



KERALAM MUSEUM OF HISTORY & HERITAGE

Park View, Thiruvananthapuram-33

(Nodal agency of all museums under Cultural Affairs Dept. Govt. of Kerala)

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REQUEST FOR PROPOSAL

Selection of Museum Consultancy Firm for Conservation of Paintings of Raja Ravi Varma and Others in SreeChithra Art Gallery, Thiruvananthapuram

Request For Proposal is invited by Interactive Museum of Cultural History of Kerala (Keralam Museum of History and Heritage) from the Empanelled/Non Empanelled, reputed, experienced, and competent conservation Consultancy Firms and individual consultants for Conservation of Paintings of Raja Ravi Varma and Others in Sree Chithra Art Gallery, Thiruvananthapuram. The Non-Empanelled firms and individual consultants should furnish company details and other required data with in the prescribed date and should get pre-qualification before fixing the bid. The details relating to the nature and scope of the project, eligibility criteria, terms and conditions and other information relating to the Request For Proposal as detailed below.

Executive Director
Interactive Museum of Cultural History of Kerala
(Keralam Museum of History and Heritage)

Conservation of Paintings of Raja Ravi Varma and Others in

Sree Chithra Art Gallery, Thiruvananthapuram

Introduction

Sree Chitra Art Gallery, located at the Soul of Thiruvananthapuram and near to Napier Museum consists of most popular Paintings of great artists. The greater number of paintings in the collection belongs to the Great Artist Raja Ravi Varma, the King of the World of Paintings. Jasmine wearing Nair lady, Damayanthi talking to the swan, and Sakunthala are some of the awesome magic by him. Unfortunately, some of the paintings in the collection are damaged due to some climatic problems and lack of space so that the government is planning to conserve the valuable contributions of the world famous artists properly and to find ample space by building a new gallery so as to display them in a world class manner in the support of most modern display techniques.

Vision:

- *. To conserve and encourage the values, enthusiasm and dedication towards the 'King of Art' amongst all sections of people.
- *. To preserve the paintings that are being exhibited in sreechitra art gallery belong to Raja Ravi Varma and other internationally acclaimed painters make them sustainable in order to ensure that these invaluable assets are available for the future generations.
- *. To promote and undertake a scientific approach towards the conservation of the Raja Ravi Varma paintings, as it provides Kerala with a constant exposure to elite arts.
- *. To create a well-curated and scientifically conserved gallery of Raja Ravi Varma's compositions that will enable the state and the people to sustainably showcase their rich history of elite art and its development.

Mission:

*.To provide a window for our present and future generations to look back into the anachronistic art history of Kerala. For a genius who connected the continents with his passion for Art and introduced Modern Art to India, we aim to make his legacy live for centuries to come.

* To take up the paintings of Raja Ravi Varma and preserve them with the best available scientific methods, thereby enriching the economy as well as ensuring the persistence of the art and culture of Kerala

*.. To catalogue, curate and conserve the deteriorated artefacts through the implementation of sound techniques. The undertaking aims to benefit the people with our history of Kerala that is filled with the artistic and creativity talents of Raja Ravi Varma.

Summary

Overall project has a very specific focus that intends to preserve and reframe the artistic nuances of the historical paintings pertaining to Raja Ravi Varma, with the purposes of protection and preservation to enable public display for the decades to come. The aim is to promote and disseminate knowledge about the significance of these objects in terms of their history, culture and artistic excellence. Through the implementation of a sound methodology and scientific knowledge, an enhancement in the sustainability of art for the upcoming generations can be ensured.

Proposed Treatment for Oil Painting - Introduction

The evolution of art began simultaneously with the advent of human culture and civilization. The most primitive form of non-verbal communication/documentation was through cave-paintings, as depicted on the surfaces of the caves thousands of

years ago. It is an artform that has persisted through time, and is being studied in all corners of the world via archaeological expeditions. In due course, artworks are subject to degradation caused by factors such as climatic conditions, physical and chemical ingredients.

Our conservation approach aims at restoration of the artworks and setting up of a pristine conservation environment for them. The objects have to be thoroughly examined before an appropriate treatment method is suggested. The technical process of painting conservation involves standard procedures, as given below:

Proposed Treatment

Photographic/video graphic documentation and physical examination -In order to determine the conservation priorities and ideal state of an artwork, it is essential that the works are photographically documented before, during and after the process. The conservator first conducts a historical and cultural research and documents a physical examination of the object. Physical examinations can be useful in understanding the materials used in the composition and the causes of deterioration and when properly documented, can provide a reference for future conservators. The document also includes the justifications for the proposed course of action and treatment goals using both physical and contextual rationale. Before any treatment begins, the object is thoroughly photographed to document the "before" state. During the treatment, conservators also document the materials used, reactions occurred, information on reversibility, etc.

Handling and moving - Removal of the painting from display and its transit may pose a greater risk of damage than when it is on display or in storage. Certain techniques and equipments are used as required when the artwork needs to be transported. These techniques and equipments include: using padding lifts and dollies, moving small and fragile objects on carts instead of carrying them by hand, lifting objects from underneath by their sturdiest part, taking extra time and care when on ladders or stairs, and the like. If the object is not fit to be transported, then they are given local consolidations or temporary facing. Before transferring the painting from one place to another, the mode of transportation and route or travel have to be decided, and so the loading and unloading plans.

De- framing - Frame and canvas are equally important when a painting is on display. The frame not only provides support and gives structure to the painting, but it also adds a decorative element to it.

Removing a painting from its frame depends upon the state of the painting: if it is fragile or the deterioration rate is high, extra efforts might be required. Before proceeding, it has to be made sure that the paint surface is stable. If not, lifting or loose paint could be lost during the frame removal procedure. As a rule, it is never advised to handle a large painting alone.

De-varnishing - In the pre-1940s, most oil paintings were coated with varnish to protect the paint and bring the desired shine to the painting. Over time, this varnish can get yellowed or crack, especially if the painting has been exposed to a great deal of natural light. If the varnish is yellowish or cracked, it must be removed during conservation. A solvent is carefully applied directly onto the painting with a cotton swab until all the varnish is soaked up whilst leaving the paint alone, and this process can be quite time consuming. Some oil paintings have a rich texture, and removing varnish from the crevices of the painting can be difficult. In addition, if the layer of the painting beneath the varnish is also damaged, it too must be restored during the conservation process. To restore the damaged paint, the conservator will have to remove the upper layer of varnish first and then apply the new layer of varnish before retouching with any new paint.

Superficial cleaning - This step comprises of superficial cleaning in order to remove smoke, dust and grease. The actual treatment is done either mechanically or with the help of chemicals. In case of using chemicals, one has minimum intervention with a maximum result

Restoration- The method of treatment is termed as "thread-by-thread tear repair". The distortion is removed at the tear site. Individual threads are then realigned and bonded together with an adhesive, a process that is also called as lining. Different types of lining processes include:

*Striplining

*Fulllining

The type of lining employed depends upon the degree of the fragility or the tensile strength of the Canvas.

Causes of deterioration - Mentioned below are the various possible causes of deterioration:
* Splashes * Stains * Chalkiness * Yellowish and darkened varnish * Fissures * Cracks * Flaking * Dent * Tear * Hole * Mishandling impression * Loss of pigments * Previous interventions * Unethical stretcher * Stretcher impression mark * Human vandalism * Deterioration on the frame * Condensation * Brown adhesive tape

The treatments of the problems involve the usage of tested and approved conservation materials and methods, carried out with a high level of skill and precision.

Re-integration- Initially, the insecure paint is secured with adhesive. Subsequently, the paint loss is filled with gesso that corresponds with the texture of the surrounding paint. The filling is then retouched or repainted with acrylic paint media.

Applying protective coat - A protective coating of Paraloid B72 is applied with the help of a flat brush, wherein the brush will stroke in one direction only.

Preparation or restoration of a stretcher or strainer - This step involves the placement of the painting into the original stretcher with the use of conservation materials like: aluminum strips, nuts and bolts, hammer, etc. It is recommended to restore and use the old or original stretcher, instead of acquiring a new one.

POST CONSERVATION PRECAUTIONS Post care for oil paintings is essential for preservation. Excessive light with heat can cause the pigments to fade. Proper storage with appropriate climate and lighting controls are important especially depending on the

support structure. The wooden stretcher behind an oil painting on canvas will expand and contract with moisture, causing possible buckling of the canvas and cracking, flaking, or shattering of the paint. Paintings should be stored off the ground in case of flooding. Failing to do so will result in moisture and water damage, along with various other issues depending on the materials involved: rot (natural materials), rust (in metals), warping (of wooden supports), etc.

Eligibility Criteria For Application

Non Empanelled persons who are willing to participate in the Request For Proposal shall submit their Firm details as described below on or before **13.06.2020**. They will be informed the eligibility after the verification.

1. The details of minimum 10 years experience in the field of conservation of oil paintings, Mural Paintings and related works.
2. Details of minimum 5 years association of the firm /individual with accredited agencies functioning in the field.
3. The details of works / Projects completed in last 10 years.
4. The firm or individual should have a consortium containing the following Technical persons.
 - a. Lab assistant
 - b. Junior Conservator
 - c. Senior Conservator
 - d. Senior Conservation expert
 - e. Other experts

Kindly submit the testimonials proving qualifications of the above persons.

5. The Details shall be furnished on International/National/State/District or any other awards related to the field of art conservation / mural / oil painting etc. works. (Enclose copy of documentary proof of winning awards).

Eligibility criteria for application – Subjective Evaluation

1. Company incorporation & their presence

10 marks - Up to 10 years

15 marks - More than 10 years and less than 15 years

20 marks - Above 15 years

2. Period of incorporation with accredited agencies like NRLC / ASI / INTACH / equivalent.

10 marks - Up to 5 years

15 marks - More than 5 years and less than 10 years.

20 marks - Above 10 years and less than 15 years.

3. Number of painting / mural conservation projects completed successfully with in last ten years.

10 marks - Up to 3 projects

15 marks - More than 3 projects and less than 5 projects

20 marks - Above 5 projects

4. Number of employees in the consortium / Team

10 marks - Up to consortium of 5 members

15 marks - More than 5 members and less than 7 members

20 marks - More than 7 members

5. Winning awards

10 marks - For State/District level awards

15 marks - For National level awards

20 marks - For International level awards

The bidder who secure at least 50 % of score in the evaluation will be treated as qualified for submitting final bid.

Consultants/Firms attending the Pre-bid meeting will get more details about nature and scope of the project, eligibility criteria, terms and conditions and other information relating to the Request For Proposal. Those who are participated in the bid shall pay Cost RFP documents Rs 5000/- by way of DD drawn in the name of Executive Director, Interactive Museum of Cultural history of Kerala before attending the pre-bid meeting for getting Detailed Project documents. RFP documents is includes with detailed designs and details.

Technical presentation and Financial bid

Eligible candidates can participate in Technical presentation and Financial bid. Details of Technical presentation and Financial bid are given below.

1. Technical Presentation (Subjective evaluation)

The technical presentation should be entirely based on the proposal already prepared.

20 marks - Understanding the brief

20 marks - Respecting the historicity of the paintings.

20 marks—Understanding the Value/strength

20 marks - Economics of proposal

20 marks - Confidence in executing

Total marks = 100 marks

2. Financial Bid

The Financial bid should be based on the proposal and estimate already prepared

Estimate amount of museum setting work is **1,09,05,400 + GST**

a) The bidder who secure at least 70% of score in the technical presentation will be treated as technically qualified.

b) The Financial Bids of the technically qualified bidders will be opened on the prescribed date in the presence of the bidder or their representatives who are authorized by bidder.

c). The lowest financial bidder (L1) will be awarded 100% score.

d) Financial Scores for other than L1 bidders will be evaluated using the following formula:

$$\text{Financial Score of a Bidder} = \left\{ \frac{\text{Financial Bid of L1}}{\text{Financial Bid of the Bidder}} \times 100 \right\} \% \text{ (Adjusted to two decimal places)}$$

e) Only fixed price financial bids indicating total price for all the services specified in this bid document will be considered.

f) The bid price will include all taxes and levies and shall be in Indian Rupees.

g) Errors & Rectification: Arithmetical errors will be rectified on the following basis: “If there is a discrepancy between the unit price and the total price that is obtained by multiplying the unit price and quantity, the unit price shall prevail and the total price shall be corrected. If there is a discrepancy between words and figures, the amount in words will prevail”.

Combined Evaluation of Technical presentation & Financial Bids

a) The technical and financial scores secured by each bidder will be added using weightage of 70% and 30% respectively to compute a Composite Bid Score.

b) The bidder securing the highest Composite Bid Score will be declared as the Best Value Bidder for award of the Project.

c) In the event the bid composite bid scores are ‘tied’, the bidder securing the highest technical score will be declared as the Best Value Bidder for award of the Project.

d). The successful bidder has to provide a letter of acceptance to Interactive Museum of Cultural History of Kerala (Keralam Museum of History and Heritage, Trivandrum) within seven days of receiving communication about his/her selection from the Department.

e). The successful bidder shall to sign an agreement with payment schedule at the time of award of the work.

f). Keralam Museum of History and Heritage reserves all the rights to accept or reject any/all Request For Proposal applications, without assigning any reason. The Department takes no responsibility for the delay, loss or non-receipt of any submission or letter sent by post, within the prescribed time period.

Conditions and Notes

*Completion of Painting conservation work is 1year

*Estimate amount of conservation project is **1,09,05,400 + GST**

* Those who are wish to participate in the bid shall pay Cost of RFP documents Rs 5000/- by way of DD drawn in the name of Executive Director, Interactive Museum of Cultural history of Kerala before 13.06.2020. Detailed Project documents which includes the primary information about the art collections are issued those who pay the cost of documents.

*Excess over estimate/ below estimate rate shall be allowed by the committees constituted for Museum setting works if necessary.

*Estimate is separately attached along with this documents.

*DPR details will be available in the Keralam Museum at the Office time. You can contact directly forgetting details of the project.

*The technical presentation should be entirely based on the scientific approach already scheduled.

Application / Request For Proposal in sealed cover with complete details in all respects and super scribed as Selection of Museum Consultancy Firm or Consultantsfor Conservation of Paintings of Raja Ravi Varma and Others in Sree Chithra Art Gallery, Thiruvananthapuram shall be submitted at the following address. A soft copy of Request

For Proposal shall be sent along with this application. Interested consultants/ consortia of consultants can download the Request For Proposal documents from the website www.museumkeralam.org. The last date for receipt of application is 5 pm on June 22, 2020 and the presentation followed with opening of the bid will be done on June 26 th 2020.

**The Executive Director
Interactive Museum of Cultural History of Kerala
(Keralam Museum of History and Heritage), Park View
VikasBhavan P.O,
Trivandrum – 695033.**

Estimate

Name of work - Conservation of Paintings of Raja Ravi Varma and Others in

SreeChithra Art Gallery, Thiruvananthapuram

1.	One lab assistant	01 x Rs 600	365 days	2,19,000
2.	Six Jr. conservator	06 X Rs 1500	365 days	32,85,000
3.	Sr. conservator	01 x Rs 2000	365 days	7,30,000
4.	One conservation Expert (for 220 days)	01 x Rs 3000	220 days	6,60,000
5.	One Sr. Conservation Expert	01 x Rs 4000	365 days	14,60,000
6.	TA/DA for Technical and expert committee for 6 month	3 experts	LS	3,00,000
7.	Conservation materials, Tools & equipments- carpentry tools, electrical equipments	128 paintings x Rs 4000/- 96 sketches x Rs 2500/-	512000 + 240000	7,52,000
8.	Laboratory equipments and chemicals and other allied materials	224 painting x Rs 2000/-		4,48,000
9.	Wood for stretcher/ strainer/ and frame	80 Cft x Rs 7500/-		6,00,000
10.	Carpenter charges for stretcher/ strainer/ and frames .	1 Carpenter x Rs 1200/- x 180 days 1 Helper x Rs800/- x 180 days	216000 + 144000	3,60,000

11.	Miscellaneous Expenditure		LS	2,00,000
12.	Scientific lab analysis for the samples of the painting-details given below as a annexure I		LS	9,00,000
			Sub Total	99,14,000
13.	Expertise fee 10 % of above S1.No 01 to S1.No.12 .			9,91,400
			Total	1,09,05,400 + GST

I agree to execute the work at

Estimate rate / _____% below / _____% above

Executive Director

Consultant