

AMENDMENT OF SOLICITATION / MODIFICATION OF CONTRACT			1. CONTRACT ID CODE	PAGE OF PAGES 1 43
2. AMENDMENT/MODIFICATION NO. M-0001	3. EFFECTIVE DATE 08/01/2012	4. REQUISITION/PURCHASE REQ. NO.	5. PROJECT NO. (If applicable)	
6. ISSUED BY Contracting Officer American Embassy P.O. Box 94309 Riyadh 11693, Saudi Arabia Tel.: 488-3800 x 4713 Fax: 488-7939		CODE	7. ADMINISTERED BY (If other than Item 6) CODE N / A	
			9a. AMENDMENT OF SOLICITATION NO. SSA700-12-R-0009	
			9b. DATED (SEE ITEM 11) July 21, 2012	
			10a. MODIFICATION OF CONTRACT/ORDER NO.	
			X 10b. DATED (SEE ITEM 13)	
11. THIS ITEM ONLY APPLIES TO AMENDMENTS OF SOLICITATIONS				
<p>[X] The above numbered solicitation is amended as set forth in Item 14. The hour and date specified for receipt of Offers [] is extended, [X] is not extended</p> <p>Offers must acknowledge receipt of this amendment prior to the hour and date specified in the solicitation or as amended, by one of the following methods: (a) By completing Items 8 and 15, and returning _____ copies of the amendment;(b) By acknowledging receipt of this amendment on each copy of the offer submitted; or(c) By separate letter or telegram which includes a reference to the solicitation and amendment numbers.</p> <p>FAILURE OF YOUR ACKNOWLEDGMENT TO BE RECEIVED AT THE PLACE DESIGNATED FOR THE RECEIPT OF OFFERS PRIOR TO THE HOUR AND DATE SPECIFIED MAY RESULT IN REJECTION OF YOUR OFFER. If by virtue of this amendment you desire to change an offer already submitted, such change may be made by telegram or letter, provided each telegram or letter makes reference to the solicitation and this amendment, and is received prior to the opening hour and date specified.</p>				
12. ACCOUNTING AND APPROPRIATION DATA (If required)				
13. THIS ITEM APPLIES ONLY TO MODIFICATIONS OF CONTRACTS/ORDERS, IT MODIFIES THE CONTRACT/ORDER NO. AS DESCRIBED IN ITEM 14.				
A. THIS CHANGE ORDER IS ISSUED PURSUANT TO: (Specify authority) THE CHANGES SET FORTH IN ITEM 14 ARE MADE IN THE CONTRACT ORDER NO. IN ITEM 10A.				
B. THE ABOVE NUMBERED CONTRACT/ORDER IS MODIFIED TO REFLECT THE ADMINISTRATIVE CHANGES (such as changes in paying office, appropriation date, etc.) SET FORTH IN ITEM 14, PURSUANT TO THE AUTHORITY OF FAR 43.103(b)				
C. THIS SUPPLEMENTAL AGREEMENT IS ENTERED INTO PURSUANT TO AUTHORITY OF: Mutual Agreement of Parties				
D. OTHER (Specify type of modification and authority)				
E. IMPORTANT: Contractor [] is not, [X] is required to sign this document and return <u>1</u> copies to the issuing office.				
14. DESCRIPTION OF AMENDMENT/MODIFICATION (Organized by UCF section headings, including solicitation/contract subject matter where feasible.)				
The purpose of this amendment to update/revise the scope of work (SOW) from the solicitation. Please disregard the SOW from the solicitation and submit your proposal as per new SOW which is attached to this amendment. All dates and other terms and conditions remain same as listed in the solicitation.				
Except as provided herein, all terms and conditions of the document referenced in Item 9A or 10A, as heretofore changed, remains unchanged and in full force and effect.				
15A. NAME AND TITLE OF SIGNER (Type or print)			16A. NAME OF CONTRACTING OFFICER Timothy C. Fitzgerald, Contracting Officer	
15B. NAME OF CONTRACTOR/OFFEROR	15C. DATE SIGNED	16B. UNITED STATES OF AMERICA	16C. DATE SIGNED	
BY _____ (Signature of person authorized to sign)		BY <u>SIGNED</u> (Signature of Contracting Officer)	07/30/2012	

REQUEST FOR PROPOSALS (RFP)

**Conservation of Textile Art by Paul V'Soske
In the collection of
U.S. Embassy, Riyadh, Saudi Arabia**

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DEFINITIONS of ACRONYMS:

American Institute of Conservation for Historic and Artistic Works (AIC)
Contract Officer Representative (COR)
Contracting Officer (CO)
Federal Acquisition Regulations (FAR)
Foreign Affairs Handbook (FAH)
Overseas Building Operations (OBO)
Point-of Contact (POC)

1. BACKGROUND

In 1985 a wool carpet sculpture by artist Paul V'Soske (American, b. 1943 -) was installed on the lobby wall in the U.S. Embassy in Riyadh where it has been on exhibit until the present day. Its current condition includes damage from dust, dirt, insects, stains from water damage, and long-term exhibit exposure. No professional conservation maintenance has been executed on this artwork. The collections are managed by local Posts under the auspices of the Cultural Heritage Branch of the Office of Residential Design and Cultural Heritage (Overseas Building Operations, Department of State, United States Government), which seeks to have this textile artwork stabilized and preserved through examination, documentation, and conservation treatment. The goal is to have the artwork cleaned, stabilized, and returned to exhibit. The Vendor shall provide professional conservation services for the textile work of art as well as a written maintenance manual to inform Post how to properly execute routine removal of dust and emergency procedures should the art sustain accidental water exposure again.

Artist: Paul V'Soske

Date: created in 1982, installed in 1986

Inventory number: 022001

Location: Main Lobby, US Embassy, Riyadh

Size: length 20 feet; height 5 feet

Materials: wool carpet on linen backing

Purchase price: \$25,000

2. PRICE

This Government intends to award a Firm Fixed Price contract. The technical proposal is of greater importance than the price or the past contract performance factors. Price and past contract performance are of equal value. Offeror shall propose a price that satisfies the requirements of the task. Offeror will be evaluated on how favorably their proposed price compares to the skill level and work to be performed as described herein and past relevant experience. Proposals shall also include hours for any clerical support deemed necessary.

3. STATEMENT OF WORK (SOW)

a. Government Furnished Property/Equipment/Resources

- i. The U.S. Government shall provide scheduled access to the wool carpet sculpture to allow the Vendor to perform the required work. The Vendor acknowledges that U.S. Government remains the responsible custodian and owner of the art.
- ii. Intellectual property rights: The U.S. Department of State retains the rights to all the data, photo credits, and copyrights generated or potentially generated from this contract. No information related to this contract shall be used by the Vendor, in whole or in part, for purposes other than the performance of the tasks specified in this contract. If the Vendor wants to use the photos or information for any other purpose outside the scope of this contract, the Vendor must provide an advance written request to publish or present information in a professional venue any material relating to the textiles. The written request will be reviewed by the COTR and Contracting Officer (CO) and will be approved/disapproved by the CO within thirty (30) days of receipt.
- iii. The Government shall provide scheduled access and reasonable accommodations for examination, data-gathering, packing and shipping activities, and other essential tasks.

b. Vendor Furnished

- i. Staff: The Vendor shall provide professionally trained, experienced textile conservator(s) and technician(s) possessing the skills, knowledge, experience, and training to satisfactorily perform the conservation services required by this contract. The Vendor may assemble a team of internal staff and/or initiate a subcontract agreement with other conservators or conservation firms, within the pool of professional conservators. Staff or sub-contractors performing under this contract shall remain employees of the Vendor and /or sub-Vendor, and will not be considered employees of the United States Government. In accordance with current conservation and museum international standards, all detailed conservation work on museum textiles shall be carried out by qualified professional conservators. The Vendor shall inspect and evaluate the work and skills of prospective sub-Vendor conservators by review of credentials and portfolios of prospective project members to ensure compliance with standards and professional expectations of work products. A copy of the legal binding arrangement between various conservation entities, persons, and parties must be provided.

- ii. The Vendor shall Possession of any local licenses, permits, proof of successful passing of technical exams, and any other requirements for conservation and restoration professionals to legally work in the local region and country are required.
- iii. Equipment: The Vendor shall supply all of the equipment necessary to perform the tasks as specified in individual task orders if not provided by the U.S. Government as specified.
- iv. Technology: The Vendor shall supply the technology, computers, printers, data media, digital photography equipment, and software necessary to complete the tasks as specified in individual task orders as specified.
- v. Supplies, Services and Products: The Vendor is responsible to provide all supplies, services and products required in this contract as specified in individual task orders.
- vi. Insurance:
 - 1. For textiles that leave U.S. premises for treatment, the Vendor shall take out adequate insurance for the textiles, according to the insurance conditions applicable in “wall-to-wall” coverage. The Vendor shall ensure that coverage continues during transport and in the case the Vendor uses a third party carrier, the carrier’s strict liability during transport will be laid down contractually. The Vendor will not be liable for any damage to the Textile(s) caused by a circumstance that cannot be attributed to the Vendor. The insurance coverage may contain the usual exclusions of loss or damage resulting from inherent vice, Acts of War, Acts of God, natural disasters, and nuclear reaction.
 - 2. The Vendor shall insure all staff and sub-contractors from injury and accidents while on the premises of the Embassy, Post, Residence, warehouse, or other US property.
- vii. Packing and transport: The textile requires packing and transport to the Vendor’s conservation laboratory for services, all item handling (including installation/de-installation) and transport must be executed in accordance with acceptable professional museum/conservation standards.
 - 1. Professional art handlers/art shippers/art installers are required to transport the Textile(s) at the Vendor’s expense, risk, and coordination.
 - 2. Transport methods must be to museum standards and include climate controls and vibration elimination. Under no circumstances shall shipping or transport occur with unregistered mail services, regular postal delivery used for routine mail, unsecure transport, or by personal staff vehicle. The Vendor will review the offers for transport and packaging in advance and provide the information to the COTR who reserves the right to approve the firm selected.
 - a. *During de-installation from Post, special care must be taken by art handlers to avoid damaging historic or high-value wall surfaces, finishes or architectural elements of the U.S. property.*
 - b. Security during transport must include the appropriate combination of secure measures, including: secure escort, sealed containers, dedicated vehicle, tamper-evident labels or tape on the crate, and any other measures suggested by Post security. Chain of custody papers and shipping manifest from commercial art handling/shipping vendor must be utilized and retained as part of the project documentation. Requires dual verification by the Client and Vendor.
 - c. Packing methods and materials must meet current museum and conservation industry standards.
 - d. Should damage occur in transit, the Client and the carrier shall be notified by the Vendor at once and all packing material saved for inspection.
 - e. Loading and offloading, packing and crating, temporary storage, and staging all require stable environmental conditions to prevent hygrothermic shock and damage.
 - f. Vendor and Client representatives who will be responsible to be on site to oversee the de-installation, packing, unpacking, and installation of the Textile(s) to ensure no damage occurs.
- viii. Handling guidance: the Vendor shall do everything that may be expected from a prudent Vendor to handle the Textile as carefully as possible.
- ix. Laboratory/workspace: The Vendor shall have and maintain a conservation laboratory space fully equipped for textile conservation activities which include: environmental monitoring controls to maintain an environment in the range of 40-50% relative humidity (RH) with a maximum fluctuation of +/-3% in a 24-hour period and temperature in the range of 67-72°F (19-22°C) with a maximum fluctuation of +/-3 degrees in a 24-hour period; appropriate security intrusion detection and alarms with a back-up battery; fire detection and suppression systems with routine inspection; key control and limited access; compliance to local health and safety laws; policies against smoking, eating, and drinking in the lab; pest detection and prevention; have an established Disaster Plan for the lab and a post-disaster salvage plan and offsite location for textile recovery. The contractor shall provide the name, address, and phone number of a facility where the objects will be treated for damage and emergency treatment in case of a fire or other disaster at

the Vendor's facilities. The contractor should be able to provide copies of the plan to the COR within 48 hours of request.

c. Specific Tasks:

- i. Management of Projects: The Vendor shall manage all technical and administrative tasks associated with the condition assessment, planning, initiation, execution and completion/termination of the conservation treatment project.
 1. Throughout the project, the Vendor shall have a designated English-speaking Point-of Contact (POC) who maintains contact and communications with the COR in order to discuss access schedules, report progress/delays, and coordinate the logistics, and any issues or revisions to the Proposal as necessary. The Vendor is advised that only the Contracting Officer through consultation with the COTR can give written authorization to make changes to the proposed conservation activities, cost estimates, or other modifications.
- ii. Documentation: The Vendor shall prepare written and electronic Examination and Condition Report, Treatment Proposal, Change Orders, Treatment Report, and Work-time Summary, of high quality conforming to industry standards for each conservation project.
 1. The final electronic files generated must be compatible with Microsoft Office 2007 (Access, Excel, Word) or converted into an OCR searchable .PDF file document (not .SNP or .XML). This is to ensure record compatibility and integration within government computer systems. Further preferences may be specified within the TO.
 2. Records shall be in English, with correct spelling, grammar, sentence structure, and punctuation. In written documentation the Vendor shall use terminology accepted within the profession and should amplify the record as necessary to make it understandable to the COR and client.
 3. The scope of content for each type of report shall include at minimum:
 - a. Plan for Routine Preventive Maintenance report: The Vendor shall inspect, analyze, evaluate, and determine conservation/preservation needs of the art and recommend preventive maintenance techniques for internal housekeeping staff. Tasks shall be identified and a schedule recommended. Delineation between tasks for local housekeepers (such as dusting) and for local conservators (interventions) should be based on level of frequency, materials, and technical skill. This will be in the form of a written Art Maintenance Proposal report to be submitted to the COR and may also be reviewed by the COTR/Conservation Support Specialist (located within the Cultural Heritage Branch of OBO) for formal approval prior to implementation of the Collection Maintenance activities and schedule. Notes on any issues due to visitor impact, use, housekeeping, handling, environment, and any other factors impacting the condition of the textile or collection that can be incorporated into the preventive care maintenance plan.
 - b. Examination and Condition Report and/or Treatment Proposals (often combined together): A written and photographic Condition Report is required detailing all of the textiles current condition issues prior to any subsequent interventions, including observations on any previous restorations or repairs, examination methods, scientific analysis, and historic references as applicable. Minimal data: Date; Vendor information; site name; location within the site; textile name; origin and date; components of primary and secondary materials, attachments, hardware, and embellishments; fabrication techniques; materials and finish; identification/classification; inventory or catalog numbers; maker's marks or signatures; dimensions; condition issues of both the surface (dirt, infestations, wear, snags, etc.) and the structure (failed upholstery seams, wear of warp or weft); previous interventions; proposed treatment steps and materials; photography; signatures of authority and Vendor; sampling and analysis; diagrams, drawings, and all other pertinent information. All formal Treatment Proposals shall be provided by the Vendor(s) for approval prior to commencement of treatment activities. The COR has 15 business days to route and approve/disprove the proposal.
 - c. Change Orders: This report is used when treatment deviates from the original proposal after discovery of new information during treatment. It must specify how the treatment deviates from the Proposed plan and why; permission to proceed (i.e. a revised proposal must be submitted to the Contracting Officer if there are any changes) with an alternative treatment material or method must be granted in writing from the Contracting Officer before treatment continues. "During Treatment" photo-documentation and any testing results may accompany this report.
 - d. Treatment Reports: Following any conservation intervention, such as cleaning or mending, a final Report is required describing treatment methods and materials used in detail. It includes the "During Treatment" and "After Treatment" photo-documentation.

- e. Work-time Summary: For inclusion in the final documentation of the project, the Vendor shall supply a "Work-time Summary" which outlines the number of hours involved in examination, survey, testing, treatment proposal, photography, treatment activities, packing and transport, and administration. This will provide data for future planning and project estimates.
 4. Digital images for documentation: Digital photographs are required. Any formal Treatment Proposals and Treatment Reports require views of all sides with 'Before' and 'After' paired treatment photos, and 'During' treatment photos can be included to highlight condition details or methods.
 - a. The standards for digital images must meet the current industry standards for conservation, such as those outlined in the AIC Guide to Digital Photography and Conservation Documentation (See Section 5. Publications and Forms).
 - b. In labeling of graphic documentation, the Vendor shall use terminology generally accepted within the profession and should amplify the record as necessary to make it understandable to the owner/custodian. Identifying information such as the textile catalog number/inventory number, date, view, status of textile ("Before", "During", or "After" treatment using the abbreviation "BT", "DT", and "AT") and description of detail (such as "close-up of tear") can be added to the file's descriptive metadata for clarity. *The AIC Guide to Digital Photography and Conservation Documentation* provides recommendations on the use of metadata for digital image files.
 - c. *Two copies of each image* are required, one is for digital *archiving* and one is for common *use*.
 - i. *Archive* images of the textile must be loss-less RAW compression or uncompressed 16-bit TIFF files (not JPEGs) with a minimum resolution for the photos (equal to a photograph) of 2400 ppi (pixels per inch). The purpose of these is to have unedited, digital archive quality photos which are not opened, altered, or used unless the *use* copy is lost. They become part of the institutional digital archive.
 - ii. The *use* copy of the digital image must be a JPEG with a resolution for the photos (equal to a photograph) of 300-600 ppi (pixels per inch). The purpose of these copies is to include them in reports, websites, dialogue between e-mail recipients about condition and course of action, and are compatible with most common color printers.
 - iii. Digital photographs must be white balanced and include an appropriate size scale (with blocks displaying BOTH inches and the metric scale) and a digital standard color target. Examples include, *but are not limited to*:
 1. The X-Rite or Pantone GretagMacbeth Color Checker. (Reference information can be found in the American Institute of Conservation of Historic and Artistic Works (AIC) News July 2005 Vol. 30, No.4, p. 11-15).
 2. AIC PhotoDocumentation Targets (AIC PhD Targets) (Reference <http://www.conservation-us.org/index.cfm?fuseaction=page.viewpage&pageid=1520>)
5. Records, drawings, photographs, analyses and scholarly notations taken during the course of assessment and treatment of the textile are the property of the Vendor. However, copies of all such records shall be turned over at the conclusion of the conservation treatment as part of the conservator's report for review and approval by the COR.
6. The complete, required reports, photographs, analytical results (described in the next section), and any other documentation shall be provided in DUPLICATE sets of gold coated archival quality CD or DVD to the COR or local/regional heritage manager as identified in individual task orders within 2 weeks of any completed project unless otherwise specified. A second identical copy shall be provided for retention by the Cultural Heritage Branch of the Office of Residential Design and Cultural Heritage (Overseas Building Operations).
 - a. Media containing digital files should also be appropriately marked externally to indicate the content (textile name, catalog number, date, document type) AND marked "UNCLASSIFIED."
 - b. Media shall be free of viruses, malware, spyware, Trojan viruses, worms, and any other surveillance or destructive code.
7. Protection of Government Records: Extreme care must be exercised in handling all collection materials in conformance with approved laboratory practices and procedures for museum materials as recognized by the museum and cultural heritage industry. The Vendor is responsible for the

proper care, handling and maintenance of all U.S. Government materials furnished by the U.S. Government materials in accordance with archival practices and FAR Subpart 45.509, Care, Maintenance, and Use (https://www.acquisition.gov/far/0219/html/Subpart_45_5.html) and FAR Subpart 45.510, Property in Possession of SubVendors (https://www.acquisition.gov/far/01-27/html/Subpart_45_5.html) The Vendor is responsible for damage caused by Vendor negligence (e.g., rough handling) or failure to adhere to the requirements of the contract.

8. Analytical Testing of Materials: At times it is necessary to test materials, soils, accretions, and other components of a textile for formulating a proper treatment scheme.
 - a. Non-destructive material analysis, micro sampling, and chemical spot testing of a discreet area is allowed as necessary to determine all materials used in the production of the textile, existing additions or repairs, coatings and waxes, or other materials relevant to deciding the treatment choices and procedures.
 - b. *Whenever possible, the Vendor must utilize non-destructive methods of analysis when investigating the condition issues of the textile.*
 - c. Practice must conform to industry standards.
 - d. Permission to sample and cost estimates for analytical services must be submitted before sampling ensues; only the Contracting Officer can make the final determination as to whether sampling and testing shall ensue.
 - e. All methods of analysis shall be revealed in the corresponding documentation. Copies of spectra, micrographs, lab results, data, and interpretation of results shall be included.
 - f. All extant samples, slides, thin or thick sections, electron microscopy stubs, etc. shall be provided to the Client along with the Treatment Report unless the sample is destroyed in the process of analysis.
- iii. Conservation Treatments: Conservation specifications and treatment steps may include (but are not limited to) the following specifications:
 1. All treatments shall maintain an acceptable degree of reversibility.
 2. In all treatments, protection of the integrity and history of use of the textile shall not be compromised.
 3. Removal of previous failing or unsightly treatments and restorations where appropriate.
 4. Loss compensation must conform to industry standards for reversibility, minimal intervention, and not to be so visually deceptive that it cannot be identified within 2 feet of visual range.
 5. Original labels and marks shall be preserved intact.
 6. Any materials added to the art textile (coatings, auxiliary supports, dyed media, areas of reweaving) must be a conservation grade material known to be free of problematic additives (like fire retardants) and used in the conservation industry (tested and published) and not untested materials with additives that cause staining, embrittlement, or chemical and physical deterioration. At times non-conservation materials may be necessary to use (such as added supports) but must represent the best possible solution in the given scenario. It must be justified that no conservation grade material is available, nor can satisfy the requirement for adhesion, strength, or other quality needed in that circumstance.
 7. Auxiliary supports used to support original structural materials must be as compatible as possible physically and chemically and not cause further stress or loss to the textile. Whenever possible, supports should utilize the existing structure and not encompass new holes or damage to original materials.
 8. The art textile may require minor de-installation and disassembly, and shall respect the original method of assembly/disassembly (the document is available).
 9. Intervention Techniques can include (but are not limited to):
 - a. *Mechanical* surface cleaning by vacuum, molecular sponge, anti-static cloth, brush, air stream, or other dry methods may be necessary.
 - b. *Solvent Cleaning.* Aqueous or solvent methods compatible to removing soil, old repairs, or grime is to be selected according to the principles of solubility, spot testing, and according to the type of materials present and condition of the textile. Cleaning shall not damage or remove original surface materials, cause irreversible swelling, dissolution of components or tissue, or finishes (mordants, dyes) whenever possible. Cleaning may be required for deacidification as well.
 - c. *Consolidation* of untwisting or deteriorated fibers requiring an adhesive. Consolidation of it in sections or in entirety may be necessary in the case of severe structural degradation of a whole textile.
 - d. *Reshaping* unintended distortions such as slump incurred from vertical exhibit or conditioning by which added solvents are utilized to impart plasticity to the textile for restoring movement or flexibility for reshaping can include by local application, misting,

blocking, or vapor chamber. When that option is not best for the textile passive deformation can be utilized.

- e. *Mending* (sewn or adhesive) may be required for tears, weakness, loss, patching, which can be corrected with an auxiliary support patch, re-weaving, splinting, tying, binding, lining, or other technique.
- f. *Stabilization* from physical insecurity such as weak or detached supports with auxiliary supports. This often involves use of adhesives or sewing techniques.
- g. *Chemical* intervention to prevent abrasion or deterioration may be required for all materials, such as stabilizing the pH and/or removal of soiling and surface accretions by using a detergent in solution.

4. QUALITY AND EVALUATION CRITERIA

- a. At the completion of work, it will be inspected by the COR and be reviewed by the COTR/Conservation Support Specialist (located within the Cultural Heritage Branch of OBO) and compared to the conservation proposal for treatment and final report to determine adherence to the contract.
- b. The treatment will be reviewed for acceptability by expert U.S. Government conservation personnel. Treatment must be reversible to an acceptable degree, must stabilize the textile, compensate for loss when required, be of sound methods and materials, and to the standards and Best Practices of the industry of professional museum conservation.
- c. At the completion of work and upon receipt of the textiles, inspection will be conducted by the CO and compared to the conservation proposal for treatment and final treatment report to determine adherence to the contract with input from the COTR. The review period shall be 15 business days and written findings must be sent to the CO who will communicate acceptable/unacceptable status with the Vendor.
- d. The treatment shall maintain an acceptable degree of reversibility. Protection of the integrity and history of use of the textile shall not be compromised. Loss compensation must conform to industry standards for reversibility, minimal intervention, and not to be so visually deceptive that it cannot be identified within 2 feet of visual range.
- e. In the case of a questionable or unacceptable treatment, review may include other conservators, curators, and scientists within the U.S. Government and professional associates. Unacceptable work may result in re-performance. If further damage has resulted by negligence, unprofessional work, unacceptable techniques, or accident, the U.S. Government reserves the right to legally recover damages from the Vendor up to the market value of the textile.
- f. Treatments and documentation must conform to the ethics and guidelines for practice of the host country or the American Institute of Conservation for Historic and Artistic Works (AIC).

5. **PERIOD OF PERFORMANCE/SCHEDULE:** The period of performance for this project is 60 days from time of award.

6. **TRAVEL/TRANSPORTATION:** The Vendor shall travel to the U.S. Government site in order to perform an on-site conditions assessment, packing/unpacking, installation/de-installation, and conservation activities as required. The Offeror's travel to and from the U.S. Embassy, Riyadh, is authorized. Travel shall be conducted in accordance with government travel regulations.

7. **PUBLICATION AND FORMS:** U.S. Government Laws, Regulations, and required forms

- a. Federal Acquisition Regulations (FAR) (<https://www.acquisition.gov/far/>)
 - i. FAR Subpart 45.509, Care, Maintenance, and Use (https://www.acquisition.gov/far/0219/html/Subpart_45_5.html)
 - ii. FAR Subpart 45.510, Property in Possession of SubVendors (https://www.acquisition.gov/far/01-27/html/Subpart_45_5.html)
- b. 15 FAM 735 Antiques, Works of Art, and Other Cultural Heritage Objects (<http://www.state.gov/documents/organization/88943.pdf>)
- c. Conservation Standards of Practice
 - i. American Institute of Conservation for Historic and Artistic Works (AIC). Address: 1717 K Street NW, Suite 200, Washington, DC 20036-5346 USA Tel: +011 (202) 452-9545 Fax: +011 (202) 452-9328 <http://www.conservation-us.org/>
 - ii. Conservation Code of Ethics and Guidelines for Practice (<http://www.conservation-us.org/index.cfm?fuseaction=page.viewPage&pageID=858&nodeID=1>)
 - iii. "Defining the Conservator: Essential Competencies (http://www.conservation-us.org/data/n_0001/resources/live/definingcon.pdf)
 - iv. Guide to Digital Photography and Conservation (http://www.conservation-us.org/index.cfm?fuseaction=Store.viewProduct&product_ID=19276&prod_cat_ID=13)
 - v. Per Diem for travel: http://aoprals.state.gov/content.asp?content_id=184&menu_id=78

8. PERFORMANCE MEASURES/QUALITY CONTROL:

Performance Objective	Acceptable Performance Threshold	Method of Surveillance
Management: Coordinated for schedule of activities for examination, packing, transport, and return of textile.	Fulfilled schedule for treatment and deliverables, arrived on time for appointments as coordinated with COR; anticipated delays were communicated 24 hours in advance so the customer was not inconvenienced. A delay of treatment completion due to factors beyond the Vendors control will not hold a financial penalty for the Vendor.	COR review and approval of management and communication based on feedback from Post.
Management: POC communicated effectively in English and documents were provided in English.	100% Vendor management of the project with clear and expedient communications to transport and complete the treatment tasks using vendor material, equipment, and supplies. Unacceptable communication such as non-professional language or communications with unauthorized individuals may result in a financial penalty.	Vendor delays or mistakes in communications impacting the completion of the successful treatment will be documented and reported to the COR.
Management: Vendor used own materials, equipment and supplies to complete the task.	100% of supplies and equipment were provided by Vendor except for electricity and reasonable accommodation on site.	COR review and approval of management and communication.
Management: Vendor properly insured the textile from loss/damage and provided a copy of insurance certificate.	Vendor provided proof of insurance prior to the scheduled pick-up of the textile art to the COR.	COR review and approval.
Treatment service: Vendor completed the treatment according to the approved treatment proposal. Vendor communicated in writing any changes to the treatment in advance and did not proceed until approval to changes was granted.	COTR will compare the treatment proposal, any changes, and final treatment report documents and images to determine adherence to the contract and authorized proposal.	COTR reports findings to COR. Second opinions may include other conservators, curators, and scientists within the US Government and professional associates.
Treatments must: be reversible to an acceptable degree, must stabilize the object, compensate for loss when required, be of sound methods and materials, and to the standards of the industry of professional museum conservation.	COTR may consult with other conservators, curators, and scientists within the US Government and professional associates in the case of controversial materials or methods for approval/acceptance. COTR reports findings to COR.	COTR reports findings to COR. Unacceptable work may result in re-performance. If further damage has resulted by negligence, unprofessional work, unacceptable techniques, or accident, the Dept. of State reserves the right to legally recover damages from the Vendor up to the market value of the object.
Handling, shipping, and transport: conducted as	Textile has no damage or loss from handling, packing, transport, or the environment it was exposed to. Unacceptable work may result in re-performance.	Physical inspection of treated textiles by the COR and/or COTR.

9. ADMINISTRATION

- a. Contracting Officer's Technical Representative
- b. Name: Amber Tarnowski

- c. Contracting Officer
 - i. Name: Sarah Lundquist Nuutinen
Address: American Embassy
Diplomatic Quarter
Riyadh, Saudi Arabia
Telephone: +966-1-488-3800 X 4730
Fax: +966-1-488-7939
email: LundquistNuutinenSJ @state.gov

10. BILLING/PAYMENT

- a. Final invoice will be submitted to:

Via APO mailing system

- i. Contracting Officer
American Embassy
Unit 61307
APO, AE 09803-1307

Via Pouch Address

- ii Contracting Officer
Department of State
6300 Riyadh Place
Washington, D.C. 20521-6300

11. WRITTEN PROPOSAL INSTRUCTIONS

- a. The written proposals shall be provided in four (4) copies of two (I and II) volumes, under separate covers, as follows
 - i. Volume I –Resume of Qualifications, Portfolio of Experience, and Past Performance
 - 1. Resume and Qualifications: The Contractor shall list all names of staff and subcontract staff, and summarize their professional qualifications, including relevant degrees, training, places of employment, experience, specific skills, specializations, publications authored, and membership status within the museum and conservation community.
 - a. All conservators on the team shall be professionally trained in the conservation of textiles. All conservators are required at minimum to possess higher training beyond high school at the college level. The preferred level of training is to possess both a Baccalaureate Degree in a related field (such as, but not limited to: textile science or design, costume design, history, archaeology, fiber arts, art conservation) and a Masters Degree in Conservation from an accredited graduate program. Alternative education and apprenticeship training may be considered, but must have equivalent core competencies as defined by the AIC's document "Defining the Conservator: Essential Competencies" (see Resources section).
 - b. Technician and assistant positions require at minimum Bachelor of Arts Degree and 2 years experience OR demonstrated competency in specific conservation related tasks such as documentation, photography, treatment steps conducted under supervision, and environmental monitoring tasks, as proven by a portfolio. Technician and assistants MAY NOT work unsupervised or beyond their current professional capacity and cannot be made responsible for tasks a supervisor, conservator, senior conservator, or administrator would normally perform. Technician portfolios must demonstrate their skills and outcomes.
 - 2. Portfolio of Experience: Two examples of textile treatment reports signed by the client (including any analytical tests, photo documentation, research, and outside consultancy as necessary) with photos. This is to provide information on the level of competency, skill, novel treatment innovations, level of documentation, and photography.
 - a. Experience must be proven by a portfolio submission containing 2 projects similar in scope to this requirement. The education and experience must be demonstrated in the portfolio for submission and must prove competency and experience in these areas:

- i. Appropriate use of conservation terminology in documents in English.
- ii. Demonstrate in examinations, condition reports, and treatment proposals:
- iii. Knowledge of current and past conservation techniques, scientific principles, and materials.
- iv. Integration of conservation ethics and philosophy in the treatment approach.
- v. Inclusion of the history of production, descriptive language, fiber identification, thread count, and weave identification, in clear and concise textile characterization.
- vi. In addition, one member of the team must possess a minimum of 8 years experience in the field of conservation.

b. **Capabilities:** The contractor shall briefly summarize their in-house resources such as lab space, significant equipment, and types of objects the lab was created to accommodate for treatment.

- i. The Contractor shall appoint an English-speaking point of contact (POC) who will manage all information between the contractor and the Contracting Officer. The name and contact information shall be provided. The contractor shall briefly summarize their project management experience, relating to relevant large projects and/or contract projects. If the project manager is not the POC, please provide the name and qualifications of the project manager.
- ii. The Contractor shall provide data on the appropriate lab environment for temperature and relative humidity, how the environment is achieved, and how failures will be corrected within 24 hours of detection. Contractor shall provide records (ex. copies of hygrothermograph charts) for the past 2 months proving the environment is in the specified range and is maintained.
- iii. Contractor shall include information on their laboratory facility fire suppression system and equipment, as well as date of last fire safety inspection and who conducted the inspection.
- iv. The contractor shall provide a brief summary of their lab Disaster Recovery Plan. The contractor shall provide the name, address, and phone number of a facility where the objects will be treated for damage and emergency treatment in case of a fire or other disaster at the Contractor's facilities.
- v. Insurance: Contractor shall insure all objects against loss from accidents, fire, natural disaster and theft while the object is on the premises of the contractor and in transit. The Contractor shall provide proof of current insurance and contact information for the insurance company. The proposal should include details on how the art will be insured (new policy, fine art rider, etc.) and the deductible (if any). If insurance coverage while objects are in transport is part of any subcontracting transport agreement, the details of the insurance shall also be provided from the subcontractor.
- vi. Transport: The Contractor shall provide information on methods of transporting the textile art from the Embassy to contractors' lab in accordance with acceptable professional museum conservation standards, detailing environmental controls in the cargo area, anti-vibration measures, security, and escort through customs if necessary
- vii. Packing/Crating: The contractor shall provide a written example of proper packing/unpacking and crating of artwork or museum collection materials in accordance with acceptable museum/conservation standards including types of packing materials and methods used to buffer from hygric shock. If Contractor subcontracts packing and transport, the commercial shipper must be disclosed, have a designated POC, and contact information provided. One example of a museum object that was packed and shipped by the contractor or the sub-contracted art shipping firm shall be included, describing how the 3-D art or historic object was packed, crated, and transported.

3. Past Performance. The Government is seeking to determine whether:

- a. The Offeror consistently delivers quality services in a timely manner.
- b. The quality of the Offeror's past performance will be evaluated on the basis of information contained in the Offeror's proposals, and the information that the Government obtains through reference checks or any other means. The past performance information may include the Offeror's record of providing high quality services in a timely manner; complying with travel regulations, and the standards of good

workmanship; adhering to contract schedules, including the administrative aspects of contract performance; overall personnel quality, availability, and stability; reasonable and cooperative behavior; commitment to and business-like concern for the interests of the customer; overall program management approach, quality, and capability; record of awards or performance recognition earned; and overall client satisfaction.

- c. The Offeror shall provide three references for contracts of similar scope, size and complexity. Offerors shall submit current and relevant information, e.g. contracts and/or subcontract work performed within the past three years for similar services. Offerors shall include the source of information, e.g. two points of contact, addresses and telephone numbers, type of contract, contract amount, period of performance, and comments on any performance problems encountered and the bidder’s corrective actions.
- ii. Volume II - Price and Other Business Factors
 - 1. Offeror shall provide the price proposal in accordance with the categories in the next table, in a manner that shall provide fully burdened rates for level of effort for each labor category. Costs for materials and travel will be listed separately. Descriptions of materials and travel requirements shall be provided. Descriptions of the categories are:
 - a. Conservation activities: includes examination, treatment, and photography.
 - b. Packing/Shipping: time for de-installation and packing, reinstallation, and costs of professional art shipper.
 - c. Administrative/Clerical: Individual responsible for preparing reports, making copies, confirming interview schedules and other clerical tasks associated with the effort.
 - d. Travel fees shall be within, or reasonably close to, the government employee travel per diem limits for airfare, food, lodging, and transportation; non-government Vendors cannot utilize U.S. Government travel discount rates with hotels and air carriers, but those rates establish a reasonable range of costs if not established otherwise by the COR.
http://aoprals.state.gov/content.asp?content_id=184&menu_id=78

CATEGORY	HOURS	BURDENED HOURLY RATE	TOTAL COST FOR CATEGORY
CONSERVATION ACTIVITIES	XXXX		
PACKING AND SHIPPING ACTIVITIES	XXXX		
ADMINISTRATIVE/CLERICAL	XXXX		
TRAVEL	Flat fee		
SUPPLIES/MATERIALS	Flat fee		
TOTAL	XXXX		

12. SUBMISSION OF WRITTEN PROPOSALS

- a. MARKINGS: It is important that the offer is sealed and the outer envelope or wrapping of the offer is addressed as follows:
 - i. Mailing Address via Overnight service (FedEx, DHL, UPS, etc.):
 - 1. [Solicitation No. S-SA700-12-R-0009](#)
 U.S. Embassy
 Diplomatic Quarter
 Riyadh, Saudi Arabia
 Attn: Contracting Officer
 Tel: +966-1-4883800 X 4730
[\(Conservation of Textile Art by Paul V’Soske\)](#)
 - ii. Note: Failure to correctly mark the outer cover could be the cause of the offer being misdirected and received too late at the required destinations as shown above.
 - iii. Mailed offers must be received at the above mailing address NLT the date and time specified below on SF-33, Block #8 . Whether mailed or handcarried, offers received by the Embassy Mailroom after the time and date provided below shall be considered late.
 - iv. The Offeror’s written proposal i.e. Volume I – Past Performance and Experience and Volume II – Price and Business Proposal are due at the following date and time: **Wednesday, October 10, 2012**

13. ACCEPTANCE OF PROPOSALS

- a. The Government reserves the right:
 - i. To consider as acceptable only those proposals submitted in accordance with the solicitation.
 - ii. To reject, as unacceptable, proposals deleting or altering technical requirements.
 - iii. To reject, as unacceptable, proposals that are not received by the government on the specified date and time, and at the specified address.

14. EVALUATION PHASES AND COMPETITIVE RANGE COMPARISONS

- a. Phase I, Written: Proposals will be evaluated by a panel based on the evaluation criteria described in this request for proposal who will provide a consensus rating to the COR. General statements such as "the vast resources of our nationwide company will be used to perform the services required by the Statement of Work" are not sufficient. The Offeror shall clearly address each element of the proposal as required by this solicitation. Any proposal failing to address all of the elements of this RFP may be considered an indication of the Offeror's lack of understanding in response to the Government's requirements, and may result in the proposal being determined unacceptable.
- b. Phase II: Following the Government's initial evaluation, a Competitive Range Determination will be made by the COR based on written proposals. Only those Offerors who are determined to be in the competitive range will be considered.
- c. The technical proposal is of greater importance than the price or the past contract performance factors. Price and past contract performance are of equal value. At the conclusion of Phase I and II, the COR will determine award to a Vendor. In making this comparison, the Government is more concerned with obtaining superior technical capabilities than with making an award at the lowest overall cost to the Government. However, the Government will not make an award at a significantly higher overall price to the Government to achieve slightly superior technical skills.

15. ANTICIPATED AWARD DATE

- a. The anticipated contract award date for this solicitation is on or about **November 10, 2012**. The anticipated effective date of the contract will be the award date of the contract. The Government is not obligated to award the contract on this date.
 - i. Issue RFP: Saturday, July 21, 2012
Receive Written Proposals: Wednesday, October 10, 2012
Evaluate Written Proposals: October 24, 2012
Final Evaluations Completed: October 30, 2012
Award Contract: November 10, 2012

PLEASE NOTE: ALL DATES ARE TENTATIVE AND WILL BE REVISED AFTER FINAL REVIEW OF THE SOLICITATION

16. FORMAL COMMUNICATIONS – Request for Clarification(s) or Questions Regarding this RFP

If you have any questions relating to this RFP, please feel free to contact Sally B. Lewis, Contracting Officer, + 966-1-488-3800 X 4713, Fax: +966-1-488-7939, Email: lewisSB@state.gov

[END RFP]

Source Selection Plan
Conservation of Textile Art by Paul V'Soske
U.S. Embassy, Riyadh, Saudi Arabia
Solicitation Number S-SA700-12-R-0009

1. Evaluation Methodology

The Source Selection Evaluation Board (SSEB) will assess each proposal against the established evaluation criteria set forth in the solicitation. Results of the assessment will be incorporated into a consensus evaluation report. The report will be provided to the Contracting Officer/Source Selection Authority (SSA).

2. Members of the SSEB are responsible for:

- a. Conducting an in-depth review and evaluation of each proposal by using approved evaluation criteria to compare proposals against solicitation requirements.
- b. Reviewing and becoming familiar with the evaluation criteria and the prescribed procedures for evaluating offers.
- c. Reviewing and becoming familiar with the solicitation requirements.
- d. Reading and becoming familiar with the guidance to evaluation board (Attachment A).
- e. Discussing each proposal to arrive at a consensus rating and documenting minority opinions.
- f. Submitting completed evaluations, including adequate supporting documentation, of each offer to the SSEB Chairperson. The evaluation report will include ratings, narrative assessments, and requests for clarification and discussion for each factor and subfactor.
- g. Identifying all strengths, weaknesses, risks, deficiencies, and clarifications in each proposal for the purpose of source selection and conducting meaningful discussions, if appropriate.

Attachments:

- A – Guidance to Evaluation Board
- B – Evaluation Criteria
- C – Proposal Format
- D – Rating Sheets
- E – Consensus Sheets

ATTACHMENT A– GUIDANCE TO EVALUATION BOARD

1. Complete Non-Disclosure forms.
2. Treat the names of the members of the evaluation panel board as “For Official Use Only” information.
3. Board members will not talk to offerors during any phase of the procurement process and will not reveal any information concerning the procurement evaluation at any time even after award.
4. Do not make information pertinent to proposals and proposal evaluation results available to those that are not involved in the evaluation process.
5. Do not compare the proposals against each other.
6. Evaluate each proposal against the requirement stated in the solicitation.
7. All evaluators must read and become knowledgeable with the evaluation plan and solicitation document.
8. Use terminology consistent with the established evaluation scheme, as it appears in the solicitation. Do not introduce new/different evaluation terminology.
9. Write the Request for Clarification/Discussions on all non-compliant issues regarding requirements found during the proposal evaluation process.
10. Be fair and professional. Do not treat proposals lightly, as the results must be justifiable and must withstand scrutiny during debriefings and/or protest situation.
11. Write in a way so that a coherent written record can be made available to outsiders.
12. Say only what is pertinent.
13. Keep extraneous material from the evaluation forms. Complete those forms using only the appropriate entries.

ATTACHMENT B – EVALUATION CRITERIA

1. Individually perform an in-depth, systematic evaluation of the proposals against the evaluation factors set forth in the solicitation. Use the evaluation factors and evaluation standards to facilitate an equitable, impartial and comprehensive evaluation against the solicitation requirements. Do NOT compare proposals against each other. Evaluate each proposal independently. Comparison will be made during trade-offs.
2. Complete an individual analysis sheet and consensus sheet for each proposal submitted.

Evaluation Factors/Basis for Award:

(a) The Government will award a contract resulting from this solicitation to the responsible offeror whose offer conforming to the solicitation will be most advantageous to the government, price and other factors considered. The following factors shall be used to evaluate offers:

1. To receive consideration for award, the proposal must meet the requirements in this solicitation and be presented with adequate detail to assure the evaluator of an understanding of the requirement in the Performance Work Statement. All prices will be evaluated to determine the extent to which the offeror demonstrates a clear understanding of the requirements. Unreasonably high or low proposed prices may be grounds for eliminating a proposal from further consideration. All proposals will be rated by their content and the Government will not assume that performance will include areas not addressed.

2. Award(s) will be made to the offeror(s), whose offer will be most advantageous to the Government considering the Source Selection evaluation plan stated below.

A. The technical proposal is of greater importance than the price or the past contract performance factors. Price and past contract performance are of equal value. In selecting the offer most advantageous to the government, the following **factors** will be considered in order of importance:

(a) Technical (50%)

- a. Resumes (10%)
- b. Portfolios (20%)
- c. Capabilities (20%)

(b) Past contract performance (25%)

(c) Price (25%)

B. The following **technical factors** are valued in descending order of importance.

1. Qualifications of the principle contractor, sub-contractors (if any) and key personnel proposed:

Experience (years) of conservation treatments on textiles and project management skills,

Professional practice should include experience in examination, photography, and documentation of those treatments to a level acceptable in any major museum. This is demonstrated through submission of at least two samples of documentation of successful treatments of high quality.

Education of staff and sub-contractors (including relevant degrees, apprenticeships, internships, fellowships, and additional training through workshops).

Reputation (professional publications, conference presentations, and professional standing in professional museum and conservation organizations such as the American Institute for Conservation of Historic & Artistic Works and similar organizations).

2. Organization experience:

Demonstrated packing, crating, and transport of museum objects according to museum standard methods.
Laboratory with appropriate security, environmental controls, fire suppression systems, and a Disaster Recovery plan.

Appropriate Insurance.

Designation of a Point of Contact who will act as a liaison on behalf of the vendor to the Contracting Officer and the COR for communications, project progress reports, transportation and delivery arrangements, reports, and all other product delivery.

C. Past contract performance should demonstrate: a high level of success in the arenas of conservation treatments, documentation, crating and transport, and overall professional competency.

D. Price will be evaluated for reasonableness in accordance with FAR 15.404-1(b). This sum will be used in the evaluation process only for the purpose of comparing price proposals; the price must be appropriate for the benefit provided to the U.S. Dept. of State and the contractor must demonstrate a willingness to commit an appropriate level of labor and equipment resources and facilities.

E. The Government reserves the right to select for award, all, some, or none of the proposals received.

F. A written notice of award or acceptance of an offer mailed or otherwise furnished to the successful offeror within the time for acceptance specified in the offer, shall result in a binding contract without further action by either party. Before the offer's specified expiration time, the Government may accept an offer (or part of an offer), whether or not there are negotiations after its receipt, unless a written notice of withdrawal is received before award.

ATTACHMENT C: PROPOSAL FORMAT AS INSTRUCTED TO OFFERORS:

17. WRITTEN PROPOSAL INSTRUCTIONS

- a. The written proposals shall be provided in four (4) copies of two (I and II) volumes, under separate covers, as follows
 - i. Volume I –Resume of Qualifications, Portfolio of Experience, and Past Performance
 1. Resume and Qualifications: The Contractor shall list all names of staff and subcontract staff, and summarize their professional qualifications, including relevant degrees, training, places of employment, experience, specific skills, specializations, publications authored, and membership status within the museum and conservation community.
 - a. All conservators on the team shall be professionally trained in the conservation of textiles. All conservators are required at minimum to possess higher training beyond high school at the college level. The preferred level of training is to possess both a Baccalaureate Degree in a related field (such as, but not limited to: textile science or design, costume design, history, archaeology, fiber arts, art conservation) and a Masters Degree in Conservation from an accredited graduate program. Alternative education and apprenticeship training may be considered, but must have equivalent core competencies as defined by the AIC’s document “Defining the Conservator: Essential Competencies” (see Resources section).
 - b. Technician and assistant positions require at minimum Bachelor of Arts Degree and 2 years experience OR demonstrated competency in specific conservation related tasks such as documentation, photography, treatment steps conducted under supervision, and environmental monitoring tasks, as proven by a portfolio. Technician and assistants MAY NOT work unsupervised or beyond their current professional capacity and cannot be made responsible for tasks a supervisor, conservator, senior conservator, or administrator would normally perform. Technician portfolios must demonstrate their skills and outcomes.
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 - a. Experience must be proven by a portfolio submission containing 2 projects similar in scope to this requirement. The education and experience must be demonstrated in the portfolio for submission and must prove competency and experience in these areas:
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 - ii. Demonstrate in examinations, condition reports, and treatment proposals:
 - iii. Knowledge of current and past conservation techniques, scientific principles, and materials.
 - iv. Integration of conservation ethics and philosophy in the treatment approach.
 - v. Inclusion of the history of production, descriptive language, fiber identification, thread count, and weave identification, in clear and concise textile characterization.
 - vi. In addition, one member of the team must possess a minimum of 8 years experience in the field of conservation.
 - b. **Capabilities:** The contractor shall briefly summarize their in-house resources such as lab space, significant equipment, and types of objects the lab was created to accommodate for treatment.
 - i. The Contractor shall appoint an English-speaking point of contact (POC) who will manage all information between the contractor and the Contracting Officer. The name and contact information shall be provided. The contractor shall briefly summarize their project management experience, relating to relevant large projects and/or contract projects. If the project manager is not the POC, please provide the name and qualifications of the project manager.
 - ii. The Contractor shall provide data on the appropriate lab environment for temperature and relative humidity, how the environment is achieved, and how failures will be corrected within 24 hours of detection. Contractor shall provide records (ex. copies of hygrothermograph charts) for the past 2 months proving the environment is in the specified range and is maintained.

- iii. Contractor shall include information on their laboratory facility fire suppression system and equipment, as well as date of last fire safety inspection and who conducted the inspection.
- iv. The contractor shall provide a brief summary of their lab Disaster Recovery Plan. The contractor shall provide the name, address, and phone number of a facility where the objects will be treated for damage and emergency treatment in case of a fire or other disaster at the Contractor's facilities.
- v. Insurance: Contractor shall insure all objects against loss from accidents, fire, natural disaster and theft while the object is on the premises of the contractor and in transit. The Contractor shall provide proof of current insurance and contact information for the insurance company. The proposal should include details on how the art will be insured (new policy, fine art rider, etc.) and the deductible (if any). If insurance coverage while objects are in transport is part of any subcontracting transport agreement, the details of the insurance shall also be provided from the subcontractor.
- vi. Transport: The Contractor shall provide information on methods of transporting the textile art from the Embassy to contractors' lab in accordance with acceptable professional museum conservation standards, detailing environmental controls in the cargo area, anti-vibration measures, security, and escort through customs if necessary
- vii. Packing/Crating: The contractor shall provide a written example of proper packing/unpacking and crating of artwork or museum collection materials in accordance with acceptable museum/conservation standards including types of packing materials and methods used to buffer from hygric shock. If Contractor subcontracts packing and transport, the commercial shipper must be disclosed, have a designated POC, and contact information provided. One example of a museum object that was packed and shipped by the contractor or the sub-contracted art shipping firm shall be included, describing how the 3-D art or historic object was packed, crated, and transported.

3. Past Performance. The Government is seeking to determine whether:

- a. The Offeror consistently delivers quality services in a timely manner.
- b. The quality of the Offeror's past performance will be evaluated on the basis of information contained in the Offeror's proposals, and the information that the Government obtains through reference checks or any other means. The past performance information may include the Offeror's record of providing high quality services in a timely manner; complying with travel regulations, and the standards of good workmanship; adhering to contract schedules, including the administrative aspects of contract performance; overall personnel quality, availability, and stability; reasonable and cooperative behavior; commitment to and business-like concern for the interests of the customer; overall program management approach, quality, and capability; record of awards or performance recognition earned; and overall client satisfaction.
- c. The Offeror shall provide three references for contracts of similar scope, size and complexity. Offerors shall submit current and relevant information, e.g. contracts and/or subcontract work performed within the past three years for similar services. Offerors shall include the source of information, e.g. two points of contact, addresses and telephone numbers, type of contract, contract amount, period of performance, and comments on any performance problems encountered and the bidder's corrective actions.

ii. Volume II - Price and Other Business Factors

- 1. Offeror shall provide the price proposal in accordance with the categories in the next table, in a manner that shall provide fully burdened rates for level of effort for each labor category. Costs for materials and travel will be listed separately. Descriptions of materials and travel requirements shall be provided. Descriptions of the categories are:
 - a. Conservation activities: includes examination, treatment, and photography.
 - b. Packing/Shipping: time for de-installation and packing, reinstallation, and costs of professional art shipper.
 - c. Administrative/Clerical: Individual responsible for preparing reports, making copies, confirming interview schedules and other clerical tasks associated with the effort.
 - d. Travel fees shall be within, or reasonably close to, the government employee travel per diem limits for airfare, food, lodging, and transportation; non-government Vendors cannot utilize U.S. Government travel discount rates with hotels and air carriers, but those rates

establish a reasonable range of costs if not established otherwise by the COR.
http://aoprals.state.gov/content.asp?content_id=184&menu_id=78

CATEGORY	HOURS	BURDENED HOURLY RATE	TOTAL COST FOR CATEGORY
CONSERVATION ACTIVITIES	XXXX		
PACKING AND SHIPPING ACTIVITIES	XXXX		
ADMINISTRATIVE/CLERICAL	XXXX		
TRAVEL	Flat fee		
SUPPLIES/MATERIALS	Flat fee		
TOTAL	XXXX		

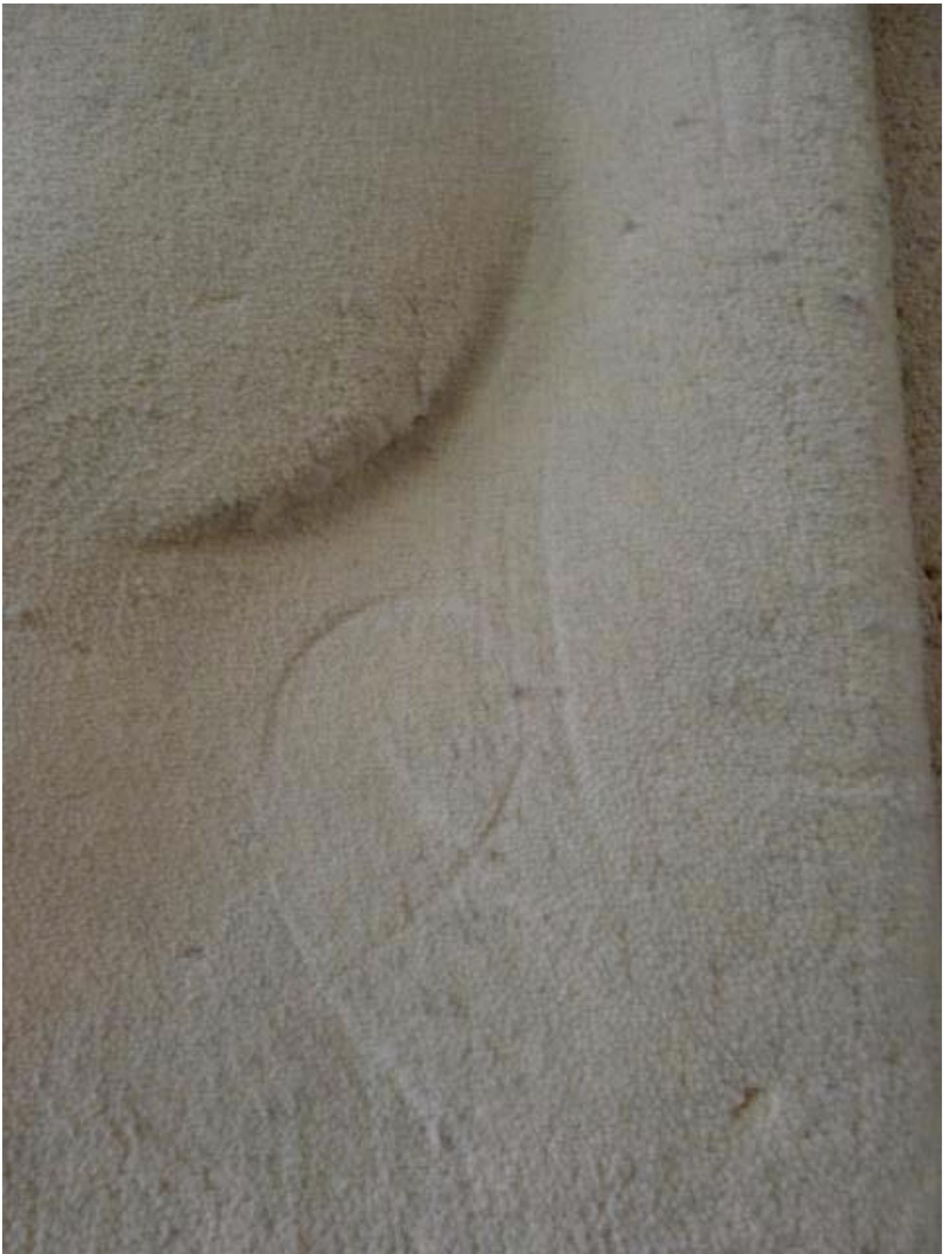






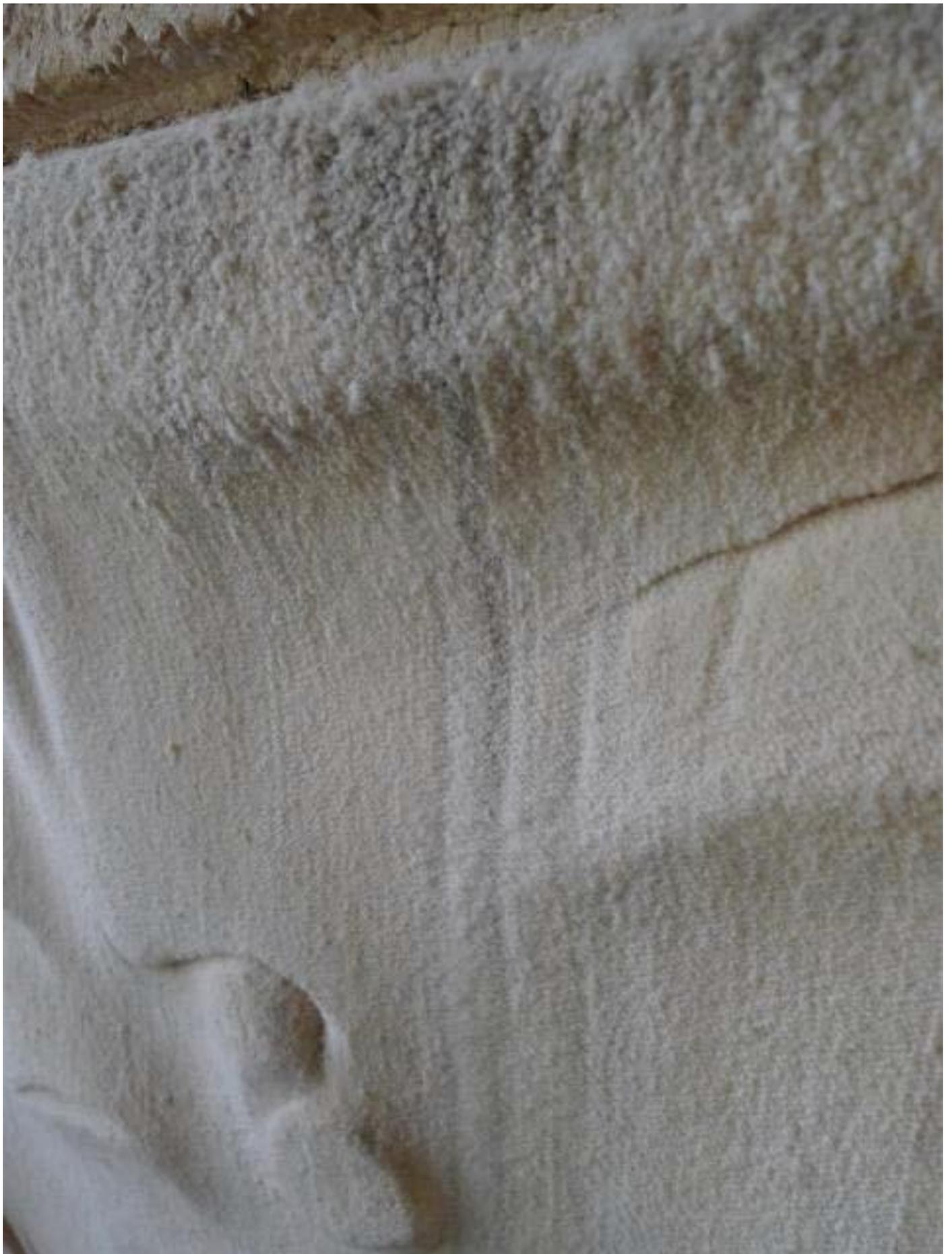




















PAUL W. V'SOSKE

GRAND RAPIDS, MICHIGAN
USA

Paul W. V'Soske was born to the artistic design of interiors. His paternal grandfather, who was born in Poland in 1860 and rode in the cavalry of Emperor Alexander III of Russia, became a furniture maker after his immigration to Grand Rapids, Michigan in 1895. His maternal grandfather was a cabinet maker who immigrated to western Michigan from the Netherlands.

Stanislav V'Soske, Paul's father, studied portrait and landscape painting in Detroit, Philadelphia, and with Bellows and Henri at the Art Students League in New York before returning to Grand Rapids to found the V'Soske Rug Company in the early 1920s. The elder V'Soske's new enterprise revolutionized rug making in the United States with its use of the tufting technique, which released the designer-manufacturer from the warp-and-weft limitations of the loom. It provided for a joining of the artist to the production process, and it essentially translated a flat, two-dimensional medium into one with great three-dimensional potential. And where the flat woven and knotted rugs of the past were limited in size and scope by the loom or frame, V'Soske's innovative technique allowed almost unlimited flexibility in the creation of rugs for any interior use whatsoever.

Stanislav V'Soske's new technique not only opened avenues for interior furnishings that were not available before, but his artistic refinement and skills introduced aesthetic values to American rug making and brought international recognition to V'Soske Rug Company. By the 1950's, V'Soske had designed and executed interiors for the homes of Rockefellers, Fords, the Shah of Iran, and many others around the world. In 1942, V'Soske was commissioned by the Museum of Modern Art to create rugs reproducing designs by such contemporary artists as Arshile Gorky and Stuart Davis.

Paul V'Soske, after formal training at the Art Center School of Design in Los Angeles, served an extensive apprenticeship under his father during the late 1960's and early '70's in Puerto Rico where the family had moved its rug business. In 1973 he returned to Grand Rapids to establish Paul Wieland, Inc., a company that won esteem as a manufacturer of state-of-the-art tufted rugs. After ten years in the business, however, V'Soske became frustrated by the compartmentalization necessary in manufacturing and by the industry's "painting-by-the-numbers" solution to rug design. He sold Paul Wieland, Inc. in 1983 and set up his own one-man studio. He wanted to get back to a hands-on approach to the medium and to an intimacy with the process that would enable him to make artistic decisions and execute them.

v'soske handcrafts each rug and its design motifs entirely him-

self. In developing a commissioned piece, he determines with the client the size, colors, patterns, and general design of the desired product. He then orders his yarn from the spinner, specifying yarn size and weight, twist level, and ply thickness. He works mainly in wool, with occasional flourishes in silk. The yarn then travels to a special dye house in Philadelphia, which custom dyes it according to V'Soske's color palette's standards and specifications.

No matter how large the piece - some have been as large as 1500 square feet - V'Soske executes each one as an integral unit. With the cotton duct backing stretched over a frame in front of him, he sends the yarn loops through the backing with a needle gun, controlling the pile height with the depth of the needle penetration. This hand tufting produces a very rough surface which the artist shaves and sculpts with a modified sheep shears to create relief. Working on small portions of the rug at a time, and with charcoal value studies of the design concept at his feet, V'Soske carves the field surrounding the design motifs to make room for the figures and to enhance the three-dimensionality of the piece. He then lays in the colors bit by bit in finer yarns, color to create painterly illusions in much the same way a painter makes strokes with his bristle brush.

V'Soske says about his art: "This medium, with its three-dimensional potential, offers elements of both painting and sculpture, and I have come to see its great flexibility emerge. My work is to exploit that aesthetic potential to its highest level.

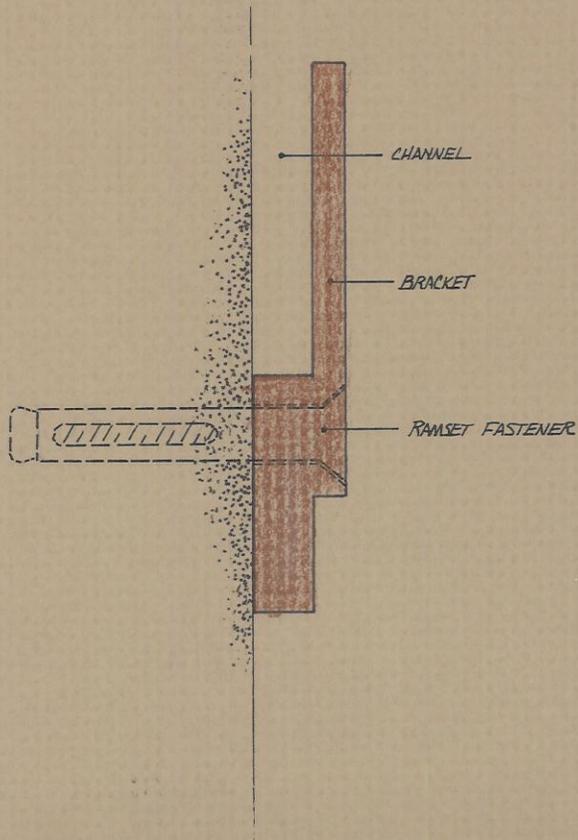
INSTALLATION OF WOOL SCULPTURE
UNITED STATES EMBASSY
RIYADH, SAUDI ARABIA

Staats Job M-8513
GR-29/Main Lobby

The system for hanging this piece is simple in the extreme. It consists of a (female) channel bracket that secures to the wall and a pouch along the top of the sculpture (the male device) in which wooden stays are inserted and then tucked down into the channel bracket.

channel bracket

(end view)

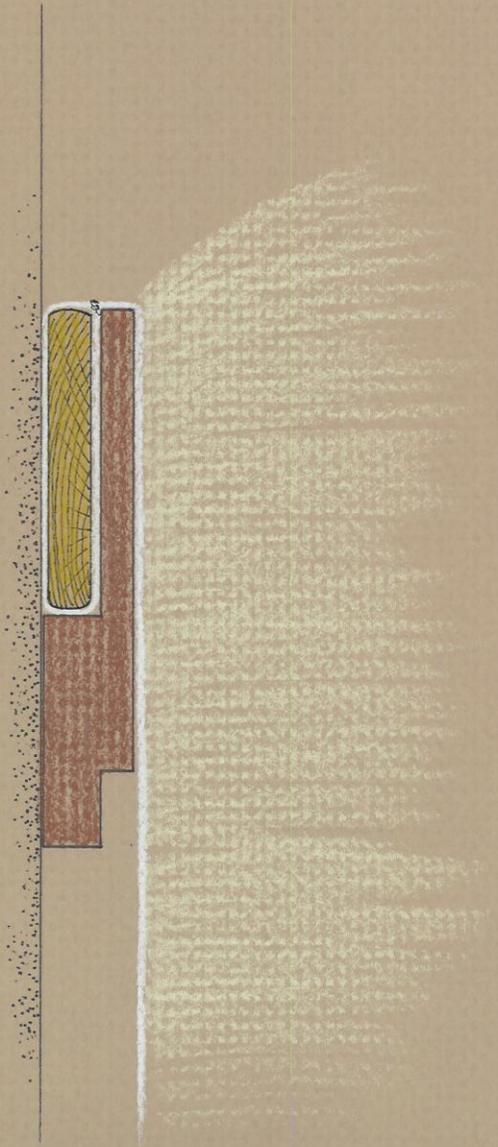


pocket flap
or pouch

(end view)



The System



Shipping tube and contents

The shipping tube contains the sculpture and the complete hanging system. There is 236" of channel bracket (four pieces at 59" each), 236" of wooden stays (four pieces at 59" each), eight Ramset fasteners (plus one extra) and a carbide masonry drill bit.

The sculpture is rolled to conform to the outer wall of the tube leaving a large center core which has been packed with fiber glass insulation to prevent collapse and to minimize distortion. The hanging system is packed within the insulation material.

To open the tube lay it on its side and remove the bottom end plate by unscrewing the 30+ phillips head screws with a reversing drill and phillips bit.

Once removed, open the plastic wrapping and remove the brackets, wooden stays and fasteners but do not remove the fiber glass insulation core. To remove the sculpture grab the plastic (which is a large sheet made into a big bag) and pull it out of the tube. Be careful of stray staples!. After it's out reseal the open end of the bag with tape or staples. This will insure that the sculpture remains clean during the next phase of handling.

PS: It is necessary that the BOTTOM end plate is removed and not the top end plate. You can determine which is bottom relative to the addressing plus the top has gray tape wrapping with "UP" written on it.

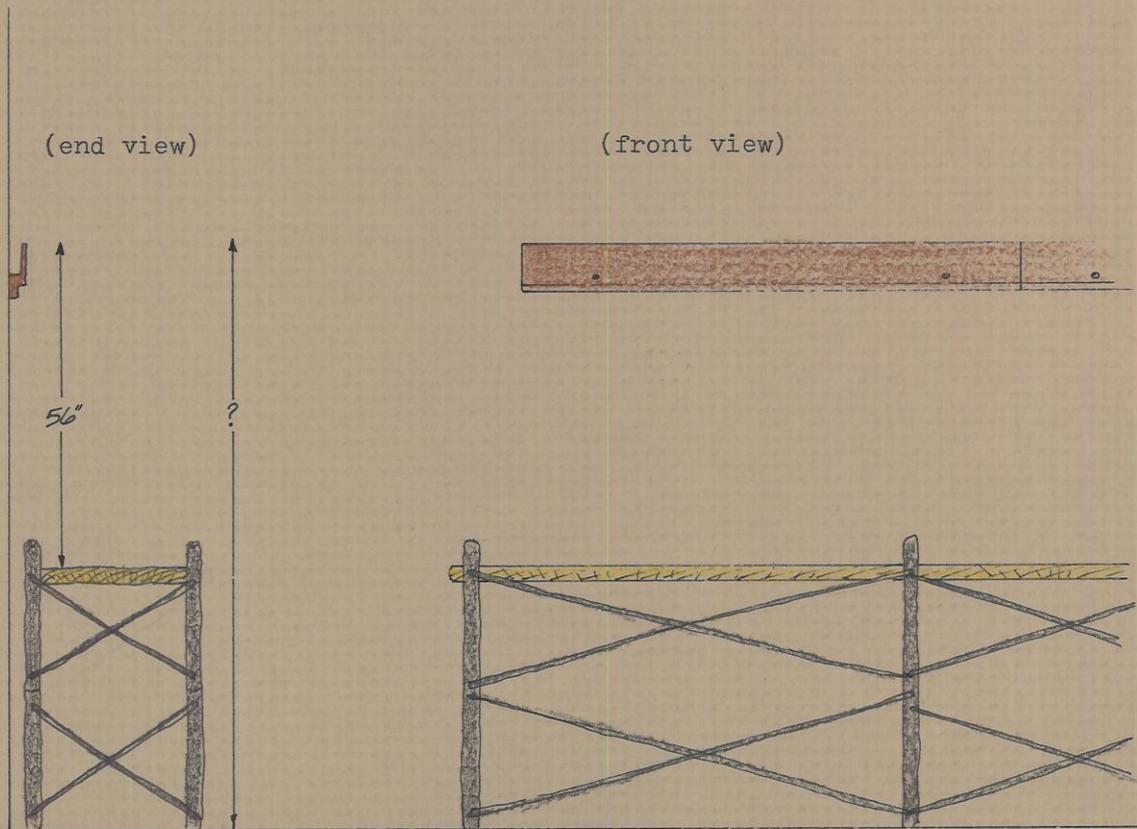
Mounting & Hanging
(men, tools etc.)

1. Three men should have no difficulty.
2. Masonry drill. The masonry drill bit I sent along is a carbide hammer type (3/8").
3. Extension cord.
4. Tape measure(s).
5. Chalk line.
6. Level.
7. Electric drill and phillips head for the removal of the shipping tube end plate.
8. Scaffold system approximately 24' in length.
9. Large screw driver for Ramset fasteners.
10. Etc.

Mounting the brackets

Once it has been determined as to where the sculpture will be hung, mount the four channel brackets end to end along what will be the top edge. Each bracket has been predrilled for the Ramset fasteners and mounting will be easy as long as care is given to precision. For God's sake make sure the bracket system is mounted level.

For mounting the bracket system and for hanging the sculpture you will want a scaffold that can be rigged to about 24' in length. The ideal height of the scaffold would be to have it set at about 56" from what is to be the top of the bracket. At this particular height the sculpture can be eased down into the channel with the minimum of effort and labor.



Hanging the piece

Once the bracket is secured to the wall the "sculpture in the bag" is to be lifted up onto the scaffold and set on end. The end it is to be resting on was the opened end that was resealed as the "pouch" must of course be on top. Position the piece at the far left end of the bracket system.

Now...cut the plastic from top to bottom (like peeling a banana) allowing the plastic to fall from the top and sides but leaving it at the bottom like a drop cloth. This must be done to keep it clean!

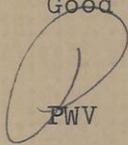
Unroll the thing about five or six feet and insert the first wooden stay in the slot of the pouch. Manuver the wooden stay within the pouch until it begins to be forced into a downward position with the reinforcement stitching shifting more to the side. This is done with the fingers being worked along the length of the stay.

Beginning at the far left end start tucking the pouch into the channel. It may be necessary to gently kick the bottom of the piece away from the wall to allow it to settle down into the channel. Once it begins to come together another 5-6' can be unrolled for another wooden stay. Repeat the process.

As I am unsure as to what kind of surface distortion may have occurred during transport it may be necessary to reshape some of the characters or lines. This is done with clean hands and gentle stroking. You will notice that there is a definite grain to it and once you rub up and down over the surface you will get the idea and can fondle where necessary.

Maintenance should be done biweekly by gentle vacuuming with an upholstery brush attachment. Some sprouting may occur in areas where people may wish to rub or touch. These sprouts should be snipped off flush with scissors. Touching or rubbing should not be discouraged but poking holes into the surface with the index finger should be frowned upon.

Good luck.....

PWV