

CITY OF PORT ST. LUCIE, FL

E-RFP-20240059 – Public Art Collection

June 5, 2024



Prepared for:

Nadia Tourjee, Procuring Agent

City of Port St. Lucie, Planning and Zoning Department

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Prepared by:

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Appendix A:

- A. Staff CVs and Credentials

TAB 1. FIRM QUALIFICATIONS

RLA Conservation, LLC (RLA) is pleased to submit the following proposal to develop baseline documentation, a refined treatment proposal, and implementation to provide art conservation treatment for the City of Port St. Lucie public art collection. This proposal will address the scope of work that has been communicated to RLA in the E-RFP number 20240059 issued on May 1st, 2024.

CERTIFICATIONS

Please see the appendix at the end of this document for the following certifications:

- Christina Varvi – President & Co-Chief Conservator
 - MSHP – Columbia University
 - Recognized Professional – Association for Preservation Technology
 - Fellow – American Institute of Conservation
- Rosa Lowinger – Founder & Co-Chief Conservator
 - Fellow – American Institute of Conservation
- Caroline Dickensheets – Managing Conservator
 - MSHP – University of Pennsylvania
 - Professional Associate – American Institute of Conservation
- Elena Bowen – Associate Conservator
 - Professional Associate – American Institute of Conservation

COMPANY HISTORY

RLA Conservation, LLC is a full-service conservation firm founded in 2008, specializing in the preservation of sculpture, murals, fountains, architectural elements, kinetic, multi-media, electronic, three-dimensional, and contemporary artworks. Our experience with and knowledge of materials is extensive and includes (but is not limited to) mosaics, concrete, stone, metals (mild steel, bronze, aluminum, stainless steel), ceramic, glass, wood, painted surfaces, fiberglass, and mixed media, among others. RLA has fully staffed and equipped studios in Los Angeles, CA and Miami, FL. We work throughout the United States specializing in the problems that collections in urban and marine environments experience.

RLA provides routine maintenance as well as specialty cleaning and treatment campaigns of outdoor sculpture and architecture/architectural elements throughout the United States. The care of outdoor public artworks is one of the primary services of our company and involves having a broad skill base with knowledge of materials, strong communication skills with clients, as well as the ability to work through potential site logistics. Both Rosa Lowinger and Christina Varvi have lectured on the care and treatment of outdoor painted sculpture, most recently with the Getty Conservation Institute’s workshop in Otterlo, Netherlands in October 2023. They have also lectured at the Getty Conservation Institute’s Introduction to Conserving Modern Architecture Workshop and California Preservation Foundation Workshop on concrete in 2023. RLA’s conservators and technicians are familiar with all of the major protective systems utilized for coating outdoor sculpture as well as what chemicals and equipment are best included (or avoided) for maintenance and conservation cleaning treatments. Furthermore, our conservators are OSHA 30-hour safety certified and technicians OSHA 10-hour safety certified for the construction industry, as well as all staff lift certified. As such, we are well-versed in safety protocols and the use of scaffolding, aerial work platforms and large-scale equipment.

RLA’s longstanding, comprehensive experience in the conservation of outdoor public art collections will provide the maximum benefit to the City of Port St. Lucie, FL. With over 30 years of professional

experience in the care of outdoor works of art and architecture, we are particularly adept at working with a wide range of materials. We are a firm of ten (10) professionally trained conservators who hold Masters Degrees from recognized conservation training programs, five (5) of which are either Fellows or Professional Associates of the American Institute for Conservation, and eight (8) trained conservation technicians. Having coordinated similar efforts for numerous public entities, RLA is known for creating partnerships with city staff to provide high quality and cost-effective care programs. With a technician that is currently a resident of Port St. Lucie and the company's Director of Operations a Treasure Coast native and part-time resident, RLA is uniquely positioned to serve the City's needs with intimate knowledge of the area, as well as response time.

RLA is considered a national leader in preservation and conservation of outdoor sculpture and historic architecture in both the private and public sector. In particular, we excel in treatment and maintenance of artworks in high-traffic and high security areas such as airports, transit stations/hubs, and pedestrian gathering locations (i.e. outdoor malls, convention centers, and theme parks). With an annual volume of approximately four million dollars in revenue, our company has a broad client base that includes an extraordinary number of public art agencies and public outdoor sculpture collections. Selections of these include:

Cities: Beverly Hills, Santa Monica, Los Angeles, West Hollywood, San Diego, San Francisco, Oakland, San Jose, Palm Desert, Inglewood, and Berkeley (CA); Miami Beach, Miami, Coral Gables, Fort Myers, Tampa, Jacksonville, Orlando, Palm Beach, Sarasota, Ft. Lauderdale, North Miami Beach, North Miami (FL); Honolulu (HI), Tucson, Peoria, and Surprise (AZ); Las Vegas (NV), Kansas City (MO); Dallas, Fort Worth, Lakewood, Houston (TX); Sioux Falls (SD); Sioux City (IA); Charlotte (NC).

Other Government Agencies: General Services Administration (GSA), Hawaii State Foundation for Culture and the Arts; State of California; National Theater of Costa Rica; Palm Beach Cultural Council; Long Beach Arts Council; Miami Dade (FL), Broward (FL), Los Angeles (CA), Johnson (KS) and Mecklenburg (NC) counties.

Sports, Religion, Hospitals: Houston Methodist Hospital; SoFi Stadium (Inglewood, CA); Archdiocese of Los Angeles; Belen Preparatory School (Miami), Temple Beth Am (Coral Gables).

Transit: Jacksonville International Airport, Palm Beach International Airport, San Diego International Airport, Sky Harbor International (Phoenix), Los Angeles Metro, Bay Area Rapid Transit (BART).

Universities: University of Miami, Florida International University, University of Florida, University of Central Florida, Arizona State University, University of Southern California, Davidson University, California State University at Long Beach, Stetson University Law School.

Museums: The Huntington Library & Art Museum, Vizcaya Museum and Gardens, The Broad Museum, Lucas Museum of Narrative Art, ICA Miami, MOCA LA, MOCA North Miami, Chinati Foundation (Marfa, TX), St. Petersburg MFA, Lowe Art Museum (UM), Wolfsonian and Frost Art Museums (FIU), Rubell Museum, History Miami, Cummer Museum (Jacksonville), Lightner Museum (St. Augustine), Harn Museum (Gainesville), Ann Norton Sculpture Garden (Palm Beach), Getty Conservation Institute, China Alley Museum (Fresno, CA), Maitland Art + History Museum, Boca Raton Museum of Art, Palm Springs Art Museum, Miami Date College of Art + Design, Museum of Fine Arts, St. Petersburg (FL), Flagler Museum (FL), Dia Arts Foundation.

Corporate: FAENA Arts, Amblin Entertainment, Skywalker Ranch, Elwood and Associates, John Fidler

Preservation Technology, RJ Heisenbottle Architects, JHernandez Architects, Gurri Matute Architects, FGSS Architects, UTA Entertainment, Chubb Insurance, AIG Insurance, McLarens, various theme parks in Orlando.

The following are the Limited Liability Company partnership officers:

Christina Varvi - President & Co-Chief Conservator, Partner
cvarvi@rlaconservation.com / tel: 323-377-8425

Nelson Hallonquist - Director of Operations, Partner
nhallonquist@rlaconservation.com / cell: 561-601-8798

Ben Brandfon – Chief Financial Officer, Partner
benbrandfon@rlaconservation.com / tel: 323-377-8425

Thank you for your consideration of this proposal. Please contact us with any questions. We greatly look forward to working with the City of Port St. Lucie

Sincerely,



Christina Varvi, President & Co-Chief Conservator

PROJECT EXAMPLES

The following is a selection of projects that have been performed by RLA within the last five (5) years or are ongoing. Full treatment reports can be provided upon request.

1. ARTS COUNCIL OF INDIANAPOLIS – INDIANAPOLIS, IN

In 2021, RLA was selected to perform a collection survey at the Indianapolis International Airport on behalf of the Arts Council of Indianapolis. The survey included approximately twenty (20) artworks. As part of the survey, RLA identified conservation priorities using a tiered numerical system and provided both treatment and ongoing maintenance recommendations, maintenance schedule with recommended frequencies, and associated costs. Following the completion of the survey, RLA has since undertaken treatment of three (3) installations at the Airport, including:

- In early 2023, RLA treated a multi-component painted and patinated bronze installation by Ron Barron titled *Baggage Claim*. The work is pre-security and receives extensive interaction from the public and maintenance cleaning staff. RLA worked with the original artist to have several small bronze figures re-cast and painted. While that work was in progress, RLA cleaned the elements, stabilized loose components, re-patinated areas of patina loss and wear, and in-painted coating loss on extant figures. Once missing figures were fabricated, they were installed by RLA.
- In September 2023, RLA re-painted a monumental contemporary artwork, *Cardinalis* by John Van Alstine. Because of its size and the type of treatment, security fencing was erected around the sculpture in addition to scaffolding with protective windscreens. Prior to mobilizing on

site, RLA had liaised with the artist to determine the original paint color and method of application. Paint drawdown samples were provided to the client for approval. After performing general surface cleaning, RLA scarified the surface before applying industrial-grade primer and topcoat over all surfaces via HVLP spray.

- In January 2024, RLA undertook the first phase of in-depth cleaning of Rob Fischer’s *JetStream*, installation is made up of one hundred and eighteen (118) pieces of teal-colored, perforated aluminum and stainless-steel shapes suspended from the ceiling. The project required solving logistic challenges, such as accessing the artworks at a height of approximately 50’ from atrium lifts. For all projects, RLA prepared and submitted detailed work plans prior to mobilizing on-site.

Contact: **Arts Council of Indianapolis**
Julia Muney Moore, Director of Public Art
jmoore@indyarts.org | Tel: 317-624-2556

2. CITY OF BEVERLY HILLS – BEVERLY HILLS, CA

Since 2012, RLA has served as the chief on-call conservation firm for the City of Beverly Hills, CA. The collection of twenty-six (26) artworks is comprised of bronze, painted ferrous metal, stainless steel, cast iron, wood, granite, weathering steel, mosaic, ceramic, concrete, and marble. RLA performs annual and semi-annual maintenance as well as more in-depth treatments for select sculptures as well as on-call maintenances ahead of special events. The type and frequency of maintenance has been determined based on a City-wide collection survey performed by RLA in 2012 and updated in 2021. RLA routinely renews hot wax coatings on bronzes in the collection and, as needed, performs individual artwork conservation treatments. Most recently:

- In October 2023, RLA performed in-depth treatment of four (4) stainless steel sculptures in Beverly Gardens Park to address multiple years of tarnishing and corrosion. Treatment included general cleaning followed by passivation of all surfaces with a citric acid gel solution, polishing, and application of protective wax coatings.
- In May 2024, RLA stabilized cracks in an early 20th century WWI-era cast iron sculpture overlaid with bronze sheet.
- RLA is also scheduled to repaint a largescale sculpture in Fall 2024.

Contact: **City of Beverly Hills**
Greystone Mansion & Gardens
Paul Paolone, Senior Recreation Supervisor
ppaolone@beverlyhills.org | Tel: 310-285-6821

3. SAN DIEGO INTERNATIONAL AIRPORT - SAN DIEGO, CA

RLA has served as the Airport’s public art conservators since 2013. Work began with a cursory survey of fifty (50) artworks to identify priorities for treatment and maintenance. An in-depth collection survey was completed in 2018 to inform updates to the Art Program’s Master Plan and re-design of Terminal 1. Proximity of pedestrians is a constant concern and strict TSA adherence is required, as our team works on artworks that are located post-TSA security checkpoints. We perform maintenance several times a year and were recently awarded a contract extension through 2027 with an option for two (2) one-year extensions. Most notable treatments include:

- Recurring treatment of a corroded 25' high bronze fountain, post-security, most recently in May 2024.
- Cleaning in 2016, 2019, and 2023 of two (2) large-scale interior installations post-security comprised of LED, glass, stainless steel, and terrazzo.
- Conservation of a concrete and aggregate floor installation in a high traffic outdoor area.
- 2017 cleaning and hot waxing a monumental bronze sculpture and cleaning, corrosion mitigation, spot re-patination, and coating application on a series of eighteen (18) bronze windows by Roy McMakin.
- Ongoing maintenance on an annual basis for works at the airport including new commissions and relocation of works.

Contact: **San Diego International Airport**
Katie Norman, Airport Art Program Coordinator
knorman@san.org | Tel: 619-400-2868

4. CITY OF SIOUX FALLS – SIOUX FALLS, SD

In 2013, RLA was appointed to be the public art conservation team for the City of Sioux Falls. That spring, RLA began with a full survey and assessment of the collection of then thirty-nine (39) artworks that was followed by a thorough prioritization of treatments, as well as recommendations for treatments and routine maintenance. RLA treated fourteen (14) bronze sculptures during a two-week period onsite, including removal of failed coatings, re-patination of discolored areas, stabilization of corrosion, repair of broken welds, and application of hot and cold wax. During this time, RLA sourced and trained two local artisans in routine maintenance procedures for the collection in order to assist with routine maintenances as well as any unexpected maintenance concerns, such as vandalism. Each year since, our annual two-week maintenance of the collection continues to progress and new treatments are administered in order that the entire collection will be treated and cared for during our ongoing contracts with the City. Furthermore, each year, the citizens of Sioux Falls vote and select a new artwork to be added to the City's public art collection. Since our initial visit, the collection has grown to include 63 artworks (as of August 2023). RLA currently provides pre-acquisition reviews of the selected artwork as well as opines on siting and routine maintenance needs. Additionally, for work that is performed by local contractors outside of our scope of work, RLA provides recommendations for treatment as well as products.

Contact: **City of Sioux Falls**
Diane S. de Koeyer, Planning Projects Coordinator
ddekoeyer@siouxfalls.org | 605-367-8889

5. HAWAII STATE FOUNDATION ON CULTURE AND THE ARTS, HONOLULU, HI

From 2020 through mid-2022, RLA performed conservation treatments and routine maintenance on multiple artworks owned by the State Foundation. The Foundation prioritized the artworks and RLA performed assessments, then provided proposals for treatment and maintenance. Prior to beginning work on four (4) of the Hawaiian Islands, RLA held a two-day training program for local artists and professionals who will be working with the State Foundation on other routine maintenance cleanings. Artworks treated included copper sheet, bronze, gilded surfaces, mosaics, fresco, stone, and concrete. In 2022, RLA treated a faux sgraffito mural at the State Museum. The mural was originally

salvaged, treated, and installed by RLA in 2011 and consists of reinforced concrete that was strategically sandblasted to create a visual and textural difference between the background and foreground figures. The foreground figures/surfaces were then stained/pigmented. During the updated treatment, we performed general surface cleaning as well as re-toning areas of discoloration due to weathering and prolonged UV exposure through the use of potassium silicate paints. In 2021, RLA also performed deep cleaning, crack stabilization, as well as tesserae and sealant replacement at a large circular glass floor mosaic at the center of the Hawai'i State Capitol building. Future work on the islands of Oahu and Hawai'i will be scheduled in late 2024 or early 2025.

Contact: **Hawai'i State Foundation on Culture and the Arts**
Mr. Derek Erwin, Conservation Coordinator
derek.g.erwin@hawaii.gov | 808-586-0905

TAB 2. PERSONNEL AND EXPERIENCE & KNOWLEDGE

Personnel Qualifications:

The following are our primary staff who would be assigned to projects. Individual resumes are attached as separate files in an appendix at the end of this document.

CHRISTINA VARVI, President / Co-Chief Conservator, **Fellow of the American Institute of Conservation and Recognized Professional of the Association for Preservation Technology**, holds an M.S. in historic preservation with a concentration in materials conservation from Columbia University's GSAPP. With RLA since 2011, she is lead onsite conservator for all Western U.S. collections of public art, including the San Diego International Airport, Cal State University Long Beach, LA Metro, and the cities of Beverly Hills, West Hollywood, Santa Monica, Sioux Falls (SD), Kansas City (MO), Southlake + Fort Worth (TX), Tucson (AZ), Johnson County (KS), City and County of Honolulu (HI), and the Hawaii State Foundation for Culture and the Arts. Materials that Christina has treated include (but are not limited to) concrete, mosaic (stone and glass), stone, patinated bronze, stainless steel, painted ferrous metal, ceramics, glass, and mixed media, among others. She is a specialist in outdoor sculpture planning, treatment, and surveys, as well as large-scale mosaics conservation and architecture surveys, testing, and specification development. Her work on mosaic conservation, published with Rosa Lowinger, can be found in the Journal of the International Institute for Conservation (IIC). In 2022 she presented two mosaic mural projects at the triennial conference for the International Council for the Conservation of Mosaics in Plovdiv, Bulgaria. She has lectured on emergency and disaster preparedness for public collections at the national level and on the field of conservation for several graduate level cultural heritage and preservation programs. She is also a certified National Heritage Responder, trained through AIC. Along with her colleagues, she has published articles in international journals regarding the care of outdoor sculpture parks and relocation of large-scale integrated architectural artworks. Christina also undertakes pre-fabrication conservation reviews of proposed artworks for the LA County Arts Commission, the Washington State Arts Commission, and the City of Los Angeles, among others. Christina is a certified CAP assessor through AIC, a certified Jahn® mortar installer, certified aerial scissor lift operator, and OSHA 30-hour safety certified for the construction industry.

- Christina will be primary of contact for the City for the duration of the contract. All proposals, schedules, and reports will be reviewed by Christina before they are submitted to the City.

ROSA LOWINGER, Founder, Vice President / Co-Chief Conservator, is a **Fellow of the American Institute for Conservation (AIC) and the Association for Preservation Technology (APT)**. Rosa's 30+ year career has been devoted to sculpture and monuments conservation. She holds a 1982 M.A. in art history and conservation from New York University's Institute of Fine Arts and held the 2008-09 Rome Prize in Conservation at the American Academy in Rome where she carried out a pilot project researching the history of vandalism to public art collections. Rosa was the founder of Los Angeles' Sculpture Conservation Studio and directed all conservation services there from 1988-2008, including the re-location and treatment of Helen Lundeberg's *History of Transportation* and the first Santa Monica public art survey. Her list of outdoor and public art projects is extensive. In 2010, she was hired by Smithsonian Undersecretary for Arts and Culture Richard Kurin to carry out the post-earthquake recovery of the remaining painted concrete murals at Holy Trinity Cathedral in Port-Au-Prince, Haiti, and is featured in the Smithsonian's book on the disaster recovery. From 2003-2014 she was the author of *Ask the Art Nurse* column on LA Times writer Carolina Miranda's art blog www.c-monster.net designed to provide conservation information to artists, and is featured in the Getty Conservation Institute's 2013 film on conservation of outdoor painted sculpture. She is also a consultant to the Getty Conservation Institute's Outdoor Public Sculpture initiative and has published extensively on fountains, sculpture, and public art. A renowned lecturer and teacher, Rosa has led recent workshops on conservation of outdoor metal finishes for the Association for Preservation Technology's workshops at Taliesin (June 2013), New York (October 2013), and the University of Colorado at Denver (June 2014). She was a panelist for the 2015 conference *Far-Sited: Creating and Conserving Outdoor Sculpture* and is a Board Member of the Florida Association of Public Art Professionals, a peer reviewer for the Association for Preservation Technology Journal, Associate Editor of the University of Pennsylvania's conservation journal *Change Over Time* and a member of the Association for Preservation Technology's Technical Committee for Modern Heritage.

- After handing over ownership, Rosa now works as a consulting staff conservator for the RLA team. She will assist with reviewing proposals as well as consulting with the team on high-level conservation issues and/or discussions with the City or artists, fabricators, etc. that may occur over the course of the contract.

NELSON HALLONQUIST, Director of Operations, holds a B.A. in Sociology from the University of Central Florida. Prior to joining RLA, Nelson worked with fine art objects as a museum-quality art preparator. From 2007-2012, he was the director and lead preparator for a contemporary art gallery where he oversaw the coordination and installation of approximately 10 exhibitions annually as well as participation in numerous international art fairs, including Art Basel Miami Beach. From 2012 - 2014, he was part of a team of preparators at Curatorial Assistance in Pasadena, CA, and completed projects for multiple private clients and public institutions, such as The Huntington Library, Japanese American National Museum, Academy of Motion Picture Arts & Sciences Museum, The Annenberg Space for Photography, and Los Angeles County Museum of Art. Since joining RLA, Nelson has served as the chief technician for all of RLA's California, west, and mid-west based sculpture and public art projects, architectural elements, and maintenance for private clients. His work includes treatments and maintenances for the Cities of Beverly Hills (CA), Pasadena (CA), Oakland (CA), Southlake (TX), Kansas City (MO), the Huntington Library, San Diego International Airport, Casa del Herrero, and many private clients throughout southern California. Nelson is versed in the maintenance and treatment of bronze, stainless steel, painted mild steel, ceramic, electronic media, stone, wood, glass, and plaster, among other materials. In addition to treatments/maintenances, Nelson performs condition assessments and documentation, both written and photographic. He is a certified Jahn® mortar installer and recently was selected to participate in the Getty Conservation Institute's

workshop “Bronze Patination for Conservators.” Nelson moved into the Director of Operations role in 2021 and continues with project management, planning and implementation of on-site treatments.

- Nelson will be the secondary point of contact for the duration of the contract and assist the team with logistics. If needed, Nelson will support conservation projects specific to patina touch-ups or full re-patination, as well as painted artworks. Nelson will review proposals, schedules, and reports with Christina before they are submitted to the City.

CAROLINE DICKENSHEETS, Managing Conservator (Miami), is a **Professional Associate of the AIC** and holds a 2019 M.S. in Historic Preservation with a focus in Conservation from the University of Pennsylvania. She received her bachelor’s degree in Architecture and Art History from Wellesley College. During her graduate studies, she was involved in the preservation of architecture in the American West through the Vanishing Treasures Program of the National Park Service and the Center for Architectural Conservation at the University of Pennsylvania. At RLA she directs all projects for Vizcaya Museum and Gardens, and the outdoor sculpture conservation projects for the City of Miami Beach, the City of Fort Myers, the City of Tampa, the Cummer Museum in Jacksonville, Florida International University, and University of Florida. She has also performed assessments, maintenance, and conservation treatments for the City of Dallas, TX and City of Charlotte, NC. She is OSHA 30-hour safety certified for the construction industry and a certified Jahn® mortar installer.

- Caroline will manage City projects for the duration of the contract. She will perform updated condition assessments and plan the maintenance schedule for the collection. During year 1, she will perform the treatments alongside one of her conservator colleagues and technicians.

ELENA BOWEN, Associate Conservator, is a **Professional Associate of the AIC** and holds a 2020 M.A. from the UCLA/Getty Conservation Program. She received her bachelor’s degree in Studio Art from Wellesley College. Prior to joining RLA in 2021, she completed pre-program internships at Vizcaya Museum and Gardens and the Penn Museum and graduate internships at the Fowler Museum at UCLA, the Hirshhorn, and the Carlos Museum at Emory University. At RLA, Bowen manages the University of Miami outdoor sculpture collection in addition to treating private client works by Botero, Leger, Robert Indiana, Kusama, Beverly Pepper, and Donald Judd and managing FAENA Arts conservation projects. She has treated historical and industrial artifacts sited outdoors for the National Park Service in the US Virgin Islands as well as artifacts for the NPS at the Tuskegee Airman National Historic Site. She has also assisted with conserving and maintaining the public art collection for the City of Sioux Falls, South Dakota, which primarily consists of bronzes. She is OSHA 30-hour safety certified for the construction industry.

- Elena will assist Caroline with management and implementation of City-related projects.

OLEKSII HUSAK, Lead Conservation Technician (Miami), holds a Mechanical Engineering degree from the National Polytechnic University in Ukraine. With RLA since 2022, Oleksii is a specialist in painting, glazing, and metal restoration. At RLA, Oleksii lead the restoration of numerous outdoor painted sculpture conservation projects including the City of Miami Beach’s Tobias Rehberger *Obstinate Lighthouse*, Florida International University’s Jamie Rosati *Untitled (Orange)*, in addition to works in private collection including artists such as Ugo Rondinone, Arnaldo Pomodoro, Mark Di Suvero, and Alexander Liberman. He is OSHA 10-hour safety certified for the construction industry.

- Oleksii will be the lead technician for City-related projects.

Professional Affiliations:

Rosa Lowinger:

- Fellow, American Institute for Conservation (AIC), Objects and Architectural Specialty Groups, Membership Committee
- Fellow, American Academy in Rome (Rome prize recipient 2008)
- Fellow ICCROM (International Center for the Study of the Preservation and Restoration of Cultural Property)
- Fellow, Association for Preservation Technology International
 - Member of Technical Committee for Modern Heritage
- Member, Western Association of Art Conservators
- Member, Florida Association of Public Art Professionals (Board Member 2011-2013)
- Board Member, Florida Association of Museums
- Member, ArtTable, Los Angeles Chapter member
- Member, International Institute for Conservation
- Founding Member, International Network for the Conservation of Contemporary Art
- Member, Florida Association of Public Art Professionals
- Member, Association of Registrars and Collections Specialists
- Member, Conservation Association of Los Angeles

Christina Varvi

- Fellow, American Institute for Conservation, AIC, Objects and Architectural Specialty Groups
 - Objects, Architecture, and NHR Specialty Groups
- Recognized Professional, Association for Preservation Technology International
- Board Member & Treasurer, Western Chapter – Association for Preservation Technology
- Member, Western Association of Art Conservators
- Member, International Council for the Conservation of Mosaics
- Member, National Trust for Historic Preservation
- Member, California Preservation Foundation
- Member, Florida Association of Public Art Professionals
- Member, Southeast Regional Conservation Association
- Member, Conservation Association of Los Angeles

Caroline Dickensheets

- Professional Associate – American Institute for Conservation, Objects and Architectural Specialty Groups
- Member, Association for Preservation Technology International
- Member, Docomomo US
- Member, Florida Association for Public Art Professionals

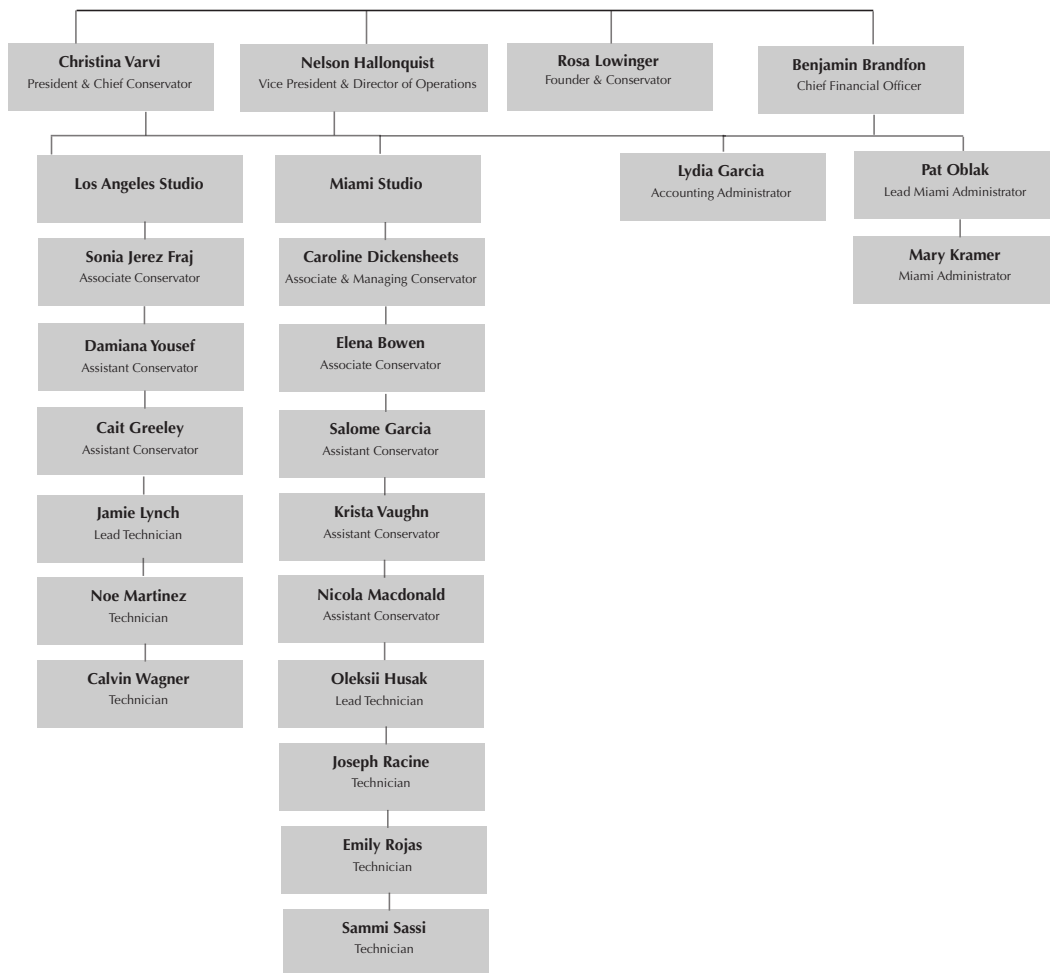
Nelson Hallonquist

- Board of Directors, Florida Association of Public Art Professionals
- Member, American Institute for Conservation, Objects and Conservators in Private Practice
- Member, Conservation Association of Los Angeles

Elena Bowen

- Professional Associate – American Institute for Conservation; Objects Specialty, Conservators in Private Practice, and Contemporary Art Objects Groups

Organizational Chart:



TAB 3. METHODOLOGY AND APPROACH

GENERAL: The City of Port St. Lucie is looking for the selected contractor to provide public art conservation and restoration on sixteen (16) City owned public art installations. RLA understands that in 2022, a public art assessment was performed wherein five (5) pieces of artwork were

prioritized based on high level of required restoration and eleven (11) artworks with medium priority maintenance statuses. The selected contractor is to carry out the treatments prescribed in the assessment.

Proposed Approach for Carrying out the Project:

RLA estimates that treatment of all sixteen (16) artworks identified for treatment to take approximately thirty-five (35) working days, which can be staged in multiple mobilizations over a period of approximately four to five (4-5) months. Our goal in performing the treatments for the City of Port St. Lucie is to complete all work prior to the onset of hurricane season each year.

1. Within two (2) weeks of receiving a signed contract, RLA will set a meeting with the City to identify parameters required for implementation. RLA’s proposed schedule will be reviewed to determine if the work schedule coincides with City events and planning. Revisions will be made as required.
 - a. RLA will provide contact information for pertinent personnel.
 - b. RLA will request any information that may exist regarding each artwork, such as fabrication documents or possibly prior treatment reports
2. A detailed schedule for the City’s review will be prepared and upon agreement, RLA will proceed with scheduling. RLA aims to carry out treatments with limited interruption for holidays and the occasional weather event. Most treatments will be performed by a conservator and technician.
3. RLA can prioritize artworks as desired by the City or recommend treatment of the highest priority works.
4. RLA will communicate project updates to the City’s Public Art Manager by email on a daily or weekly basis, as is needed.
5. RLA schedule will include appointments to review treatments upon completion, as is needed or desired by the City’s Public Art Manager.
6. Treatment reports will be provided upon completion of each mobilization.
7. Invoicing will occur as is agreed upon with the City.

Coordination & Meetings with City Staff:

In addition to treatment of the identified high-priority artworks, RLA will coordinate with City staff to address routine maintenance needs, priorities, and critical issues as well as report and document vandalism, damage, degradation, and/or any safety issues on an “as needed” basis throughout the term of the contract.

Perform Conservation Treatments & Create Annual Maintenance Plan:

- RLA will include recommendations for annual maintenance with each treatment report. General estimated costs for the annual maintenance of each artwork have been included in with cost estimate breakdowns in Tab 4. RLA can create a plan for annual maintenance services if desired and requested.

Resources that we Request from the City:

1. Prior to commencing any treatments, RLA staff will coordinate with City staff regarding access to each site, water, electricity, parking, restroom facilities, etc.

2. If available, provide RLA with a current map or street addresses and locations indicating the location of each of the permanently sited artworks identified by the City.
3. If necessary, provide RLA with a temporary parking permit for use while working at various sites. Alerting any relevant City departments and/or public to our activities. If any assessing or maintenance is to occur at or near a sensitive area (i.e., schools, fire departments, police departments, City buildings, etc.), please notify these entities and private businesses of our activities and scope of work, prior to our arrival.
4. Identify if there are any sculptures that will not be accessible during the maintenance/assessment period, either because they are in storage or cannot be worked on for other reasons (i.e., nearby construction/road work, City events, etc.).
5. Access to restrooms within 100 feet of each job site.

CITY OF PORT ST. LUCIE, FL

E-RFP No. 20240059 - Public Art Collection

TAB 4.

A. PRICE PROPOSAL AND COST WORKSHEET

City of Port St. Lucie				
E-RFP #20240059 - Public Art Conservation				
Cost Worksheet - Schedule A				
Company Name: <u>RLA Conservation</u>				
Line #	ID #	Artwork Title	Total Amount	
1	1	Born Free	\$7,950.00	
2	2	Five Kids in Tree	\$12,450.00	
3	3	Two Kids on Bench	\$7,925.00	
4	6	3 Cubes	\$6,765.00	
5	8	Armillary Steel Sphere	\$1,215.00	
6	9	Duo	\$6,795.00	
7	10	Polo Player of Horse	\$13,895.00	
8	13	Great Heron Duet	\$4,050.00	
9	14	Mantle	\$1,215.00	
10	15	Dark Planet	\$1,215.00	
11	16	Mosaic Wall Tiles (Qty: 2)	\$6,735.00	
12	17	Arrival Fountain	\$10,950.00	
13	18	Coastal Rhythm	\$3,965.00	
14	19	Evolve	\$8,510.00	
15	25	Fugue	\$4,410.00	
16	28	Veranda Sails	\$20,075.00	
Total Amount:			\$118,120.00	
Line #	Additional Services		Unit Price	
1	On Call/Emergency Services		\$185/hr	

B. COST BREAKDOWN FOR EACH INSTALLATION

Artist:	Esther Wertheimer
Title:	<i>Born Free</i>
Date:	1998
Materials:	Concrete (base), Cast Bronze
Overall Dimensions:	Sculpture: 67" x 41" x 41" (H x W x D) Base: 74" x 44" x 44" (H x W x D)
Public Art Plan #:	1
Location:	2195 SE Airoso Blvd; PSL Community Center Plaza Exterior
Condition Noted:	Good
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide an overall cleaning of all bronze and concrete surfaces including cupric runoff on concrete base, address inconsistencies and corrosion on the bronze surfaces, and address appearance of concrete base with guidance from the client.

Note: The assessment of this artwork provided by EverGreen is incomplete due to access and therefore difficult to ascertain the artwork’s current condition. It is unknown if the artwork currently has a lacquer or wax coating. The assessor’s treatment recommendation is to provide both lacquer and hot wax coatings, which is not compatible. However, RLA can determine the existing coating in-situ and proceed accordingly with the most appropriate treatment methods.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Examine mounting hardware and replace as necessary.
3. Examine concrete surface for cupric runoff.
 - a. If necessary, reduce cupric runoff with appropriate cleaning methods.
4. Utilize a scissor lift to access upper areas of the sculpture.
5. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
6. Remove remaining failed coating on bronze plaque using either organic solvents or, if necessary, a commercial stripper.
 - a. Polish raised lettering.
 - b. Apply a tinted lacquer to areas of coloration loss.
 - c. Apply a clear lacquer all visible plaque surfaces.
 - d. Apply a cold wax coat to all surfaces and buff to a soft sheen.
7. Remove corrosion mechanically from surfaces of bronze sculpture.
 - a. If active copper alloy corrosion is observed, apply a chemical solution of BTA (benzotriazole) to localized areas to passivate corrosion.
 - b. Allow to dwell on the surface overnight, then clear with organic solvents.
8. Locally patinate areas of patina loss on sculpture with a hot patina treatment to provide a homogenous appearance throughout all bronze surfaces.
 - a. If appropriate, apply a conservation-grade lacquer to localized areas of patina treatment via an HVLP spray system.
 - b. If no lacquer exists on sculpture, a hot wax coating will be applied.
9. If a wax coating currently exists on the bronze sculpture:
 - a. Remove extant wax from all bronze surfaces, assuming that the existing coating has degraded and not been maintained regularly.

- b. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
 - c. Apply a cold wax coat to all surfaces and buff to a soft sheen.
10. If a lacquer coating currently exists on the bronze sculpture:
- a. Apply fresh lacquer to localized areas of failure only via HVLP spray system.
 - i. Full removal of existing lacquer coating and reapplication of new lacquer coating is not included in this scope of work.
 - b. Apply a cold wax coat to all surfaces and buff to a soft sheen.

SPECIAL EQUIPMENT:	SCISSOR LIFT RENTAL
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	2 DAYS
ESTIMATED TREATMENT COSTS:	\$ 7,950.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	2 days on-site @ \$1,280 per day (\$160/hr)	\$2,560
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 days @ \$720 per day (\$90/hr)	\$1,440
Mobilization:	2 hours @ \$85 per hour	\$170
Materials:		\$400
Admin time:	2 hours @ \$85 per hour	\$170
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	2 nights x \$120/night x 2 staff	\$480
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$6,320
10% Contingency:		\$630
Equipment Rentals:	2-day scissor lift rental – allow up to:	\$1,000
Total:		\$7,950

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site @ \$160 per	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 2 staff	\$720
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$1,090
10% Contingency:		\$100
Equipment Rentals:	1-day scissor lift rental – allow up to:	\$500
Total:		\$1,690

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Ken Ross
Title:	<i>Five Kids in Tree</i>
Date:	2006
Materials:	Concrete (base), Cast Bronze
Overall Dimensions:	Sculpture: 93" x 57" x 57" (H x W x D) Base: 19" x 72" x 72" (H x W x D)
Public Art Plan #:	2
Location:	2060 SE Grand Drive; Mary Ann Cernuto Family Park; Exterior
Condition Noted:	Fair
Priority Noted:	High

TREATMENT OBJECTIVE: To provide a general cleaning of all surfaces, address corrosion on bronze, replace ferrous hardware and repair damage to the concrete base.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment/maintenance images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Concrete Base:
 - a. Remove paint from concrete base.
 - i. Test solubility of extant coating with paint stripper and organic solvents for best results.
 - b. Clean all concrete surfaces with a non-toxic conservation-grade biocide to remove all occurrences of biological growth.
 - c. Reduce ferrous staining with appropriate cleaning methods.
 - d. Perform a salt content test on concrete base at four (4) points (north, south, west, east) to establish salinity baseline.
 - i. Perform similar tests during future maintenances to monitor for stability.
 - ii. RLA assumes a combination of chlorides and nitrate salts are most likely present within the concrete due to naturally occurring salts in that material, as well as the artwork's location in a direct marine environment.
 - e. Mechanically remove surface efflorescence.
 - f. Apply efflorescence poultice to all areas exhibiting embedded salts.
 - g. Inject crack with a conservation-grade injection grout.
 - h. Fill crack with an appropriate conservation-grade patching mortar.
 - i. Profile finish to be flush with adjacent surfaces.
 - i. Repaint base with a coating appropriate for concrete in an outdoor marine setting in a color approved by City officials.
 - i. RLA can color match to the existing coating, though the color has most likely faded and is no longer representative of the original appearance. If no documentation from the artist or fabricator exists regarding the original color, RLA can determine the appropriate color with the following methods:
 1. City officials can provide RLA with a commercially available color or paint code, which will be used to procure a new coating. This would be the most cost-effective method for the City.
 2. RLA can polish an area of the existing coating in an attempt to obtain a representative color and color match by hand, then match to a commercially available paint color. This method would have moderate

- costs associated.
- 3. RLA can collect a paint sample and perform a cross-section analysis of the existing coating to determine the original color, then match to a commercially available paint color. This method would incur the most costs and may not guarantee a better result than the methods outlined above.
- 4. Bronze Sculpture:
 - a. Remove inappropriate ferrous metal hardware.
 - i. Replace with 316 L marine-grade stainless-steel hardware.
 - 1. Note: RLA can utilize bronze replacement hardware if the City prefers. RLA recommends 316 L marine grade stainless-steel because it is a stronger material than bronze that is also less susceptible to corrosion in a marine environment and is compatible with bronze on a galvanic scale.
 - 2. In this instance, “hardware” only refers to bolts used to affix the sculpture and related elements in place. If the mount noted in an image provided with the assessment report is ferrous in nature, it will not be replaced as part of this scope of work.
- 5. Remove corrosion mechanically from surfaces of bronze sculpture.
 - a. If active copper alloy corrosion is observed, apply a chemical solution of BTA (benzotriazole) to localized areas to passivate corrosion.
 - b. Allow to dwell on the surface overnight, then clear with organic solvents.
- 6. Locally patinate areas of patina loss as needed with a hot patina treatment to provide a homogenous appearance throughout all bronze surfaces.
- 7. Remove ferrous bracing if sculpture is stable.
- 8. Remove extant wax from all bronze surfaces, assuming that the existing coating has degraded and not been maintained regularly.
- 9. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
- 10. Apply a cold wax coat to all surfaces and buff to a soft sheen.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	4 DAYS
ESTIMATED TREATMENT COSTS:	\$ 12,450.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	4 days on-site @ \$1,280 per day (\$160/hr)	\$5,120
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 days @ \$720 per day (\$90/hr)	\$2,880
Mobilization:	2 hours @ \$85 per hour	\$170
Materials:		\$700
Admin time:	2 hours @ \$85 per hour	\$170
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	4 nights x \$120/night x 2 staff	\$960
Per Diem:	4 days x \$60/day x 2 staff	\$480
Subtotal:		\$11,340
10% Contingency:		\$1,110
Total:		\$12,450

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	2 hours on-site @ \$160 per	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 2 staff	\$720
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$1,410
10% Contingency:		\$140
Total:		\$1,550

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Max Turner
Title:	<i>Two Kids on Bench</i>
Date:	2003
Materials:	Cast Bronze
Overall Dimensions:	37" x 44" x 30" (H x W x D)
Public Art Plan #:	3
Location:	2060 SE Grand Drive; Exterior
Condition Noted:	Poor
Priority Noted:	High

TREATMENT OBJECTIVE: To provide a general cleaning of all surfaces, address corrosion on bronze surfaces, replace ferrous hardware as is possible and reduce ferrous staining on the pavers.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Remove ferrous hardware and replace with 316 L marine-grade stainless steel where possible.
 - a. If sculpture is stable, remove ferrous bracing.
4. Reduce ferrous staining on pavers below with appropriate cleaning methods.
5. Remove corrosion mechanically from surfaces of bronze sculpture.
 - a. If active copper alloy corrosion is observed, apply a chemical solution of BTA (benzotriazole) to localized areas to passivate corrosion.
 - b. Allow to dwell on the surface overnight, then clear with organic solvents.
6. Remove overpaint from bronze surface.
 - a. Test solubility with organic solvents as well as mechanical removal methods.
7. Locally patinate areas of patina loss as needed with a hot patina treatment to provide appropriate coloration throughout all bronze surfaces.

- 8. Remove extant wax from all bronze surfaces, assuming that the existing coating has degraded and not been maintained regularly.
- 9. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
- 10. Apply a cold wax coat to all surfaces and buff to a soft sheen.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	2.5 DAYS
ESTIMATED TREATMENT COSTS:	\$ 7,980.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	2.5 days on-site @ \$1,260 per day (\$160/hr)	\$3,200
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2.5 days @ \$720 per day (\$90/hr)	\$1,800
Mobilization:	2 hours @ \$85	\$170
Materials:		\$300
Admin time:	1 hour @ \$85 per hour	\$85
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	2 nights x \$120/night x 2 staff	\$480
Per Diem:	3 days x \$60/day x 2 staff	\$360
Subtotal:		\$7,255
10% Contingency:		\$725
Total:		\$7,980

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site @ \$160 per	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 hours @ \$90 per hr x 2 staff	\$360
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$75
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$680
10% Contingency:		\$60
Total:		\$740

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Dale Rogers Studio
Title:	3 Cubes
Date:	2014
Materials:	Stainless steel
Overall Dimensions:	78" x 54" x 18" (H x W x D)
Public Art Plan #:	6
Location:	2410 SE Westmoreland Blvd; Botanical Garden; Exterior
Condition Noted:	Fair
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide an overall cleaning of all surfaces, remove corrosion from stainless steel surfaces and passivate, remove loose/flaky paint on painted element and in-paint, and apply a protective coating to the aluminum light fixtures.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Clean out existing weep holes to mitigate drainage issues.
4. Clean all concrete surfaces with a conservation-grade biocide to remove all occurrences of biological growth.
5. Apply protective lacquer coating to aluminum light fixtures.
6. Passivate ferrous corrosion on stainless-steel surface with a citric acid treatment.
 - a. Allow to dwell per manufacturer’s specifications and clear with distilled water.
 - b. Repeat as necessary.
7. Remove loose and flaky paint from painted spherical element.
8. Mechanically remove corrosion from painted spherical element and passivate as necessary.
9. In-paint areas of paint loss with a conservation-grade paint system.
 - a. An epoxy primer will first be applied to all areas that require in-painting.
 - b. Note: The assessment report provided by the City does not indicate that the red coating on the spherical element is experiencing failure throughout. In images provided, it appears that only localized areas where water collects are experiencing failure. As such, RLA proposes to address these conditions locally rather than fully repaint the spherical element.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	2 DAYS
ESTIMATED TREATMENT COSTS:	\$ 6,765.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	2 days on-site @ \$1,280 per day (\$160/hr)	\$2,560
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 days @ \$720 per day (\$90/hr)	\$1,440
Mobilization:	1 hour @ \$85 per hour	\$85

Materials:		\$400
Admin time:	1 hour @ \$85 per hour	\$85
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	2 nights x \$120/night x 2 staff	\$480
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$6,150
10% Contingency:		\$615
Total:		\$6,765

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	hours on-site @ \$160 per	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 hours @ \$90 per hr x 2 staff	\$360
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$100
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$705
10% Contingency:		\$70
Total:		\$775

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	David Harber
Title:	<i>Armillary Steel Sphere</i>
Date:	2016
Materials:	Pre-cast Concrete (base), Stainless Steel
Overall Dimensions:	Sculpture: 31" x 32" x 32" (H x W x D) Base: 38" x 28" x 28" (H x W x D)
Public Art Plan #:	8
Location:	2410 SE Westmoreland Blvd; Botanical Gardens; Interior
Condition Noted:	Fair
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide an overall cleaning of all surfaces, remove debris from within sculpture, address biological growth on the base, replace failing caulk on base, and replace or adjust loose hardware as necessary.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.

3. Passivate ferrous corrosion on stainless-steel surface with a citric acid treatment.
 - a. Allow to dwell per manufacturer’s specifications and clear with distilled water.
 - b. Repeat as necessary until desired appearance is achieved.
 - c. Clean all surfaces with a solution of distilled water and a conservation-grade detergent.
 - d. Rinse with distilled water.
 - e. Dry with soft microfiber cloths.
4. Apply a clear protective paste wax to all stainless-steel surfaces for added durability.
5. Clean all concrete surfaces with a non-toxic conservation-grade biocide to remove all occurrences of biological growth.
6. Remove failing caulk on base and replace with new caulk.
7. Replace or adjust loose hardware as needed.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	½ DAY
ESTIMATED TREATMENT COSTS:	\$ 1,265.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	days on-site @ \$1,400 per day (\$175/hr)	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hour	\$360
Mobilization:	1 hour @ \$85 per hour	\$85
Materials:		\$100
Admin time:	0 hours @ \$100 per hour	\$0
Travel Time:	4 hrs round trip @ \$75 per hour x 1 person	\$300
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	0 nights x \$120/night x 0 people	\$0
Per Diem:	0 days x \$60/day x 0 people	\$0
Subtotal:		\$1,105
10% Contingency:		\$110
Total:		\$1,215

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site @ \$160 per	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 hours @ \$90 per hr x 1 staff	\$360
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$50
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$655
10% Contingency:		\$65
Total:		\$720

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of

cold wax coatings as needed.

Artist:	Charles Strain
Title:	<i>Duo</i>
Date:	2017
Materials:	Pre-cast Concrete (base), Bronze
Overall Dimensions:	Sculpture: 104" x 53" x 8" (H x W x D) Base: 37" x 53" x 53" (H x W x D)
Public Art Plan #:	9
Location:	2033 SE Lennard Road; Exterior
Condition Noted:	Fair
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide an overall cleaning of all bronze and concrete surfaces including runoff staining on concrete base, address inconsistencies and corrosion on the bronze surfaces, repair cracks in concrete base and replace failing caulk at joints.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Bronze Sculpture:
 - a. Remove corrosion mechanically from surfaces of bronze sculpture.
 - i. If active copper alloy corrosion is observed, apply a chemical solution of BTA (benzotriazole) to localized areas to passivate corrosion.
 - ii. Allow to dwell on the surface overnight, then clear with organic solvents.
 - b. Remove extant wax from all bronze surfaces, assuming that the existing coating has degraded and not been maintained regularly.
 - c. Locally patinate areas of patina loss on sculpture with a hot patina treatment to provide a homogenous appearance throughout all bronze surfaces.
 - d. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
 - e. Apply a cold wax coat to all surfaces and buff to a soft sheen.
4. Concrete Base:
 - a. Clean all concrete surfaces with a conservation-grade biocide to remove all occurrences of biological growth.
 - b. Mechanically remove efflorescence from painted surface.
 - i. If deemed necessary, apply a clay-based efflorescence poultice to all areas exhibiting embedded salts as to not damage the painted surface.
 - c. Inject crack with a conservation-grade injection grout.
 - d. Fill crack with an appropriate conservation-grade patching mortar.
 - i. Profile finish to be flush with adjacent surfaces.
 - ii. In-paint all fills to blend with adjacent areas.
 1. Note: Fills and in-painting will blend from a normal viewing distance of 6' or more. However, due to the nature of these repairs on an uninterrupted monochromatic surface, in-painting may be evident but not distracting from a close viewing distance.

- e. Mechanically remove failed caulk at joints.
 - i. Apply new caulk to joints.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	2.5 DAYS
ESTIMATED TREATMENT COSTS:	\$ 6,795.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	2 days on-site @ \$1,280 per day (\$160/hr)	\$2,560
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 days @ \$720 per day (\$90/hr)	\$1,440
Mobilization:	1 hours @ \$85	\$85
Materials:		\$350
Admin time:	2 hours @ \$85 per hour	\$170
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	2 nights x \$120/night x 2 staff	\$480
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$6,185
10% Contingency:		\$610
Total:		\$6,795

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	2 hours on-site @ \$160 per	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 2 staff	\$720
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$1,410
10% Contingency:		\$140
Total:		\$1,550

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Life Size Statues
Title:	<i>Polo Player on Horse</i>
Date:	2017
Materials:	Stone (base), Cast Bronze
Overall Dimensions:	90" x 109" x 72" (H x W x D)
Public Art Plan #:	10
Location:	3045 SW Port St. Lucie Blvd; Exterior

Condition Noted:	Fair
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide a general cleaning of all surfaces, address corrosion on bronze, replace ferrous hardware, address staining on the stone base and repoint failed joints.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Stone Base:
 - a. Utilize a specialty conservation-grade masonry cleaner to reduce or remove unsightly staining on cast concrete and stone surfaces.
 - b. Repoint failed joints with a conservation-grade pointing mortar.
4. Bronze Sculpture:
 - a. Remove inappropriate ferrous metal hardware.
 - i. Replace with 316 L marine-grade stainless-steel hardware.
 - ii. Note: RLA can utilize bronze replacement hardware if the City prefers. RLA recommends 316 L marine grade stainless-steel because it is a stronger material than bronze that is also less susceptible to corrosion in a marine environment. This grade of stainless-steel is compatible with bronze on a galvanic scale.
 - b. Remove corrosion mechanically from surfaces of bronze sculpture.
 - i. If active copper alloy corrosion is observed, apply a chemical solution of BTA (benzotriazole) to localized areas to passivate corrosion.
 - ii. Allow to dwell on the surface overnight, then clear with organic solvents.
 - c. Address dark residue on bronze surface.
 - i. Test a combination of mechanical and solvent-based removal methods.
 - d. Remove failing/unstable paint.
 - i. Test a combination of mechanical, solvent-based and chemical stripper removal methods.
 - e. Repaint painted elements with a conservation-grade paint suitable for outdoor bronze in a marine environment.
 - i. Note: RLA will require guidance and approval from the City for color determination. If contact with the fabricator is possible, they may be able to advise on appropriate colors, which will be the most cost-effective method of determining this aspect.
 - f. Locally patinate areas of patina loss as needed with a hot patina treatment to provide intended coloration throughout all patinated bronze surfaces.
 - g. Remove extant wax from all bronze surfaces, assuming that the existing coating has degraded and not been maintained regularly.
 - h. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
 - i. Apply a cold wax coat to all surfaces and buff to a soft sheen

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SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	NONE ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	4 DAYS
ESTIMATED TREATMENT COSTS:	\$ 13,895.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	4 days on-site @ \$1,280 per day (\$160/hr)	\$5,600
Report time:	1 hour @ \$160 per hour	\$175
Technicians:	4 days @ \$720 per day (\$90/hr)	\$3,200
Mobilization:	4 hours @ \$85	\$400
Materials:		\$700
Admin time:	4 hours @ \$100 per hour	\$400
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	4 nights x \$130/night x 2 staff	\$1,040
Per Diem:	4 days x \$60/day x 2 staff	\$480
Subtotal:		\$12,695
10% Contingency:		\$1,200
Total:		\$13,895

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	2 hours on-site @ \$160 per	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 2 staff	\$720
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$1,410
10% Contingency:		\$140
Total:		\$1,550

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Geoffrey Smith
Title:	Great Heron Duet
Date:	2017
Materials:	Stone (base), Bronze
Overall Dimensions:	69" x 38" x 21" (H x W x D)
Public Art Plan #:	13
Location:	272 SW Lama Ave; Exterior
Condition Noted:	Fair
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide a general cleaning of all surfaces, address corrosion on bronze, replace ferrous hardware and address staining on the stone base.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Stone Base:
 - a. Utilize a specialty masonry cleaner to reduce or remove unsightly staining on cast concrete and stone surfaces.
4. Bronze Sculpture:
 - a. Remove inappropriate ferrous metal hardware.
 - i. Replace with 316 L marine-grade stainless-steel hardware.
 - ii. Note: RLA can utilize bronze replacement hardware if the City prefers. RLA recommends 316 L marine grade stainless-steel because it is a stronger material than bronze that is less susceptible to corrosion in a marine environment. This grade of stainless-steel is also compatible with bronze on a galvanic scale.
 - b. Remove corrosion mechanically from surfaces of bronze sculpture.
 - i. If active copper alloy corrosion is observed, apply a chemical solution of BTA (benzotriazole) to localized areas to passivate corrosion.
 - ii. Allow to dwell on the surface overnight, then clear with organic solvents.
 - c. Locally patinate areas of patina loss as needed with a hot patina treatment to provide intended coloration throughout all patinated bronze surfaces.
 - d. Remove extant wax from all bronze surfaces, assuming that the existing coating has degraded and not been maintained regularly.
 - e. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
 - f. Apply a cold wax coat to all surfaces and buff to a soft sheen.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	NONE ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,050.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	1 days on-site @ \$1,280 per day (\$160/hr)	\$1,280
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	1 day @ \$720 per day (\$90/hr)	\$720
Mobilization:	1 hour @ \$85 per hour	\$85

Materials:		\$300
Admin time:	1 hour @ \$85 per hour	\$85
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	1 night x \$120/night x 2 staff	\$240
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$3,690
10% Contingency:		\$360
Total:		\$ 4,050

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	2 hours on-site @ \$160 per	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 1 staff	\$360
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$75
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$680
10% Contingency:		\$100
Total:		\$1,100

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	David Harber
Title:	<i>Mantle</i>
Date:	2018
Materials:	Stone (base), Black Puddle Stones
Overall Dimensions:	Sculpture: 50 1/2" x 48" x 48" (H x W x D) Base: 23" x 78 1/2" x 78 1/2" (H x W x D)
Public Art Plan #:	14
Location:	1642 SW Gaitlin Blvd; Exterior
Condition Noted:	Fair
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide a general overall cleaning of all surfaces, remove debris trapped within composition, address hardware concerns, and address biological growth.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Remove all occurrences of biological growth with a conservation-grade biocide.

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- Employ cleaning methods safe for Florida Keystone Base to further remove soiling.
- Swap identification plaque with “Dark Planet.”

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	½ DAY
ESTIMATED TREATMENT COSTS:	\$ 1,265.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	0 days on-site @ \$1,280 per day (\$160/hr)	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hour	\$360
Mobilization:	1 hour @ \$85 per hour	\$85
Materials:		\$100
Admin time:	0 hour @ \$85 per hour	\$0
Travel Time:	4 hrs round trip @ \$75 per hour x 1 staff	\$300
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	0 nights x \$120/night x 1 staff	\$0
Per Diem:	0 days x \$60/day x 1 staff	\$0
Subtotal:		\$1,105
10% Contingency:		\$110
Total:		\$1,215

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site @ \$160 per	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 hours @ \$90 per hr x 1 staff	\$360
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$50
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$655
10% Contingency:		\$65
Total:		\$720

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	David Harber
Title:	<i>Dark Planet</i>
Date:	2018
Materials:	Weathering steel, CMU base
Overall Dimensions:	Sculpture: 50 1/2" x 48" x 48" (H x W x D) Base: 23" x 78 1/2" x 73 1/2" (H x W x D)
Public Art Plan #:	15

Location: 2710 SW Savona Blvd; Exterior
Condition Noted: Fair
Priority Noted: Medium

TREATMENT OBJECTIVE: To provide an overall cleaning of all surfaces, remove debris from within sculpture, remove/reduce ferrous staining on base and address biological growth on the base.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. If acceptable to the City, apply a linseed oil conditioning treatment to all weathering steel surfaces to provide additional durability.
4. Remove all occurrences of biological growth with a conservation-grade biocide.
5. Swap identification plaque with “Dark Planet.”
6. Examine crack for potential stabilization via injection grout.
 - a. Note: The assessment report provided does not necessarily recommend treatment of the crack, as it appears very narrow and is most likely stable. However, RLA staff can determine if it is possible to stabilize with an injection grout. The cost and time required to inject one (1) crack of this nature is minimal and will not affect the overall cost.

SPECIAL EQUIPMENT: NONE
COORDINATION WITH CITY: ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME: ½ DAY
ESTIMATED TREATMENT COSTS: **\$ 1,265.00**

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	0 days on-site @ \$1,280 per day (\$160/hr)	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hour	\$360
Mobilization:	1 hour @ \$85 per hour	\$85
Materials:		\$100
Admin time:	0 hours @ \$85 per hour	\$0
Travel Time:	4 hrs round trip @ \$75 per hour x 1 staff	\$300
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	0 nights x \$130/night x 1 staff	\$0
Per Diem:	0 days x \$60/day x 1 staff	\$0
Subtotal:		\$1,105
10% Contingency:		\$110
Total:		\$1,215

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site @ \$160 per	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 hours @ \$90 per hr x 1 staff	\$360

Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$50
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$655
10% Contingency:		\$65
Total:		\$720

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Anita Prentice
Title:	<i>Mosaic Wall Tiles A</i>
Date:	2018
Materials:	Glass, Ceramic Tile, Grout
Overall Dimensions:	71" x 102.5" (H x W)
Public Art Plan #:	16
Location:	10264 SW Village Parkway; Exterior
Condition Noted:	Fair
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide an overall cleaning of all surfaces, address ferrous metal mounting hardware where accessible, regrout areas of loss, address cracks at surrounding joints, and remove efflorescence.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Dry brush all surfaces to remove loose particulate matter.
3. Damp clean all surfaces with a solution of distilled water and a conservation-grade detergent to remove more tenacious soiling without flooding the artworks with water.
 - a. Damp rinse all surfaces with distilled water on microfiber cloths.
 - b. Dry all surfaces with fresh microfiber cloths.
4. Mosaic Wall Tiles A:
 - a. In areas where the ferrous metal mounting hardware is accessible, remove and replace with 316 L marine-grade stainless-steel versions.
 - i. Note: From the assessment report provided, it is unknown if all mounting hardware is accessible. RLA recommends allowing inaccessible hardware to remain in place, as access may be destructive to the artwork.
 - b. Regrout areas of loss within composition.
 - c. Fill cracks with a conservation-grade patching mortar.
 - d. Mechanically remove efflorescence from tile surfaces.
 - e. As necessary, tone areas of faded grout with a custom color-matched potassium silicate paint.
5. Mosaic Wall Tiles A:
 - a. Fill cracks with a conservation-grade patching mortar.

- b. Mechanically remove efflorescence from tile surfaces.
- c. As necessary, tone areas of faded grout with a custom color-matched potassium silicate paint.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	2 DAYS
ESTIMATED TREATMENT COSTS:	\$ 6,735.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	2 days on-site @ \$1,280 per day (\$160/hr)	\$2,560
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 days @ \$720 per day (\$100/hr)	\$1,440
Mobilization:	2 hours @ \$85 per hour	\$170
Materials:		\$300
Admin time:	1 hour @ \$85 per hour	\$85
Travel Time:	4 hrs round trip @ \$75 per hour x 2 people	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	2 nights x \$120/night x 2 people	\$480
Per Diem:	2 days x \$60/day x 2 people	\$240
Subtotal:		\$6,135
10% Contingency:		\$610
Total:		\$6,735

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	2 hours on-site @ \$160 per	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 1 staff	\$360
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$75
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$1,000
10% Contingency:		\$100
Total:		\$1,100

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Distinctive Statuary
Title:	Arrival Fountain
Date:	2018
Materials:	Glass, Ceramic Tile, Grout
Overall Dimensions:	102" x 120" x 120" (H x W x D)
Public Art Plan #:	17
Location:	279 NW California Blvd; Exterior

Condition Noted: Poor
Priority Noted: High

TREATMENT OBJECTIVE: To provide a general cleaning of all surfaces, repaint elements with failed paint, repoint areas of failed mortar, and replace friable decorative elements.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Fountain to be turned off and emptied 48 hours prior to treatment, as fountain must be completely dry.
3. Mechanically remove all debris from fountain surfaces.
4. Gently clean all surfaces with a solution of distilled water and a conservation-grade detergent and soft natural fiber brushes.
 - a. Damp rinse all surfaces with distilled water on microfiber cloths.
 - b. Dry all surfaces with fresh microfiber cloths
5. Remove failing/unstable paint.
 - a. Test a combination of mechanical, solvent-based and chemical stripper removal methods.
 - b. Consolidate all friable masonry prior to painting.
6. Repaint painted elements with a conservation-grade paint suitable for outdoor masonry in a marine environment.
 - a. Note: RLA will require guidance and approval from the City for color determination.
7. Repoint all areas of failed mortar with a conservation-grade pointing mortar.
8. Replace friable decorative leaves.
 - a. Note: The decorative leaves can be recast in-house at RLA’s Miami studio. RLA’s technician that lives in Port St. Lucie can retrieve a leaf or leaves to be used to create a mold and bring it to our Miami studio so the new leaves are ready to be installed when treatment occurs.
9. If necessary, apply a non-toxic biocide to areas of masonry that are susceptible to biological growth.

SPECIAL EQUIPMENT: NONE

COORDINATION WITH CITY: ACCESS IF NECESSARY

ESTIMATED TREATMENT TIME: 3 DAYS ON-SITE, 1 DAY IN-STUDIO

ESTIMATED TREATMENT COSTS: **\$ 10,950.00**

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	28 hours @ \$160 per hour	\$4,480
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	30 hours @ \$90 per hour	\$2,700
Mobilization:	2 hours @ \$85 per hour	\$170
Materials:		\$500
Admin time:	2 hours @ \$85 per hour	\$170

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Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	3 nights x \$120/night x 2 staff	\$720
Per Diem:	3 days x \$60/day x 2 staff	\$360
Subtotal:		\$9,960
10% Contingency:		\$990
Total:		\$10,950

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site @ \$160 per	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	3 hours @ \$90 per hr x 2 staff	\$540
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$910
10% Contingency:		\$90
Total:		\$1,000

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Rob Lorenson
Title:	<i>Coastal Rhythm</i>
Date:	2019
Materials:	Concrete (base), Aluminum
Overall Dimensions:	95" x 45" x 45" (H x W x D)
Public Art Plan #:	18
Location:	10460 SW Village Parkway; Exterior
Condition Noted:	Good
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide an overall cleaning of all surfaces, remove debris and gum, address occurrences of corrosion, address localized areas of paint failure.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Dry brush all surfaces to remove loose particulate matter.
 - a. Remove any debris from within sculpture.
 - b. Mechanically remove gum and other substances from the surface.
3. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Address occurrences of corrosion mechanically.
 - a. If necessary, apply a citric acid passivation treatment to areas of corrosion.
5. Remove loose/flakey paint from localized areas.

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6. Apply a conservation-grade primer to all areas receiving paint.
7. In-paint areas of previously failed paint with a conservation-grade paint system.
 - a. Note: Since the Public Assessment Report only recommends to locally address paint failure, RLA recommends using a conservation-grade paint system that can be color matched to the sculpture's appearance rather than acquiring the original paint, which may not match, as reds are known to fade relatively quickly in outdoor settings.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH CITY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 3,965.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	0 days on-site @ \$1,280 per day (\$160/hr)	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	1 days @ \$720 per day (\$90/hr) x 2 staff	\$1,440
Mobilization:	1 hour @ \$85 per hour	\$85
Materials:		\$250
Admin time:	1 hour @ \$85 per hour	\$85
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	1 night x \$120/night x 2 staff	\$240
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$3,080
10% Contingency:		\$300
Total:		\$3,380

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	2 hours on-site @ \$160 per	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 2 staff	\$720
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$1,410
10% Contingency:		\$140
Total:		\$1,550

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	Dustin Miller
Title:	<i>Evolve</i>
Date:	2019
Materials:	Concrete (base), Stainless Steel

Overall Dimensions:	Sculpture: 108" x 54" x 54" (H x W x D) Base: 24" x 72" (H x W)
Public Art Plan #:	19
Location:	11200 SW Village Ct.; Exterior
Condition Noted:	Fair
Priority Noted:	High

TREATMENT OBJECTIVE: To provide an overall cleaning, replace failing clear coat, address corrosion throughout all stainless-steel surfaces, reinforce welds, and provide an in-depth cleaning of the concrete base.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Dry brush all surfaces to remove loose particulate matter.
 - a. Remove any debris from within sculpture.
3. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Stainless Steel sculpture:
 - a. Remove extant failing clear coat.
 - i. Test a combination of solvents and commercial strippers, then utilize the most appropriate and effective method of removal.
 - b. Clear surfaces with distilled water.
 - c. Remove corrosion and passivate stainless-steel surface with a citric acid treatment.
 - i. Allow to dwell per manufacturer’s specifications and clear with distilled water.
 - ii. Repeat as necessary until desired appearance is achieved.
 - iii. Clean all surfaces with a solution of distilled water and a conservation-grade detergent.
 - iv. Rinse with distilled water.
 - v. Dry with soft microfiber cloths.
 - d. Reinforce broken welds with a stainless-steel epoxy putty.
 - i. Note: The Public Assessment Report did not note the broken welds as being a structural concern. As such, RLA recommends the use of a stainless-steel epoxy putty to reinforce the welds rather than welding new material in place. If the welds are discovered to be a structural concern and require welding, RLA can provided updated costs.
 - e. Apply four (4) to six (6) coats of a conservation-grade lacquer suitable for stainless-steel in a marine environment.
 - i. RLA recommends the use of a lacquer as a protective coating rather than a urethane coating, as lacquer can be locally removed and reapplied much easier than a urethane coating in order to address underlying corrosion during routine maintenances.
5. Concrete Base:
 - a. If necessary, clean surfaces with a conservation-grade masonry cleaning to remove tenacious soiling not removed with general cleaning protocols.
 - b. If necessary, apply a non-toxic conservation-grade biocide to remove all occurrences of biological growth

SPECIAL EQUIPMENT: NONE

COORDINATION WITH CITY: ACCESS IF NECESSARY

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ESTIMATED TREATMENT TIME: 3 DAYS
ESTIMATED TREATMENT COSTS: \$ 8,510.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	2 hours on-site @ \$160 per hour	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	3 days @ \$720 per day (\$90/hour) x 2 staff	\$4,320
Mobilization:	1 @ \$85	\$85
Materials:		\$750
Admin time:	1 hours @ \$85 per hour	\$85
Travel Time:	12 hrs round trip @ \$75 per hour x 3 staff	\$900
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	3 nights x \$120/night x 2 staff	\$720
Per Diem:	2.5 days x \$60/day x 2 staff	\$300
Subtotal:		\$7,740
10% Contingency:		\$770
Total:		\$8,510

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	2 hours on-site @ \$160 per	\$320
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	4 hours @ \$90 per hr x 2 staff	\$720
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$1,410
10% Contingency:		\$140
Total:		\$1,550

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	David Hayes
Title:	<i>Fugue</i>
Date:	1991
Materials:	Concrete (base), Steel
Overall Dimensions:	Sculpture: 83" x 61" x 61" (H x W x D) Base: 20" x 77" x 77" (H x W x D)
Public Art Plan #:	25
Location:	11349 SW Discovery Way; Exterior
Condition Noted:	Poor
Priority Noted:	High

TREATMENT OBJECTIVE: To provide an overall cleaning, remove biological growth, address cracks in concrete base, remove corrosion from steel sculpture, in-paint areas of coating loss, and re-align sculpture to be level.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Dry brush all surfaces to remove loose particulate matter.
 - a. Remove any debris from within sculpture.
3. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Concrete Base:
 - a. Clean all concrete surfaces with a non-toxic conservation-grade biocide to remove all occurrences of biological growth.
 - b. If possible, inject cracks with an injection grout to provide internal stabilization.
 - c. Fill exposed cracks with a conservation-grade patching mortar.
 - i. Profile fills to be flush with adjacent surfaces.
 - ii. If necessary, tone mortar fills with a tinted potassium silicate paint to match color of adjacent surfaces.
5. Steel Sculpture:
 - a. Mechanically excavate corrosion from sculpture’s surfaces.
 - b. If necessary, apply a passivation treatment to areas of excavated corrosion.
 - c. Apply a conservation-grade primer to all areas receiving paint.
 - d. In-paint areas of previously failed paint with a conservation-grade paint system, color matched to existing color and sheen.
 - e. Mechanically remove corrosion on ferrous metal mounting hardware.
 - f. Align sculpture with a level and tightening mounting hardware.
 - i. If necessary, apply a passivation treatment to areas of excavated corrosion.
 - ii. If deemed appropriate, apply a reversible clear Paraloid® coating to mounting hardware to protect ferrous metal surfaces.

SPECIAL EQUIPMENT: NONE

COORDINATION WITH CITY: ACCESS IF NECESSARY

ESTIMATED TREATMENT TIME: 1.5 DAYS

ESTIMATED TREATMENT COSTS: **\$ 4,410.00**

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	0 days on-site @ \$1,280 per day (\$160/hr)	\$0
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	1.5 days @ \$720 per day (\$90/hr) x 2 staff	\$2,160
Mobilization:	1 hour @ \$85	\$85
Materials:		\$400
Admin time:	1 hour @ \$85 per hour	\$85
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100

Lodging:	1 night x \$120/night x 2 staff	\$240
Per Diem:	1.5 days x \$60/day x 2 staff	\$180
Subtotal:		\$4,010
10% Contingency:		\$400
Total:		\$4,410

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	1 hour on-site @ \$160 per	\$160
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	2 hours @ \$90 per hr x 2 staff	\$360
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$75
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$840
10% Contingency:		\$80
Total:		\$920

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, minor in-painting, mitigate biological growth, and renewal of cold wax coatings as needed.

Artist:	David Harber
Title:	Veranda Sails
Date:	2020/2021
Materials:	Steel
Overall Dimensions:	384" x 432" x 432"
Public Art Plan #:	28
Location:	272 SW Lama Ave; Exterior
Condition Noted:	Good
Priority Noted:	Medium

TREATMENT OBJECTIVE: To provide an overall cleaning all accessible surfaces with a combination of an articulating boom lift and ladders, address occurrences of localized corrosion, and if possible, address/stabilize broken sphere.

PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs. Provide a Dropbox link to all treatment images as well as recommendations for ongoing routine maintenance.
2. Utilize a combination of an articulating boom lift and ladders to access all surfaces.
 - a. Note: This will most likely require the use of an articulating boom lift with an approximately 60' reach to compensate for the distance from the roundabout to the sculpture's surfaces. Use of a lift of this size will most likely require the roundabout to be closed to vehicular traffic during conservation treatment.
3. Remove all loose debris that may be lodged within sculpture.
4. Provide an overall cleaning of all surfaces with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse all surfaces with distilled water.
 - b. Dry all surfaces with soft microfiber cloths.
5. Remove corrosion and passivate ferrous stainless-steel surface with a citric acid treatment.

- a. Allow to dwell per manufacturer’s specifications and clear with distilled water.
- b. Repeat as necessary until desired appearance is achieved.
- c. Rinse with distilled water.
- 6. Examine broken sphere and stabilize as is possible in-situ.

SPECIAL EQUIPMENT:	60’ ARTICULATING BOOM LIFT
COORDINATION WITH CITY:	PERMITS; TRAFFIC CONTROL
ESTIMATED TREATMENT TIME:	2 DAYS
ESTIMATED TREATMENT COSTS:	\$ 20,075.00

Costs are inclusive of labor, documentation, report, travel time, mileage, lodging, meals, equipment rental and materials. Any scope not expressly outlined above is excluded.

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	2 days on-site @ \$1,280 per day (\$175/hr)	\$2,560
Report time:	1 hour @ \$160 per hour	\$175
Technicians:	2 days @ \$720 per day (\$90/hr)	\$1,440
Mobilization:	4 hours @ \$100	\$400
Materials:		\$500
Admin time:	4 hours @ \$100 per hour	\$400
Travel Time:	4 hrs round trip @ \$75 per hour x 2 staff	\$600
Mileage	150 miles @ GSA rate of \$0.67 per mile	\$100
Lodging:	2 nights x \$120/night x 2 staff	\$480
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$6,895
10% Contingency:		\$680
Boom Lift Rental:	Allow up to	\$2,500
Traffic Control:	Allow up to	\$5,000
Permits for Closure:	Allow up to	\$5,000
Total:		\$20,075

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	4 hours on-site @ \$160 per	\$640
Report time:	1 hour @ \$160 per hour	\$160
Technicians:	8 hours @ \$90 per hr x 2 staff	\$1,440
Mobilization:	½ hour @ \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour @ \$85 per hour	\$42.50
Subtotal:		\$2,450
10% Contingency:		\$240
Total:		\$2,690

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the City. The general scope of a routine maintenance would include overall in-depth cleanings, debris removal, minor to moderate corrosion removal, polishing of stainless steel, mitigate biological growth, and renewal of cold wax coatings as needed. This level of annual maintenance would only focus on areas accessible from the ground with extension poles.

TAB 5. ADDITIONAL REQUIRED PROPOSAL SUBMITTAL FORMS

**CONTRACTOR'S GENERAL INFORMATION WORK SHEET
eRFP #20240059**

It is understood and agreed that the following information is to be used by the City to determine the qualifications of prospective Contractor to perform the work required. The Contractor waives any claim against the City that might arise with respect to any decision concerning the qualifications of the Contractor.

The undersigned attests to the truth and accuracy of all statements made on this questionnaire. Also, the undersigned hereby authorizes any public official, Engineer, Surety, bank, material or equipment manufacturer, or distributor, or any person, firm or corporation to furnish the City any pertinent information requested by the City deemed necessary to verify the information on this questionnaire.

Dated at Los Angeles, CA, this 3rd day of June 2024
(Location)
Name of Organization/Contractor: RLA Conservation

By: Christina Varvi, President & Co-Chief Conservator
Name and Title

1. Corporation, Partnership, Joint Venture, Individual or other? LLC -Partnership

2. Firm's name and main office address, telephone, and fax numbers

Name: RLA Conservation

Address: 5418 Packard Street
Los Angeles, CA 90019

Telephone Number: 323-377-8425

Fax Number: _____

3. Contact person: Christina Varvi Email: cvarvi@rlaconservation.com

4. Firm's previous names (if any). Rosa Lowinger and Associates

5. How many years has your organization been in business? 15

6. Total number of staff at this location: 12 Total number of staff on the Treasure Coast: 2

7. Is the Firm a minority business: YES / NO
If no, is your company planning to implement such a program? Yes

8. List the license(s) that qualifies your firm to construct this project: N/A

- 9. **ADDENDUM ACKNOWLEDGMENT** - Bidder acknowledges that the following addenda have been received and are included in its proposal/bid:

Addendum Number	Date Issued	Addendum Number	Date Issued

- 10. Has the Contractor or any of its principals ever been declared bankrupt or reorganized under Chapter 11 or put into receivership?

Yes () No (x) If yes, please explain:

- 11. List any lawsuits pending or completed within the past five (5) years involving the corporation, partnership or individuals with more than ten percent (10 %) interest:

No lawsuits ever been filed against the company
 (N/A is not an acceptable answer - insert lines if needed)

- 12. List any judgments from lawsuits in the last five (5) years:

No lawsuits against the company
 (N/A is not an acceptable answer - insert lines if needed)

- 13. List any criminal violations and/or convictions of the Proposer and/or any of its principals:

No criminal violations or convictions

 (N/A is not an acceptable answer - insert lines if needed)

Christina Vauri
 Signature

President & Co-Chief Conservator
 Title



NOTICE TO ALL PROPOSERS:

To ensure fair consideration is given for all Proposers, it must be clearly understood that upon release of the proposal and during the proposal process, firms, and their employees of related companies as well as paid or unpaid personnel acting on their behalf shall not contact or participate in any type of contact with City employees, department heads or elected officials, up to and including the Mayor and City Council. The **“Cone of Silence” is in effect for this solicitation from the date the solicitation is advertised on DemandStar, until the time an award decision has been approved by City Council and fully executed by all parties. Information about the Cone of Silence can be found under the City of Port St. Lucie Ordinance 20-15, Section 35.13. Contact with anyone other than the Issuing Officer may result in the vendor being disqualified. All contact must be coordinated through Nadia Tourjee , Issuing Officer, for the procurement of these services.**

All questions regarding this Solicitation are to be submitted in writing to Nadia Tourjee, Procurement Contracting Officer I with the Procurement Management Department via e-mail NTourjee@cityofpsl.com, or by phone 772-871-5224. Please reference the Solicitation number on all correspondence to the City.

All questions, comments and requests for clarification must reference the Solicitation number on all correspondence to the City. Any oral communications shall be considered unofficial and non-binding.

Only written responses to written communication shall be considered official and binding upon the City. The City reserves the right, at its sole discretion, to determine appropriate and adequate responses to the written comments, questions, and requests for clarification.

*NOTE: All addendums and/or any other correspondence before bid close date (general information, question and responses) to this solicitation will be made available exclusively through the [DemandStar's Website](#) for retrieval. All notice of intent to award documentation will be published on the [City Clerk's Website](#). Proposers are solely responsible for frequently checking these websites for updates to this solicitation.

I understand and shall fully comply with all requirements of City of Port. St. Lucie Ordinance 20-15, Section 35.13.

Typed Name: Christina Varvi
Signed: Christina Varvi
Company and Job Title: President & Co-Chief Conservator
Date: 6/3/2024



e-BID #20240059 CONTRACTOR'S CODE OF ETHICS

The City of Port St Lucie ("City"), through its Procurement Management Department ("Procurement Management Department") is committed to a procurement process that fosters fair and open competition, is conducted under the highest ethical standards, and enjoys the complete confidence of the public. To achieve these purposes, Procurement Management Department requires each vendor who seeks to do business with the City to subscribe to this Contractor's Code of Ethics.

- ◆ A Contractor's bid or proposal will be competitive, consistent, and appropriate to the bid documents.
- ◆ A Contractor will not discuss or consult with other Vendors intending to bid on the same contract or similar City contract for the purpose of limiting competition. A Vendor will not make any attempt to induce any individual or entity to submit or not submit a bid or proposal.
- ◆ Contractor will not disclose the terms of its bids or proposal, directly or indirectly, to any other competing Vendor prior to the bid or proposal closing date.
- ◆ Contractor will completely perform any contract awarded to it at the contracted price pursuant to the terms set forth in the contract.
- ◆ Contractor will submit timely, accurate and appropriate invoices for goods and/or services actually performed under the contract.
- ◆ Contractor will not offer or give any gift, item, or service of value, directly or indirectly, to a City employee, City official, employee family member or other vendor contracted by the City.
- ◆ Contractor will not cause, influence, or attempt to cause or influence, any City employee or City Official, which might tend to impair his/her objectivity or independence of judgment; or to use, or attempt to use, his/her official position to secure any unwarranted privileges or advantages for that Vendor or for any other person.
- ◆ Contractor will disclose to the City any direct or indirect personal interests a City employee or City official holds as it relates to a Vendor contracted by the City.
- ◆ Contractor must comply with all applicable laws, codes or regulations of the countries, states and localities in which they operate. This includes, but is not limited to, laws and regulations relating to environmental,

occupational health and safety, and labor practices. In addition, Contractor must require their suppliers (including temporary labor agencies) to do the same. Contractor must conform their practices to any published standards for their industry. Compliance with laws, regulations and practices include, but are not limited to the following:

- Obtaining and maintaining all required environmental permits. Further, Contractor will endeavor to minimize natural resource consumption through conservation, recycling, and substitution methods.
- Providing workers with a safe working environment, which includes identifying and evaluating workplace risks and establishing processes for which employee can report health and safety incidents, as well as providing adequate safety training.
- Providing workers with an environment free of discrimination, harassment, and abuse, which includes establishing a written antidiscrimination and anti-bullying/harassment policy, as well as clearly noticed policies pertaining to forced labor, child labor, wage and hours, and freedom of association.

Name of Organization/Proposer RLA Conservation

Signature Christina Varvi

Printed Name and Title Christina Varvi, President & Co-Chief Conservator

Date 6/3/2024

DISCLAIMER: This Code of Ethics is intended as a reference and procedural guide to contractors. The information it contains should not be interpreted to supersede any law or regulation, nor does it supersede the applicable contractor contract. In the case of any discrepancies between it and the law, regulation(s) and/or contractor contract, the law, regulatory provision(s) and/or vendor contract shall prevail.



E-Verify Form

Supplier/Consultant acknowledges and agrees to the following:

1. Shall utilize the U.S. Department of Homeland Security's E-Verify system to verify the employment eligibility of all new employees hired by the Supplier/Consultant during the term of the contract; and
2. Shall expressly require any subcontractors performing work or providing services pursuant to the state contract to likewise utilize the U.S. Department of Homeland Security's E-Verify system to verify the employment eligibility of all new employees hired by the subcontractor during the contract term.
3. The Contractor hereby represents that it is in compliance with the requirements of Sections 448.09 and 448.095, Florida Statutes. The Contractor further represents that it will remain in compliance with the requirements of Sections 448.09 and 448.095 Florida Statutes, during the term of this contract and all attributed renewals.
4. The Contractor hereby warrants that it has not had a contract terminated by a public employer for violating Section 448.095, Florida Statutes, within the year preceding the effective date of this contract. If the Contractor has a contract terminated by a public employer for any such violation during the term of this contract, it must provide immediate notice thereof to the City.

E-Verify Company Identification Number 1646018

Date of Authorization 2/23/2021

Name of Contractor RLA Conservation

Name of Project Public Art Conservation

Solicitation Number (If Applicable) E-RFP# 20240059

I hereby declare under penalty of perjury that the foregoing is true and correct. Executed

on June 3rd, 2024 in Los Angeles (city), CA (state).

Christina Vauri

Signature of Authorized Officer

President & Co-Chief Conservator

Printed Name and Title of Authorized Officer or Agent

SUBSCRIBED AND SWORN BEFORE ME

ON THIS THE 3rd DAY OF June, 2024

NOTARY PUBLIC *Patricia Oblak*

Patricia Oblak

My Commission Expires: 8.8.26





PORT ST. LUCIE
HEART OF THE TREASURE COAST

NON-COLLUSION AFFIDAVIT
E-RFP #20240059
Public Art Conservation

State of California }

County of Los Angeles }

Christina Varvi, being first duly sworn, disposes and says
that: (Name/s)

1. They are President of RLA Conservation the Proposer
that (Title) (Name of Company)

has submitted the attached PROPOSAL;

2. He is fully informed respecting the preparation and contents of the attached proposal and of all pertinent circumstances respecting such PROPOSAL;

3. Such Proposal is genuine and is not a collusive or sham Proposal;

4. Neither the said Proposer nor any of its officers, partners, owners, agents, representatives, employees or parties in interest, including this affiant, has in any way colluded, conspired, connived or agreed, directly or indirectly with any other Proposer, firm or person to submit a collusive or sham Proposal in connection with the contract for which the attached proposal has been submitted or to refrain from proposing in connection with such Contract or has in any manner, directly or indirectly, sought by agreement or collusion or communication or conference with any other Proposer, firm or person to fix the price or prices in the attached Proposal or of any other Proposer, or to secure through any collusion, conspiracy, connivance or unlawful agreement any advantage against the City of Port St. Lucie or any person interested in the proposed Contract; and

5. The price or prices quoted in the attached Proposal are fair and proper and are not tainted by any collusion, conspiracy, connivance or unlawful agreement on the part of the Proposer or any of its agents, representatives, owners, employees, or parties in interest, including this affiant.

(Signed) Christina Varvi

(Title) President & Co-Chief Conservator

CITY OF PORT ST. LUCIE, FL

E-RFP No. 20240059 - Public Art Collection



STATE OF FLORIDA)
COUNTY OF ST. LUCIE) SS:

The foregoing instrument was acknowledged before me this (Date) 6/3/2024

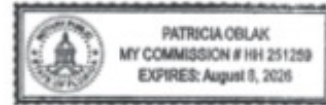
by: Christina Varvi who is personally known to me

n/a as identification and who did (did not) take an oath.

Commission No. HB1 251259

Notary Print: Patricia Oblak

Notary Signature: Patricia Oblak





**DRUG-FREE WORKPLACE FORM
E-RFP #20240059
Public Art Conservation**

The undersigned vendor in accordance with Florida Statute 287.087 hereby certifies that RLA Conservation does: (Name of Business)

- 1. Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the workplace and specifying the actions that will be taken against employees for violations of such prohibition.
- 2. Inform employees about the dangers of drug abuse in the workplace, the business's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that may be imposed upon employees for drug abuse violations.
- 3. Give each employee engaged in providing the commodities or contractual services that are under proposal a copy of the statement specified in subsection (1).
- 4. In the statement specified in subsection (1), notify the employees that, as a condition of working on the commodities or contractual services that are under proposal, the employee will abide by the terms of the statement and will notify the employer of any conviction of, or plea of guilty or nolo contendere to, any violation of Chapter 893 Florida Statutes or of any controlled substance law of the United States or any state, for a violation occurring in the workplace no later than five (5) days after such conviction.
- 5. Impose a sanction on or require the satisfactory participation in a drug abuse assistance or rehabilitation program if such is available in the employee's community, by any employee who is so convicted.
- 6. Make a good faith effort to continue to maintain a drug-free workplace through implementation of this section.

As the person authorized to sign the statement, I certify that this firm complies fully with the above requirements.

Christina Vauri

Contractor's Signature

6/3/2024

Date

APPENDIX A

RLA STAFF CV'S, DIPLOMAS, & CERTIFICATIONS

CHRISTINA VARVI
ROSA LOWINGER
NELSON HALLONQUIST
CAROLINE DICKENSHEETS
ELENA BOWEN

CHRISTINA VARVI

Fellow, AIC | Recognized Professional, APT

PROFESSIONAL EXPERIENCE

RLA Conservation, LLC, Los Angeles, CA

Conservator 2011-2022

President & Chief Conservator, 2022 – present

- Responsible for project management of Los Angeles and national-based projects.
- Conducts condition assessments, develops treatment protocols, implementation of treatments, management of technicians and sub-contractors, and preparation of treatment reports.
- *Selected Projects:*
 - LA COUNTY METRO: Surveys of four (4) different rail line station artworks. Treatment of station artworks including glazed ceramic tile, porcelain enamel, powder coating, and tinted concrete.
 - SAN DIEGO INT’L AIRPORT, SAN DIEGO, CA: Survey and ongoing maintenance for collection of approximately 50 artworks. Conservation treatment of Terry Thornsly’s 25’ tall bronze and copper indoor fountain, “Sea Rhythms”. Conservation treatment of Les Perhacs’ monumental outdoor bronze, “In Search of Wilderness”.
 - “EXTENDING THE ARMS OF CHRIST” MOSAIC, HOUSTON, TX: Designed and implemented treatment to re-locate 16’ H x 96’ L glass mosaic from the exterior of the original Houston Methodist Hospital into the hospital’s new atrium.
 - CITY OF BEVERLY HILLS, BEVERLY HILLS, CA: Ongoing management of maintenance, conservation, and new public art review for collection of 26 artworks. Treatment of sculptures by Carol Bove, Yayoi Kusama, Fletcher Benton, and Ai Weiwei, among others.
 - CITY OF SIOUX FALLS, SIOUX FALLS, SD: Ongoing management of maintenance, conservation, and new public art review for collection. Collection of 48 artworks, predominantly bronze.
 - CITY OF LOS ANGELES, LOS ANGELES, CA: Conservation treatment of Peter Shelton’s monumental installation of eight (8) patinated bronzes, *sixbeaststwomonkeys*. Conservation of two WWI monuments in granite and concrete. Conservation of historic granite masonry neighborhood
 - HAWAII STATE FOUNDATION ON CULTURE AND THE ARTS, HONOLULU, HI: Oversaw initial contract treatment of ten (10) outdoor public artworks throughout the islands of Oahu, Maui, and Kauai in copper sheet, bronze, gilded surfaces, and acrylic. Implemented hands-on treatment at four (4) of the artworks. Overseeing second contract of fifteen (15) sculptures in
 - CAROLYN CAMPAGNA KLEEFELD CONTEMPORARY ART MUSEUM (FORMERLY UNIVERSITY ART MUSEUM), CALIFORNIA STATE UNIVERSITY AT LONG BEACH, LONG BEACH, CA: Assisted with 2011 updated collection condition survey. Since 2012, worked with University staff to perform full conservation treatments of Robert Murray’s *Duet* (1965), J.J. Beljon’s *Homage to Simon Rodia* (1965), Robert Irwin’s *Window Wall for Cal State Long Beach* (1975), Rita Letendre’s *Sun Forces* (1965), as well as various interim maintenance treatments on indoor and outdoor collection objects.

Central Park Conservancy, New York, New York

Monuments Conservation Intern, 2011

- Conducted routine maintenance on the Park’s collection of fifty-plus stone and bronze monuments, cleaning each artwork and applying sacrificial wax coatings to bronze sculptures (hot and cold wax).
- Conducted condition assessments on each of the monuments and documented findings in a database.
- Received technical training, such as stripping lacquer and re-pointing, while working on a wide variety of sculptural and architectural features of various materials, age, condition and conservation needs.

Jablonski Building Conservation, Inc., New York, NY

Conservation Intern, 2010 - 2011

- Cleaned and repaired twelve ceramic relief tile murals by Margie Hughto (“Trade, Treasure, and Travel”) to be re-installed in the new Fulton Street MTA station.
- Prepared paint sample cross sections for polarized and UV light microscopy.
- Mechanical and chemical cleaning as well as surface repairs of the Whitney Memorial’s Quincy granite in Woodlawn Cemetery.

EDUCATION

Columbia University, Graduate School of Arch., Planning & Preservation, New York, NY

M.Sc. in Historic Preservation with a concentration in materials conservation, May 2011

- Outstanding Thesis Award: “What Lies Beneath?: Non-Destructive Investigation of Hidden Decorative Finishes Using Infrared Technologies”

Providence College, Providence, RI

B.A. in History with a minor in French and Development of Western Civilization, May 2007

TEACHING EXPERIENCE

- “Conserving Painted Outdoor Sculpture”, Instructor – in-person course, Getty Conservation Institute, Otterlo, Netherlands – October 2023.
- “Historic Concrete Preservation In Practice: Cleaning & Graffiti Mitigation”, Instructor – in-person lecture, Introduction to Conserving Modern Architecture Course, Getty Conservation Institute, Los Angeles, CA - August 2023.
- “Emergency Preparedness for Public Art Collections”, online workshop, Americans for the Arts, September 2021.
- “How to Write a Public Art Emergency Preparedness Plan”, online workshop, Florida Association for Public Art Professionals, July 2020.
- “How to Write a Public Art Emergency Preparedness Plan”, workshop, Americans for the Arts 2019 Annual Convention, Minneapolis, MN, June 2019.

TECHNICAL SKILLS & PROFESSIONAL TRAINING

- OSHA 30-hour Certified for the Construction Industry
- Operator Certified: Aerial Lift / Scissor Lift
- Certified Jahn® Mortar Installer
- Certified CAP Assessor (AIC)
- Certified National Heritage Responder (AIC)

MEMBERSHIPS

- Fellow (since 2023), Professional Associate (since 2014), American Institute for Conservation (AIC)
 - Objects and Architectural Specialty Groups Member
- Board Member & Treasurer, Western Chapter – Association for Preservation Technology (WCAPT)
- Recognized Professional (since 2023), Association for Preservation Technology International (APT)
- Member, Western Association of Art Conservation (WAAC)
- Member, International Committee for the Conservation of Mosaics (ICCM)
- National Trust for Historic Preservation
- California Preservation Foundation
- Los Angeles Conservancy
- Southeast Regional Conservation Association (SERCA)

PRESENTATIONS, LECTURES, & PAPERS

- “Cherished and Repurposed: Relocating Monumental Modern Mosaics”, Docomomo US Annual National Symposium, Miami, FL, May 2024.
- “Angels Rising from the Ashes: Conserving the Fire Damaged Reredos and Sculptures at Mission San Gabriel”, American Institute for Conservation 51st Annual Meeting, Jacksonville, FL, May 2023.
- Guest Lecturer, Materials Conservation, Master of Heritage Conservation Program, University of Southern California School of Architecture, Los Angeles, CA, 2020 through 2024.
- “Moving a Monument: The Relocation of Extending Arms of Christ at Houston Methodist Hospital,” International Committee for the Conservation of Mosaics, 14th Triennial Conference, Plovdiv, Bulgaria, October 2022. Conference papers available in 2023.

- “Saving Streamline Moderne: Conservation of the gold-glass mosaic facade of the Saban (former May Company Department Store) Building, Academy Museum of Motion Pictures, Los Angeles”, International Committee for the Conservation of Mosaics, 14th Triennial Conference, Plovdiv, Bulgaria, October 2022. Conference papers available in 2023.
- “Angels Rising from the Ashes: Conserving the Fire Damaged Reredos and Sculptures at Mission San Gabriel”, APT DC 2022 Symposium – Sacred Spaces co-sponsored by Partnership for Sacred Spaces, September 2022.
- Guest Lecturer – Getty Marrow Interns, Carolyn Campagna Kleefeld Contemporary Art Museum, California State University, Long Beach, CA, July 2022.
- “Saving Streamline Moderne: Conservation of the gold-glass mosaic facade of the Saban (former May Company Department Store) Building, Academy Museum of Motion Pictures, Los Angeles”, American Institute for Conservation 50th Annual Meeting, Los Angeles, CA, May 2022.
- “Conservation Topics on Our Minds”, online webinar and discussion group, Public Art Exchange (PAX) in conjunction with Western Association for Art Conservation (WAAC), May 2022.
- “Approaches to Hazardous Materials in an Historic Context”, online webinars and discussion groups, Technical Committee on Materials, Association for Preservation Technology, April 2022.
- “Module 4 – Historic Concrete Preservation In Practice: Cleaning”, online webinars and discussion groups, Introduction to Conserving Modern Architecture Course, Getty Conservation Institute, September 2021.
- “Emergency Preparedness for Public Art Collections”, online workshop, Americans for the Arts, September 2021.
- “Conserving the Uncollectable: Earth and Site-Specific Sculpture, Virtual Concurrent General Session, American Institute for Conservation 2020 Conference, July, 2020.
- Guest Lecturer, Materials Conservation, Arch 579 – Technical Issues in Preservation Design, College of Built Environments – Architecture, University of Washington, Seattle, WA, May 2020, 2021, and 2022.
- “How to Write a Public Art Emergency Preparedness Plan”, online workshop, Florida Association for Public Art Professionals, July 2020.
- Guest Lecturer, University of Miami undergraduate course in Architecture/Historic Preservation, Miami, FL, April 2020.
- “Saving Streamline Moderne: Conservation of the stone and gold-glass mosaic facades of the Saban (former May Company Department Store) Building, Academy Museum of Motion

Pictures, Los Angeles”, Surface Effects: Architectural Tile & Terrazzo and its Conservation Symposium and Workshop, Philadelphia, PA, February 2020.

- “Moving the Immovable: Logistical Challenges in the Relocation of Monumental Architectural Artworks”, Association for Preservation Technology Annual Conference, Miami, FL, November 2019.
- “How to Write a Public Art Emergency Preparedness Plan”, workshop, Americans for the Arts 2019 Annual Convention, Minneapolis, MN, June 2019.
- “Saving Streamline Moderne: Conservation of the stone and gold-glass mosaic facades of the Saban (former May Company Department Store) Building, Academy Museum of Motion Pictures, Los Angeles”, California Preservation Foundation Annual Conference, Palm Springs, CA, May 2019.
- “Finishing Touches: Conservation-Based Repairs for Modern Terrazzo, Petrachrome, and Cement-Based Decorative Surfaces”, Preserving the Recent Past 3, Los Angeles, CA, March 2019.
- “Artworks & Decorative Features in Garden Settings: Strategies for Sustainable Long-Term Care”, American Public Gardens Association, Anaheim, CA, June 2018.
- “Moving a Monument: The Relocation of Extending Arms of Christ at Houston Methodist Hospital,” American Institute for the Conservation’s 46th Annual Meeting, Houston, TX, May 2018.
- “Conservation of Board-Formed Concrete,” California Preservation Foundation, Pasadena, CA, February 2018.
- “Revisiting Conversations about Conservation, Cultural Patrimony and Sustainability”, panelist, University Art Museum at Cal State Long Beach, Long Beach, CA, November 2015.
- “One Piece at a Time: The Repair of Felt-Based Sheet Flooring at Johnny Cash’s Boyhood Home in Dyess, Arkansas”, American Institute for Conservation’s 43rd Annual Meeting, Miami, FL, May 2015

PUBLICATIONS

Lowinger, R., Varvi, C., & Ciociola, K. (2020). Logistical challenges in the relocation of monumental modern architectural artworks. *Studies in Conservation*, 65(sup1), 192–198. <https://doi.org/10.1080/00393630.2020.1780855>

Rivenc, R., Langenbacher, J., Varvi, C., Lowinger, R., Coltharp, M., & Trimble, B. 2018. ‘When art meets technology-can the love affair last? The legacy of the 1965 sculpture symposium at the California State University Long Beach and the Challenges of maintaining a sculpture park on

a university campus, in S.M. Sunara and A. Thorn (eds), *SPark: The Conservation of Sculpture Parks*. London; Archetype Publications Ltd, 18–31.

Langenbacher, J., Varvi, C., Rivenc, R. 2015. 'Case study: Robert Murray – *Duet: Homage to David Smith, 1965*', in B. Trimble and M. Coltharp (eds), *FAR-SITED: California International Sculpture Symposium 1965/2015*. Long Beach: University Art Museum, California State University Long Beach, 92-7.

AWARDS

- **Mission San Gabriel Archangel – San Gabriel, CA**
 - California Preservation Foundation 2024 – Preservation or Restoration
- **“Extending Arms of Christ” Mosaic– Houston Methodist Hospital, Houston, TX:**
 - Preservation Houston 2019 – Good Brick Award
- **Academy Museum of Motion Pictures (May Company Building), Los Angeles, CA:**
 - California Preservation Foundation 2019 - Craftsmanship & Preservation Technology
 - American Institute of Architects, LA Chapter 2020 - Building Team of the Year Presidential Honor
 - LA Business Council's 51st Annual Architectural Award 2021 - Chairman's Award
 - Architectural Digest magazine's international editors' WOW list for 2022
 - Los Angeles Conservancy 2022 – 2 Preservation Awards: Institutional Adaptive Reuse/Rehabilitation & Chairman’s Award
- **First Congregational Church - Long Beach, Long Beach, CA:**
 - Commendation for Excellence from the Victorian Society of America 2021
 - National Facade Tectonics Institute - Vitruvian Award 2021 - Outstanding Facade Preservation
 - 2021 - ICON - Nigel Williams Prize
 - California Preservation Foundation 2021 - Craftsmanship & Preservation Technology
 - Los Angeles Conservancy 2023 – Preservation Award
- **Point Reyes Lighthouse Restoration, Point Reyes, CA:**
 - California Preservation Foundation – Preservation Design Award 2022
- **Central Fire Station, O’ahu, HI:**
 - Historic Hawai’i Foundation Preservation Honor Awards 2022 – Project Award: Rehabilitation of the 1930s Vehicle Bay Doors

THE TRUSTEES OF
COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

TO ALL PERSONS TO WHOM THESE PRESENTS MAY COME GREETING
BE IT KNOWN THAT

CHRISTINA ANNE VARVI

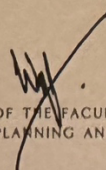
HAVING COMPLETED A COURSE OF STUDIES IN

HISTORIC PRESERVATION

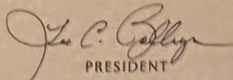
AND SATISFIED THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF SCIENCE

HAS ACCORDINGLY BEEN ADMITTED TO THAT DEGREE WITH ALL THE
RIGHTS PRIVILEGES AND IMMUNITIES THEREUNTO APPERTAINING IN
WITNESS WHEREOF WE HAVE CAUSED OUR CORPORATE SEAL TO BE HERE
AFFIXED IN THE CITY OF NEW YORK ON THE EIGHTEENTH DAY OF MAY
IN THE YEAR TWO THOUSAND AND ELEVEN


DEAN OF THE FACULTY OF
ARCHITECTURE, PLANNING AND PRESERVATION




PRESIDENT



The Association for Preservation Technology International

On the recommendation of the Standing Committee on Professional Recognition
the Association hereby recognizes

Christina Varvi

as demonstrating the education, experience and mentorship to be recognized as a

Conservator

And shall enjoy the rights and privileges bestowed upon them by the Association in accordance with this
Recognition.

Alicia Lyks Moberg
Chair, Standing Committee on
Professional Recognition

Suzanne Williams
President, APT

October 12, 2023





THE
American Institute for Conservation


elects

Christina Varvi

as a

Fellow

for valuable contributions to the
methods, training, knowledge, and philosophy of the profession



President

January 2023
Awarded



ROSA LOWINGER
CEO AND CHIEF CONSERVATOR

5418 Packard Street Los Angeles, CA 90019 USA

W: 323.377.8425, M: 786.442.7374

rlovinger@rosalowinger.com

PERSONAL INFORMATION

Born: 28 September 1956, Havana, Cuba
Citizenship: USA

Languages: English, Spanish, Italian, Hebrew

EDUCATION

1982 M.A. Institute of Fine Arts, New York University
Art History; Certificate, Art Conservation

1978 B.A. Brandeis University, Fine Arts, Summa Cum Laude

WORK EXPERIENCE

2008- **Principal and Chief Conservator**, RLA Conservation of Art + Architecture, Inc., Miami, Los Angeles

Founder of a bicoastal American-based conservation firm that provides planning and implementation services for restoration and preservation of buildings, monuments, archeological sites, public art, murals/ mosaics, sculpture, and three-dimensional artworks. Specializing in tropical, marine, and desert clients, with special expertise in disaster planning and recovery. Serving as consultant conservators to several dozen municipal and statewide public art programs and historic preservation offices especially in hot, humid, marine, desert and tropical climates.

2011-2015 **Associate Editor**, *Change Over Time: An International Journal of Conservation and the Built Environment* University of Pennsylvania Press.

Book Review Editor for international peer-reviewed journal on conservation of built heritage. Editor of Volume 5.1 on Vandalism.

1988-2008 **Founder and Principal Conservator**, Sculpture Conservation Studio, Los Angeles

Founder of L.A.'s oldest architectural conservation practice. Served as President and Chief Conservator from 1988-2000 then, Senior Conservator for postwar, modern and

contemporary projects. Extensive architectural project list. Major projects include Simon Rodia Watts Towers (1925-58), WPA mural by artist Helen Lundeberg in Inglewood, CA (1940), Otto Piene's 1970 light sculptures in the Hawaii State Capitol (1969), Bullock's Wilshire (1929), the Robinson's May Building (1883), the Desmond Building (1917), Eastern Columbia Building (1930), Adamson House (1929), and post-earthquake survey of a dozen 18th century Missions along the California Coast.

- 1986-88 Private Conservator: Charleston, South Carolina.** Specialty: Historic Southern architecture, archeological sites, including wood frame houses.
- 1985-86 Conservation Fellow: The Los Angeles County Museum of Art, Los Angeles, CA.** Specialty: Modern and Contemporary Sculpture.
- 1982-85 Private Conservator: Philadelphia, Pennsylvania.**
- 1983 Consultant: Albright Institute of Archaeological Research, Jerusalem.** Care of Archeological Sites and Ceramics.
- 1980-82 Fellow: University Museum, University of Pennsylvania, Philadelphia, PA.** Archeological Sites, Objects, and Ethnographic Artifacts.
- 1979-80 Conservation Intern: Metropolitan Museum of Art, New York, New York.** American Wing Conservation of works by John Lafarge, Augustus St. Gaudens, Tiffany, and Hiram Powers.

ARCHEOLOGICAL SITE PROJECTS

- 2018 St. George Village Botanical Garden, St. Croix, USVI:** Survey of 18th century Danish sugar plantation buildings and ruins.
- 2011-14 San Ysidro Plantation, Trinidad, Cuba:** Consultant on stabilization of painted decorative plaster finishes on 19th century sugar plantation houses.
- 1985-88 Archeological Project at the Spanish settlement at St. Catherine's Island, GA. American Museum of Natural History:** Conserved artifacts at 16th century Spanish Colonial archeological site.
- 1979-84 Expedition to the Coastal Plain of Israel (Tel Michal and Tel Gerisa): A joint project of the University of Pennsylvania and Tel Aviv University.** Project Conservator for four seasons for Iron Age-Roman archeological sites (plaster, pottery, small artifacts, bones).

AWARDS AND HONORS

- 2019 Preservation Houston - Good Brick Award**
For relocation and restoration of the 1962 monumental Extending Arms of Christ mosaic at the Houston Methodist Hospital in the Texas Medical Center.
- 2014 Getty Foundation- Keeping it Modern Initiative**
For development of conservation protocols for the Miami Marine Stadium.

- 2012 American Institute for Conservation-Service Award**
For coordination of Cuba travel program.
- 2011 Smithsonian Institution, Haiti Cultural Recovery Center- Achievement Award**
For Stabilization and Removal of Murals at Holy Trinity Cathedral, Port-Au-Prince.
- Association for Preservation Technology- Achievement Award for Service For Creation of Cuba Travel Program.**
- 2009 International Conservation Center in Rome (ICCROM)- Fellow**
- American Academy in Rome - Booth Family Rome Prize in Conservation '08-09**
Project: A Comprehensive History of Art Vandalism
- 2008 Los Angeles Conservancy- Preservation Award**
For *History of Transportation* (1940), by H. Lundeberg, Inglewood, CA
- 2005 Amistad Foundation, New York, NY- Cross-Cultural Understanding Award**
For *Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub*.
- 2001 Los Angeles Conservancy-Preservation Award**
For Conservation of “*Vanishing Race*,” a 1930s cast-stone WPA sculpture.
- 2000 Getty Preserve L.A. Award**
For Assessment of Damage to “*History of Transportation*” mural.
- 1998 California Preservation Foundation**
For conservation of “*Portal of the Folded Wings*” 1926 cast stone and ceramic tile aviation monument in Burbank, CA restored after Northridge Earthquake.
- 1997 Los Angeles Conservancy - Preservation Award:**
For conservation of “*Portal of the Folded Wings*,” a 1926 cast stone and mosaic monument in Burbank. CA.

TEACHING EXPERIENCE

- 2014 Architectural Metal Finishes**, Association for Preservation Technology Finishes Workshop, University of Denver, Denver, CO.
- 2013 Architectural Metal Finishes**, Association for Preservation Technology Finishes Workshop, Taliesin, Spring Green, Wisconsin, June.
- Modern Architectural Metal Finishes**, Co-coordinator of pre-conference workshop for the Technical Committee for Modern Heritage, APT, New York, October.
- 2012 Public Art: Legal Status, Maintenance, and Conservation**, Institut National du Patrimoine, Paris, France, March.
- 2011 Conservation of Collections in Tropical Climates**, Museum Studies, (Debbye Kirschtel-Taylor Instructor), Florida International University, Miami, FL.

- 2006** **Conservation of Wooden Ethnographic Painted Objects, UCLA-Getty Conservation, Institute Graduate Program in Conservation, Los Angeles, CA.**
- 2000** **Post Hurricane De-salination of earthen buildings with painted finishes, Office of the Conservator, Trinidad, Cuba, July-August.**
- 1995** **Conservation of Spanish Cannons and Military Fortifications, Instituto Hondureño de Antropología USIS Technical Specialist Program, Omoa, Honduras, October.**
- 1994** **Conservation of Cemetery Monuments and Statuary-Marble, Bronze and Granite, Centro Nacional de Conservación, Restauración y Museología (CENCREM) Havana, Cuba, June.**

TECHNICAL PRESENTATIONS AND PUBLICATIONS (since 2000)

- 2019** ***“Report on the State of Painted Outdoor Sculpture: Discussion on New Trends and Discoveries in the Field of Conservation,”*** paper presented to the Florida Association of Public Art Professionals Meeting. Ft. Lauderdale, 10 May.
- “Collecting the Uncollectable: Conservation of 20th and 21st Century Works of Land Art,”*** symposium panelist at the Frick Art Museum, New York, 23 May.
- (with K. Ciociola and C. Varvi), ***“Creating an Emergency Plan for Collections of Monumental Public Art,”*** Public Art Network, Americans for the Arts Annual Conference. Minneapolis, MN, 14 June.
- 2017** ***“Saving Public Art: Preparation and Recovery,”*** paper presented to the American Society of Appraisers Conference, Houston, October 8, 2017.
- 2016** (with J.A. Fidler and K. Ciociola), ***“Don’t Destroy History! A Testing Program to Remove Layers of Graffiti at the Miami Marine Stadium,”*** paper presented to the Association for Preservation Technology Annual Conference, San Antonio, 1 November.
- 2015** (with J.A. Fidler, C.C. Ferraro, J.Hernandez, and M.M. Lynch), ***“Concrete Conclusions: Surface Treatment Trials for Conserving the Miami Marine Stadium,”*** paper presented to the American Institute for Conservation 43rd Annual Meeting, Miami, 15 May.
- (with C. Varvi), ***“One Piece at a Time – The repair of Felt-Based Sheet Flooring at Johnny Cash’s Boyhood Home in Dyess, Arkansas,”*** paper presented to the American Institute for Conservation 43rd Annual Meeting, Miami, FL, 16 May.
- “Layers of Understanding: Graffiti & the Miami Marine Stadium,”*** panelist at Miami Center for Architecture and Design, 11 May.
- (Editor), ***Change Over Time, Vandalism Issue.*** University of Pennsylvania, V. 5.1., Spring, 2015.
- “Vandalism Miami Style: Graffiti as a Tool in Preserving the Miami Marine Stadium,”*** Change Over Time- Vandalism Issue, V. 5.1., Spring, 2015, pp.

(Editor, with K. Normandin), *APT Bulletin: The Journal of the Association for Preservation Technology, Special Issue on Modern Metal Finishes*, V. 46, No. 1, 2015.

- 2014** **“Savoir Faire: Bridging the Gap Between Tradition and Technology,”** presented to the Metissage Workshop, Association for Preservation Technology Annual Conference, Quebec, Canada, 25 October.
- “Coral Rock: Preserving, Restoring, Maintaining Coral Gables Coral Rock Homes,”** presented to the Historic Preservation Association of Coral Gables, 23 September.
- “Strategies for Pest Control in Museums,”** presented to the Florida Association of Museums Conference, Jacksonville, 9 September.
- “Some Like it Hot- Miami Graffiti,”** panelist at History Miami Museum, Miami, 19 April.
- “The Ultimate Modern Metal- Aluminum in Contemporary Art,”** keynote address presented to Aluminum 2014 Conference co-sponsored by FAIC, ICOM-CC Metals Group, National Air and Space Museum, and the Lunder Conservation Center, 8 April.
- 2013** **“What Makes Original Architecture Original?”** paper presented to the Florida Trust for Historic Preservation Meeting, St. Augustine, May.
- (with M.C. Schmitt), **“Literature Review-Nostalgia,”** in *Change Over Time- Nostalgia Issue*, J.D. Hunt (ed.), V. 2.2, Spring, 2013.
- “Vandalism and its Role in the Fabric of Cities,”** paper presented to the Association for Preservation Technology Annual Conference, New York, 13 October.
- 2012** **“An Ounce of Prevention: The Case for Pre-Fabrication Conservation Review of New Public Art Commissions,”** paper presented to the Florida Association of Public Art Professionals Conference, Ft. Myers, FL, 4 May.
- “Cuban Modernism and its Preservation,”** public lecture presented at the University of Arizona School of Architecture, Tucson, AZ, 18 April.
- 2011** (with V. Dominguez), **“Conservation in the Time of Cholera: Stabilization and Removal of Murals at St. Trinité Cathedral in Port-Au-Prince Haiti,”** paper presented to the Association for Preservation Technology Annual Conference, Victoria, B.C., 14 October.
- (with V. Dominguez), **“The Stabilization and Removal of Three Wall Paintings at Holy Trinity Episcopal Cathedral,”** in R. Kurin, (ed), *Saving Haiti’s Heritage: Cultural Recovery After the Earthquake*, Washington, D.C.: Smithsonian Press.
- “Literature Review-Repair and Reparations,”** in *Change Over Time-Repair Issue*, F.G. Matero, (ed.), V. 1, No. 1, Fall.

“Conserving Otto Piene’s Kinetic Light Sculptures in the Hawaii State Capitol,” APT Bulletin: The Journal of the Association for Preservation Technology, Special Issue on Modern Heritage, V. 42, No. 2/3, pp. 39-43.

- 2010** (Panelist), *“Finishing Touches: Conserving Wall Paintings and Other Architectural Surfaces,”* The Getty Conservation Institute, 15 April.
- 2009** *“A Moveable Feat: The Conservation of Sun and Moon, Kinetic Light Sculptures in the Hawaii State Capitol,”* paper presented to the Association for Preservation Technology Annual Conference, Los Angeles, 5 November.
- “Art + Vandalism = Art,”* Acton Miscellany Lecture Series, Villa La Pietra, New York University, Florence, Italy, 8 February.
- (with A. Morse), *“The Conservation of Helen Lundeberg’s ‘History of Transportation’ Mural in Inglewood, CA,”* International Institute for Conservation, Abstracts of the 22nd Biennial Congress, London, UK.
- 2006** Lowinger, R. *“Views, Voices, and Visitors,”* keynote address presented to the Hawaii Museums Conference, Maui, HI, 12 May.
- Lowinger, R. *“Conservation of Public Sculpture in Tropical Climates,”* paper presented to the Hawaii Museums Conference, Maui, HI, 13 May.
- 2005** Lowinger, R., Morse, A. and Lucero, T. *“Mega Documentation Problems for a Monumental 240’ WPA Project: Helen Lundeberg’s ‘History of Transportation’ Petrachrome Mural,”* American Institute for Conservation of Historic and Artistic Works (AIC) -Abstracts of the 33rd Annual Meeting, Minneapolis, MN.

BOOKS, PLAYS, AND LITERARY ESSAYS

- 2019** (with F. Luca) *Promising Paradise: Cuban Allure, American Seduction,* Florida International University Press: Miami, June.
- 2018** *“Empress of the Waves,”* in (W. Guerra and L. Padura, Ed.) *Una Isla en Luz,* Trapublishing: Miami, pp. 15-17.
- 2016** (with Ofelia Fox), *Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub.* (10th Anniversary Edition), In Situ Press: Los Angeles, CA.
- 2008** *“Havana: The All-Night City,”* *In Cuba: Art and History from 1868 to Today.* Montreal Museum of Fine Arts Press: Montreal, Canada.
- “Piedra Jaimanitas,”* in (Ruth Behar, Ed.) *Bridges Revisited,* University of Michigan Press, Ann Arbor, MI.
- 2007** *“The Object as Protagonist: An Interview with Los Carpinteros,”* in (G. Harper, ed.). *Conversations on Sculpture.* International Sculpture Center: Washington, DC.

The Elements of Migration: Reflections on the work of KCHO, (artist catalogue), New York: Marlborough Gallery.

- 2005 *Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub*. NY: Harcourt.
- 2004 *“Repairing Things”*, in (M.Finn, Ed.) *Cuba in Mind*, New York: Random House.
- 2002 *“The Encanto File,”* in (J. Miles, Ed.) *Rowing to America and Sixteen Other Short Plays*, New York: The Women's Project and Productions.
- 2000 *“Off the Bench,”* In (P. Stine, Ed.) *Sports in America*, Ann Arbor: Witness Press.

MAGAZINES, NEWSPAPERS, ONLINE

- 2017 *“In Defense of Decorative Finishes: Cuban Architectural Conservation in the 21st Century,”* in *Conservation Perspectives, the Getty Conservation Institute Newsletter*, Fall 2017.
- 2008-2011 **Contributing blogger** (as SanSuzie/ The Art Nurse) www.c-monster.net
- 2008 *“Rosa Lowinger on Cuba Before Castro”* Truthdig.com October, 2008
http://www.truthdig.com/arts_culture/page2/20081010_rosa_lowinger_on_cuba_before_castro/
- 2007 *“Tijuana Rising,”* *Tu Vida Magazine*. New York: Hearst Publications, March.
- 2006 *“Cuba’s Past, Future, as Seen in Buildings,”* *Philadelphia Inquirer*, Aug. 16, 2006
“In Biloxi, the Swetman House Rises out of the Rubble,” *National Trust for Historic Preservation Online*, April. <http://www.nationaltrust.org/hurricane/swetman.html>
- 2001 *“Francisco and I: An Interview with Fernando Rodriguez.”* *Sculpture Magazine*, Nov, 2001.
- 2000 Cover Story, *“Cuban Missives—KCHO Makes the Mainstream.”* *ArtNews*, June, 2000.
“Peace, Beauty, Butter, Oxtail: An Interview with Tony Labat.” *Sculpture Magazine*, Sept., 2001.
- 1997 *“Old Havana Reborn.”* *Preservation*, Sept, 1997.

PROFESSIONAL AFFILIATIONS

- Association for Preservation Technology (Fellow, as of 2019, Member since 2005), Technical Committee for Modern Heritage (2012)
- American Institute for Conservation (Member since 1983, Professional Associate-1988, Fellow - 2012. Membership Committee (2014-17)
- International Institute for Conservation (Member since 1990)
- ICOM-CC (Member since 2017)
- ArtTable (Los Angeles Chapter, 2005) (Miami Chapter, 2009)

BOARD SERVICE

- Vincent Price Art Museum at East Los Angeles College (2009-2015)
- Florida Association of Museums (2011-)
- Florida Association of Public Art Professionals (2014-)
- Cuban Heritage Collection-University of Miami Libraries (2018-)
- Partners for Sacred Places (2021-)



THE
American Institute for Conservation

elects

Rosa Lowinger

as a

Fellow

for their valuable contributions to the
methods, training, knowledge, and philosophy of the profession

Meg Craft

Meg Craft, President

August 2012

Awarded

NELSON HALLONQUIST

DIRECTOR OF CONSERVATION OPERATIONS

PROFESSIONAL EXPERIENCE

RLA Conservation - Conservation of Art & Architecture, Los Angeles, CA • Miami, FL Co-Owner and Director of Conservation Operations: January 2022 - Present
Chief Conservation Technician: September 2015 – January 2022

Beginning as chief conservation technician in 2015, and currently as a partner and co-owner with AIC Fellow Christina Varvi, Nelson is responsible for implementing sculpture and architectural conservation treatments as well as maintenances for major private and public collections throughout the United States with staff at both our Los Angeles and Miami studios. Works alongside the conservators as supervisor and logistics coordinator for materials testing, maintenance, painting, material procurement and organization, and all supervision of subcontractors and the firm's team of eight technicians. RLA is one of the nation's largest firms specializing in treatment of outdoor sculpture in bronze, aluminum, fiberglass, stone, concrete, ceramic tile, stainless steel, and painted steel. Nelson's RLA's primary patinator and frequently perform these treatments for historic and contemporary bronze sculptures in municipal collections. As a firm specializing in disaster recovery, we also often face repatination issues with artworks damaged in hurricanes and wildfires.

Select recent treatments Nelson has overseen or implemented include:

Care and maintenance of public art collections for the San Diego and Palm Beach airports, Orange County (FL) Convention Center, Hawaii State Foundation for Culture and the Arts, University of Miami, Florida International University, University of Florida, a major Orlando theme park with 50 bronze sculptures, and the cities of Beverly Hills, Santa Monica, West Hollywood, San Diego, Kansas City, Sioux Falls, SD, Palm Desert, Miami Beach, Miami, Tampa, Long Beach, add others, and Fort Worth, TX, and Southlake, TX. Work on all of these collections involves care of over 50 patinated bronze sculptures that includes occasional spot and full repatination. We regularly care for bronze artworks by Botero, Rodin, De Kooning, Les Lalanne, Miro, Maillol, Henry Moore, Tom Otterness, Tony Smith and many others in private residences in California, Florida, Hawaii, New York and Texas.

EDUCATION

University of Central Florida, Orlando, FL Bachelor of Arts - Sociology, 2001 - 2006

- Bright Futures Scholar

PROFESSIONAL MEMBERSHIPS

- American Institute for Conservation

TECHNICAL CAPABILITIES

- Certified Jahn® Mortar Installer
- Certified to operate aerial lifts
- Knowledgeable of bronze patina application
- Knowledgeable of a range of automotive and industrial coatings
- Proficient with HVLP equipment and sculpture painting
- 15+ years of proper fine art and artifact handling
- Basic carpentry and general shop knowledge
- Proficient with Microsoft Office and Adobe Creative Suite
- Knowledgeable of A/V equipment, including live sound

REFERENCES

Rosa Lowinger – RLA Conservation Founder, Co-Chief Conservator (786) 442-7374
rlowinger@rlaconservation.com

Christina Varvi – RLA Conservation President, Co-Chief Conservator (732) 547-3132
cvarvi@rlaconservation.com

Kelly Ciociola – Ciociola Conservation, Principal (608) 469-2141
kciociola@gmail.com

RLA Conservation • Conservation of Art + Architecture Los Angeles Studio: 5418 Packard Street • Los Angeles, CA
90019 Miami Studio: 852 NW 71st St • Miami, FL 33137

323.377.8425 • 305.573.7011 <http://rosalowinger.com>

CAROLINE DICKENSHEETS
Managing Miami & Associate Conservator

PROFESSIONAL EXPERIENCE

Rosa Lowinger & Associates, Miami, Florida

Architectural Conservator, 2019 - Present

- Oversees work at RLA's Miami studio, including project management of East Coast projects.
- Conducts condition assessments, develops treatment protocols, implementation of treatments, management of technicians, and preparation of treatment reports.
- Experience in conservation treatment of the following artists: Henry Moore, Robert Indiana, Mark di Suvero, Jeff Koons, Jeppe Hein, Anthony Caro, Louise Nevelson, Arnaldo Pomodoro, John Henry, Anthony Caro, Barbara Hepworth, Jody Pinto, Gimhongsok, George Rickey, Alexander Calder, and Yayoi Kusama, Beverly Pepper, Jaume Plensa, Botero, Frishmuth

Selected Projects:

- VIZCAYA, MIAMI, FL: conservation oversight and conservation treatment of cast stone, oolitic limestone (coral stone), stucco, and granite architectural features located on the Barge (2021) conservation the Vizcaya Marine Garden including cleaning, stabilization, and patching of oolitic limestone (coral stone), conservation treatment of metal balustrades and marble sculpture (2020).
- LOVER'S LANE, DUMBARTON OAKS, DC: conservation treatment of the architectural elements of the Beatrix Farrand designed garden. Included conservation of cast stone columns, urns, and metal elements (2021).
- CITY OF MIAMI CEMETERY, MIAMI, FL: Led the documentation and assessment of over 2,500 grave markers including collecting GPS coordinates through use of a Leica Total Station and ArcGIS software (2020).
- STETSON UNIVERSITY HISTORIC TILED FOUNTAIN: coating removal, documentation, and extraction of historic fountain tiles, cleaning and repair of tiles, tile replication, and reinstallation oversight of salvaged and replica tiles (2020).

Center for Architectural Conservation/University of Pennsylvania, Philadelphia, Pennsylvania

Research Associate May 2019—June 2019

Research Assistant September 2017—May 2019

Selected Projects:

- *San Xaxier del Bac, AZ*: Performed a condition assessment and developed a graphic chronology for the mission's East Tower
- *Tumacácori National Historical Park, AZ*: Participated in fieldwork to conservator plaster and painted finishes inside the 18th c. Mission San Jose de Tumacácori. Assisted in producing a conditions and treatment survey. Completed laboratory microscopic analysis of collected mortars.
- *Fort Union National Monument, NM*: Assisted in developing a site conditions survey of the adobe walls in-situ. Developed and implemented a profilometry method to measure

deterioration of the adobe walls by illustrating wall profiles in relation to original stone foundations.

- *Pecos National Monument, NM*: Assisted in developing a site conditions survey of the adobe walls in-situ.

University of Pennsylvania/PennDesign Graduate Program, Philadelphia, Pennsylvania

August 2017—May 2019

Selected Projects:

- **Bartram’s Garden, Philadelphia, Pennsylvania**
 - Paint analysis and report of findings for the historic finishes found at the 18th century house
- **West Laurel Hill Cemetery, Philadelphia, Pennsylvania**
 - Architectural survey drawings, conditions assessment, and recommendations for one of the 19th century receiving vault structures
 - Research presented to the President and staff at West Laurel Hill Cemetery
- **Wharton Esherick House, Philadelphia, Pennsylvania**
 - Architectural survey drawings, conditions assessment and treatment recommendations for the 1920s log garage structure
- **310 East High Street, Germantown, Pennsylvania**
 - Historic property research and presentation to the Preservation Alliance or Greater Philadelphia

PennPraxis, University of Pennsylvania, Philadelphia, Pennsylvania

May 2018

Selected Projects:

- **Powderham Castle, Devon, England**
 - Documented the First Library through hand-draw measured drawings and AutoCAD drawings
 - Performed a paint analysis to determine the timeline of architectural features in the library and their relation to other rooms in the castle.
 - Synthesized architectural evidence, documentation, and archaeological building investigation into a report to better understand the physical and social evolution of the castle.
 - Research presented to the Earl of Devon and faculty from the University of Plymouth

Rebuilding Together Philadelphia, Philadelphia, Pennsylvania

Co-President, House Captain, February 2018—May 2019

- Responsible for coordinating with homeowner, determining scope of work alongside a contractor, purchasing supplies, and overseeing work during block build weekends

Boston Preservation Alliance, Boston, Massachusetts

Intern, September 2016—May 2016

- Contributed to preparations for the Preservation Achievement Awards.
- Researched and composed briefings and blog posts for historic places of interest in Boston, including the City’s Ladder Blocks.

Council for the Arts at MIT

Intern, January 2017—May 2017

- Assisted with facilitating the CAMIT grants program, which provides over \$150,000 in grants for art projects.
- Drafted announcements to the MIT community, tracked responses and updated CAMIT content on the Arts at MIT website

ART PAPERS, Atlanta, Georgia

Intern, May 2015—August 2015

EDUCATION

University of Pennsylvania/PennDesign, Philadelphia, Pennsylvania August 2017 – May 2019

Master of Science in Historic Preservation

- *Thesis: “Performance Evaluation of Amended Earthen Mortars at Wupatki National Monument, AZ”*
- The Anthony Garvan Award for an Outstanding Thesis Award, 2019
- Pittman Family Scholar Endowed Fellowship Recipient, 2017-2019

Wellesley College, Wellesley, Massachusetts

August 2013 – May 2017

B.A. Architecture, Art History

The Wellesley College Eliza Kewkirk Rogers Prize for Architecture

Massachusetts Institute of Technology (MIT)

August 2016—May 2017

Cross-Registered Student in the Architecture Department

College Year in Athens/DIKEMES, Athens, Greece

January 2016—May 2016

Study Abroad Program

MEMBERSHIPS

- Member, American Institute for Conservation (AIC)
- Member, Association for Preservation Technology (APT)
- Member, National Trust for Historic Preservation

PRESENTATIONS AND PAPERS

- “Performance Testing of Acrylic-Amended Earthen Mortars at Wupatki National Monument in Arizona”, APT Bulletin: The Journal of Preservation Technology, Vol. 52 No. 1, 2021
- “A Tale of Two Cemeteries—Comparing two cemetery surveys conducted at Old City Cemetery in Jacksonville, FL and City of Miami Cemetery in Miami, FL”, American Institute for Conservation Annual Meeting, Jacksonville FL, 2021

- “A Performance Evaluation of Amended Earthen Mortars at Wupatki National Monument, AZ” Student Scholar Presenter, Association for Preservation Technology, Miami FL, 2019

PROFESSIONAL TRAINING

- OSHA 10-hour Construction Industry Outreach
- Certified Jahn® Mortar Installer

TECHNICAL SKILLS

- AutoCAD, Rhinoceros 3D, Adobe Creative Suite (Photoshop, Illustrator, InDesign), GIS, ArcGIS, Leica Geosystems, Microsoft Office



V N I V E R S I T A S
P E N N S Y L V A N I E N S I S

OMNIBVS HAS LITTERAS LECTVRIS SALVTEM DICIT

Cum academiis antiquus mos sit scientiis litterisve
humanioribus excultos titulo iusto condecorare
nos igitur auctoritate Curatorum nobis commissa

CAROLINE PURCELL DICKENSHEETS

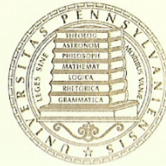
ob studia a Professoribus approbata ad gradum

MASTER OF SCIENCE IN HISTORIC PRESERVATION

admisimus eique omnia iura honores privilegia ad hunc
gradum pertinentia libenter concessimus

Cuius rei testimonio nomina nostra die mensis
Maii xx Anno Salutis mmmxix et Vniuersitatis
conditae cclxxix Philadelphiae subscripsimus

Leslie David Krubley
SIGILLI CVSTODI



Stephan
PRAESES
Frederick Steiner
DECANVS



THE
American Institute for Conservation

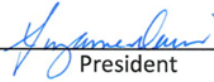
confers

Professional Associate

on

Caroline P. Dickensheets

for valuable contributions to the
methods, training, knowledge, and philosophy of the profession



President

July 2022

Awarded



ELENA BOWEN
Professional Associate of AIC

PROFESSIONAL EXPERIENCE

Rosa Lowinger & Associates, Miami, Florida

Assistant Objects Conservator, February 2021– Present

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Outdoor Sculpture Graduate Conservation Intern, August – October 2020

Michael C. Carlos Museum, Emory University, Atlanta, GA

Graduate Conservation Intern, February – August 2020

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Graduate Conservation Fellow, August 2019 – January 2020

The Institute for Aegean Prehistory (INSTAP) Study Center for East Crete, Crete, Greece

Conservation Intern, July - August 2019

Danish Lutheran Church and Cultural Center of Southern California, Yorba Linda, CA

Subcontract Conservator, May 2019

Fowler Museum, UCLA, Los Angeles, CA

Graduate Conservation Intern, June - September 2018

IFR Corral Redondo Project, Rio Grande, Peru

Graduate Conservation Intern, July- August 2018

University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA

Conservation Technician, June 2016 – August 2017

Caryatid Conservation Services, Inc., Miami, FL

Pre-Program Intern, June – August & November 2015

Vizcaya Museum and Gardens, Miami, FL

Conservation Volunteer Intern, June - August 2015

Miami-Dade County School District (Miami Edison SHS), Miami, FL

Science Teacher/Teach for America Corps Member August 2013 – August 2016

Vizcaya Museum and Gardens, Miami, FL

Learning Division Intern, June - August 2014

EDUCATION

**UCLA/Getty Program in the Conservation of
Archaeological and Ethnographic Materials, Los Angeles, CA****June 2020**

Master of Arts in Conservation

- Thesis: *Put the Lime in the Coconut; An Investigation of the Mechanical and Aging Properties of Coconut Shell and Recommendations for Compatible Conservation Materials.*
Advisor: Ellen J. Pearlstein.

Wellesley College, Wellesley, MA**May 2013**

Bachelor of Arts in Studio Art

PRESENTATIONS AND PUBLICATIONS

2021

- “Put the Lime in the Coconut; An Investigation of the Mechanical and Aging Properties of Coconut Shell and Recommendations for Compatible Conservation Materials,” American Institute for Conservation & The Society for the Preservation of Natural History Collections Annual Meeting, Virtual, May 2021.
- “A Specific Object’s Journey From Green Gallery to the National Mall; A Comparison of Two Donald Judd Works,” Abstract accepted to be presented with LaStarsha McGarity at the American Institute for Conservation & The Society for the Preservation of Natural History Collections Annual Meeting, Virtual, June 2021.
- “The Migration of Coconuts; The Historic Uses of Coconut Shell Across Cultures and its Presence in Museum Collections,” American Institute for Conservation & The Society for the Preservation of Natural History Collections Annual Meeting, Virtual, June 2021.

2020

- “Art Conservation: An Overview,” Lecture for the Pennsbury Chapter of Art Goes to School, Zoom lecture, 14 December 2020.
- “Conservation Treatment of the Hunter’s Shirt,” Guest lecturer for docent training session at the Michael C. Carlos Museum at Emory University, Zoom lecture, 9 November 2020.
- “Conservator’s Closet; Ceramics,” Guest post for the Michael C. Carlos Museum Stories about the care and maintenance of ceramic objects, Michael C. Carlos Museum at Emory University, 25 September 2020. <https://carlos.emory.edu/ceramics>.

2019

- “Investigation of polychromy remains preserved on architectural surfaces and a pre-Angkorian Buddha figure from Cambodia,” Presented with Kasey Hamilton at 2019 Annual Meeting of the North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC), hosted by UCLA/Getty, Los Angeles, CA, 12 April 2019.

2018

- Muros, V. and E. Bowen. Conservation, education and outreach at the Corral Redondo Project, Peru. *Backdirt. Annual Review of the Cotsen Institute of Archaeology*, 84-87.
- “The Examination and Treatment of a Vejigante Mask,” Lightning Round participant in the 2018 Annual Meeting of the North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC), hosted by Queens University, Kingston, Ontario, Canada, 7 April 2018.

AWARDS

- George Stout Grant, FAIC
- Steinmetz Research Travel Award, UCLA Cotsen Institute
- Jane C. Waldbaum Archaeological Field School Scholarship, Archaeological Institute of America
- Graduate Opportunity Fellowship Program Fellow, University of California, Los Angeles
- Academic Achievement Award, Office of Intercultural Education, Wellesley College

MEMBERSHIPS

- Member, American Institute for Conservation (AIC)

PROFESSIONAL TRAINING

- *Photogrammetry: Creating 3D Models from Photographs*, Digital Archaeology Lab, Cotsen Institute, UCLA, July 2020. Two hour introductory workshop led by Anthony Caldwell going through the steps to create a photogrammetric model.
- Introduction to Digital Preservation and Storage, AIC Annual Meeting, June 2020. Virtual workshop consisting of three two-hour sessions.
- Modular Cleaning Program virtual workshop focused on aqueous and solvent cleaning, April 2020 and May 2020. Six two-hour video sessions on the use and practical implementation of the MCP software.
- Magnetic mounting systems workshop, February 2020. Two day lecture and hands-on workshop run by Gwen Spicer at the SERCA annual meeting.
- Gels in basketry conservation workshop, February 2019. Half-day workshop run by Michelle Sullivan (Getty Museum) on the use of gels for the cleaning of basketry and similar organic materials.
- ECPN liaison for the UCLA/Getty Program, 2018-2019.
- Professional memberships: American Institute of Conservation (Since 2017, LGBTQIA+ affinity group working group member), Southeastern Region Conservation Association (Since 2020), Washington Conservation Guild (2019-20), Archaeological Institute of America (2018).

TECHNICAL SKILLS

- Languages: Fluent in English and Spanish, Basic Italian.
- Analytical Techniques: proficient in the use and interpretation of portable X-ray fluorescence (pXRF), benchtop X-ray diffraction (XRD), fiber optic reflectance spectroscopy (FORS), polarized light microscopy (PLM), portable Fourier transform infrared spectroscopy (pFTIR), micro-Raman spectroscopy, scanning electron microscopy with energy dispersive spectroscopy (SEM-EDS), microchemical spot tests.
- Preventive: UV and visible light monitoring, temperature and relative humidity logging and analysis (eClimate notebook and HOBOWare), monitoring of pollutants and dust, creation of storage microclimates, integrated pest management (IPM).

- *Computer Programs and Imaging Techniques:* Adobe Creative Suite; Microsoft Office; Axiel Emu, OCHRE, The Museum Database (TMS), and Argus databases; Zoom; social media platforms; Dstretch imaging software; reflectance transformation imaging (RTI), UV-Vis-NIR imaging.
- *Project Management:* Experience planning and implementing large-scale projects involving allied professionals and other stakeholders.