



ADDENDUM No. 1

**RFP No. 25-031
Art Conservator Services**

January 23, 2025

To: All Prospective Bidders:

The following changes, additions, clarifications, and deletions amend the Bid Documents of the above captioned Project and shall become an integral part of the Contract Documents. Please note the contents herein and affix same to the documents you have on hand. Indicate on the Bid Form that this Addendum has been received.

Questions/Answers:

Q1: Is there a budget for this contract?

A1: There is no set budget for this project, as this is the first time the County has requested these services from an outside contractor. For background purposes, the funding for this project is generated by the County's Art in Public Places program which requires a 2% contribution of the County built capital projects and a contribution of 1% of the County built transportation project costs. The Art in Public Places funding from these capital projects also supports promotion, advertising, administration, and other costs associated with acquiring new art pieces for the Art in Public Places program.

Q2: Is the field notes available for the referenced Exhibit (X) for the 27 public works items that require restoration.

A2: Public Arts Sculpture Assessment 2024 is included in this addendum.

Please sign and include in submittal.

Name of Firm: RLA CONSERVATION

Signature: [Handwritten Signature]

Date: 2/17/2025



ADDENDUM No. 2

**RFP No. 25-031
Art Conservator Services**

February 7, 2025

To: All Prospective Bidders:

The following changes, additions, clarifications, and deletions amend the Bid Documents of the above captioned Project and shall become an integral part of the Contract Documents. Please note the contents herein and affix same to the documents you have on hand. Indicate on the Bid Form that this Addendum has been received.

Questions/Answers:

Q1: Question/concern about the "Long Term", where it mentions installation/deinstallation/transportation of small to monumental objects. Will the selected firm be required to actually perform these processes, our firm would provide oversight and even manage/subcontract these services, but would be challenging for most qualified conservation firms to self-perform monumental sculpture installation/transportation, etc.

A1: Overseeing a subcontractor to install/deinstall/ transport art items is acceptable and should be include in the overall cost within the proposal.

Q2: In review of Section 3 qualifications requirements, is the degree from a recognized Conservation Program by AIC a requirement? Or would St Lucie County accept experience in lieu of the degree. We have local conservators who are highly skilled in the area of restoration but without this degree. They do have 20+ years of restoration experience. Is the degree optional or required as part of this RFP?

A2: St. Lucie County will consider detailed restoration experience in lieu of the degree.

Please sign and include in submittal.

Name of Firm: RLA CONSERVATION

Signature: [Handwritten Signature]

Date: 2/7/2025

ST. LUCIE COUNTY, FL

RFP No. 25-031 – Art Conservator Services

February 19, 2025



Prepared for:

Desiree Cimino, Purchasing Manager

St. Lucie County Purchasing

2300 Virginia Avenue, Room 228

Fort Pierce, FL 34982

Email: ciminod@stlucieco.org

Prepared by:

RLA Conservation, LLC

Nelson Hallonquist, Director of Operations

5418 Packard Street

Los Angeles, CA 90019

nhallonquist@rlaconservation.com

ST. LUCIE COUNTY BOARD OF COUNTY COMMISSIONERS

PROPOSER'S CHECK LIST

PROPOSALS MAY NOT BE CONSIDERED if the following documents and/or attachments are not completely filled out and submitted with your proposal.

Before sending in your proposal, please make sure you have completed all of the following:

- ___ Enclose **Five (5) complete** sets of the RFP package (one marked original, and four marked copy), including all handwritten sections, **and five (5) sets of any descriptive literature, brochures and/or supporting data.** Please make and retain a separate copy of this proposal package for your records.
- ___ Proposal Forms, must be complete and have a manual signature (original signature) preferably signed in blue ink.
- ___ Include proof of proper licensing as stated in proposal documents.
- ___ Every page that has anything handwritten on it, must be imprinted with the company's name on the top right-hand corner of the page.
- ___ Return proposal in an envelope or package with the proposal number and name of proposal printed on the front of the envelope. If Fed-Ex or UPS-please keep proposal in a separate sealed envelope when placing, it in their packaging.
- ___ Acknowledge in the proposal all addendums issued and manually sign each addendum sheet and submit it with your proposal.
- ___ Erasures or other descriptive literature, brochures and/or data must be initialed by the person signing the proposal.
- ___ If you desire a copy of the proposal tabulation list, include a **self-addressed, stamped envelope** for proposal tabulation to be mailed back to you.

 NH

PLEASE INITIAL AND RETURN WITH PROPOSAL FORM

ATTACHMENT "A"
PROPOSER'S QUALIFICATIONS STATEMENT

The proposer shall furnish the following information. Failure to comply with this requirement will render the proposal non-responsive and shall cause its rejection. Additional sheets shall be attached as required.

Proposer's Name and Principal Address:

RLA Conservation

5418 Packard Street, Los Angeles, CA 90019

Contact Person's Name and Title: Nelson Hallonquist, Director of Operations

Proposer's Telephone and Fax Number: Tel. 323-377-8425 Fax. 323-297-5197

Proposer's License Number: License not required for this field, certificate of status attached
(Please attach certificate of status, and/or state registration.)

Proposer's Federal Identification Number: 26-1841204

Number of years your organization has been in business 17 years

State the number of years your firm has been in business under your present business name 17 years

State the number of years your firm has been in business in the work specific to this RFP: 17 years

Names and titles of all officers, partners or individuals doing business under trade name:

Christina Varvi, President & Chief Conservator

Nelson Hallonquist, Director of Operations

Benjamin Brandfon, Chief Financial Officer

The business is a: Sole Proprietorship Partnership
Corporation

List and describe all criminal proceedings or hearings concerning business related offenses in which the Proposer, its principals or officers or predecessor organization(s) were defendants.

None

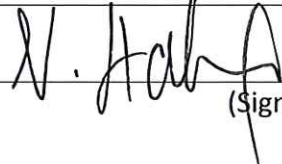
Has the Proposer, its principals, officers or predecessor organization(s) been CONVICTED OF A Public Entity Crime, debarred or suspended from bidding by any government entity? If so, provide details.

No

Are you an Original provider sales representative distributor, broker, manufacturer other, of the commodities/services proposed upon? If other than the original provider, explain below.

The PROPOSER acknowledges and understands that the information contained in response to this Qualification Statement shall be relied upon by COUNTY in awarding the contract and such information is warranted by PROPOSER to be true. The discovery of any omission or misstatement that materially affects the Proposer's qualifications to perform under the contract shall cause the COUNTY to reject the Proposal, and if after the award, to cancel and terminate the award and/or contract.

Nelson Hallonquist

By  (Signature)

ATTACHMENT "B"

NON-COLLUSIVE AFFIDAVIT

STATE OF Florida

COUNTY OF Miami Dade

Patricia Oblak being first duly sworn, deposes and says that:

Proposer Nelson Hallonquist (RLA Conservation) is the, (Owner, X Partner, Officer, Representative or Agent).

Proposer is fully informed respecting the preparation and contents of the attached Proposal and of all pertinent circumstances respecting such Proposal;

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

Neither the said Proposer nor any of its officers, partners, owners, agents, representative, employees or parties in interest, including this affidavit, have 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 bidding in connection with such Contract; or have in any manner, directly or indirectly, sought by agreement or collusion, or communications, or conference with any Proposer, firm, or person to fix the price or prices in the attached Proposal or any other Proposer, or to fix any overhead, profit, or cost element of the Proposal Price or the Proposal Price of any other Proposer, or to secure through any collusion conspiracy, connivance, or unlawful agreement any advantage against (Recipient), or any person interested in the proposed Contract;

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

By *N. Hallonquist*

Subscribed and sworn to before me this 14th day of February, 2025.



Patricia Oblak
Notary Public (Signature)

My Commission Expires: 8.8.26

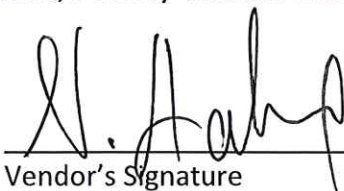
ATTACHMENT "C"

CONFIRMATION OF DRUG-FREE WORKPLACE

In order to have a drug-free workplace program, a business shall:

1. Publish a statement notifying employees that 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 prohibitions.
2. Inform employees about the dangers of drug abuse in the workplace, the business 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 employee 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 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 the 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.



Vendor's Signature

ATTACHMENT "D"

SIGNATURE PAGE

The undersigned attests to his (her, their) authority to execute this submittal and to bind the firm(s) herein named to perform as per the agreement. Further, by signature, the undersigned attests to the following:

1. The Proposer is financially solvent and sufficiently experienced and competent to perform all of the work required of the Proposer in the Contract.
2. The facts stated in the Proposer’s response pursuant to this Request for Qualifications are true and correct in all respects.
3. The Proposer has read and complied with and submits their proposal agreeing to all of the requirements, terms and conditions as set forth in the Request for Qualifications.
4. The proposer certifies that he or she has not divulged, discussed, or compared his or her submittal with other proposers and has not colluded with any other proposer or parties to a submittal whatsoever. (Note: No premiums, rebates or gratuities permitted either with, prior to, or after any delivery of material. Any such violation will result in one or more of the following: cancellation, return of materials (as applicable) and the removal of the Proposer from the County vendor list(s).
5. The proposer understands that if a team is short listed and selected to make oral presentations to the selection committee and/or COUNTY, only the team members evaluated in the written submissions may present at the oral presentations. Any changes to the team at the oral presentations will result in that team’s disqualification.
6. The undersigned certifies that if the firm is selected by the County, the firm will negotiate in good faith to establish an agreement.
7. Proposer understands that all information listed above may be checked by St. Lucie County and Proposer authorizes all entities or persons listed in this proposal submittal to answer any and all questions. Proposer hereby indemnifies the St. Lucie County and the persons and entitles listed above and holds them harmless from any claim arising from such authorization or the exercise thereof, including the dissemination of information pursuant thereto.

Submitted on this 14 day of February, 2025.

Please check one: Individual Partnership Non-incorporated Organization

RLA Conservation

Witness



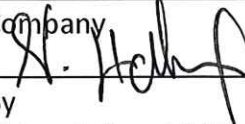
Witness

Lydia Garcia Puente

Printed

RLA Conservation

Company



By

Nelson Hallonquist, Director of Operations

Printed Name, Title

(If a corporation, affix seal)

Incorporated under the laws of the State of (if applicable) California.

TABLE OF CONTENTS

Tab 1. Letter of Transmittal	Page 3
Tab 2. Organization, Profile and Qualifications	Page 4
a. Staff Resumes	
b. Attachment A	
c. RLA Conservation Articles of Incorporation	
d. Florida Certificate of Status	
Tab 3. Quality of Past Work	Page 11
Tab 4. Experience	Page 14
Tab 5. Cost	Page 15
Tab 6. Additional Data	Page 62
a. Attachment B – Non-Collusive Affidavit	
b. Attachment C – Confirmation of Drug Free Work Place	
c. Attachment D – Signature Page	
Addendum #1	
Addendum #2	

TAB 1. LETTER OF TRANSMITTAL

February 18th, 2025

Desiree Cimino, Purchasing Manager
St. Lucie County Purchasing
2300 Virginia Avenue, Rom 228
Fort Pierce, FL 34982
Email: ciminod@stlucieco.org

Dear Mrs. Cimino:

RLA Conservation, LLC (RLA) is pleased to submit the following proposal to provide restoration, maintenance, repair and conservation services for the St. Lucie County public art collection. This proposal will address the scope of work that has been communicated to RLA in RFP No 25-031 Art Conservator Services. Based upon the RFP solicitation, we understand the project to include the conservation of twenty-seven (27) art pieces which might include structural repairs, cleaning and painting; to create a better visual environment for the citizens and visitors of St. Lucie County. We confirm receipt of and have read Addendums No. 1 and No. 2.

Routine care for public art and outdoor sculpture conservation is a primary focus of our firm. RLA is a recognized national leader in the conservation of public art, serving the needs of several dozen municipal, state, and federal agencies. Our proposal demonstrates how our longstanding experience in this field and our deep knowledge of contemporary large-scale mixed media public artwork makes us uniquely qualified for this project.

The following individuals are authorized to make representations on behalf of RLA Conservation and should be contacted during the RFP process when needed:

Nelson Hallonquist, Director of Operations
5418 Packard Street
Los Angeles, CA 90019
(323) 377-8425
nhallonquist@rlaconservation.com

Thank you for the opportunity to present this proposal.

Sincerely,



Nelson Hallonquist, Director of Operations

TAB 2. ORGANIZATION, PROFILE, AND QUALIFICATIONS

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 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

State of Florida

Department of State

I certify from the records of this office that RLA CONSERVATION, LLC is a California limited liability company authorized to transact business in the State of Florida, qualified on April 29, 2022.


The document number of this limited liability company is M22000007761.

I further certify that said limited liability company has paid all fees due this office through December 31, 2025, that its most recent annual report was filed on February 7, 2025, and that its status is active.

I further certify that said limited liability company has not filed a Certificate of Withdrawal.

*Given under my hand and the
Great Seal of the State of Florida
at Tallahassee, the Capital, this
the Seventh day of February, 2025*




Secretary of State

Tracking Number: 0974915788CC

To authenticate this certificate, visit the following site, enter this number, and then follow the instructions displayed.

<https://services.sunbiz.org/Filings/CertificateOfStatus/CertificateAuthentication>

202201010137



State of California Secretary of State

LLC-1A File #

3034204 Out

FILED Secretary of State State of California

JAN 03 2022

Limited Liability Company Articles of Organization - Conversion

IMPORTANT - Read all instructions before completing this form.

This Space For Filing Use Only

Converted Entity Information

1. Name of Limited Liability Company (The name must include the words Limited Liability Company or the abbreviations LLC or L.L.C. The words Limited and Company may be abbreviated to Ltd. and Co., respectively.)

RLA Conservation LLC

2. The purpose of the limited liability company is to engage in any lawful act or activity for which a limited liability company may be organized under the California Revised Uniform Limited Liability Company Act.

3. The limited liability company will be managed by (check only one):

[X] One Manager [] More Than One Manager [] All Limited Liability Company Member(s)

4. Initial Street Address of Limited Liability Company's Designated Office in CA City State Zip Code 5418 Packard Street Los Angeles CA 90019

5. Initial Mailing Address of Limited Liability Company, if different from Item 4 City State Zip Code

6. Initial Agent for Service of Process: Item 6a: List the name of an individual or a corporation registered in CA under California Corporations Code section 1505 that agrees to be your agent for service of process. You may not list the converted entity as the agent. Item 6b: If the agent is an individual, list the agent's CA business or residential street address. Item 6c: If the agent is an individual and the converting entity is a CA corporation, limited partnership or general partnership, list the agent's mailing address. Do not list an address if the agent is a CA registered corporate agent as the address for service of process is already on file.

a. Name of Agent For Service of Process

Rosa Lowinger

b. If an individual, Street Address of Agent for Service of Process - Do not list a P.O. Box City State Zip Code 5418 Packard Street Los Angeles CA 90019

c. If an individual, Mailing Address of Agent for Service of Process City State Zip Code 5418 Packard Street Los Angeles CA 90019

Converting Entity Information

7. Name of Converting Entity Rosa Lowinger and Associates

8. Form of Entity Corporation 9. Jurisdiction California 10. CA Secretary of State Entity Number, if any 3034204

11. The principal terms of the plan of conversion were approved by a vote of the number of interests or shares of each class that equaled or exceeded the vote required. If a vote was required, the following was required for each class:

The class and number of outstanding interests entitled to vote. AND The percentage vote required of each class. 1,000 (Common) 100%

Additional Information

12. Additional information set forth on the attached pages, if any, is incorporated herein by this reference and made part of this certificate.

13. I certify under penalty of perjury that the contents of this document are true. I declare I am the person who executed this instrument, which execution is my act and deed.

Signature of Authorized Person

Rosa Lowinger, President & CEO Type or Print Name and Title of Authorized Person

Signature of Authorized Person

Benjamin Brandfon, Secretary & CFO Type or Print Name and Title of Authorized Person



**Secretary of State
Amendment to Articles of
Organization of a
Limited Liability Company (LLC)**

LLC-2

IMPORTANT — [Read Instructions](#) before completing this

form. Filing Fee - \$30.00

Copy Fees - First page \$1.00; each attachment page \$0.50;
Certification Fee - \$5.00

Note: You must file a Statement of Information (Form LLC-12), to change the business address(es) of the LLC or to change the name or address of the LLC's manager(s) and/or agent for service of process, which can be filed online at lcbizfile.sos.ca.gov/SI.



Above Space For Office Use Only

1. LLC Exact Name (Enter the exact name on file with the California Secretary of State.)

RLA Conservation LLC

2. LLC 12-Digit Entity (File) Number (Enter the exact 12-digit Entity (File) Number issued by the California Secretary of State.)

2	0	2	2	0	1	0	1	0	1	3	7
---	---	---	---	---	---	---	---	---	---	---	---

3. New LLC Name (If Amending) ([See Instructions](#) – List the proposed LLC name exactly as it is to appear on the records of the California Secretary of State. The name must contain an LLC identifier such as LLC or L.L.C. "LLC" will be added, if not included.)

4. Management (If Amending) (Select only one box)

The LLC will be managed by:

One Manager More than One Manager All LLC Member(s)

5. Purpose Statement (Do not alter Purpose Statement.)

The purpose of the limited liability company is to engage in any lawful act or activity for which a limited liability company may be organized under the California Revised Uniform Limited Liability Company Act.

6. Additional Amendment(s) set forth on attached pages, if any, are incorporated herein by reference and made part of this Form LLC-2. (All attachments should be 8½ x 11, one-sided, legible and clearly marked as an attachment to this form LLC-2.)

Signature

By signing, I affirm under penalty of perjury that the information herein is true and correct and that I am authorized by California law to sign.

Sign here

Benjamin Brandfon

Print your name here

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, JLNhernandez Architects, Gurri Matute Architects, FGSS Architects, UTA Entertainment, Chubb Insurance, AIG Insurance, McLarens, various theme parks in Orlando.

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

The following are the Limited Liability Company partnership officers:

Christina Varvi - President & 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

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.

ROSA LOWINGER, Founder, 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 County 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.

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 County 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 County-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 County-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. QUALITY OF PAST WORK**PROJECT EXAMPLES:**

The following is a selection of projects/clients that have been serviced by RLA within the last five (5) years or are ongoing, similar in scope to what is requested in the RFP. 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.

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.

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.

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.

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.

6. CITY OF PORT ST. LUCIE, PORT ST. LUCIE, FL

In June of 2024, RLA Conservation was awarded a contract to provide conservation treatment to sixteen (16) artworks within the City of Port St. Lucie public art collection. RLA is responsible for identifying, planning, and executing conservation treatments to those pieces.

Later in 2024, RLA performed the treatment of Dustin Miller's artwork *Evo/ve* located at 11200 SW Village Ct. Port St. Lucie. This stainless-steel single component sculpture was covered in dust and debris, heavy soiling and black biological growth was also present in some areas as well as mortar loss and cracks on the concrete base. RLA provided a general cleaning, replaced failing clear coat, stabilization of corrosion throughout all stainless-steel surfaces, reinforced welds, and provided an in-depth cleaning of the concrete base. RLA also performed the conservation treatment of the sculpture *Polo Player on Horse* located at Sympatico Plaza, 3045 SW Port St. Lucie Blvd. RLA cleaned the concrete base to minimize stains caused by human interaction and remove biological growth, addressed corrosion on bronze, replaced ferrous hardware as needed, and repainted painted elements. Additional treatments of other artworks in the City's collection are ongoing.

7. CITY OF LOS ANGELES, CA

Since RLA's inception, we have provided on-call services for maintenance and conservation treatment for the City of Los Angeles' public art collection, which consists of over 1,600 artworks. RLA recently repaired a patinated and waxed bronze sculpture of Amelia Earhart that was damaged after being struck by a car. The monumental sculpture is mounted to a granite clad-plinth. RLA repaired cracked granite, re-painted and re-installed decorative aluminum propellers in surrounding pavement that were dislodged in the accident, as well as replaced damaged concrete and brick pavers and re-applied a new hot wax coating to the bronze monument. Earlier in 2024, RLA performed graffiti mitigation throughout an installation of cast stone steles with embedded ceramic, stone, and glass tile as well as re-applied a sacrificial anti-graffiti coating. In 2023, RLA re-set a cast stone plinth that was part of a larger installation and had been knocked over by a car. Additionally, we re-built one half of a decorative cast stone bench from this same installation that had also been struck by the same vehicle.

TAB 4. EXPERIENCE

RLA’s longstanding, comprehensive experience in the conservation of outdoor public art collections will provide the maximum benefit to St. Lucie County, 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 municipal 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 County’s needs with intimate knowledge of the area, as well as response time.

CURRENT WORKLOAD: RLA Conservation generally has numerous conservation treatments in progress, both on-site and in-studio. We can mobilize within three (3) to four (4) weeks for most treatments outlined in this scope of work.

REFERENCES:

Arts Council of Indianapolis

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

City of Beverly Hills

Greystone Mansion & Gardens
Paul Paolone, Senior Recreation Supervisor
ppaolone@beverlyhills.org | Tel: 310-285-6821

San Diego International Airport

Katie Norman, Airport Art Program Coordinator
knorman@san.org | Tel: 619-400-2868

City of Sioux Falls

Diane S. de Koeyer, Planning Projects Coordinator
ddekoeyer@siouxfalls.org | 605-367-8889

Hawai’I State Foundation on Culture and the Arts

Mr. Derek Erwin, Conservation Coordinator
derek.g.erwin@hawaii.gov | 808-586-0905

City of Port St. Lucie, Planning and Zoning Department

Bethany Grubbs, Senior Planner, Public Art Manager
bgrubbs@cityofpsl.com | 772.344.4362

City of Los Angeles Department of Cultural Affairs

Martica Stork | Program Manager, Public Percent for Art
martica.stork@lacity.org | Tel: 212-202-5500

TAB 5. COST**Proposed Approach:**

- Within two (2) weeks of receiving a signed contract, RLA will set a meeting with the County to identify parameters required for implementation. RLA's proposed schedule will be reviewed to determine if the work schedule coincides with County events and planning. Revisions will be made as required.
 - RLA will provide contact information for pertinent personnel.
 - RLA will request any information that may exist regarding each artwork, such as fabrication documents or possibly prior treatment reports
- A detailed schedule for the County'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.
- RLA can prioritize artworks as desired by the County or recommend treatment of the highest priority works.
- RLA will communicate project updates to point of contact by email on a daily or weekly basis, as is needed.
- Treatment reports will be provided upon completion of each mobilization.
- Invoicing will occur as is agreed upon with the County.

Coordination & Meetings with County Staff:

- In addition to treatment of the identified high-priority artworks, RLA can coordinate with County 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 5. RLA can create a plan for annual maintenance services if desired and requested.

Resources Requested from the County:

1. Prior to commencing any treatments, RLA staff will coordinate with County 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 County.
3. If necessary, provide RLA with a temporary parking permit for use while working at various sites. Alerting any relevant County 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, County 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, County events, etc.).
5. Access to restrooms within 100 feet of each job site.

COST WORKSHEET

<u>Artwork</u>	<u>Cost</u>
<i>Blind Date</i>	\$ 4,115.00
<i>Which Way Did They Go</i>	\$ 14,815.00
<i>Fire Sentinel</i>	\$ 4,360.00
<i>Lush Serendipity</i>	\$ 12,455.00
<i>Gator in the Gold</i>	\$ 4,360.00
<i>Away</i>	\$ 20,390.00
<i>Florida Highwaymen Obelisk</i>	\$ 5,515.00
<i>In a Nutshell</i>	\$ 11,495.00
<i>Zora Neale Hurston Memorial</i>	\$ 4,360.00
<i>Totem</i>	\$ 3,150.00
<i>Buoy</i>	\$ 8,200.00
<i>Dynamics</i>	\$ 17,555.00
<i>Partnership</i>	\$ 10,105.00
<i>Recycling Sculpture</i>	\$ 11,875.00
<i>Sapling Canopy</i>	\$ 4,305.00
<i>911 Memorial</i>	\$ 4,415.00
<i>Remnant Series #26</i>	\$ 4,415.00
<i>Children of the World</i>	\$ 5,515.00
<i>Untitled</i>	\$ 4,415.00
<i>3 Concrete and Coquina Shell Benches</i>	\$ 4,415.00
<i>Highwaymen Mosaic Mural and Plaques</i>	\$ 5,645.00
<i>Flowers and Bees</i>	\$ 5,645.00
<i>Public Arts Mural</i>	\$ 6,835.00
<i>Mosaic Tile Splash</i>	\$ 6,965.00
<i>Commemorative Plaques 5</i>	\$ 5,865.00
<i>BOCC Leaders and Building Information Plaques (3)</i>	\$ 4,415.00
<i>Intermodal Transit Center Information Plaque</i>	\$ 4,415.00
Grand Total:	\$ 200,015.00
<i>On-Call/Emergency Services:</i>	<i>\$185.00 per hour</i>

Please note: Costs are estimated as single mobilizations for each artwork. Combining artworks per mobilization may reduce some costs, such as a travel time and mileage, depending on which artworks are selected for each mobilization.

PROPOSED CONSERVATION TREATMENTS AND COST

Artist:	Doug Makemson
Title:	<i>Blind Date</i>
Date:	2007
Materials:	Stainless Steel
Overall Dimensions:	TBD
RFP Designation #:	1
Location:	Fort Pierce City Hall, US1 Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Stainless Steel Figurative Sculpture of a Stork and Snake facing off against each other.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *The Concrete Pad and Signage need cleaning or New Signage recommended. Needs Stainless Steel cleaned and polished and has slight bend on left foot and lifting bend on right wing feather of Stork. In need of Straightening. Consult with SLC Staff to determine if Sculpture can be cleaned and repaired by the County.*

TREATMENT OBJECTIVE: To remove corrosion and passivate the stainless-steel surfaces, clean the associated signage and concrete pad. Attempt to reshape proper left foot and feather of proper right wing.

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 conservation-grade masonry cleaner safe for concrete surfaces to clean concrete pad.
 - a. Rinse with filtered tap water.
 - b. Note: The goal of this process is to reduce staining, though it may not be possible to fully remove all stains.
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. Apply chemical passivation treatment to stainless-steel surfaces.
 - a. Rinse all surface with filtered water to remove any residue from the surface.
 - b. Repeat steps until satisfactory results are achieved.
5. Clean all surfaces of entire artwork and associated plaque with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
6. Locally polish tenacious corrosion as needed.
7. Apply a cold paste wax to all stainless-steel surfaces as well as the associated plaque.
 - a. Buff to an appropriate sheen.
8. Attempt to manually/mechanically manipulate bent elements back into shape.
 - a. Note: Given the nature of the materials and composition, visual artifacts may remain from the process of manipulating the metal in place.
9. Please Note – RLA’s scope **does not include:**
 - a. Fabrication of new signage.
 - b. Replacement of corroded hardware, if necessary.
 - c. Repairs to any welds, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,115.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720
Mobilization:	1 hour x \$85 per hour	\$85
Materials:		\$200
Admin time:	1 hour x \$85 per hour	\$85
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$3,745
10% Contingency:		\$370
Total:		\$ 4,115

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 hours x \$90 per hr	\$360
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$730
10% Contingency:		\$70
Total:		\$ 800

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:	Pat Cochran
Title:	<i>Which Way Did They Go</i>
Date:	2007
Materials:	Painted cast concrete and metal
Overall Dimensions:	TBD
RFP Designation #:	2
Location:	Police Station, 920 US1, Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Cast Concrete and Metal Vertical Polychrome Sculpture. Wind Vane with Arrow that rotates on a globe metal ball equator line.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Scissor Lift on site for*

Repairs and Repaint would be advised. Vertical Sculpture is 12'. Anchor Bolts and Ospho Treatment for rust is needed. Pressure wash Base and Sculpture. Some Concrete has minor cracks to seal. Brown Corner of Cast Concrete in need of Repair, Chipping also Chips on Upper Brown Base. Repaint the entire Sculpture. Brushed Aluminum on the wind vane needs metal buffing. Consult with County Staff to determine if the County can clean, repaint and repair Stucco on Sculpture.

TREATMENT OBJECTIVE: Clean overall, consolidate cracks and fill to losses, treat corrosion, and repaint elements. Apply a biocide to the concrete.

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 rough terrain scissor lift to access all surfaces.
 - a. Plywood boards will be used to protect the grass from the lift, though damage to grass/landscaping may still occur from the treatment process.
3. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Carefully dry with soft microfiber cloths.
4. Apply passivation treatment to anchor bolts to address corrosion.
5. Inject conservation-grade injection mortar into exposed cracks of concrete elements.
6. Fill to losses with conservation-grade patching mortar and allow to cure to manufacturers specifications before repainting.
7. Gently abrade painted surfaces to prepare for repainting.
 - a. Note: As this artwork has not been assessed in person, this scope of work assumes that the existing paint coating exhibits adequate adhesion and does not require full removal.
8. Brush apply two (2) coats of paint to the surfaces with similar existing brush strokes indicated in the existing paint finish.
 - a. RLA recommends a paint coating that is appropriate for a marine environment, to be confirmed by the Artist or County, whomever is most appropriate. Color codes to be confirmed by the Artist or County, whomever is most appropriate. If color codes do not exist, County to provide colors based on commercially available matches.
 - b. The spherical components may need to be painted via HVLP spray system.
9. Please Note – RLA’s scope **does not include:**
 - a. Removal of existing paint coating.
 - b. Color matching of existing paint coating.
 - c. Structural engineer review of the installation.
 - d. Structural stabilization, if necessary.
 - e. Repairs to damaged grass/landscaping as a result of the treatment process.

SPECIAL EQUIPMENT:	ROUGH TERRAIN SCISSOR LIFT
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	4 DAYS
ESTIMATED TREATMENT COSTS:	\$ 14,815.00

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 x \$1,280 per day (\$160 per hour)	\$5,120
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 days x \$720 per day (\$90 per hour)	\$2,880

Mobilization:	2 hours x \$85 per hour	\$170
Materials:	Allow up to	\$800
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	4 nights x \$160/night x 2 staff	\$1,280
Per Diem:	4 days x \$60/day x 2 staff	\$480
Subtotal:		\$11,835
10% Contingency:		\$1,180
Equipment Rentals:	Rough Terrain Scissor Lift + Plywood Covering	\$1,800
Total:		\$ 14,815

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 - 8 hours x \$90 per hr x 2 staff	\$720 - \$1,440
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,090
10% Contingency:		\$100
Equipment Rentals:	1-day scissor lift rental – allow up to:	\$900
Total:		\$ 2,090

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Susan Gott
Title:	<i>Fire Sentinel</i>
Date:	2007
Materials:	H 10'9" x W 5'3" x D 2'2"
Overall Dimensions:	Granite with cast glass and stainless steel
RFP Designation #:	3
Location:	Marina Square Park, Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Vertical Granite Sculpture with an Oval Cast Glass Top that is framed and supported by Stainless Steel Cradle.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Overall, it is in very good condition for its age. Granite and Stainless-Steel need cleaning and polishing. Gold, Yellow and Red Paint need to be repainted on Cast Glass Top. Gold Leaf Flames embedded in Granite need to be repainted. Consult with County Staff to determine if the County can clean and repaint where needed.*

TREATMENT OBJECTIVE: To clean the sculpture overall, address corrosion on the stainless-steel component, and address paint and gold-leaf loss as needed.

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.
3. Rinse with distilled water.
4. Dry with soft microfiber cloths.

5. Apply surface protection around glass and stone components.
6. Apply a chemical passivation treatment to areas of corrosion.
 - a. Rinse all surface with filtered water to remove any residue from the surface.
 - b. Repeat steps until satisfactory results are achieved.
7. Clean all surfaces with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
8. Hand polish localized areas of granite surface, as needed.
9. In-paint areas of paint loss with a conservation-grade paint system to integrate into the surrounding gold surfaces.
 - a. To reduce costs, RLA recommends obtaining approval from artist studio to in-paint areas of loss with a metallic paint system to match original instead of replacing with actual gold-leaf. In-painted surfaces should blend from a normal viewing distance of 6' or more, though may be apparent under close inspection. Regilding the entire surface is the only way to provide an even appearance throughout.
10. Apply a cold paste wax throughout steel and painted surfaces. Buff to an appropriate sheen.
11. Please Note – RLA's scope **does not include**:
 - a. Removal of existing paint coating.
 - b. Application of actual gold leaf.
 - c. Repair of any loss in the granite material.
 - d. Honing of granite surfaces.
 - e. Color matching of existing paint coating.
 - f. Structural engineer review of the installation.
 - g. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,360.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1days x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$250
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$3,965
10% Contingency:		\$395
Total:		\$ 4,360

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540

Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$910
10% Contingency:		\$00
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 County. 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:	John Neprud
Title:	<i>Lush Serendipity</i>
Date:	2006
Materials:	Repurposed fuel tank (steel) with unknown paint system
Overall Dimensions:	H 7'9" x W 9' x D 9'
RFP Designation #:	4
Location:	Marina Point Boat Launch, Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Repurposed Fuel Tank. Tropical theme torch cut outs referring to Sea Life, Tropics, Palm Trees, Boats, Sunsets, Birds, Fishing, People and Shoreline.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Meet with County Staff to see if County can restore Sculpture. Needs signage/optional, some text on Sculpture explaining Sculpture. Treat rust on site, prep and sand for paint or move Sculpture and have prep, sandblast, and painted offsite. Artist is local to consult on color selection. Semi Annual pressure wash and blow out dirt and debris that collects in the basin of the Sculpture. Stone or small rocks suggested for the outer perimeter of the base where there are weeds. Some additional cosmetic pitting is expected after paint prep. Steel is Recycled.*

TREATMENT OBJECTIVE: To treat corrosion and repaint the sculpture’s exterior surfaces.

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. Erect a security fence and wind screen around the sculpture.
4. Gently abrade corrosion from accessible/exterior surfaces down to clean metal.
5. Gently abrade all accessible/exterior painted surfaces to prepare extant coating for repainting.
 - a. Note: As this artwork has not been assessed in person, this scope of work assumes that the existing paint coating exhibits adequate adhesion and does not require full removal.
6. Apply a zinc-rich primer to areas of exposed steel.
7. If necessary, fill any areas of steel loss in surface with a surfacing epoxy.
 - a. Sand flush with adjacent surfaces.
8. Apply an epoxy primer to all accessible/exterior painted surfaces.
9. Apply two (2) coats of paint to all accessible/exterior painted surfaces via an HVLP spray system.
 - a. RLA recommends a paint coating that is appropriate for a marine environment, to be confirmed by the Artist or County, whomever is most appropriate. Color codes to be confirmed by the Artist or County, whomever is most appropriate. If color codes do not exist, County to provide colors based

on commercially available matches.

10. Please Note – RLA’s scope **does not include**:
- a. Removal of existing paint coating.
 - b. Addressing conditions at inaccessible/interior areas
 - c. Color matching of existing paint coating.
 - d. Repairs of any welded areas.
 - e. Structural engineer review of the installation.
 - f. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	4 DAYS
ESTIMATED TREATMENT COSTS:	\$ 12,455.00

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 x \$1,280 per day (\$160 per hour)	\$5,120
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 days x \$720 per day (\$90 per hour)	\$2,880
Mobilization:	4 hours x \$85 per hour	\$340
Materials:		\$1,000
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	4 nights x \$160/night x 2 staff	\$640
Per Diem:	4 days x \$60/day x 2 staff	\$240
Subtotal:		\$11,325
10% Contingency:		\$1,130
Total:		\$ 12,455

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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>Gator in the Gold</i>
Date:	2007
Materials:	Mosaic glass, tile, and grout
Overall Dimensions:	H 2" x W 12' x D 11'
RFP Designation #:	5
Location:	Oxbow EcoCenter, 5400 NE St. James Drive, St. Lucie County

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Landscape Sculpture on ground level. Mosaic Glass, Grout and Tile Sculpture. Depicting an Alligator in Water with Natural Element and Stone Border.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Consultation with Artist who is local is available to advise on Sculpture. There are some surface cracks and fissures common with moisture and weathering. Clean with Dawn Detergent with a soft brush and hose. Concrete base or underlayment of pavers to keep Sculpture flat and level on the ground is recommended. Paint Gold Accents on pavers and spray paint small stones Gold for the Border. See photo for gold accents in WOW3 brochure. Signage okay but needs cleaning and new Ink on Lettering.*

TREATMENT OBJECTIVE: To perform an overall cleaning and address paint loss on pavers and accents.

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. Remove dried leaves, foliage and other debris from surfaces and between the joints.
3. Clean all surfaces of entire artwork with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water. Allow to air dry.
4. Apply a non-toxic biocide to areas of biological growth.
5. If appropriate, inject cracks with a conservation-grade injection mortar.
6. Repaint pavers and accents with a paint system recommended by the artist.
7. In-paint lettering on plaque.
8. Please Note – RLA’s scope **does not include:**
 - a. Underlayment of pavers.
 - b. In-depth stabilization of pavers. This would require a survey to quantify cracks, fissures and losses. Stabilization of these elements may not be possible, given their location directly in the ground.

SPECIAL EQUIPMENT: NONE

COORDINATION WITH COUNTY: ACCESS IF NECESSARY

ESTIMATED TREATMENT TIME: 1 DAY

ESTIMATED TREATMENT COSTS: **\$ 4,360.00**

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1days x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$250
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600

Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$3,965
10% Contingency:		\$395
Total:		\$ 4,360

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 6 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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:	Jonathan Bowling
Title:	Away
Date:	2006
Materials:	Repurposed found metal objects
Overall Dimensions:	H 8'3" x W 3' x D 12'8"
RFP Designation #:	6
Location:	Veterans Memorial Park, Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Life Size Replica of Large Horse fabricated from repurposed found metal objects. Horse Sculpture portrays movement and action.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Consult with County Staff to see if County Welder Metal Worker is able to restore the Sculpture. Need signage/optional. Remove Sculpture offsite to facilities yard. Feet that anchor Horse to large timbers are rusted and will fail in high winds. Power wash to remove loose rust and further inspect. Rebuild and reattach feet to new timbers or new concrete base. Weld in Anchor tabs in feet. Replace chrome plate neck piece with muffler stock. Replace base of tail with new welds to reinforce, replace chrome pipe in rear of Horse. Spray with Linseed or other metal natural oil to give Sculpture a deep tone look and helps preserve the metal.*

TREATMENT OBJECTIVE: To address material losses via welding and apply a linseed oil to condition ferrous metal surfaces.

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. Allow to air dry.
3. Contract metal worker to reinforce and/or replace any damaged or compromised parts.
 - a. Include anchor tabs in feet.
4. Coat all metal surfaces with a protective coating.
 - a. Linseed oil has been recommended.

5. Note: RLA recommends welding repairs in-situ, if possible, to prevent further damage that may occur from removal via rigging and handling.
6. Please Note – RLA’s scope **does not include**:
 - a. Deinstallation/off-site work.
 - b. Structural engineer review of the installation.
 - c. Structural stabilization necessary beyond defined scope of work.
 - d. Stabilization/repairs to any concrete pads/footings.
 - e. Permits that may be required to perform work of this nature.

SPECIAL EQUIPMENT:	WELDING TO OCCUR ON-SITE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY; HOT WORKS PERMIT IF NECESSARY
ESTIMATED TREATMENT TIME:	3 DAYS
ESTIMATED TREATMENT COSTS:	\$ 20,390.00

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

TREATMENT COST ESTIMATE BREAKDOWN:

Conservator:	3 days on-site x \$1,280 per day (\$160/hr)	\$3,840
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 days x \$720 per day (\$90/hr)	\$2,160
Mobilization:	6 hours x \$85 per hour	\$510
Materials:		\$1,000
Admin time:	4 hours x \$85 per hour	\$340
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	3 nights x \$160/night x 2 staff	\$480
Per Diem:	3 days x \$60/day x 2 staff	\$180
Subtotal:		\$9,445
10% Contingency:		\$945
Subcontract Welder*:	Allow up to:	\$10,000*
Total:		\$ 20,390

**If the County can perform the welding aspect, as suggested is the Report, the total cost can be reduced significantly. The estimated amount provided is a rough ballpark.*

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	8 hours x \$90 per hr x 2 staff	\$1,440
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,810
10% Contingency:		\$180
Total:		\$ 1,990

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Stephanie Jaffe-Werner
Title:	<i>Florida Highwaymen Obelisk</i>
Date:	2009
Materials:	Cast concrete stucco, ceramic tile and mosaic on obelisk sculpture
Overall Dimensions:	Approx. H 24' x W 4'7" x D 4'7"
RFP Designation #:	7
Location:	Avenue D Roundabout 15th Street, Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Cast Concrete Stucco, Ceramic Tile and Mosaic Obelisk Sculpture.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Will consult with County and City facilities on repairs to Obelisk Base. Appears to be damages to the roundabout wall and base of Sculpture from a vehicle accident. Large chunk missing from eastern face of concrete, stucco base. Basic concrete, stucco and repaint for base. Most edges of the base have chips or cracks to repair. Ceramic tiles in good condition. Recommend cleaning the entire structure with low pressure water and mild detergent. Inspect the top of Sculpture with a lift or boom truck. Visually Mosaic and Peak look good. Update: Drove by Obelisk on 4/11/24 and city crew was repairing damage to the base from a vehicle accident. Concrete repaired and new stucco.*

TREATMENT OBJECTIVE: To perform an overall cleaning, patch cracks and losses in obelisk, and repair/remount plaque

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 the base that had original damage and analyze repair.
3. Examine upper areas with binoculars from a ladder.
 1. Given that the provided report does not indicate concerns with losses at upper areas, RLA recommends excluding the use of a boom lift as a cost saving measure.
4. Clean all surfaces that are accessible from a ladder using 6' extension poles with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.

Plaque

5. Carefully remove fragment.
6. Re-adhere with a stone epoxy
7. Fill surface of crack with stone epoxy
 1. Please note: A repair of this nature may be visible upon close inspection.
8. Please Note – RLA’s scope **does not include:**
 1. Repairs to masonry/stucco surfaces, given that the provided report indicates these losses have been repaired.
 2. Structural engineer review of the installation.
 3. Structural stabilization, if necessary.
 4. Repairs of ceramic and/or mosaic elements.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1.5 DAY
ESTIMATED TREATMENT COSTS:	\$ 5,515.00

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:	1.5 days on-site x \$1,280 per day (\$160/hr)	\$1,920
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1.5 days x \$720 per day (\$90/hr)	\$1,080
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$5,015
10% Contingency:		\$500
Total:		\$ 5,515

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 hours x \$90 per hr x 2 staff	\$720
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,090
10% Contingency:		\$100
Total:		\$ 1,190

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Michael McLaughlin
Title:	<i>In a Nutshell</i>
Date:	2006
Materials:	Granite stone and cast bronze
Overall Dimensions:	H 20' x W 8'5" x D 4'5"
RFP Designation #:	8
Location:	City of Port St. Lucie Town Center, USI and Walton Road, County Administration Building.

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Granite Stone and Cast Bronze. Depiction of a Nut Tree Branch.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Overall condition of 18-year-old Sculpture is good. No thru rust or holes in Sculpture. Plaque/Sign need cleaning and new grout applied on borders. New landscape river rock stone and borders around the granite rock base of Sculpture. Inspect epoxy glue attaching Bronze to Sculpture to granite stone. Recommend new epoxy adhesive and inspect the anchor pin. Clean granite stone and Sculpture. Granite stone has fissure cracks typical with age of the stone. New Patina on the entire Sculpture will require boom lift or scaffolding to clean and restore Sculpture.*

TREATMENT OBJECTIVE: To perform an overall cleaning, repair cracks on plaque, mitigate staining on concrete base, address issues on bronze surfaces and connection between bronze sculpture and 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. Utilize a rough terrain scissor lift to access all surfaces.
 - a. Plywood boards will be used to protect the grass from the lift, though damage to grass/landscaping may still occur from the treatment process.
3. Examine the adhesive and the anchor pin, if accessible.
4. Clean all surfaces of entire artwork, including plaque. with a solution of distilled water and a conservation-grade detergent.
 - e. Rinse with distilled water.
 - f. Dry with soft microfiber cloths.

Stone Base

5. Assess the stability of the base and document in treatment report.
6. Apply a conservation-grade biocide to address biological growth.

Bronze

7. If necessary, remove extant/failing wax from all bronze surfaces.
8. Where needed, remove corrosion mechanically from surfaces.
 - g. If active copper alloy corrosion is observed, apply a chemical passivation treatment to localized areas.
 - h. Allow to dwell on the surface overnight, then clear with organic solvents.
9. Locally patinate areas of patina loss as needed with a chemical patina treatment.
10. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
11. Apply a cold wax coat to all surfaces and buff to a soft sheen.
12. If accessible, apply an epoxy to the join between the stone and the bronze sculpture.

Plaque

13. If appropriate, fill shallow loss with an appropriate conservation-grade patching mortar.
 - a. Protect plaque with painter’s tape.
 - b. In-paint all fills to blend with adjacent areas.
 - c. Please note that due to the nature of the granite material, repairs of this nature may be visible when viewed from a normal viewing distance.
14. Please Note – RLA’s scope **does not include:**
 - a. Full repatination of all bronze surfaces.
 - b. In depth mineral deposit removal.
 - c. Structural engineer review of the installation.
 - d. Structural stabilization, if necessary.
 - e. Any landscaping elements, such as new river rocks around granite base.
 - f. Repairs to damaged grass/landscaping as a result of the treatment process.

SPECIAL EQUIPMENT:

ROUGH TERRAIN SCISSOR LIFT

COORDINATION WITH COUNTY:

ACCESS IF NECESSARY

ESTIMATED TREATMENT TIME:

3 DAYS

ESTIMATED TREATMENT COSTS:

\$ 11,495.00

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:	3 days on-site x \$1,280 per day (\$160/hr)	\$3,840
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 days x \$720 per day (\$90/hr)	\$2,160
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$400
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	3 nights x \$160/night x 2 staff	\$960
Per Diem:	3 days x \$60/day x 2 staff	\$180
Subtotal:		\$8,815
10% Contingency:		\$880
Equipment Rentals:	Rough Terrain Scissor Lift + Plywood Covering	\$1,800
Total:		\$ 11,495

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	8 hours x \$90 per hr x 2 staff	\$1,440
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,810
10% Contingency:		\$180
Equipment Rentals:	Rough Terrain Scissor Lift + Plywood Covering	\$900
Total:		\$ 2,890

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Jim Liccione
Title:	<i>Zora Neale Hurston Memorial</i>
Date:	2009
Materials:	Terracotta and concrete
Overall Dimensions:	H 8' x W 4' x D 8"
RFP Designation #:	9
Location:	Garden of Heavenly Rest Cemetery north end of 17th Street at Avenue Q, Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Terracotta Sculpture in Memory of Zora Neale Hurston, renowned Author, Writer, Teacher who resided in Fort Pierce.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *I have checked both boxes as we may have a specialist in the county who would be able to Repair and Clean, Paint, Terracotta of the complete Sculpture. Weeding of Border Mulch around bases of Sculptures is needed. Concrete and Terracotta Sculpture needs to be cleaned. Repaint Terracotta like a Patina finish. Clean Plaque and Ink Lettering on Plaque. Recommend Placemaking Signage installed to inform visitors to the site on the Zora History and her work and life in Fort Pierce.*

TREATMENT OBJECTIVE: To perform an overall cleaning, address bio growth on concrete, and in-paint losses in the ceramic composition and plaque.

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, including the plaque, with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Apply a conservation-grade biocide to all concrete surfaces to address biological growth.
 - a. Repeat multiple times until desired appearance is achieved.
4. In-paint to losses of ceramic patina using a metallic paint system.
 - a. Apply a protective coating over the in-painted areas.
 - b. City to provide historical documentation of artwork prior to current condition to match paint.
 - c. Note: If the original finish was a ceramic glaze and not paint, then the new finish may appear slightly different in nature. Paint will also weather/fade differently than ceramic glaze.
5. In-paint losses in plaque lettering.
 1. Apply a protective varnish over the in-painted areas.
6. Please Note – RLA’s scope **does not include**:
 1. Fabrication of new signage.
 2. Repair of losses to ceramic and/or concrete material.
 3. Structural engineer review of the installation.
 4. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,360.00

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:	8 hours on-site x \$160 per hour	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	8 hours x \$90 per hour	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$250
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$3,965
10% Contingency:		\$395
Total:		\$ 4,360

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
---------------------	----------------------------------	-----

Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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 Combie
Title:	<i>Totem</i>
Date:	2007
Materials:	Reverse cast concrete with steel frame and granite base, aluminum metal and other small metal pieces embedded in concrete
Overall Dimensions:	H 13' x W 30" x D 30"
RFP Designation #:	10
Location:	201 Indian River Drive Fort Pierce, FL Clerk of Courts Entrance

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Reverse Caste Concrete with steel frame and Granite Base, Aluminium Metal and other small ??? [sic] metal pieces embedded in Concrete.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Remove concrete panels (6) and photograph. Dismantle frame. Clean Granite Bass and cover vertical anchor bolts or move Granite Bass offsite as well. Anchor Bolts will be a trip/fall hazard. Sculpture presents a Collapse hazard due to rusted and deteriorating Steel Base. Consult with County Facilities to move to County Storage. Have steel frame rebuilt in heavily rusted areas and Sandblasted/Painted. Clean Concrete Panels, and embedded metal accents. Replace all hardware and existing frame. Needs Plaque or Signage on the base of Sculpture or exterior wall of Clerk of Courts Building.*

TREATMENT OBJECTIVE: To perform an overall cleaning, address corroded/failing mounting frame in-situ as is possible and perform an assessment to develop a more appropriate treatment plan as described in the Public Arts Sculpture Collection Assessments and Condition Report 2024. Please note that the processes recommended in the 2024 Report require in-depth investigation and appropriate planning to execute.

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. Address accessible corroded hardware/metal elements as is possible; remove loose, flaky corrosion, apply corrosion inhibitor as is possible.
4. Perform an in-depth assessment of the artwork to determine how best to dismantle the concrete panels, ascertain current condition of structural components and develop a plan for off-site treatment.
5. Please Note – RLA’s scope **does not include:**
 1. New plaque or signage.
 2. Structural stabilization/repairs.

3. Structural engineer review of the installation.
4. Repair of losses to ceramic and/or concrete material
5. Off-site removal/repair.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	½ Day
ESTIMATED TREATMENT COSTS:	\$ 3,150.00

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 hours x \$160 per hour	\$640
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 hours x \$90 per hour	\$360
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$150
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$2,865
10% Contingency:		\$285
Total:		\$ 3,150

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 hours x \$90 per hr x 2 staff	\$360
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$730
10% Contingency:		\$70
Total:		\$800

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Terry Thommes
Title:	Buoy
Date:	2007
Materials:	Painted stainless steel
Overall Dimensions:	H 9'8" x W 3'8" x D 1'
RFP Designation #:	11
Location:	SLC Marine Point Park, City of Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Stainless Steel Sculpture with Red, Blue and Aqua Color Paints. Representing a Waterway Navigation Buoy.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *It needs new Signage. Sign is missing. Overall it is in Very Good Condition. Stainless Steel needs cleaning and polishing. Recommend Sanding and Prep. and Repaint with Red, Blue and Aqua Colors.*

TREATMENT OBJECTIVE: To perform an overall cleaning, polish stainless steel and repaint elements as needed.

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. Apply a chemical passivation treatment to the steel surfaces.
 - a. Rinse all surface with filtered water to remove any residue from the surface.
 - b. Repeat steps until satisfactory results are achieved.
4. Gently abrade painted surfaces to prepare for repainting.
 - a. Note: As this artwork has not been assessed in person, this scope of work assumes that the existing paint coating exhibits adequate adhesion and does not require full removal.
5. Brush apply two (2) coats of paint to the surfaces with similar existing brush strokes indicated in the existing paint finish.
 - a. RLA recommends a paint coating that is appropriate for a marine environment, to be confirmed by the Artist or County, whomever is most appropriate. Color codes to be confirmed by the Artist or County, whomever is most appropriate. If color codes do not exist, County to provide colors based on commercially available matches.
6. Please Note – RLA’s scope **does not include:**
 - a. Removal of existing paint coating.
 - b. Color matching of existing paint coating.
 - c. Structural engineer review of the installation.
 - d. Structural stabilization, if necessary.
 - e. Repairs to damaged grass/landscaping as a result of the treatment process.

SPECIAL EQUIPMENT: NONE

COORDINATION WITH COUNTY: ACCESS IF NECESSARY

ESTIMATED TREATMENT TIME: 2.5 Days

ESTIMATED TREATMENT COSTS: \$ 8,200.00

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 x \$1,280 per day (\$160 per hour)	\$3,200
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2.5 days x \$720 per day (\$90 per hour)	\$1,800
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	2 nights x \$160/night x 2 staff	\$640

Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$7,455
10% Contingency:		\$745
Total:		\$8,200

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 hours x \$90 per hr x 2 staff	\$360
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$730
10% Contingency:		\$70
Total:		\$800

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Jorge Bianco
Title:	<i>Dynamics</i>
Date:	2008
Materials:	Painted aluminum
Overall Dimensions:	H 32' x W 14' x D 15'
RFP Designation #:	12
Location:	Fenn Center Skateboard Park, Parks and Recreation, Virginia Ave., Fort Pierce.

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Monumental Aluminum Sculpture of 3 Skateboarders.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Dead Tree next to the Sculpture should be removed. Triangular Concrete Base in need of Cleaning. Remove the Sculpture from site to have Aluminum Base Plates treated for minor corrosion and Repaint Aluminum Base and Poles. Remove Skateboarder from Pole Mounts and have the Sculptures Prepped and Powder Coated. Replace Hardware on Base with new Stainless Steel Hardware. Inspect and replace Hardware on Sculptures as needed.*

TREATMENT OBJECTIVE: To clean all surfaces, address corrosion in-situ as is possible, polish powder coated "skateboarders", apply a wax coating to "skateboarders" and perform an assessment to develop a more appropriate treatment plan as described in the Public Arts Sculpture Collection Assessments and Condition Report 2024. Please note that the processes recommended in the 2024 Report require in-depth investigation and appropriate planning to execute.

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 rough terrain scissor lift to access all surfaces.
 - a. Plywood boards will be used to protect the grass from the lift, though damage to grass/landscaping may still occur from the treatment process
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. Perform an in-depth assessment of the artwork to determine if off-site treatment and re-powder coating is necessary

Painted Support Poles

5. Gently abrade aluminum corrosion from accessible surfaces down to clean metal.
6. Gently abrade all accessible/exterior painted surfaces to prepare for repainting.
 - a. Note: As this artwork has not been assessed in person, this scope of work assumes that the existing paint coating exhibits adequate adhesion and does not require full removal.
7. If necessary, fill areas of steel loss with a surfacing epoxy.
 - a. Sand flush with adjacent surfaces.
8. Apply an epoxy primer to all accessible/exterior painted surfaces via brush/roller.
9. Apply two (2) coats of paint to all accessible/exterior painted surfaces via brush/roller.
 - a. RLA recommends a paint coating that is appropriate for a marine environment, to be confirmed by the Artist or County, whomever is most appropriate. Color codes to be confirmed by the Artist or County, whomever is most appropriate. If color codes do not exist, County to provide colors based on commercially available matches.

Powder Coated Elements

10. Utilize a conservation-grade compound/polishing process for powder coated surfaces.
11. Apply a conservation-grade wax to all powder coated elements and buff to a sheen.
12. Please Note – RLA’s scope **does not include:**
 - a. Removal of dead tree.
 - b. Re-powder coating of powder coated elements.
 - c. Replacement of hardware, due to the structural nature of the artwork.
 - d. Color matching of paint color for support poles.
 - e. Structural engineer review of the installation.
 - f. Structural stabilization, if necessary.
 - g. Repairs to damaged grass/landscaping as a result of the treatment process.
 - h. Off-site removal/repair.

SPECIAL EQUIPMENT:	ROUGH TERRAIN SCISSOR LIFT
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	5 Days
ESTIMATED TREATMENT COSTS:	\$ 17,555.00

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:	5 days on-site x \$1,280 per day (\$160 per hour)	\$6,400
Report time:	1 hour x \$160 per hour	\$160
Technicians:	5 days x \$720 per day (\$90 per hour)	\$3,600
Mobilization:	4 hours x \$85 per hour	\$170
Materials:		\$850
Admin time:	4 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	5 nights x \$160/night x 2 staff	\$1,600
Per Diem:	5 days x \$60/day x 2 staff	\$600
Subtotal:		\$14,325
10% Contingency:		\$1,430

Equipment Rentals:	Rough Terrain Scissor Lift + Plywood Covering	\$1,800
Total:		\$ 17,555

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 days x \$720 per day x 2 staff	\$2,880
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$3,250
10% Contingency:		\$325
Equipment Rentals:	Rough Terrain Scissor Lift + Plywood Covering	\$1,800
Total:		\$ 5,375

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Pat Cochran/Ginny Piech Street
Title:	<i>The Partnership</i>
Date:	2004
Materials:	Concrete, stainless steel, and steel
Overall Dimensions:	H 14'6" x W 3'10" x D 7'7"
RFP Designation #:	13
Location:	SLC Aquarium

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Cast Concrete and Stainless Steel and Steel Sculpture. Depiction of Seabed, Saltwater and Seagrass Environmental Sculpture representing Aquatic Marine Ecosystem.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Clean the entire Sculpture. Sand and prep. Paint Steel Surfaces Aqua and Black colors. Detach Seagrass Rods to have Powder Coated offsite. Signage in good condition except lettering which has faded. Letters need coloring in and plaque cleaned and polished.*

TREATMENT OBJECTIVE: To perform an overall cleaning, remove debris from interior as is accessible, address failing paint, polish and wax powder coated 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. Remove organic debris from interior surfaces, as is accessible.
3. Clean all surfaces of entire artwork, including plaque, with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Gently abrade painted surfaces to prepare for repainting.
 1. **Note:** As this artwork has not been assessed in person, this scope of work assumes that the existing paint coating exhibits adequate adhesion and does not require full removal.
2. Brush apply two (2) coats of paint to the surfaces in appropriate black/aqua colors.
 1. RLA recommends a paint coating that is appropriate for a marine environment, to be confirmed by the Artist or County, whomever is most appropriate. Color codes to be confirmed by the Artist or

County, whomever is most appropriate. If color codes do not exist, County to provide colors based on commercially available matches.

3. Utilize a conservation-grade compound/polishing process for powder coated surfaces.
 1. Apply a conservation-grade wax to all powder coated elements and buff to a sheen.
 2. RLA will access upper areas from an extension ladder and extension poles, as is possible.
 3. Note: Given that no apparent powder coating loss, visible corrosion or visible substrate, RLA recommends performing as much in-situ work as possible as a cost saving measure.
4. Please Note – RLA’s scope **does not include**:
 1. Removal of existing paint coating.
 2. Color matching of existing paint coating.
 3. Structural engineer review of the installation.
 4. Structural stabilization, if necessary.
 5. Removal of powder coated elements.
 6. Off-site work.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	3 Days
ESTIMATED TREATMENT COSTS:	\$ 10,105.00

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:	3 days on-site x \$1,280 per day (\$160 per hour)	\$3,840
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 days x \$720 per day (\$90 per hour)	\$2,160
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$600
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	3 nights x \$160/night x 2 staff	\$960
Per Diem:	3 days x \$60/day x 2 staff	\$360
Subtotal:		\$9,195
10% Contingency:		\$910
Total:		\$ 10,105

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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:	Brown Hatcher
Title:	<i>Recycle Sculpture</i>
Date:	2006
Materials:	Metal items, steel rods, stainless steel and bronze on a concrete base
Overall Dimensions:	H 24' x W 8' x D 8'
RFP Designation #:	14
Location:	SLC Administration Office, Virginia Ave. and 25th St.

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Monumental Sculpture showing discarded items recycled into new Products. Sculpture Fabricated from metal items, Steel rods, Stainless Steel and Bronze on a concrete base.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Signage mounted on Column West Entrance to the County Administration Building. Some small cracks and chips on Concrete Base. Base needs pressure cleaning. Small Bronze objects on Base of the Sculpture need cleaning and Patina Treatment. Stainless Steel Base is in need of Cleaning and Polishing. Painted Blue Metal Rods in need of Prep. and Painting. Some of the discarded objects representing recycling within the Sculpture’s vertical cone shaped frame could be sealed with rust inhibition and some should be replaced, due to weathering and rust. A few of the Bronze objects are loose to the concrete base and need securing.*

TREATMENT OBJECTIVE: To perform an overall cleaning and address corrosion, losses in patina and painted surfaces, and apply protective coatings where needed.

PROPOSED TREATMENT:

1. Document the treatment with high-resolution digital photographs. A Dropbox link with all treatment images will be provided as well as recommendations for ongoing routine maintenance.
2. Utilize a scissor lift to access all surfaces.
3. Clean all surfaces of entire artwork, in with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Apply a chemical passivation treatment to the steel surfaces.
 - a. Rinse all surface with filtered water to remove any residue from the surface.
 - b. Repeat steps until satisfactory results are achieved.
5. In-paint localized losses in blue painted forms with a conservation-grade paint system.
 - a. Apply conservation-grade varnish to areas of in-painting.
 - b. Please note: Full repainting of painted elements requires in-depth examination. If RLA determines full repainting is necessary, notes will be provided in treatment report.
6. Remove corrosion from bronze elements.
 - a. If necessary, apply a chemical passivation treatment and allow to dwell overnight.
 - b. Clear residue with organic solvents.
7. Apply localized patina touch-ups to bronze elements.
8. Apply hot wax treatment with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
9. Apply a cold wax coat to all surfaces and buff to a soft sheen.
10. Please Note – RLA’s scope **does not include:**
 - a. Removal of existing paint coating.
 - b. Full repaint of painted elements.
 - c. Full repatination of bronze elements.

- d. Replacement of any hardware/connections.
- e. Structural engineer review of the installation.
- f. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	SCISSOR LIFT
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	3 DAYS
ESTIMATED TREATMENT COSTS:	\$ 11,875.00

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:	3 days on-site x \$1,280 per day (\$160 per hour)	\$3,840
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 days x \$720 per day (\$90 per hour)	\$2,160
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$600
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour x 2 staff	\$600
Mileage	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	3 nights x \$160/night x 2 staff	\$960
Per Diem:	3 days x \$60/day x 2 staff	\$360
Subtotal:		\$9,915
10% Contingency:		\$990
Equipment Rental:	Scissor Lift	\$1,600
Total:		\$ 11,875

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90/hr) x 2 staff	\$1,440
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,810
10% Contingency:		\$180
Total:		\$1,990

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Jason Lasco
Title:	<i>Sapling Canopy</i>
Date:	2006
Materials:	Steel pole with stained glass and plexiglass in metal frames
Overall Dimensions:	H 12' x W 12' x D 6'
RFP Designation #:	15
Location:	Healthcote Botanical Garden Savannah Road, Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Vertical Pole with stained glass and plexiglass metal framed Sapling Leaves. 3 on top to form a Canopy.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Clean Sign and Ink/Enhance lettering. Letters are faded. Prune tree limbs above Sapling Canopy Artwork for better visibility. and will keep Artwork from collecting organic debris. Treat the base of the steel pole for rust. Recommend rocks at the base of the pole to allow drainage. Sand, prime, paint steel pole. Remove Saplings, repair hole in west painting Sapling and change angle when reattaching. Sapling collects leaves and organic debris. Clean other Saplings. Treat frame for rust and paint Sapling frames.*

TREATMENT OBJECTIVE: To perform an overall cleaning, address corrosion, and in-paint areas of loss.

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. Assess the sculpture for additional concerns, if any.
3. Remove organic debris from the base of sculpture and Christmas lights, if still present.
4. Clean all surfaces of entire artwork, including the plaque, with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
5. Carefully remove/reduce unknown dark debris from damaged leaf.
 - a. Perform test with mechanical methods, organic solvents and polishing compounds.
6. Utilize a metal polish to mechanically remove corrosion on steel frame throughout.
7. In-paint to areas of paint loss throughout with a conservation-grade paint system.
 - a. Apply a conservation-grade varnish to areas of in-painting.
8. Please Note – RLA’s scope **does not include:**
 - a. Removal of existing paint coating.
 - b. Full repaint of painted elements.
 - c. Replacement of any elements/glass.
 - d. Structural engineer review of the installation.
 - e. Structural stabilization, if necessary.

SPECIAL EQUIPMENT: NONE

COORDINATION WITH COUNTY: ACCESS IF NECESSARY

ESTIMATED TREATMENT TIME:

ESTIMATED TREATMENT COSTS: \$ 4,305.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$200
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175

Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$3,915
10% Contingency:		\$390
Total:		\$ 4,305

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 hours x \$90 per hr x 2 staff	\$720
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,090
10% Contingency:		\$100
Total:		\$ 1,190

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Pat Cochran
Title:	<i>9/11 Memorial</i>
Date:	2005
Materials:	Stainless Steel and Steel
Overall Dimensions:	TBD
RFP Designation #:	16
Location:	Clover Park Mets Spring Training Field, St. Lucie West

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Stainless Steel and Steel Sculpture, Memorializing 9/11. Center Piece of Sculpture is a piece of Steel I- Beam from the World Trade Center.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Overall Condition of Sculpture is in Excellent Condition. Recommend Cleaning and Polishing Sculpture and Sign. Linseed Oil on the Rusted I-Beam would enhance the look of the original Twin Tower I-Beam piece. After Cleaning and Polishing the sign, check the lettering for fading.*

TREATMENT OBJECTIVE: To perform an overall cleaning, mitigate surface corrosion and apply a linseed oil coating to mild/weathering steel 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. Clean all surfaces of entire artwork, in with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
3. Apply a chemical passivation treatment to the stainless steel surfaces.
 - a. Protect mild/weathering steel surfaces to avoid discoloration.
 - b. Rinse all surface with filtered water to remove any residue from the surface.
 - c. Repeat steps until satisfactory results are achieved.

4. 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.
5. Apply a clear protective paste wax to all stainless-steel surfaces.
6. Apply a linseed oil coating to central plaque.
7. Please Note – RLA’s scope **does not include**:
 1. Replacement of any hardware.
 2. Structural engineer review of the installation.
 3. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,415.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$4,015
10% Contingency:		\$400
Total:		\$ 4,415

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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:	Dennis Kowal
Title:	<i>Remnant Series #26</i>
Date:	Installed in 2007
Materials:	Aluminum
Overall Dimensions:	H 8'5" x W 5'5" x D 2'
RFP Designation #:	17
Location:	Marina Square, City of Fort Pierce

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Aerospace Aluminum Vertical Abstract Sculpture, Fabricated in 2004.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Many visitors and staff members interpret design in the sculpture as waterways and rivers. I.E. Map of St. Lucie River. It is always good to hear the interpretation of abstract Sculptor [sic]. Power wash Concrete Base and Sculpture. Wash with car wash and buff dry with towels. Sculpture is signed and dated. Mulch around the Base and recommend the Staff or Volunteers wash Sculpture every 6 months.*

TREATMENT OBJECTIVE: Perform an overall cleaning, mitigate surface corrosion, and address biological growth on 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. Examine sculpture for additional concerns, such as corrosion.
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. If necessary, 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.
5. Clean all surfaces with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
6. Apply a clear protective paste wax to all stainless-steel surfaces.
7. Apply a non-toxic biocide to concrete base to mitigate biological growth.
8. Please Note – RLA’s scope **does not include**:
 - a. Replacement of any hardware.
 - b. Structural engineer review of the installation.
 - c. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 Day
ESTIMATED TREATMENT COSTS:	\$ 4,415.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report Time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720

Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin Time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$4,015
10% Contingency:		\$400
Total:		\$ 4,415

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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 Langley
Title:	<i>Children of the World</i>
Date:	2008
Materials:	Painted metal
Overall Dimensions:	TBD
RFP Designation #:	18
Location:	Lakewood Park Sports Park

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Monumental Metal Sculpture with youth sports theme and figurative children playing sports and stars radiating from Sports Globe.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *In need of plaque or sign on concrete base or nearby. Clean and weed concrete base. Mulch or ground cover or border of Sculpture base is suggested. Dismantle Sculpture and Photograph/Itemize pieces. Straighten feet on some young athletes. Double brackets to feet or reinforce to prevent bending. Have Sculpture pieces sandblasted and powder coated. On assembly of Sculpture, recommend all new hardware and epoxy base to concrete in addition to anchor bolts.*

TREATMENT OBJECTIVE: To perform an overall cleaning, manipulate bent elements into plane, apply varnish to areas of failing clear coat, apply a protective wax coating to all metal elements, and perform an in-depth assessment to determine if further treatment is necessary.

Given that the colors appear vibrant in Report images and corrosion does not appear to be pervasive, RLA recommends performing as much work in-situ rather than removing, sandblasting and recoating 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. Examine sculpture for additional concerns.
3. Clean all surfaces of entire artwork and base with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Manually manipulate bent elements into plane.
 - a. Please note: Given the nature of these materials, creases/dents may still remain.
5. Gently abrade loose/failing clear coat and apply a conservation-grade varnish to these elements.
6. Locally address corroded hardware as is possible.
 - a. If hardware requires replacement, take note of sizes and include in report.
7. Polish central post as is possible/necessary.
8. Apply a protective wax coating to all metal elements.
9. Apply a non-toxic biocide to concrete base to address biological growth.
10. Please Note – RLA’s scope **does not include**:
 - a. New signage.
 - b. Replacement of any hardware.
 - c. Blasting or recoating of any elements.
 - d. New coatings on concrete.
 - e. Structural engineer review of the installation.
 - f. Structural stabilization, if necessary.
 - g. Use of a scissor lift to access upper areas. In absence of artwork dimensions, RLA assumes all upper areas are accessible with a ladder.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	2 DAYS
ESTIMATED TREATMENT COSTS:	\$ 5,515.00

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:	1.5 days on-site x \$1,280 per day (\$160 per hour)	\$1,920
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1.5 days x \$720 per day (\$90 per hour)	\$1,080
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin Time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$5,015
10% Contingency:		\$500
Total:		\$ 5,515

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160

Technicians:	4 hours x \$90 per hr x 2 staff	\$720
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,090
10% Contingency:		\$100
Total:		\$ 1,190

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Unknown
Title:	<i>Untitled</i>
Date:	1961
Materials:	Concrete
Overall Dimensions:	TBD
RFP Designation #:	19
Location:	2nd Avenue County Courthouse, Fort Pierce.

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *1961 at County Jail. Was moved to the Courthouse when the Jail was Demolished.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Some small chips and cracks to be sealed and repaired. Fissure cracks on concrete consistent with age. Bronze Plaque in need of cleaning and polishing and lettering restored. Outdoor light at the base of Sculpture is loose and in need of repair.*

TREATMENT OBJECTIVE: Perform an overall cleaning, address cracks in concrete and corrosion on plaque.

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 relief for additional concerns to be noted in report.
3. Clean all surfaces of entire artwork, including plaque with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Remove macro biological growth from the joints of the relief.
5. Clean all concrete surfaces with a conservation-grade biocide to address biological growth.
6. If deemed necessary, inject cracks in concrete with a conservation-grade injection grout.
7. Fill cracks with an appropriate conservation-grade patching mortar.
 - c. Profile finish to be flush with adjacent surfaces.
 - d. In-paint all fills to blend with adjacent areas.
 - e. 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.
9. Remove corrosion mechanically from surfaces of bronze plaque.
10. Polish raised lettering.
11. Apply a cold wax coat to all plaque surfaces and buff to a soft sheen
12. Please Note – RLA’s scope **does not include:**
 - a. Repair of light fixture.
 - b. Structural engineer review of the installation.

c. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,415.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin Time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$4,015
10% Contingency:		\$400
Total:		\$ 4,415

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 hours x \$90 per hr x 2 staff	\$360
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$730
10% Contingency:		\$70
Total:		\$ 800

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Unknown
Title:	3 Concrete and Coquina Shell Benches
Date:	Unknown
Materials:	Concrete and Coquina
Overall Dimensions:	H 37" x W 68" x D 68" Each
RFP Designation #:	20
Location:	St. Lucie County Administration Building, 2300 Virginia Avenue Fort Pierce.

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Functional Art. Three seating areas all the same size. Coquina Shell half moon raised center.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Pressure wash with detergent to remove dirt, mildew and some moss growing in cracks. Note some fissure cracks in concrete near Coquina Shell mounds common with age. Structurally Artworks and in good condition and in need of cleaning. No signage although as functional Art the Art is for outdoor seating.*

TREATMENT OBJECTIVE: Perform an overall cleaning, address cracks and biological growth on concrete.

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 sculpture for additional concerns.
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.
 - c. Note: Given the delicate nature of coquina, pressure washing is not recommended.
4. Apply a non-toxic biocide to address biological growth.
 - a. Note: some staining may remain in coquina due to the many crevices and porosity associated with the material.
5. If deemed necessary, inject cracks in concrete with a conservation-grade injection grout.
6. Fill cracks with an appropriate conservation-grade patching mortar.
 1. Profile finish to be flush with adjacent surfaces.
 2. In-paint all fills to blend with adjacent areas.
7. Please Note – RLA’s scope **does not include:**
 - a. New signage.
 - b. Structural engineer review of the installation.
 - c. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,415.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin Time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$4,015
10% Contingency:		\$400
Total:		\$ 4,415

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
---------------------	----------------------------------	-----

Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 hours x \$90 per hr x 2 staff	\$360
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$730
10% Contingency:		\$70
Total:		\$ 800

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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 and Pat Cochran
Title:	<i>Highwaymen Mosaic Mural and Plaques</i>
Date:	2011
Materials:	Glass mosaic with a concrete frame and painted grout, bronze plaques
Overall Dimensions:	H 12'6" x W 7' x D 2"-6"
RFP Designation #:	21
Location:	725 Avenue D, Fort Pierce, Intermodal Transit Center

DESCRIPTION: Glass mosaic with painted grout. The mosaic has 27 plaques embedded in a border around it in addition to informational plaque to the side.

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Cleaning of Mosaic and cleaning and polishing of Bronze Plaques. Hand paint grout where colors have faded from the sun and weathering. Clean and polish Bronze Plaques and enhance lettering. Clean and polish information plaque that is mounted to the building. Remove splotch of black paint and new patina to information plaque, enhancing new lettering. Borders faded, apply gold color trim borders to frame and plaque.*

TREATMENT OBJECTIVE: Perform an overall cleaning, address corrosion on bronze plaques, polish raised letter and apply protective wax coatings.

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. In-paint faded grout with a potassium silicate paint.
4. Remove spray paint vandalism from exterior plaque.
5. Remove remaining failed coating on bronze plaque using organic solvents.
 - a. if necessary, utilize a commercial stripper.
6. Remove corrosion mechanically from surfaces of bronze surfaces.
7. Polish raised lettering.
8. Locally patinate areas of patina loss on sculpture with a cold patina treatment to provide a homogenous appearance throughout all bronze surfaces.
 - a. Hot work is not recommended due to the glass elements in proximity to the bronze plaques.
9. Apply a cold wax coat to the surfaces of all plaques and buff to a soft sheen.
10. Please Note – RLA’s scope **does not include:**
 - a. Replacement plaques/signage.
 - b. Full patination of bronze surfaces.
 - c. Structural engineer review of the installation.

d. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1.5 DAYS
ESTIMATED TREATMENT COSTS:	\$ 5,645.00

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:	1.5 days on-site x \$1,280 per day (\$160 per hour)	\$1,920
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1.5 days x \$720 per day (\$90 per hour)	\$1,080
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$5,135
10% Contingency:		\$510
Total:		\$ 5,645

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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:	Ginny Piech Street
Title:	<i>Flowers and Bees</i>
Date:	2008-2010
Materials:	Painted laser cut aluminum and painted cast concrete
Overall Dimensions:	TBD
RFP Designation #:	22
Location:	2200 Avenue Q, Fort Pierce Common area breezeway between Garden City Elementary School and Garden City Career Development Center.

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Figurative Metal/Aluminum Artwork attached to metal fencing and gates that enclose breezeway. Laser cut aluminum, painted flowers and cast concrete painted bees.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *This would make an excellent restoration project for Art Students in SLC schools. Light pressure wash of Artworks and Fences. Replace concrete bee’s with clean concrete casts with new hardware.*

Note: Chain Link fencing bees are attached to is rusted and will fail soon.

Photograph and Label and all cut aluminum Sculptures, remove paint and repaint. Replace hardware or aluminum panels, wash and paint fencing, doors and gates. Weed garden and remove debris that has been collecting.

TREATMENT OBJECTIVE: Perform an overall cleaning, address corroded and failing metal elements in-situ as possible, and repaint localized losses in-situ where needed.

Replacement of concrete bees and associated hardware is not possible within this scope of work, nor is removal and full repaint of gate elements. Those processes would require an in-depth examination and appropriate planning. RLA recommends performing as much cleaning and stabilization of elements in-situ.

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 sculpture for additional concerns.
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. In-paint areas of localized paint loss throughout with a conservation-grade paint system.
 - a. Apply a conservation-grade varnish to all in-painting.
5. Utilize conservation-grade adhesives to stabilize individual elements as necessary.
6. Please Note – RLA’s scope **does not include:**
 - a. Replacement signage.
 - b. Replacement of cast bees.
 - c. Replacement of hardware.
 - d. Replacement of chain-link fences.
 - e. Full repainting of any elements.
 - f. Weeding the garden or any other associated landscaping.
 - g. Structural engineer review of the installation.
 - h. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1.5 DAYS
ESTIMATED TREATMENT COSTS:	\$ 5,645.00

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:	1.5 days on-site x \$1,280 per day (\$160 per hour)	\$1,920
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1.5 days x \$720 per day (\$90 per hour)	\$1,080
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300

Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$5,135
10% Contingency:		\$510
Total:		\$ 5,645

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	3 hours x \$90 per hr x 2 staff	\$540
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$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 County. 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:	Unknown
Title:	Public Arts Mural
Date:	Circa 2008-2010
Materials:	Painted stucco
Overall Dimensions:	TBD
RFP Designation #:	23
Location:	400 SW Ravenswood Lane, Port St. Lucie FL. County Parks and Recreation Pool and Recreation area.

DESCRIPTION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Mural on exterior walls of restrooms building at Ravenswood. Pool Mural is a seashore scene with native Florida plants, boats, in the background. Also an ocean view of the bay with seabirds and wildlife on the beach.*

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Overall Condition of Mural is fair. Some chipping of stucco and wear and tear on the Mural and shower floor which is typical for a high use area pool recreation site. No Immediate maintenance needed except the floor of the shower area to be repainted aqua blue. Wood trim on corners of the building and upper roof vent have some decay and trim of Mural on wood is chipped out. Some holes in wood Mural on stucco walls of the restroom have faded from UV although still presentable for at least 2 more years before repaint or whitewash for new Mural. Recommend commissioning new Mural when repairs to trim of the building and stucco are made.*

TREATMENT OBJECTIVE: Perform an overall cleaning, address biological growth and losses in concrete, and repaint shower floor, and in-paint losses in mural where needed.

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 mural for additional concerns related to the substrate, painted surfaces and wood elements.
 - a. Wood elements may be able to be replaced during a subsequent mobilization with further information ascertained from an assessment.
3. Dry/damp clean painted surfaces.
4. Clean surface of shower floor with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
5. Repaint shower floor with a coating suitable for concrete floors in an outdoor setting.
 - a. RLA recommends a paint coating that is appropriate for a marine environment, to be confirmed by the Artist or County, whomever is most appropriate. Color codes to be confirmed by the Artist or County, whomever is most appropriate. If color codes do not exist, County to provide colors based on commercially available matches.
 - b. County to close shower from visitor access.
 - c. Please note due to this being a high traffic area with flowing water, it is unknown how long a new paint coat can be expected to last.
6. Apply a non-toxic biocide to address biological growth.
7. Fill minor losses in exposed substrate with an appropriate conservation-grade patching mortar.
 - a. Profile fills to be flush with adjacent surfaces.
2. In-paint all fills and areas of localized paint loss in mural with a conservation-grade paint system to blend with adjacent areas.
 - a. Apply a conservation-grade varnish to all areas of in-painting.
3. Please Note – RLA’s scope **does not include**:
 - a. Replacement signage.
 - b. Color matching of paint color for shower floor.
 - c. Full repainting of any mural elements.
 - d. Replacement of wood elements.
 - e. Structural engineer review of the installation.
 - f. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	2 Days
ESTIMATED TREATMENT COSTS:	\$ 6,835.00

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 x \$1,280 per day (\$160 per hour)	\$2,560
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 days x \$720 per day (\$90 per hour)	\$1,440
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$500
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	2 nights x \$160/night x 2 staff	\$320
Per Diem:	2 days x \$60/day x 2 staff	\$120
Subtotal:		\$6,215
10% Contingency:		\$620
Total:		\$6,835

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 hours x \$90 per hr x 2 staff	\$720
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,090
10% Contingency:		\$100
Total:		\$ 1,190

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Mosaic Tile Splash Pool Public Artwork
Date:	2008-2010
Materials:	Tile with fountain spouts
Overall Dimensions:	TBD
RFP Designation #:	24
Location:	MLK Dreamland Park, Ft. Pierce FL

DESCRIPTION: This artwork is a splash pad with an outer mosaic ring of white background and stick people. The center consists of an 8-pointed star with Dr. Martin Luther King Jr. in the center circle of the star. The star has red and orange tiles with grout. This is surrounded by smooth cement. The portrait is in grayscale tiles.

Based on the images provided, the mosaic has received significant loss throughout the years with different types of patchwork, missing decals, and varying mosaic tile replacements. The star point above the portrait head has approximately 1.5' loss that was patched with cement. The portrait has sections of different color patches throughout along with different shapes and colors of tiles. The background of the portrait has minor original tiles remaining which appear to be in the shape of rectangles compared to the more recent squares set. Details of what the background is supposed to show is missing along with details to the ear and outfit.

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Some loose tile pieces that can be temporarily patched with concrete. Artwork has numerous patches and faded tile work. Recommend patch work for now and then an estimate on the retiling of the Sculpture. Fading from UV and foot traffic over 15 years have diminished the color and appearance of the Artwork. Work is currently functional and used often by the public visiting the park with young children.*

TREATMENT OBJECTIVE: Perform an overall cleaning, address losses in grout and mortar, replace lost tiles with commercially available tiles, and perform full sounding survey of all mosaic surfaces to examine areas that may be in danger of delaminating.

PROPOSED TREATMENT:

1. Prior to treatment, County to provide size/colors of individual tiles.
2. 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.
3. County to turn off the fountain two (2) days prior to treatment to allow area to fully dry.
 - a. Fountain to remain off during treatment days.

4. Clean all surfaces with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
5. Perform sounding survey of all tiled surfaces to investigate any areas of potential delamination.
 - a. If potential underlying delamination is discovered, this condition will be noted in the report and a proposal for further treatment can be provided upon request.
6. Replace missing tiles with similar commercially available tiles.
 - a. Please note: Replacement tiles may not match original tiles due to variation in production as well as weathering/aging of original tiles.
 - b. This treatment will only address the current tiles missing.
7. RegROUT areas of loss within composition.
8. Please Note – RLA’s scope **does not include**:
 - a. Replacement signage.
 - b. Full replacement of mosaic elements.
 - c. Injection to stabilize loose tiles.
 - d. Replacement or inspection of any plumbing features.
 - e. Structural engineer review of the installation.
 - f. Structural stabilization, if necessary

SPECIAL EQUIPMENT: NONE

COORDINATION WITH COUNTY: TURN OFF FOUNTAIN TWO (2) DAYS PRIOR TO TREATMENT

ESTIMATED TREATMENT TIME: 2 Days

ESTIMATED TREATMENT COSTS: **\$ 6,965.00**

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:	2 days x \$1,280 per day (\$160 per hour)	\$2,560
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 days x \$720 per day (\$90 per hour)	\$1,440
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$500
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	2 nights x \$160/night x 2 staff	\$320
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$6,335
10% Contingency:		\$630
Total:		\$6,965

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	4 hours x \$90 per hr x 2 staff	\$720
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,090
10% Contingency:		\$100
Total:		\$ 1,190

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Regional Plaque and Monument Vendor, Unknown
Title:	<i>Commemorative Plaques 5</i>
Date:	Multiple Years as Plaques were added.
Materials:	Bronze on Granite with ferrous metal borders
Overall Dimensions:	Three at H 16" x W 18" x D 18", One at H 8" x W 23" x D 23", and one at H 28" x W 32" x D 28".
RFP Designation #:	25
Location:	Clover Park Mets Field, St. Lucie West

DESCRIPTION: This installation consists of five (5) bronze plaques, two (2) of which have ferrous metal borders, installed onto granite stone slabs.

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Consult with County Staff to see if County can clean and polish Plaques. Clean Granite Stone and Bronze Plaque. Polish Bronze Plaques. Plaques are a light metal aluminum colored bronze, and two have ferrous metal borders.*

TREATMENT OBJECTIVE: Perform an overall cleaning, address corrosion on plaques, apply new patinas and new wax coatings.

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 remaining failed coating on metal plaques using either organic solvents or, if necessary, a commercial stripper.
4. Remove corrosion mechanically from surfaces of plaques.
5. If active copper alloy corrosion is observed, apply a chemical passivation treatment.
 - a. Allow to dwell on the surface overnight, then clear with organic solvents.
6. Locally patinate areas of patina loss on plaques to provide a relatively homogenous appearance throughout all bronze surfaces.
7. Polish raised lettering.
8. Apply a wax coating with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
 - a. Apply another cold wax coating to all surfaces and buff to a soft sheen.
9. Please Note – RLA’s scope **does not include:**
 - a. Replacement plaques/signage.
 - b. Full patination of metal surfaces.
 - c. Structural engineer review of the installation.
 - d. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:

NONE

COORDINATION WITH COUNTY:

ACCESS IF NECESSARY

ESTIMATED TREATMENT TIME: 1.5 DAYS
 ESTIMATED TREATMENT COSTS: \$ 5,865.00

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:	1.5 days on-site x \$1,280 per day (\$160 per hour)	\$1,920
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1.5 days x \$720 per day (\$90 per hour)	\$1,080
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$500
Admin time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	2 days x \$60/day x 2 staff	\$240
Subtotal:		\$5,335
10% Contingency:		\$530
Total:		\$ 5,865

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	5 hours x \$90 per hr x 2 staff	\$900
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$1,127
10% Contingency:		\$100
Total:		\$1,227

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Unknown
Title:	<i>BOCC Leaders and Building Information Plaques (3)</i>
Date:	Unknown
Materials:	Metal on Granite
Overall Dimensions:	TBD
RFP Designation #:	26
Location:	Two (2) Plaques at County Administration Building, 2300 Virginia Avenue, One (1) Plaque at County Courthouse, 2nd Avenue Fort Pierce.

DESCRIPTION: Metal Plaques on Granite outside County Buildings commemorating County Leaders past contributions.

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Cleaning and buffing Granite and Metal Plaques. Enhance lettering or restore lettering where needed. Consult with County Archives to get a good color portrait of Mr. Poitras replicated; the current picture on plaque has faded with UV exposure and*

weathering.

TREATMENT OBJECTIVE: Perform an overall cleaning of all plaques, locally repatinate minor losses, and apply new wax coatings to all plaques.

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 plaques for additional concerns.
3. Clean all plaque surfaces with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Remove remaining failed coatings from plaques using either organic solvents or, if necessary, a commercial stripper.
5. Locally patinate areas of loss as needed.
6. Where needed, polish bronze lettering.
7. If necessary, in-paint losses in lettering of granite plaque.
8. Apply a wax coating with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
 - a. Apply another cold wax coating to all surfaces and buff to a soft sheen.
9. Please Note – RLA’s scope **does not include**:
 - a. Replacement plaques/signage.
 - b. Replacement of hardware.
 - c. Full patination of metal surfaces.
 - d. Repairs to granite material.
 - e. Replacement of portrait of Mr. Poitras.
 - f. Structural engineer review of the installation.
 - g. Structural stabilization, if necessary.

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,415.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin Time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$4,015
10% Contingency:		\$400

Total: **\$ 4,415**

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 hours x \$90 per hr x 2 staff	\$360
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$730
10% Contingency:		\$70
Total:		\$ 800

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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:	Plaque Fabrication, Unknown
Title:	<i>Information Plaque</i>
Date:	2011
Materials:	Metal
Overall Dimensions:	H 31" x 32" x W 1" x D 1"
RFP Designation #:	27
Location:	725 Avenue D, Fort Pierce, Intermodal Transit Center

DESCRIPTION: Metal Plaque on face of the building naming officials and agencies that approved construction and funding of Transit Center.

CONDITION: Per the Public Arts Sculpture Collection Assessments and Condition Report 2024: *Clean and Polish Plaque and enhance lettering, new patina after cleaning if needed. Apply new gold color trim borders to Plaque Frame.*

TREATMENT OBJECTIVE: To provide an overall cleaning of bronze plaques, address corrosion throughout, polish raised elements and apply a new wax coating to all plaques.

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. If necessary, reduce cupric runoff with appropriate cleaning methods.
3. Clean all surfaces with a solution of distilled water and a conservation-grade detergent.
 - a. Rinse with distilled water.
 - b. Dry with soft microfiber cloths.
4. Remove remaining failed coatings from plaques using either organic solvents or, if necessary, a commercial stripper.
5. Locally patinate areas of loss as needed.
6. Polish raised bronze elements.
7. Apply a wax coating with a wax blend developed by the Getty Conservation Institute for high heat and UV environments.
 - a. Apply another cold wax coating to all surfaces and buff to a soft sheen.
8. Please Note – RLA’s scope **does not include:**
 - a. Replacement plaques/signage.
 - b. Replacement of hardware.
 - c. Full patination of metal surfaces.

- d. Structural engineer review of the installation.
- e. Structural stabilization, if necessary

SPECIAL EQUIPMENT:	NONE
COORDINATION WITH COUNTY:	ACCESS IF NECESSARY
ESTIMATED TREATMENT TIME:	1 DAY
ESTIMATED TREATMENT COSTS:	\$ 4,415.00

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 day x \$1,280 per day (\$160 per hour)	\$1,280
Report time:	1 hour x \$160 per hour	\$160
Technicians:	1 day x \$720 per day (\$90 per hour)	\$720
Mobilization:	2 hours x \$85 per hour	\$170
Materials:		\$300
Admin Time:	2 hours x \$85 per hour	\$170
Travel Time:	4 hours round trip x \$75 per hour	\$600
Mileage:	250 miles x GSA rate of \$0.70/mile	\$175
Lodging:	1 night x \$160/night x 2 staff	\$320
Per Diem:	1 day x \$60/day x 2 staff	\$120
Subtotal:		\$4,015
10% Contingency:		\$400
Total:		\$ 4,415

ROUTINE MAINTENANCE COST ESTIMATE:

Conservator:	0 hours on-site x \$160 per hour	\$0
Report time:	1 hour x \$160 per hour	\$160
Technicians:	2 hours x \$90 per hr x 2 staff	\$360
Mobilization:	½ hour x \$85 per hour	\$42.50
Materials:		\$125
Admin time:	½ hour x \$85 per hour	\$42.50
Subtotal:		\$730
10% Contingency:		\$70
Total:		\$ 800

Routine maintenance costs provided do not include travel costs, as those would be calculated per mobilization based on a maintenance scope defined by the County. 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.

TAB 6. ADDITIONAL DATA

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 *Winow 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>

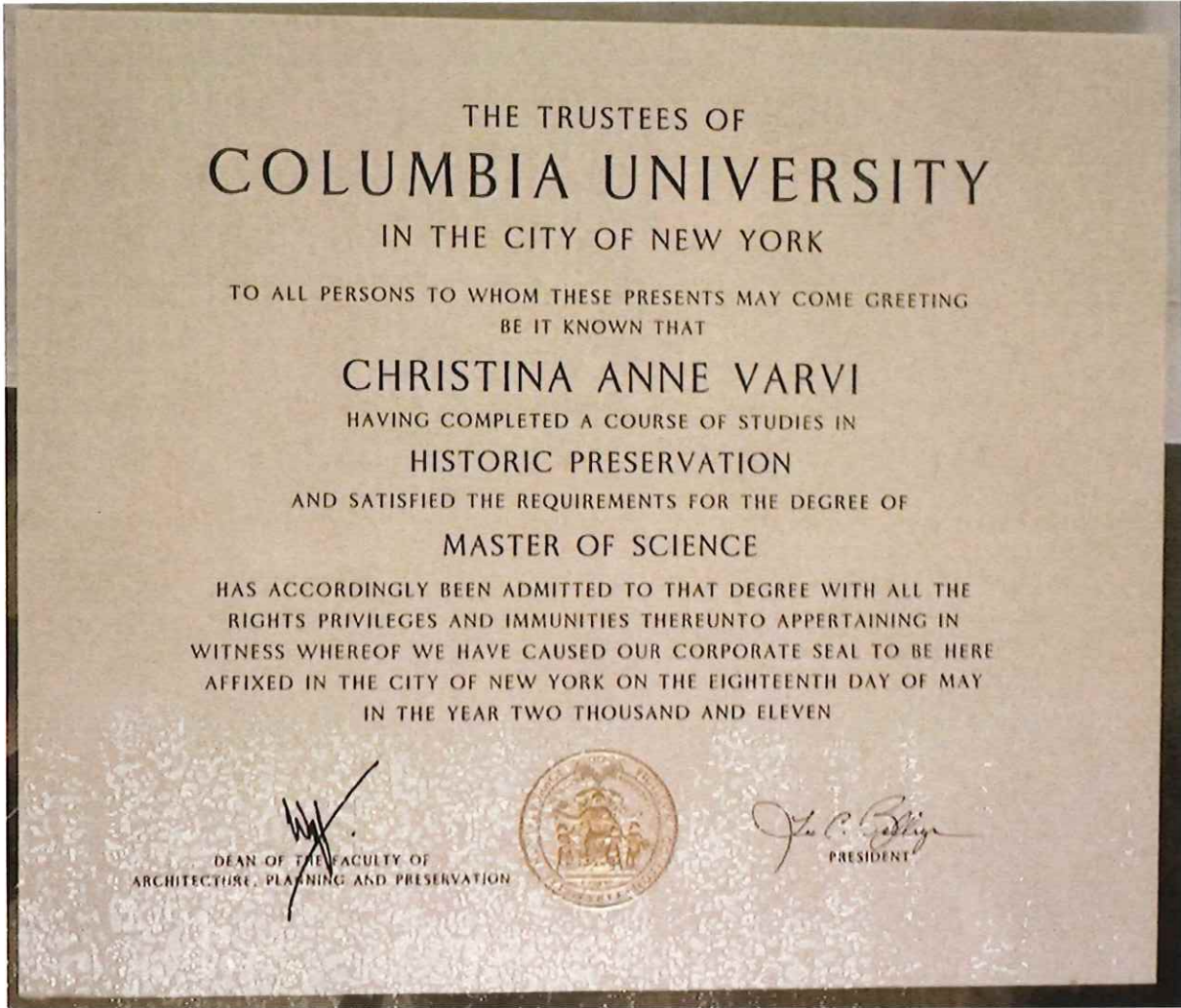
Rivenc, R., Langenbacher, J., Varvi, C., Lowinger, R., Coltharp, M., & Trimble, B. 2018. ‘When art meets technology-can the love affair last? The legacy of the 1965 sculpture symposium at the California State University Long Beach and the Challenges of maintaining a sculpture park on a university campus’,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

Suzyn 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

rlowingerxrosalowinger.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.** Archaeological 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 Feast: 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, 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. Hallonquist is highly skilled in the care of artworks by Botero, Rodin, De Kooning, Les Lalanne, Miro, Maillol, Henry Moore, Tom Otterness, Tony Smith and many others in collections 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

- One of twelve people selected internationally for the Getty Conservation Institute’s “Bronze Patinas for Conservators” workshop.
- 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

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 antiquis 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 Laird Kuehly
SIGILLI CVSTODI

Stephan J. ...
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



OSHA OUTREACH TRAINING
Completion Certificate

CAROLINE P DICKENSHEETS

has successfully completed the following course:

10-Hr OSHA Training for the Construction Industry

3/8/2021



David Couch
OSHA Authorized Trainer
Construction # 20-0106-090 General # 20-0079854

As an OSHA Outreach Trainer I verify that I have conducted this OSHA Outreach training class in accordance with OSHA Outreach Training Program requirements. I will document this class to my OSHA Authorizing Training Organization. Upon successful review of my documentation, I will provide each student their completion card within 90 days of the end of the class.

OSHA Authorized Provider:
 UNIVERSITY OF
SOUTH FLORIDA

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; Axial Emu, OCHRE, The Museum Database (TMS), and Argus databases; Zoom; social media platforms; Dstretch imaging software; reflectance transformation imaging (RTI), UV-Vis-NIR imaging.

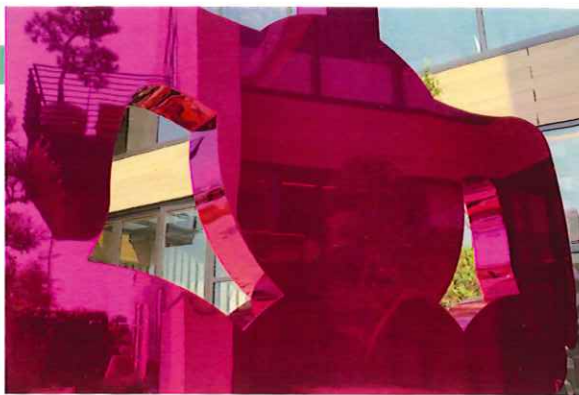
- **Project Management:** Experience planning and implementing large-scale projects involving allied professionals and other stakeholders.

WHO WE ARE

RLA Conservation provides conservation services for sculpture, contemporary and decorative art. Working on site and in studio facilities located in Miami and Los Angeles, we specialize in sculpture, objects, mosaics, and contemporary and modern art. Our services include condition assessments, treatment, preservation planning, analytical services, maintenance, and related historic preservation and public art services. Because of our geographic locations, we are highly skilled in disaster planning and recovery.

Founded by Rosa Lowinger, a Fellow of the American Institute for Conservation and a graduate of the Conservation Center at New York University's Institute of Fine Arts, RLA has decades of experience collaborating with appraisers, insurance professionals, artists, architects, engineers, curators, registrars, collectors, galleries, and municipal public art officials. We value communication with our clients and pride ourselves on the clarity of our written documentation.

A nationally certified woman-owned practice, we uphold the Code of Ethics and Guidelines for Practice of the American Institute for the Conservation of Historic and Artistic Works (AIC). We work throughout the United States, Canada, Latin America and the Caribbean, and specialize in the needs of collections, buildings, and sculpture located in tropical, marine, and desert climates. Please contact our office to obtain our conservator CVs and client references.



MATERIALS WE WORK ON:

acrylic - adobe - aluminum - bone/ ivory
brick/ masonry - cardboard - ceramics -
composites - concrete - copper/ bronze
cotton - electronics - feathers - fiberglass
food - gems and minerals - gilding and
gold leaf - glass/ crystals - gold and gold
plating - granite - iron/ steel - kinetic
components - lacquer - lead - leather -
linoleum - marble - mosaics - neon -
paper maché - plaster - plastics - poly-
chromy - rubber - sandstone - shell - silk
stained glass - stone - stucco - terracotta
terrazzo - titanium - video - wax
wood - vinyl - wool - zinc



We maintain strict confidentiality on all collections we work on and only publish materials with express permission from our clients.

Below, please find a partial list of our clients:

The Broad
Dia Art Foundation
MOCA Los Angeles
The Rubell Collection
The Huntington
Vizcaya Museum and Gardens
ICA Miami
Cisneros Fontanals Collection, Miami
Art & History Museums, Maitland
Frost Art Museum, FIU
Wolfsonian Museum, FIU
Cummer Museum, Jacksonville
Lowe Art Museum, University of Miami
L.D. Brinkman Western Art Collection, TX
Bass Art Museum
Palm Springs Art Museum
Coral Gables Museum
MDC Museum & Galleries of Art + Design
Hawaii State Foundation for Culture & Arts
California State University, Long Beach
Flagler Museum, Palm Beach
General Services Administration
Mecklenburg County (NC)
University Art Museum, California State University Long Beach
Metro Dade County Art in Public Places
Los Angeles County Arts Commission
Los Angeles Community Redevelopment Agency (now defunct)
Los Angeles Metropolitan Transit Authority
Long Beach Arts Council
California Parks Association
The Garden Conservancy
Chinati Foundation (Marfa, TX)
Honolulu Academy of the Arts
(formerly the Contemporary Museum of Hawaii)
University of Miami
Arizona State University (Tempe, AZ)
Museum of Contemporary Art (North Miami)
Jacksonville Airport Authority
Phoenix Sky Harbor International Airport
Cities of: Beverly Hills (CA), Santa Monica (CA), Los Angeles (CA),
Miami Beach (FL), Coral Gables (FL), San Jose (CA), Ventura (CA),
Inglewood (CA), Santa Fe Springs (CA), West Hollywood (CA),
West Covina (CA), Pasadena (CA), Sioux Falls (SD), Fort Worth (TX),
Southlake (TX), Jacksonville (FL), and Honolulu (HI).

All photos taken by RLA Conservation

CONTACT US

RLA Conservation, Inc.
www.rlaconservation.com
info@rosalowing.com

Miami Studio
(305) 573-7011

Los Angeles Studio
(323) 377-8425

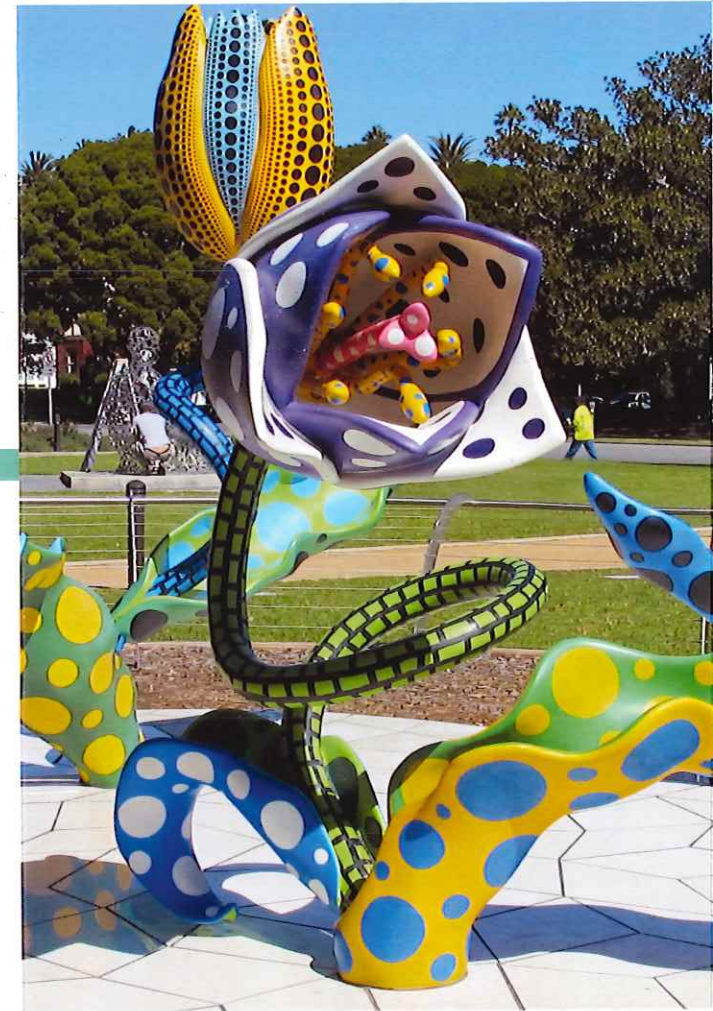
Please contact us directly for a full list of staff emails and phone numbers. RLA's staff is able to work in English, Spanish, Italian, Haitian Creole and French.



Before and after treatment of Attic Red Figure Skyphos cup, terracotta, Greece circa 500 BCE

RLA NH
Conservation of
Art & Architecture
Los Angeles Miami

SCULPTURE | OBJECTS CONTEMPORARY ART



Yayoi Kusama, Hymn of Life: Tulips 2007, painted fiberglass