



PROPOSAL FOR EXHIBIT DESIGN/BUILD

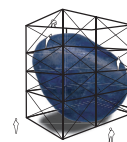
# GRAND ARMY OF THE REPUBLIC MEMORIAL MUSEUM

**CITY OF AURORA, ILLINOIS**

BLUESTONE DESIGN BUILD  
JUNE 1, 2015

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**bluestone design build**  
INTERPRETIVE PLANNING + DESIGN

**TAB 1**

# COVER LETTER

PROPOSAL FOR EXHIBIT DESIGN/BUILD



# COVER LETTER

June 1, 2015

City of Aurora  
Attn: Purchasing Division  
44 E Downers Place  
Aurora, IL 60507

Dear GAR Museum Team,

We at Bluestone + Associates are pleased to present to you our proposal for the interpretive development, design, construction and installation of interpretive exhibits, case restoration and replication and interactive media for the GAR Museum in Aurora, Illinois. We see this project as a significant development for the City of Aurora and the surrounding region, a recognition of an important chapter in its history and an embracing of those who have served and sacrificed for this country for nearly a century and a half and for those who continue to do so. We see it as a multi-faceted project which will become an icon for the City of Aurora and a magnet and gathering place for individuals and families with a history of military service and for all those who have an interest in understanding the importance of such service to their city and the country. The setting for the telling of this history, the historic GAR Museum itself, brings an additional dimension of architectural and urban history that enriches the project and broadens its potential appeal even further. We are very interested in the possibility of working with you to invent ways to tell those stories that are sensitive to your building and its history and, at the same time, compelling and moving to a wide range of audiences.

We have been telling stories through exhibit experiences of all kinds for over three decades. Beginning at the Chicago Cultural Center with the creation of historic exhibits such as those about Quilt-makers of Southern Illinois, American Ceramicists, and Italian Immigrants in Chicago; and moving to the Field Museum with projects like the history of Northwest Coast Indians, textile dyers in India and Chinese artifacts from the Shanghai Museum; to today's involvement in projects like the history of the Navy's recruit training program at Great Lakes Naval Training Center; the restoration and reinvention of exhibits in an historic house museum in Edwardsville, Illinois; Aldo Leopold's childhood home in Burlington, Iowa; and a century of nursing education at the University of Wisconsin in Madison, we have our own history of telling stories for and about people of all kinds and all times.

We are good listeners and passionate about our research and innovation. We are professional and responsible with our clients and often, through the process of partnering on a project, become friends. We urge you to contact our references to hear, first hand, about our work and the experience of working with us. We are dedicated to telling stories in inventive and compelling ways, and hope we have the chance to work with you to help the GAR Museum realize all of the potential it has for Aurora and the surrounding region and create a finished product we can all be proud of.

We look forward to hearing from you.

All my best,



Paul Bluestone  
President | Bluestone Design Build

tel: 773.506.7371 | email: paul@bluestoneinc.com | www.bluestoneinc.com

**TAB 2**

# ORGANIZATION, PERSONNEL & STAFFING

PROPOSAL FOR EXHIBIT DESIGN/BUILD



# ORGANIZATION, PERSONNEL & STAFFING

Team Organization and Anticipated Role  
on GAR Memorial Museum Exhibits

## OUR TEAM



Please see pg. 61 for our team resumes and company profiles

## TEAM MEMBERS

### ANTICIPATED ROLE & EXPERIENCE

*Please see pg. 61 for our team resumes and company profiles*

#### **Paul Bluestone**

*Project Director, Project Planning, Content and Design Direction, Client Interface  
and Direct Interface with Sub-consultants*

*Paul will have day-to-day responsibility for this project and will attend regular meetings as necessary.*

*Paul will be available on-site as needed.*

#### **Past and Current Projects:**

- Aldo Leopold Interpretive Center — Burlington, Iowa
- *Amazon Rising Exhibit*, John G. Shedd Aquarium — Chicago, Illinois
- Arrington Lagoon, City of Evanston — Evanston, Illinois
- *Asian River Exhibit*, John G. Shedd Aquarium — Chicago, Illinois
- *Big Cat Falls Exhibit*, Philadelphia Zoo — Philadelphia, Pennsylvania
- *Bronx Zoo: Madagascar Exhibit*, New York Wildlife Conservation Society — Bronx, New York
- *Camp Porter Visitor Center Exhibits*, United States Navy — Great Lakes, Illinois
- Chicago Department of Transportation — Chicago, Illinois
- DuSable Museum of African-American History — Chicago, Illinois
- Elmhurst College — Elmhurst, Illinois
- Evelyn Pease Tyner Interpretive Center — Glenview, Illinois
- Frank Hren Memorial Park — Morton Grove, Illinois
- Gateway Signage, Forest Preserves of Cook County — Illinois
- Hidden Oaks Nature Center — Bolingbrook, Illinois
- Klehm Arboretum and Botanic Garden — Rockford, Illinois
- Knoch Knolls Nature Center — Naperville, Illinois
- Lake Ellyn Park — Glen Ellyn, Illinois
- *Learning Tree Exhibit*, Creek Bend Nature Center — St. Charles, Illinois
- Little Red Schoolhouse Nature Center — Willow Springs, Illinois
- Madison County History Museum — Edwardsville, Illinois
- Oak Brook Park District — Oak Brook, Illinois
- Oak Forest Heritage Preserve — Oak Forest, Illinois
- *Oceanarium*, John G. Shedd Aquarium — Chicago, Illinois
- Plum Creek Nature Center — Beecher, Illinois
- Pompey Museum of Slavery and Emancipation — Nassau, Bahamas
- *Powered by Nature*, Kohl Children's Museum of Greater Chicago — Glenview, Illinois
- Queens Botanical Garden — Flushing, New York
- Ravinia Music Festival — Highland Park, Illinois
- Red Oak Nature Center — Batavia, Illinois
- *River Otter Exhibit*, Pueblo Zoo — Pueblo, Colorado
- Riverview Farmstead — Naperville, Illinois

# ORGANIZATION, PERSONNEL & STAFFING

- Rogers Park/ West Ridge Historical Society — Chicago, Illinois
- Rush University Medical Center — Chicago, Illinois
- Sagawau Environmental Learning Center — Lemont, Illinois
- Seager Park — Naperville, Illinois
- *Signe Scott Cooper Hall Exhibits*, University of Wisconsin-Madison, School of Nursing — Madison, Wisconsin
- Springbrook Nature Center — Itasca, Illinois
- StoryCorps Inc, Chicago Cultural Center — Chicago, Illinois
- Talltree Arboretum and Gardens — Valparaiso, Indiana
- Tongass Coast Aquarium — Ketchikan, Alaska
- *Wild Reef Exhibit*, John G. Shedd Aquarium — Chicago, Illinois
- Willowbrook Wildlife Center — Glen Ellyn, Illinois

## **Alison Chatmon**

*Development and Management of Contracts, Schedules, Cost Estimates, Invoicing, Permits, Licensing and Insurance*

### *Past and Current Projects:*

- Aldo Leopold Interpretive Center — Burlington, Iowa
- Arrington Lagoon, City of Evanston — Evanston, Illinois
- *Big Cat Falls Exhibit*, Philadelphia Zoo — Philadelphia, Pennsylvania
- *Camp Porter Visitor Center Exhibits*, United States Navy — Great Lakes, Illinois
- Chicago Department of Transportation — Chicago, Illinois
- DuSable Museum of African-American History — Chicago, Illinois
- Elmhurst College — Elmhurst, Illinois
- Evelyn Pease Tyner Interpretive Center — Glenview, Illinois
- Frank Hren Memorial Park — Morton Grove, Illinois
- Gateway Signage, Forest Preserves of Cook County — Illinois
- Hidden Oaks Nature Center — Bolingbrook, Illinois
- Klehm Arboretum and Botanic Garden — Rockford, Illinois
- Knoch Knolls Nature Center — Naperville, Illinois
- Lake Ellyn Park — Glen Ellyn, Illinois
- *Learning Tree Exhibit*, Creek Bend Nature Center — St. Charles, Illinois
- Little Red Schoolhouse Nature Center — Willow Springs, Illinois
- Madison County History Museum — Edwardsville, Illinois
- Oak Brook Park District — Oak Brook, Illinois
- Oak Forest Heritage Preserve — Oak Forest, Illinois
- Plum Creek Nature Center — Beecher, Illinois
- *Powered by Nature*, Kohl Children's Museum of Greater Chicago — Glenview, Illinois
- Queens Botanical Garden — Flushing, New York
- Ravinia Music Festival — Highland Park, Illinois
- Red Oak Nature Center — Batavia, Illinois
- *River Otter Exhibit*, Pueblo Zoo — Pueblo, Colorado



# ORGANIZATION, PERSONNEL & STAFFING

- Riverview Farmstead — Naperville, Illinois
- Rogers Park/ West Ridge Historical Society — Chicago, Illinois
- Rush University Medical Center — Chicago, Illinois
- Sagawau Environmental Learning Center — Lemont, Illinois
- Seager Park — Naperville, Illinois
- *Signe Scott Cooper Hall Exhibits*, University of Wisconsin-Madison, School of Nursing — Madison, Wisconsin
- Springbrook Nature Center — Itasca, Illinois
- StoryCorps Inc, Chicago Cultural Center — Chicago, Illinois
- Talltree Arboretum and Gardens — Valparaiso, Indiana
- Tongass Coast Aquarium — Ketchikan, Alaska
- Willowbrook Wildlife Center — Glen Ellyn, Illinois

## **Aditi Singh**

*Graphic Design, Photo Research, Graphics Production,  
Preparation of Submittal Packages and Presentation Materials*

### *Past and Current Projects:*

- Arrington Lagoon, City of Evanston — Evanston, Illinois
- Chicago Department of Transportation — Chicago, Illinois
- Gateway Signage, Forest Preserves of Cook County — Illinois
- Klehm Arboretum and Botanic Garden — Rockford, Illinois
- Knoch Knolls Nature Center — Naperville, Illinois
- Lake Ellyn Park — Glen Ellyn, Illinois
- *Learning Tree Exhibit*, Creek Bend Nature Center — St. Charles, Illinois
- Little Red Schoolhouse Nature Center — Willow Springs, Illinois
- Madison County History Museum — Edwardsville, Illinois
- Oak Brook Park District — Oak Brook, Illinois
- Oak Forest Heritage Preserve — Oak Forest, Illinois
- Ravinia Music Festival — Highland Park, Illinois
- Red Oak Nature Center — Batavia, Illinois
- Rogers Park/ West Ridge Historical Society — Chicago, Illinois
- Rush University Medical Center — Chicago, Illinois
- Seager Park — Naperville, Illinois
- *Signe Scott Cooper Hall Exhibits*, University of Wisconsin-Madison, School of Nursing — Madison, Wisconsin
- Springbrook Nature Center — Itasca, Illinois
- StoryCorps Inc, Chicago Cultural Center — Chicago, Illinois
- Weigand Riverfront Park — Naperville, Illinois
- Willowbrook Wildlife Center — Glen Ellyn, Illinois

# ORGANIZATION, PERSONNEL & STAFFING

## **Thomas Chiu**

*3D Design, CAD, 3D Modeling, Infrastructure Coordination and Lighting Design*

### *Past and Current Projects:*

- Arrington Lagoon, City of Evanston — Evanston, Illinois
- Gateway Signage, Forest Preserves of Cook County — Illinois
- Knoch Knolls Nature Center — Naperville, Illinois
- Lake Ellyn Park — Glen Ellyn, Illinois
- *Learning Tree Exhibit*, Creek Bend Nature Center — St. Charles, Illinois
- Madison County History Museum — Edwardsville, Illinois
- Oak Brook Park District — Oak Brook, Illinois
- Red Oak Nature Center — Batavia, Illinois
- *Signe Scott Cooper Hall Exhibits*, University of Wisconsin-Madison, School of Nursing — Madison, Wisconsin
- Springbrook Nature Center — Itasca, Illinois
- StoryCorps Inc, Chicago Cultural Center — Chicago, Illinois

## **Arlo Chapple**

*Research, Content Development and Writing*

### *Past and Current Projects:*

- Knoch Knolls Nature Center — Naperville, Illinois
- *Learning Tree Exhibit*, Creek Bend Nature Center — St. Charles, Illinois
- Madison County History Museum — Edwardsville, Illinois
- Red Oak Nature Center — Batavia, Illinois
- Riverview Farmstead — Naperville, Illinois
- Rush University Medical Center — Chicago, Illinois
- *Signe Scott Cooper Hall Exhibits*, University of Wisconsin-Madison, School of Nursing — Madison, Wisconsin
- Weigand Riverfront Park — Naperville, Illinois

## **Robert M Hasse**

**PRESIDENT/ CEO, SUPERIOR EXHIBITS & DESIGN INC**

*Exhibit Fabrication, Shop Drawings and Installation*

### *Past and Current Projects:*

- Adler Planetarium and Astronomy Museum
- Adventure Science Center
- Betty Brinn Children's Museum
- California Science Center
- Cherokee Strip Regional Heritage Center
- Chicago History Museum
- Children's History Museum
- Children's Museum of Boston

## ORGANIZATION, PERSONNEL & STAFFING

- Children's Museum of Houston
- City of Kenosha - Civil War Museum
- Discovery Center Museum
- Federal Reserve Bank (6 projects)
- Forest Preserve District of Kane County
- Great Lakes Science Center
- Harbor Springs Area Historical Society
- HealthWorks! Kid's Museum
- Knoch Knolls Nature Center
- Kohl Children's Museum
- Kohl/McCormick Foundation
- Latin School of Chicago
- Lincoln Park Zoo
- Louisiana Children's Museum
- McDonald's Corporation
- Morton Arboretum
- Motorola Museum of Electronics
- Museum of Science and Industry (6 projects)
- National Park Service - Mt. Rushmore
- New York Historical Society - *Dimmena Children's*
- North Carolina Museum of Life and Sciences
- Omaha Children's Museum
- Petronas (Petroliam Nasional Berhad)
- Planting Fields Foundation
- Saudi Aramco KSA - Aramco Oil Museum
- Science Center of Iowa (4 projects)
- Science North (2 projects)
- Shedd Aquarium (5 projects)
- *Signe Scott Cooper Hall Exhibits*, University of Wisconsin-Madison, School of Nursing
- Smithsonian Institution - Cosmic Questions
- Southern Ute Cultural Center & Museum
- Space Science Institute
- Texas State Aquarium
- Texas A&M University (TAFS)
- The Children's Museum of Boston
- Troy State University
- University of Iowa
- Wausau Hospital Community Health Care Clinics
- Whitaker Center for Science and the Arts

# ORGANIZATION, PERSONNEL & STAFFING

## **Darius Gueramy**

PRINCIPAL, RED ROAD MEDIA

*Interactive Audio-Visual Media Development, Production and Installation*

### *Past and Current Projects:*

- ABC, Daniel Libeskind
- Alden B. Dow Home and Studio
- Alden and Vada Family Foundation
- Alza Pharmaceuticals
- Apple Mountain Resort
- Art Sample Furniture
- Brain and Spine Injury Surgery Institute
- BRC Imagination Arts
- Broadway Realty
- *Camp Porter Visitor Center Exhibits,*  
United States Navy
- Design Craftsmen
- Dow Corning
- EWI Worldwide
- Feige's Interiors
- Grace Aviation, Inc.
- Harbor Springs History Museum
- Holocaust Memorial Center "Portraits of Honor"
- Host Productions
- Jazz Café
- Jewish Federation of Beverly Hills
- Johnson and Johnson
- Malachi Global
- Martin Chevrolet
- Midland Center for the Arts
- Orion Telehealth
- Pfizer Pharmaceuticals
- Preserve Historic Sleeping Bear Museum
- Rainmaker Records
- ReallyBeThere.com
- *Signe Scott Cooper Hall Exhibits,* University of Wisconsin-Madison,  
School of Nursing
- Stanley's Furniture
- Steve Carras for Judge
- St. Nicholas Traveling Exhibit
- Suzanne Mubarak Science Center
- The Dow Chemical Company
- Three Rivers Corporation
- Uncommon Sense with Junia Doan, T.V. Show
- Virtual Neuroscience Institute
- Whiting Forest Visitor Center
- Y-Vibe Event
- 911 Air Cargo

**TAB 3**

# FIRM QUALIFICATIONS, EXPERIENCE & REFERENCES

PROPOSAL FOR EXHIBIT DESIGN/BUILD



# FIRM'S QUALIFICATIONS, EXPERIENCE & REFERENCES

We have designed and built exhibits about human history and culture in a variety of scales and at a variety of venues. From projects of a larger scale at the University of Wisconsin, Field Museum and the Navy's Great Lakes Naval Training Center to smaller projects for StoryCorps and teacher training facilities and Historic Preserves for a nearby forest preserve district. Our specialty partners, Red Road Media and Superior Exhibits, have an equally diverse record of history projects of different scale and scope.

Approximate exhibit budgets for some of the projects mentioned are:

## **Signe Skott Cooper Hall Exhibits,**

**SCHOOL OF NURSING — UNIVERSITY OF WISCONSIN-MADISON**

*Exhibit Design, Fabrication and Installation*

Location: Madison, WI  
Completed: August 2014  
Design Cost: \$230,500  
Build Cost: \$988,000

## **Camp Porter Visitor Center Exhibits,**

**GREAT LAKES NAVAL TRAINING CENTER — UNITED STATES NAVY**

*Exhibit Design, Construction Planning and Administration*

Location: Great Lakes, IL  
Completed: 2010  
Design Cost: \$554,247  
Build Cost: \$1.4 Million

## **StoryCorps Chicago Cultural Center Exhibits,**

**STORYCORPS INC**

*Exhibit Design, Fabrication and Installation*

Location: Chicago, IL  
Completed: June 2014  
Design Cost: \$11,250  
Build Cost: \$18,750

## **Sagawau Environmental Learning Center Exhibits,**

**FOREST PRESERVES OF COOK COUNTY**

*Interpretive Master Plan, Exhibit Design,  
Fabrication and Installation*

Location: Lemont, IL  
Completed: April 2010  
Design Cost: \$36,183  
Build Cost: \$392,872

## **Rush University Medical Center Exhibits,**

**RUSH UNIVERSITY**

*Exhibit Design, Fabrication and Installation*

Location: Chicago, IL  
Completed: August 2012  
Design Cost: \$9,415  
Build Cost: \$9,535

## OUR HISTORY

Beginning as a graphic designer and exhibit designer at Chicago's Field Museum of Natural History, Paul Bluestone went on to the Shedd Aquarium to lead their Planning and Design Department. He designed the exhibits and interior landscape for the Shedd's original, award-winning Oceanarium and directed the planning and exhibit design for the Aquarium's \$135 million expansion, including its *Amazon Rising* and *Wild Reef* exhibits. In 2002, Paul moved on to open Bluestone + Associates, his interpretive design practice, and in 2005 added fabrication and installation to the scope of their available services when he established Bluestone Design Build.

Paul and his design offices have received numerous awards for their work, including four *Best Exhibit of the Year* awards from the American Zoo and Aquarium Association, a *Best Exhibit of the Year* award from the American Association of Museums, two awards from the American Institute of Architects and a *Façade of the Year* award from the Rogers Park Chamber of Commerce.

# FIRM'S QUALIFICATIONS, EXPERIENCE & REFERENCES

## OUR PHILOSOPHY

At Bluestone Design Build, we take pride in the planning and design of beautiful, innovative and intelligent exhibits for museums, zoos, aquariums, universities, botanical gardens, nature centers, visitor centers and many other kinds of clients. We respect the intelligence of our audiences and aim to surprise them, challenge and inspire them. We feel that discovering the world around us can be, and should be, a compelling and enlightening experience.

We are a committed and collaborative team that listens carefully, researches thoroughly, brainstorms and invents passionately, and delivers all stages of our projects responsibly and professionally.

## OUR REFERENCES

We take our partnerships with our clients very seriously. We work collaboratively and responsibly and often end up with lasting friendships as a project wraps up. Please feel free to contact any or all of our references. You'll get a candid account of what it's like to work with us and trust us with stories that are near and dear to their hearts.

**Katharyn A. May**, DNSc, RN, FAAN

*Dean and Professor* | UNIVERSITY OF WISCONSIN-MADISON

School of Nursing, K6/228 Clinical Science Center,  
600 Highland Ave, Madison, Wisconsin 53792-2455

tel: 608 263 9725

e-mail: kmay@wisc.edu

**Virginia Millington**,

*Manager, Recording and Archive* | STORYCORPS INC

80 Hanson Place, Brooklyn, New York 11217

tel: 646 732 7020

e-mail: vmillington@storycorps.org

**Robin Whitehurst**,

*Principal* | BAILEY EDWARD ARCHITECTS

35 East Wacker Drive, Suite 2800, Chicago, Illinois 60601

tel: 312 789 4012

e-mail: rwhitehurst@baileyedward.com

**Ted Beattie**,

*President and CEO* | JOHN G. SHEDD AQUARIUM

1200 South Lake Shore Drive,  
Chicago, Illinois 60605

tel: 312 692 3113

e-mail: tbeattie@sheddaquarium.org

**Peggy Pelkonen**,

*Project Manager* | NAPERVILLE PARK DISTRICT

320 Jackson Ave,

Naperville, Illinois 60540

tel: 630 848 5013

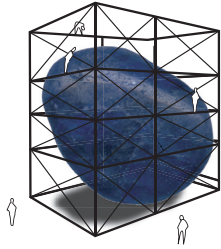
e-mail: ppelkonen@napervilleparks.org

## OUR WEBSITE

Please take a visit to our website, too. It's at [www.bluestoneinc.com](http://www.bluestoneinc.com). You'll be able to see more of our work and get a better sense of who we are and how we work.

*Please see pg. 16 for our client list*

# FIRM'S QUALIFICATIONS, EXPERIENCE & REFERENCES



## CLIENT LIST

### **ALDO LEOPOLD INTERPRETIVE CENTER**

Burlington, Iowa — Master Plan

### **BOLINGBROOK PARK DISTRICT**

#### **HIDDEN OAK NATURE CENTER**

Bolingbrook, Illinois — Exhibits, Interpretive and Informational Signage

### **CHICAGO DEPARTMENT OF TRANSPORTATION**

Chicago, Illinois — Exterior Signage and Brochure

### **CITY OF EVANSTON**

#### **ARRINGTON LAKEFRONT LAGOON**

Evanston, Illinois — Restoration and Signage

### **CLARK DEVON HARDWARE**

Chicago, Illinois — Exterior Signage, Clock and Exterior Building Restoration

### **DUSABLE MUSEUM OF AFRICAN-AMERICAN HISTORY**

Chicago, Illinois — Exhibit Planning

### **ELMHURST COLLEGE**

Elmhurst, Illinois — Interpretive Signage

### **FOREST PRESERVE DISTRICT OF DUPAGE COUNTY**

#### **WILLOWBROOK WILDLIFE CENTER**

Glen Ellyn, Illinois — Interpretive Master Plan, Exhibits and Interpretive Graphics

### **FOREST PRESERVE DISTRICT OF KANE COUNTY**

#### **CREEK BEND NATURE CENTER**

#### **LEARNING TREE EXHIBIT**

St. Charles, Illinois — Interpretive and Interactive Exhibits

### **FOREST PRESERVE DISTRICT OF WILL COUNTY**

#### **PLUM CREEK NATURE CENTER**

Beecher, Illinois — Guest Services Area and Information Desk

### **FOREST PRESERVE DISTRICT OF WILL COUNTY**

#### **RIVERVIEW FARMSTEAD**

Naperville, Illinois — Interpretive Master Plan and Interpretive Signage

### **FOREST PRESERVES OF COOK COUNTY**

#### **GATEWAY SIGNAGE**

Illinois — Master Plan and Design

### **FOREST PRESERVES OF COOK COUNTY**

#### **LITTLE RED SCHOOLHOUSE NATURE CENTER**

Willow Springs, Illinois — Interpretive Master Plan and Exhibits

### **FOREST PRESERVES OF COOK COUNTY**

#### **OAK FOREST HERITAGE PRESERVE**

Oak Forest, Illinois — Interpretive Master Plan, Exhibits, Interpretive and Wayfinding Signage

### **FOREST PRESERVES OF COOK COUNTY**

#### **SAGAWAU ENVIRONMENTAL LEARNING CENTER**

Lemont, Illinois — Master Plan and Exhibits

### **FOX VALLEY PARK DISTRICT**

#### **RED OAK NATURE CENTER**

Batavia, Illinois — Interpretive Master Plan and Exhibits

### **GLEN ELLYN PARK DISTRICT**

#### **LAKE ELLYN PARK**

Glen Ellyn, Illinois — Interpretive and Wayfinding Signage

### **GLENVIEW PARK DISTRICT**

#### **EVELYN PEASE TYNER INTERPRETIVE CENTER**

Glenview, Illinois — Exhibits, Interpretive Signage, Wayfinding Signage and Donor Recognition Signage

### **ITASCA PARK DISTRICT**

#### **SPRINGBROOK NATURE CENTER**

Itasca, Illinois — Exhibits, Habitat and Trail Signage

### **JOHN G. SHEDD AQUARIUM**

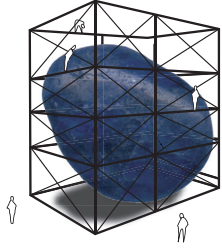
Chicago, Illinois — Interpretive Master Plan, Exhibits and Interpretive Signage

### **KLEHM ARBORETUM AND BOTANIC GARDEN**

Rockford, Illinois — Identity, Exhibits, Interpretive Signage, Wayfinding Signage and Trail Guide



# FIRM'S QUALIFICATIONS, EXPERIENCE & REFERENCES



## CLIENT LIST

**KOHL CHILDREN'S MUSEUM OF GREATER CHICAGO  
POWERED BY NATURE EXHIBIT**  
Glenview, Illinois — Interactive Exhibits

**MADISON COUNTY HISTORY MUSEUM**  
Edwardsville, Illinois — Interpretive Master Plan  
and Conceptual Design

**MORTON GROVE PARK DISTRICT  
FRANK HREN MEMORIAL PARK**  
Morton Grove, Illinois — Interpretive Signage

**NAPERVILLE PARK DISTRICT  
KNOCH KNOLLS NATURE CENTER**  
Naperville, Illinois — Exhibits, Interpretive  
Graphics and Wayfinding Signage

**NAPERVILLE PARK DISTRICT  
SEAGER PARK**  
Naperville, Illinois — Interpretive Signage

**NEW YORK WILDLIFE CONSERVATION SOCIETY  
BRONX ZOO — MADAGASCAR EXHIBIT**  
Bronx, New York — Exhibit Interpretive Planning

**OAK BROOK PARK DISTRICT**  
Oak Brook, Illinois — Wayfinding Master Plan,  
Design and Implementation

**PHILADELPHIA ZOO  
BIG CAT FALLS EXHIBIT**  
Philadelphia, Pennsylvania — Exhibit Interpretive  
Planning

**POMPEY MUSEUM OF SALVERY AND EMANCIPATION**  
Nassau, Bahamas — Exhibit Interpretive Planning  
and Conceptual Design

**PUEBLO ZOO  
RIVER OTTER EXHIBIT**  
Pueblo, Colorado — Exhibit Design

**QUEENS BOTANICAL GARDEN**  
Flushing, New York — Interpretive and  
Wayfinding Signage

**RAVINIA MUSIC FESTIVAL**  
Highland Park, Illinois — Donor Recognition Signage

**ROGERS PARK/ WEST RIDGE HISTORICAL SOCIETY**  
Chicago, Illinois — Identity, Exhibits, Newsletter,  
Marketing Collateral, Merchandise and  
Promotional Signage

**RUSH UNIVERSITY MEDICAL CENTER**  
Chicago, Illinois — Exhibits and Interpretive  
Graphics

**STORYCORPS INC**  
Chicago Cultural Center, Chicago, Illinois  
— Interpretive and Interactive Exhibits

**TALTREE ARBORETUM & GARDENS**  
Valparaiso, Indiana — Exhibit Interpretive Planning

**TONGASS COAST AQUARIUM**  
Ketchikan, Alaska — Interpretive Master Plan

**UNITED STATES NAVY  
GREAT LAKES NAVAL TRAINING CENTER  
CAMP PORTER VISITOR CENTER**  
Great Lakes, Illinois — Interpretive and  
Interactive Exhibits

**UNIVERSITY OF WISCONSIN-MADISON,  
SCHOOL OF NURSING  
SIGNE SKOTT COOPER HALL**  
Madison, Wisconsin — Interpretive Exhibits and  
UWM History of Nursing Education Museum

**TAB 4**

# PROJECT EXPERIENCE & HISTORY

PROPOSAL FOR EXHIBIT DESIGN/BUILD



## PROJECT EXPERIENCE & HISTORY

Our office has extensive experience in interpretive planning, design, construction planning, exhibit fabrication and installation. We have references from many clients whom we have seen through the planning, design, fabrication and installation phases of projects of all sizes and levels of complexity. We hope you can contact some of them to hear their views on working with our office in all phases of their projects. The following, per your RFP, are examples of projects in which we've delivered the services in question. In addition to these projects, during my years at Field Museum I was the designer, production manager and installation manager of numerous projects involving artifacts and human history, from Inuit and Northwest Coast Indian history and culture to Master Dyers of India. We are currently involved in an historic restoration and exhibit design project for an historic house in Edwardsville, Illinois. This project, like the GAR Museum, involves the restoration of an historic structure and the rethinking of how all of its stories are told through exhibits, graphics and media.

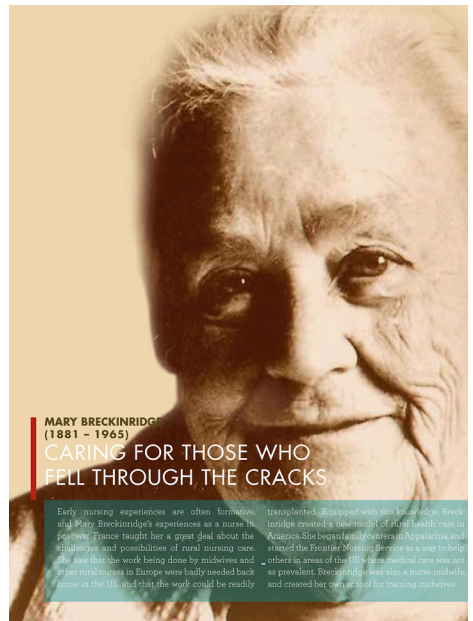
### SCHOOL OF NURSING — UNIVERSITY OF WISCONSIN—MADISON

**Location:** Madison, WI

**Description:** The University of Wisconsin-Madison's School of Nursing is nationally recognized as a historic leader in the innovative and effective education of nurses. Their emphasis on research, outreach, continuing education and the continuing evolution and improvement of their field has set them apart since early in their 89-year history. Until recently, they were housed in an undersized facility. They have built and are now housed in a new School of Nursing which will allow them to demonstrate the use of cutting-edge science in the education of their nursing students; to promote a collaborative approach to teaching and learning among the students, faculty and peers; and to educate and inspire all who use the building about the history and philosophy of the school and its visionaries. The planning for the building included a museum, a "vision/history" wall at the entrance of the building and numerous other opportunities within the building and on its grounds to tell the story of its history and values. Bluestone + Associates was hired to develop an interpretive plan for the building and grounds which would then lead to the development of interpretive exhibits and graphics, interactive audio-visual components and other interpretive elements. With *Past as Prologue* as our underlying theme, we set about creating interpretive exhibits and graphics for a variety of spaces throughout their new five-storey building. Working closely with the school's brilliant and visionary Dean, Kathryn May, we explored milestones in the history of nursing education and the role they played as bridges to today's innovations. We told these stories through interpretive graphics, interactive AV and interactive 3D artifact exhibits.

- **Client Name:** University of Wisconsin-Madison
- **Project Name:** Signe Skott Cooper Hall Exhibits
- **Award Amount:** \$230,500 (design), \$988,000 (build)
- **Project Start Date:** October 2012
- **Project Completion Date:** August 2014
- **Services Provided:** Research, Content Development, Writing, Exhibit Design, Graphic Design, A/V Design and Development, Artifact identification, Photo Research, Lighting Design, Infrastructure Coordination, Project Management, Cost Estimating, Fabrication, Installation and Commissioning.
- **Primary Client Contact:**  
Katharyn A. May, DNSC, RN, FAAN  
Dean and Professor, School of Nursing, University of Wisconsin-Madison  
tel: 608 263 9725 email: kmay@wisc.edu

# PROJECT EXPERIENCE & HISTORY



Signe Skott Cooper Hall Exhibits — School of Nursing, University of Wisconsin-Madison

## VISITOR CENTER AT GREAT LAKES NAVAL TRAINING CENTER

**Location:** Great Lakes, IL

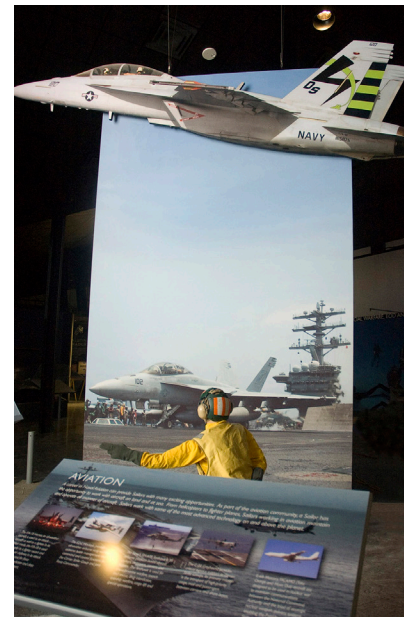
**Description:** This is a 9000 square foot museum within the Navy's new Visitor Center at its Great Lakes Training Center at Camp Porter in Great Lakes, Illinois. Its purpose is to provide information and inspiration to families of the Navy recruits, boy scouts and other local groups about the 9-week basic training program administered at Camp Porter to all recruits entering the Navy. The project involves Navy history and a chronological account of the recruits' first nine weeks in the Navy. The exhibit tools include photomurals, touchable artifacts, recreated three-dimensional dioramas, soundscapes, interactive computer programs, and visitor activated monitors. The scale of the space is being fully utilized, with 24'-tall iconic objects setting the scene for the career section of the exhibit and two ceiling-high ship hulls towering over visitors as they exit the hall.

- **Client Name:** United States Navy
- **Project Name:** Camp Porter Visitor Center Exhibits
- **Square Footage of Exhibit Space:** 9000
- **Award Amount:** \$554,247 (design), \$1.4 Million (build)
- **Project Start Date:** 2006
- **Project Completion Date:** 2010
- **Services Provided:** Research, Content Development, Writing, Exhibit Design, Graphic Design, A/V Design and Development, Artifact identification, Lighting Design, Infrastructure Coordination, Project Management, Cost Estimating and Construction Administration.
- **Primary Client Contact:**  
Melissa Schuermann  
US Navy Public Affairs Officer (retired), United States Navy  
tel: 773 841 4965 email: melissa.schuermann@gmail.com



Camp Porter Visitor Center Exhibits — United States Navy

# PROJECT EXPERIENCE & HISTORY



Camp Porter Visitor Center Exhibits — United States Navy

## SAGAWAU ENVIRONMENTAL LEARNING CENTER

**Location:** Lemont, IL

**Description:** The Sagawau Environmental Learning Center is a teacher training facility, history and nature center operated by the Forest Preserve District of Cook County (FPDCC), Illinois. It sits on an unusual 500-acre site located in the outwash plain of the former Lake Chicago. Its bedrock is dolomitic limestone replete with fossils of Silurian inhabitants including 3-foot cephalopods. The FPDCC invested approximately \$5 million to create a new facility to house exhibits, classrooms, staff offices and public gathering spaces. Bluestone + Associates was hired to create an interpretive master plan for the new building, the existing historic buildings and interpretive nature trails throughout this very unusual site. We proceeded through all phases of design and then into fabrication, installation and commissioning with the result being exhibits and interpretive graphics that told the unusual human and natural history of this unique site and became a teaching tool for future classes of all kinds. In developing our interpretive plan for this facility, we were intrigued by the connections between the human, botanical, zoological, geological and other abiotic forces that contributed to the evolution of this site over time and wanted to bring to the public (in this case, primarily teachers) the importance of these interconnections.

- **Client Name:** Forest Preserves of Cook County
- **Project Name:** Sagawau Environmental Learning Center Exhibits
- **Square Footage of Exhibit Space:** 2,007
- **Award Amount:** \$36,183 (design), \$392,872 (build)
- **Project Start Date:** July 2007
- **Project Completion Date:** April 2010
- **Services Provided:** Interpretive Master Plan Development, Research, Content Development, Writing, Exhibit Design, Graphic Design, A/V Equipment Selection, Artifact Acquisition, Photo Research, Lighting Design, Infrastructure Coordination, Project Management, Cost Estimating, Fabrication, Installation and Commissioning.
- **Primary Client Contact:**  
Jim Havlat  
*Architect, Planning and Development, Forest Preserves of Cook County*  
tel: 708 771 1356 email: jihavla@cookcountygov.com



Sagawau Environmental Learning Center Exhibits — Forest Preserves of Cook County

# PROJECT EXPERIENCE & HISTORY



Sagawau Environmental Learning Center Exhibits — Forest Preserves of Cook County



## RUSH UNIVERSITY MEDICAL CENTER

Location: Chicago, IL

Description: The client had a small budget for this project about the history of nursing education at Rush University and its three predecessors, and Bluestone + Associates addressed this challenge by creating a three-dimensional collage of graphics and artifacts which created depth and drama while using the most economical materials available.

- Client Name: Rush University
- Project Name: Rush University Medical Center Exhibits
- Award Amount: \$9,415 (design), \$9,535 (build)
- Project Start Date: November 2011
- Project Completion Date: August 2012
- Services Provided: Research, Content Development, Writing, Exhibit Design, Graphic Design, Artifact identification, Photo Research, A/V Design and Development, Infrastructure Coordination, Project Management, Cost Estimating, Fabrication, Installation and Commissioning.
- Primary Client Contact:  
Lydia Nash  
*Director of Development and Alumni Relations, Rush University*  
tel: 312 942 7199 email: lydia\_nash@rush.edu



Rush University Medical Center Exhibits — Rush University

# PROJECT EXPERIENCE & HISTORY



Rush University Medical Center Exhibits — Rush University

## STORYCORPS, CHICAGO

Location: Chicago, IL

**Description:** We were hired by StoryCorps to create a welcoming environment in their Chicago recording space at the Chicago Cultural Center. It was their hope that visitors would find the space inviting, intuitive, intimate and informative. We took pains to transform the space into a personal experience where their visitors would feel comfortable and unthreatened about the prospect of telling their own stories. The space opened to the public last June to great success, and StoryCorps plans to use this space as a model for other recording spaces throughout the country.

- Client Name: StoryCorps Inc
- Project Name: StoryCorps Chicago Cultural Center Exhibits
- Square Footage of Exhibit Space: 727
- Award Amount: Design Cost: \$11,250 (design), \$18,750 (build)
- Project Start Date: January 2014
- Project Completion Date: June 2014
- Services Provided: Research, Exhibit Design, Graphic Design, Logistics Coordination, Lighting Design, Project Management, Cost Estimating, Fabrication, Installation and Commissioning.
- Primary Client Contact:  
Virginia Millington  
Manager, Recording and Archive, StoryCorps Inc  
tel: 646 732 7020 e-mail: vmillington@storycorps.org



StoryCorps Chicago Cultural Center Exhibits — StoryCorps Inc

# PROJECT EXPERIENCE & HISTORY



StoryCorps Chicago Cultural Center Exhibits — StoryCorps Inc

**TAB 5**

# WORK PLAN/APPROACH

PROPOSAL FOR EXHIBIT DESIGN/BUILD



This is a unique and multi-faceted project, one that involves history and architecture and which seeks to knit together this country's past with its present and future. We appreciate the idea of faithfully bringing the Angel Room back to its former condition, while telling stories of the GAR and the Civil War in a contemporary way in the cases that ring the room. We see scale as an important consideration in the design of the Angel Room cases, with large and dramatic photomurals setting the scene as a background for the artifacts and smaller images which tell the specific stories in those cases. We think it important to consider the possibility of an interactive soundscape of voices as a soft reminder of the life that filled the Angel Room over the years of its most active use, as a meeting room and a library. Snippets of recounted stories, arguments, laughter and the simple movement of chairs in the space would help offer a gentle reminder of how active a meeting space it was at the prime of its life. Archival mounts and lighting in the cases would make the artifacts, graphics and the cases themselves glow like jewels in the cathedral-like room.

And, with the entrance to the building being on grade on the east side, we see the Lower Level as a significant opportunity to greet and orient the visiting public to the underlying theme of the project, that of the ongoing service of American men and women to this country through a series of engagements across the globe with special emphasis on the Civil War and the GAR.

Our approach to the Lower Level interpretation would be to make that level come alive with contemporary graphics, interactive media and changeable exhibits. One opportunity which we feel is very worthy of consideration is installing an interactive media station where visitors could leave a video or audio record of their thoughts and memories for an ongoing and growing collection of such recordings which would become part of the Museum's collection. Similar to a recording booth at a StoryCorps facility, the result would be recordings of men and women reflecting on their memories of service during the wars of this century and the last, and their thoughts on service in general. These could be edited and offered to the public in the future as a growing record and as an encouragement for future visitors to leave a recorded message of their own. Several important issues inform our approach to the Lower Level. First, that is the entry level to the building. As such, it must serve a welcoming, orienting and introductory function for everyone who enters the building. What's this building about? What is there to see here? Is there a recommended sequence? Is there a bathroom here? Where can I park my stroller? These and more will be on the minds of your visitors as they enter the Lower Level space. So welcoming and introductory text is important as is a set of attractive floor plans of the building for navigation purposes.

Then there is the desire to have this level house changing exhibits. The goal of following the lead of the Angel Room and bringing the story of America's service men and women up to the present is an important factor in considering how to approach the lower level as well. It requires thinking about demounting exhibits, providing for hanging and mounting flexibility in the walls and from the ceiling, and in general making the room flexible enough to accommodate a variety of future exhibit needs. We're thinking that the exhibit that opens at the Lower Level for the first time would be an exhibit about military service through the years and to the present, and that it would be the default exhibit which would be mounted in the space at any time there was not a temporary exhibit mounted there. Dry and safe storage for this exhibit is also a consideration to be kept in mind, and would impact the use of space on the Lower Level as well as the design of the Opening Exhibit elements, as they'd be facing repeated installation, and storage.

As mentioned earlier, opportunities for visitors to weigh in personally and leave notes, whether audio, video or hand-written, is important to consider as an element of the Lower Level experience. Graphically, we see the space alive with large-scale maps indicating the theaters of engagement integrated with photomurals of scenes from

# WORK PLAN/ APPROACH

those wars and the people who fought them. Artifacts from each of those encounters would be incorporated into the exhibit, and an interactive soundscape with the voices of the servicemen and women would create a backdrop for the graphics, artifacts, media and other storytelling elements in the space. Interactive video would bring visitors face-to-face with soldiers they might have fought along side as well as others, from other wars, telling stories of their experiences. Footage from those wars would be incorporated into all of the video. The entire Lower Level space, from its welcoming and orienting function through the opening exhibit about the men and women who served their country over the past century and a half since our Civil War, would make a point of addressing the mixture of cultures who have been involved in this service throughout that time and who are still making this commitment to serve. This emphasis would directly address the increasingly-diverse population of Aurora and the surrounding region.

To address the issue of our technical approach to the project, we have created a detailed work plan defining the tasks and deliverables within each of the project's phases. This project involves architectural, environmental, conservation, traffic flow and interpretive issues among others, and therefore will require a tight collaboration between the client and consultant teams to make it work smoothly and thoroughly. We have a history of this type of tight collaboration, and enjoy the challenge. What follows is our recommended approach to each of the project's phases of work.

Proposed Work Plan	
Schematic Design Phase 9 weeks	
Activities	Deliverables
<p>Kick-off Meeting with GAR team (<i>museum architect and city staff</i>) – see below (<i>meetings/communications/presentations</i>) <i>for staff hours/fees</i></p> <ul style="list-style-type: none"> <li>• Discuss project parameters, scope of work and goals</li> <li>• Determine schedule and important milestones</li> <li>• Assess space needs and critical tasks</li> <li>• Discuss interface with building restoration</li> <li>• Discuss artifact research, access, handling and exhibit issues</li> <li>• Discuss resources for historic research and writing for exhibits and AV for Angel Room and Lower Level</li> </ul>	
<ul style="list-style-type: none"> <li>• Discuss the museum's mission and vision</li> <li>• Work with GAR team on conceptual development of exhibit concepts for the Angel Room and Lower Level Gallery.</li> <li>• Design research: precedents, parameters, exhibit tools, interactives and graphics.</li> <li>• Review condition of existing display cabinets for restoration requirements, climate control, lighting, and electrical needs for exhibits.</li> <li>• Explore changeability options for contents in cases</li> <li>• Discuss orientation function, changeability and interactivity of exhibits for lower level space               <ul style="list-style-type: none"> <li>○ <i>Project Direction: 16hrs</i></li> <li>○ <i>Research and Writing: 32hrs</i></li> <li>○ <i>Graphic Design: 32hr</i></li> <li>○ <i>3D Design: 120hrs</i></li> <li>○ <i>3D Support:32hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Interpretive Outline</li> <li>• Bubble Diagrams</li> <li>• Look and feel sketches of major exhibit experiences</li> <li>• Exhibit experience narrative / walk-through</li> <li>• Plans and elevations</li> <li>• Preliminary identification of materials and finishes.</li> <li>• 3/8" model including larger models of some special features as needed.</li> </ul>
<ul style="list-style-type: none"> <li>• Schematic design research</li> <li>• Review GAR team artifact list, if available. Get visuals of all artifacts.</li> <li>• Review GAR team Image list. Get visuals of all images.</li> <li>• Coordinate with GAR team on desired artifacts and images</li> <li>• Determine if additional images are needed.</li> <li>• Image research as required.</li> <li>• Determine if additional artifacts are needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Preliminary working artifact and image lists</li> </ul>

# WORK PLAN/ APPROACH

<ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Research and Writing: 240hrs</i></li> </ul>	
<ul style="list-style-type: none"> <li>● Coordination with exhibit fabricator on materials, methods and costs <ul style="list-style-type: none"> <li>○ <i>Project Direction: hours included</i></li> <li>○ <i>3D Design: hours included</i></li> <li>○ <i>Project Management: hours included</i></li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>● Preliminary definition of audio-visual programs, interactives and equipment – coordination with AV design and AV equipment consultants and exhibit fabricator. <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>AV Design: 16hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Preliminary audio-visual program treatment description</li> <li>● Preliminary audio-visual delivery system description</li> </ul>
	<ul style="list-style-type: none"> <li>● 50% Schematic Design Progress Update</li> </ul>
<ul style="list-style-type: none"> <li>○ Prepare 100% Schematic Design Cost Estimate <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Project Management: 18hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>○ 100% Schematic Design Cost Estimate</li> </ul>
<ul style="list-style-type: none"> <li>○ Prepare submittal materials <ul style="list-style-type: none"> <li>○ <i>Project Direction: 1hr</i></li> <li>○ <i>Graphic Design: 16hrs</i></li> <li>○ <i>Project Management – project schedule: 2hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>○ 100% Schematic Design Submittals</li> </ul>
<b>Communications/ Meeting/ Presentations</b>	
<ul style="list-style-type: none"> <li>● Kick-off Meeting <ul style="list-style-type: none"> <li>○ <i>Project Director: 3hrs</i></li> <li>○ <i>Graphic Designer: 3hrs</i></li> <li>○ <i>3D Designer: 3hrs</i></li> <li>○ <i>Research and Writing: 3hrs</i></li> </ul> </li> <li>● 50% Schematic Design Progress Session – Team Meeting <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Graphic Design: 2hrs</i></li> <li>○ <i>3D Design: 2hrs</i></li> <li>○ <i>Research and Writing: 2hrs</i></li> </ul> </li> <li>● 100% Schematic Design Progress Submittal Meeting <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Project Management: 2hrs</i></li> <li>○ <i>Graphic Design: 2hrs</i></li> <li>○ <i>3D Design: 2hrs</i></li> <li>○ <i>Research and Writing: 2hrs</i></li> </ul> </li> </ul>	
*Participation in public meetings	
<b>Client Review Response</b>	
5-Day client response period after Schematic Design Submittal	Written comments from GAR team sent electronically to Bluestone
<b>Design Development Phase</b>	
9 weeks	
Activities	Deliverables
Continuing coordination with GAR team and progress on the Angel Room and Lower Level Gallery: <ul style="list-style-type: none"> <li>● Exhibit concepts</li> <li>● Exhibit design</li> <li>● Graphic design</li> <li>● Existing display cabinets and replicated cabinets <ul style="list-style-type: none"> <li>○ <i>Project Direction: 12hrs</i></li> <li>○ <i>Graphic Design: 240hrs</i></li> <li>○ <i>3D Design: 160hrs</i></li> <li>○ <i>3D Support: 40hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Plans, elevations, details, sections, renderings</li> <li>● Lighting plan with fixture schedule</li> <li>● Materials/color selection and specifications</li> <li>● Scaled graphics in model/drawings</li> <li>● Written specifications for all exhibit components and elements.</li> <li>● Wish list for artifacts and images</li> </ul>
<ul style="list-style-type: none"> <li>○ Continuing coordination with GAR team with artifact selection and image research as required <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Research and Writing: 20hrs</i></li> <li>○ <i>Graphic Design: 2hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● DD level artifact and image lists</li> </ul>



# WORK PLAN/ APPROACH

<ul style="list-style-type: none"> <li>○ Receive written content from GAR team</li> <li>○ Develop draft text for style</li> <li>○ Determine if any Bilingual labels are desired             <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Research and Writing: 260hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● First draft of sample text</li> </ul>
<ul style="list-style-type: none"> <li>● Continuing coordination with exhibit fabricator on materials, methods and costs             <ul style="list-style-type: none"> <li>○ <i>Project Direction: hours included</i></li> <li>○ <i>3D Design: hours included</i></li> <li>○ <i>Project Management: hours included</i></li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>● Further definition of interactives and audio-visual systems and equipment. Continuing coordination with AV design and AV equipment consultants and exhibit fabricator.             <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>AV Design: 40hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Audio-visual delivery system report</li> <li>● Draft storyboards for media</li> <li>● AV equipment specifications</li> </ul>
	50% Design Development Progress Update
<ul style="list-style-type: none"> <li>● Prepare 100% Design Development Cost Estimate             <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Project Management: 20hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● 100% Design Development Cost Estimate</li> </ul>
<ul style="list-style-type: none"> <li>● Prepare submittal materials             <ul style="list-style-type: none"> <li>○ <i>Project Direction: 1hr</i></li> <li>○ <i>Graphic Design: 16hrs</i></li> <li>○ <i>Project Management – project schedule: 2hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● 100% Design Development Submittals</li> </ul>
<p><b>Communications/ Meeting/ Presentations</b></p> <ul style="list-style-type: none"> <li>● 50% Design Development Progress Session – Team Meeting             <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Graphic Design: 2hrs</i></li> <li>○ <i>3D Design: 2hrs</i></li> <li>○ <i>Research and Writing: 2hrs</i></li> </ul> </li> <li>● 100% Design Development Progress Submittal Meeting             <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Project Management: 2hrs</i></li> <li>○ <i>Graphic Design: 2hrs</i></li> <li>○ <i>3D Design: 2hrs</i></li> <li>○ <i>Research and Writing: 2hrs</i></li> </ul> </li> </ul> <p>*Participation in public meetings</p>	
<p><b>Client Review Response</b> 5-Day client response period after Design Development Submittal</p>	Written comments from GAR team sent electronically to Bluestone
<p><b>Construction Documents Phase</b> 9 weeks</p>	
Activities	Deliverables
<ul style="list-style-type: none"> <li>○ All elements of the exhibit design finalized and documented including the restoration and replication of the display cabinets – continuing coordination with GAR team</li> <li>○ Final image research and selection</li> <li>○ Final artifact selection – continuing coordination GAR team</li> <li>○ Graphic Designer prepares label copy, graphic panels and photo production specs.             <ul style="list-style-type: none"> <li>○ <i>Project Direction: 8hrs</i></li> <li>○ <i>Graphic Design: 240hrs</i></li> <li>○ <i>3D Design: 200hrs</i></li> <li>○ <i>Research and Writing: 12hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Final plans, elevations, details, sections, renderings</li> <li>● Final lighting plan and fixture schedule</li> <li>● Final materials/color selection and specifications.</li> </ul>
	<ul style="list-style-type: none"> <li>● 50% Construction Documents Progress Update</li> </ul>
<ul style="list-style-type: none"> <li>○ Develop final labels for each area             <ul style="list-style-type: none"> <li>○ <i>Research and Writing: 180hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Incorporate final exhibit text in all exhibit areas</li> </ul>
<ul style="list-style-type: none"> <li>● Interactives, AV treatments and AV equipment finalized – Continuing coordination with AV design and AV equipment consultants.</li> </ul>	<ul style="list-style-type: none"> <li>● Final AV treatment storyboards and equipment specifications</li> </ul>

# WORK PLAN/ APPROACH

<ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>AV Design: 40hrs</i></li> </ul>	
<ul style="list-style-type: none"> <li>● Prepare submittal materials <ul style="list-style-type: none"> <li>○ <i>Project Direction: 1hr</i></li> <li>○ <i>Graphic Design: 16hrs</i></li> <li>○ <i>Project Management – project schedule: 2hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● 100% Construction Documents Submittals</li> </ul>
<ul style="list-style-type: none"> <li>● Prepare 100% Construction Documents Cost Estimate <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Project Management:24hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● 100% Construction Documents Cost Estimate</li> </ul>
<b>Communications/ Meeting/ Presentations</b> <ul style="list-style-type: none"> <li>○ 50% Construction Documents Progress Session – Team Meeting <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Graphic Design: 2hrs</i></li> <li>○ <i>3D Design: 2hrs</i></li> <li>○ <i>Research and Writing: 2hrs</i></li> </ul> </li> <li>○ 100% Construction Documents Progress Submittal Meeting <ul style="list-style-type: none"> <li>○ <i>Project Direction: 2hrs</i></li> <li>○ <i>Project Management: 2hrs</i></li> <li>○ <i>Graphic Design: 2hrs</i></li> <li>○ <i>3D Design: 2hrs</i></li> <li>○ <i>Research and Writing:2hrs</i></li> </ul> </li> </ul>	
*Participation in public meetings	
<b>Client Review Response</b> 5-Day client response period after Construction Documents Submittal	Written comments from GAR team sent electronically to Bluestone
<b>Production Ready Graphics Phase</b> 4 weeks	
Activities	Deliverables
<ul style="list-style-type: none"> <li>● Preparation of production-ready graphics for all interpretive exhibits and graphics</li> <li>● Obtain all images <ul style="list-style-type: none"> <li>○ <i>Graphic Design: 160hrs</i></li> <li>○ <i>Photo Research:40hrs</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Electronic submittal to Exhibit Fabricator</li> </ul>
<b>Production and Exhibit Fabrication Phase</b> 12 weeks	
Activities	Deliverables
<ul style="list-style-type: none"> <li>● Engineering of shop drawings</li> <li>● Obtain artifacts from GAR team</li> <li>● Exhibit fabrication</li> <li>● Restoration of existing display cabinets</li> <li>● Artifact mount making</li> <li>● Visits to exhibit fabricator shop for inspection of production, exhibit fabrication and quality control</li> <li>● AV production and AV equipment purchase</li> <li>● Monitor project schedule</li> </ul>	<ul style="list-style-type: none"> <li>● Shop drawings</li> <li>● Progress pics of fabrication and required</li> <li>● Status updates</li> </ul>
<b>Installation Phase</b> 3 weeks	
<ul style="list-style-type: none"> <li>● Installation of exhibits and display cabinets (<i>coordinate with GAR curators during installation</i>)</li> <li>● Installation of AV equipment and AV programs</li> </ul>	<ul style="list-style-type: none"> <li>● Installation of Exhibits and AV equipment and programs</li> </ul>
<b>Commissioning Phase</b> 3 weeks	
<ul style="list-style-type: none"> <li>● Punchlist / commissioning of exhibits</li> <li>● Training on exhibit operations and maintenance</li> <li>● Preparation of Maintenance Manual</li> <li>● Estimate maintenance schedule for exhibits</li> </ul>	<ul style="list-style-type: none"> <li>● Maintenance Manual</li> </ul>

\* Participation in public meetings can be included with the project director attending. Design fees will not be charged.

# WORK PLAN/ APPROACH

<b>Total Breakdown of Hours/Fee By Phase</b> <i>(These amounts do not include any services during fabrication, installation and commissioning)</i>	
<b>Schematic Design</b>	Project Direction: 30hrs @ \$100/hr Project Management: 22hrs @ \$75/hr Graphic Design: 55hrs @ \$75/hr Research and Writing: 247hrs @ \$65/hr 3D Design: 127hrs @ \$65/hr 3D Support: 32hrs @ \$55/hr AV Design: 16hrs @ \$100/hr <b>TOTAL FEES: \$36,445</b>
<b>Design Development</b>	Project Direction: 25hrs @ \$100/hr Project Management: 24hrs @ \$75/hr Graphic Design: 262hrs @ \$75/hr Research and Writing: 284hrs @ \$65/hr 3D Design: 164hrs @ \$65/hr 3D Support: 40hrs @ \$55/hr AV Design: 40hrs @ \$100/hr <b>TOTAL FEES: \$59,270</b>
<b>Construction Documents</b>	Project Direction: 17hrs @ \$100/hr Project Management: 28hrs @ \$75/hr Graphic Design: 260hrs @ \$75/hr Research and Writing: 196hrs @ \$65/hr 3D Design: 204hrs @ \$65/hr 3D Support: 0hrs @ \$55/hr AV Design: 40hrs @ \$100/hr <b>TOTAL FEES: \$53,300</b>
<b>Production-Ready Graphics</b>	Graphic Design: 160hrs @ \$75/hr Photo Research: 40hrs @ \$55/hr <b>TOTAL FEES: \$14,200</b>

<b>Hourly Rates</b>	
<b>Discipline</b>	<b>Fees per Discipline</b>
Project and Design Direction	\$100
Project Management	\$75
Graphic Design and Preparation of Submittal Packages	\$75
Exhibit Design and Documentation	\$65
Research and Writing	\$65
3D Support	\$55
Photo Research	\$55
AV Interactive Design	\$100

- List of possible estimated expenses by category**
- Travel mileage to planned meetings and presentations
  - Travel mileage to public meetings – 5 meetings
  - Printing of progress submittal packages
  - Presentation materials
  - Samples – graphic or material samples
  - Prototypes – graphics and/or 3D elements
  - Express delivery
  - Photo rights acquisition – if additional images are required beyond what's in the GAR collection
  - Purchase of objects – if additional objects are needed for displays
  - Restoration of artifacts (doesn't include restoration of display cases)
  - Language translations – if Spanish translations are required on any exhibit labels
  - Performance bond – if required for fabrication and installation

- Identify appropriate assumptions and considerations that could impact the scope and timeline for completing each task**
- Client response period
  - Design phase approval to proceed to next phase
  - Changes to previously approved design submittals
  - Additional work outside of the established scope
  - Budget implications

**TAB 6-7**

# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

PROPOSAL FOR EXHIBIT DESIGN/BUILD



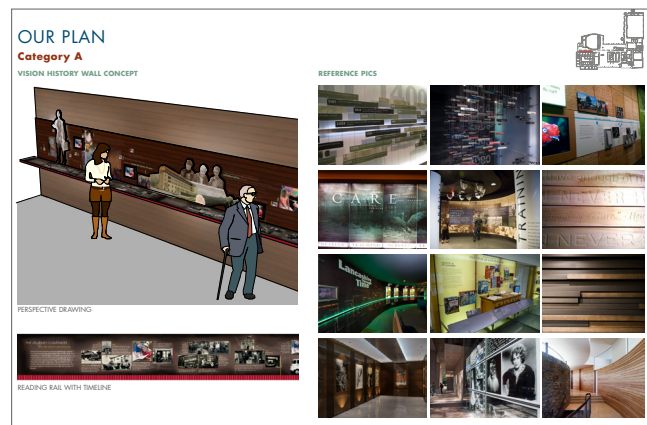
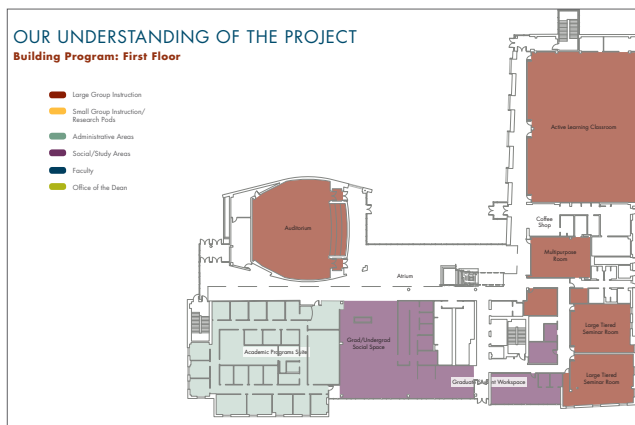
# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

## OUR PROCESS FOR PROJECT COMPLETION

The following pages will describe how we move through the steps of a project, from project kick-off to installation and commissioning. We will refer to the University of Wisconsin-Madison, School of Nursing project, as an example.

## BASE INFORMATION COLLECTION AND DOCUMENTATION PROCESS

We begin every project by asking questions and listening. We meet with you and your team and try to understand all of the relevant issues which will affect the outcome of your project. We collect information about your team, your resources, your budget and timeline, your vision and goals, your existing exhibits, your audience, and your building. As we move through the design process, from Schematic Design to Design Development to Construction Documents, we meet with you at regular intervals and present progress packages for your review. This assures that we never move on to the next phase of work without you feeling that the work to date is in line with your hopes and visions for the project. Some examples of early baseline information gathering and documentation from a recent relevant project are:



### OUR PLAN

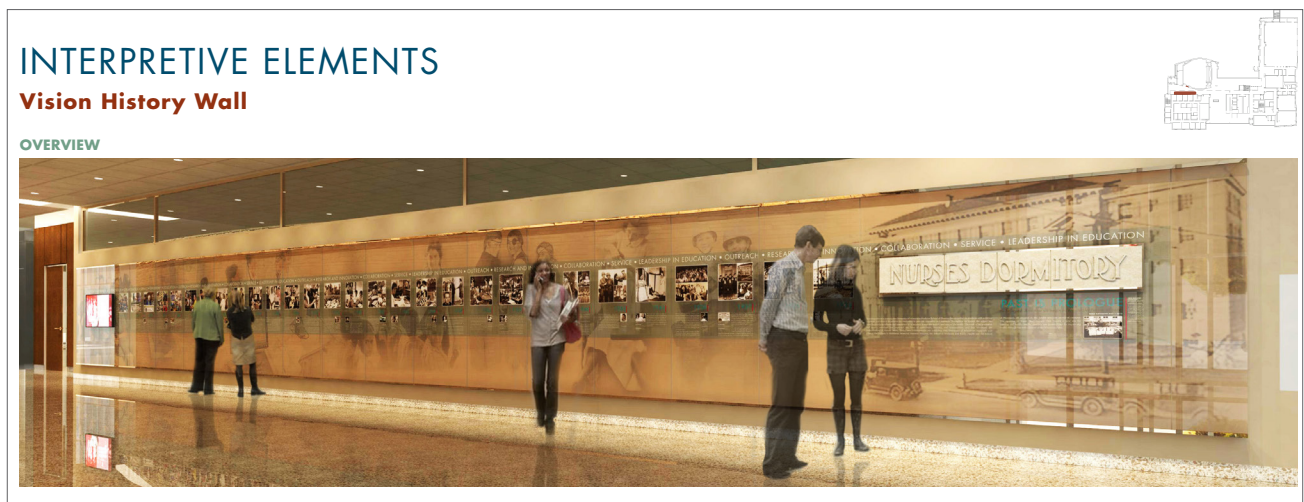
#### Exhibit Elements and Categories

CATEGORY	EXHIBIT ELEMENT	LOCATION	AUDIENCE	PROGRAM OR PURPOSE	APPROACH TO CONTENT & DESIGN	POTENTIAL DESIGN DIRECTIONS
A	VISION HISTORY WALL	1st Floor entry area, South wall, across from Auditorium	Public and Private	Orientation and introduction to the history and values of the School of Nursing.	Introduce all audiences to content and design approach that will reappear throughout the building.	Photographs, graphics, historic artifacts and interactive videos will be presented in a combination timeline and wall of media and images. In order to create a consistency and cohesiveness, the approach to the design and content of this wall will generate the aesthetic found in other locations throughout the building.
	SIGNE SKOTT COOPER RECOGNITION WALL	1st Floor entry area, North wall adjacent to Auditorium	Public and Private	Recognize a woman whose life and career have influenced nursing and the School of Nursing.	Content will include information about Signe's life and contributions.	Graphics, video, artifacts. Related to Vision History Wall aesthetic.
B	MUSEUM	5th Floor	Private: Students, faculty, Board and Dean's guests	An entry zone to the Dean's office and Administrative Offices including seating, Board conference room, reception area and museum.	The museum provides the School of Nursing with the opportunity to highlight the school's history and values, and display some of its historic collection with, among other areas of focus, attention to the remarkable history of Deans of the School of Nursing.	Photographs, graphics, historic artifacts and interactive videos will be presented in exhibit structures which are inviting and approachable and encourage mingling, sitting and circulation. Wall graphics could highlight former and current Deans, their philosophies and accomplishments.
C	REPURPOSED TERRA COTTA INTERIOR & EXTERIOR EXHIBITS	Outdoor landscape and 1st, 3rd and 5th Floors	Public and Private	N/A	We see this as an opportunity to bring some of the School of Nursing's history back to life through placement of terra cotta elements from the 1402 building, along with some visual context from that building at key points on the approach to and throughout the new building.	We are proposing a variety of approaches to mounting these artifacts, all involving graphic context, which break down into three main categories: <ul style="list-style-type: none"> <li>• Freestanding in the outdoor approach to the building and landscaped building gardens. This includes a remounting of the actual gateway in the approach garden as well as pedestal-mounted elements.</li> <li>• Wall-mounted interior installations.</li> <li>• Freestanding interior installations on pedestals or structures.</li> </ul>
D	CENTER FOR TECHNOLOGY: ENHANCED NURSING	2nd Floor	Public and Private	Approach to and circulation through public corridor along North edge of CTEN and surrounding Jewel Box at East end of space.	As an area which illustrates some of the core values of the School of Nursing, as well as the innovative planning and design of the new building, CTEN will be a show-piece of the new building. As such, illustrating and celebrating some of its unique and central features to the public is a significant opportunity which we feel ought to be taken advantage of.	Consistent with the aesthetic established in the interpretation throughout the building, we see these areas including photographs, graphics, text, interactive computer programs and perhaps some representative 3D artifacts. We also recommend making use of the exterior glass walls of the Jewel Box to present some faint but evocative images which are representative of the three main zones of CTEN.
E	ELEVATOR CORRIDORS	All Floors	Public and Private	Vertical circulation spine of the building.	We see the walls opposite the bank of elevators as an opportunity to highlight the core values of the School of Nursing, with one as the focus on each floor.	Springing from the aesthetic established at the Vision History Wall on the 1st Floor, photos, text and graphics will illustrate people and events illustrative of the values of leadership in education, outreach, research and innovation, collaboration, and service.

# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

## DESIGN DEVELOPMENT PLAN REVIEW

By the Design Development Phase, the project is far enough along that the look and feel of all its elements are now visible. You would have been through at least four progress presentations and client review sessions by the time Design Development draws to a close, typically two in Schematic Design and two in Design Development. As mentioned, we never move to the next phase without a thorough review and approval of progress by our client. Here are a few examples of work presented at a Design Development plan review:



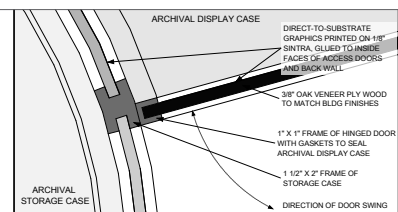
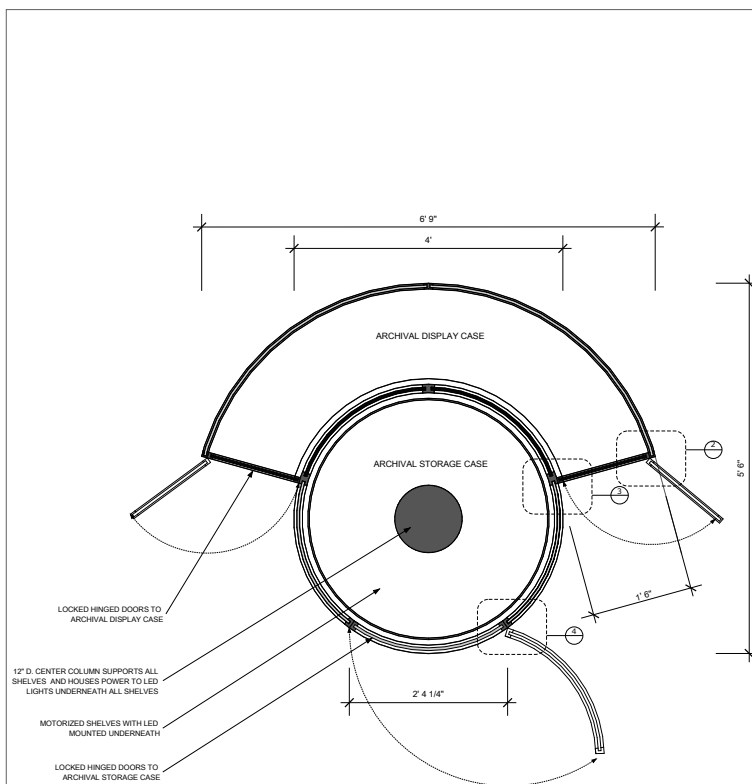
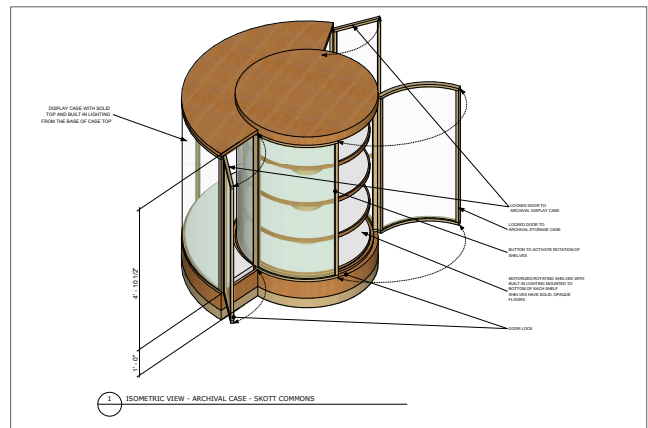
## EXTERNAL AND INTERNAL INPUT PROCESS

We solicit extensive input from the client team as we move through the stages of design. In some cases, a core team and an extended client team are formed. The core team is the working team that stays with the project from beginning to end. The extended team often consists of a variety of participants representing different areas of expertise and levels of involvement in the project. For example: on a current project we are doing with the Naperville Park District, the extended team includes representatives from the building architects, local museums, conservation organizations, schools, and the local residential community. On a project we're involved with on the grounds of the Oak Forest Hospital, the extended team includes representatives of the Cook County Board, the Forest Preserve District, the landscape architects, local resident organizations and the hospital. On many projects, there are also public meetings or open houses held for the public to hear about and respond to the project as it is taking shape.

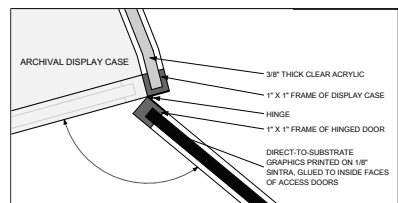
# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

## CONSTRUCTION DOCUMENTATION, SHOP DRAWINGS AND PRODUCTION PROCESS

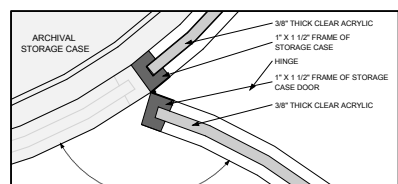
At this stage in a project all of the elements are presented in a biddable form, meaning a potential bidder (not applicable in GAR project's case) can understand enough to put together an informed construction cost estimate and present a bid on the project. From exhibit graphics to habitats, lighting, plumbing, audio-visuals, interactives and writing, all elements of the exhibit are defined and detailed in the construction documents package. Once the construction documents are approved, our team moves into production-ready graphics, final image rights acquisition, etc. Shop drawings are created during the actual fabrication phase which show in detail how every element of the exhibit will be constructed, including specific finishes, hardware, joinery and the like. Our job, whether it be a design/build contract or a design contract with Construction Administration responsibilities, is to review all of the shop drawings, call out any discrepancies, and review with the client any issues needing their input before fabrication begins. The following are some relevant examples which illustrate the level of detail at this stage:



3 DOOR DETAIL - ARCHIVAL CASE - SKOTT COMMONS



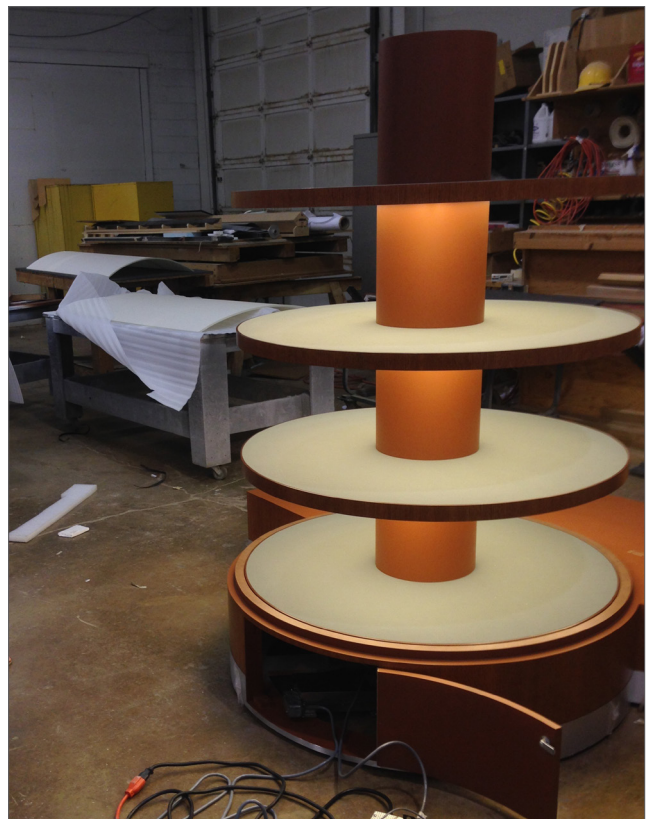
2 DOOR DETAIL - ARCHIVAL CASE - SKOTT COMMONS  
 NOT TO SCALE



# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

## FABRICATION AND INSTALLATION

We can enter into contracts with clients as either a planning and design office, or as a design/build office (*as in the case of the GAR project*). If we have a planning and design contract with a client, our services include design and development of the project, being the client's eyes on the project, and performing construction administration during fabrication and installation phases. We visit fabricators, review shop drawings, report back to the client, and assure the project is being built and installed as planned and shown in the construction documents package. In the case of a design/build contract however, we are the client's partner for the entire length of the project. Our services not only include planning, design development and construction administration on the project, but we are also responsible for all construction and installation through completion of the project. In either case, we are in constant contact with the client so that there are no surprises when the project is being installed.





# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

## ABILITY TO MEET PROJECT TIMETABLE AND BUDGET

We are very conscientious about budgets and schedule as we move through a project. At each stage, we create updated cost estimates which reflect the increasing definition of all the project elements. As a result, estimates get more and more accurate as the project moves from concept to construction documents. You, as the client, can review these estimates and schedules, and make changes in both the timeline and the budget as you see fit. The following are examples of schedules and budgets from different phases of a recent projects:

University of Wisconsin, Madison School of Nursing – Signe Scott Cooper 100% Schematic Design Cost Matrix - Production, Fabrication and Installation <b>FOR UWSON</b> 3.21.13	
ELEMENTS	DETAILS
Vision History Wall	
Signe Scott Cooper Wall	
Atrium	<ul style="list-style-type: none"> <li>Special Occasion Banners – Qty: 5</li> <li>Everyday Banners – Qty: 5</li> </ul>
Elevator Corridors	
Under Atrium Stairs	<ul style="list-style-type: none"> <li>Terra Cotta signage and CNC on witness tree</li> </ul>
Mobile	
Coffee Shop	
Inspirational Stories	<ul style="list-style-type: none"> <li>Interpretive Graphics– Qty: 8</li> <li>AV audio treatments – Qty: 4</li> </ul>
CTEN	<ul style="list-style-type: none"> <li>East Wall - (near entrance to Reception Area)</li> <li>South Wall – (near balcony outside Home Health Lab)</li> </ul>
CTEN – Reception Space	
Dean’s Reception Space	
Council Ring	
Exterior Terra Cotta	Interpretive Signage – (10 locations)
Wayfinding Monitors	<ul style="list-style-type: none"> <li>1<sup>st</sup> Floor Elevator Corridor</li> <li>Atrium</li> <li>(5) Stations at Under Atrium Stairs</li> </ul>
Mobile App	
Story Corp	Film, Edit and Produce (10 interviews)
<b>TOTAL</b>	
<b>Exclusions from Cost Estimate:</b>	
<ul style="list-style-type: none"> <li>Lighting Purchase and Installation</li> <li>AV Equipment and AV Equipment Installation</li> <li>Terra Cotta – Fabrication and Installation of Pedestals and Installation of the Terra Cotta Pieces</li> <li>Cost for Photo Rights</li> </ul>	

UWSON - B+A 90% Schematic Design Schedule 11.20.12		
Tasks	NOVEMBER	DECEMBER
	19 20 21 22 23 26 27 28 29 30	3 4 5 6 7 10 11 12 13 14 17 18 19 20 21
Make Big Model		
Ideate		
B+A / Red Road Meetings		
Content (Gather >> Outline)		
Image Search		
Graphics		
Sketches + Models		
Cost Estimate		
Presentation Preparation		

Items	People
Big Model	JM, Thomas
Initial Ideate	PB, AS, KF, TC, Arlo, AC
Graphics	AS, Tzu-Fang
AV/Exhibit Interface	PB, B+A TEAM, Darius
Costs	AC, Murphy, Arton
Presentation Prep	AS, KF, AC, Darius
Content + Outline	Arlo
Image Search	Arlo, AS

Bluestone Team Draft Installation Schedule UWSON Cooper Hall Interpretive Exhibits July 21st - August 6th					
ID	Task Name	Start	Finish	Jul 20, '14	Aug 3, '14
1	WEEK OF JULY 21st				
2	SEDI - Arrives and Unloads Truck - WITH NON-GLASS ELEMENTS	Mon 7/21/14	Tue 7/22/14		
3	SEDI - Begin Installing DRS Cases	Mon 7/21/14	Tue 7/22/14		
4	BDB - Arrives and Unloads truck in Signe Room	Mon 7/21/14	Mon 7/21/14		
5	SEDI - Locate Council Ring, pour footings and install sign	Tue 7/22/14	Tue 7/22/14		
6	BDB - Set up Tools / Equipment / Objects / Supplies in Signe Room	Tue 7/22/14	Tue 7/22/14		
7	SEDI - Finish Installing DRS Cases and Archival Case	Wed 7/23/14	Wed 7/23/14		
8	SEDI - Install CTEN Murals, Inspiration Stories, DRS Window Film, possibly install 1402 Terra Cotta	Wed 7/23/14	Fri 7/25/14		
9	SEDI - Glass steel support install	Wed 7/23/14	Sat 7/26/14		
10	BDB - Work on Bridge Case Objects	Wed 7/23/14	Fri 7/25/14		
11	BDB - Work on Archival Display and Corner Case	Fri 7/25/14	Mon 7/28/14		
12					
13	WEEK OF JULY 28th				
14	SEDI - Unload Truck WITH GLASS ELEMENTS - at 12pm noon	Mon 7/28/14	Mon 7/28/14		
15	SEDI - Note: DRS Vitrines maybe on the Monday truck				
16	SEDI - Glass Exhibits Install - maybe finished by Wed. July 30th	Mon 7/28/14	Fri 8/1/14		



A happy client with the Bluestone team on the opening day of her project.

# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

## TASK TIMELINES

Phases/Tasks	Duration
<b>Schematic Design Phase</b>	
<b>Tasks</b> <ul style="list-style-type: none"> <li>Schematic Design – Design Work – 8 weeks</li> <li>Schematic Design Cost Estimate Preparation – 2.5 weeks</li> </ul>	9 Weeks
<b>Meetings/ Presentations</b> <ul style="list-style-type: none"> <li>Kick off meeting – 1 day</li> <li>50% Schematic Design Progress Session – Team Meeting – 1 day</li> <li>100% Schematic Design Progress Submittal Meeting – 1 day</li> </ul>	
<b>Deliverables</b> <ul style="list-style-type: none"> <li>100% Schematic Design Progress Submittal Package</li> <li>100% Schematic Design Cost Estimate</li> </ul>	
<b>Client Review</b> <ul style="list-style-type: none"> <li>Client Response after 100% Schematic Design Submittal – 5 days</li> </ul>	
<b>Design Development Phase</b>	
<b>Tasks</b> <ul style="list-style-type: none"> <li>Design Development – Design Work – 8 weeks</li> <li>Design Development Cost Estimate Preparation – 2.5 weeks</li> </ul>	9 Weeks
<b>Meetings/ Presentations</b> <ul style="list-style-type: none"> <li>50% Design Development Progress Session – Team Meeting – 1 day</li> <li>100% Design Development Progress Submittal Meeting – 1 day</li> </ul>	
<b>Deliverables</b> <ul style="list-style-type: none"> <li>100% Design Development Progress Submittal Package</li> <li>100% Design Development Cost Estimate</li> </ul>	
<b>Client Review</b> <ul style="list-style-type: none"> <li>Client response after 100% Design Development Submittal – 5 days</li> </ul>	
<b>Construction Documents Phase</b>	
<b>Tasks</b> <ul style="list-style-type: none"> <li>Construction Documents – Design Work – 8 weeks</li> <li>Construction Documents Cost Estimate Preparation – 2.5 weeks</li> </ul>	9 Weeks
<b>Meetings/ Presentations</b> <ul style="list-style-type: none"> <li>50% Construction Documents Progress Session – Team Meeting – 1 day</li> <li>100% Construction Documents Progress Submittal Meeting – 1 day</li> </ul>	
<b>Deliverables</b> <ul style="list-style-type: none"> <li>100% Construction Documents Progress Submittal Package</li> <li>100% Construction Documents Cost Estimate</li> </ul>	
<b>Client Review</b> <ul style="list-style-type: none"> <li>Client response after 100% Construction Documents Submittal – 5 days</li> </ul>	
<b>Production-Ready Graphics Phase</b>	
<b>Tasks</b> <ul style="list-style-type: none"> <li>Obtain all images</li> <li>Create Production-Ready Graphics</li> </ul>	4 Weeks

# PROJECT MANAGEMENT, INVOICING & TASK TIMELINES

Production and Exhibit Fabrication Phase	
<b>Tasks and Deliverables</b> <ul style="list-style-type: none"> <li>Engineering, Production of AV Treatments, *Restoration of Cabinets and Fabrication of Exhibit</li> </ul> <p><i>*Note: It's possible for the restoration of the cabinets to start before this phase.</i></p>	<b>12 Weeks</b>
Installation Phase	
<b>Tasks and Deliverables</b> <ul style="list-style-type: none"> <li>Installation of Cabinets, Exhibits and AV Equipment and AV Programs</li> </ul>	<b>3 Weeks</b>
Commissioning Phase	
<b>Tasks and Deliverables</b> <ul style="list-style-type: none"> <li>Orientation and Training</li> <li>Punchlist</li> <li>Maintenance Manual</li> </ul>	<b>2 Weeks</b>

Public Meetings
Attendance to public meetings by the project director will be included for the following: <ul style="list-style-type: none"> <li>Finance Committee Meeting</li> <li>Committee of the Whole Meeting</li> <li>Final Approval at the City Council Meeting</li> <li>GAR commission Meeting</li> <li>City Council Update Meeting</li> </ul>

*Please see pg. 31 for our proposed work plan and more details*

## INVOICING

Invoicing System
<p>At the completion of each design phase of the project we'll submit an invoice. The invoices will include the following information:</p> <ul style="list-style-type: none"> <li>A description of the work performed during that period</li> <li>A breakdown amount per design and fabrication phases</li> <li>Amounts remaining in contract after each invoice submittal</li> </ul> <p>At the beginning of the fabrication phase our subcontractors will require mobilization to purchase materials. During the fabrication/installation phases of the project we'll submit monthly invoices.</p>

TAB 9

# EXECUTIVE SUMMARY

PROPOSAL FOR EXHIBIT DESIGN/BUILD



We at Bluestone + Associates are happy to propose on the interpretive development, design, construction and installation of interpretive exhibits, case restoration and replication and interactive media for the GAR Museum in Aurora, Illinois. We are interested in this unique and multi-faceted project, one that involves history and architecture and which seeks to knit together this country's past with its present and future. We appreciate the idea of faithfully bringing the Angel Room back to its former condition, while telling stories of the GAR and the Civil War in a contemporary way in the cases that ring the room. And, with the entrance to the building being on grade on the east side, we see the Lower Level as a significant opportunity to greet and orient the visiting public to the underlying theme of the project, that of the ongoing service of American men and women to this country through a series of engagements across the globe with special emphasis on the Civil War and the GAR.

Our approach to the Lower Level interpretation would be to make that level come alive with contemporary graphics, interactive media and changeable exhibits. We see a StoryCorps-like component of this Lower Level space being an important one. One which would allow men and women visiting the Museum to record and leave a record of their thoughts and memories of their service to the country. Several important issues inform our approach to the Lower Level. First, that is the entry level to the building. As such, it must serve a welcoming, orienting and introductory function for everyone who enters the building. What's this building about? What is there to see here? Is there a recommended sequence? Is there a bathroom here? Where can I park my stroller? These and more will be on the minds of your visitors as they enter the Lower Level space. So, welcoming and introductory text is important as is a set of attractive floor plans of the building for navigation purposes.

Graphically, we see the space alive with large-scale maps indicating the theaters of engagement integrated with photomurals of scenes from those wars and the people who fought them. Artifacts from each of those encounters would be incorporated into the exhibit, and an interactive soundscape and interactive video with the voices of the servicemen and women would create a backdrop for the graphics, artifacts, media and other storytelling elements in the space.

We have been telling stories through exhibit experiences of all kinds for over three decades. Beginning at the Chicago Cultural Center with the creation of historic exhibits such as those about Quilt-makers of Southern Illinois, American Ceramicists, and Italian Immigrants in Chicago; and moving to the Field Museum with projects like the history of Northwest Coast Indians, textile dyers in India and Chinese artifacts from the Shanghai Museum; to today's involvement in projects like the history of the Navy's recruit training program at Great Lakes Naval Training Center; the restoration and reinvention of exhibits in an historic house museum in Edwardsville, Illinois; Aldo Leopold's childhood home in Burlington, Iowa; and a century of nursing education at the University of Wisconsin in Madison, we have our own history of telling stories for and about people of all kinds and all times.

We are good listeners and passionate about our research and innovation. We are professional and responsible with our clients and often, through the process of partnering on a project, become friends. We urge you to contact our references to hear, first hand, about our work and the experience of working with us. We are dedicated to telling stories in inventive and compelling ways, and hope we have the chance to work with you to help the GAR Museum realize all of the potential it has for Aurora and the surrounding region and create a finished product we can all be proud of.

**TAB 10**

# APPENDIX A VENDOR APPLICATION PACKET

PROPOSAL FOR EXHIBIT DESIGN/BUILD





# City of Aurora

44 E. Downer Place • Aurora, Illinois 60507-2067 • 630-256-4636

Dear Vendor:

Thank you for your interest in doing business with the City of Aurora. Each year, the City buys a variety of products ranging from office supplies to equipment to a wide range of professional and technical services. These purchases are accomplished through the Purchasing Division of the City's Finance Department.

Vendors who wish to do business with the City of Aurora must first take steps to become aware of the materials, supplies, equipment or services sought by the City. Vendors should also register to receive notice of the City's procurement needs. To ensure you receive notice of the procurement activities most appropriate to you, please complete the enclosed Forms. Please be sure to provide a description of the products you offer on the Vendor Application form where indicated. The City sends copies of bid specifications to vendors registered for the specific products and services. We also advertise bids on our website at [www.aurora-il.org/finance/purchasing/bid\\_invitation](http://www.aurora-il.org/finance/purchasing/bid_invitation) and in our local newspaper, the *Aurora Beacon News*. Most non-construction bid packages can be downloaded from the City's website.

The City of Aurora encourages the participation of businesses owned by minorities, women, and disabled persons (MWDP) in the City's procurement process as well as self-declared vendors. If you have obtained certification by one of the following programs and agencies, please provide a current certification certificate with your Vendor Application Form.

1. Illinois Unified Certification Program
2. Illinois Department of Central Management Services (CMS) Business Enterprise Program
3. Illinois Department of Transportation
4. Women's Business Development Center

For more information concerning the aforementioned certification programs, please contact one of the individuals on the enclosed list.

If you have questions on how to become a vendor of the City, please call or write:

City of Aurora  
Purchasing Division of the Finance Department  
44 E. Downer Place  
Aurora, Illinois 60505  
630-256-3550

We look forward to doing business with you.

Sincerely,

A handwritten signature in black ink, appearing to read "Thomas J. Weisner".

Thomas J. Weisner  
Mayor

Enclosures

**City of Aurora**  
List of Minorities, Women,  
and Disabled Persons Certifications  
Recognized by the City of Aurora

1. Illinois Unified Certification Program Participants

Illinois Department of Transportation  
2300 S. Dirksen Parkway  
Springfield, Illinois 62764  
217/780-5490  
[www.dot.state.il.us](http://www.dot.state.il.us)

Metra  
547 W. Jackson Blvd, 5<sup>th</sup> Floor West  
Chicago, Illinois 60661  
312/322-6323  
[www.metradbe@metrarr.com](mailto:www.metradbe@metrarr.com)

City of Chicago  
121 N. LaSalle St., Lower Level  
Chicago, Illinois 60602  
312/744-0835  
[www.cityofchicago.com](http://www.cityofchicago.com)

Chicago Transit Authority (CTA)  
567 W. Lake Street  
Chicago, Illinois 60661  
312/664-7200, ext. 12626  
[www.transitchicago.com](http://www.transitchicago.com)

Pace  
550 W. Algonquin Road  
Arlington Heights, Illinois 60005  
847/228-2439  
[www.pacebus.com](http://www.pacebus.com)

2. Illinois Department of Central Management Services Business Enterprise Program

Illinois Department of Central Management Services  
Business Enterprise Program  
100 West Randolph  
Suite 4-400  
Chicago, Illinois 60601  
(312) 814-4190  
[www.BEP.CMS@illinois.gov](mailto:www.BEP.CMS@illinois.gov)

3. Illinois Department of Transportation

Illinois Department of Transportation  
2300 S. Dirksen Parkway  
Springfield, IL 62764  
217/780-5490  
[www.dot.state.il.us](http://www.dot.state.il.us)

4. Women's Business Development Center

8 South Michigan Avenue  
Suite 400  
Chicago, Illinois 60603  
312-853-3477  
[certification@wbdc.org](mailto:certification@wbdc.org)





# City of Aurora

**PURCHASING DIVISION**  
 44 East Downer Place  
 Aurora, Illinois 60507  
 (630) 256-3550 (phone)  
 (630) 256-3559 (fax)

## VENDOR APPLICATION FORM

Please fill in all spaces, Insert "NA" in blocks not applicable.  
 TYPE OR PRINT ALL ENTRIES.

Date: \_\_\_\_\_ **June 1, 2015**

<b>COMPANY</b> <b>Bluestone Design Build</b>		<b>HOW LONG IN PRESENT BUSINESS?</b> <b>10 years</b>	
<b>ADDRESS</b> <b>5225 N. Ravenswood, No. 111</b>		<b>CITY</b> <b>Chicago</b>	<b>STATE</b> <b>IL</b>
		<b>ZIP</b> <b>60640</b>	
<b>CONTACT PERSON</b> <b>Paul Bluestone</b>		<b>PHONE AND EXTENSION</b> <b>773.506.7371</b>	<b>FAX NUMBER</b> <b>773.506.7430</b>
<b>EMAIL ADDRESS</b>			
<b>TYPE OF ORGANIZATION (Check Applicable)</b>		<b>If Incorporated, indicate in which State</b>	
<input type="checkbox"/> Individual <input type="checkbox"/> Partnership <input checked="" type="checkbox"/> Corporation		<b>Illinois</b>	
<b>Year Established:</b> <b>2005</b>		<b>Number of Employees working in Aurora:</b> <b>None</b>	
<b>CATEGORY (Check below the category which applies to the applicant)</b>			
<input type="checkbox"/> (A) Manufacturer or Producer <input type="checkbox"/> (C) Retailer <input type="checkbox"/> (E) Distributor <input type="checkbox"/> (B) Wholesaler <input type="checkbox"/> (D) Manufacturer's Agent <input checked="" type="checkbox"/> (F) Service Establishment			
<b>TYPE OF PRODUCT/SERVICE REQUESTING TO BID ON:</b> <b>Exhibit / Design Build for the Grand Army of the Republic Memorial Museum</b>			
<b>NAMES OF OFFICERS, MEMBERS OR OWNERS OF CONCERN, PARTNERSHIP, ETC.</b>			
<b>(A) PRESIDENT</b> <b>Paul Bluestone</b>		<b>(B) VICE PRESIDENT</b>	
<b>(C) SECRETARY</b> <b>Paul Bluestone</b>		<b>(D) TREASURER</b> <b>Paul Bluestone</b>	
<b>(E) OWNERS OR PARTNERS</b> <b>Paul Bluestone</b>			
<b>(F) IF (A) THRU (E) EMPLOYED BY STATE OR LOCAL GOVERNMENT STATE UNIT OF GOVERNMENT</b> <b>NA</b>			
<b>TAXPAYER'S I.D. NO.</b>		<b>INSURANCE INFORMATION (Check Applicable)</b>	
<b>FEIN</b> <u><b>20-2754-058</b></u> or <b>S.S. No.</b> _____		<b>LIABILITY INSURANCE:</b> <input checked="" type="checkbox"/> \$1,000,000 <input type="checkbox"/> \$2,000,000 <input type="checkbox"/> \$5,000,000 <input type="checkbox"/> Other Minimum acceptable limits are \$1M per occurrence, \$2M general aggregate (some projects/bids may also require higher limits and/or excess liability coverage). <b>It is required that the City of Aurora be named as a primary, non-contributory additional insured.</b> <b>Insurance Co.</b> <u><b>Willis of Illinois, Inc.</b></u>	
<b>Completed W-9 Form required</b>		<b>Attach a copy of your current certificate of insurance</b>	
<b>PERSON(S) AUTHORIZED TO SIGN QUOTES, PROPOSALS, BIDS AND CONTRACTS:</b>			
<b>NAME</b>		<b>OFFICIAL CAPACITY</b>	
<b>Paul Bluestone</b>		<b>President</b>	



# CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY) 05/21/2015
---------------------------------

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

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

<b>PRODUCER</b> Willis of Illinois, Inc. c/o 26 Century Blvd P.O. Box 305191 Nashville, TN 372305191 USA	<b>CONTACT NAME:</b> PHONE (A/C, No, Ext): 1-877-945-7378      FAX (A/C, No): 1-888-467-2378 E-MAIL ADDRESS: certificates@willis.com	
	<b>INSURER(S) AFFORDING COVERAGE</b> INSURER A : Mt. Hawley Insurance Company	<b>NAIC #</b> 37974
<b>INSURED</b> Bluestone Design Build, Inc. Mr. Paul Bluestone 5225 N Ravenswood, #111 Chicago, IL 60640	<b>INSURER B :</b>	
	<b>INSURER C :</b>	
	<b>INSURER D :</b>	
	<b>INSURER E :</b>	
	<b>INSURER F :</b>	

**COVERAGES**                      **CERTIFICATE NUMBER: W923296**                      **REVISION NUMBER:**


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

INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS	
A	<input checked="" type="checkbox"/> <b>COMMERCIAL GENERAL LIABILITY</b> <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR  GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input checked="" type="checkbox"/> PRO-JECT <input type="checkbox"/> LOC OTHER:		Y	MGL0175643	05/18/2015	05/18/2016	EACH OCCURRENCE	\$ 1,000,000
							DAMAGE TO RENTED PREMISES (Ea occurrence)	\$ 100,000
							MED EXP (Any one person)	\$ 10,000
							PERSONAL & ADV INJURY	\$ 1,000,000
							GENERAL AGGREGATE	\$ 2,000,000
							PRODUCTS - COMP/OP AGG	\$ 2,000,000
								\$
A	<b>AUTOMOBILE LIABILITY</b>  <input type="checkbox"/> ANY AUTO ALL OWNED AUTOS <input checked="" type="checkbox"/> HIRED AUTOS <input checked="" type="checkbox"/> SCHEDULED AUTOS NON-OWNED AUTOS			MGL0175643	05/18/2015	05/18/2016	COMBINED SINGLE LIMIT (Ea accident)	\$ 1,000,000
							BODILY INJURY (Per person)	\$
							BODILY INJURY (Per accident)	\$
							PROPERTY DAMAGE (Per accident)	\$
								\$
A	<input type="checkbox"/> <b>UMBRELLA LIAB</b> <input checked="" type="checkbox"/> OCCUR <input checked="" type="checkbox"/> <b>EXCESS LIAB</b> <input type="checkbox"/> CLAIMS-MADE  DED      RETENTION \$			MXL0371893	05/18/2015	05/18/2016	EACH OCCURRENCE	\$ 2,000,000
							AGGREGATE	\$ 2,000,000
								\$
	<b>WORKERS COMPENSATION AND EMPLOYERS' LIABILITY</b> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N	N/A				PER STATUTE	OTH-ER
							E.L. EACH ACCIDENT	\$
							E.L. DISEASE - EA EMPLOYEE	\$
							E.L. DISEASE - POLICY LIMIT	\$

**DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)**

City of Aurora is included as an Additional Insured as respects to General Liability.

General Liability policy shall be Primary and Non-contributory with any other insurance in force for or which may be purchased by Additional Insured.

<b>CERTIFICATE HOLDER</b>  City of Aurora 44 East Downer Place Aurora, IL 60507	<b>CANCELLATION</b>  SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.  AUTHORIZED REPRESENTATIVE  
---	--

**MINORITY/WOMEN/DISABLED BUSINESS**

**NA**

The City of Aurora has established a Procurement Development Program designed to encourage city procurement from businesses owned by minorities, women, and disabled persons (MWDP).

Please enclose a current copy of your minority status certification from one of the below agencies with this application to register as a minority group member.

- Illinois Unified Certification Program
- Illinois Department of Central Management Services (CMS) Business Enterprise Program
- Illinois Department of Transportation
- Women’s Business Development Center

**MINORITY GROUP MEMBER** Please check the applicable box(es).

NOTE: Do not complete this section unless you have attached a certification from one of the listed agencies.

Minority Business Enterprise     Women Business Enterprise     Disabled Business Enterprise

**The City of Aurora also recognizes procurement actions with self-declared (non-certified) MWDP businesses. Please check the applicable box below.**

African American     Hispanic American     Native American     Asian-Pacific American  
 Women-Owned     Disabled

**References:**

Please provide name, address and phone number of references.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

\_\_\_\_\_  
**Signature of Person Authorized to Sign this Application**

\_\_\_\_\_  
**Name and Title of Person Signing (Type or Print)**

**USE BY CITY OF AURORA ONLY**

<b>VENDOR NUMBER:</b>	<b>APPROVED BY:</b>	<b>DATE:</b>
<b>COMMODITY CODE:</b>	<b>MINORITY STATUS:</b>	



# City of Aurora

Purchasing Division • Finance Department • 44 E. Downer Place • Aurora, Illinois 60507-2067  
(630)256-3550 • FAX (630)256-3559

Esther L. Phillips  
Director of Purchasing

## CITY OF AURORA PURCHASE ORDER REQUIREMENT POLICY ACKNOWLEDGEMENT FORM

I/we hereby acknowledge and will comply with the following purchase order requirement policy of the City of Aurora.

*All properly authorized purchases of the City of Aurora must be evidenced by the issuance of purchase orders. A city purchase order number must be reflected on a vendor's invoice in order to ensure that purchases are made by authorized individuals for appropriate municipal purposes.*

*Any invoice received by the City of Aurora which is not supported by a purchase order will not be accepted as a valid city obligation. The invoice will be returned to the vendor without the city processing it for payment. This policy does not restrict city employees from making purchases on behalf of the city government with a credit card.*

*Notwithstanding the above, a city employee may make emergency purchases (i.e., without a purchase order) when goods or services are "urgently and imminently necessary for the preservation of life, health, and property." Prior to allowing an emergency purchase on behalf of the city, a vendor must obtain authorization from a member of the city's Purchasing Division staff.*

Please type or print your contact information below.

Company Name: **Bluestone Design Build**

Address: **5225 N. Ravenswood, No. 111**

City: **Chicago**

State: **IL**

Zip: **60640**

Phone: **773.506.7371**

Contact: **Paul Bluestone**

Signature

Date: **June 1, 2015**

Print Name: **Paul Bluestone**

If you desire to receive purchase orders electronically, please provide your email address below:

Email Address:

Invoices may be submitted to the city's Purchasing Division via email to: **PurchasingDL@aurora-il.org.**

CITY OF AURORA  
ELECTRONIC FUNDS TRANSFER PROGRAM

The City of Aurora offers electronic funds transfer (EFT) to vendors capable of accepting this method of payment. If your company accepts EFT payments, please complete the following Electronic Funds Transfer Agreement.

Please return this Agreement form along with the other required forms necessary to become a vendor of the City of Aurora.

If your company is not capable of accepting this method of payment, please indicate below and return this sheet with the other required forms.

Our company is not capable of accepting EFT payments at this time.

Name: Paul Bluestone

Title: president

Company Name: Bluestone Design Build

Phone: 773.506.7371

Email: paul@bluestoneinc.com

CITY OF AURORA  
**Electronic Funds Transfer Agreement** **NA**

THE CITY OF AURORA (Purchaser) agrees to remit payment(s) to \_\_\_\_\_  
(Seller) through electronic funds transfer (EFT) in accordance to the following terms and conditions:

1. This form is solely for authorization to remit payments via EFT in accordance with the National Automated Clearing House Association's Corporate Trade Payment Rules.
2. In order to ensure timely and accurate application of each EFT payment, you must submit your Bank Name, Account Name, Account Number, ABA Number, Account Type, and email for remittance notification.
3. The Purchaser will use CTX or CCD format with addendum information to the Seller's financial institution. If unable to transmit addendum information, remittance detail will be sent to the email address identified on this form.
4. The Purchaser will provide email notification to the email address provided by Seller to help ensure each EFT submitted is accurately and promptly applied to the appropriate invoice(s).
5. Although submitting payment EFT, Purchaser's payment terms will remain the same in accordance to the Illinois Local Government Prompt Payment Act, except that Purchaser shall not be liable for payments not made within the allotted time due to Seller's bank inability to receive EFT payments, including, without limitation, bank computer software/hardware related issues.
6. Any cash discount period shall extend to the date that the invoice is paid.
7. All EFT transactions will be for credit to City of Aurora account(s) only. Adjustments may be made against payments to compensate for payments made in error.
8. Either Purchaser or Seller may terminate the use of EFT by written notice to the other at least thirty (30) days before the desired termination date.
9. Written notice to Purchaser shall be addressed to:  
CITY OF AURORA  
44 E. Downer Place  
Aurora, IL 60507  
Attention: Esther L. Phillips, Director of Purchasing

Written notice to Seller shall be addressed to:

\_\_\_\_\_  
(Contact Name) (Address) (Phone)

10. Seller Bank Information:

Bank Name: \_\_\_\_\_  
Bank Address: \_\_\_\_\_  
Account Name: \_\_\_\_\_  
Account Number: \_\_\_\_\_  
ABA/Routing Number: \_\_\_\_\_  
Account Type: \_\_\_\_\_  
Email for remittance notification: \_\_\_\_\_  
City of Aurora Account No. with your institution: \_\_\_\_\_

NA

11. Seller Contact Information:

Name: \_\_\_\_\_  
 Title: \_\_\_\_\_  
 Company Name: \_\_\_\_\_  
 Phone: \_\_\_\_\_  
 Email: \_\_\_\_\_

If you are able to meet all of the EFT requirements and you would like to proceed with being set-up via EFT payment, please sign and date below.

Agreed to:

Agreed to:

\_\_\_\_\_  
(Seller – Company Name)

\_\_\_\_\_  
City of Aurora  
(Purchaser)

By \_\_\_\_\_  
(Signature)

By Esther L. Phillips  
(Signature)

\_\_\_\_\_  
(Print Name)

\_\_\_\_\_  
Esther L. Phillips  
(Print Name)

Date \_\_\_\_\_

Date \_\_\_\_\_

**NOTE:** Occasionally certain payments to the Seller may be used by the Purchaser to acquire reimbursements from a third party such as the Federal government. By signing this agreement, the Seller agrees, upon the Purchaser’s request, to provide a notarized letter which is an acceptable proof of payment, noting the time of service, payment amount and project, if any.

**REQUIRED:** Please attach a voided check or bank paperwork showing the bank name, routing number, account name and account number into which the money is to be deposited. Deposit slips are not acceptable.

Please fax, email or mail both pages of the Agreement, along with a voided check by **April 30, 2015** to:

City of Aurora, Purchasing Division  
 44 East Downer Place  
 Aurora, IL 60507  
 Fax: (630) 256-3559  
 Email: [PurchasingDL@aurora-il.org](mailto:PurchasingDL@aurora-il.org)

For Purchasing Use Only	
Vendor No.	
Entered by:	

## Request for Taxpayer Identification Number and Certification

**Give Form to the  
 requester. Do not  
 send to the IRS.**

Print or type See Specific Instructions on page 2.	Name (as shown on your income tax return) <b>Bluestone Design Build</b>	
	Business name/disregarded entity name, if different from above	
	Check appropriate box for federal tax classification (required): <input type="checkbox"/> Individual/sole proprietor <input type="checkbox"/> C Corporation <input checked="" type="checkbox"/> S Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Trust/estate  <input type="checkbox"/> Limited liability company. Enter the tax classification (C=C corporation, S=S corporation, P=partnership) ▶ _____  <input type="checkbox"/> Other (see instructions) ▶ _____	
	<input type="checkbox"/> Exempt payee	
Address (number, street, and apt. or suite no.) <b>5225 N. Ravenswood, No. 111</b>		Requester's name and address (optional)
City, state, and ZIP code <b>Chicago IL 60640</b>		<b>CITY OF AURORA, ILLINOIS 44 E DOWNER PLACE AURORA, IL 60507-2067</b>
List account number(s) here (optional)		

**Part I Taxpayer Identification Number (TIN)**

Enter your TIN in the appropriate box. The TIN provided must match the name given on the "Name" line to avoid backup withholding. For individuals, this is your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the Part I instructions on page 3. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN* on page 3.

**Note.** If the account is in more than one name, see the chart on page 4 for guidelines on whose number to enter.

<b>20-2754-058</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><th colspan="9">Social security number</th></tr> <tr><td> </td><td> </td><td> </td><td>-</td><td> </td><td> </td><td> </td><td> </td><td> </td></tr> </table> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><th colspan="9">Employer identification number</th></tr> <tr><td>2</td><td>0</td><td>-</td><td>2</td><td>7</td><td>5</td><td>4</td><td>0</td><td>5</td><td>8</td></tr> </table>	Social security number												-						Employer identification number									2	0	-	2	7	5	4	0	5	8
Social security number																																						
			-																																			
Employer identification number																																						
2	0	-	2	7	5	4	0	5	8																													

**Part II Certification**

Under penalties of perjury, I certify that:

- The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me), and
- I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding, and
- I am a U.S. citizen or other U.S. person (defined below).

**Certification instructions.** You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the certification, but you must provide your correct TIN. See the instructions on page 4.

<b>Sign Here</b>	Signature of U.S. person ▶	Date ▶ <b>June 1, 2015</b>
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**General Instructions**

Section references are to the Internal Revenue Code unless otherwise noted.

**Purpose of Form**

A person who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) to report, for example, income paid to you, real estate transactions, mortgage interest you paid, acquisition or abandonment of secured property, cancellation of debt, or contributions you made to an IRA.

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN to the person requesting it (the requester) and, when applicable, to:

- Certify that the TIN you are giving is correct (or you are waiting for a number to be issued),
- Certify that you are not subject to backup withholding, or
- Claim exemption from backup withholding if you are a U.S. exempt payee. If applicable, you are also certifying that as a U.S. person, your allocable share of any partnership income from a U.S. trade or business is not subject to the withholding tax on foreign partners' share of effectively connected income.

**Note.** If a requester gives you a form other than Form W-9 to request your TIN, you must use the requester's form if it is substantially similar to this Form W-9.

**Definition of a U.S. person.** For federal tax purposes, you are considered a U.S. person if you are:

- An individual who is a U.S. citizen or U.S. resident alien,
- A partnership, corporation, company, or association created or organized in the United States or under the laws of the United States,
- An estate (other than a foreign estate), or
- A domestic trust (as defined in Regulations section 301.7701-7).

**Special rules for partnerships.** Partnerships that conduct a trade or business in the United States are generally required to pay a withholding tax on any foreign partners' share of income from such business. Further, in certain cases where a Form W-9 has not been received, a partnership is required to presume that a partner is a foreign person, and pay the withholding tax. Therefore, if you are a U.S. person that is a partner in a partnership conducting a trade or business in the United States, provide Form W-9 to the partnership to establish your U.S. status and avoid withholding on your share of partnership income.



The person who gives Form W-9 to the partnership for purposes of establishing its U.S. status and avoiding withholding on its allocable share of net income from the partnership conducting a trade or business in the United States is in the following cases:

- The U.S. owner of a disregarded entity and not the entity,
- The U.S. grantor or other owner of a grantor trust and not the trust, and
- The U.S. trust (other than a grantor trust) and not the beneficiaries of the trust.

**Foreign person.** If you are a foreign person, do not use Form W-9. Instead, use the appropriate Form W-8 (see Publication 515, *Withholding of Tax on Nonresident Aliens and Foreign Entities*).

**Nonresident alien who becomes a resident alien.** Generally, only a nonresident alien individual may use the terms of a tax treaty to reduce or eliminate U.S. tax on certain types of income. However, most tax treaties contain a provision known as a "saving clause." Exceptions specified in the saving clause may permit an exemption from tax to continue for certain types of income even after the payee has otherwise become a U.S. resident alien for tax purposes.

If you are a U.S. resident alien who is relying on an exception contained in the saving clause of a tax treaty to claim an exemption from U.S. tax on certain types of income, you must attach a statement to Form W-9 that specifies the following five items:

1. The treaty country. Generally, this must be the same treaty under which you claimed exemption from tax as a nonresident alien.
2. The treaty article addressing the income.
3. The article number (or location) in the tax treaty that contains the saving clause and its exceptions.
4. The type and amount of income that qualifies for the exemption from tax.
5. Sufficient facts to justify the exemption from tax under the terms of the treaty article.

**Example.** Article 20 of the U.S.-China income tax treaty allows an exemption from tax for scholarship income received by a Chinese student temporarily present in the United States. Under U.S. law, this student will become a resident alien for tax purposes if his or her stay in the United States exceeds 5 calendar years. However, paragraph 2 of the first Protocol to the U.S.-China treaty (dated April 30, 1984) allows the provisions of Article 20 to continue to apply even after the Chinese student becomes a resident alien of the United States. A Chinese student who qualifies for this exception (under paragraph 2 of the first protocol) and is relying on this exception to claim an exemption from tax on his or her scholarship or fellowship income would attach to Form W-9 a statement that includes the information described above to support that exemption.

If you are a nonresident alien or a foreign entity not subject to backup withholding, give the requester the appropriate completed Form W-8.

**What is backup withholding?** Persons making certain payments to you must under certain conditions withhold and pay to the IRS a percentage of such payments. This is called "backup withholding." Payments that may be subject to backup withholding include interest, tax-exempt interest, dividends, broker and barter exchange transactions, rents, royalties, nonemployee pay, and certain payments from fishing boat operators. Real estate transactions are not subject to backup withholding.

You will not be subject to backup withholding on payments you receive if you give the requester your correct TIN, make the proper certifications, and report all your taxable interest and dividends on your tax return.

#### Payments you receive will be subject to backup withholding if:

1. You do not furnish your TIN to the requester,
2. You do not certify your TIN when required (see the Part II instructions on page 3 for details),
3. The IRS tells the requester that you furnished an incorrect TIN,
4. The IRS tells you that you are subject to backup withholding because you did not report all your interest and dividends on your tax return (for reportable interest and dividends only), or
5. You do not certify to the requester that you are not subject to backup withholding under 4 above (for reportable interest and dividend accounts opened after 1983 only).

Certain payees and payments are exempt from backup withholding. See the instructions below and the separate Instructions for the Requester of Form W-9.

Also see *Special rules for partnerships* on page 1.

#### Updating Your Information

You must provide updated information to any person to whom you claimed to be an exempt payee if you are no longer an exempt payee and anticipate receiving reportable payments in the future from this person. For example, you may need to provide updated information if you are a C corporation that elects to be an S corporation, or if you no longer are tax exempt. In addition, you must furnish a new Form W-9 if the name or TIN changes for the account, for example, if the grantor of a grantor trust dies.

#### Penalties

**Failure to furnish TIN.** If you fail to furnish your correct TIN to a requester, you are subject to a penalty of \$50 for each such failure unless your failure is due to reasonable cause and not to willful neglect.

**Civil penalty for false information with respect to withholding.** If you make a false statement with no reasonable basis that results in no backup withholding, you are subject to a \$500 penalty.

**Criminal penalty for falsifying information.** Willfully falsifying certifications or affirmations may subject you to criminal penalties including fines and/or imprisonment.

**Misuse of TINs.** If the requester discloses or uses TINs in violation of federal law, the requester may be subject to civil and criminal penalties.

#### Specific Instructions

##### Name

If you are an individual, you must generally enter the name shown on your income tax return. However, if you have changed your last name, for instance, due to marriage without informing the Social Security Administration of the name change, enter your first name, the last name shown on your social security card, and your new last name.

If the account is in joint names, list first, and then circle, the name of the person or entity whose number you entered in Part I of the form.

**Sole proprietor.** Enter your individual name as shown on your income tax return on the "Name" line. You may enter your business, trade, or "doing business as (DBA)" name on the "Business name/disregarded entity name" line.

**Partnership, C Corporation, or S Corporation.** Enter the entity's name on the "Name" line and any business, trade, or "doing business as (DBA) name" on the "Business name/disregarded entity name" line.

**Disregarded entity.** Enter the owner's name on the "Name" line. The name of the entity entered on the "Name" line should never be a disregarded entity. The name on the "Name" line must be the name shown on the income tax return on which the income will be reported. For example, if a foreign LLC that is treated as a disregarded entity for U.S. federal tax purposes has a domestic owner, the domestic owner's name is required to be provided on the "Name" line. If the direct owner of the entity is also a disregarded entity, enter the first owner that is not disregarded for federal tax purposes. Enter the disregarded entity's name on the "Business name/disregarded entity name" line. If the owner of the disregarded entity is a foreign person, you must complete an appropriate Form W-8.

**Note.** Check the appropriate box for the federal tax classification of the person whose name is entered on the "Name" line (Individual/sole proprietor, Partnership, C Corporation, S Corporation, Trust/estate).

**Limited Liability Company (LLC).** If the person identified on the "Name" line is an LLC, check the "Limited liability company" box only and enter the appropriate code for the tax classification in the space provided. If you are an LLC that is treated as a partnership for federal tax purposes, enter "P" for partnership. If you are an LLC that has filed a Form 8832 or a Form 2553 to be taxed as a corporation, enter "C" for C corporation or "S" for S corporation. If you are an LLC that is disregarded as an entity separate from its owner under Regulation section 301.7701-3 (except for employment and excise tax), do not check the LLC box unless the owner of the LLC (required to be identified on the "Name" line) is another LLC that is not disregarded for federal tax purposes. If the LLC is disregarded as an entity separate from its owner, enter the appropriate tax classification of the owner identified on the "Name" line.

**Other entities.** Enter your business name as shown on required federal tax documents on the "Name" line. This name should match the name shown on the charter or other legal document creating the entity. You may enter any business, trade, or DBA name on the "Business name/disregarded entity name" line.

**Exempt Payee**

If you are exempt from backup withholding, enter your name as described above and check the appropriate box for your status, then check the "Exempt payee" box in the line following the "Business name/disregarded entity name," sign and date the form.

Generally, individuals (including sole proprietors) are not exempt from backup withholding. Corporations are exempt from backup withholding for certain payments, such as interest and dividends.

**Note.** If you are exempt from backup withholding, you should still complete this form to avoid possible erroneous backup withholding.

The following payees are exempt from backup withholding:

1. An organization exempt from tax under section 501(a), any IRA, or a custodial account under section 403(b)(7) if the account satisfies the requirements of section 401(f)(2),
  2. The United States or any of its agencies or instrumentalities,
  3. A state, the District of Columbia, a possession of the United States, or any of their political subdivisions or instrumentalities,
  4. A foreign government or any of its political subdivisions, agencies, or instrumentalities, or
  5. An international organization or any of its agencies or instrumentalities.
- Other payees that may be exempt from backup withholding include:
6. A corporation,
  7. A foreign central bank of issue,
  8. A dealer in securities or commodities required to register in the United States, the District of Columbia, or a possession of the United States,
  9. A futures commission merchant registered with the Commodity Futures Trading Commission,
  10. A real estate investment trust,
  11. An entity registered at all times during the tax year under the Investment Company Act of 1940,
  12. A common trust fund operated by a bank under section 584(a),
  13. A financial institution,
  14. A middleman known in the investment community as a nominee or custodian, or
  15. A trust exempt from tax under section 664 or described in section 4947.

The following chart shows types of payments that may be exempt from backup withholding. The chart applies to the exempt payees listed above, 1 through 15.

IF the payment is for . . .	THEN the payment is exempt for . . .
Interest and dividend payments	All exempt payees except for 9
Broker transactions	Exempt payees 1 through 5 and 7 through 13. Also, C corporations.
Barter exchange transactions and patronage dividends	Exempt payees 1 through 5
Payments over \$600 required to be reported and direct sales over \$5,000 <sup>1</sup>	Generally, exempt payees 1 through 7 <sup>2</sup>

<sup>1</sup> See Form 1099-MISC, Miscellaneous Income, and its instructions.  
<sup>2</sup> However, the following payments made to a corporation and reportable on Form 1099-MISC are not exempt from backup withholding: medical and health care payments, attorneys' fees, gross proceeds paid to an attorney, and payments for services paid by a federal executive agency.

**Part I. Taxpayer Identification Number (TIN)**

**Enter your TIN in the appropriate box.** If you are a resident alien and you do not have and are not eligible to get an SSN, your TIN is your IRS individual taxpayer identification number (ITIN). Enter it in the social security number box. If you do not have an ITIN, see *How to get a TIN* below.

If you are a sole proprietor and you have an EIN, you may enter either your SSN or EIN. However, the IRS prefers that you use your SSN.

If you are a single-member LLC that is disregarded as an entity separate from its owner (see *Limited Liability Company (LLC)* on page 2), enter the owner's SSN (or EIN, if the owner has one). Do not enter the disregarded entity's EIN. If the LLC is classified as a corporation or partnership, enter the entity's EIN.

**Note.** See the chart on page 4 for further clarification of name and TIN combinations.

**How to get a TIN.** If you do not have a TIN, apply for one immediately. To apply for an SSN, get Form SS-5, Application for a Social Security Card, from your local Social Security Administration office or get this form online at [www.ssa.gov](http://www.ssa.gov). You may also get this form by calling 1-800-772-1213. Use Form W-7, Application for IRS Individual Taxpayer Identification Number, to apply for an ITIN, or Form SS-4, Application for Employer Identification Number, to apply for an EIN. You can apply for an EIN online by accessing the IRS website at [www.irs.gov/businesses](http://www.irs.gov/businesses) and clicking on Employer Identification Number (EIN) under Starting a Business. You can get Forms W-7 and SS-4 from the IRS by visiting [IRS.gov](http://IRS.gov) or by calling 1-800-TAX-FORM (1-800-829-3676).

If you are asked to complete Form W-9 but do not have a TIN, write "Applied For" in the space for the TIN, sign and date the form, and give it to the requester. For interest and dividend payments, and certain payments made with respect to readily tradable instruments, generally you will have 60 days to get a TIN and give it to the requester before you are subject to backup withholding on payments. The 60-day rule does not apply to other types of payments. You will be subject to backup withholding on all such payments until you provide your TIN to the requester.

**Note.** Entering "Applied For" means that you have already applied for a TIN or that you intend to apply for one soon.

**Caution:** A disregarded domestic entity that has a foreign owner must use the appropriate Form W-8.

**Part II. Certification**

To establish to the withholding agent that you are a U.S. person, or resident alien, sign Form W-9. You may be requested to sign by the withholding agent even if item 1, below, and items 4 and 5 on page 4 indicate otherwise.

For a joint account, only the person whose TIN is shown in Part I should sign (when required). In the case of a disregarded entity, the person identified on the "Name" line must sign. Exempt payees, see *Exempt Payee* on page 3.

**Signature requirements.** Complete the certification as indicated in items 1 through 3, below, and items 4 and 5 on page 4.

**1. Interest, dividend, and barter exchange accounts opened before 1984 and broker accounts considered active during 1983.** You must give your correct TIN, but you do not have to sign the certification.

**2. Interest, dividend, broker, and barter exchange accounts opened after 1983 and broker accounts considered inactive during 1983.** You must sign the certification or backup withholding will apply. If you are subject to backup withholding and you are merely providing your correct TIN to the requester, you must cross out item 2 in the certification before signing the form.

**3. Real estate transactions.** You must sign the certification. You may cross out item 2 of the certification.

**4. Other payments.** You must give your correct TIN, but you do not have to sign the certification unless you have been notified that you have previously given an incorrect TIN. "Other payments" include payments made in the course of the requester's trade or business for rents, royalties, goods (other than bills for merchandise), medical and health care services (including payments to corporations), payments to a nonemployee for services, payments to certain fishing boat crew members and fishermen, and gross proceeds paid to attorneys (including payments to corporations).

**5. Mortgage interest paid by you, acquisition or abandonment of secured property, cancellation of debt, qualified tuition program payments (under section 529), IRA, Coverdell ESA, Archer MSA or HSA contributions or distributions, and pension distributions.** You must give your correct TIN, but you do not have to sign the certification.

### What Name and Number To Give the Requester

For this type of account:	Give name and SSN of:
1. Individual	The individual
2. Two or more individuals (joint account)	The actual owner of the account or, if combined funds, the first individual on the account <sup>1</sup>
3. Custodian account of a minor (Uniform Gift to Minors Act)	The minor <sup>2</sup>
4. a. The usual revocable savings trust (grantor is also trustee) b. So-called trust account that is not a legal or valid trust under state law	The grantor-trustee <sup>1</sup> The actual owner <sup>1</sup>
5. Sole proprietorship or disregarded entity owned by an individual	The owner <sup>3</sup>
6. Grantor trust filing under Optional Form 1099 Filing Method 1 (see Regulation section 1.671-4(b)(2)(i)(A))	The grantor*
For this type of account:	Give name and EIN of:
7. Disregarded entity not owned by an individual	The owner
8. A valid trust, estate, or pension trust	Legal entity <sup>4</sup>
9. Corporation or LLC electing corporate status on Form 8832 or Form 2553	The corporation
10. Association, club, religious, charitable, educational, or other tax-exempt organization	The organization
11. Partnership or multi-member LLC	The partnership
12. A broker or registered nominee	The broker or nominee
13. Account with the Department of Agriculture in the name of a public entity (such as a state or local government, school district, or prison) that receives agricultural program payments	The public entity
14. Grantor trust filing under the Form 1041 Filing Method or the Optional Form 1099 Filing Method 2 (see Regulation section 1.671-4(b)(2)(i)(B))	The trust

<sup>1</sup> List first and circle the name of the person whose number you furnish. If only one person on a joint account has an SSN, that person's number must be furnished.

<sup>2</sup> Circle the minor's name and furnish the minor's SSN.

<sup>3</sup> You must show your individual name and you may also enter your business or "DBA" name on the "Business name/disregarded entity" name line. You may use either your SSN or EIN (if you have one), but the IRS encourages you to use your SSN.

<sup>4</sup> List first and circle the name of the trust, estate, or pension trust. (Do not furnish the TIN of the personal representative or trustee unless the legal entity itself is not designated in the account title.) Also see *Special rules for partnerships* on page 1.

\*Note. Grantor also must provide a Form W-9 to trustee of trust.

**Note.** If no name is circled when more than one name is listed, the number will be considered to be that of the first name listed.

### Secure Your Tax Records from Identity Theft

Identity theft occurs when someone uses your personal information such as your name, social security number (SSN), or other identifying information, without your permission, to commit fraud or other crimes. An identity thief may use your SSN to get a job or may file a tax return using your SSN to receive a refund.

To reduce your risk:

- Protect your SSN,
- Ensure your employer is protecting your SSN, and
- Be careful when choosing a tax preparer.

If your tax records are affected by identity theft and you receive a notice from the IRS, respond right away to the name and phone number printed on the IRS notice or letter.

If your tax records are not currently affected by identity theft but you think you are at risk due to a lost or stolen purse or wallet, questionable credit card activity or credit report, contact the IRS Identity Theft Hotline at 1-800-908-4490 or submit Form 14039.

For more information, see Publication 4535, Identity Theft Prevention and Victim Assistance.

Victims of identity theft who are experiencing economic harm or a system problem, or are seeking help in resolving tax problems that have not been resolved through normal channels, may be eligible for Taxpayer Advocate Service (TAS) assistance. You can reach TAS by calling the TAS toll-free case intake line at 1-877-777-4778 or TTY/TDD 1-800-829-4059.

**Protect yourself from suspicious emails or phishing schemes.** Phishing is the creation and use of email and websites designed to mimic legitimate business emails and websites. The most common act is sending an email to a user falsely claiming to be an established legitimate enterprise in an attempt to scam the user into surrendering private information that will be used for identity theft.

The IRS does not initiate contacts with taxpayers via emails. Also, the IRS does not request personal detailed information through email or ask taxpayers for the PIN numbers, passwords, or similar secret access information for their credit card, bank, or other financial accounts.

If you receive an unsolicited email claiming to be from the IRS, forward this message to [phishing@irs.gov](mailto:phishing@irs.gov). You may also report misuse of the IRS name, logo, or other IRS property to the Treasury Inspector General for Tax Administration at 1-800-366-4484. You can forward suspicious emails to the Federal Trade Commission at: [spam@uce.gov](mailto:spam@uce.gov) or contact them at [www.ftc.gov/idtheft](http://www.ftc.gov/idtheft) or 1-877-IDTHEFT (1-877-438-4338).

Visit [IRS.gov](http://IRS.gov) to learn more about identity theft and how to reduce your risk.

### Privacy Act Notice

Section 6109 of the Internal Revenue Code requires you to provide your correct TIN to persons (including federal agencies) who are required to file information returns with the IRS to report interest, dividends, or certain other income paid to you; mortgage interest you paid; the acquisition or abandonment of secured property; the cancellation of debt; or contributions you made to an IRA, Archer MSA, or HSA. The person collecting this form uses the information on the form to file information returns with the IRS, reporting the above information. Routine uses of this information include giving it to the Department of Justice for civil and criminal litigation and to cities, states, the District of Columbia, and U.S. possessions for use in administering their laws. The information also may be disclosed to other countries under a treaty, to federal and state agencies to enforce civil and criminal laws, or to federal law enforcement and intelligence agencies to combat terrorism. You must provide your TIN whether or not you are required to file a tax return. Under section 3406, payers must generally withhold a percentage of taxable interest, dividend, and certain other payments to a payee who does not give a TIN to the payer. Certain penalties may also apply for providing false or fraudulent information.

CITY OF AURORA  
VENDOR APPLICATION CHECK LIST

The following documents must be completed in their entirety, and submitted to the Purchasing Division in order for your application to become considered as a vendor for the City of Aurora:

Vendor Application Form

Purchase Order Requirement Policy Acknowledgement Form

Electronic Funds Transfer (EFT) Agreement Form (or sheet indicating your company is not capable of accepting EFT payment)

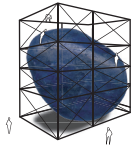
W-9 Form

**TAB 11**

# APPENDIX B OUR TEAM RESUMES

PROPOSAL FOR EXHIBIT DESIGN/BUILD





## PAUL BLUESTONE

### Principal, Bluestone + Associates

### President, Bluestone Design Build

January 2002–Present

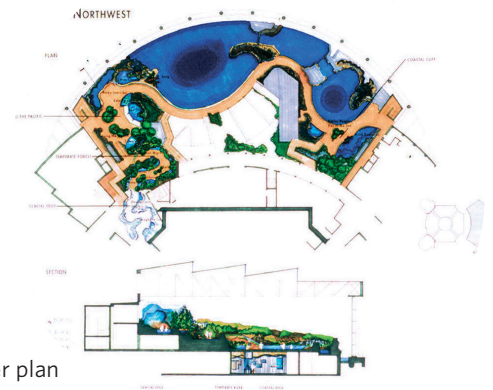
Bluestone + Associates specializes in interpretive design and development, graphic design and interpretive planning. Bluestone Design Build can design, build and install interpretive projects of all kinds. Our clients include museums, zoos, aquariums, visitor centers, corporations and governmental agencies.

### Vice President, Planning and Design, John G. Shedd Aquarium

October 1994–January 2002

Led aquarium's master planning process through the coordination of the Facility Master Planning Team including Shedd staff, architects, engineers, a development manager and other specialists. Lead the Exhibit Development Team in the research and development of concepts for Shedd's future exhibits and other facets of the public experience. Responsible for activities of the Design and Production Department including exhibit design, production and maintenance; exhibit story development and writing; graphic design for publications and interpretive graphics; audiovisual systems design, production, installation and maintenance; signage design, production and maintenance; and photography.

- Developed 15-year Exhibit Master Plan
- Developed themes and storylines for all six regional exhibits in exhibit master plan
- Project Director/Design Director for Amazon and Philippines additions
- Project Director/Design Director for Caribbean Reef and Rotunda Renovation
- Primary staff contact and design director for architecture in Facility Master Plan
- Developed concepts for Landscape Master Plan
- Member of the Conceptual Design and Planning Team for Museum Campus



### Director of Planning and Design, John G. Shedd Aquarium

July 1993–October 1994

Directed the activities of the Planning and Design Department including exhibit design, production and maintenance; exhibit story development and writing; graphic design for publication and interpretive graphics; audio-visual systems design, production, installation and maintenance; signage design, production and maintenance; and photography.

- Project Director/Lead Exhibit Designer—Asian River Exhibit
- Project Director—First Master Plan



### Curator of Exhibits, John G. Shedd Aquarium

September 1985–July 1993

Responsible for management of design and production department of twenty-two, including design management, art direction and project supervision involved in exhibit design production and maintenance; graphic design; audio-visual production and maintenance; signage and photography.

- Project + Art Director/Lead Exhibit Designer—Oceanarium landscape
- Project + Art Director/Lead Exhibit Designer—Oceanarium interpretive exhibits
- Project + Art Director—Oceanarium graphic identity and opening graphic package

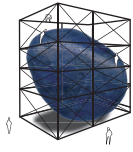
### Designer, Exhibition Department, Field Museum of Natural History

October 1981–September 1985

Designed exhibits and graphics, developed budgets and schedules and designed building renovation projects.

### Partner, Abrams + Bluestone Design, Chicago, Illinois

January 1984–September 1985

**Exhibit Designer, Graphic Design Department, Chicago Public Library Cultural Center**

January 1978–October 1981

**Graphic Designer, Graphic Design Department, Chicago Public Library**

1976–1978

**EDUCATION****University of Chicago**

BA; Urban Studies concentration, art history minor

**Hunter College, NYC**

Early Childhood Teaching License

**School of the Art Institute**

Design and drawing, Interior architecture

**Other studies**

Smithsonian Institution, University of Illinois–Chicago, Aquarium and Zoo Association, Truman College, Illinois Institute of Technology

**AWARDS AND HONORS**

Chicago '80	three awards for excellence in exhibit design
Design Chicago '81	six awards for excellence in exhibit design
AAM Publication Competition (AMERICAN ASSOCIATION OF MUSEUMS)	awards in 1987, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999
AZA's Best Exhibit of the Year (AMERICAN ZOO+AQUARIUM ASSOCIATION)	Oceanarium
AZA's Best Exhibit of the Year	Sea Horse Symphony
AIA Interior Architecture Award (AMERICAN INSTITUTE OF ARCHITECTS)	Go Overboard Gift Shop
AIA Interior Architecture Award	Coral Reef and Rotunda Renovation
AAM's Best Exhibit of the Year	Amazon Rising Exhibit
AZA's Best Exhibit of the Year	Amazon Rising Exhibit
AZA's Best Exhibit of the Year	Wild Reef Exhibit
Façade of the Year Award (ROGERS PARK CHAMBER OF COMMERCE)	Clark Devon Hardware

**PROFESSIONAL ACTIVITIES**

President, Rogers Park/West Ridge Historical Society

Guest Critic, University of Illinois School of Architecture

Speaker, Northwestern University Museum Studies Program

Speaker, AIA Conference on Common Spaces

Speaker, Chicago Architecture Foundation

Speaker, Association of University Architects

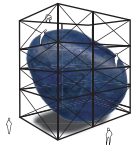
Speaker, Art on the Move

Speaker, AAM National Conference

Speaker, American Zoo and Aquarium Association 2004

Member, American Association of Museums

Member, National Association of Museum Exhibition



## ALISON CHATMON

### Operations and Project Manager, Bluestone + Associates, Bluestone Design Build

2003 to Present

*Responsibilities:*

- Communicate and interface with clients
- Project planning, coordination and meetings with subcontractors and subconsultants
- Preparation of proposals and contracts with clients, subconsultants and subcontractors
- Research and selection of suppliers and specialty fabricators
- Development of project schedules and task lists
- Management of project tasks and every stage of project
- Creation and monitoring of project budget
- Preparation of cost estimates for all phases of project
- Office and client billing and bookkeeping and office management

*Projects:*

Aldo Leopold Interpretive Center — Burlington, Iowa  
Arrington Lakefront Lagoon, City of Evanston — Evanston, Illinois  
Big Cat Falls Exhibit, Philadelphia Zoo — Philadelphia, Pennsylvania  
Camp Porter Visitor Center Exhibits, United States Navy — Great Lakes, Illinois  
Chicago Department of Transportation — Chicago, Illinois  
DuSable Museum of African-American History — Chicago, Illinois  
Elmhurst College — Elmhurst, Illinois  
Evelyn Pease Tyner Interpretive Center — Glenview, Illinois  
Frank Hren Memorial Park — Morton Grove, Illinois  
Hidden Oaks Nature Center — Bolingbrook, Illinois  
Klehm Arboretum and Botanic Garden — Rockford, Illinois  
Knoch Knolls Nature Center — Naperville, Illinois  
Lake Ellyn Park — Glen Ellyn, Illinois  
Learning Tree Exhibit, Creek Bend Nature Center — St. Charles, Illinois  
Little Red Schoolhouse Nature Center — Willow Springs, Illinois  
Oak Brook Park District — Oak Brook, Illinois  
Oak Forest Heritage Preserve — Oak Forest, Illinois  
Powered by Nature, Kohl Children's Museum of Greater Chicago — Glenview, Illinois  
Queens Botanical Garden — Flushing, New York  
Ravinia Music Festival — Highland Park, Illinois  
Red Oak Nature Center — Batavia, Illinois  
River Otter Exhibit, Pueblo Zoo — Pueblo, Colorado  
Riverview Farmstead — Naperville, Illinois  
Rush University Medical Center — Chicago, Illinois  
Sagawau Environmental Learning Center — Lemont, Illinois  
Signe Skott Cooper Hall Exhibits, University of Wisconsin-Madison, School of Nursing— Madison, Wisconsin  
Talltree Arboretum and Gardens — Valparaiso, Indiana  
Tongass Coast Aquarium — Ketchikan, Alaska  
Springbrook Nature Center — Itasca, Illinois  
StoryCorps Inc — Chicago Cultural Center, Chicago, Illinois  
Willowbrook Wildlife Center — Glen Ellyn, Illinois

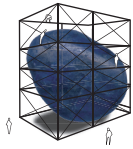
### Lead Exhibit Designer, Teller Madsen Bluestone

2002 to 2003

*Responsibilities:*

Conceptual development; scaled drawings and floor plans; traffic flow; lighting design; assist with budget development and scheduling; office project liaison with client; supplier and fabricator; material selection and testing; overseeing fabrication and installation.





*Projects:*

Robotics and Interactive Exhibits, Museum of Science and Industry — Chicago, Illinois  
Pueblo Zoo — Pueblo, Colorado

**Lead Exhibit Designer, Abrams Teller Madsen**

1990 to 2002

Experience with over 20 exhibits in history, industry, nature, art and science.

*Responsibilities:*

Conceptual development; modelmaking; case design; scaled drawings and floor plans; traffic flow; lighting design; assist with budget development and scheduling; office project liaison with client; supplier and fabricator; material selection and testing; overseeing fabrication and installation.

*Projects:*

Light Towers Exhibit, Shedd Aquarium, Chicago, Illinois  
Biltmore Estate, Asheville, North Carolina (4) exhibits  
Block Gallery, Northwestern University, Evanston, Illinois (2) exhibits  
Eyewitness to A Century, Claude Pepper Center, Tallahassee, Florida  
Holliday Park Nature Center, Indianapolis, Indiana  
Hoop History, Nike Corporation at DuSable Museum of African-American History, Chicago, Illinois  
What is Judaism? Spertus Museum, Chicago, Illinois  
KidsFirst, The Northern Indiana Center for History Junior League, South Bend, Indiana  
Lake County Mall of History, Lake County Discovery Museum, Wacounda, Illinois  
Orthopaedics in Art, American Academy of Orthopaedic Surgeons, Chicago, Illinois

**Exhibit Designer, Exhibit Staff**

1989 to 1990

*Responsibilities:*

Scaled drawings and floor plans

*Projects:*

Illinois State Museum, Springfield, Illinois  
Riveredge Nature Center, Newburg, Wisconsin

**Industrial Designer, Design Consultants, Inc**

1988 to 1989

Conceptual development for packaging, product design and naming.

**AWARDS**

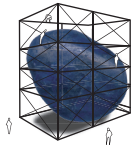
Façade of the Year Award, 2008 Clark Devon Hardware, Devcorp North Chamber of Commerce  
Good Design 2001, Chicago Athenaeum  
Who's Who in American Universities and Colleges  
Automated On-Street Parking Management System, Thesis  
Osaka Japan Design Foundation Competition, 1987  
ID Annual Design Review: 1988 Featured Design, July 1988

**EDUCATION**

Illinois Institute of Technology

Institute of Design — School of Architecture and Design

Bachelor of Science (honors), 1987



## ADITI SINGH

### Lead Graphic Designer, Bluestone + Associates, Bluestone Design Build

August 2011 — Present

#### *Responsibilities:*

- In-charge of design and development of all graphics from concept through production
- Communicate and interface with clients throughout the project on their vision and specific needs
- Project planning, management and coordination with junior designers, subcontractors and vendors
- Actively participate in creating and monitoring project budget and costs
- Research vendors, materials, freelance help as needed
- Preparation of presentation materials and proposals

#### *Projects:*

- Arrington Lakefront Lagoon**, Evanston, Illinois — Restoration, Interpretive and Donor Recognition Signage
- Chicago Department of Transportation**, Chicago, Illinois — Interpretive Signage, Banners, and Brochure
- Gateway Signage, Forest Preserves of Cook County** — Interpretive plan, concepts and design
- Klehm Arboretum and Botanic Garden**, Rockford, Illinois — Identity, Stationery, Exhibits, Trail Guide, Interpretive Graphics, and Wayfinding Signage
- Knoch Knolls Nature Center**, Naperville, Illinois — Exhibits, Interpretive Graphics, Wayfinding and Informational Signage
- Lake Ellyn Park**, Glen Ellyn, Illinois — Interpretive Exhibits and Exterior Signage
- Learning Tree Exhibit, Creek Bend Nature Center**, St. Charles, Illinois — Interpretive and Interactive Exhibits
- Little Red Schoolhouse Nature Center**, Willow Springs, Illinois — Interpretive Master Plan, Exhibits
- Madison County History Museum**, Edwardsville, Illinois — Interpretive Master Plan and Exhibits
- Oak Brook Park District**, Oak Brook, Illinois — Wayfinding Master Plan, Design and Implementation
- Oak Forest Heritage Preserve**, Oak Forest, Illinois — Interpretive Master Plan, Exhibits, Interpretive Graphics and Wayfinding Signage
- Ravinia Music Festival**, Highland Park, Illinois — Donor Recognition Signage
- Red Oak Nature Center**, Batavia, Illinois — Interpretive Master Plan and Exhibits
- Rogers Park/ West Ridge Historical Society**, Chicago, Illinois — Identity, Exhibits, Newsletter, Marketing Collateral and Promotional Signage
- Rush University Medical Center**, Chicago, Illinois — Exhibits and Interpretive Graphics
- Signe Skott Cooper Hall Exhibits, University of Wisconsin-Madison, School of Nursing**, Madison, Wisconsin — Interpretive and Interactive Exhibits and UWM History of Nursing Education Museum
- Springbrook Nature Center**, Itasca, Illinois — Interpretive and Interactive Exhibits and Trail Signage
- StoryCorps Inc**, Chicago Cultural Center, Chicago, Illinois — Interpretive and Interactive Exhibits
- Willowbrook Wildlife Center**, Glen Ellyn, Illinois — Interpretive Master Plan and Exhibits

### Freelance Graphic Designer

May 2006 — Present

#### *Clients:*

Creative Circle, Loyola University, Kaplan Financial, US Human Rights Movement, Urban Wildlife Control, Cork Catering & Special Events, Atlas Fitness, Wilson Residential Marketing, GCR Consulting Inc, Newman Homes Inc.

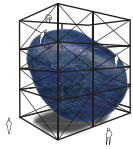
#### *Projects:*

Developed and designed brand identity, stationery, magazines, product packaging, press kits, brochures, newsletters, websites and other marketing collateral from start to finish

### Senior Graphic Designer, Whitman Publishing — Treat Entertainment, Atlanta, Georgia

November 2007 — October 2009

Designed layouts and publicity materials for more than fifty *one-of-a-kind* collegiate sports team history books under the *College Vault* series in a very fast-paced, deadline driven work environment. Collaborated closely with editors, photographers, researchers, designers and vendors on each project. Clients included Miami - *Hurricanes*, Univ. of Pittsburg - *Panthers*, Purdue - *Boilermakers*, UCLA - *Bruins*, Univ. of Illinois - *Fighting Illini*, FSU - *Seminoles*, Virginia Tech - *Hokies*, Boston College - *Golden Eagles*, Univ. of Wisconsin- *Badgers* to name a few.



Managed and worked independently on other special interest 'Collector's Vault' books such as *Romancing the Vampire* (2009) where I,

- Developed the concept, design identity, layout, product packaging and marketing materials
- Coordinated all research, collections and copyrights purchase of artwork from various sources including museums, private collectors, film studios and television networks such as HBO, Universal
- Monitored the budget and, communicated closely with publisher, author, entertainment lawyers and sales team on project progress and concerns
- Prepped, collected for output and proofed all artwork and samples before authorizing pre-determined print run

**Assistant Art Director, Satisfaction Magazine — Tribune Media Services, Chicago Tribune, Chicago, Illinois**  
January 2006 — September 2006

Actively participated in all creative aspects of a new publication including establishing brand identity, page layout, typesetting and photo research. Also,

- Designed advertisements for featured businesses in each publication
- Directed photo shoots with freelance photographers
- Color corrected, pre-flighted, uploaded and managed files

**Summer Programs Coordinator, The School of the Art Institute of Chicago, Chicago, Illinois**  
April 2005 — August 2006

Played the key role of resident advisor, facilities manager, and conflict resolver

Helped create a healthy and fun living environment for students, out-of-state and international interns, and visiting faculty by organizing recreational activities, field trips, educational workshops, gallery openings and fundraising events

**Graphic Design Assistant, Edelman Worldwide, Chicago, Illinois**  
August 2004 — January 2006

Worked directly with the project manager on formulating and implementing creative solutions for design projects in accordance with client requirements. Some of the clients I worked with are Axe, Equal, Starbucks, Merisant, Pfizer, Michigan Apples, McDonalds etc.

Assisted with in-house print production needs, mock-ups, presentation materials and maintained project archives

**Project Designer, A Raincoat For Kafka, Prague, Czech Republic**  
May — August 2004

Developed publicity strategy and designed promotional materials

Administered print production, distribution and installation

## EDUCATION

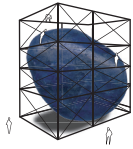
The School of The Art Institute of Chicago  
Bachelor of Fine Arts, Visual Communication, 2006

Summer Study Trip, Antwerp, Berlin and Prague: Exploring Design  
Participated in *A Raincoat for Kafka* workshop and, exhibited studio-work in Prague, Czech Republic, 2004

Virginia Polytechnic and State University  
Bachelor of Arts, Economics and Business, 2001-2003

## SKILLS

SOFTWARE: Proficient in Adobe Creative Suite: Photoshop, Illustrator, InDesign and Acrobat, QuarkXpress and Microsoft Office Suite. Working knowledge of Dreamweaver, Adobe After Effects and Flash  
Strong concept development, typography, color theory, painting, illustration, photography and production skills



## THOMAS CHIU

### 3D Exhibition Designer, Bluestone + Associates, Bluestone Design Build

October 2012 — Present

#### *Responsibilities:*

3D Design, concept development and model making  
Preparation of presentation materials and constructions documents  
Communication with team, clients and sub-contractors

#### *Projects:*

*Arrington Lakefront Lagoon*, Evanston, Illinois — Conceptual Design  
*Knoch Knolls Nature Center*, Naperville, Illinois — Exhibit design development and Construction Documents  
*Lake Ellyn Park*, Glen Ellyn, Illinois — Construction Documents  
*Learning Tree Exhibit, Creek Bend Nature Center*, St. Charles, Illinois — Concept Design, Design Development, Shop Drawings, and Installation  
*Madison County History Museum*, Edwardsville, Illinois — Exhibit design and Construction Documents  
*Oak Brook Park District*, Oak Brook, Illinois — Construction Documents  
*Red Oak Nature Center*, Batavia, Illinois — Exhibit design, Construction Documents, and Installation  
*Signe Skott Cooper Hall Exhibits, University of Wisconsin-Madison, School of Nursing*, Madison, Wisconsin — Concept development, Design development, and Construction Documents  
*Springbrook Nature Center*, Itasca, Illinois — Exhibit design, Construction Documents, and Installation  
*StoryCorps Inc*, Chicago Cultural Center, Chicago, Illinois — Concept Design, Design Development, Shop Drawings, and Installation

### Designer, Architecture for Humanity, Chicago, Illinois

May 2012 — October 2012

#### *Fisk Generating Station Master Plan Proposal*

Collaborated with Pilsen Environmental Rights and Reform Organization (P.E.R.R.O) to strategize solutions for redevelopment and remediation of the closing Fisk Generating Station located in Pilsen, Chicago

#### *Park(ing) Day 2012*

Collaborated with designers in various fields to design and build temporary recreation space with only recycled materials

### Designer & Researcher, Greater Good Studio, Chicago, Illinois

October 2012 — February 2013

Collaborated with designers in various fields to investigate daily public transit experience and to design various human-centered and experiential functionality of a transit mobile phone application

### Guest Lecturer — Advance Interior Architecture Studio, The School of the Art Institute of Chicago

September 2012

Guided and mentored senior undergraduate students in the process of design research, design thinking, and design strategy

### Interior Design Assistant, Materials Librarian — Looney & Associates, Chicago, Illinois

September 2011 — December 2011

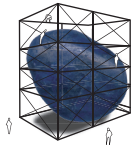
Compile FF&E documentation for various hotel suites renovation  
Update and organize fabric samples from various vendors

## EDUCATION

The School of The Art Institute of Chicago  
Bachelor of Interior Architecture, 2012  
Tanny Langdon Award 2012  
Don Kalec Award 2010

## SKILLS

SOFTWARE: Proficient in Autodesk AutoCAD, Autodesk Revit, Trimble Sketchup Pro with VRay Plugin, Adobe Creative Suites  
Strong computer rendering, model making, sketch, painting skills  
Fluent in English, Mandarin and Cantonese



## ARLO CHAPPLE

### Writer/Researcher, Bluestone + Associates, Bluestone Design Build

November 2012 — Present

#### *Responsibilities:*

This position includes the undertaking of comprehensive research for projects of all scales and at all points in a project's timeline, communication with clients to gather resources and to clarify matters relating to each project, writing copy to be included in interpretive design elements, and working internally with colleagues to help inform the design process.

#### *Projects:*

**Knoch Knolls Nature Center**, Naperville, Illinois — Worked to research and develop early concepts for audiovisual portion of interpretive design

**Learning Tree Exhibit, Creek Bend Nature Center**, St. Charles, Illinois — Worked to research and develop early concepts for audiovisual portion of interpretive design

**Madison County History Museum**, Edwardsville, Illinois — Assisted in photo research, and acquired photo rights for images included in interpretive design

**Red Oak Nature Center**, Batavia, Illinois — Gathered research relating to animals included in habitat designed by Bluestone + Associates. Additionally, researched and facilitated the purchase of artificial plants for fabricated animal habitats

**Riverview Farmstead**, Naperville, Illinois — Assisted in photo research, and acquired photo rights for images included in interpretive design

**Signe Skott Cooper Hall Exhibits, University of Wisconsin-Madison, School of Nursing**, Madison, Wisconsin — Consisted of gathering research to assist in design, communicating with the client, and developing writing for interpretive elements

**Weigand Riverfront Park**, Naperville, Illinois — Worked to develop concepts and to create writing for an interpretive sign to highlight sustainable and innovative features of the park

### Customer Service Representative, Groupon, Inc., Chicago, Illinois

April 2012 — March 2012

This position included answering incoming emails from customers and merchants, meeting with other representatives, answering calls from customers, and preparing documentation about customer service solutions.

### Manufacturing Associate/ Shipping Manager and Customer Service Assistant, Comet Skateboards, Ithaca, New York

November 2007 — February 2012

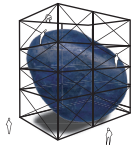
**Manufacturing Associate** — Consisted of helping Comet, as a small business, to relocate and grow, creating systems for proper workflow, troubleshooting equipment solutions, completing manufacturing tasks with a wide range of equipment, and completing construction tasks as needed. Some basic CNC router operation was also required, in addition to screen printing. Also included managing interns and temporary workers by finding and assigning appropriate tasks and providing feedback and assistance when needed.

**Shipping Manager and Customer Service Assistant** — Responsible for all shipping, and for designing various internal shared documents to keep track of customer service data and weekly total finished inventory. I was also responsible for customer service queries, both online and in our retail location.

### Intern, Eyebeam, New York City, New York

September 2005

Eyebeam is a gallery space and center for art and technology education in New York City. This included updating and curating the company blog, as well as researching other organizations in the field of Art and Technology.



## Commissioned Graphic and Video Work, Ithaca, New York

2010 — 2012

### Emmy's Organics

Produced a short advertisement for the web to promote their flagship Emmy's Macaroon product. Using stop motion and traditional animation techniques, it provided an effective way to get their message out through electronic social networks and locally. In the process of creating another short to promote their Granola product.

### Standard Art Supply

Created a short web advertisement for a fledgling art supply store to help spread the word about their new presence in Ithaca, NY, showcasing their in-store inventory using stop-motion animation techniques and short written content.

### Comet Skateboards

Created nine designs for each of the 2011 and 2012 line of board graphics. These designs were character-based, and designed within the client's color and layout framework. Made specifically for this application, these designs were featured for the higher selling boards of the line. Additionally, created a web-published artist statement for each set.

## EDUCATION

### University of Rochester

Bachelor of Arts, English and Creative Writing

Minor in Studio Arts, 2007

## SKILLS

SOFTWARE: Adobe Photoshop, Adobe Illustrator, MS Office, Google Docs, Toon Boom Studio Pro, Final Cut Express, UPS Worldship, THUB, ZenDesk

Strong research, content development, archiving, photography, animation, motion graphics and video production skills

## COMPANY OVERVIEW

### I. Company Profile

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Red Road Media, Inc., is located in Midland, Michigan and was founded in 1998 by company owners Shaenon Adamson and Darius Gueramy, has been defining and redefining the best practices in interactive media design and content development. Employing leading-edge interactive design approaches, dynamic programming techniques, and proven project management methods has enabled us to offer the most versatile, robust, and economical solutions to our clients.

We have worked with hundreds of clients, including Fortune 500 companies such as Johnson and Johnson, Pfizer, and Alza Pharmaceuticals. Red Road Media, Inc. offers the very best in interactive media design. By bringing together a diverse range of talent and usability, artistic creation, content-based programming, and online content creation, our work dramatically demonstrates how one can simultaneously educate, entertain, inform, and empower your audience.

### II. Services

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#### Media Development

Content Development  
Storyboarding  
Scripting

Interactive Media Development  
3-D Solid Character Modeling

#### Media Production

Pre and Post Production  
3-D Animation  
Film Production  
Video Production  
Audio Production  
Sound Effects

Surround Sound  
Scientific Animations  
Spin Style Animations  
Interactive Media  
Touch-Screen Solutions  
Media Authoring and Encoding

#### The Web

Website Development  
Mobile Device Application Development  
DHTML  
ColdFusion  
Javascript Development  
SQL Database Management  
TeamSite Development, Integration and Support  
PERL Scripting  
CSS Development

Flash Media  
Online Animations  
Hyper Media  
ASP Solutions (Application Service Provider)  
Online Application Development  
E-commerce Websites  
Hosting  
Maintenance  
Tracking

**Print Media**

Full Graphic Design  
 Technical Writing  
 Copy Writing  
 Professional Research  
 Copy Fitting  
 Digital Assembly Service  
 Image Research

Image Acquisition  
 Use-Fee Management  
 Scanning of Original Materials  
 Archival Handling  
 Color Correction  
 Sampling  
 Output and Installation Services

**Advertising/Marketing**

Graphic Design  
 Logo  
 Brand Planning  
 Television

Radio  
 SEO/SEM  
 Social Media Integration  
 Public Relations

**CLIENT LIST**

**III. Client List**

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Red Road Media’s eclectic past project experience has encompassed a wide range of services ranging from audio-visual media, interactive media, design and print, interpretive planning and web-based projects.

Maintaining extensive experience in the design and development of exhibits for education centers and museums, Red Road Media has partnered with fabrication firms, supplying interpretive planning, content, graphic design, interactive media, video, audio and complete exhibit design.

Red Road Media utilizes a wide array of media and interactivity to communicate complex subject matter by bringing presentations to life, utilizing the most immediate communication methods possible. Red Road Media delivers a full complement of content development, scripting, computer animation, narrating, recording, filming, editing and post-production services to enhance any audio-visual and based exhibits.

**Featured Clients**

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BRC Imagination Arts  
 EWI Worldwide  
 United States Navy  
 The Dow Chemical Company  
 Dow Corning  
 Johnson and Johnson

Art Sample Furniture  
 Apple Mountain Resort  
 Virtual Neuroscience Institute  
 Y-Vibe Event  
 Design Craftsmen  
 Midland Center for the Arts



Pfizer Pharmaceuticals  
 Alza Pharmaceuticals  
 Jewish Federation of Beverly Hills  
 Host Productions  
 Holocaust Memorial Center “Portraits of Honor”  
 Whiting Forest Visitor Center  
 St. Nicholas Traveling Exhibit  
 Suzanne Mubarak Science Center  
 Harbor Springs History Museum  
 Preserve Historic Sleeping Bear Museum  
 ABC, Daniel Libeskind  
 Alden B. Dow Home and Studio  
 Three Rivers Corporation  
 Steve Carras for Judge

Feige’s Interiors  
 Martin Chevrolet  
 Uncommon Sense with Junia Doan, T.V. Show  
 Stanley’s Furniture  
 Alden and Vada Family Foundation  
 Brain and Spine Injury Surgery Institute  
 ReallyBeThere.com  
 911 Air Cargo  
 Grace Aviation, Inc.  
 Broadway Realty  
 Malachi Global  
 Orion Telehealth  
 Rainmaker Records  
 Jazz Café

## QUALIFICATIONS OF KEY PERSONNEL & ASSIGNMENTS

Offering a formidable team of audio-visual and media professionals, Red Road Media selects the most qualified key personnel to be a part of the projects we undertake. On the following pages we have included the resumes of the Red Road Media professionals that may be working on this project.

The Red Road Media team will be comprised of the following individuals:

Darius Gueramy - Principal  
 Shaenon Adamson – Principal & Art Director  
 William Stelmach – Production Manager  
 Amy Ervin- General Manager  
 Valerie Faithorn – Graphic Designer  
 Jim Shaffer - Programmer  
 Forrest M Mahannah - Programmer  
 Ken Ferguson - Programmer  
 Seth Toedter - Director and Videographer

### **Darius Gueramy, Principal**

Founding Principal of Red Road Media, Darius Gueramy has directed, planned and managed creative projects both in Europe and the United States. His talents have encompassed a diverse range of projects including architecture, music, creative script writing, theatre, cinematography, graphics, and media animation. With degrees and coursework from Albion College, Oxford

University, and Harvard Graduate School of Design, the confluence of his unique skills and education give him the depth and breadth of understanding necessary to manage complex projects of any scale.

Darius has managed graphic design projects, historical content development, and the creation of multi-media and web-based media for a wide variety of Clients. With a career spanning over 20 years, he has produced live multi-state video lecture series for Pfizer and is a published songwriter and music producer, having released musical works for Sony Music, GmbH of Germany. He has also produced and promoted internationally televised musical concerts at the Palais de Festivals et des Congres in Cannes, France. He is currently on the board of directors for Alden B. Dow Museum of Science and Art in Midland, Michigan.

### **Shaenon Adamson- Principal & Art Director**

Founding Principal of Red Road Media, Shaenon Adamson has been the driving force of what makes Red Road Media a leader in creative design and multi-media experiences. In her role as creative lead, Ms. Adamson has given her unique brilliance to all of Red Road Media's projects. Ms. Adamson directs a team of graphic designers, video specialists and software developers for the creation of both physical exhibits and web-based projects.

Ms. Adamson's creative vision has been instrumental in such diverse and international projects as the Suzanne Mubarak Science Center, Cairo, Egypt, St. Nicholas Traveling Exhibit, Whiting Forrest, Preserve Historic Sleeping Bear, Projects for The Dow Chemical Company, Johnson and Johnson, and Pfizer Pharmaceuticals, to name only a few. Currently, Ms. Adamson is developing the initial concepts for the Holocaust Memorial Center "Portraits of Honor" project recently contracted by Red Road Media.

### **William Stelmach- Production Manager**

William is marketing professional with over five years of experience. He graduated from Northwood University with a Bachelor's Degree, triple majoring in Advertising, Marketing and Management with minors in Language Arts and Economics.

He previously worked for Design Craftsmen as the Lead Creative/Technical Writer and as the Marketing Coordinator where he wrote all proposals for the planning, designing, project managing, engineering, manufacturing and/or installing of exhibits for museums, attractions, visitor centers, sports venues and corporations.

He works with all team members to plan, execute, and finalize project details according to the deadlines and budget. This includes acquiring resources and coordinating the efforts of team members in order to deliver projects according to plan. He also works with team members to define the project's objectives and oversee quality control throughout its life cycle.

**Amy Ervin- General Manager**

Ms. Ervin oversees all aspects of Red Road Media’s operations. Ms. Ervin has over 20 years experience in management and has been instrumental in Red Road Media’s success as a business. Her operations support has consistently delivered exemplary service to our Clients and brings high-level management competency to all of our projects.

**Seth Toedter- Director and Videographer**

A graduate of Art Center College of Design, Pasadena--Seth majored in film production with an emphasis in documentary editing. He continued his education at UCLA where he studied writing for documentaries.

He has worked as a reality television editor since 2003 and a documentary editor since 1997.

**Ken Ferguson – Programmer**

**Forrest M Mahannah- Programmer**

**Jim Shaffer – Programmer**

**Valerie Faithorn LEED AP – Graphic Designer**



## ROBERT M HASSE

PRESIDENT/ CEO, SUPERIOR EXHIBITS & DESIGN INC

Bob graduated from the University of Illinois with high honors. He represents Superior Exhibits & Design, Inc. in contractual negotiations, establishes policy, and provides executive monitoring of budget and schedule. While owning and operating an exhibit company for more than 30 years, he also provides day-to-day management for large museum and commercial projects. Bob brings a wealth of knowledge including business development, project management, and planning, as well as the ability to mesh high-quality fabrication into budgetary parameters within project timelines

### Professional Experience

**President/CEO**, Superior Exhibits & Design, Inc., 1997 – Present

**Principal/CFO**, General Exhibits & Display, Inc., 1983 - 1997

### Education

B.S. in Business Management and Administrative Services (accounting), University of Illinois, 1980

CPA Certificate, Illinois Board of Examiners, 1980

### Partial List of Previous Projects (Design/Build projects shown in red)

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• Adler Planetarium and Astronomy Museum</li> <li>• <b>Adventure Science Center</b></li> <li>• <b>Betty Brinn Children's Museum</b></li> <li>• California Science Center</li> <li>• Cherokee Strip Regional Heritage Center</li> <li>• Chicago History Museum</li> <li>• Children's History Museum</li> <li>• Children's Museum of Boston</li> <li>• Children's Museum of Houston</li> <li>• City of Kenosha – Civil War Museum</li> <li>• Discovery Center Museum</li> <li>• Federal Reserve Bank (6 projects)</li> <li>• <b>Forest Preserve District of Kane County</b></li> <li>• <b>Great Lakes Science Center</b></li> <li>• Harbor Springs Area Historical Society</li> <li>• <b>HealthWorks! Kid's Museum</b></li> <li>• Kohl Children's Museum</li> <li>• <b>Kohl/McCormick Foundation</b></li> <li>• Latin School of Chicago</li> <li>• Lincoln Park Zoo</li> <li>• <b>Louisiana Children's Museum</b></li> <li>• McDonald's Corporation</li> <li>• Morton Arboretum</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Motorola Museum of Electronics</b></li> <li>• <b>Museum of Science and Industry (6 projects)</b></li> <li>• National Park Service – Mt. Rushmore</li> <li>• New York Historical Society – Dimmena Children's</li> <li>• North Carolina Museum of Life and Sciences</li> <li>• <b>Omaha Children's Museum</b></li> <li>• Petronas (Petroliam Nasional Berhad)</li> <li>• Planting Fields Foundation</li> <li>• Saudi Aramco KSA – Aramco Oil Museum</li> <li>• Science Center of Iowa (4 projects)</li> <li>• Science North (2 projects)</li> <li>• Shedd Aquarium (5 projects)</li> <li>• Smithsonian Institution – Cosmic Questions</li> <li>• Southern Ute Cultural Center &amp; Museum</li> <li>• Space Science Institute</li> <li>• Texas State Aquarium</li> <li>• Texas A&amp;M University (TAFS)</li> <li>• The Children's Museum of Boston</li> <li>• Troy State University</li> <li>• University of Iowa</li> <li>• <b>Wausau Hospital Community Health Care Clinics</b></li> <li>• <b>Whitaker Center for Science and the Arts</b></li> </ul> |
|---|---|



## CAPABILITIES

Our multi-disciplinary team approach to all projects assures that we understand your objectives and meet the highest standards of quality and service, all within budget and on time. We can make this promise because of our people. Superior's team members are recognized as some of the finest talents in the industry; their skills, dedication, and business practices are the foundation of our success. We possess the most extensive in-house capabilities of any exhibit house in the country.

We understand the importance of the teamwork that is necessary to meet – and ideally exceed – your expectations. Our team of dedicated professionals can address the challenges of your project creatively, quickly, and efficiently. With



diverse talents all under one roof, our experts are always available to one another to address our customer's challenges and brainstorm creative solutions.

Superior Exhibits is a full-service organization. Our comprehensive in-house capabilities encompass all phases of development from design/engineering through fabrication, production,



and on-site installation for complete "turn-key" project execution. Because of the high quality and complex requirements of the exhibit industry, we have developed some of the most impressive in-house capabilities in the industry.

We employ a diverse group of highly skilled professionals and are able to offer the following capabilities in-house.