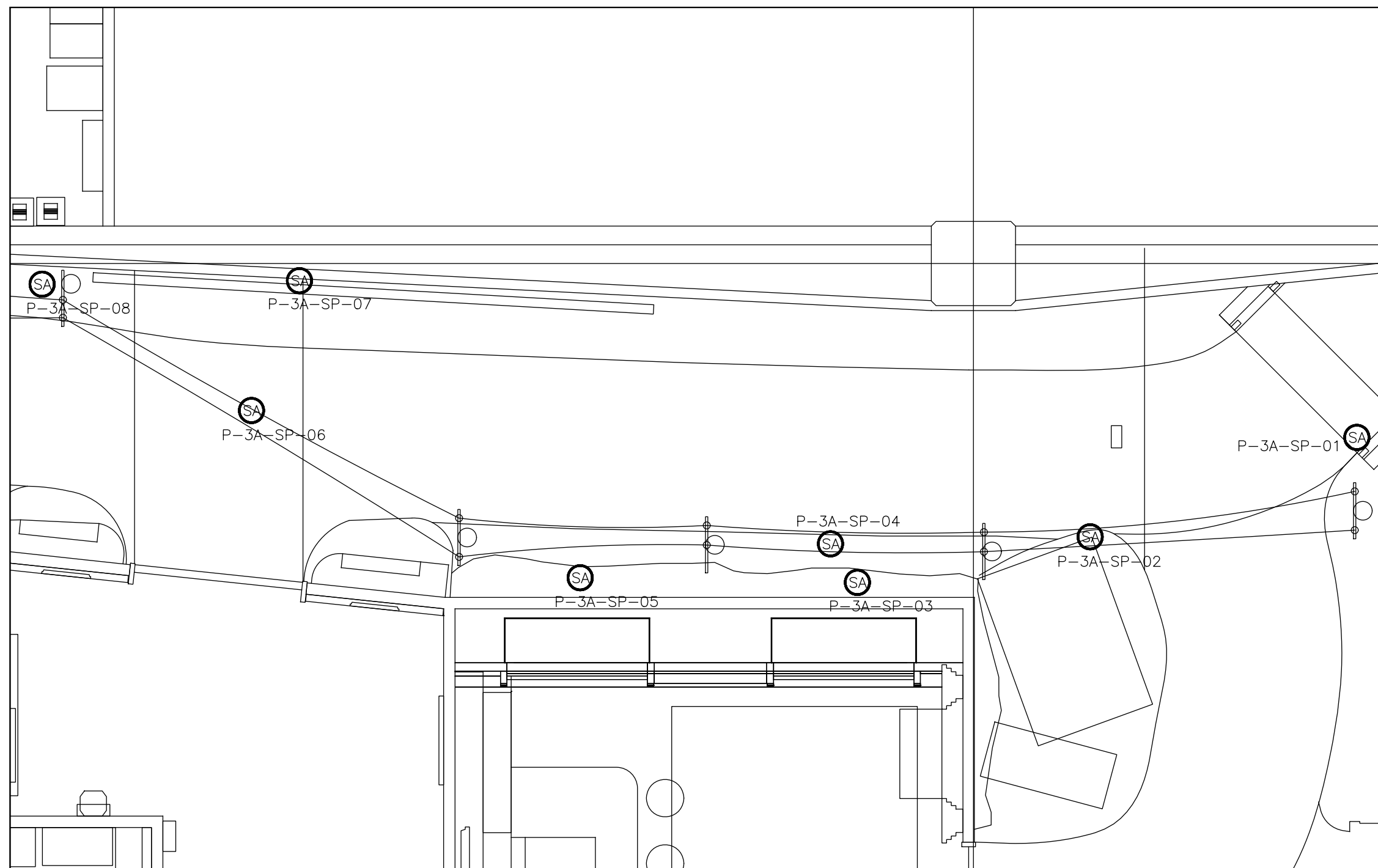
1. TAIL RATTLING AUDIO AND MOVING ANIMATRONIC RATTLESNAKE ACTIVATES WITH END OF VO
2. PROVIDE TAIL RATTLING AUDIO PRODUCTION FOR BRIEF ENVIRONMENTAL SESSION
3. ENVIRONMENTAL SESSION TRANSITIONS INTO ROADSIDE SERENADE SESSION
4. PROVIDE TAIL RATTLING AUDIO FOR ROADSIDE SERENADE SESSION "COUNTRY ROADS"

ITEM AD-28-P-3A:

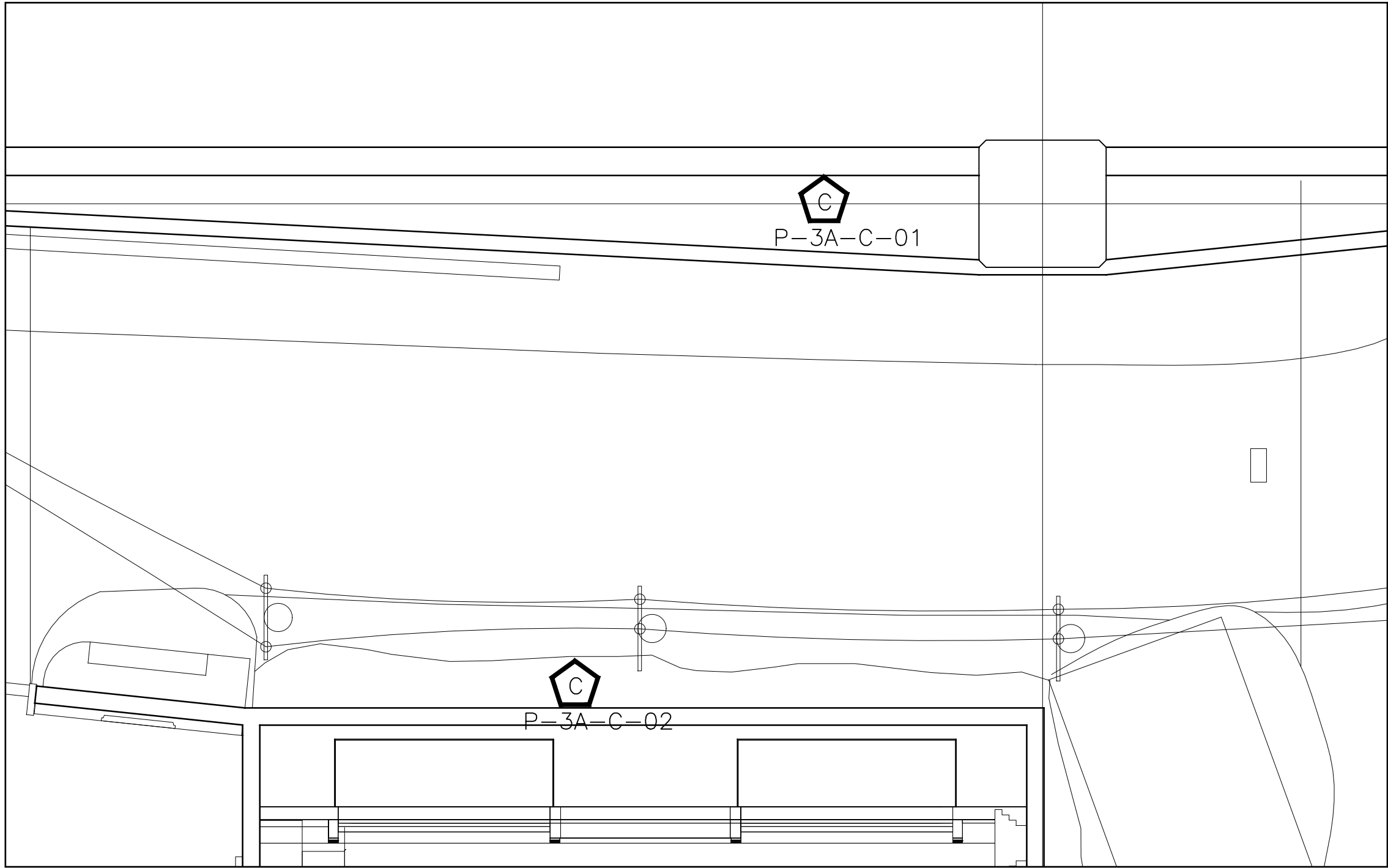
1. SCREECHING AUDIO AND MOVING ANIMATRONIC HAWK ACTIVATES WITH END OF VO
2. PROVIDE HAWK AUDIO PRODUCTION FOR BRIEF ENVIRONMENTAL SESSION
3. ENVIRONMENTAL SESSION TRANSITIONS INTO ROADSIDE SERENADE SESSION
4. PROVIDE SCREECHING AUDIO FOR ROADSIDE SERENADE SESSION "COUNTRY ROADS"

ITEM AD-29-P-3A:

1. CHITTERING AUDIO AND MOVING ANIMATRONIC RACCOON ACTIVATES WITH END OF VO
2. PROVIDE RACCOON AUDIO PRODUCTION FOR BRIEF ENVIRONMENTAL SESSION
3. ENVIRONMENTAL SESSION TRANSITIONS INTO ROADSIDE SERENADE SESSION
4. PROVIDE CHITTERING AUDIO FOR ROADSIDE SERENADE SESSION "COUNTRY ROADS"



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: P-3B Overlook

R S L COMMERCIAL
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June 9, 2011

SCENE DESCRIPTION

STORYLINE

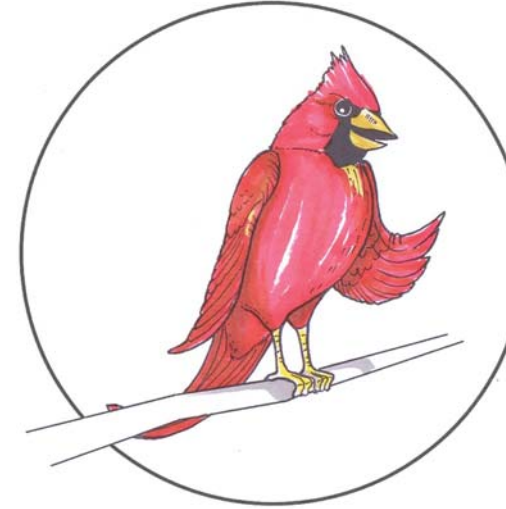
As you approach the overlook to the scale-model of the New River Gorge Bridge, you notice our friend "Red" the cardinal has returned to rest on a pine branch, just above your head. His wings flutter a bit as he whistles the last six of notes to the chorus of 'Country Roads'.

"For some strange reason I've got a familiar tune stuck in my head..." he declares, taking note of your presence. He then invites you to step up and take note of the cars passing over the bridge as he offers up a few of his favorite trivia facts about this marvel of engineering, completed in 1977. "Can you imagine?" he continues, "artists placed over 11,000 miniature trees into this exact replica model!"

SCENE ITEMS:

- ITEM: AN-07-P-3B ANIMATRONIC TALKING CARDINAL; HEAD, NECK, BEAK AND WINGS MOVE
- ITEM: SN-19-P-3B NEW TREE LIMB FOR CARDINAL; MATCH EXISTING
- ITEM: AD-14-P-3B NEW DIALOGUE FOR CARDINAL OF 1.5 MIN. LONG
- ITEM: AD-15-P-3B MODIFY EXISTING BGM & VO TO FADE-OUT/FADE-IN AT DESIGNATED POINTS TO INTEGRATE WITH CARDINAL, BGM AND VO
- ITEM: NEW LIGHTING FOR NEW RIVER GORGE BRIDGE TO CREATE SUNRISE TO SUNSET; TIME LAPSE TO OCCUR WITHIN 10 MINS.
- ITEM: NEW LED RANDOM CHASING LIGHTS TO CREATE THE EFFECT OF TRAFFIC ON NRG BRIDGE
- ITEM: NEW SHOW CONTROL TO INTEGRATE CARDINAL DIALOGUE, BGM, "SERENADE", VO AND LIGHTING EFFECT
- ITEM: AD-16-P-3B TRAFFIC SOUNDS AT NRG BRIDGE
- ITEM: ADD DIMMABLE SHOW LIGHTING FOCUSED ON CARDINAL
- ITEM: ADD ONE (1) NEW SPEAKER FOR CARDINAL DIALOGUE

SCENE SKETCH



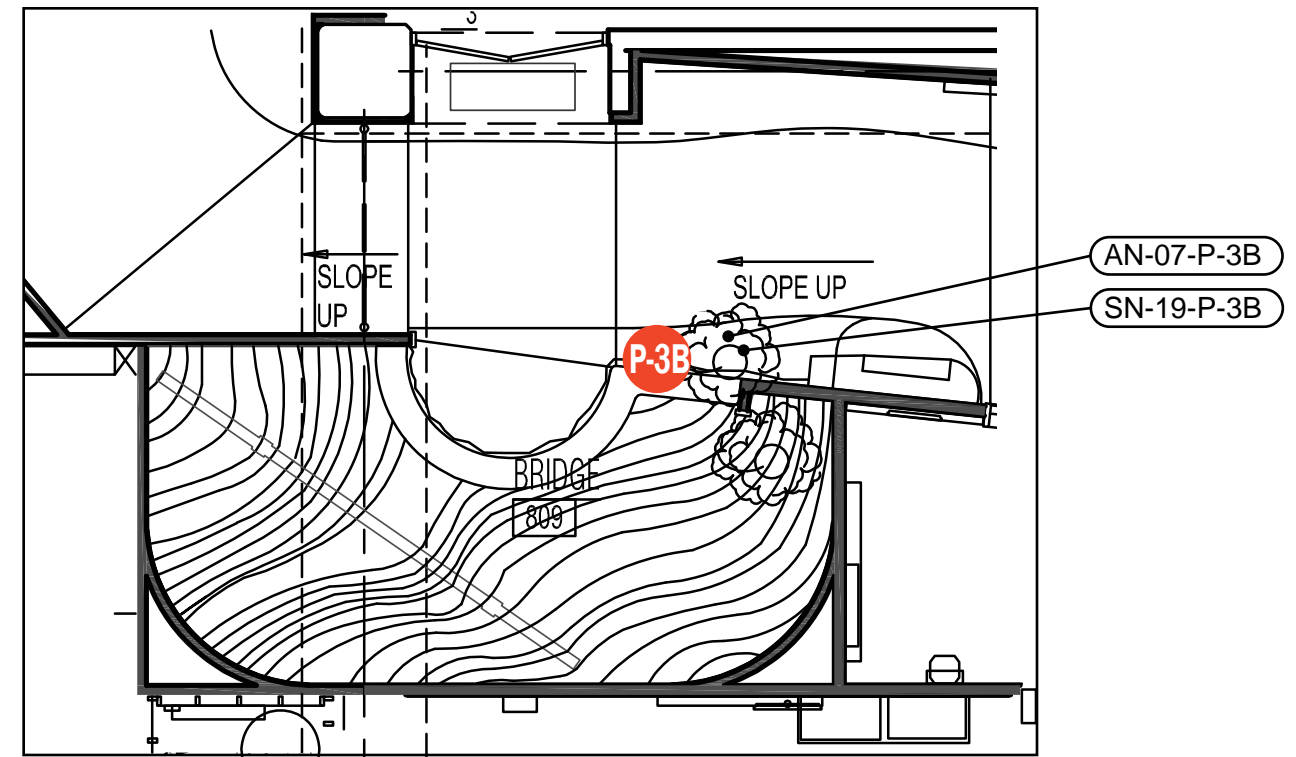
SHOW CONTROL:

1. WHEN SCENE P-3A ROADSIDE SERENADE (AD-26-P-3A) AUDIO ENDS, THE MODIFIED BGM (AD-15-P-3B) FADES UP
2. LIGHTING LEVEL FADES UP ON ANIMATRONIC CARDINAL (AN-07-P-3B)
3. ANIMATRONIC CARDINAL (AN-07-P-3B) BEGINS MOVEMENT AND DIALOGUE (AD-14-P-3B)
4. LIGHTING LEVEL FADES DOWN ON ANIMATRONIC CARDINAL (AN-07-P-3B) WHEN DIALOGUE (AD-14-P-3B) IS COMPLETE
5. TIME LAPSE 10 MIN. LIGHTING EFFECT, CONTINUOUS



IMAGE REFERENCE

ANIMATRONIC MOVEMENT REFERENCE



FLOOR PLAN



LOCATION REFERENCE

TALKING POINTS FOR ANIMATRONIC CARDINAL DIALOGUE:

NEW RIVER GORGE BRIDGE FACTS

1. THE MAIN SPAN OF THE BRIDGE IS 1,700 FEET LONG, AND THE TOTAL LENGTH OF ROAD IS ABOUT 3,030 FEET LONG (MORE THAN HALF A MILE). IT IS 876 FEET ABOVE THE NEW RIVER.
2. IT IS THE LONGEST STEEL ARCH BRIDGE IN THE WESTERN HEMISPHERE AND THE SECOND HIGHEST IN THE UNITED STATES (FIFTH HIGHEST IN THE WORLD—UNTIL 2003, IT WAS THE HIGHEST).
3. IT WAS BUILT BETWEEN 1974 AND 1997 AND DEDICATED ON OCTOBER 22, 1977. THE BRIDGE DAY FESTIVAL IS CELEBRATED ON THE THIRD SATURDAY IN OCTOBER EACH YEAR. DURING THE FESTIVAL, THE BRIDGE IS CLOSED TO MOTORISTS, ALLOWING PEOPLE TO WALK ACROSS IT. IN ADDITION, CERTIFIED BASE JUMPERS ARE ALLOWED TO JUMP FROM THE BRIDGE—OVER THE YEARS, MOST, BUT NOT ALL, HAVE SURVIVED THE JUMP.
4. IT WAS CONSTRUCTED FOR \$37 MILLION. THE USE OF COR-TEN STEEL, WHICH DOESN'T NEED TO BE PAINTED, SAVED \$300,000 IN PAINTING COSTS UPFRONT AND AN ESTIMATED \$1 MILLION IN MAINTENANCE COSTS PER YEAR. BEFORE IT WAS OPENED, IT TOOK MOTORISTS 45 MINUTES TO SNAKE DOWN THROUGH THE ROADS IN THE GORGE TO THE OTHER SIDE; AFTERWARD, IT TOOK ABOUT ONE MINUTE.
5. IT SPARKED DRAMATIC COMMERCIAL GROWTH AND TOURISM IN THE AREA OF THE GORGE, PARTICULARLY FOR THE WHITEWATER RAFTING INDUSTRY. THE BRIDGE IS SO ICONIC TO WEST VIRGINIA THAT IT'S PICTURED ON THE REVERSE OF THE STATE QUARTER.
6. PART OF THE APPALACHIAN COORDINATOR CONSTRUCTION IN THE 1960s - PRESENT, WHICH INTERCONNECTED PORTIONS OF WEST VIRGINIA AND APPALACHIA JUST AS THE INTERSTATE SYSTEM HAD DONE FOR THE NATION.
7. MANY GEOLOGISTS CONSIDERED THE NEW RIVER THE OLDEST IN THE UNITED STATES.

SCENE ITEMS:

ITEM AD-14-P-3B:

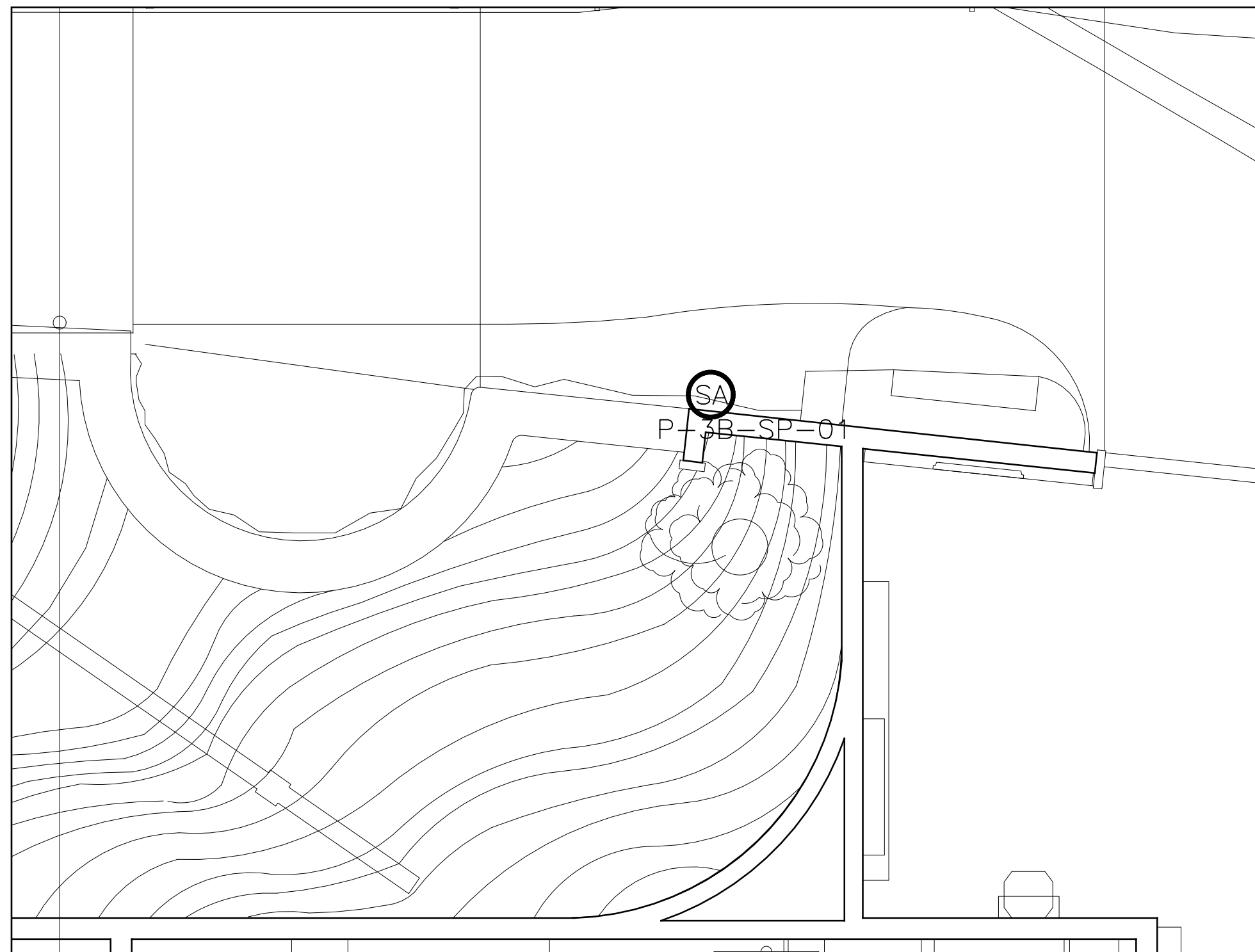
1. TALKING AND MOVING ANIMATRONIC CARDINAL ACTIVATES WITH END OF AUDIO AD-26-P-3A
2. PROVIDE 1.5 MINUTE DIALOGUE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-15-P-3B:

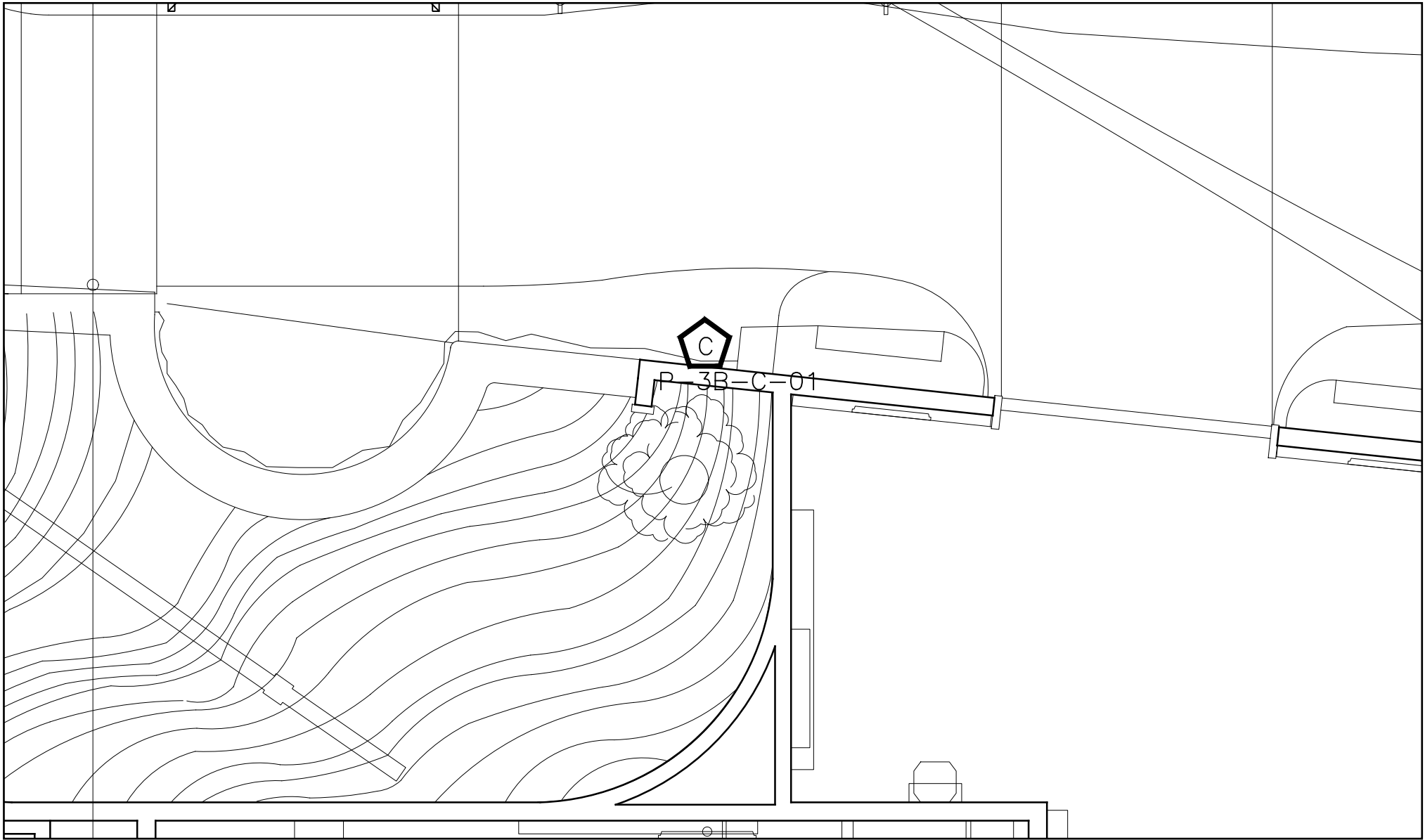
1. MODIFY EXISTING BGM & VO TO FADE-OUT / FADE-IN AT THREE DESIGNATED POINTS TO INTEGRATE WITH CARDINAL DIALOGUE

ITEM AD-16-P-3B:

1. CONTINUOUS LOOPING TRAFFIC SOUNDS AT NRG BRIDGE
2. PROVIDE 2 MINUTES LOOPING
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE TRAFFIC SOUNDS AND AUDIO PRODUCTION



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE

West Virginia State Museum: Enhancement P-3B

Charleston, WV



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: P-4 Fairs & Festivals

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June 9, 2011

STORYLINE

Let the merriment begin! Join in the fun and celebrate the many colorful fairs and festivals held annually in West Virginia in this one-of-a-kind interactive exhibit.

Upon entering, you'll breathe in the smell of fresh-cut grass and hear the distant sounds of cheerful music and happy fairgoers. Immediately, your attention is focused on the video image of an outdoor festival scene being projected onto the wall. The floor-to-ceiling panorama features a large tent in the foreground, its flaps blowing in the breeze, fairgoers milling about the grounds and several birds gliding above the trees.

Incorporated into this festive scene are several "on-screen" interactive opportunities that invite you to play along through the magic of "Interactive Gesture Technology". Enjoy a fun game of horseshoes or amuse yourself by bouncing colorful balloons; perhaps you'd rather "shop" from artisans offering handcrafted gift items!

Up ahead, you spot a vibrant striped tent that is bustling with activity. You scurry along to find a museum visitor beneath its awning engaged in an "Augmented Reality" experience, where a musical instrument is selected by the visitor from a video screen menu. Watching the screen, you see that the visitor now appears to be holding the virtual instrument in his hands, which follow his every move. He is now a part of the band as he plays along with the lively music!

It's a show-stopping, high-tech entertainment experience that is just as much fun to watch as it is to participate, and it is best described as... "unreal!"

SCENE ITEMS:

- ITEM: VI-02-P-4 "INTERACTIVE GESTURE TECHNOLOGY" VIDEO PROJECTION; INTERACTIVE GAMES ARE "HORSESHOES" AND "BOUNCING BALLOONS"
- ITEM: VI-03-P-4 AUGMENTED REALITY PROJECTION FOR ONE PARTICIPANT
- ITEM: SN-41-P-4 NEW TENT FOR AUGMENTED REALITY GAME
- ITEM: SN-44-P-4 PICKET FENCE
- ITEM: SN-45-P-4 HORSESHOE SIGN
- ITEM: SN-46-P-4 HELIUM TANK, SIGN AND BALLOONS
- ITEM: SN-47-P-4 PAINTED CHALK LINE FOR HORSESHOES
- ITEM: SN-48-P-4 WOODEN BOX TO CONCEAL COMPUTERS
- ITEM: SC-02-P-4 FRESHLY MOWED GRASS SCENT
- ITEM: REFOCUS EXISTING LIGHTS
- ITEM: ADD TWO (2) SPEAKERS FOR AUGMENTED REALITY
- ITEM: ADD THREE (3) SPEAKERS FOR GESTURE PROJECTION BGM
- ITEM: REMOVAL OF EXISTING MURAL ON SOUTH WALL AND FINISH FOR VIDEO PROJECTION SURFACE

SCENE SKETCH



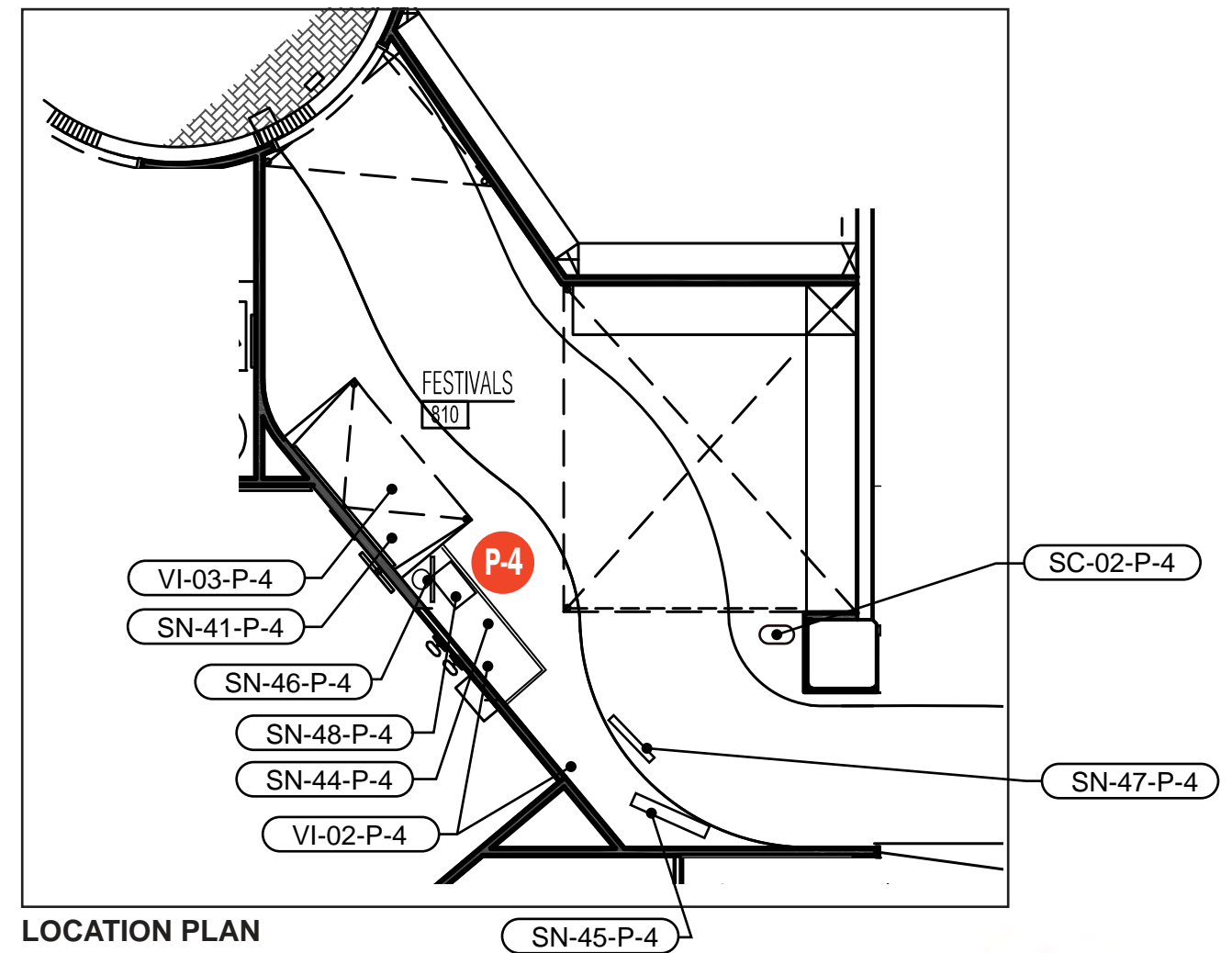
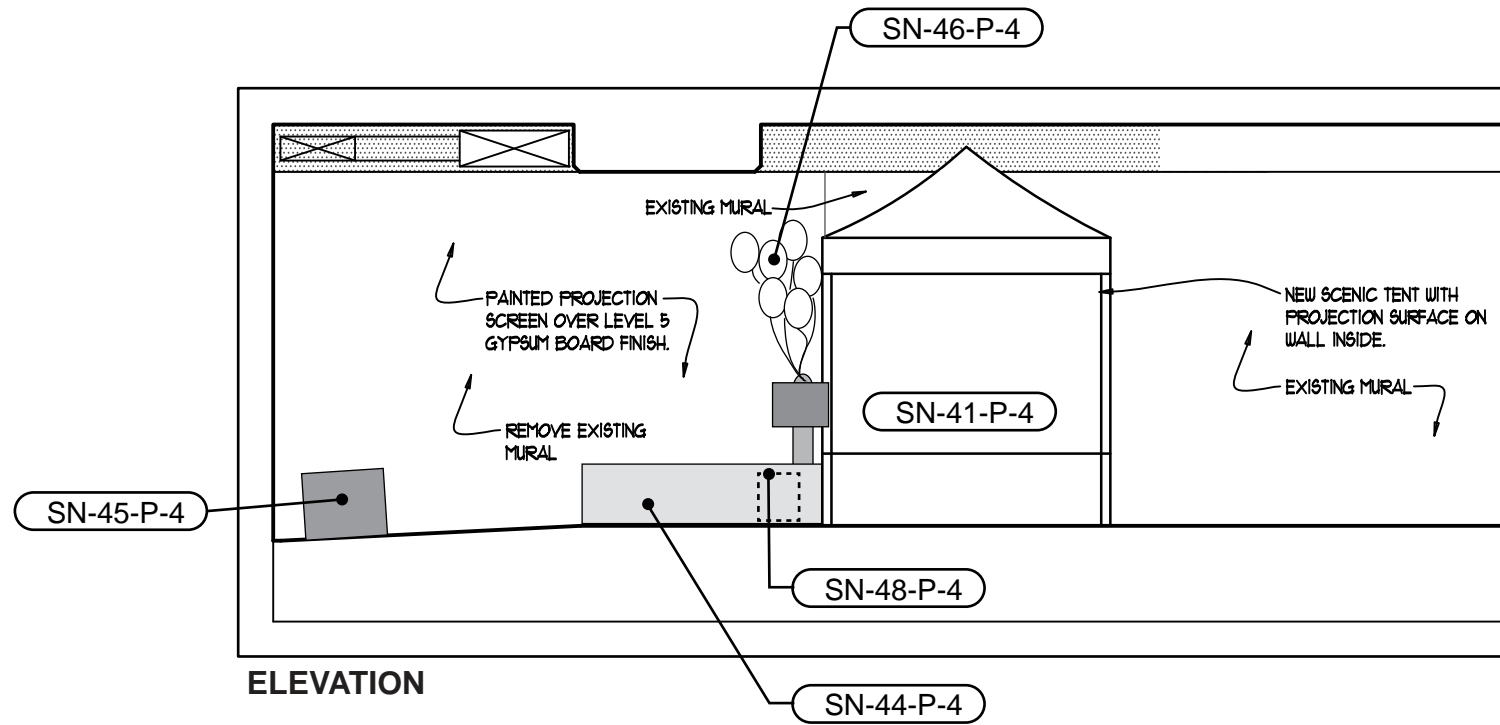
SCENT:

ITEM SC-02-P-4:

1. SCENT OF FRESHLY MOWED GRASS

SHOW CONTROL:

1. EXISTING BGM TO LOOP CONTINUOUSLY
2. TIE SCENE EFFECTS INTO SHOW CONTROL



SCENE ITEMS:**ITEM VI-02-P-4: INTERACTIVE GESTURE TECHNOLOGY VIDEO PROJECTIONS****DETAILS: BASE SCENE**

1. OUTDOOR SCENE OF AN OUTDOOR FESTIVAL SET IN A FIELD OF MOWN GRASS.
2. ANIMATED TO SHOW EFFECTS OF LIGHT BREEZE WITH BIRDS FLYING BY, TREES SWAYING, CLOUDS FLOATING BY AND TENTS IN THE BACKGROUND MOVING SLIGHTLY
3. COLORFUL HELIUM BALLOONS FLOAT BY AND UP OUT OF THE SCENE AS THEY APPEAR AND THEN FLOAT AWAY FROM BEHIND THE 3-D HELIUM TANK AND ITS CLUSTER OF BALLOONS LOCATED AT THE RIGHT EDGE OF THE PROJECTION.
4. A HORSESHOE PIT WITH HORSESHOES IS LOCATED ON THE LEFT OF THE IMAGE.

DETAILS: HORSESHOES FOR SINGLE PLAYER

1. FOUR HORSESHOES LAY WAITING FOR A PLAYER TO BEGIN THE GAME.
2. THE "BOX" IS SEEN IN THE DISTANCE ON THE PROJECTION WITH A PORTION OF THE PLAYER'S SAND PIT BOX SEEN IN THE FOREGROUND.
3. A SCOREBOARD IN THE IMAGE IS LOCATED ON THE GROUND IN FRONT OF THE PLAYER'S BOX THAT BEGINS FLASHING "TEST YOUR SKILL" WHEN YOU ARE NEAR THE CHALK LINE. THE MESSAGE CHANGES TO "TOSS A SHOE" WHEN YOU ARE IN THE CORRECT POSITION.
4. TO PLAY, THE VISITOR "GRABS" A HORSESHOE THAT APPEARS FLOATING AS IF IN THEIR HAND. AFTER THE HORSESHOE IS "TOSSED", A CLANGING SOUND IS HEARD IF THE SHOE HITS THE POST AND A THUD INDICATES A MISS. THE SCOREBOARD INDICATES ONE POINT FOR A TOUCH, TWO POINTS FOR A LEANER AND THREE POINTS FOR A RINGER. EACH POINT SCORING TOSS TRIGGERS A DIFFERENT AND APPROPRIATE SOUND.
5. AFTER FOUR (4) TOSSES THE TOTAL SCORE IS DISPLAYED WITH A RATING: 1-3 POINTS EQUALS ROOKIE/YELLOW RIBBON, 4-8 POINTS EQUALS RUNNER-UP/RED RIBBON AND 9-12 POINTS EQUALS CHAMPION/BLUE RIBBON.
6. TO RESET THE GAME AND SCOREBOARD, THE PLAYER STEPS AWAY FROM THE CHALK LINE OR WALKS AWAY.

DETAILS: BALLOONS FOR MULTI-PLAYERS

1. VARIOUS COLORED BALLOONS RANDOMLY FLOAT THROUGH THE AIR.
2. WHEN A VISITOR ENTERS THE "ACTIVATION ZONE" DOZENS OF BALLOONS ARE RELEASED FROM BEHIND THE HELIUM TANK AND 3-D BALLOON CLUSTER...A VOICE DECLARES, "DON'T LET THE BALLOONS TOUCH THE GROUND!"

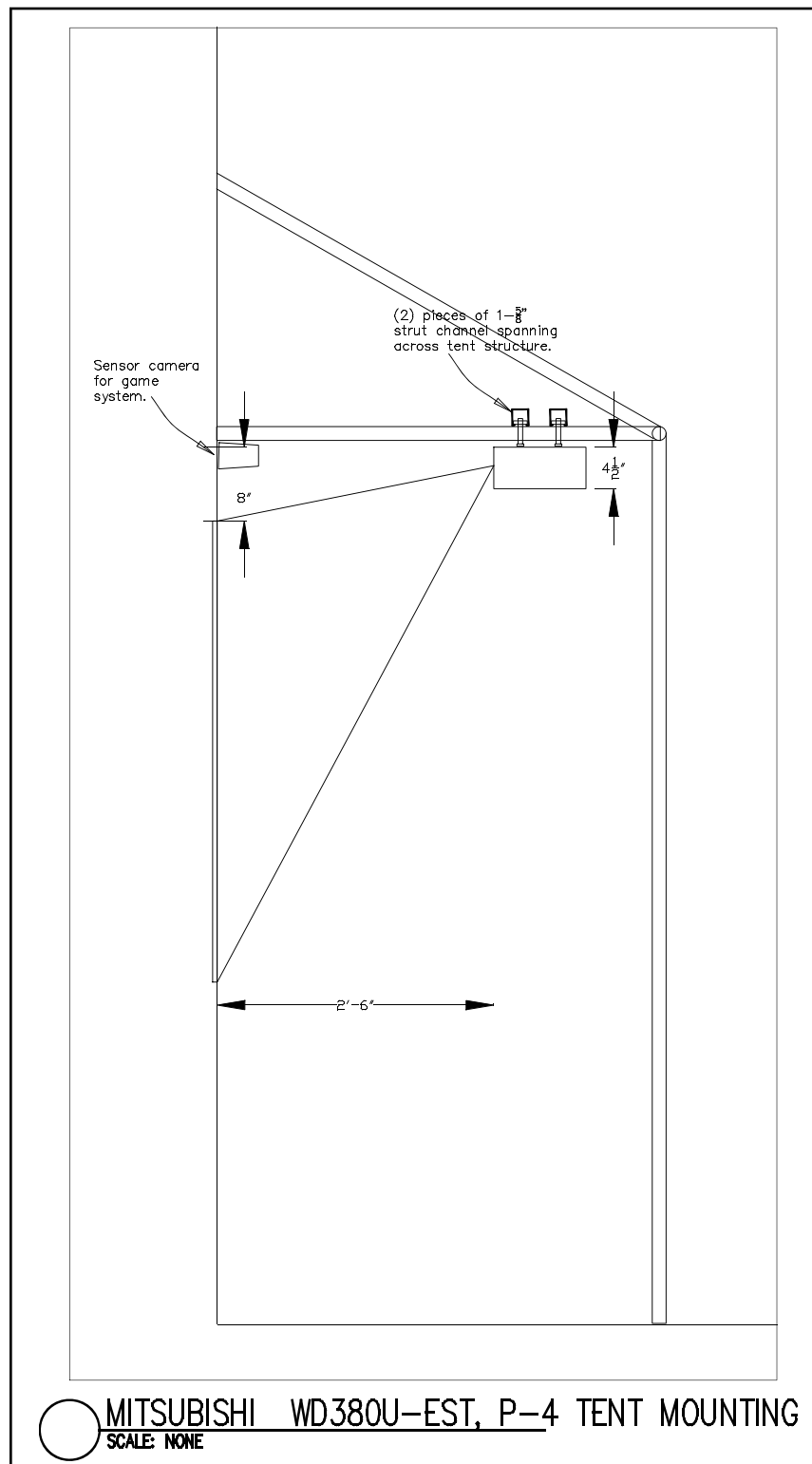
3. THE BALLOONS APPEAR HEAVIER THAN AIR AND FLOAT SIDEWAYS AND DOWNWARDS. BATTING THE BALLOONS UPWARDS KEEPS THEM AFLOAT AND SENDS THEM IN ALL DIRECTIONS. WHEN A BALLOON TOUCHES THE GROUND IT POPS WITH A LOUD BANG. WHEN HIT TOO HARD THE BALLOON FLIES UP AND BURSTS AS IT APPROACHES THE TOP OF THE PROJECTION AREA. WHILE VISITORS ARE IN THE ZONE, THE BALLOONS CONTINUE TO APPEAR ON THE SCREEN. BALLOONS SHOULD NOT FLOAT ABOVE THE HORSESHOE TOSS GAME. ALL ACTIVITIES SHOULD INCLUDE THE APPROPRIATE SOUNDS OF HANDS SLAPPING BALLOONS, BALLOONS COLLIDING, ETC.
4. PLAY CONTINUES WHILE THERE ARE PEOPLE IN THE PLAY ZONE. AFTER THE ZONE IS VACANT FOR 30 SECONDS, ALL BALLOONS FALL TO THE GROUND AND POP AND THE SCENE REVERTS BACK TO THE BASE IMAGES.

ITEM VI-03-P-4: AUGMENTED REALITY FOR SINGLE PLAYER

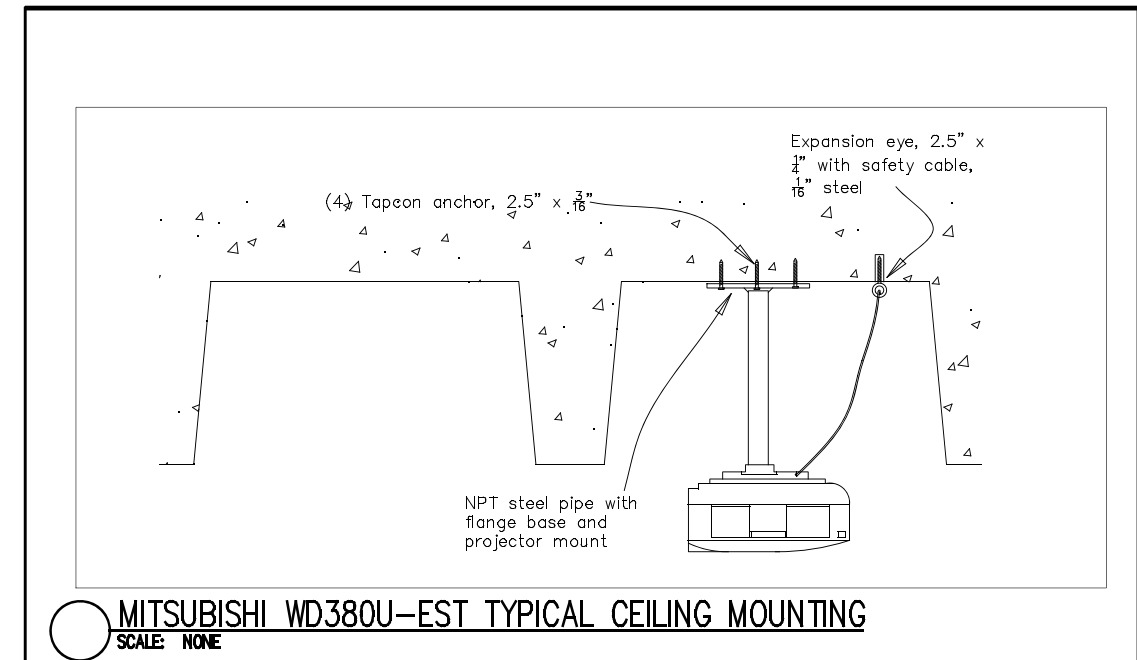
1. BASE SCENE CONSISTS OF A FESTIVAL STAGE WITH A SMALL BLUEGRASS BAND READY TO PLAY. THE MUSICIANS ARE TUNING UP, BUT DO NOT PLAY.
2. AS VISITORS APPROACH, SEVERAL INSTRUMENTS ARE DISPLAYED ON THE RIGHT OF THE SCREEN SHOWING A BANJO, FIDDLE, GUITAR AND HARMONICA...THEY FLASH RANDOMLY TO GAIN ATTENTION.
3. ONCE NEAR THE ZONE, A MESSAGE ON THE SCREEN AND A VOICE SAYS, "STEP ONTO THE FOOTPRINTS AND SELECT AN INSTRUMENT AND PLAY WITH THE BAND."
4. ONCE ON THE FOOTPRINTS, A MESSAGE ON THE SCREEN AND A VOICE SAYS, "HOLD STILL A MINUTE WHILE WE GET READY TO PLAY." THE VISITOR'S IMAGE APPEARS ON THE SCREEN (FROM THE KNEES UP) NOW WEARING A HAT LIKE THE REST OF THE BAND MEMBERS.
5. A MESSAGE AND VOICE INSTRUCT YOU TO SELECT AN INSTRUMENT. THE INSTRUMENT IS HIGHLIGHTED AND REMAINS THAT WAY. THE INSTRUMENT APPEARS ON THE SCREEN ENGAGED WITH THE VISITORS IMAGE.
6. THE BAND ENCOURAGES THE VISITOR TO BEGIN "PLAYING" THE INSTRUMENT, AND BEGINS PERFORMING AS THE VISITOR BEGINS. THE INSTRUMENT CHOSEN BY THE VISITOR IS EASILY HEARD OVER THE BAND'S INSTRUMENTS. THE SOUND OF THE VISITOR'S INSTRUMENT STOPS WHEN THE INTERACTION CEASES, BUT THE BAND CONTINUES TO PLAY UNTIL THE SONG IS OVER. THE VISITOR'S INSTRUMENT WILL SOUND IF "PLAYED" DURING THE SESSION.
7. THE VISITOR IS THANKED AND APPLAUDED BY THE BAND AFTER THE SESSION AND ASKED TO "COME BACK AGAIN REAL SOON!"
8. AFTER 30 SECONDS OF NO ACTIVITY, THE VIDEO REVERTS BACK TO THE BASE SCENE.

PRODUCTION OPTIONS:

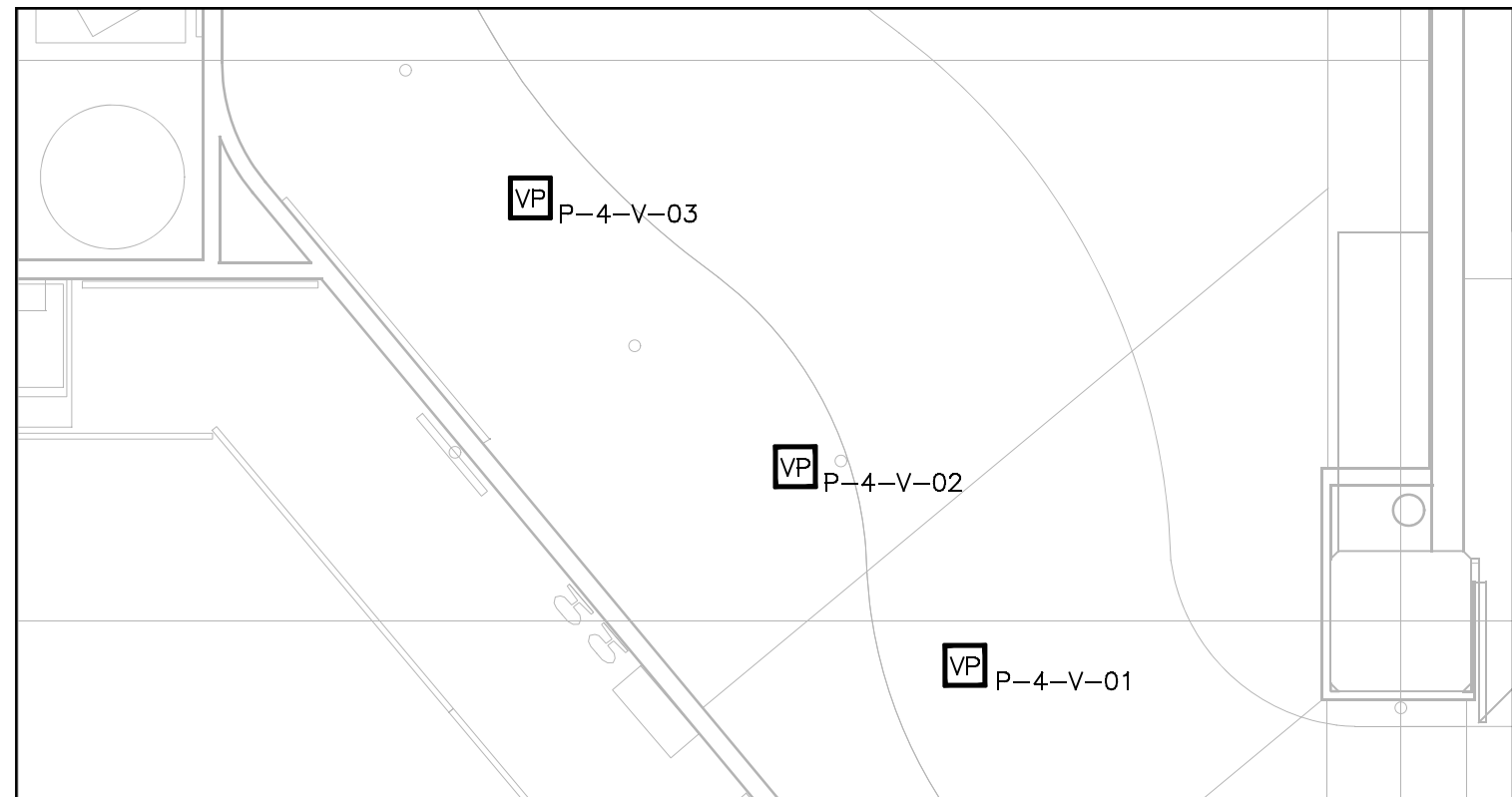
1. BAND SHALL BE LIVE ACTORS FILMED ON REAL SET AS SEEN AT A FAIR.
2. BAND AND SET SHALL BE REALISTICALLY ANIMATED AS SEEN AT A FAIR.



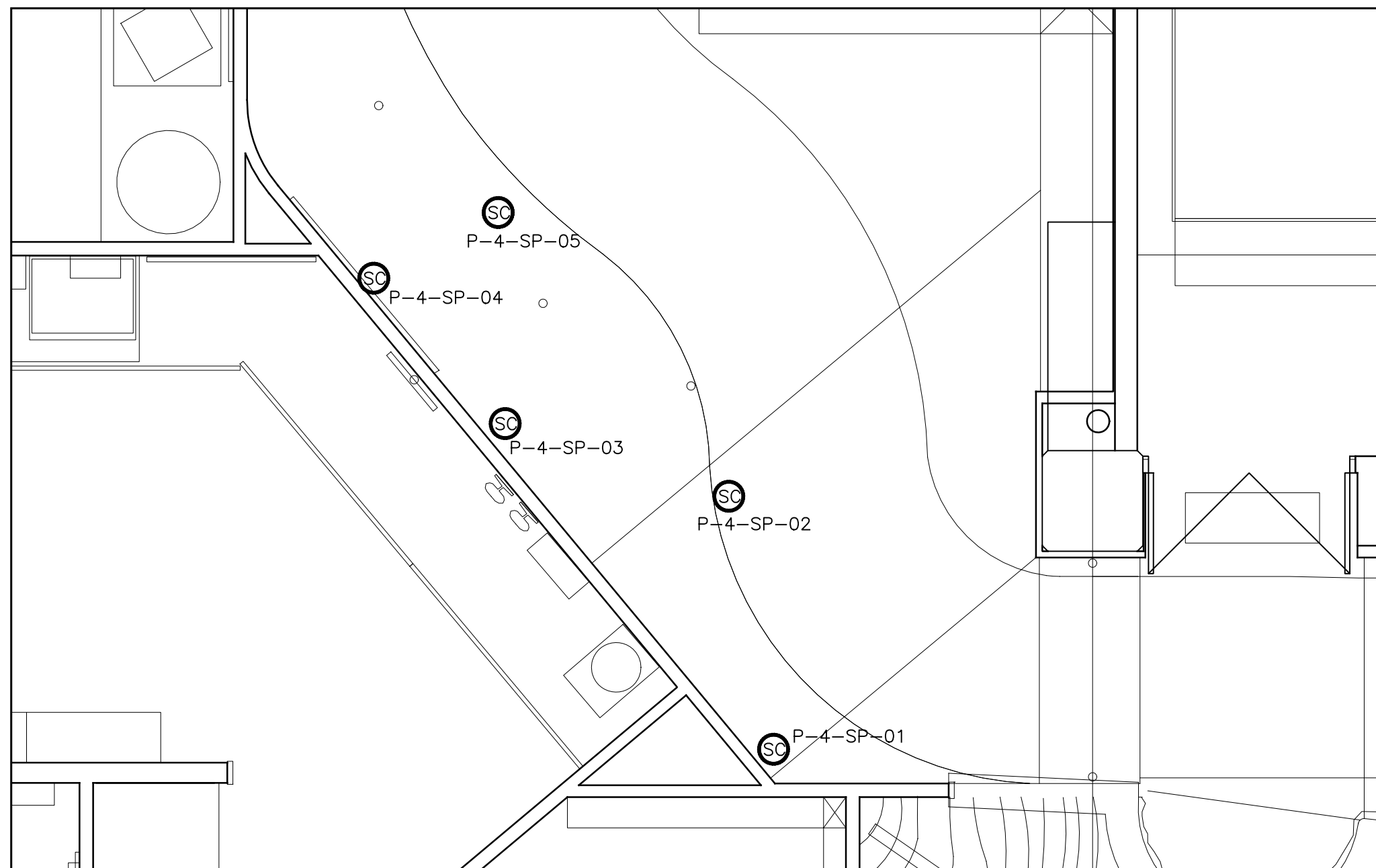
AR PROJECTOR MOUNTING REFERENCE



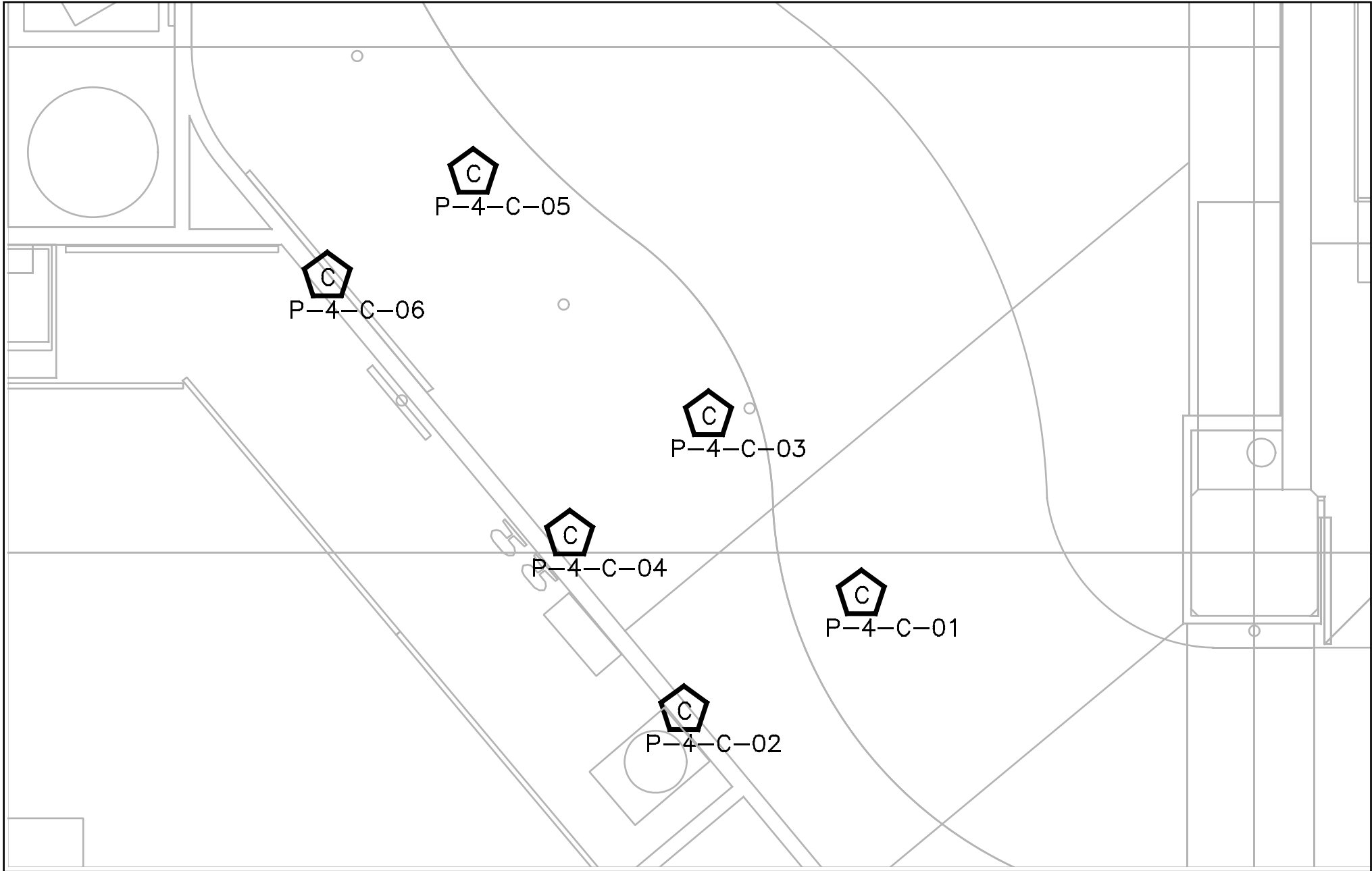
GESTURE TECHNOLOGY PROJECTOR MOUNTING REFERENCE



PROJECTOR LOCATION REFERENCE



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE

West Virginia State Museum: Enhancement P-4

Charleston, WV



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-1 John Hale



8927 Rossash Road
Cincinnati, OH 45236

513-891-9950 PHONE
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www.rslarch.com

June 9, 2011

STORYLINE

The museum guest experience begins from the moment you step around the corner from the lobby and approach the first exhibit, which appears to be standard display showing museum co-founder John P. Hale's Victorian-era desk, sitting next to a bronze bust of Mr. Hale himself. But you are soon caught unaware as this seemingly static display unexpectedly comes to life. What you imagined to be a normal bronze statue suddenly begins to move and starts speaking! His head turns- his eyes blink- and without warning you are receiving a personal and warm welcome to the museum by a lifelike figure of Mr. Hale himself! He proudly invites you to enjoy the remarkable stories and collection of artifacts that together make up the rich history of the great state of West Virginia.

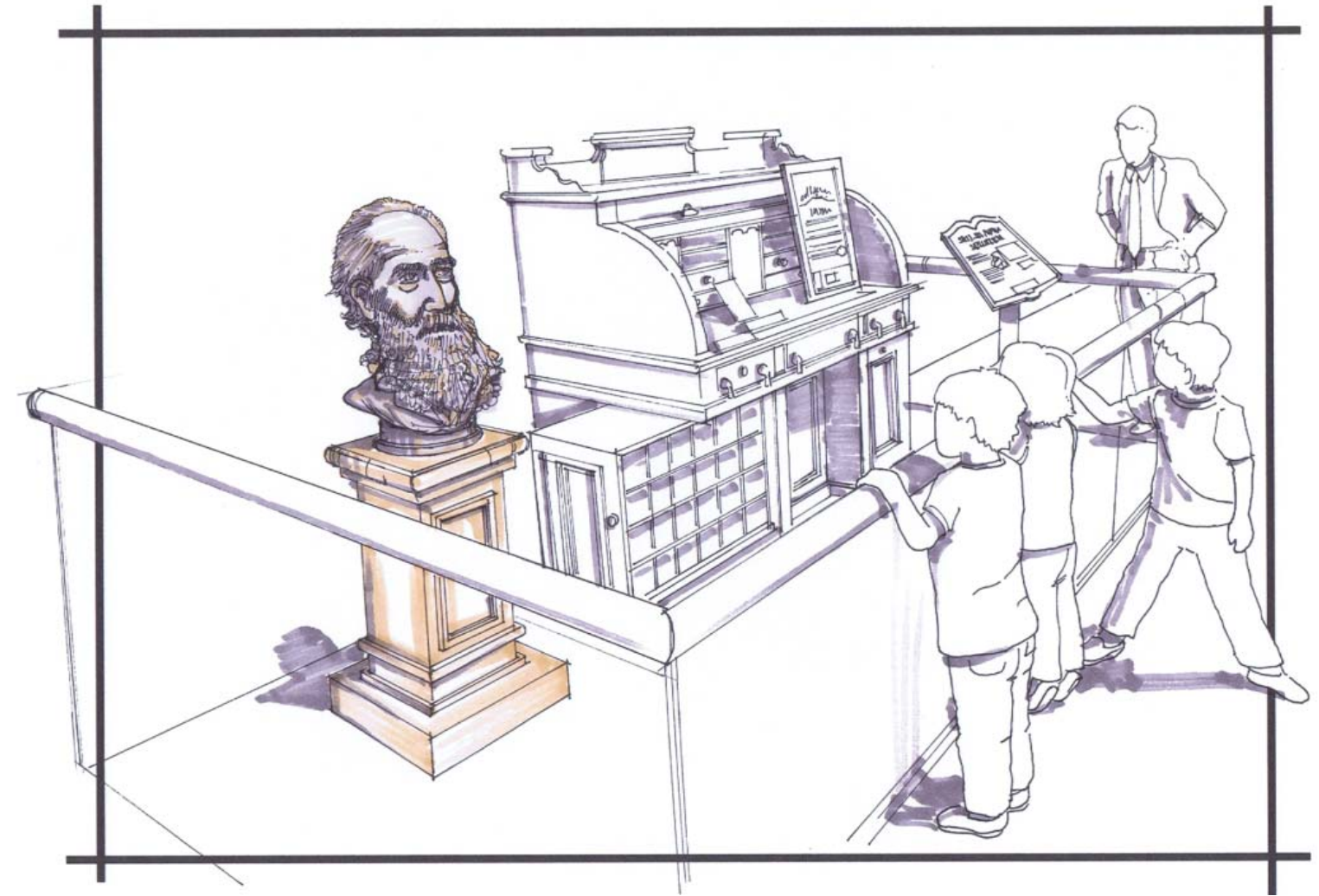
SCENE ITEMS:

- ITEM: AN-01-S-1 TALKING REALISTIC LOOKING ANIMATRONIC BUST OF JOHN HALE, ACTUAL SIZE
- ITEM: SC-04-S-1 WOOD PEDESTAL FOR BUST, MODELED AFTER THE ADJACENT DESK
- ITEM: AD-02-S-1 AUDIO FOR DIALOGUE
- ITEM: NEW LIGHTING SPOTLIGHT
- ITEM: SPEAKER FOR BUST, INTEGRATED INTO BUST BASE
- ITEM: NEW SHOW CONTROL

SHOW CONTROL:

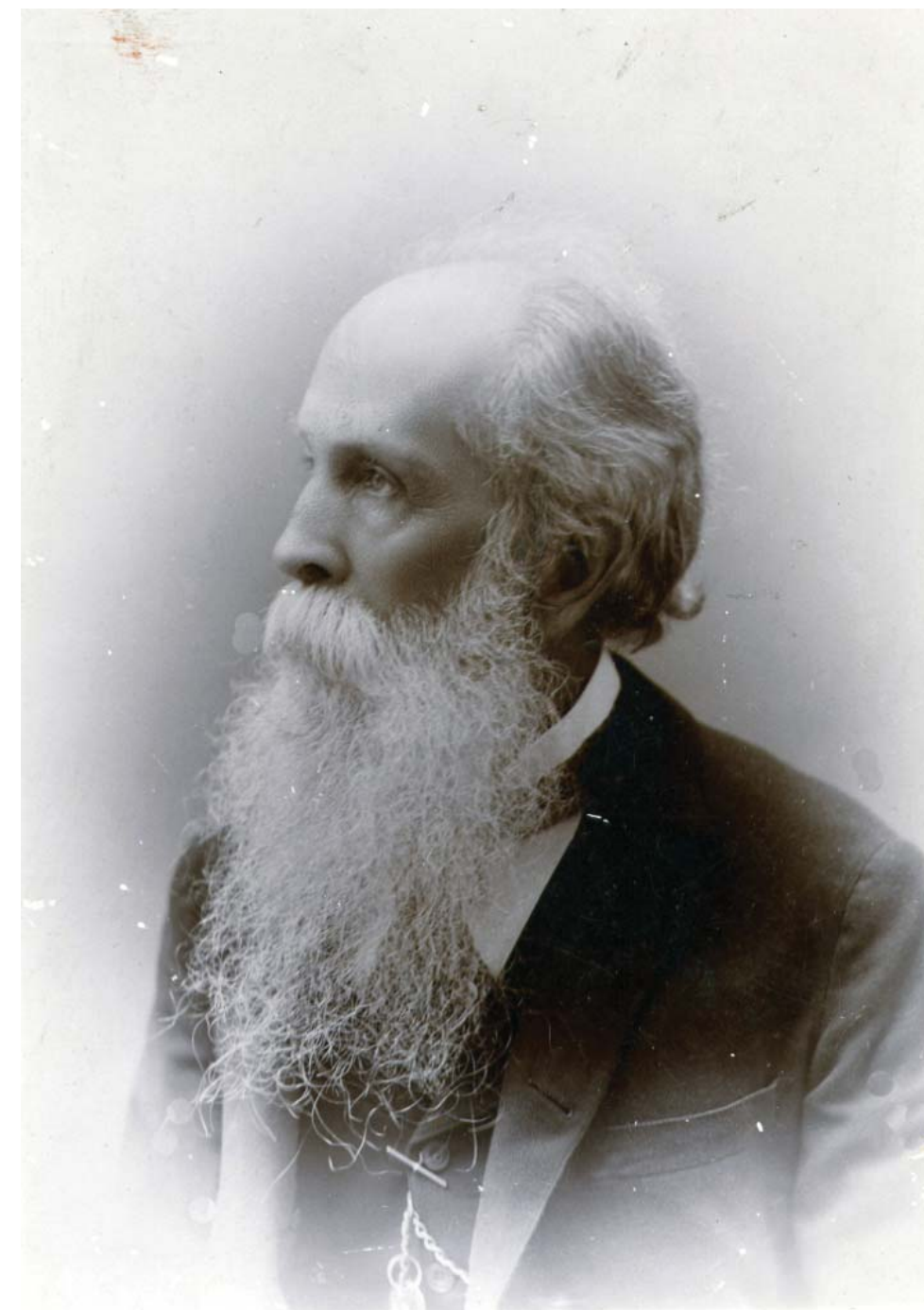
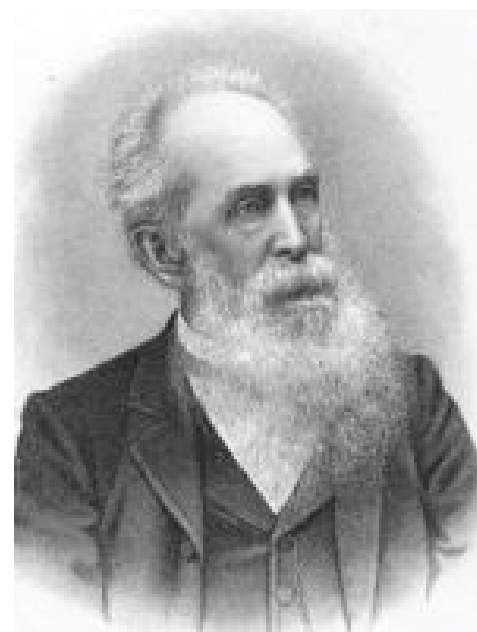
1. TALKING AND MOVING BUST (AN-01-S-1) ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON BOTTOM SHOE OF EXISTING GLASS RAILING
2. SPOTLIGHT FADES UP, FOCUSED ON BUST (AN-01-S-1)
3. BUST (AN-01-S-1) ACTIVATES AND AUDIO (AD-02-S-1) BEGINS
4. LIGHTING FADES DOWN AS BUST (AN-01-S-1) ENDS ITS DIALOGUE (AD-02-S-1)
5. BUST (AN-01-S-1) BECOMES STATIC
6. DELAY THE BEGINNING OF NEXT TRIGGER FOR 1 MINUTE BEFORE ALLOWING THE BUST (AN-01-S-1) TO ACTIVATE

SCENE SKETCH

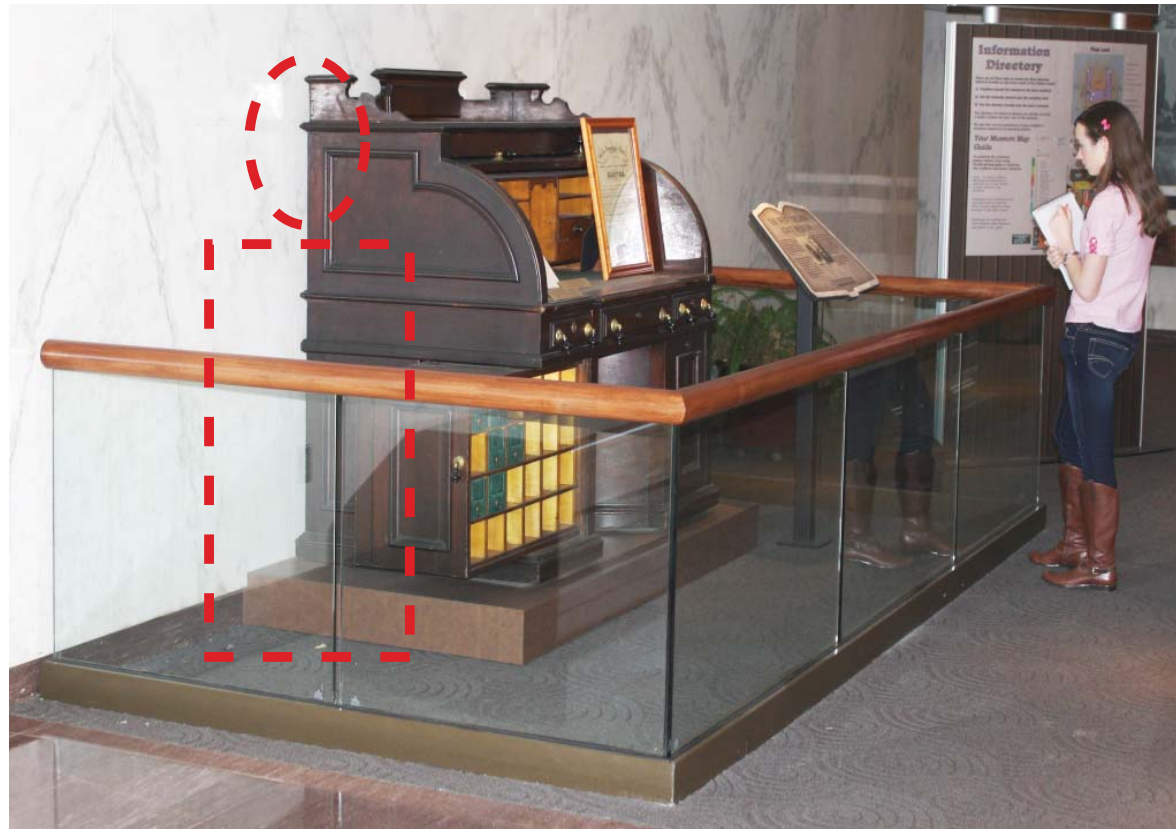




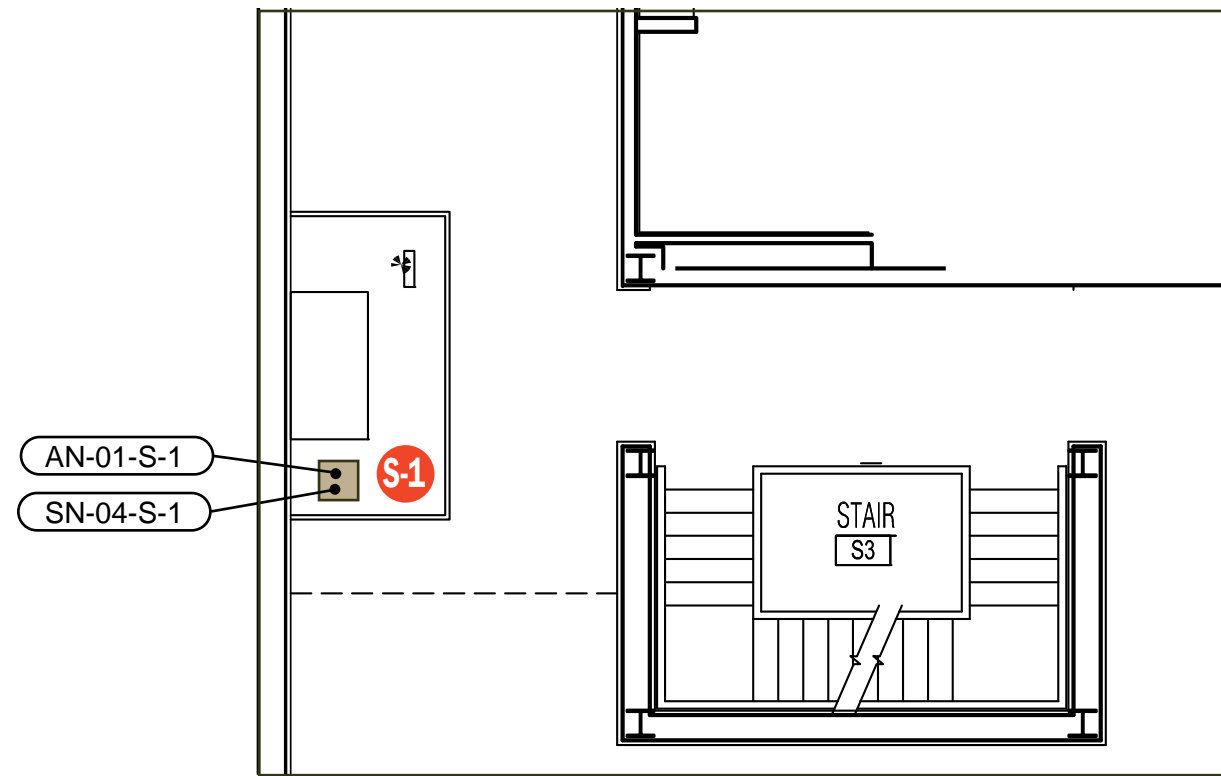
ANIMATRONIC REFERENCE



JOHN HALE REFERENCE



LOCATION REFERENCE



FLOOR PLAN



LOCATION REFERENCE

TALKING POINTS FOR DIALOGUE:

1. WELCOMES VISITORS TO MUSEUM
2. INTRODUCES WHO HE IS: PHYSICIAN, OWNED SALTWORKS, COAL AND TIMBER COMPANIES
3. COFOUNDER OF THE WEST VIRGINIA HISTORICAL SOCIETY WHICH BECAME THE WEST VIRGINIA STATE MUSEUM IN 1894
4. EXPRESSES TO VISITORS TO ENJOY THEIR VISIT AND HOPE THEY LEARN WHAT IT IS TO BE A WEST VIRGINIA MOUNTAINEER
5. "I AM PROUD TO BE A WEST VIRGINIAN"

BACKGROUND INFORMATION:

1. HAD A LONG AND VARIED CAREER BEFORE HE STARTED COLLECTING
2. WAS A PHYSICIAN; GAVE THAT UP TO GO INTO SALT INDUSTRY, EVENTUALLY OWNING ONE OF THE NATION'S LARGEST SALT WORKS PRIOR TO THE CIVIL WAR
3. ORGANIZED A CONFEDERATE ARTILLERY BATTERY AT THE BEGINNING OF THE CIVIL WAR AND LATER SERVED AS A BATTLEFIELD PHYSICIAN
4. OWNED THE FIRST BRICK-MAKING MACHINE IN THE AREA
5. OWNED COAL AND TIMBER BUSINESSES IN LATER LIFE
6. AFTER THE WAR, HE DEDICATED HIMSELF TO BUSINESS AND PROMOTING CHARLESTON INCLUDING STARTING THE FIRST GAS COMPANY, STARTING THE FIRST STEAM FERRY, BUILDING CHARLESTON'S FIRST LUXURY HOTEL, LOBBYING TO HAVE THE STATE CAPITAL MOVED FROM WHEELING TO CHARLESTON AND SERVING AS MAYOR OF CHARLESTON

TRIVIA:

1. HE WAS THE GREAT-GRANDSON OF THE LEGENDARY MARY INGLES, WHOSE DRAMATIC ESCAPE FROM THE SHAWNEE CAPTIVITY WAS A GREAT PIONEER STORY. HE INHERITED HER CLOCK, BROUGHT IT WITH HIM TO CHARLESTON, AND DONATED IT TO THE WEST VIRGINIA STATE MUSEUM WHERE IT IS DISPLAYED
2. DUE TO BEING OVEREXTENDED AND ECONOMIC SETBACKS IN THE 1870's, HALE WENT BANKRUPT.

MUSEUM CONNECTION:

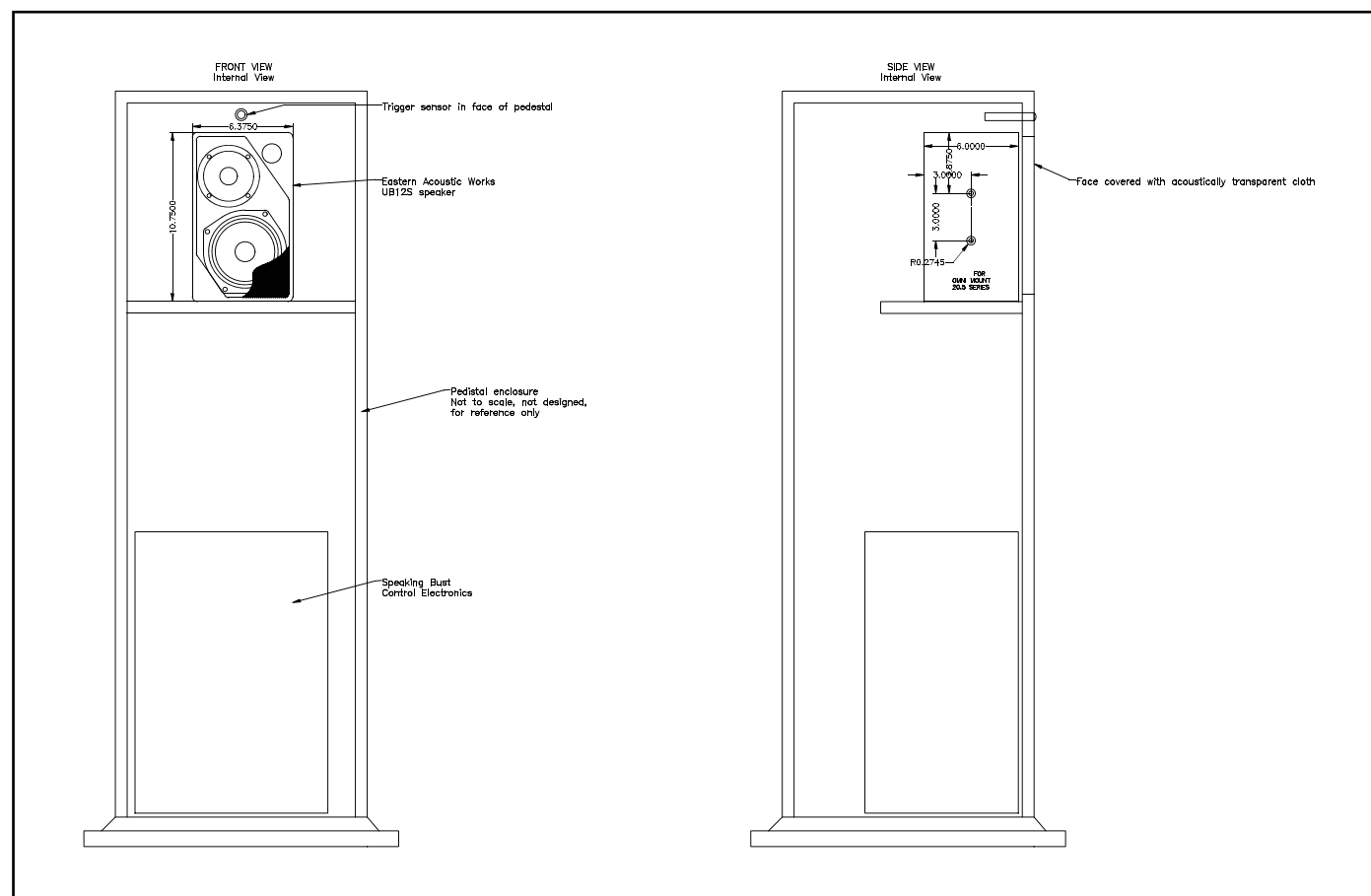
1. ALONG WITH VIRGIL LEWIS, HE WAS ONE OF THE COFOUNDERS OF THE WEST VIRGINIA HISTORICAL AND ANTIQUARIAN SOCIETY IN 1890. OVER THE NEXT 15 YEARS, THE SOCIETY COLLECTED THOUSANDS OF BOOKS, PAMPHLETS, MANUSCRIPTS AND ARTIFACTS
2. THE STATE PROVIDED A ROOM IN THE OLD CAPITOL TO DISPLAY THE ITEMS. IN 1894, THE SOCIETY WAS GIVEN A LARGER ROOM, WHICH WAS DUBBED THE WEST VIRGINIA STATE MUSEUM.
3. THE MUSEUM WAS RELOCATED TO A MORE SECURE AND MUSEUM-LIKE SETTING IN THE NEW CAPITOL ANNEX IN 1905, THREE YEARS AFTER HALE'S DESK.

VOICE DETAILS:

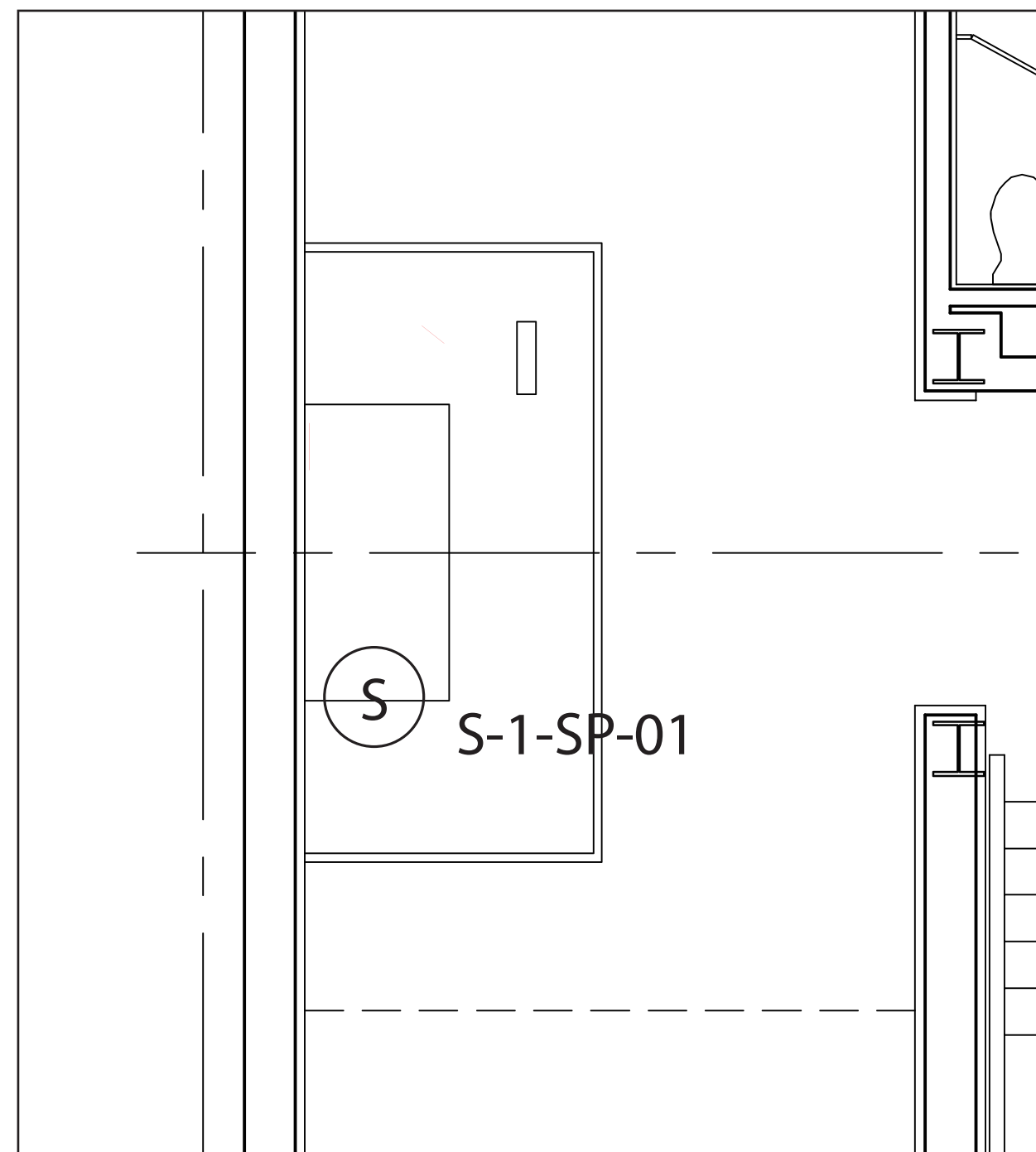
1. REFER TO .WAV FILE: JOHN HALE PROPOSED VOICE

SCENE ITEMS:**ITEM AD-02-S-1:**

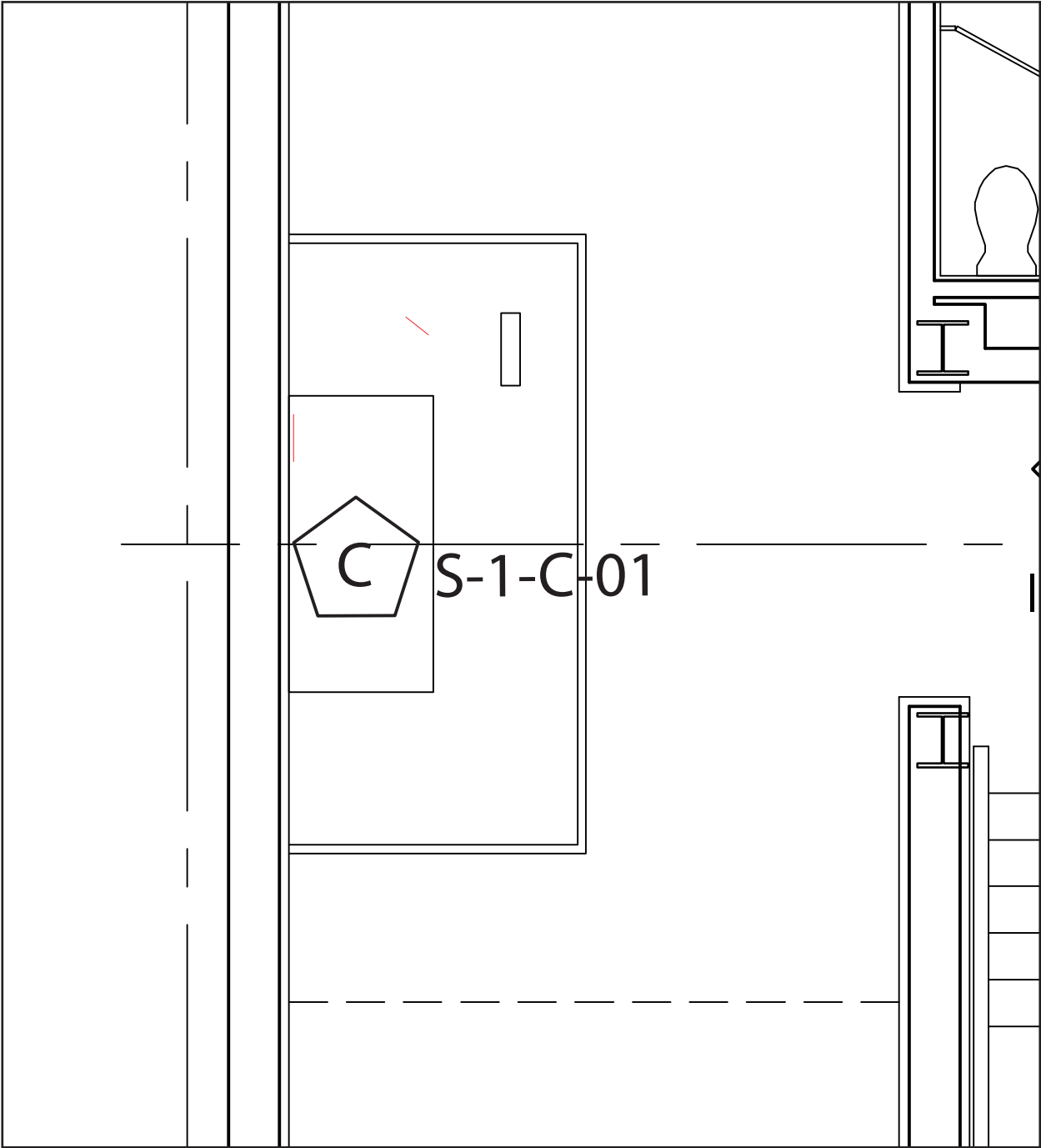
1. TALKING AND MOVING BUST ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON BOTTOM SHOE OF GLASS RAILING
2. PROVIDE TWO (2) MINUTE DIALOGUE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION



SPEAKER MOUNTING REFERENCE



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-2 River Plains

R S L COMMERCIAL
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June 9, 2011

STORYLINE

As you meander through the unspoiled grassy landscape of the river plains region, a gentle breeze picks up and rustles the leaves hanging just overhead. The sound of a brief 'chirping' birdcall catches your ear, and as you look up into the branches, you spot a bright red male cardinal, the official Mountain State bird, perched on a limb.

You are flabbergasted when he begins speaking to you in a warm, friendly voice.

"Welcome, friend! (slight chuckle) Oh, I hope I didn't alarm you", the colorful bird announces, gesturing with his wing. "Folks around these parts call me 'Red', for obvious reasons" he adds, "Consider me your own personal tour guide; you see I've got a pretty good 'bird's eye view' from up here".

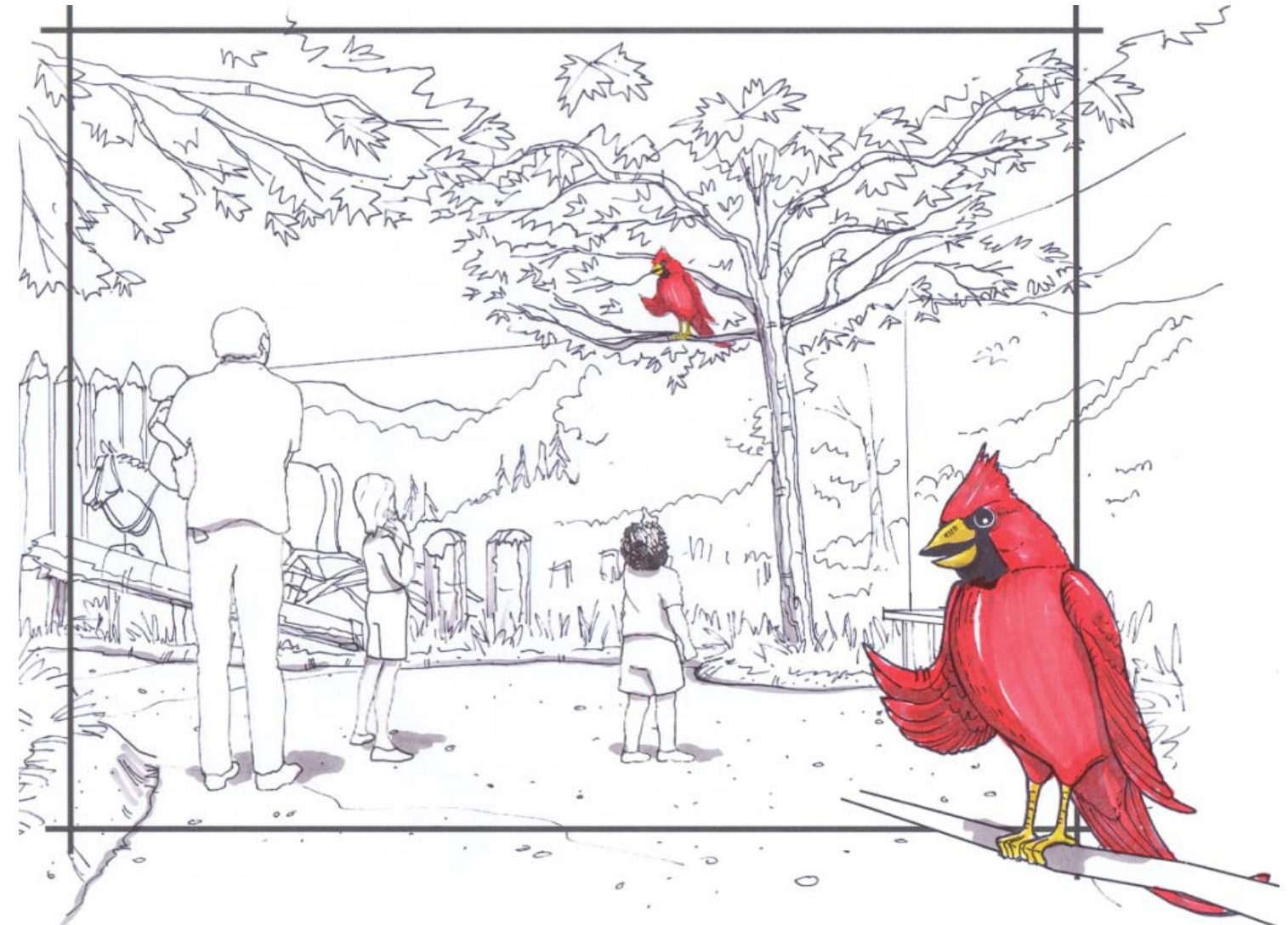
"Red", a realistic-looking audio-animatronic figure featuring lifelike movement, provides you with important details concerning this region, which began over 12,000 years ago.

As you depart, our colorful host directs your attention across the path to an amazing display of American history; a rare opportunity to see the sword and telescope once belonging to the father of our country, George Washington!

SCENE ITEMS:

- ITEM: AN-02-S-2 ANIMATRONIC TALKING CARDINAL, HEAD, NECK, BEAK, AND WINGS MOVE
- ITEM: SN-08-S-2 NEW TREE LIMB FOR CARDINAL
- ITEM: FAN TO RUSTLES THE TREE CANOPY
- ITEM: AD-03-S-2 WIND RUSTLING IN TREES
- ITEM: FL-01-S-2 NEW SCENIC GROUND PLANE AND ADDITIONAL GRASSES
- ITEM: SN-05-S-2 THEMATIC BARRIER OF TREE STUMPS (5)
- ITEM: AD-04-S-2 NEW DIALOGUE FOR CARDINAL OF 1.5 MIN. LONG
- ITEM: AD-05-S-2 MODIFY EXISTING BGM & VO TO FADE-OUT/FADE-IN AT THREE DESIGNATED POINTS TO INTEGRATE WITH CARDINAL DIALOGUE
- ITEM: ADD DIMMABLE SHOW LIGHTING FOCUSED ON CARDINAL
- ITEM: NEW SHOW CONTROL FOR CARDINAL, BGM AND VO
- ITEM: ADD 1 NEW SPEAKER FOR CARDINAL DIALOGUE
- ITEM: ADD 2 NEW SPEAKERS FOR BGM
- ITEM: ADD TWO (2) FANS WITH SOUND DAMPENING DUCTING TO TREE CANOPY FOR WIND EFFECT

SCENE SKETCH



SHOW CONTROL:

1. WIND EFFECT (AD-03-S-2) CONTINUOUSLY LOOPS
2. WHEN PROXIMITY TRIGGER IS ACTIVATED, THE MODIFIED BGM (AD-05-S-2) FADES DOWN
3. LIGHTING LEVEL FADES UP ON ANIMATRONIC CARDINAL (AN-02-S-2) IN TREE
4. ANIMATRONIC CARDINAL (AN-02-S-2) BEGINS MOVEMENT AND DIALOGUE (AD-04-S-2) BEGINS
5. ANIMATRONIC CARDINAL (AN-02-S-2) JESTERS WITH WING WHICH TRIGGERS LIGHT LEVEL TO INCREASE AT S-3 TELESCOPE
6. LIGHTING LEVEL FADES DOWN ON ANIMATRONIC CARDINAL (AN-02-S-2) WHEN DIALOGUE (AD-04-S-2) IS COMPLETE
7. MODIFIED BGM (AD-05-S-2) FADES UP

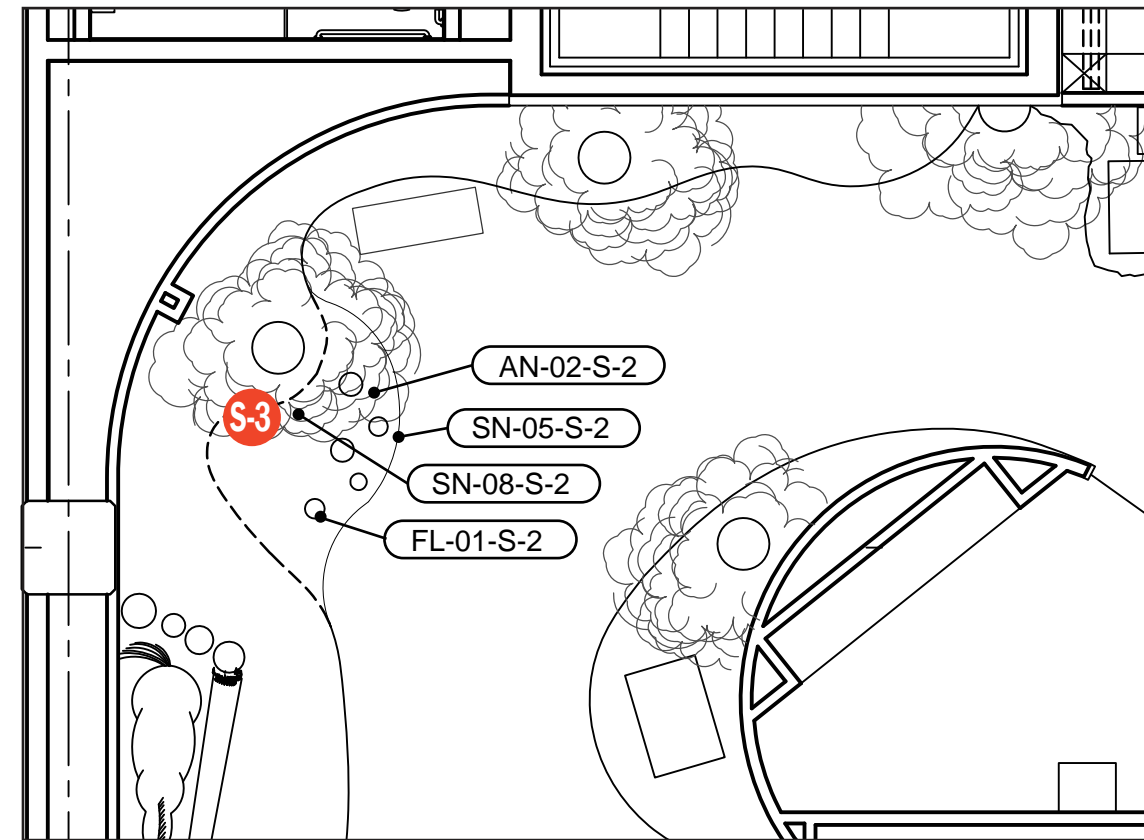


IMAGE REFERENCE



ANIMATRONIC MOVEMENT REFERENCE





FLOOR PLAN



LOCATION REFERENCE

TALKING POINTS FOR ANIMATRONIC CARDINAL DIALOGUE:

PREHISTORIC CULTURES

1. FIRST PEOPLE ARRIVED IN PRESENT-DAY WEST VIRGINIA MORE THAN 12,000 YEARS AGO. THEY WERE DESCENDED FROM ASIANS WHO HAD CROSSED INTO PRESENT-DAY ALASKA AND EVENTUALLY MIGRATED INTO ALL REACHES OF NORTH AND SOUTH AMERICA.
2. OVER TIME, THERE WERE MANY DIFFERENT CULTURES WITH DIFFERENT LIFESTYLES AND PRACTICES WHO LIVED IN AND PASSED THROUGH THE REGION.
3. SOMETIMES, THESE CULTURAL CHANGES WERE DICTATED BY THE ENVIRONMENT (WARMING TEMPERATURES KILLING OFF OR DRIVING LARGE ANIMALS AWAY FROM THE REGION); OTHER TIMES, IT WAS INNOVATION—DEVELOPMENT OF POTTERY ALLOWED PEOPLE TO STORE FOOD, WHICH MEANT THEY COULD EVENTUALLY SETTLE DOWN AND GROW CROPS (AS OPPOSED TO WANDERING IN SEARCH OF FOOD ALL THE TIME); YET OTHER TIMES, CULTURAL DIFFERENCES INVOLVED RELIGIOUS PRACTICES, SUCH AS THE BUILDING OF MOUNDS (PICTURED IN THE MURAL TO THE RIGHT).
4. MOST OF THE MOUNDS IN PRESENT-DAY WEST VIRGINIA WERE BUILT BY THE ADENA CULTURE FROM ABOUT 500 BC TO 200 AD. ARCHAEOLOGISTS DON'T KNOW A LOT ABOUT THE MOUNDS, BUT THEY SPECULATE THAT THE MOUNDS WERE RESERVED FOR THE BURIALS OF PEOPLE OF HIGH STANDING. EVERYONE ELSE WAS CREMATED. THE PEOPLE IN THE MOUNDS WERE OFTEN BURIED WITH JEWELRY AND OTHER MAN-MADE ITEMS.
5. THE MOUNDS WERE ALMOST ALWAYS LOCATED IN RIVER VALLEYS (WHICH FITS THE SCENE IN THE MUSEUM).
6. THE LARGEST ADENA MOUND IN THE COUNTRY IS THE GRAVE CREEK MOUND LOCATED AT MOUNDSVILLE IN THE NORTHERN PANHANDLE.
7. BY THE END OF THEIR STAY IN WHAT'S NOW WEST VIRGINIA, MANY PREHISTORIC PEOPLE WERE LIVING IN VILLAGES SURROUNDED BY STOCKADES FOR PROTECTION.
8. DURING THIS LATE PREHISTORIC PERIOD, THE PEOPLE LEFT BEHIND ANOTHER MYSTERY—PETROGLYPHS, OR ROCK CARVINGS, OFTEN DEPICTING ANIMALS. THEY WERE CLEARLY SOME FORM OF COMMUNICATION, BUT ARCHAEOLOGISTS KNOW LITTLE ELSE ABOUT THEM.
9. BY THE TIME THE FIRST EXPLORERS ARRIVED IN THE LATE 1600s AND EARLY 1700s, PREHISTORIC PEOPLE WERE NO LONGER LIVING IN PRESENT-DAY WEST VIRGINIA. THEY HAD MOVED WEST PRIMARILY TO AVOID ATTACKS FROM LARGER INDIAN GROUPS, LIKE THE TRIBES OF THE IROQUOIS CONFEDERACY, WHICH WANTED CONTROL OF THE OHIO RIVER VALLEY TO EXPAND ITS ROLE IN THE FUR TRADE WITH ENGLAND AND FRANCE (MORE ON THE FUR TRADE BELOW).
10. MANY OF OUR STATE'S ROADS ARE LASTING REMINDERS OF PREHISTORIC TIMES. EVEN BEFORE PEOPLE ARRIVE, ANIMALS LIKE BUFFALO HAD TRAMPLED PATHS—USUALLY NEAR RIVERS AND THROUGH MOUNTAIN GAPS. THE PREHISTORIC PEOPLE BLAZED THESE PATHS MORE CLEARLY IN PURSUIT OF THE ANIMALS. WHEN THE FIRST EXPLORERS AND SETTLERS ARRIVED, THEY USED THESE SAME TRAILS, SUCH AS THE WARRIOR PATH, WHICH EXTENDED FROM WESTERN NY STATE TO THE CAROLINAS. AS TIME WENT ON, THESE TRAILS WERE IMPROVED INTO ROADS (IN THE EARLY 1800s) AND CONTINUALLY IMPROVED UP TO TODAY. TODAY, U.S. ROUTES 11, 50, 52, 60, 219, AND 250 FOLLOW THE PATHS OF OLD INDIAN TRAILS.
11. MANY OF OUR RIVERS ALSO ARE DERIVED FROM INDIAN WORDS. THESE INCLUDE THE OHIO, KANAWHA, POTOMAC, MONONGAHELA, AND SHENANDOAH.

FRONTIER CONFLICTS

1. HISTORIC BACKGROUND: IN THE HISTORIC PERIOD (1700s), VARIOUS INDIAN TRIBES CEDED RIGHTS TO PRESENT-DAY WEST VIRGINIA OVER TO THE COMMONWEALTH OF VIRGINIA (WHICH WAS RULED BY ENGLAND). HOWEVER, INDIANS DID NOT BELIEVE THAT LAND COULD BE OWNED (AS EUROPEANS ENVISIONED OWNERSHIP). SO, THEY STILL USED THE REGION FOR HUNTING AND TRAVEL, WHICH PUT THEM INTO OCCASIONAL CONFLICT WITH EARLY WHITE SETTLERS.
2. ALTHOUGH CONFLICTS AROSE, INDIANS ALSO HAD SOME POSITIVE ENCOUNTERS WITH EXPLORERS AND SETTLERS. THESE INCLUDED A THRIVING TRADE—TYPICALLY FURS (MOST COMMON WAS BEAVER PELTS) FOR EUROPEAN-MADE GOODS LIKE FIREARMS.
3. BY AT LEAST THE 1730s, WHITE SETTLERS WERE LIVING IN THE PRESENT-DAY EASTERN PANHANDLE OF WEST VIRGINIA. OVER THE NEXT 20 YEARS, THESE SETTLEMENTS BEGAN INCHING WESTWARD—CLOSER AND CLOSER TO THE OHIO RIVER VALLEY, WHICH WAS CLAIMED BY BOTH ENGLAND AND FRANCE (AND USED BY INDIANS).
4. IN THE 1750s, ENGLAND AND FRANCE WERE INVOLVED IN A GLOBAL WAR. ONE SEGMENT OF THIS CONFLICT WAS FOUGHT IN NORTH AMERICA OVER RIGHTS TO THE OHIO RIVER VALLEY (PART OF WHICH MARKS THE WESTERN BORDER OF WHAT WOULD BECOME WEST VIRGINIA). FOR THE MOST PART, INDIAN TRIBES WERE ALLIES OF FRANCE BECAUSE THEY SAW HOW AGGRESSIVELY ENGLAND WAS MOVING WESTWARD WITH SETTLEMENT AND GRABBING LANDS.
5. DURING THE FRENCH AND INDIAN WAR, MOST OF THE MILITARY ACTIVITIES IN WESTERN VIRGINIA WERE IN THE FORM OF DEADLY INDIAN RAIDS ON WHITE SETTLEMENTS.
6. TO HELP PROTECT THESE SETTLEMENTS, GEORGE WASHINGTON PUSHED FOR A LINE OF FORTS TO BE BUILT ALONG THE ALLEGHENY MOUNTAINS. EVEN WITH THE FORTS, HOWEVER, THE INDIAN GROUPS STILL OVERPOWERED THE SETTLERS.
7. VIRGINIA LAUNCHED ONLY ONE ORGANIZED CAMPAIGN TO COMBAT THE INDIAN RAIDS. DURING THE SANDY CREEK EXPEDITION, VIRGINIA MILITIA, UNDER ANDREW LEWIS, WAS SUPPOSED TO ATTACK SHAWNEE VILLAGES IN OHIO. HOWEVER, HIS TROOPS WERE POORLY TRAINED, LACKED ADEQUATE SUPPLIES, AND HIT BAD WEATHER. AS A RESULT, THE EXPEDITION WAS A DEBACLE AND NEVER MADE IT TO OHIO (THE TROOPS ALSO WERE ABOUT TO KILL LEWIS).
8. ONE OF THE MORE INTERESTING STORIES OF THE WAR IS ABOUT MARY INGLES, WHO, ALONG WITH HER CHILDREN AND SOME NEIGHBORS, WAS CAPTURED BY SHAWNEES IN PRESENT-DAY SOUTHWESTERN VIRGINIA AND TAKEN TO A SHAWNEE VILLAGE IN OHIO. THEY WALKED HUNDREDS OF MILES, MOSTLY THROUGH PRESENT-DAY WEST VIRGINIA. SHE AND ANOTHER WOMAN EVENTUALLY ESCAPED (SHE LEFT HER CHILDREN BEHIND) AND, BASED ON MEMORY OF THE TRIP TO OHIO, MOSTLY RETRACED THEIR STEPS ALONG THE OHIO, KANAWHA, AND NEW RIVERS AND MADE IT HOME SAFELY (THOUGH, BOTH WOMEN ALMOST STARVED TO DEATH—TO THE POINT THAT THE OTHER WOMAN WENT CRAZY AND TRIED TO KILL MARY; THEY SEPARATED AND WENT THEIR OWN WAYS AFTER THAT). HISTORICAL TIDBITS: JOHN P. HALE WAS MARY INGLES'S GREAT-GRANDSON. THE GRANDFATHER'S CLOCK IN THE CABIN BELONGED TO MARY (AND LATER HALE)—IT WAS SUPPOSEDLY THE FIRST OF ITS KIND WEST OF THE ALLEGHENIES.
9. ENGLAND EVENTUALLY WON THE WAR IN BATTLES FOUGHT FAR AWAY (THE CLOSEST WAS THE CAPTURE OF A FORT AT PITTSBURGH). FRUSTRATED BY THE OUTCOME, INDIAN GROUPS AGAIN ATTACKED SETTLEMENTS IN WESTERN VIRGINIA. OFF AND ON, THIS PATTERN CONTINUED UNTIL THE EARLY 1790s (BY WHICH TIME, THE IS INSIDE THE FORT).

West Virginia State Museum: Enhancement S-2

Charleston, WV

TALKING POINTS FOR ANIMATRONIC CARDINAL DIALOGUE:

NATURE

1. WEST VIRGINIA HAS ABOUT 10,000 NAMED RIVERS AND STREAMS, MEASURING ABOUT 40,000 MILES IN LENGTH (WOULD STRETCH MORE THAN 1 ½ TIMES AROUND THE EARTH AT THE EQUATOR).

2. AS NOTED ABOVE, ANIMALS, PREHISTORIC PEOPLE, AND PIONEERS ALL FOLLOWED THE ROUTES OF AND TENDED TO STAY FAIRLY CLOSE TO RIVERS AND STREAMS, WHICH WERE A SOURCE OF WATER (OBVIOUSLY) AND FOOD. AND, AT LEAST FOR THE PEOPLE, IMPORTANT FOR TRANSPORTATION. TODAY, ALL BUT THREE OF WEST VIRGINIA'S MAJOR CITIES (MORE THAN 10,000 PEOPLE) ARE LOCATED ON MAJOR RIVERS.

3. NOBODY IS CERTAIN HOW MANY WATERFALLS EXIST, BUT ONE AUTHOR HAS ESTIMATED AT LEAST 275.

4. ELEVATIONS RANGE FROM 247 FEET ABOVE SEA LEVEL AT HARPERS FERRY TO 4,861 FEET (MORE THAN 4/5 A MILE) AT SPRUCE KNOB.

5. TREES: FIVE DIFFERENT KINDS (IN DIFFERENT SEASONS) THROUGHOUT THE MUSEUM. THE AMERICAN CHESTNUT (ONE OF OUR MUSEUM TREES) IS AN INTERESTING STORY BECAUSE IT USED TO BE VERY ABUNDANT AND WAS A STURDY, HEAVY WOOD USED IN CABINS AND OTHER LOG BUILDINGS. BETWEEN 1900 AND 1940, VIRTUALLY ALL AMERICAN CHESTNUTS WERE WIPED OUT BY A BLIGHT. EFFORTS ARE NOW BEING MADE TO REPOPULATE THEM.

SCENE ITEMS:

ITEM AD-03-S-2:

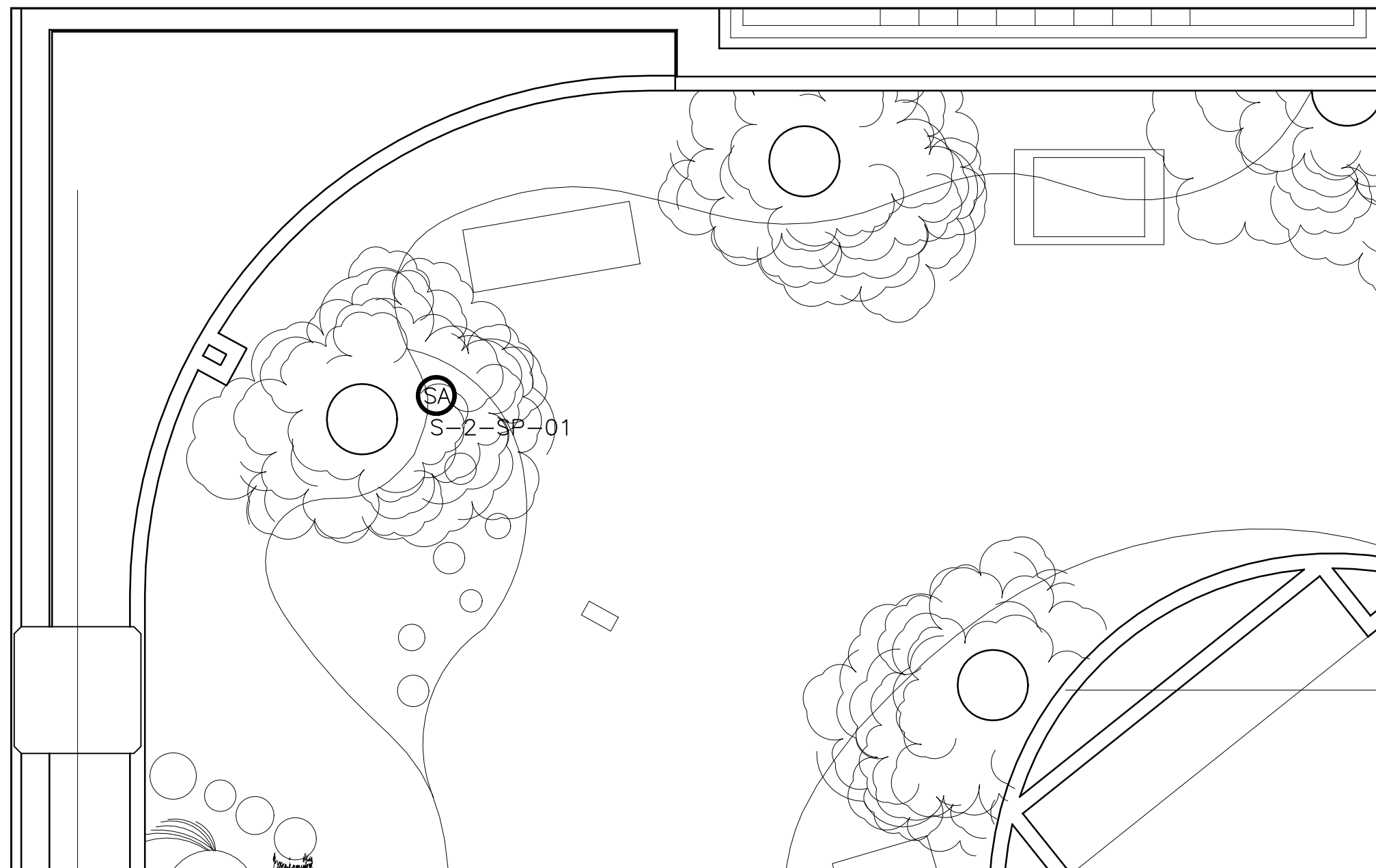
1. WIND WITH RUSTLING TREE LEAVES ON CONTINUOUS LOOP
2. PROVIDE 2 MINUTES LOOPING RUSTLING TREE LEAVES SOUND AND AUDIO PRODUCTION

ITEM AD-04-S-2:

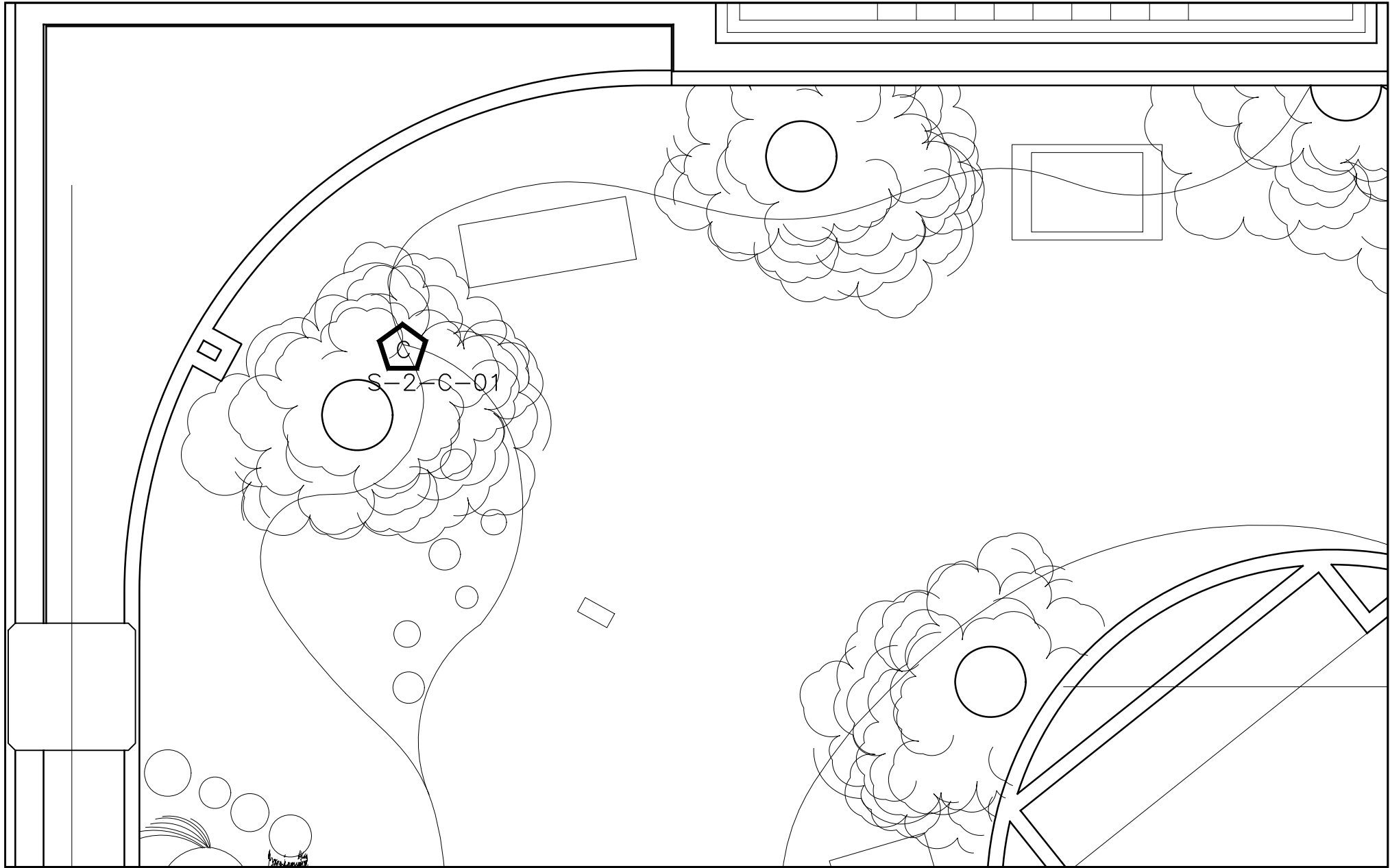
1. TALKING AND MOVING ANIMATRONIC CARDINAL ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON BOTTOM ALONG SHOWPATH PRIOR TO CARDINAL LOCATION
2. PROVIDE 1.5 MINUTE DIALOGUE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-05-S-2:

1. MODIFY EXISTING BGM & VO TO FADE-OUT / FADE-IN AT THREE DESIGNATED POINTS TO INTEGRATE WITH CARDINAL DIALOGUE



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE

West Virginia State Museum: Enhancement S-2

Charleston, WV



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-3 George Washington Telescope and Sword

R S L COMMERCIAL
ARCHITECTURE

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June 9, 2011

SCENE DESCRIPTION

STORYLINE

In the previous River Plains scene, our tour guide, "Red" the talking cardinal, encourages guests to examine the George Washington Sword and Telescope case. Additional lighting with colored gels slowly increases in intensity, highlighting the display after Red's dialogue. New dimmable LEDs surrounding the case remain lit continuously.

SCENE ITEMS:

ITEM: NEW DIMMABLE LED SHOW LIGHTING SURROUNDS THE EXISTING CASE AND REMAINS LIT AT ALL TIMES

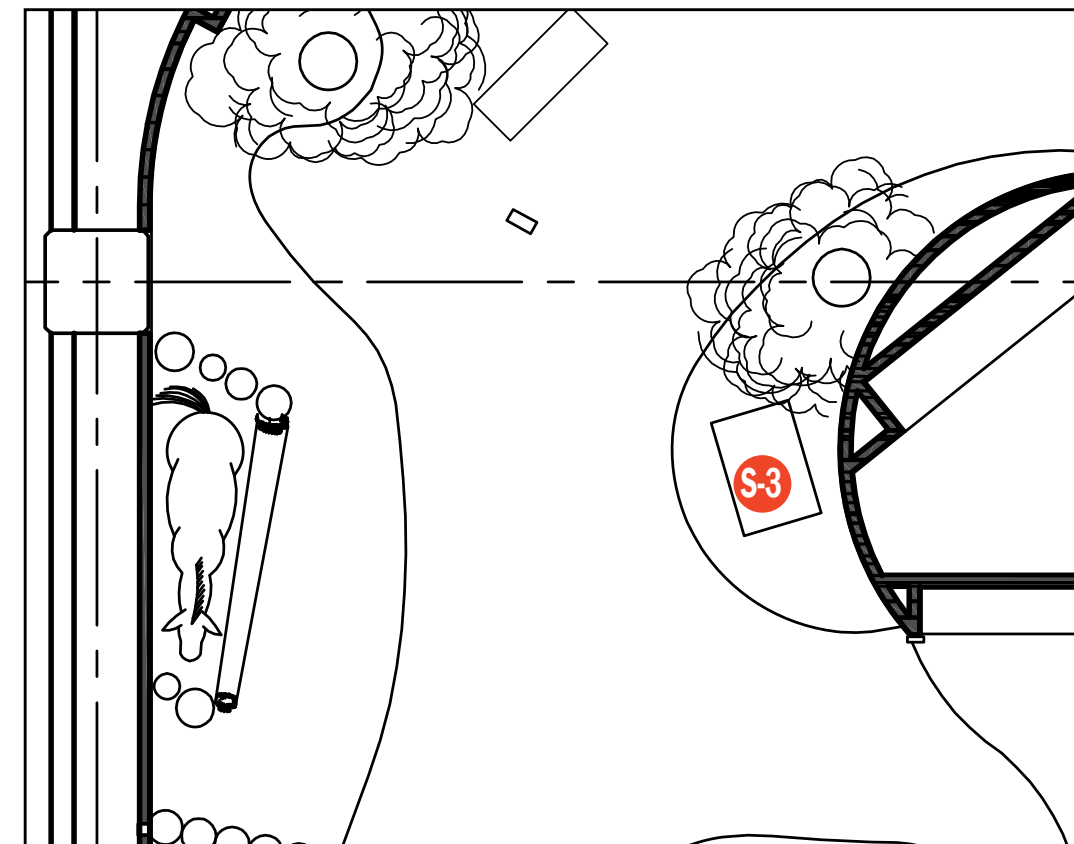
ITEM: ADD TWO (2) SPOT LIGHT FIXTURES WITH GELS, COLOR TBD, ON NEW LIGHT TRACK AT CEILING THAT ACTIVATES VIA SHOW CONTROL FROM PROMPT FROM SCENE S-2

ITEM: NEW LIGHT TRACK

ITEM: NEW SHOW CONTROL

SHOW CONTROL:

1. TWO (2) SPOT LIGHT FIXTURES ACTIVATE FROM PROMPT FROM SCENE S-2.
2. LIGHTING LEVEL INCREASES
3. LIGHTING LEVEL FADES WITH PROMPT FROM SCENE S-2 WHEN DIALOGUE BEGINS



FLOOR PLAN



LOCATION REFERENCE





West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-4 Fort



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www.rslarch.com

June 9, 2011

SCENE DESCRIPTION

STORYLINE:

Journey back to the days of the frontier settler in this re-created outpost of Colonial civilization along the Ohio River and witness the survival of pioneers in the rugged wilderness. This harsh and often fearful way of life took its toll, as seen in the weary eyes of a determined-looking woman and her daughter, returning home with the day's harvest.

The scene inside the wooden fort is one of turmoil; several armed men can be seen inside engaged in a conflict with the unforgiving Native American Mingo tribe. A shabby dog howls and the echo of musket fire and frenzied activity cuts through the brush as you make your way along the muddy path. Two pioneer men appear ready to attack near a colonial-era weapons display.

Could you have survived the harsh and dangerous life of a frontier settler? Three pedestal-mounted video consoles are integrated into the natural wood fence along the path and offer young guests a chance to test their own pioneering skills through this fun, interactive game of show and tell.

SCENE ITEMS:

ITEM: SC-06-S-4 TEN (10) LIFE-SIZE CUT OUT FLATS, MADE FROM LAYERS OF 3/4" PVC SANDWICHED OVER HIDDEN METAL FRAMES ANCHORED TO FLOOR.

1. FIVE (5) MEN WITH GUNS AND ONE (1) DOG INSIDE FORT
2. TWO (2) MEN WITH GUNS AT RIFLE DISPLAY
3. ONE (1) MOTHER & ONE (1) YOUNG GIRL, OUTSIDE OF THE FORT, POSITIONED AS PHOTO SPOT.

ITEM: THREE (3) INTERACTIVE TOUCH SCREEN MONITORS

ITEM: SC-07-S-4 THREE (3) MONITOR ENCLOSURES

ITEM: AD-06-S-4 MODIFY EXISTING BGM

ITEM: AD-07-S-4 AUDIO FOR MONITOR CONTENT

ITEM: FL-02-S-4 TUFTS OF GRASS AT FEET OF FLATS

AUDIO ITEMS:

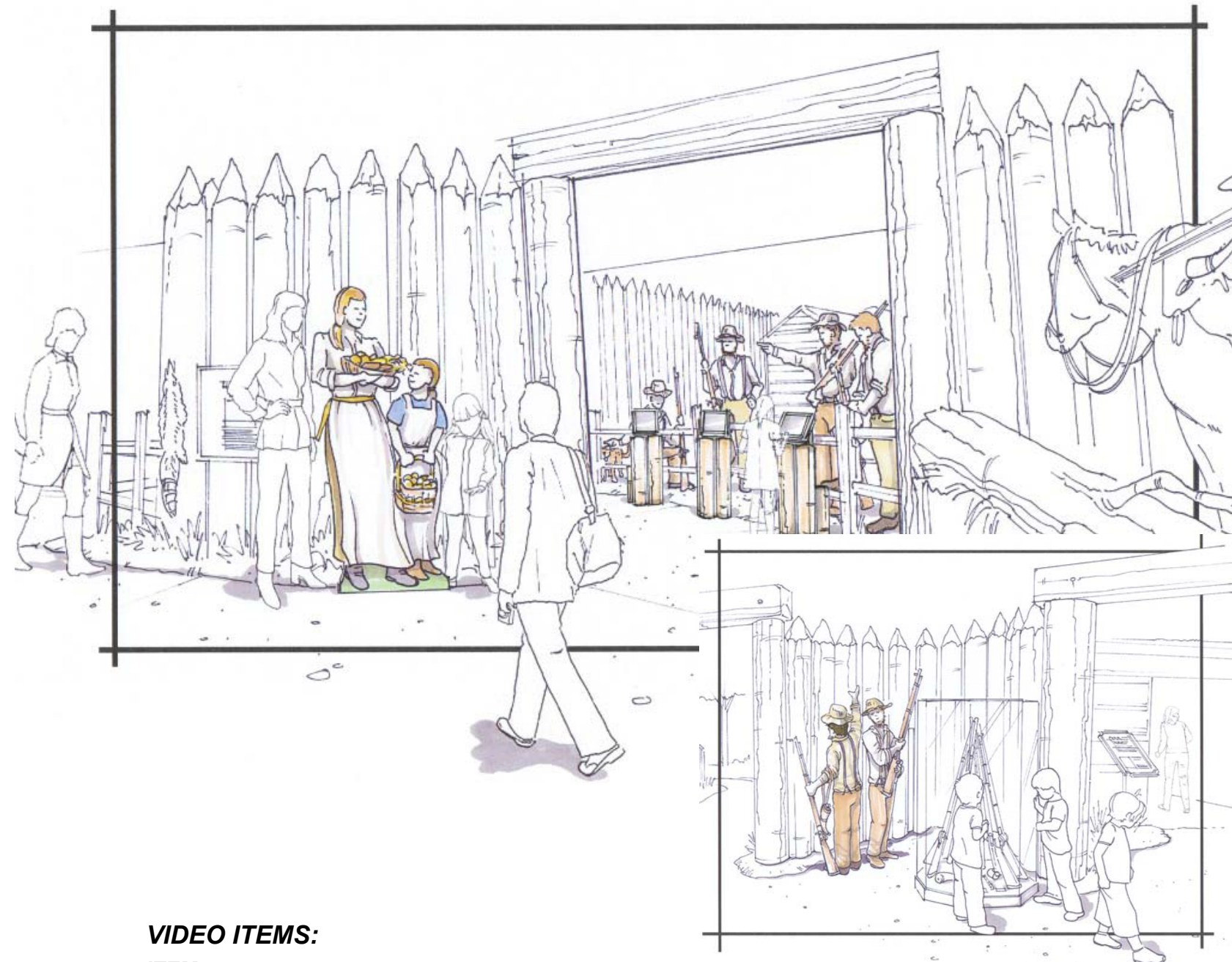
ITEM AD-06-S-4

1. MODIFY EXISTING BGM WITH ADDITION OF MUSKET FIRE AND SETTLER'S VOICES PREPARING TO DO BATTLE
2. AUDIO TO REMAIN CURRENT LENGTH
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-07-S-4

1. AUDIO FOR MONITOR CONTENT
2. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

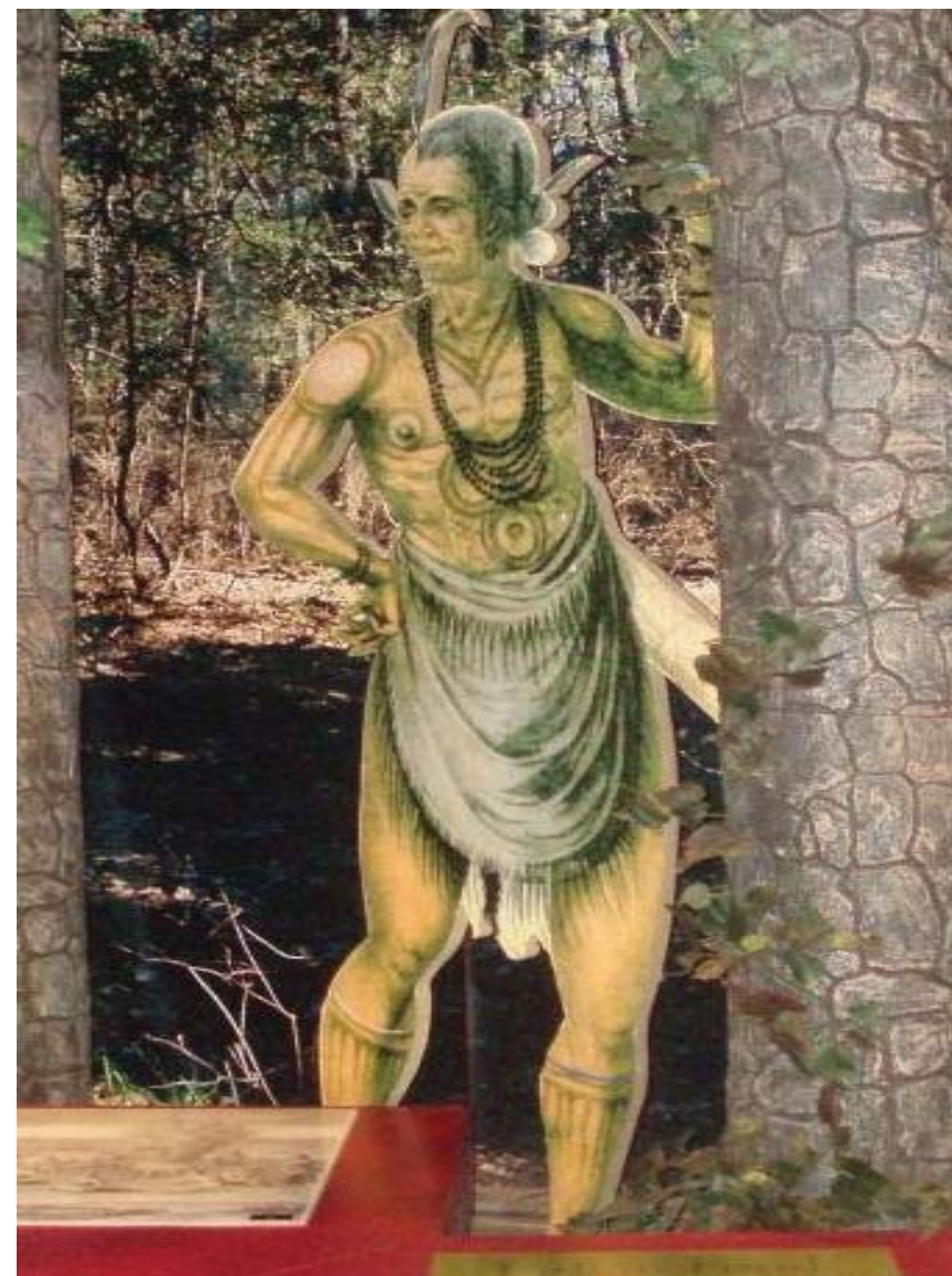
SCENE SKETCHES:



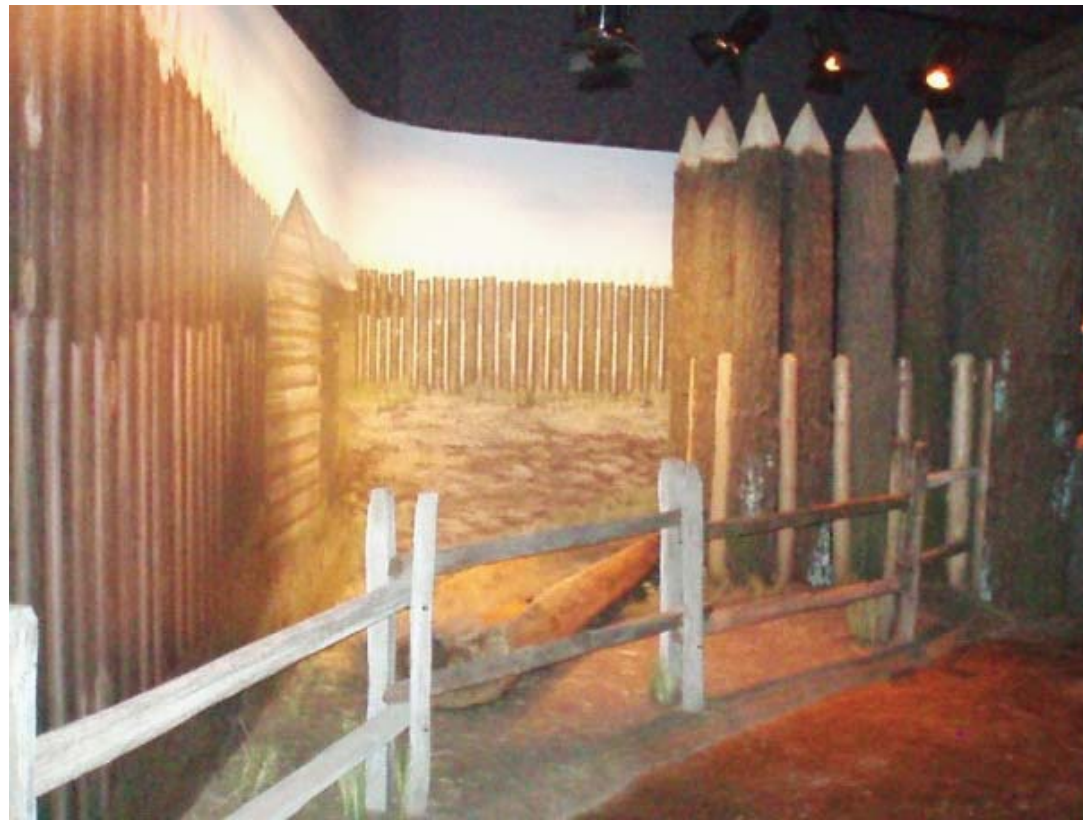
VIDEO ITEMS:

ITEM:

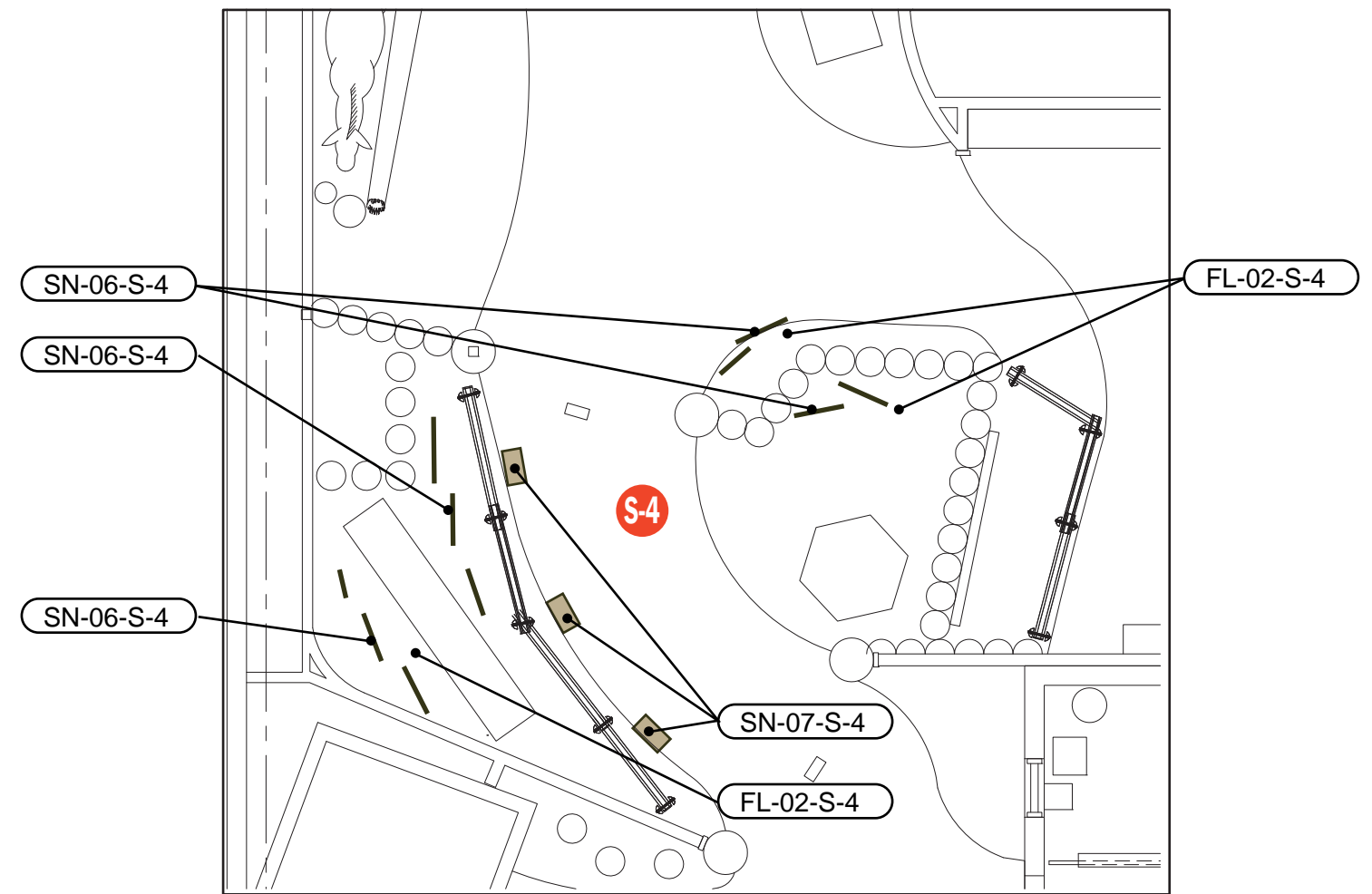
1. CONTENT DESIGN FOR INTERACTIVE TOUCH SCREEN MONITORS
2. CONTENT TO HAVE TEN (10) ASSORTED QUESTIONS/ANSWERS GAMES AGE APPROPRIATE FOR 5-12 YEAR OLD AGE



CHARACTER FLATS GRAPHIC STYLING REFERENCE

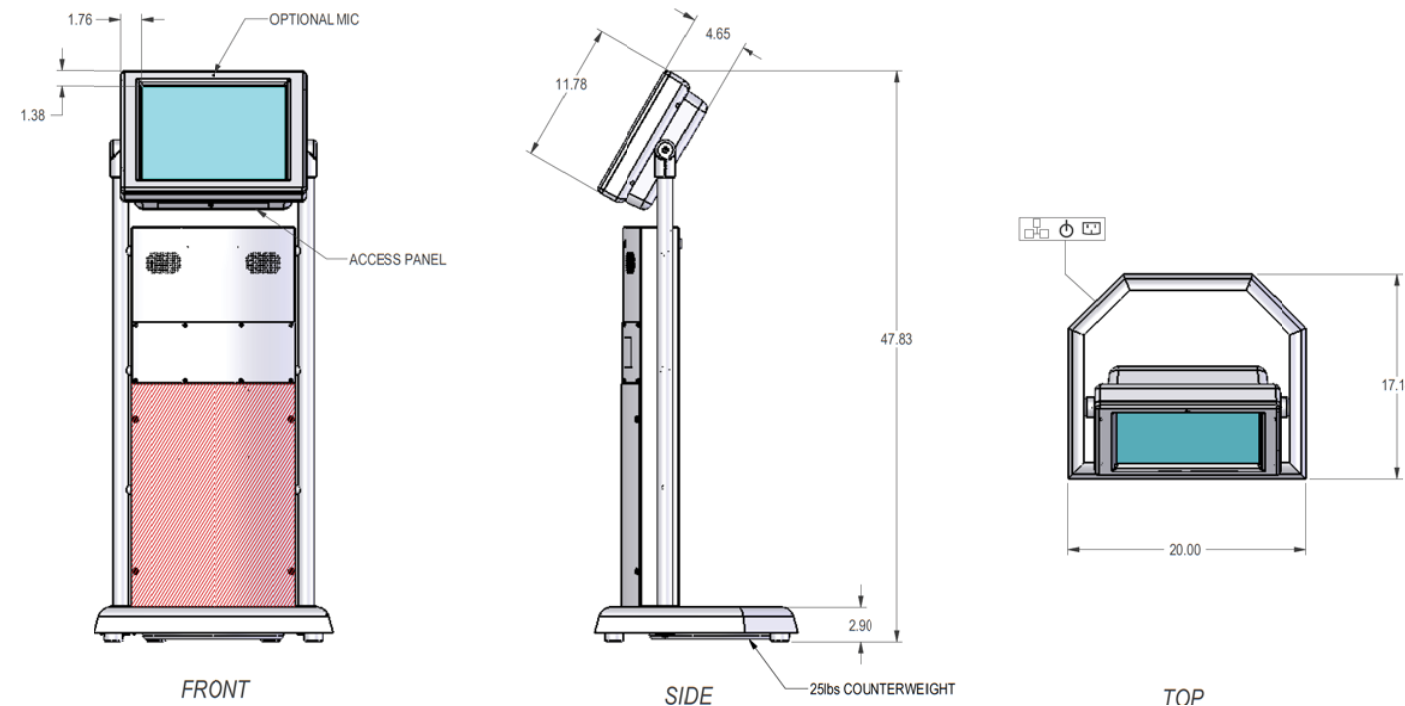


LOCATION REFERENCE



FLOOR PLAN

3 MONITORS:



VantagePoint

Completely Integrated Free Standing Touch Screen Kiosk System

The VantagePoint Is Thin. The VantagePoint kiosk, which is less than 17.5 inches deep, is a sleek and elegant yet durable kiosk system ideal for self service applications. The VantagePoint offers all the functionality and features of a traditional cabinet kiosk with a revolutionary slim profile. The VantagePoint also provides the stature, signage opportunities and visibility of a conventional kiosk in a fraction of the space.

The VantagePoint Is Good Looking. The VantagePoint stand is constructed from vandal resistant steel and may be manufactured in any color to give the kiosk a unique or brand reinforcing appearance or to compliment the décor of the installation site. Additionally, an acrylic overlay may be mounted to the kiosk front and a replaceable billboard may be attached to the top of the system so signage may be prominently displayed on the kiosk. The entire system can be manufactured in stainless steel for a designer look with increased corrosion protection.

The VantagePoint Knows How Accessorize. A host of peripheral devices may also be fully and securely integrated into the VantagePoint kiosk. Optional devices for the VantagePoint include bar code scanners, stereo speakers, magnetic swipe readers, tamper and moisture resistant keyboards, digital video cameras, badge readers, scanners and wireless Internet. When upgraded to the VantagePoint Print the system can support receipt, ticket and full size printers.

The VantagePoint Is Ready to Perform. Powered by the SeePoint Patented Kiosk computer, the VantagePoint provides robust and responsive multimedia computing for a dynamic interactive experience as well as high uptime and availability of your critical kiosk applications. With fast processing power, full-screen video and high quality sound, the VantagePoint is ideal for user-driven, self service applications. The VantagePoint is Windows and Linux compatible, using a standard, open architecture designed to run your software and applications that are off-the-shelf, from independent software vendors or your in-house team.

VantagePoint is a reliable, cost effective solution ideal for easy, rapid and wide spread installation. To create an instantaneous self service solution, just remove the kiosk system from its box, plug it in and load your website or custom application. Unlike many products, VantagePoint is a fully integrated kiosk system that does not require any on-site assembly, cabling or wiring.

Questions? Call 888.587.1777



Celeron / Core2Duo Board Configuration

LCD DISPLAY OPTIONS:

- 15" Active Matrix 360 NIT LCD Panel (1024 x 768)
- 17" Active Matrix 360 NIT LCD Panel (1280 x 1024) (Steel Bezel)
- 19" Active Matrix 360 NIT LCD Panel (1280 x 1024) (Steel Bezel)
- 17" High Bright Active Matrix 1000 NIT LCD Panel

TOUCH SCREENS:

- Surface Acoustic Wave
- Resistive Touch
- HIPAA Compliant Privacy Touch with SAW Technology
- AEGIS Antimicrobial Coated Touch Screens

COMPUTER:

- Intel® Core™ 2 Duo / Core™ Duo
- Core™ 2 Solo / Core™ Solo Mobile CPU
- Intel® 82945GM Express Chipset
- Realtek RTL8111B PCI-E Gigabit LAN

MEMORY:

- Two DIMMs up to 4GB 2-CH DDR2 533/667 SDRAM

GRAPHIC SUPPORT:

- DVI, 2x 18/24"-bit LVDS, Dual View
- Intel® DVM 3.0 supports 224 MB video memory
- Intel® Graphics Media Accelerator 950

AUDIO:

- Realtek ALC888 5.1+2 CH 5W Amplified Audio
- Supports Dual Audio Stream

MULTI I/O:

- 1 x PS/2 Keyboard
- 1 x PS/2 Mouse
- 2 x RS-232
- 1 x VGA port
- 1 x DVI port
- 4 x USB 2.0/1.1
- 1 x RJ45 Port
- 5.1 CH Audio I/O (3 jacks)

STORAGE:

- Shock Mounted Sata Hard Drive (160 or 300 GB)
- Solid State Flash Disk (1GB or 2GB)

HARDWARE MONITORING:

- Monitoring for CPU and system temperature, voltage and fan speed

EXPANSION SLOTS: (not customer accessible)

- 1 x PCI slot, 1 x Mini PCI, 1 x CF

OPERATING SYSTEMS:

- XP PRO / WEPOS / WindowsVista

ENVIRONMENT:

- Operation temperature: 0C to 60C (32 F- 120 F)

WEIGHT:

- 120 LBS. (for all dimension PDFs see www.seepoint.com)

Copyright 1999-2009 SeePoint, LLC. SeePoint and VantagePoint are registered trademarks of SeePoint. All other trademarks are the property of their respective holders. Specifications are subject to change. ADA compliant. Patent # Des. 427,957. All systems include one year limited warranty.

SeePoint
Interactive Kiosk Systems

For more information call 888.587.1777 or visit
www.SeePoint.com
SeePoint, LLC.
2619 Manhattan Beach Blvd., Redondo Beach, CA 90278



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-5 Cabin

R S L COMMERCIAL
ARCHITECTURE

8927 Rossash Road
Cincinnati, OH 45236

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www.rslarch.com

June 9, 2011

SCENE DESCRIPTION

SCENE DESCRIPTION:

REALISTIC GLOWING LOGS AND GROUND ASHES EFFECT (NO FLAME) OCCURS ON HEARTH WITHIN FIREPLACE UNDERNEATH EXISTING ARTIFACT POT; WITH ANDIRONS; WITH CRACKLING AND POPPING OF LOW BURNING COOKING FIRE SOUND EFFECT; WITH CAST IRON DUTCH OVEN BAKING IN FIREPLACE; BAKED LOAF OF BREAD SITS ON EXISTING TABLE

SCENE ITEMS:

- ITEM: SN-01-S-5 REALISTIC GLOWING GROUND ASHES, EMBERS AND CHARRED LOGS
- ITEM: SN-02-S-5 WROUGHT IRON ANDIRONS, PERIOD APPROPRIATE, AGED AND CHARRED
- ITEM: SN-03-S-5 WROUGHT IRON CAST IRON 3-LEG DUTCH OVEN WITH ASHES ON TOP
- ITEM: SN-44-S-5 ROUND LOAF OF BAKED BREAD
- ITEM: AD-01-S-5 SOUND EFFECT OF CRACKLING AND POPPING OF LOW BURNING FIRE

AUDIO:

ITEM AD-01-S-5:

1. CRACKLING AND POPPING AUDIO OF LOW BURNING FIRE
2. PROVIDE 2 MINUTES AUDIO AND PRODUCTION; UNINTERRUPTED LOOPING

SHOW CONTROL:

1. TIE SCENE EFFECTS INTO SHOW CONTROL; CONTINUOUS LOOPING

SCENT:

ITEM SC-04-S-5:

1. SCENT OF FRESHLY BAKED BREAD
2. MOUNT SCENT DELIVERY UNIT ABOVE CEILING

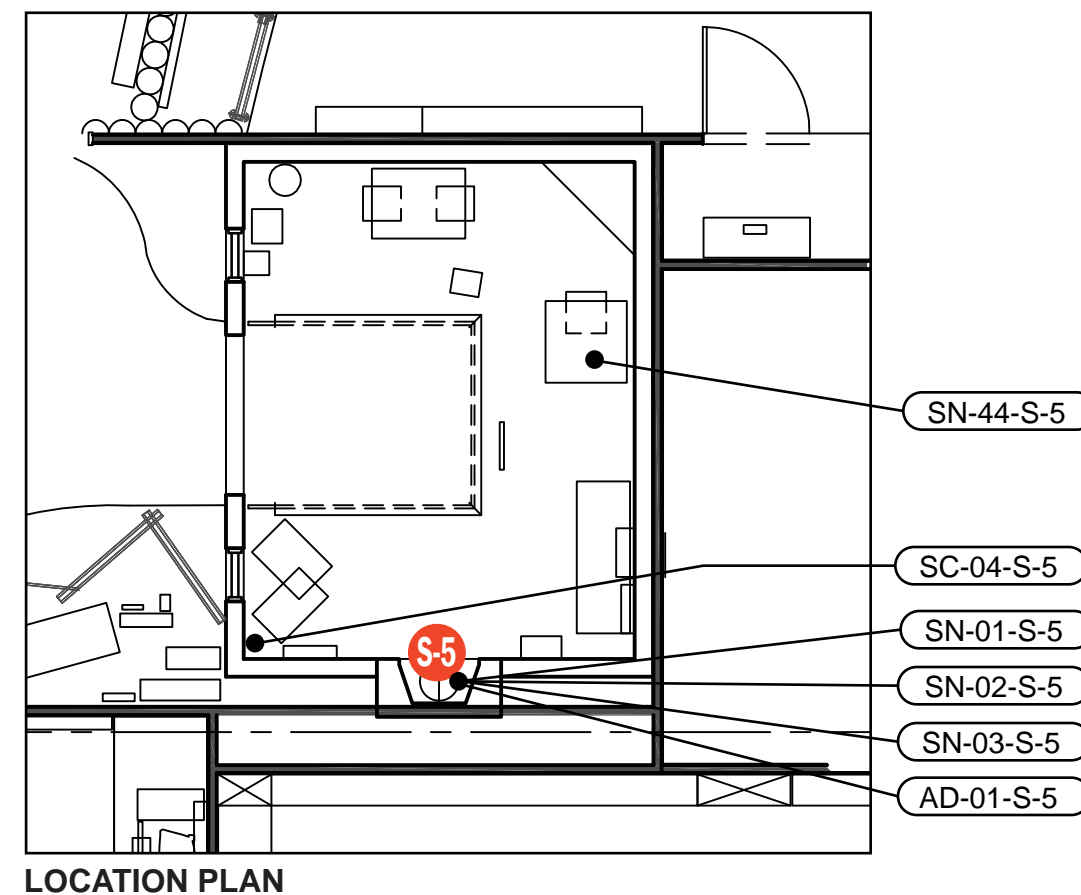
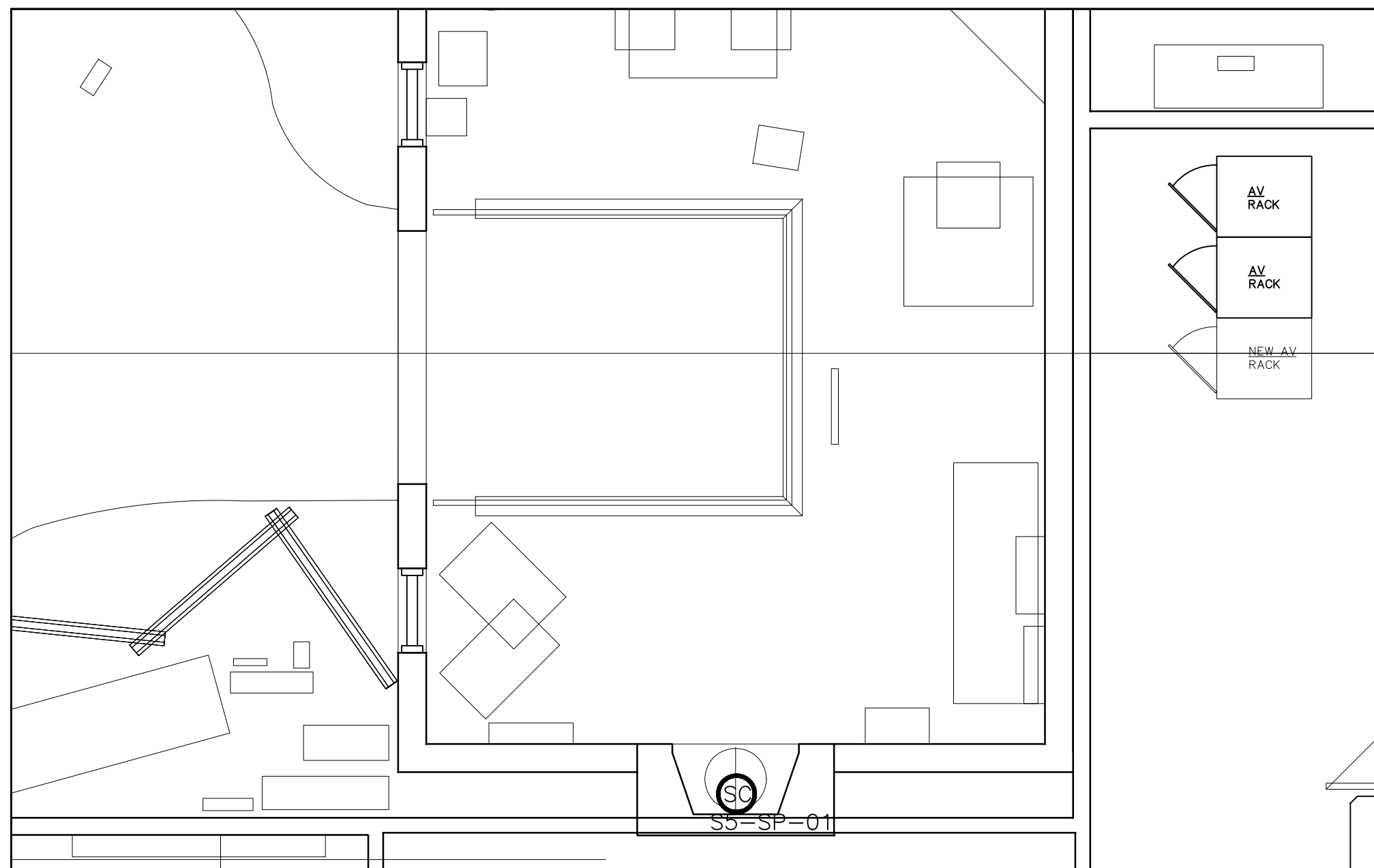


IMAGE REFERENCE



LOCATION REFERENCE



SPEAKER LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-6 Case for Statehood



8927 Rossash Road
Cincinnati, OH 45236

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513-891-9951 FAX

www.rslarch.com

June 9, 2011

STORYLINE

You'll feel quite distinguished as you enter the West Virginia Independence Hall in Wheeling; for a majestic underscore of cheerful marching music fills the air as you proceed toward the front of the room. The stoic portraits of several prominent statesmen seem to be sizing you up when suddenly a marble bust of a realistic-looking but rather gregarious gentleman springs to life to address you... "Well now, don't just stand there like a statue, come closer dear guest, and I'll tell you the tale of how West Virginia became a state!"

Using audio-animatronic technology, this realistic looking pedestal-mounted marble bust speaks to you with lifelike head and facial movements, and serves as host and narrator for the story of statehood, which is told with the help of our featured portraits.

Becoming a separate state was no easy task, as you will soon discover from this highly animated and eccentric citizen of the times. As the music transitions to a more solemn arrangement, you'll hear statements and actual quotes attributed to each leader, and as they speak, a spotlight will illuminate their portrait.

BACKGROUND INFORMATION:

AT THE BEGINNING OF THE CIVIL WAR, WEST VIRGINIA DID NOT EXIST AS A STATE; RATHER, IT WAS THE WESTERN PART OF VIRGINIA. HOWEVER, OVER THE YEARS, EASTERN AND WESTERN VIRGINIA HAD DEVELOPED DIFFERENT CULTURES; PLUS, POLITICAL LEADERS IN NORTHWESTERN VIRGINIA FELT THE VIRGINIA STATE GOVERNMENT HAD IGNORED THE WESTERN COUNTIES. WHEN THE CIVIL WAR BEGAN, VIRGINIA SECEDED FROM THE UNITED STATES AND JOINED THE CONFEDERATE STATES OF AMERICA. IN RESPONSE, POLITICAL LEADERS FROM WESTERN VIRGINIA FORMED A STATE GOVERNMENT OF VIRGINIA THAT WAS LOYAL TO THE UNITED STATES. AS A RESULT, VIRGINIA HAD TWO STATE GOVERNMENTS: ONE IN RICHMOND THAT WAS PART OF THE CONFEDERACY AND ONE IN WHEELING THAT WAS PART OF THE UNION. THE U.S. CONSTITUTION STATES THAT TO CARVE A NEW STATE FROM WITHIN THE BORDERS OF AN EXISTING STATE, THE EXISTING STATE MUST GIVE ITS PERMISSION. TO MEET THIS REQUIREMENT, THE PRO-UNION GOVERNMENT IN WHEELING (KNOWN AS THE REORGANIZED GOVERNMENT OF VIRGINIA) GRANTED PERMISSION TO LEADERS OF THE WEST VIRGINIA STATEHOOD MOVEMENT. WEST VIRGINIA ENTERED THE UNION AS THE 35TH STATE ON JUNE 20, 1863.

SCENE ITEMS:

ITEM: AN-03-S-6 TALKING REALISTIC LOOKING ANIMATRONIC BUST, ACTUAL SIZE

ITEM: SC-09-S-6 MARBLE BASE FOR BUST

ITEM: AD-08-S-6 NEW AUDIO FOR BUST DIALOGUE

ITEM: AD-09-S-6 NEW BACKGROUND MUSIC

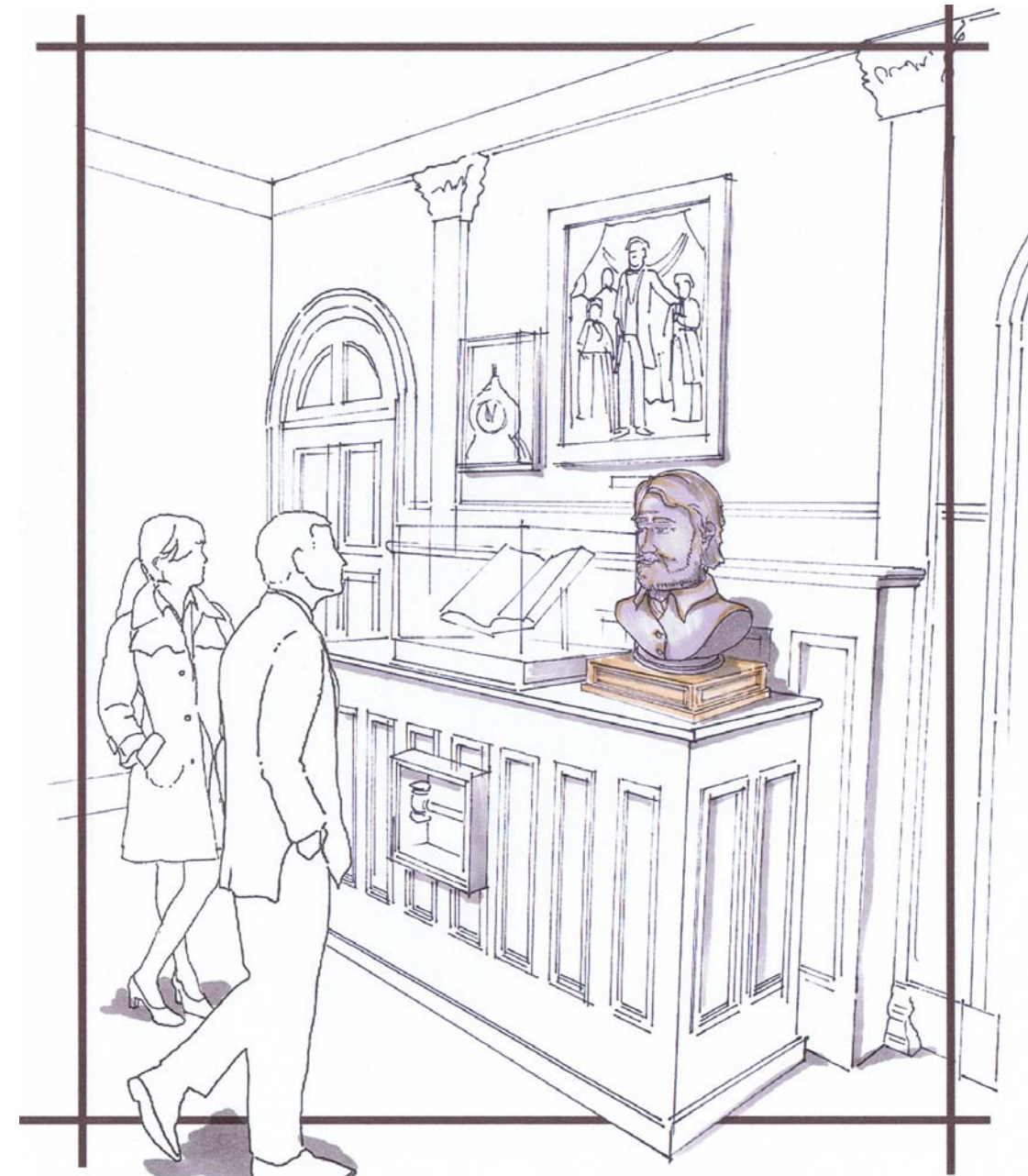
ITEM: AD-10-S-6 NEW AUDIO FOR PORTRAIT DIALOGUE

ITEM: NEW LIGHTING SPOTLIGHT

ITEM: NEW SPEAKER FOR BUST, INTEGRATED INTO BASE

ITEM: NEW SHOW CONTROL

SCENE SKETCH



SCENE DESCRIPTION

SHOW CONTROL:

1. PROXIMITY SWITCH MOUNTED ON SIDE OF DESK NEAR FLOOR TO START MUSIC PRELUDE (AD-09-S-6) USING EXISTING SPEAKERS. MUSIC (AD-09-S-6) FADES DOWN SLIGHTLY AS DIALOGUE SESSION (AD-08-S-6 & AD-10-S-6) BEGINS. MUSIC (AD-09-S-6) CONTINUES FOR ENTIRE SESSION
2. ANIMATRONIC BUST (AN-03-S-6) BEGINS DIALOGUE (AD-08-S-6) SESSION WITH SPOT LIGHT FADING UP
3. BUST (AN-03-S-6) DELIVERS DIALOGUE (AD-08-S-6) THROUGH NEW SPEAKER MOUNTED IN BASE (SC-09-S-6)
4. LIGHTING FADES DOWN AS BUST (AN-03-S-6) ENDS HIS DIALOGUE (AD-08-S-6), BUST (AN-03-S-6) CONTINUES TO MOVE SLIGHTLY AND LOOK TOWARD EXISTING PORTRAIT 1
5. LIGHTING FADES UP ON EXISTING PORTRAIT 1
6. EXISTING PORTRAIT 1 SPEAKS (AD-10-S-6) USING EXISTING SPEAKERS
7. AFTER PORTRAIT 1 DIALOGUE (AD-10-S-6), LIGHTING ON PORTRAIT 1 FADES DOWN, LIGHTING ON BUST (AN-03-S-6) FADES UP
8. BUST (AN-03-S-6) DELIVERS DIALOGUE (AD-08-S-6)
9. LIGHTING FADES DOWN AS BUST (AN-03-S-6) ENDS DIALOGUE (AD-08-S-6), BUST (AN-03-S-6) CONTINUES TO MOVE SLIGHTLY AND LOOK TOWARD EXISTING PORTRAIT 2
10. LIGHTING FADES UP ON EXISTING PORTRAIT 2
11. EXISTING PORTRAIT 2 SPEAKS (AD-10-S-6) USING EXISTING SPEAKERS
12. AFTER PORTRAIT 2 DIALOGUE (AD-10-S-6), LIGHTING ON PORTRAIT 2 FADES DOWN, LIGHTING ON BUST (AN-03-S-6) FADES UP
13. BUST (AN-03-S-6) DELIVERS DIALOGUE (AD-08-S-6)
14. LIGHTING FADES DOWN AS BUST (AN-03-S-6) ENDS DIALOGUE (AD-08-S-6), BUST (AN-03-S-6) CONTINUES TO MOVE SLIGHTLY AND LOOK TOWARD EXISTING PORTRAIT 3
15. LIGHTING FADES UP ON EXISTING PORTRAIT 3
16. EXISTING PORTRAIT 3 SPEAKS (AD-10-S-6) USING EXISTING SPEAKERS
17. AFTER PORTRAIT 3 DIALOGUE (AD-10-S-6), LIGHTING ON PORTRAIT 3 FADES DOWN, LIGHTING ON BUST (AN-03-S-6) FADES UP
18. BUST (AN-03-S-6) DELIVERS DIALOGUE (AD-08-S-6)
19. LIGHTING FADES DOWN AS BUST (AN-03-S-6) ENDS DIALOGUE (AD-08-S-6), BUST (AN-03-S-6) CONTINUES TO MOVE SLIGHTLY AND LOOK TOWARD EXISTING PORTRAIT 4
20. LIGHTING FADES UP ON EXISTING PORTRAIT 4
21. EXISTING PORTRAIT 4 SPEAKS (AD-10-S-6) USING EXISTING SPEAKERS
22. AFTER PORTRAIT 4 DIALOGUE (AD-10-S-6), LIGHTING ON PORTRAIT 4 FADES DOWN, LIGHTING ON BUST (AN-03-S-6) FADES UP
23. BUST (AN-03-S-6) DELIVERS DIALOGUE (AD-08-S-6)
24. LIGHTING FADES DOWN AS BUST (AN-03-S-6) ENDS DIALOGUE (AD-08-S-6), BUST (AN-03-S-6) CONTINUES TO MOVE SLIGHTLY AND LOOK TOWARD EXISTING PORTRAIT 5
25. LIGHTING FADES UP ON EXISTING PORTRAIT 5
26. EXISTING PORTRAIT 5 SPEAKS (AD-10-S-6) USING EXISTING SPEAKERS
27. AFTER PORTRAIT 5 DIALOGUE (AD-10-S-6), LIGHTING ON PORTRAIT 5 FADES DOWN, LIGHTING ON BUST (AN-03-S-6) FADES UP
28. BUST (AN-03-S-6) DELIVERS FINAL DIALOGUE (AD-08-S-6)
29. LIGHTING FADES DOWN AS BUST (AN-03-S-6) ENDS DIALOGUE (AD-08-S-6)
30. BUST (AN-03-S-6) BECOMES INACTIVE AND RETURNS TO STATIC POSE
31. MUSIC FINALE FINISHES SESSION (AD-09-S-6)



ANIMATRONIC REFERENCE

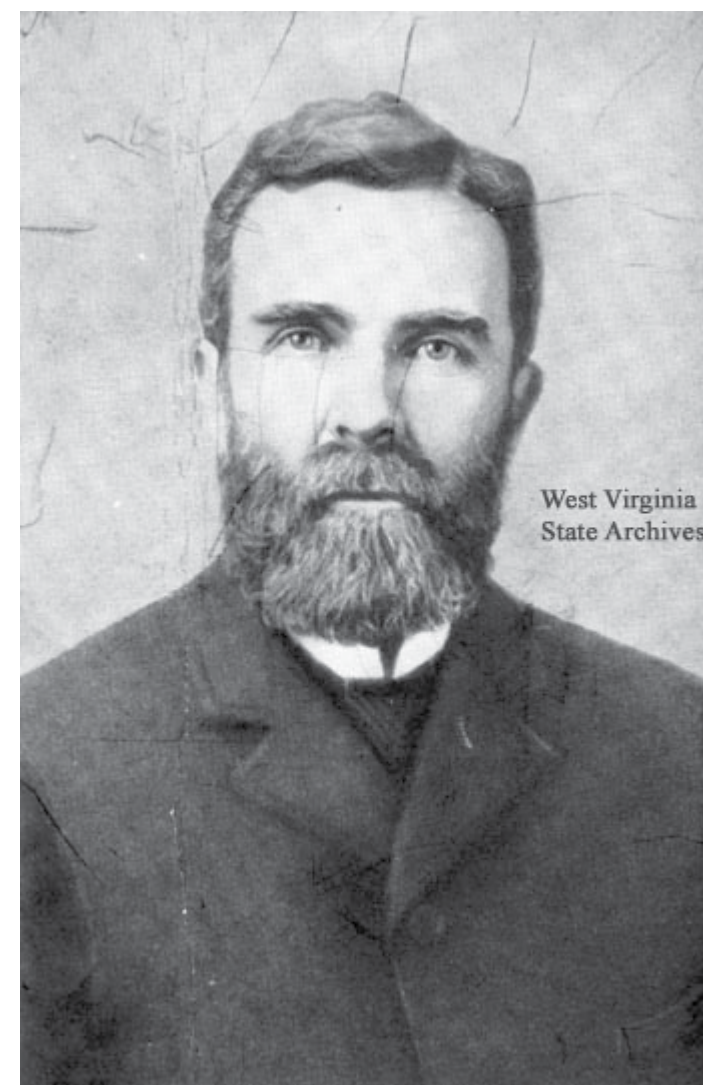
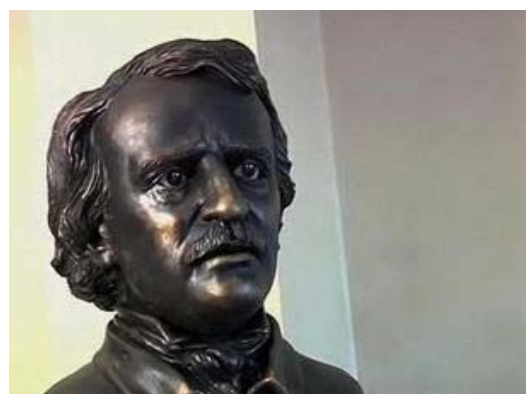
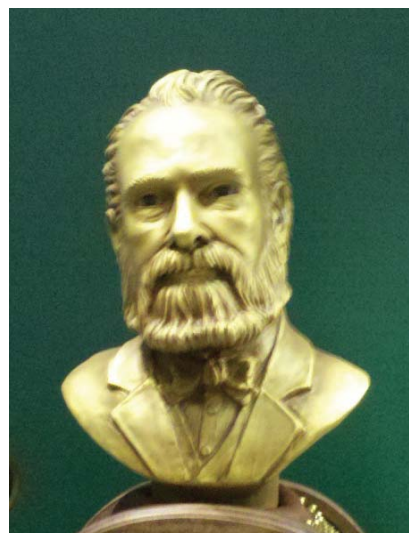
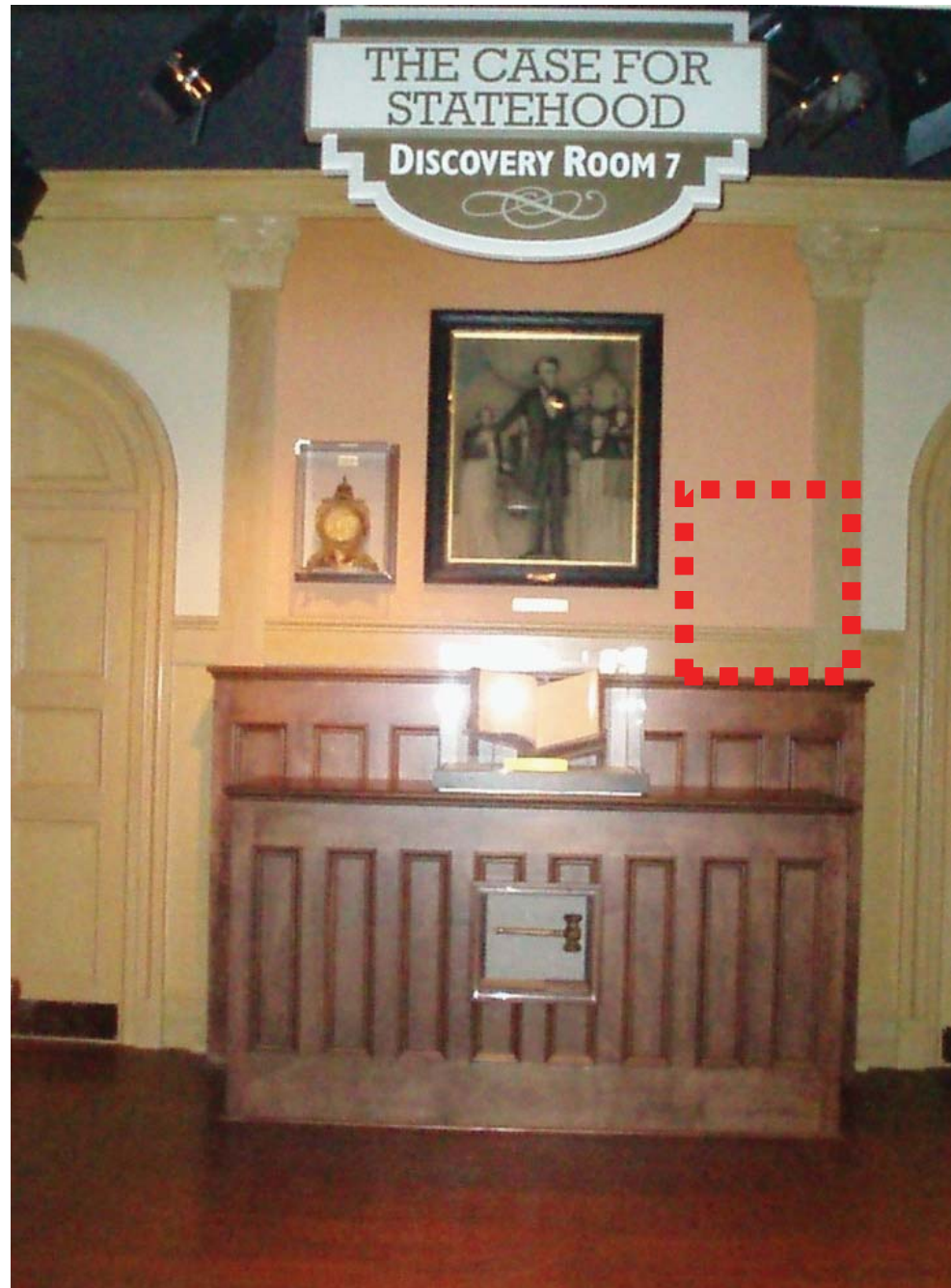
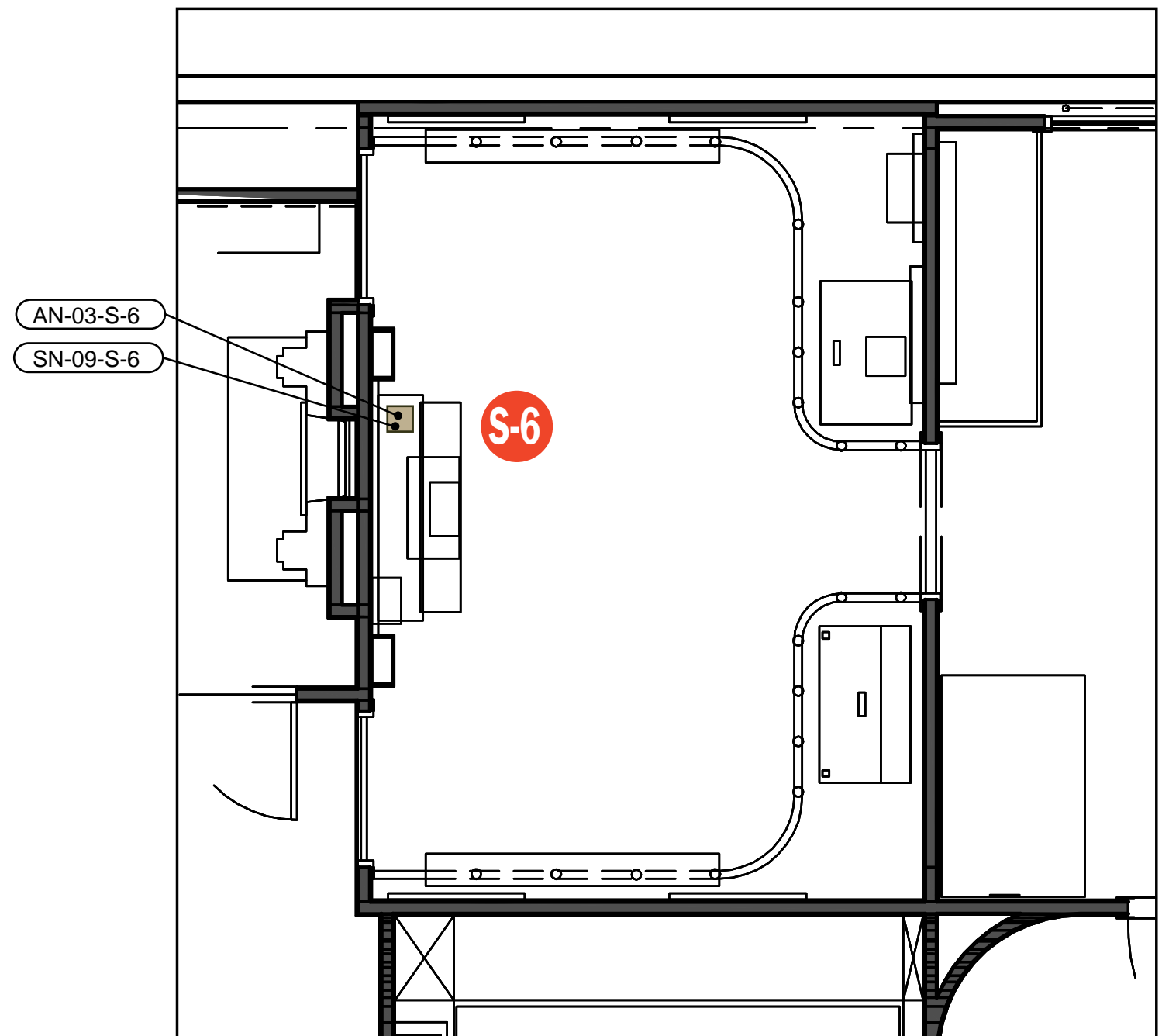


IMAGE REFERENCE



LOCATION REFERENCE



FLOOR PLAN

TALKING POINTS FOR DIALOGUE:

1. IN APRIL 1861, VIRGINIA VOTED TO SECEDE FROM THE UNION JUST DAYS AFTER THE CONFEDERATES FIRED ON FORT SUMTER AND LINCOLN CALLED FOR 75,000 NORTHERN VOLUNTEERS.
2. JOHN CARLILE OF CLARKSBURG (TOP RIGHT OF EXISTING GROUPING), THE MOST VOCAL OPPONENT OF SECESSION IN VIRGINIA, WALKED OUT OF THE CONVENTION IN PROTEST AND RETURNED TO WESTERN VIRGINIA. HE HAD TO LEAVE RICHMOND QUICKLY BECAUSE HE HAD ALREADY BEEN RECEIVING DEATH THREATS. HE RETURNED TO CLARKSBURG AND ORGANIZED A LARGE PRO-UNION MEETING. MORE THAN ANY OTHER PERSON, HE SET IN MOTION THE STATEHOOD MOVEMENT.
3. IN MAY AND AGAIN IN JUNE 1861, DELEGATES FROM WESTERN VIRGINIA CONVENED AT THE U.S. CUSTOM HOUSE IN WHEELING (THE INSPIRATION FOR THE DISCOVERY ROOM, IT STILL STANDS IN WHEELING—AND OPERATED BY CULTURE & HISTORY—AS WEST VIRGINIA INDEPENDENCE HALL). THEY ESTABLISHED A NEW STATE GOVERNMENT OF VIRGINIA (SINCE THE OLD ONE HAD JOINED THE CONFEDERACY) LOYAL TO THE UNION WITH ITS CAPITAL LOCATED IN WHEELING (ALSO IN THE CUSTOM HOUSE). THEY ELECTED FRANCIS PIERPONT (EXISTING PORTRAIT TO THE LEFT OF THE DOOR—ON THE RIGHT) AS GOVERNOR AND CARLILE AND WAITMAN WILLEY (EXISTING PORTRAIT TO THE RIGHT OF THE DOOR—ON THE BOTTOM) AS UNITED STATES SENATORS.
4. THE CONVENTION, PRESIDED OVER BY ARTHUR BOREMAN (EXISTING PORTRAIT IS ABOVE THE DESK), RECONVENED AT THE CUSTOM HOUSE IN AUGUST. PRESSED BY CARLILE TO MOVE QUICKLY, THE CONVENTION PROPOSED FORMING A NEW STATE TO BE CARVED FROM VIRGINIA.
5. ABOUT ONE-THIRD OF THE DELEGATES, INCLUDING PETER G. VAN WINKLE (THE FOURTH PORTRAIT ON THE BACK WALL), INITIALLY OPPOSED STATEHOOD. VAN WINKLE JUST DIDN'T WANT TO MOVE TOO QUICKLY AND EVENTUALLY SWITCHED POSITIONS; MANY OF THE OTHERS OPPOSED STATEHOOD OUTRIGHT AND NEVER CAME AROUND.
6. IN OCTOBER, RESIDENTS OF 41 OF THE EVENTUAL 50 COUNTIES INCLUDED IN WEST VIRGINIA APPROVED THE STATEHOOD ORDINANCE BY A MARGIN OF 96% TO 4%. SINCE MOST OF THESE COUNTIES WERE UNDER UNION CONTROL AT THE TIME, ANTI-STATEHOOD VOTERS WERE "DISCOURAGED" FROM PARTICIPATING IN THE VOTE.
7. A STATE CONSTITUTIONAL CONVENTION BEGAN MEETING IN WHEELING IN NOVEMBER. THE MAJOR DEBATE WAS OVER SLAVERY. THE DELEGATES EVENTUALLY PROHIBITED ANY NEW SLAVES FROM BEING BROUGHT PERMANENTLY INTO THE NEW STATE BUT DECIDED THAT RESIDENTS OF THE NEW STATE COULD KEEP THE SLAVES THEY ALREADY HAD.
8. AS REQUIRED BY THE U.S. CONSTITUTION, THE REORGANIZED GOVERNMENT OF VIRGINIA (THE PRO-UNION STATE GOVERNMENT IN WHEELING) GAVE ITS PERMISSION TO CREATE THE NEW STATE OF WEST VIRGINIA FROM WITHIN ITS BORDERS.

9. THE NEXT STEP WAS FOR THE CONGRESS TO APPROVE WEST VIRGINIA STATEHOOD. THE REPUBLICAN-CONTROLLED SENATE REFUSED TO ADMIT WEST VIRGINIA WITH SLAVERY LEFT INTACT—AFTER ALL, THEY WERE FIGHTING A WAR IN PART TO PROHIBIT THE EXPANSION OF SLAVERY; WHY WOULD THEY CREATE A SECOND VIRGINIA SLAVE STATE? U.S. SENATOR WAITMAN WILLEY PROPOSED A COMPROMISE THAT REQUIRED THE GRADUAL EMANCIPATION OF SLAVES.
10. AT THIS POINT, CARLILE, WHO HAD ALWAYS BEEN PRO-SLAVERY AND WHO RESENTED CONGRESS DICTATING THE TERMS OF STATEHOOD, UNSUCCESSFULLY TRIED TO KILL THE BILL. IN JULY 1862, THE SENATE APPROVED THE STATEHOOD BILL (WITH THE WILLEY AMENDMENT). CARLILE, ORIGINALLY THE MOST VOCAL STATEHOOD LEADER, VOTED AGAINST IT. A FELLOW SENATOR CALLED CARLILE'S CONVERSION "GREATER THAN THAT OF ST. PAUL."
11. AFTER PASSING CONGRESS, THE BILL HAD TO BE SIGNED BY LINCOLN, WHO STRUGGLED WITH THE CONSTITUTIONALITY OF THE WHOLE PROCESS; BUT, UNDER CONTINUAL PRESSURE FROM PIERPONT AND ARCHIBALD CAMPBELL (FEATURED IN THE BIG PAINTING IN THE ADJOINING ROOM), LINCOLN SIGNED THE BILL ON NEW YEAR'S EVE 1862. WEST VIRGINIA ENTERED THE UNION AS THE 35TH STATE ON JUNE 20, 1863, WITH BOREMAN AS GOVERNOR AND WILLEY AND VAN WINKLE AS U.S. SENATORS. CARLILE FINISHED HIS TERM AS A SENATOR FROM VIRGINIA BUT THEN WAS FINISHED IN POLITICS DUE TO HIS SWITCH ON THE STATEHOOD ISSUE.
12. WEST VIRGINIA WAS THE ONLY PERMANENT CHANGE IN TERRITORY AS A DIRECT RESULT OF THE CIVIL WAR.

SCENE ITEMS:

ITEM AD-08-S-6:

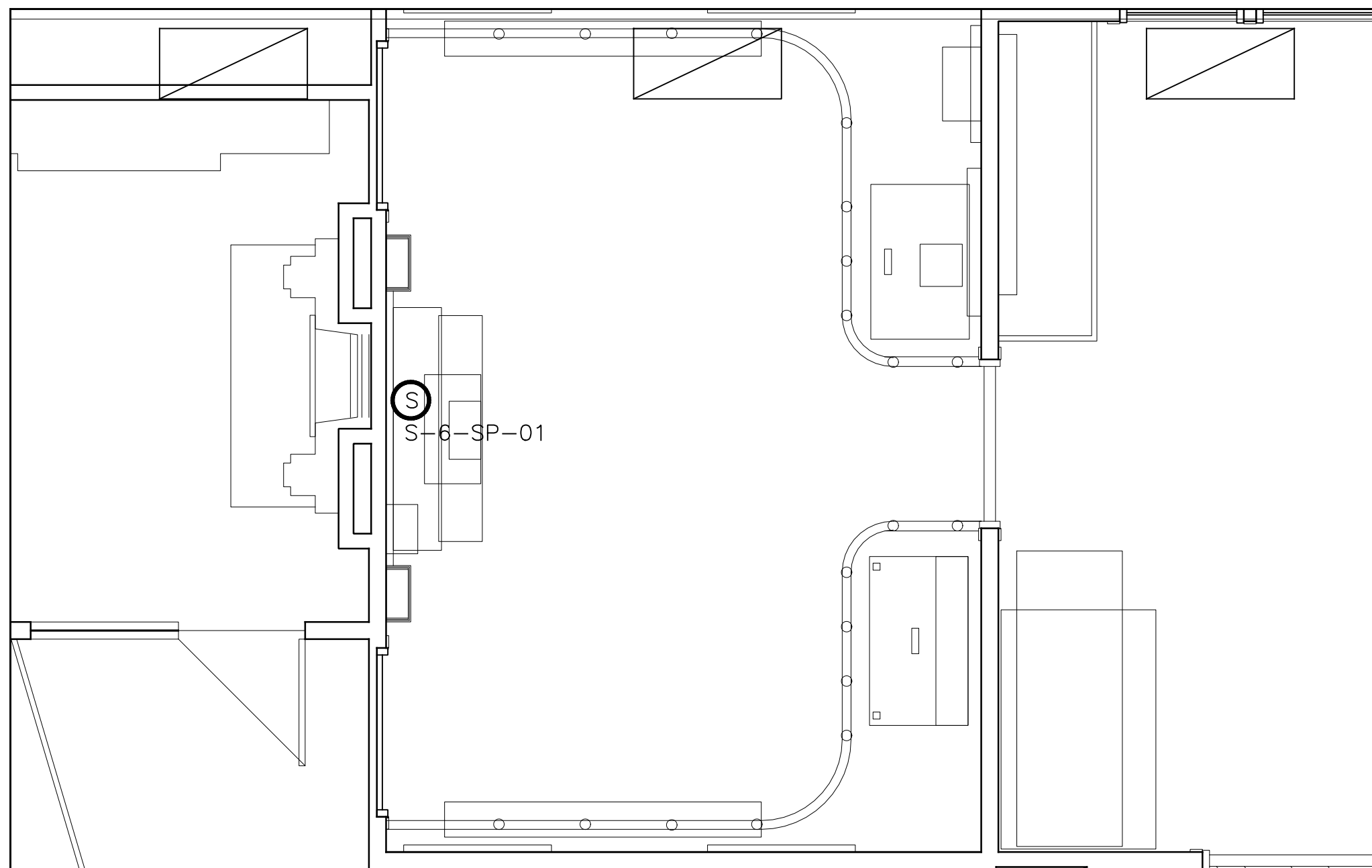
1. TALKING AND MOVING BUST ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON DESK NEAR FLOOR
2. PROVIDE APPROXIMATE TWO (2) MINUTE DIALOGUE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION
4. USE NEW SPEAKER IN BASE

ITEM AD-09-S-6:

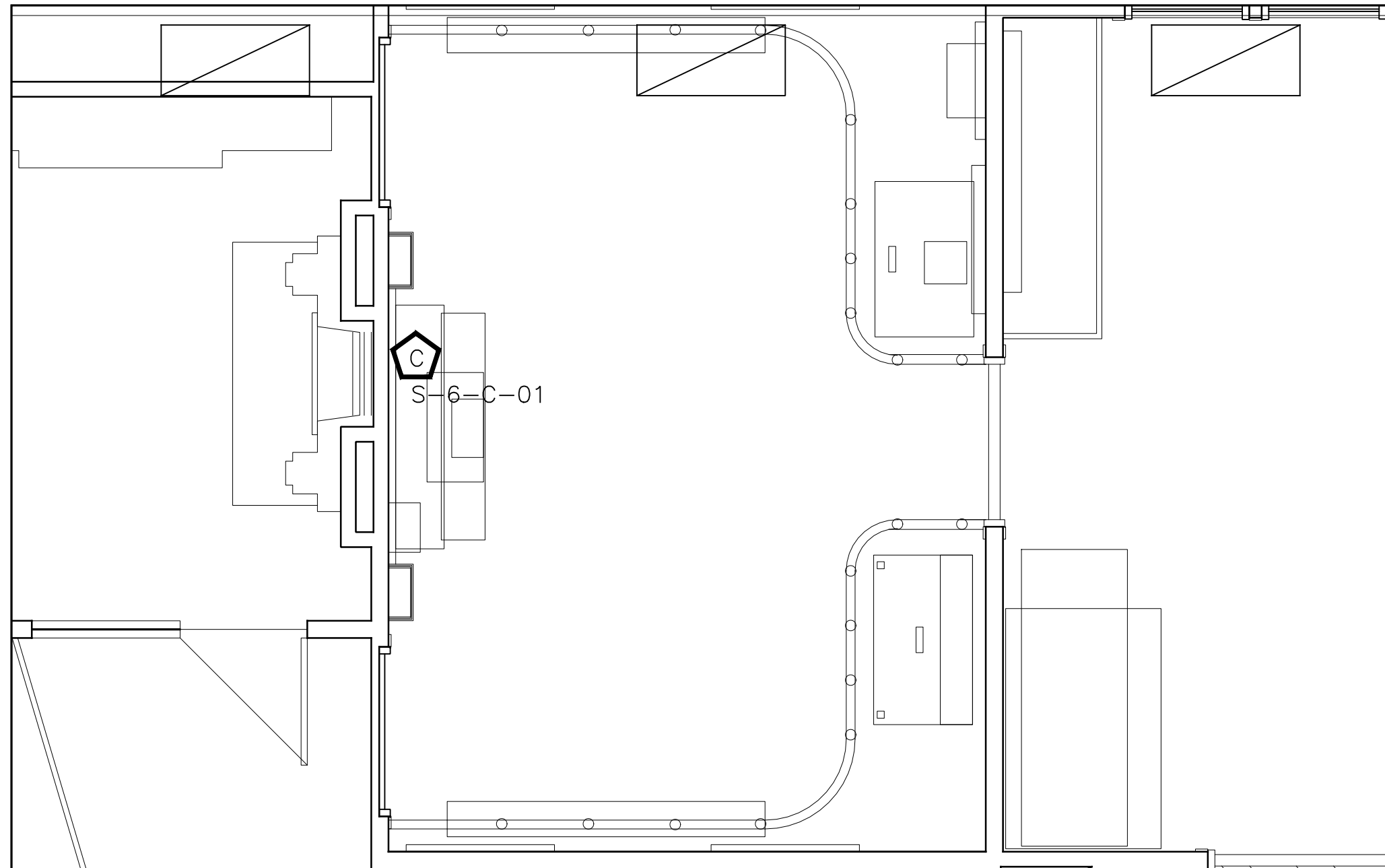
1. SAMPLE NEW MUSIC SCORE, APPROXIMATE TWO AND A HALF (2 1/2) MINUTE LENGTH.
2. MATCH LENGTH OF DIALOGUE SESSION PLUS SHORT PRELUDE AND FINALE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE AUDIO SCORE AND AUDIO PRODUCTION
4. USE EXISTING SPEAKERS

ITEM:

1. ADD NEW DIALOGUE FOR EXISTING PORTRAITS
2. FIVE (5) VOICES FOR APPROXIMATE TWO (2) MINUTE DIALOGUE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION
4. USE EXISTING SPEAKERS



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-7 Railroads



8927 Rossash Road
Cincinnati, OH 45236

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www.rslarch.com

June 9, 2011

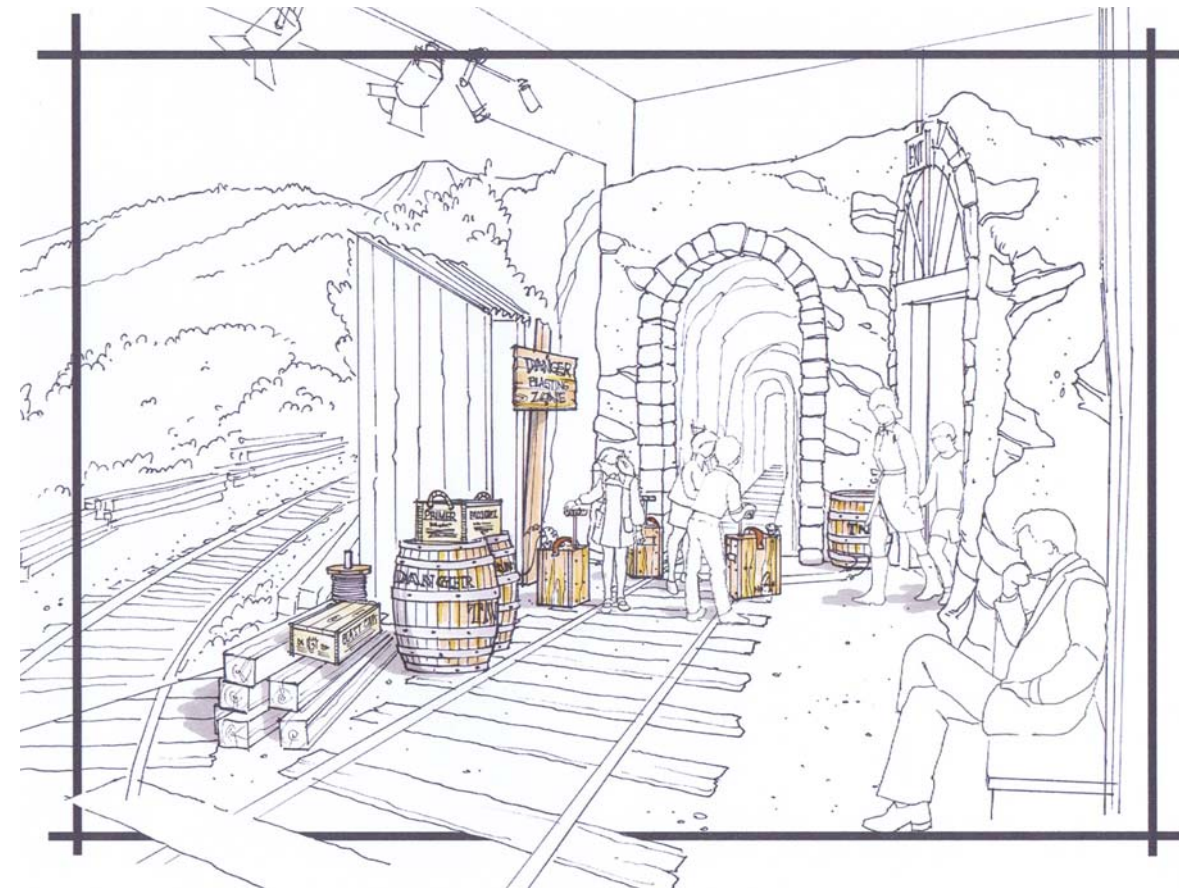
STORYLINE

"Danger! Entering Blasting Zone!" a voice warns as you enter the railroad construction site, littered by piles of rubble, several wooden crates and powder kegs. Cross over the tracks near the tunnel entrance and you'll find 3 Blasting Powder Plungers awaiting you. All around, you hear the banging and clanging of railroad workers driving spikes through the rails, but the crew needs your help with the explosives as they carry on the difficult task of blasting through solid rock in their efforts to expand the tunnel.

See if you can find which of these plungers is connected to the huge black powder charge placed deep inside the tunnel. Go ahead, press the plunger down, it's a blast! Press the correct plunger, and the tunnel will explode with a flash of light and the sound of shattering rock; nice job! As you try the next plunger, it makes a modest "popping and crackling" firecracker sound, and the third plunger produces nothing more than a wimpy fuse fizzling out! Go ahead and try it again- but stay alert, as the explosive sounds rotate randomly to different plungers each time.

Now you know what it was like to work on the railroad during the 1860's and open up West Virginia to the rest of the nation!

SCENE SKETCH



SCENE ITEMS:

- ITEM: SN-20-S-7 THREE "BLASTING POWDER PLUNGERS"
- ITEM: SN-21-S-7 THREE (3) CRATES
- ITEM: SN-22-S-7 THREE (3) POWDER KEGS WITH DANGER LABELS
- ITEM: SN-23-S-7 "DANGER! BLASTING ZONE" HAND-PAINTED SIGN
- ITEM: FL-03-S-7 4' X 4' AREAS OF STONE/DIRT RUBBLE AT EACH OF THE THREE (3) PLUNGERS
- ITEM: AD-19-S-7 AUDIO OF ANXIOUS VOICE SHOUTING "DANGER! ENTERING BLASTING ZONE!"
- ITEM: AD-20-S-7 EXPLOSION AUDIO OF WIMPY FUSE FIZZLING OUT; APPROX 5 SECONDS
- ITEM: AD-21-S-7 EXPLOSION AUDIO OF MODEST "POPPING AND CRACKLING" FIRECRACKER SOUND; APPROX 5 SECONDS
- ITEM: AD-22-S-7 EXPLOSION AUDIO OF LARGE SOUND OF SHATTERING ROCK; APPROX 5 SECONDS
- ITEM: LIGHTING EFFECT OF EXPLOSION AT SCRIM IN TUNNEL
- ITEM: ADD THREE NEW SPEAKERS FOR THE THREE EXPLOSION TYPES
- ITEM: ADD ONE (1) NEW SPEAKER FOR SHOUTING VOICE

SHOW CONTROL:

1. THE NEW AUDIO (AD-19-S-7) IS TRIGGERED BY PROXIMITY SENSOR LOCATED AT SHOW PATH FLOOR PRIOR TO ARRIVING AT PLUNGERS
2. WHEN ANY ONE OF THE THREE PLUNGERS (SN-20-S-7) ARE PUSH DOWN, THE AUDIO (AD-20-S-7, AD-21-S-7, AND AD-22-S-7) IS RANDOMLY GENERATED AS A RESPONSE
3. LIGHTING EFFECT OF EXPLOSION AT TUNNEL SCRIM TO OCCUR AT SAME TIME OF AUDIO (AD-22-S-7)
4. EXISTING BGM TO REMAIN AND CONTINUE DURING PLUNGERS AUDIO



IMAGE REFERENCE

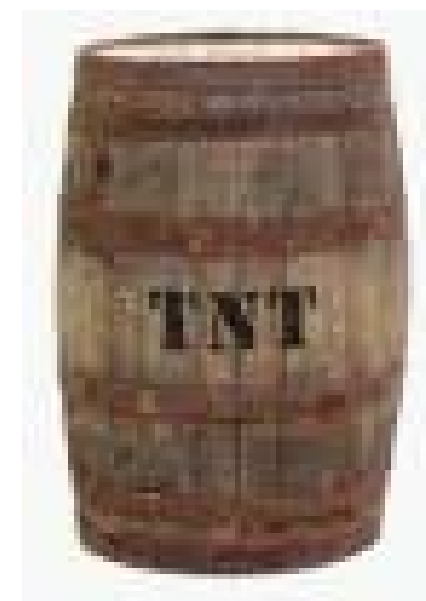
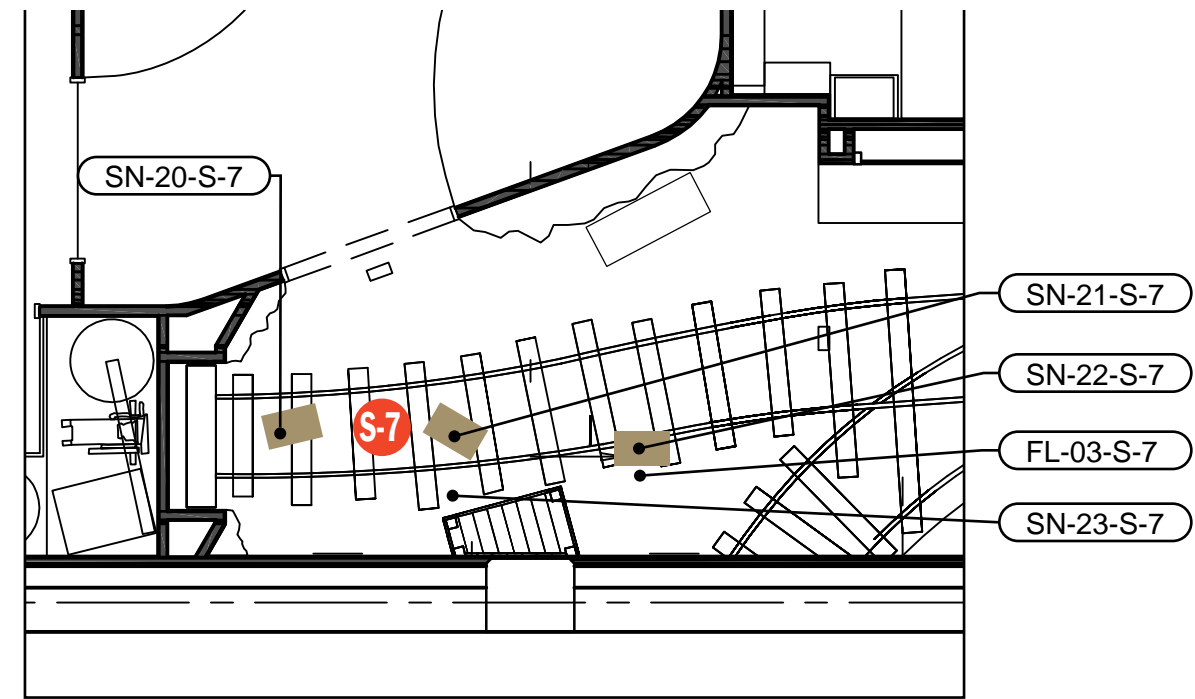


IMAGE REFERENCE





FLOOR PLAN



LOCATION REFERENCE



SCENE ITEMS:

ITEM AD-19-S-7:

1. AUDIO VOICE ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON BOTTOM ALONG SHOWPATH PRIOR TO PLUNGERS LOCATION
2. PROVIDE APPROX 5 SECONDS OF "DANGER! ENTERING BLASTING ZONE!" BY A DEEP, ROUGH MALE VOICE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE VOICE TYPE, DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-20-S-7:

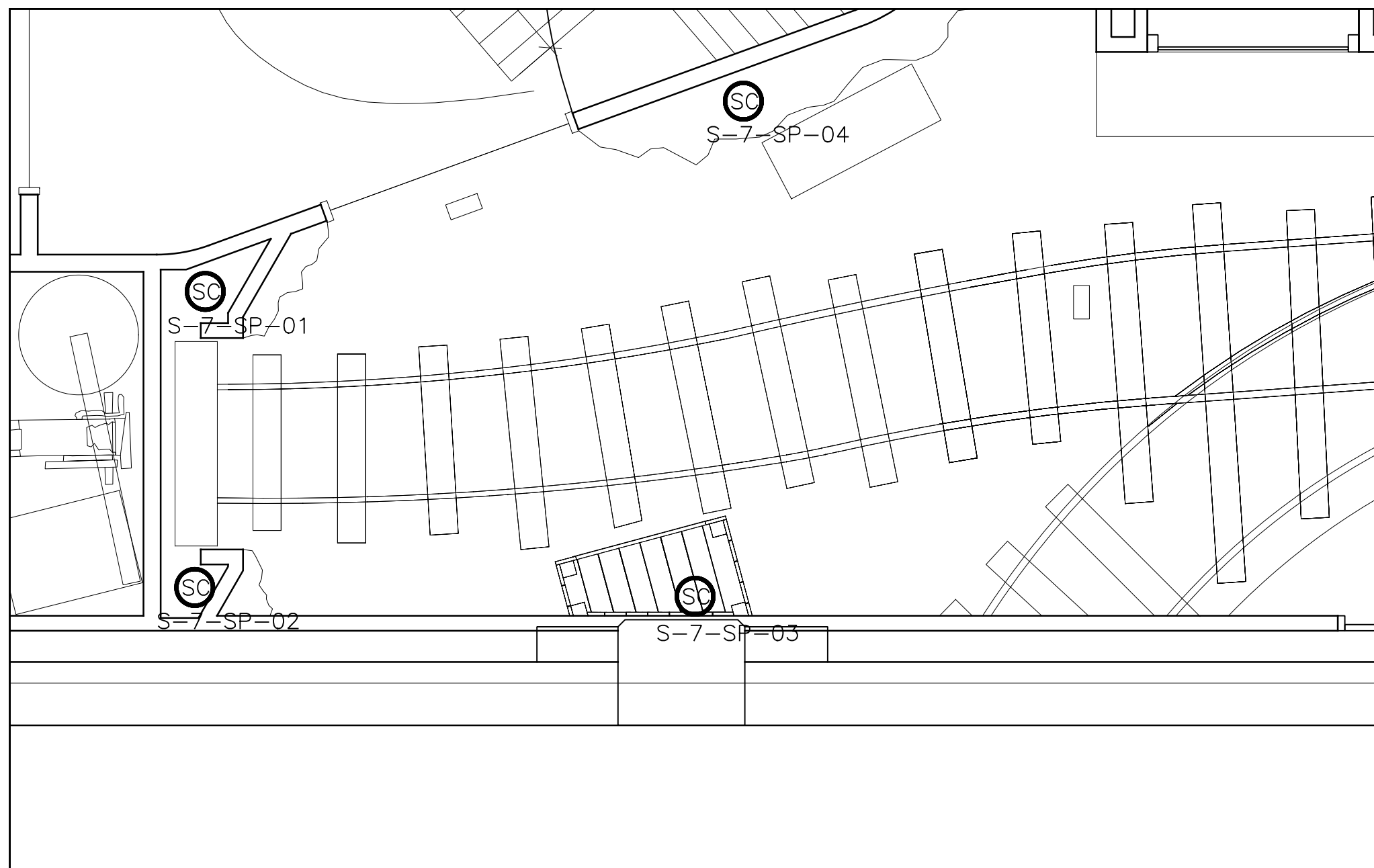
1. PROVIDE APPROX 5 SECONDS OF WIMPY FUSE FIZZLING OUT AUDIO AND AUDIO PRODUCTION

ITEM AD-21-S-7:

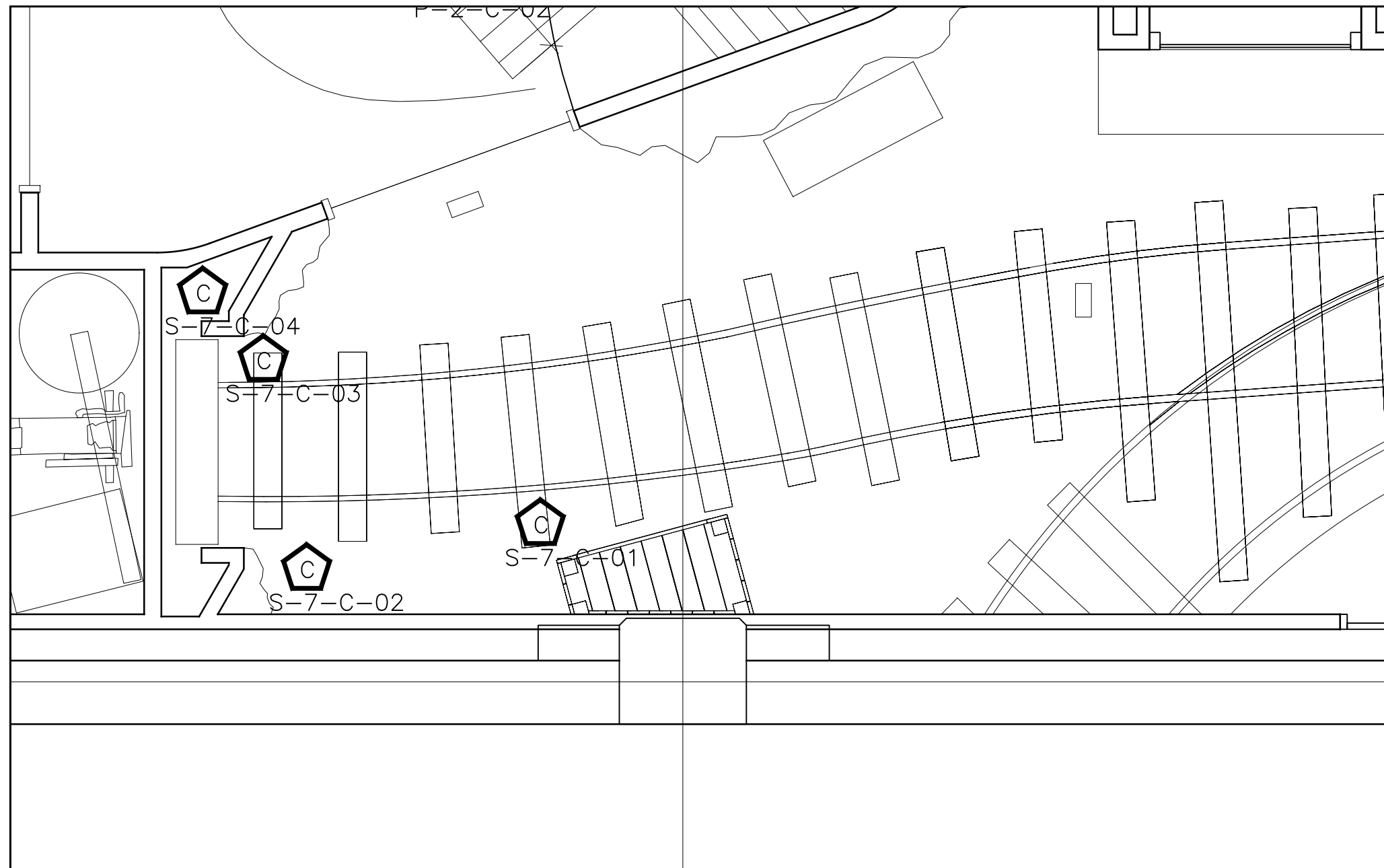
1. PROVIDE APPROX 5 SECONDS OF MODEST "POPPING AND CRACKLING" FIRECRACKER AUDIO AND AUDIO PRODUCTION

ITEM AD-22-S-7:

1. PROVIDE APPROX 5 SECONDS OF LOUD SOUNDS OF SHATTERING ROCK AUDIO AND AUDIO PRODUCTION



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-8 Company Town

R S L COMMERCIAL
ARCHITECTURE

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June 9, 2011

STORYLINE

Just a short walk along the railroad tracks brings you to the company town, one of hundreds built and run by the coal companies for its workers in the early 1900's.

As you approach the boarding house, the sweet smell of fresh-baked apple pie fills the air and the sound of a familiar voice provides a warm welcome.

It's our fine-feathered friend "Red", perched on the family nest up above in the apple tree, full with ripe Golden Delicious apples.

Close by is 'Mama' cardinal, seen holding a worm in her beak as she prepares to feed their newborn hatchlings, heard chirping up a storm from inside the nest!

Upon closer inspection, you notice 3 hungry baby birds poking their little beaks up out of the nest; the noisiest of them still wearing half an eggshell on it's head like a little hat! The use of audio-animatronic figures provides full head and wing movement to our host "Red" as he speaks, and our feisty egg shell-topped baby bird bobs up and down- his tiny beak opening and closing as he 'cheeps' for his meal.

"If you worked in the coal mines, you and your family would have lived here in the company town" Red explains, adding, "...the houses, schools and churches; why even the store where you bought your food and supplies- all were built and operated by the coal company." He invites you to explore the company store and proceeds to highlight some of the Mountain State's officially adopted plants and animals.

SCENE ITEMS:

ITEM: AN-05-S-8 ANIMATRONIC TALKING CARDINAL, HEAD, NECK, BEAK, AND WINGS MOVE

ITEM: AD-11-S-8 DIALOGUE FOR CARDINAL OF 1.5 MIN. LONG

ITEM: AN-06-S-8 BABY BIRD WITH EGGSHELL HAT MOVES UP AND DOWN; BEAK OPENS AND CLOSES

ITEM: AD-12-S-8 CHIRPING BABY BIRDS BGM OF 1 MIN. LONG, LOOPING DURING CARDINAL DIALOGUE

ITEM: SN-15-S-8 BIRD NEST WITH TWO (2) STATIC BABY BIRDS WITH OPEN BEAKS

ITEM: SN-17-S-8 NEW TREE LIMB FOR NEST AND CARDINALS

ITEM: SN-16-S-8 STATIC FEMALE CARDINAL STANDING NEAR NEST WITH WORM

ITEM: SN-18-S-8 TWELVE (12) GOLDEN DELICIOUS APPLES FOR EXISTING TREE

ITEM: SC-01-S-8 SCENT OF BAKING APPLE PIE, CONTINUOUS

ITEM: AD-13-S-8 MODIFY EXISTING BGM & VO TO FADE-OUT/FADE-IN TO INTEGRATE WITH CARDINAL DIALOGUE

ITEM: ADD DIMMABLE SHOW LIGHTING FOCUSED ON CARDINAL

ITEM: ADD ONE (1) NEW SPEAKER FOR CARDINAL DIALOGUE

ITEM: NEW SHOW CONTROL FOR CARDINAL, BGM AND VO

SCENE SKETCH



SCENT:

ITEM SC-01-S-8:

1. SCENT OF BAKING APPLE PIE

SHOW CONTROL:

1. WHEN PROXIMITY TRIGGER IS ACTIVATED, THE MODIFIED BGM (AD-13-S-8) FADES DOWN
2. LIGHTING LEVEL FADES UP ON ANIMATRONIC CARDINAL (AN-05-S-8) AND NEST (SN-15-S-8)
3. ANIMATRONIC CARDINAL (AN-05-S-8) BEGINS MOVEMENT AND DIALOGUE (AD-11-S-8)
4. ANIMATRONIC BABY BIRD (AN-06-S-8) BEGINS MOVEMENT AND CHIRPING (AD-12-S-8)
5. LIGHTING LEVEL FADES DOWN ON ANIMATRONIC CARDINAL (AN-05-S-8) WHEN DIALOGUE (AD-11-S-8) IS COMPLETE
6. MODIFIED BGM (AD-13-S-8) FADES UP

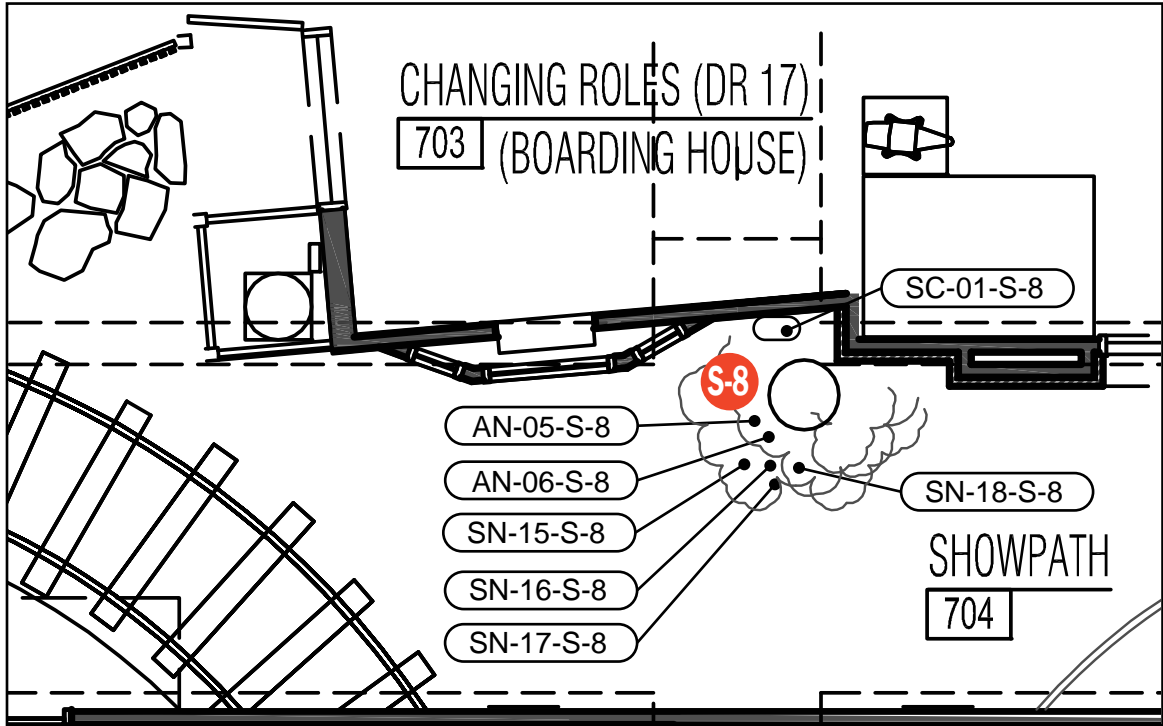


ANIMATRONIC STYLING REFERENCE



ANIMATRONIC MOVEMENT REFERENCE





FLOOR PLAN



LOCATION REFERENCE

TALKING POINTS FOR ANIMATRONIC CARDINAL DIALOGUE:

NATURE POINTS

1. THE CARDINAL WAS SELECTED AS THE STATE BIRD IN 1949. YOU MIGHT NOTE THAT THE CARDINALS IN THE MUSEUM ARE MALES (DUE TO THEIR BRIGHT RED COLORS), AS OPPOSED TO THE LESS-BRIGHT FEMALES.
2. THE STATE FISH IS THE BROOK TROUT, ADOPTED BY LEGISLATORS IN 1973. IT'S THE ONLY TROUT NATIVE TO WV.
3. THE STATE TREE IS THE SUGAR MAPLE (ADOPTED IN 1949). SUGAR MAPLES ARE TAPPED FOR THEIR SUGAR, AND THE WOOD IS USED IN FURNITURE AND OTHER WOODWORKING (SUCH AS MUSICAL INSTRUMENTS). SINCE IT'S A STURDY WOOD, IT'S ALSO IDEAL FOR BOWLING ALLEYS.
4. THE STATE FRUIT (SINCE 1995) IS THE GOLDEN DELICIOUS, ONE OF TWO TYPES OF APPLES DEVELOPED IN WV. THE GRIMES GOLDEN WAS DISCOVERED GROWING ON A FARM IN BROOKE COUNTY IN THE EARLY 1800S. THE GOLDEN DELICIOUS, BELIEVED TO BE RELATED TO THE GRIMES GOLDEN, WAS DISCOVERED IN A FARM IN CLAY COUNTY IN 1912 (NOTE THAT THE COMPANY TOWN SETTING IS IN 1900—THAT'S WHY WE CHOSE GRIMES GOLDEN FOR THE TREE ORIGINALLY).
5. THE FIRST OF OUR STATE SYMBOLS (OTHER THAN THE FLAG) WAS THE STATE FLOWER: THE RHODODENDRON; IT WAS SELECTED IN 1903 BY A VOTE OF THE STATE'S SCHOOLCHILDREN.
6. WEST VIRGINIA HAS AT LEAST 4,200 CAVES. THEY'VE BEEN USED FOR A VARIETY OF PURPOSES OF THE YEARS, INCLUDING AS SHELTERS FOR PREHISTORIC CULTURES, THE MAKING OF SALTPETER (FOR GUNPOWDER) DURING THE CIVIL WAR, BOMB SHELTERS DURING THE COLD WAR, AND AS A RECREATIONAL ACTIVITY (SPELUNKING) TODAY.
7. SOME ALSO ARE HOME TO RARE AND ENDANGERED ANIMALS SUCH AS CERTAIN SPECIES OF BATS.

SCENE ITEMS:

ITEM AD-11-S-8:

1. TALKING AND MOVING ANIMATRONIC CARDINAL ACTIVATES WITH PROXIMITY TRIGGER MOUNTED ON BOTTOM ALONG SHOWPATH PRIOR TO CARDINAL LOCATION
2. PROVIDE 1.5 MINUTE DIALOGUE
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT.

ITEM AD-12-S-8:

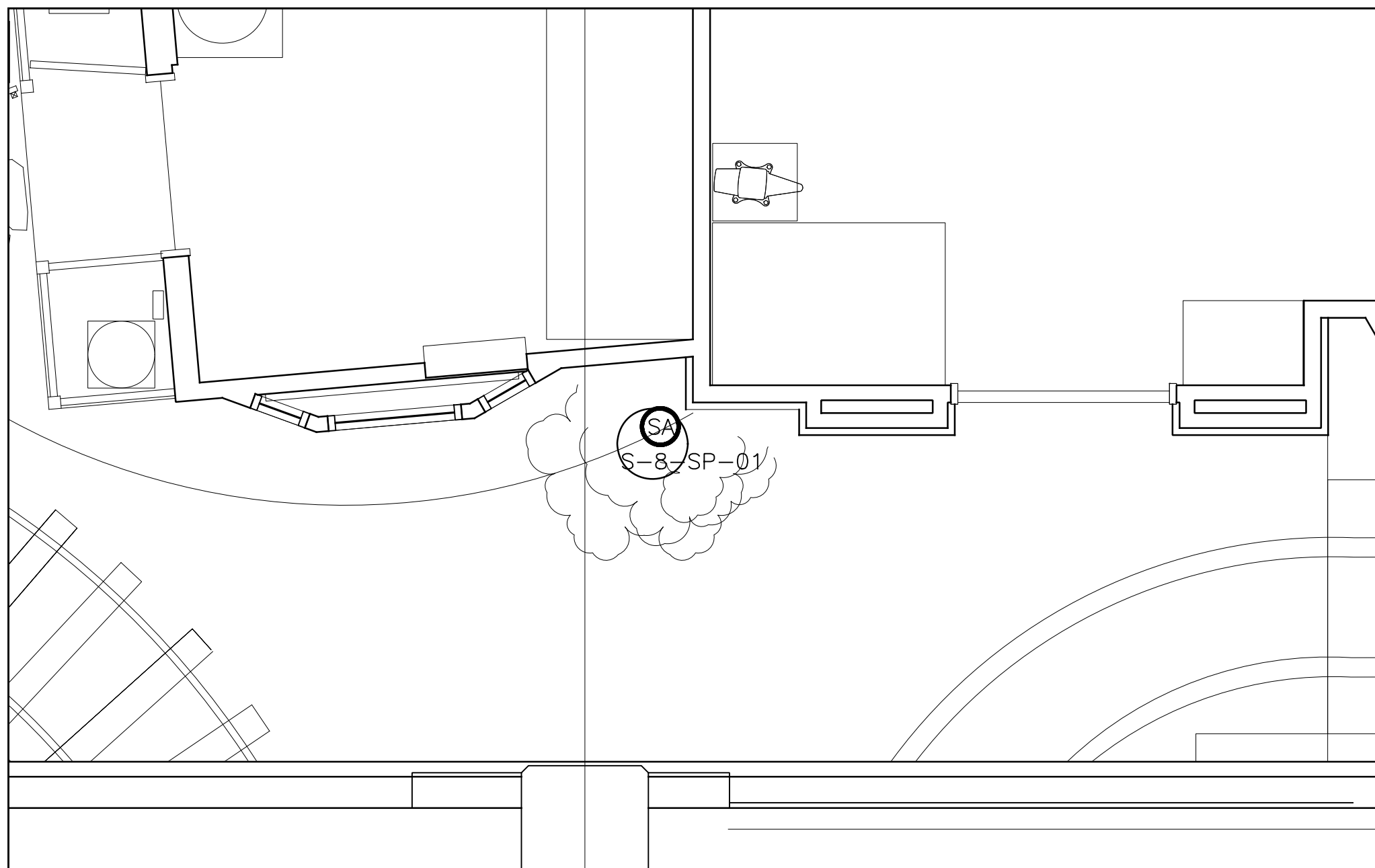
1. CHIRPING BIRDS BGM OF 1 MIN. LONG, LOOPING DURING CARDINAL DIALOGUE

ITEM AD-13-S-8:

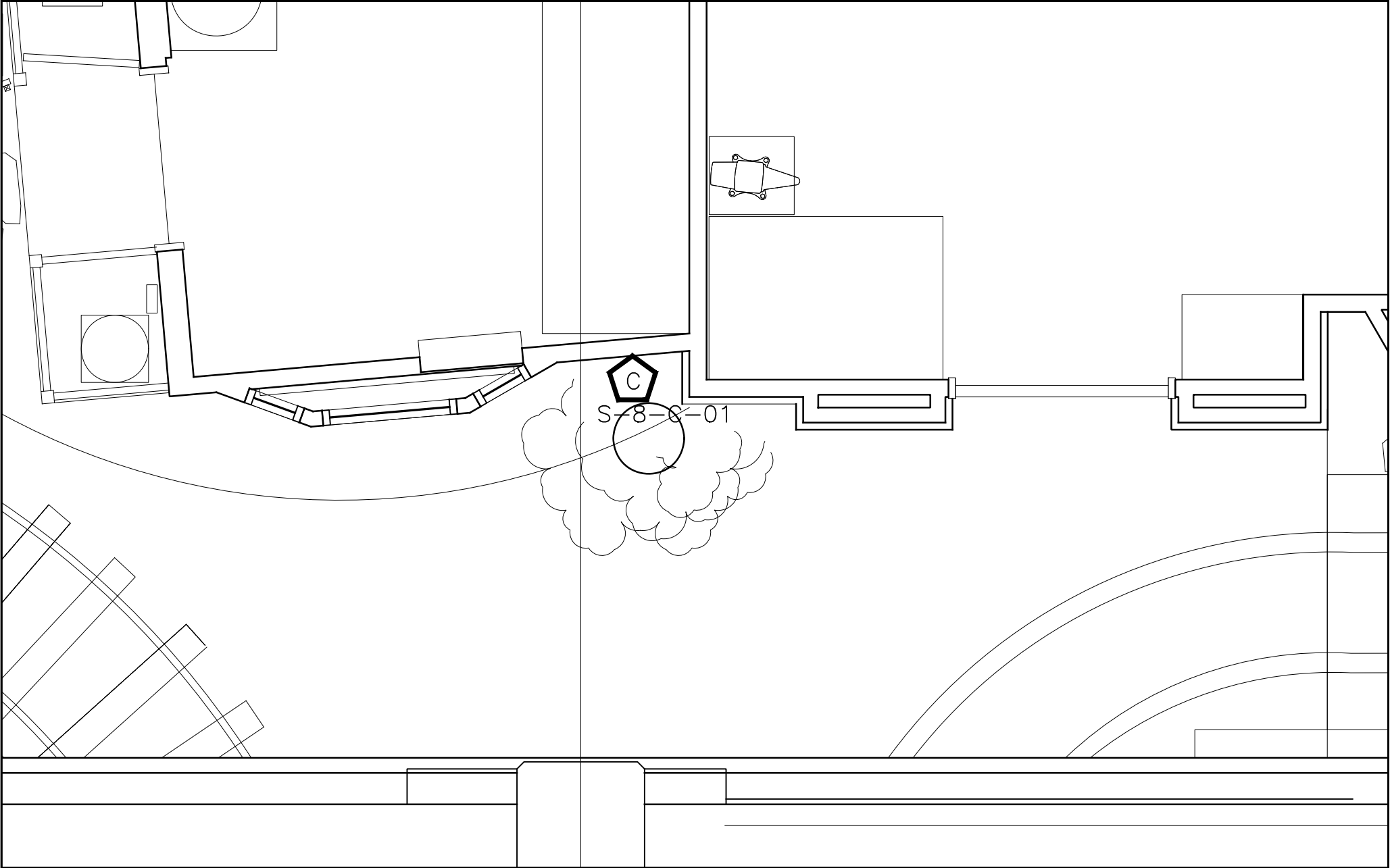
1. MODIFY EXISTING BGM & VO TO FADE-OUT / FADE-IN AT THREE DESIGNATED POINTS TO INTEGRATE WITH CARDINAL DIALOGUE

COMPANY TOWNS

1. BY 1922, NEARLY 80% OF ALL WEST VIRGINIA MINERS LIVED IN TOWNS OWNED BY COAL COMPANIES. BY COMPARISON, IN ILLINOIS (ANOTHER MAJOR COAL MINING STATE), ONLY 10% OF MINERS LIVED IN COMPANY TOWNS.
2. THE TOWNS WERE BUILT AND OWNED BY COAL COMPANIES FOR THE MINERS (AND THEIR FAMILIES). THEY INCLUDED HOUSES, A STORE, SCHOOLS, CHURCHES, BALLFIELDS, BARS, AND CLUBHOUSES.
3. AT THE COMPANY STORES, SINCE THE COMPANIES TOOK IN ALL THE INCOME (AND HAD LITTLE OR NO COMPETITION), THEY COULD NAME THEIR OWN PRICES; THIS BECAME A SOURCE OF FRICTION BETWEEN COAL COMPANIES AND MINERS.
4. THE MAJORITY OF COMPANY TOWNS WERE LOCATED IN SOUTHERN WV, USUALLY ALONG THE MAIN AND BRANCH LINES OF THREE MAJOR RAILROADS: CHESAPEAKE & OHIO, NORFOLK & WESTERN, AND VIRGINIAN.
5. MOST OF THESE TOWNS WERE BUILT IN A MATTER OF WEEKS. FOR ECONOMICAL REASONS, MOST MINERS' HOUSES WERE BUILT ALMOST IDENTICALLY. MINE OFFICIALS AND OTHER COMPANY EMPLOYEES USUALLY LIVED IN NICER/HOUSES. THE TOWNS GENERALLY WERE SEGREGATED ALONG RACIAL AND ETHNIC LINES: FOR EXAMPLE, AFRICAN AMERICAN, ITALIANS, HUNGARIANS, ETC., WERE FORCED TO LIVE IN SEPARATE SECTIONS. THESE GROUPS OFTEN FORMED THEIR OWN CLUBS AND CULTURAL INSTITUTIONS.
6. MANY MINERS WITHOUT FAMILIES CHOSE TO LIVE IN BOARDING HOUSES (10 OR SO MINERS RENTING ROOMS IN THE SAME HOUSE), WHICH ALSO TENDED TO BE SEGREGATED AMONG WHITES, AFRICAN AMERICANS, AND FOREIGN IMMIGRANTS. BOARDING HOUSES WERE USUALLY OPERATED BY WOMEN.
7. MANY OF THE TOWNS FORMED BASEBALL TEAMS. SOME COMPANIES HIRED BETTER PLAYERS ESSENTIALLY JUST TO PLAY BASEBALL (WITH FEW WORK DUTIES). THE PAY WAS SO MEAGER IN THE MAJOR LEAGUES, THAT SOME PLAYERS MADE MORE MONEY PLAYING FOR THE COAL COMPANIES THAN IN THE MAJORS.
8. BY 1930, THERE WERE AN ESTIMATED 465 COAL COMPANY TOWNS IN WEST VIRGINIA. TODAY, NONE ARE COMPANY OWNED, AND MANY OF THE TOWNS THEMSELVES HAVE DISAPPEARED LIKE GHOST TOWNS (DEPICTED IN THE BOOKEND TO THIS SCENE—THE ABANDONED MINE TOWN).
9. ALMOST ALL COMPANY TOWNS IN WV WERE ASSOCIATED WITH THE COAL INDUSTRY, BUT THERE WERE A FEW EXCEPTIONS LIKE THE LUMBER TOWN OF CASS.
10. ALL THE BUILDINGS IN THIS AREA (COMPANY STORE, RAILROAD DEPOT, BOARDING HOUSE, AND INDUSTRIAL BUILDING) ARE BASED ON ACTUAL HISTORIC BUILDINGS IN WV (SOME ARE COMPOSITES). THE MURALS ARE ALSO BASED "LOOSELY" ON WEST VIRGINIA HISTORIC SCENES.



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-9 Coal Mine

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June 9, 2011

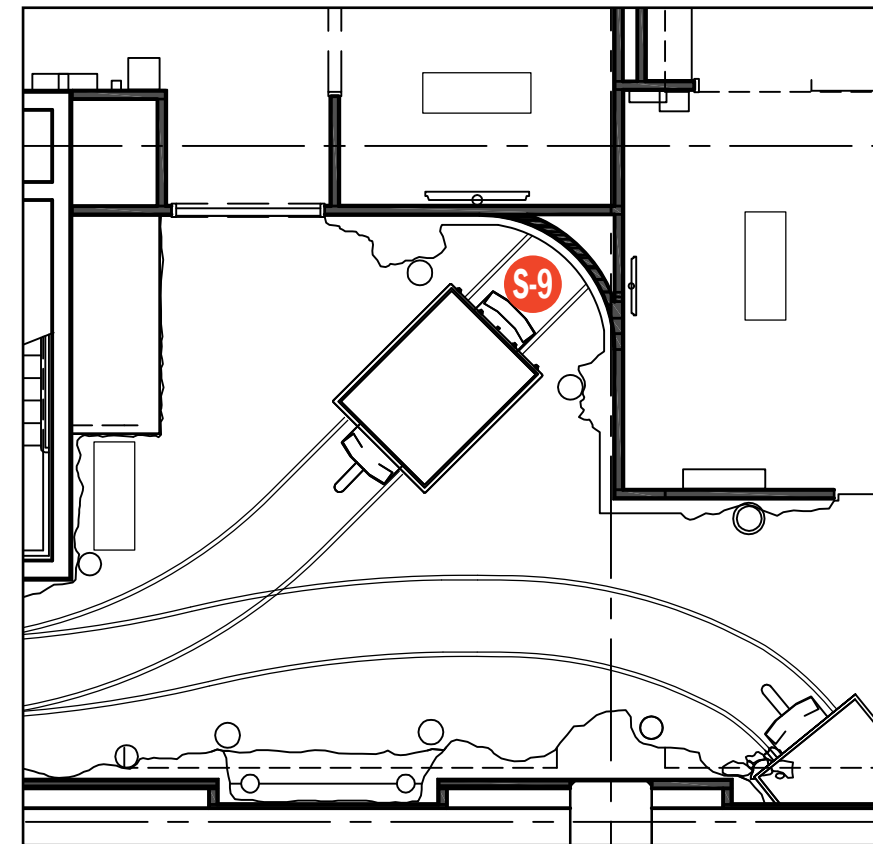
SCENE DESCRIPTION

SCENE DESCRIPTION:

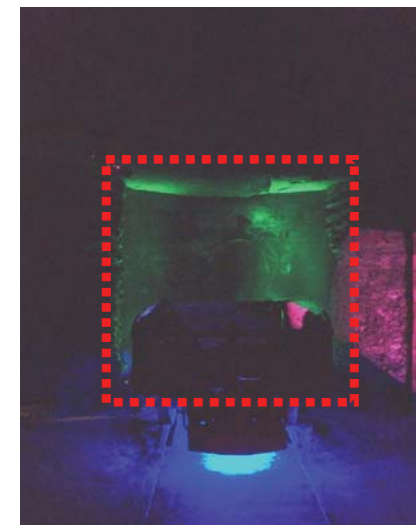
NEW BLUE COLORED GELS REPLACE EXISTING GREEN GELS ON FIXTURE AT MULE MURAL

SCENE ITEMS:

ITEM: NEW BLUE COLORED GELS; VERIFY QUANTITY



FLOOR PLAN



LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-10 Mine Wars

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June 9, 2011

SCENE DESCRIPTION

SCENE DESCRIPTION:

ADD NEW PERIOD ORGAN MUSIC TO EXISTING AUDIO TRACK; SCORE MUSIC TO SYNC WITH VIDEO; EXISTING SPEAKERS TO BE USED. ADD WALL WASH LIGHTING.

SCENE ITEMS:

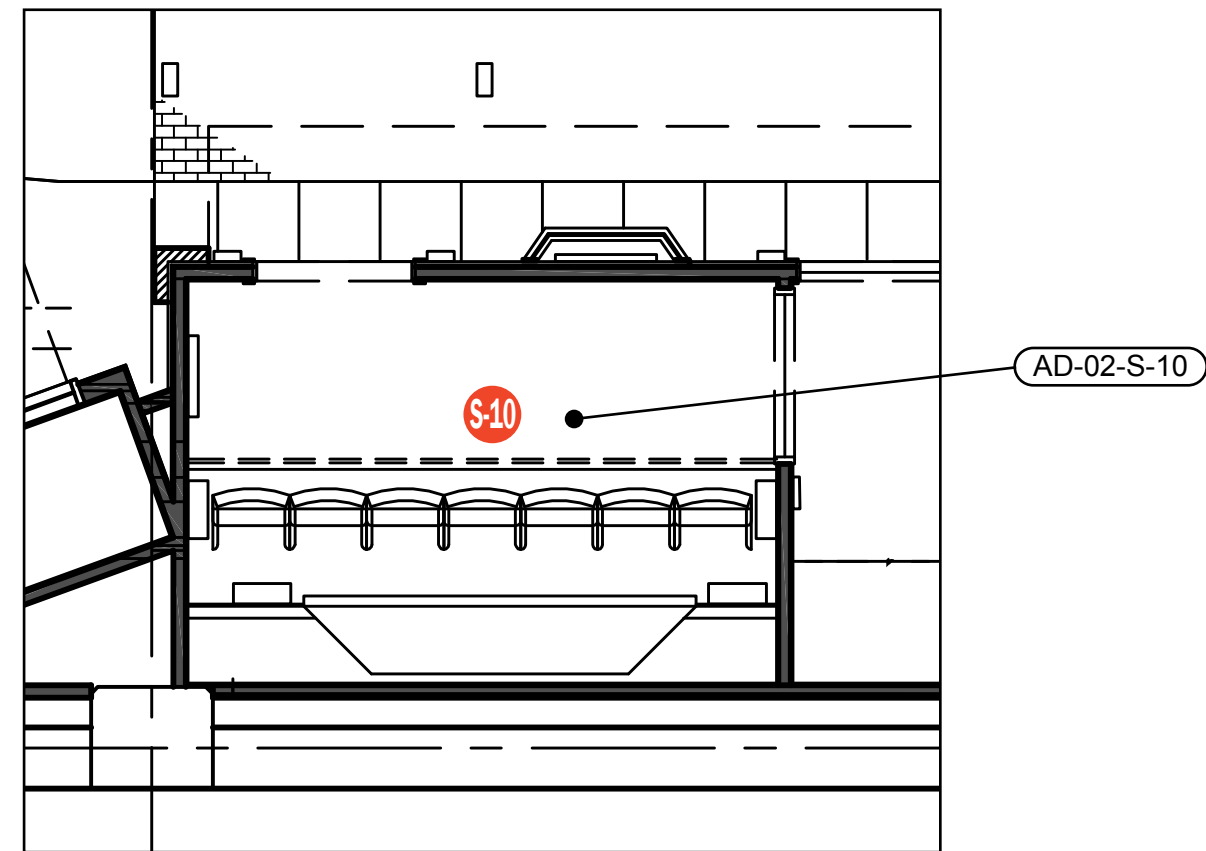
ITEM: AD-02-S-10 APPROXIMATE FIVE (5) MINUTE LENGTH OF NEW MUSIC SCORE TO MATCH VIDEO STYLE, TOPIC, AND LENGTH; RETAIN EXISTING BGM "PROJECTOR CLICKING" SOUND

ITEM: ADD NEW LIGHTING

AUDIO ITEMS:

ITEM AD-02-S-10

1. APPROXIMATE FIVE (5) MINUTE LENGTH OF NEW MUSIC SCORE TO MATCH VIDEO STYLE, TOPIC, AND LENGTH
2. RETAIN EXISTING BGM "PROJECTOR CLICKING" SOUND
3. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING MUSIC SCORE AND AUDIO PRODUCTION



FLOOR PLAN



LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-11 Rotunda



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June 9, 2011

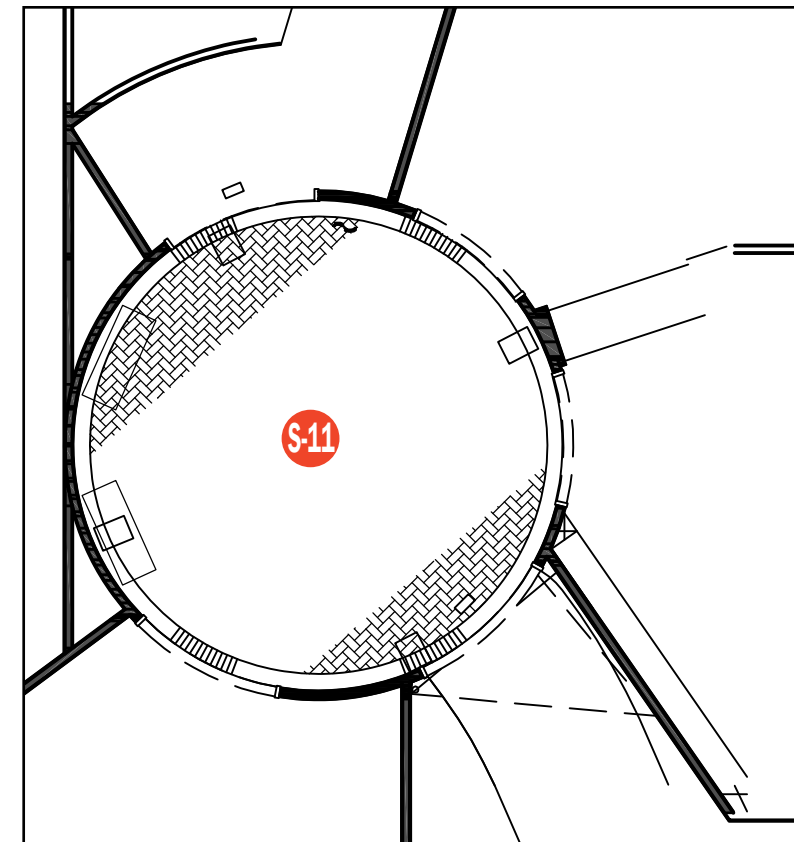
SCENE DESCRIPTION:

ONE (1) ELECTRICAL CIRCUIT AND TWO (2) ADDITIONAL BLUE-GELLED LIGHTS TO MATCH EXISTING

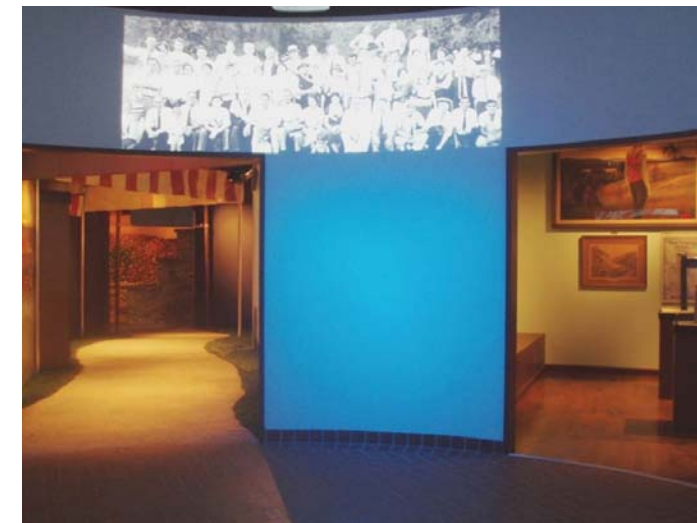
SCENE ITEMS:

ITEM: ADD ONE (1) ELECTRICAL CIRCUIT

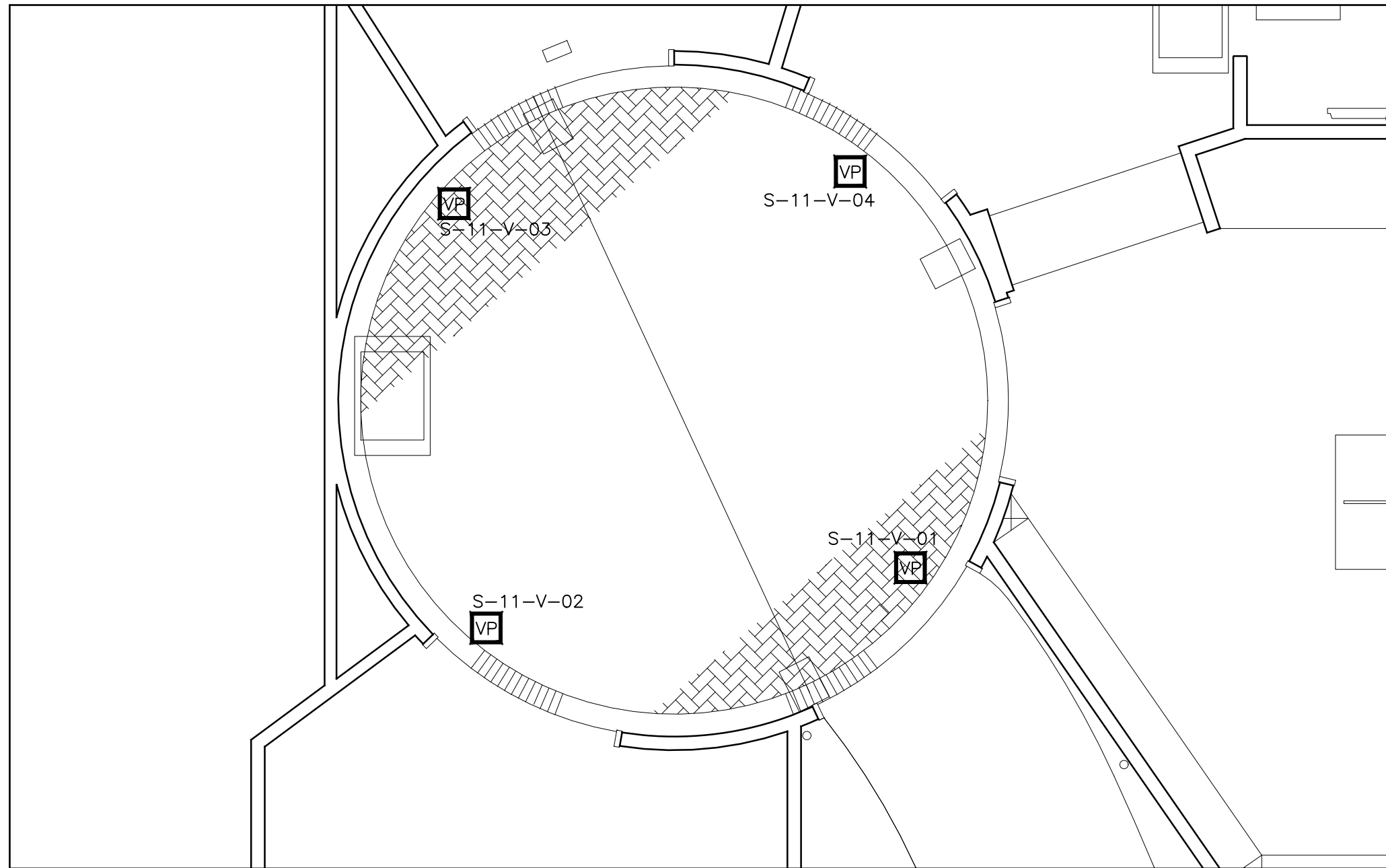
ITEM: ADD TWO (2) ADDITIONAL BLUE-GELLED LIGHTS TO MATCH EXISTING



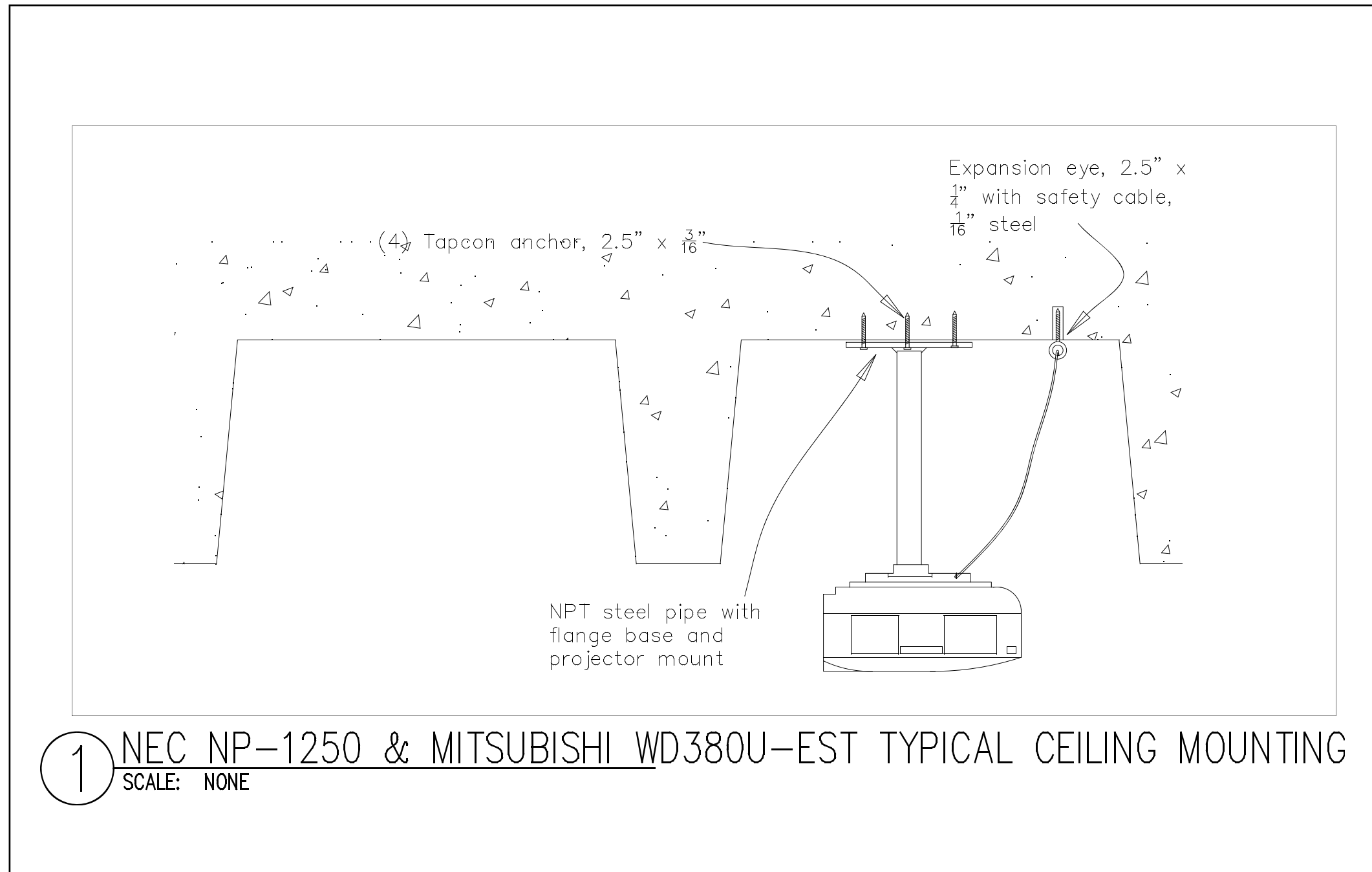
FLOOR PLAN



LOCATION REFERENCE

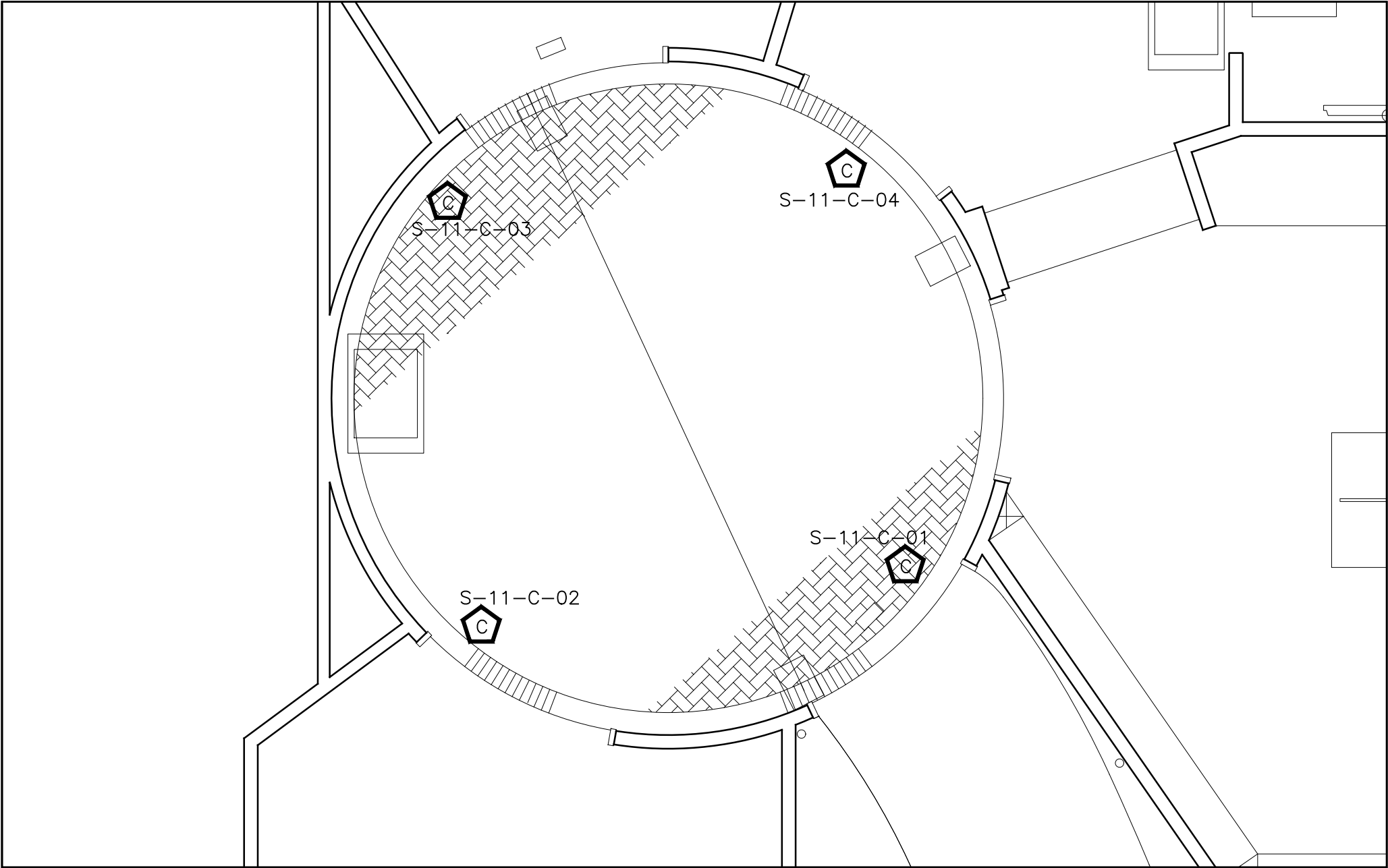


VIDEO LOCATION REFERENCE



1 NEC NP-1250 & MITSUBISHI WD380U-EST TYPICAL CEILING MOUNTING
SCALE: NONE

PROJECTOR MOUNTING REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-12 Conservator

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June 9, 2011

STORYLINE

Gaze through the glass window at a re-creation of a real museum collections room, where staff members known as “conservators” care for and restore objects of historical value. Along the inside walls of the room, which appear surprisingly white and clean, stands row upon row of shelving units, each filled with an assortment of unusual-looking museum pieces, all with numbered tags hanging from them. In the foreground sits a brightly lit table where the figure of an animatronic woman wearing a white lab coat is seated with her back to you.

“Kay” is heard humming the tune “Country Roads” to herself and is fully absorbed in her work beneath a swing arm lamp. She appears to be meticulously cleaning and inspecting a small object; the tools of her trade can be seen scattered about the tabletop.

Curious to know more about what she is doing, you press a red button stationed on the outside wall. This activates the good-natured conservator, and she kindly acknowledges you, but remains focused on the task in front of her. “I can’t seem to get that song out of my head,” she whispers as she proceeds to introduce herself. She tells you that the Governor himself will be showing up soon to personally inspect this rare artifact, and that she must continue to work. She gestures as she speaks to you, detailing the often times-painstaking process of preserving, maintaining and cataloguing museum artifacts, but clearly you can tell by her tone that she enjoys her work.

“I was born and raised in West Virginia”, she cheerfully explains while she works, adding, “...and I became interested in our state’s history following a 4th grade field trip to this very museum. Perhaps you’d like to work here someday!”

She remarks at how rewarding her job can be. “It’s like uncovering buried treasure! You hold hundreds of years of history- some pieces once held by John Hale himself- right in the palm of your hand; it’s truly amazing!”

Her voice is interrupted by that of another, and it sounds as if it is coming through an intercom speaker inside the room. “Kay, this is Martha,” the pleasant sounding voice calls, “...the Governor will be arriving shortly” she adds.

Kay politely excuses herself from your company and returns to her mission...and her humming.

SCENE ITEMS:

- ITEM: AN-04-S-12 TALKING REALISTIC LOOKING ANIMATRONIC FEMALE FIGURE, ACTUAL SIZE
- ITEM: SN-10-S-12 TRIGGER BUTTON ON STYLIZED POST
- ITEM: SN-11-S-12 WORK ROOM
- ITEM: SN-12-S-12 DESK AND CHAIR
- ITEM: SN-13-S-12 DESK ACCESSORIES
- ITEM: SN-14-S-12 LAB ACCESSORIES
- ITEM: SN-15-S-12 INDUSTRIAL SHELVING RACKS
- ITEM: AD-17-S-12 NEW AUDIO FOR HUMMING
- ITEM: AD-18-S-12 NEW AUDIO FOR DIALOGUE
- ITEM: NEW LIGHTING SPOTLIGHTS
- ITEM: NEW SPEAKERS ABOVE WINDOW IN CONNECTIONS ROOM
- ITEM: NEW SHOW CONTROL

SCENE SKETCH

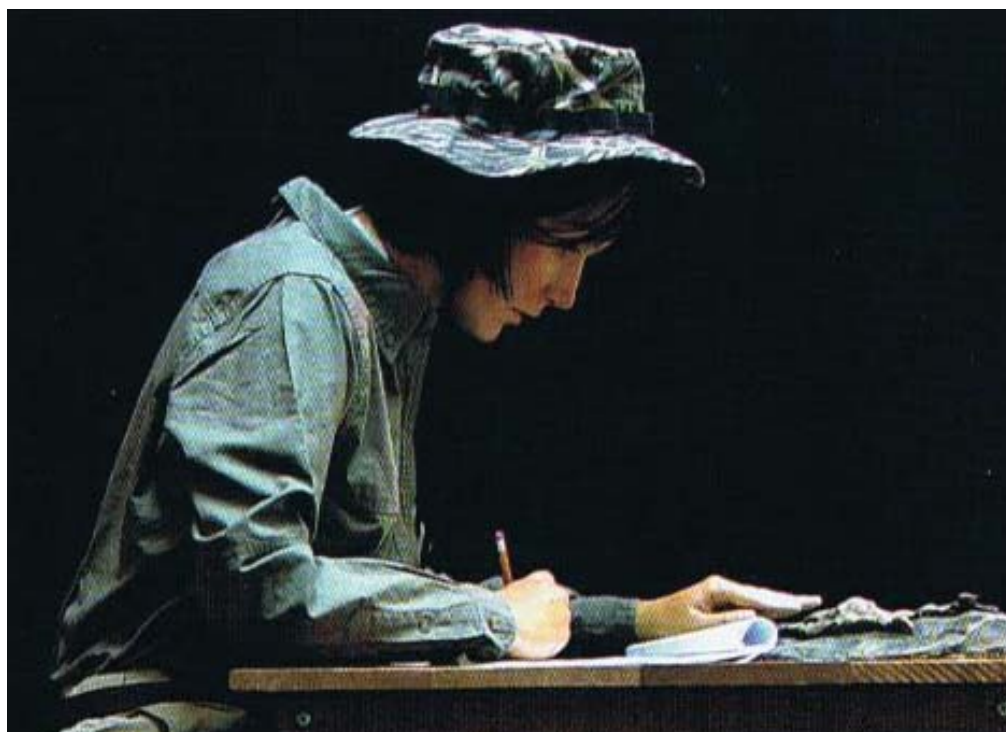


SCENE DESCRIPTION

SHOW CONTROL:

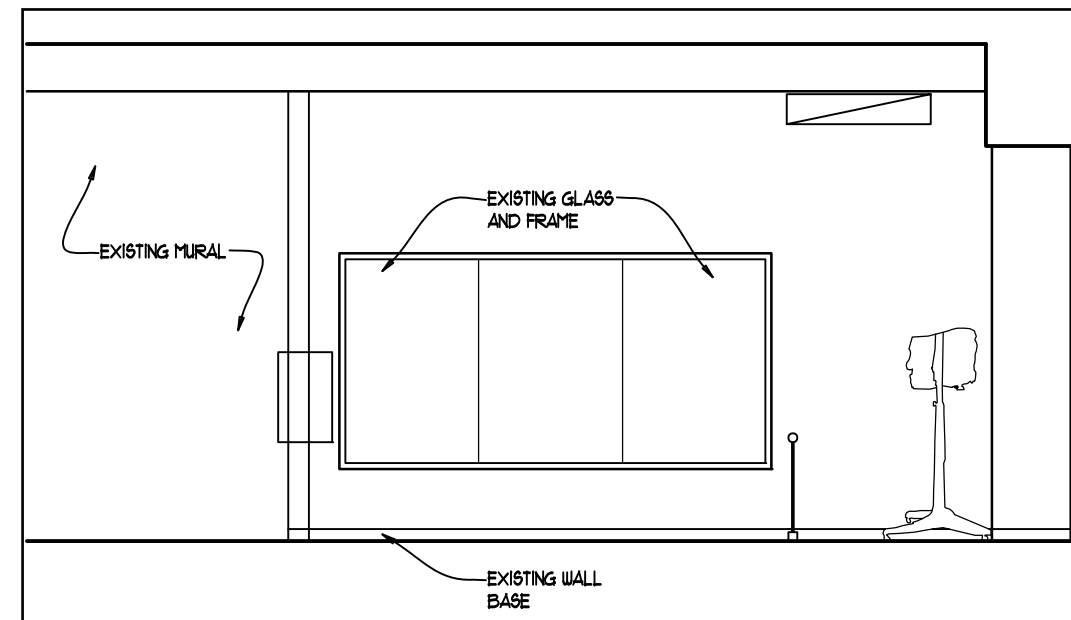
1. ANIMATRONIC CONSERVATOR (AN-04-S-12) WORKING AT DESK (SN-12-S-12) CONSTANTLY MOVES SLIGHTLY WHILE HUMMING "COUNTRY ROADS" (AD-17-S-12)
2. CONSERVATION ROOM (SN-11-S-12) IS SOMEWHAT DIMLY LIT BY CEILING LIGHTS
3. DESK LAMP (SN-13-S-12) IS ON AND REMAINS LIT CONTINUALLY
4. PRESSING LARGE RED BUTTON ON POST (SN-10-S-12) LOCATED IN NORTH CONNECTIONS ROOM (IN FRONT OF EXISTING VIEW WINDOW) TRIGGERS BEGINNING OF DIALOGUE - HUMMING (AD-17-S-12) IS INTERRUPTED AT ONE OF SEVERAL PREDETERMINED POINTS
5. ANIMATRONIC (AN-04-S-12) BEGINS DIALOGUE SESSION (AD-18-S-12) AS SPOT LIGHT FADES UP ON HER
6. ANIMATRONIC (AN-04-S-12) DELIVERS DIALOGUE (AD-18-S-12)
7. SPOT LIGHTING ON ANIMATRONIC (AN-04-S-12) FADES DOWN SLIGHTLY AS ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
8. SPOT LIGHTING FADES UP ON ARTIFACT COLLECTION 1
9. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
10. SPOT LIGHTING FADES DOWN ON ARTIFACT COLLECTION 1
11. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
12. SPOT LIGHTING FADES UP ON ARTIFACT COLLECTION 2
13. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
14. SPOT LIGHTING FADES DOWN ON ARTIFACT COLLECTION 2
15. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
16. SPOT LIGHTING FADES UP ON ARTIFACT COLLECTION 3
17. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
18. SPOT LIGHTING FADES DOWN ON ARTIFACT COLLECTION 3
19. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
20. SPOT LIGHTING FADES UP ON ARTIFACT COLLECTION 4
21. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
22. SPOT LIGHTING FADES DOWN ON ARTIFACT COLLECTION 4
23. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
24. SPOT LIGHTING FADES UP ON ARTIFACT COLLECTION 5
25. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
26. SPOT LIGHTING FADES DOWN ON ARTIFACT COLLECTION 5
27. ANIMATRONIC (AN-04-S-12) CONTINUES DIALOGUE (AD-18-S-12)
28. SPOT LIGHTING ON ANIMATRONIC (AN-04-S-12) FADES UP
29. ANIMATRONIC (AN-04-S-12) RECEIVES "PAGE" FROM ASSISTANT (AD-18-S-12) THAT ACTIVATES LIGHT ON PHONE (SN-13-S-12) AND APPEARS TO COME FROM PHONE INTERCOM (SN-13-S-12) IN ROOM
29. ANIMATRONIC (AN-04-S-12) DELIVERS FINAL DIALOGUE (AD-18-S-12)
30. ANIMATRONIC (AN-04-S-12) RETURNS TO WORK AT DESK (SN-12-S-12) AND BEGINS TO HUM "COUNTRY ROADS" AGAIN (AD-17-S-12)
31. SPOT LIGHTING ON ANIMATRONIC (AN-04-S-12) FADES DOWN TO INITIAL LEVEL

PROP DETAILS

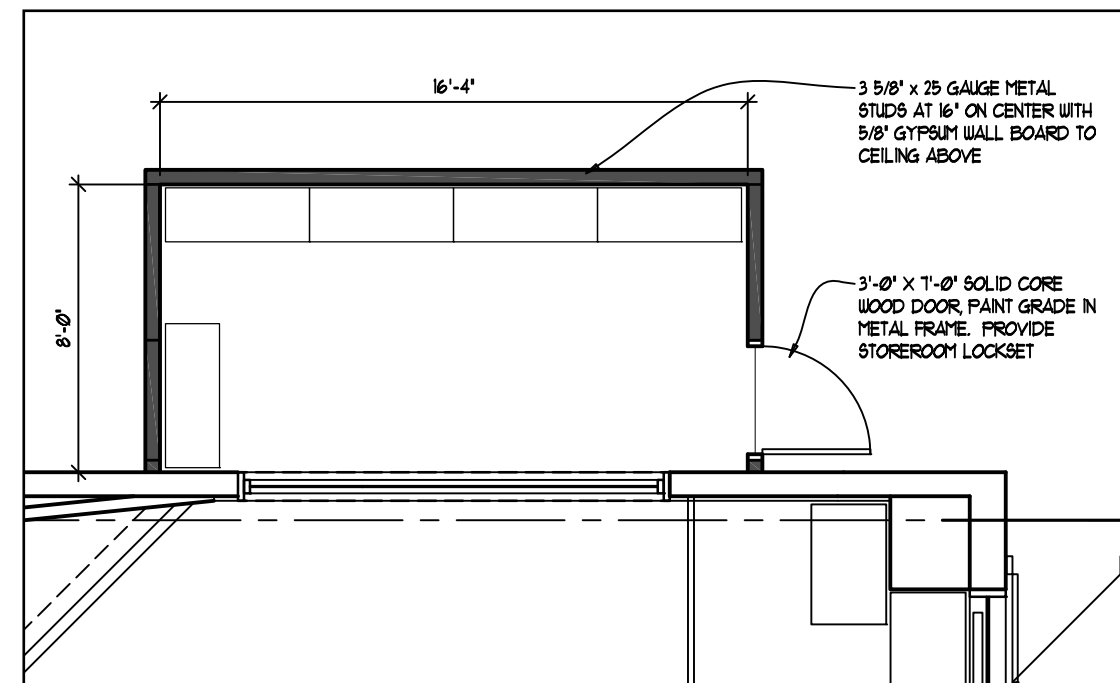


CHARACTER REFERENCE

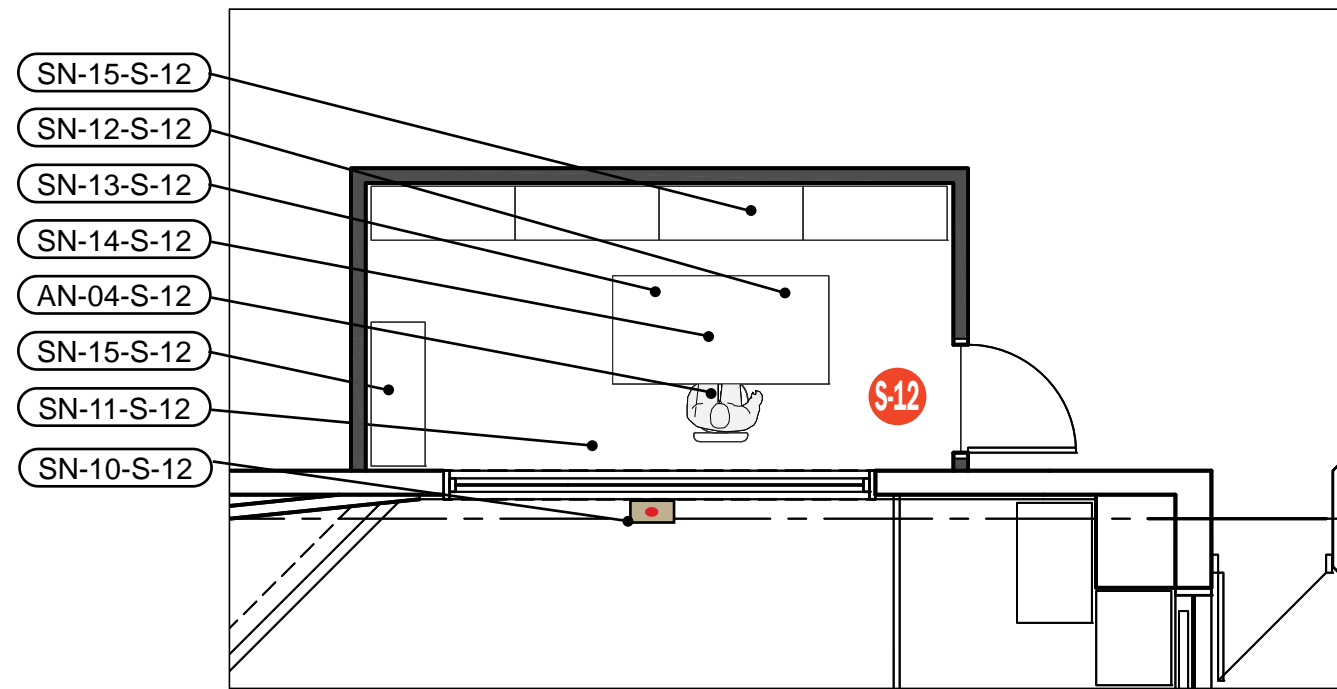
IMAGE REFERENCE



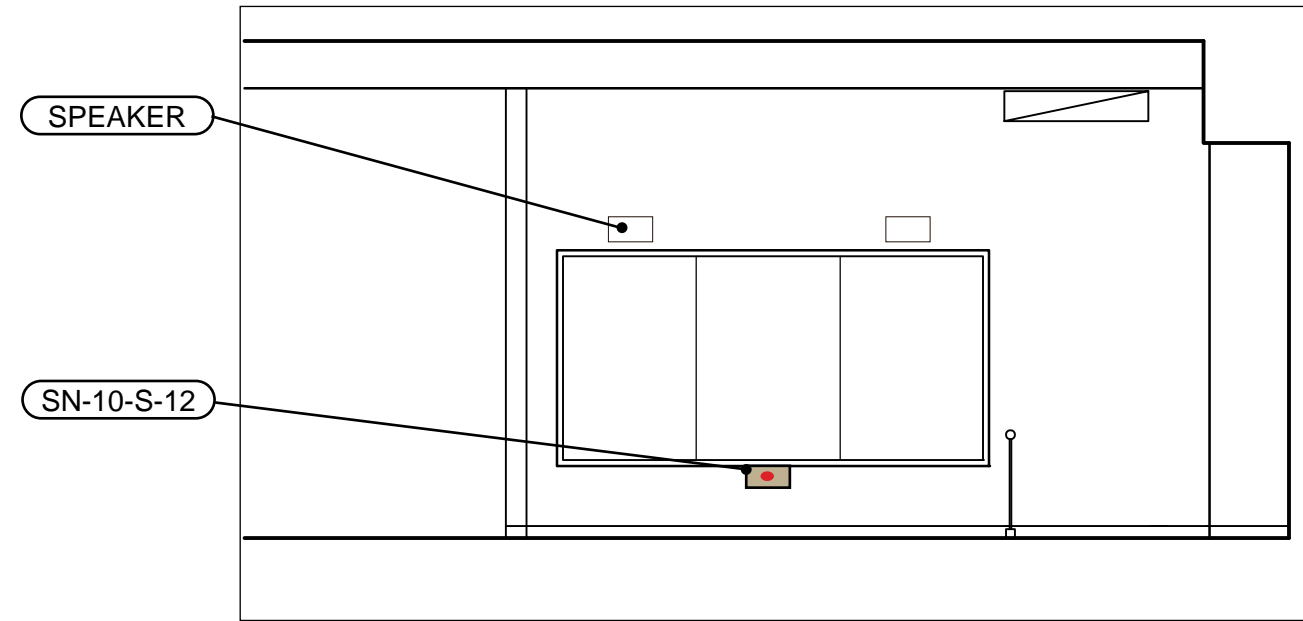
ELEVATION FROM NORTH CONNECTIONS ROOM



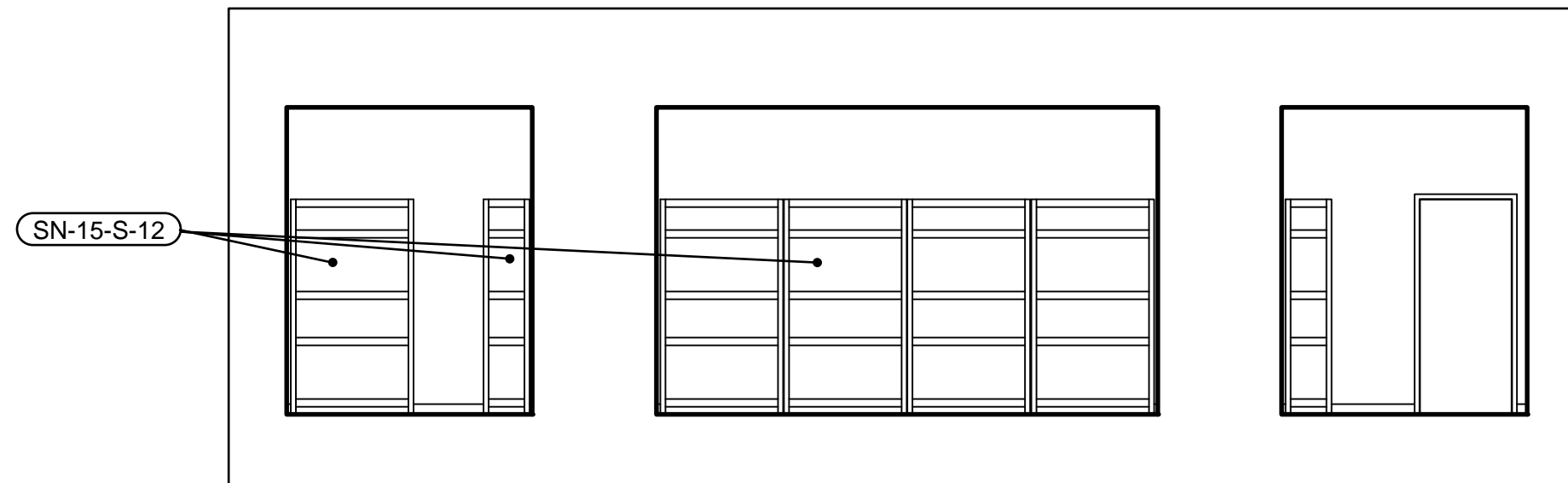
FLOOR PLAN



FLOOR PLAN



ELEVATION REFERENCE FROM NORTH CONNECTIONS ROOM



ELEVATION REFERENCE INSIDE CURATOR ROOM

TALKING POINTS FOR DIALOGUE:

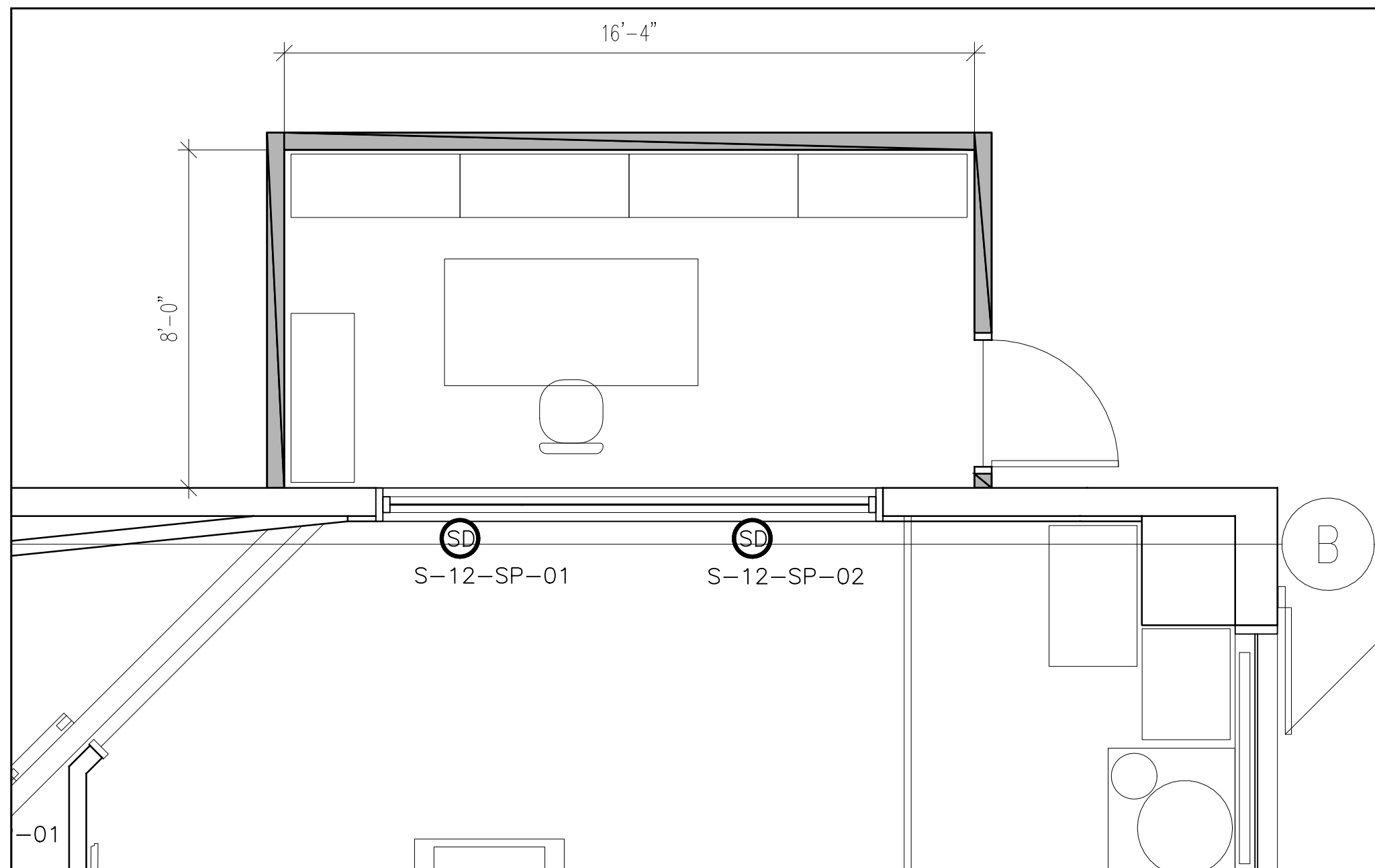
1. PRESERVATION AND CONSERVATION REQUIRE EXPERT AND HIGHLY SKILLED SPECIALISTS CONSERVATORS ARE SPECIALIZED INDIVIDUALS THAT METICULOUSLY WORK TO PRESERVE AND RESTORE OBJECTS OF SOCIAL AND CULTURAL SIGNIFICANCE. THEY WORK ON DIVERSE MATERIALS RANGING FROM FINE AND DECORATIVE ART OBJECTS TO NATURAL HISTORY SPECIMENS. OUR CONSERVATOR, "KAY", SHOULD BE PRESENTED AS A GENERALIST.
2. CONSERVATORS:
 - A) TREAT OBJECTS FOR EXHIBITION AND LONG TERM STORAGE
 - B) PARTICIPATE IN THE EXHIBIT PROGRAMING
 - C) PERFORM COLLECTION CONDITION SURVEYS AND CONDUCT PREVENTIVE CARE TRAINING
 - D) RESEARCH AND ANALYZE ARTIFACT MATERIALS AND TOPICS RELATED TO COLLECTIONS FOR IMPROVED PRESERVATION AND INTERPRETATION
3. LABORATORIES ARE EQUIPPED TO EXAMINE, ANALYZE, AND DOCUMENT MATERIALS AND PERFORM TREATMENTS THAT STABILIZE AND EXTEND THE LIFE OF AN OBJECT. INFORMATION ACCUMULATED FROM AN EXAMINATION OFTEN CONTRIBUTES TO THE INTERPRETATION OF THE OBJECT. TYPICAL STAFF SPECIALIZATIONS MAY INCLUDE FURNITURE, CERAMICS AND GLASS, PAPER, TEXTILES, METALS, AND ETHNOGRAPHIC AND ARCHEOLOGICAL OBJECTS.
4. CONSERVATORS ASSIST WITH HISTORIC FURNISHINGS PROJECTS, AND ARE A VITAL COMPONENT OF THE EXHIBIT DEVELOPMENT PROGRAM. THEY STABILIZE OBJECTS FOR DISPLAY AND MAKE RECOMMENDATIONS ABOUT THE EXHIBIT ENVIRONMENT.
5. CONSERVATORS CAN TRAVEL TO SURVEY COLLECTIONS, DEVELOP PREVENTIVE CARE STRATEGIES, AND PROVIDE TRAINING ON THE CURATORIAL CARE OF COLLECTIONS. THEY EXAMINE AND TREAT OBJECTS IN MUSEUM COLLECTIONS AND ADVISE ON OBTAINING CONSERVATION ASSISTANCE.

SCENE ITEMS:**ITEM AD-17-S-12:**

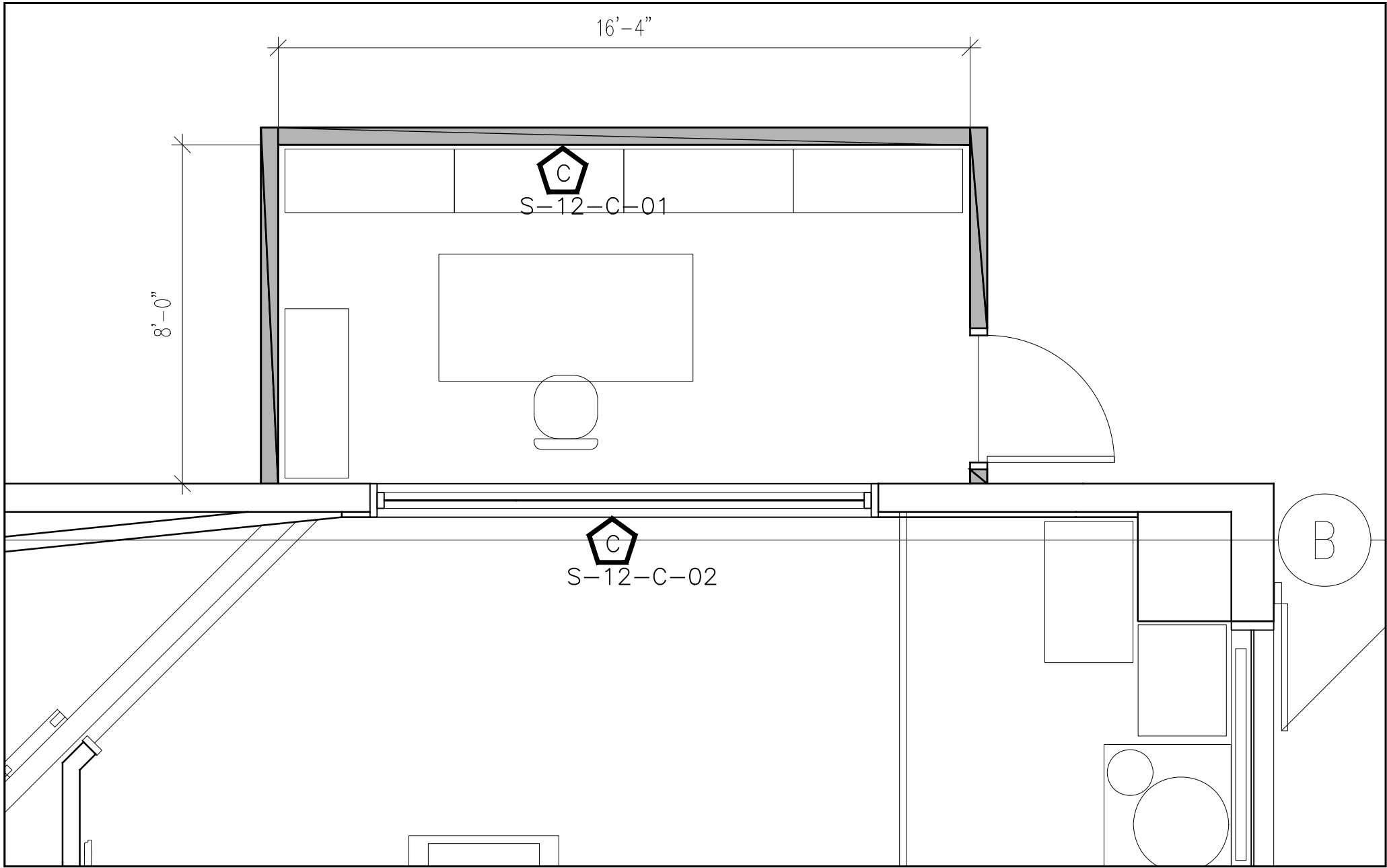
1. TALKING AND MOVING ANIMATRONIC FIGURE CONTINUALLY HUMS THE SONG "COUNTRY ROADS" UNTIL INTERRUPTED BY TRIGGER
2. PRODUCE FULL LENGTH A CAPELA HUMMED VERSION OF "COUNTRY ROADS"
3. USE NEW SPEAKERS
4. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION

ITEM AD-18-S-12:

1. TALKING AND MOVING FIGURE ACTIVATES WITH TRIGGER MOUNTED ON POST IN NORTH CONNECTIONS ROOM
2. COORDINATE DIALOGUE SCRIPT AND SEQUENCE WITH THE ARTIFACT DISPLAYS 1- 5 WITH THE WVDCH COLLECTIONS DEPARTMENT
3. PROVIDE APPROXIMATE THREE (3) MINUTE DIALOGUE
4. INCLUDES DIALOGUE FOR ASSISTANT THAT SOUNDS LIKE IT COMES FROM PHONE INTERCOM
5. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT
6. USE TWO NEW SPEAKERS
7. CONTRACTOR IS RESPONSIBLE FOR DEVELOPING THE DIALOGUE SCRIPT AND AUDIO PRODUCTION



SPEAKER LOCATION REFERENCE



SHOW CONTROL LOCATION REFERENCE



West Virginia State Museum
Charleston, West Virginia

Museum Enhancements
ITEM: S-13 Great Depression

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June 9, 2011

SCENE DESCRIPTION

SCENE DESCRIPTION:

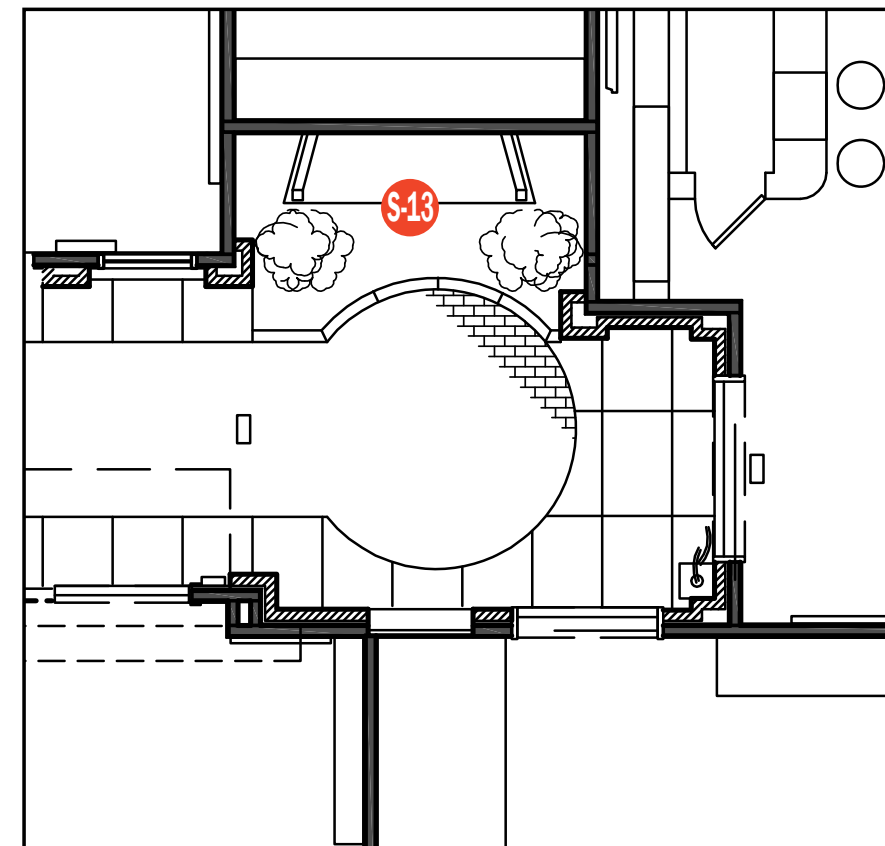
ONE (1) ELECTRICAL CIRCUIT, LIGHT TRACK AND TWO (2) ADDITIONAL UV-GELLED LIGHTS TO MATCH EXISTING AND REFOCUS THE NEW LIGHTING ON MURAL TO ELIMINATE SHADOW FROM FRAME

SCENE ITEMS:

ITEM: ADD ONE (1) ELECTRICAL CIRCUIT

ITEM: ADD TWO (2) ADDITIONAL UV-GELLED LIGHTS TO MATCH EXISTING

ITEM: REFOCUS THE NEW LIGHTING ON MURAL



LOCATION PLAN



LOCATION REFERENCE