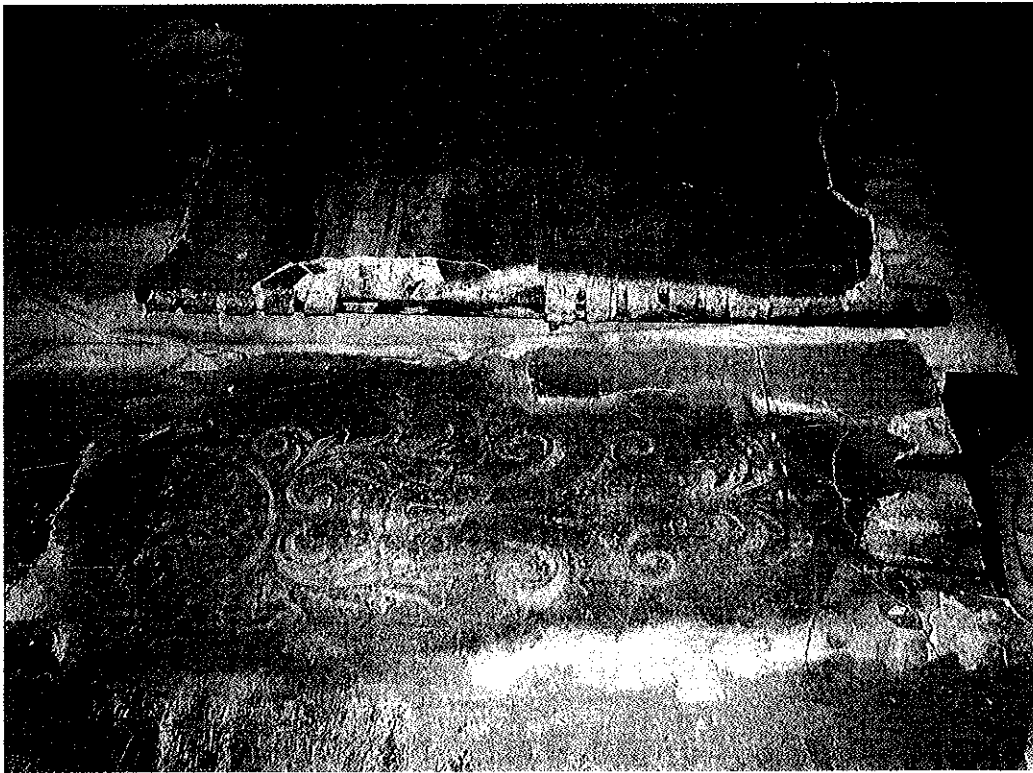




EVERGREENE

Architectural Arts

EXPRESSION OF INTEREST #DCH11077
West Virginia Independence Hall, Wheeling, WV
Architectural Detailing:
Design, Painting and Installation



March 22, 2011

Submitted by:

Bill Mensching, Project Manager
EverGreene Architectural Arts, Inc.
450 West 31st Street, 7th Floor
New York, NY 10001

T: (212) 244-2800; F: (212) 244-6204

RECEIVED

2011 APR -4 A 10: 161

PURCHASING DIVISION
STATE OF WV



State of West Virginia
 Department of Administration
 Purchasing Division
 2019 Washington Street East
 Post Office Box 50130
 Charleston, WV 25305-0130

Request for Quotation

RFQ NUMBER: DCH11077

PAGE: 1

ADDRESS CORRESPONDENCE TO ATTENTION OF:
 SHELLY MURRAY
 304-558-8801

RFQ COPY

EverGreene Architectural Arts
 450 West 31st Street, 7th Floor
 New York, NY 10001-4608

RFQ TO

DIVISION OF CULTURE & HISTORY
 WV INDEPENDENCE HALL
 1528 MARKET STREET
 WHEELING, WV
 26003-3532 304-238-1300

DATE PRINTED	TERMS OF SALE	SHIP VIA	FOI	FREIGHT TERMS
02/17/2011				

BID OPENING DATE: 03/22/2011 BID OPENING TIME 01:30PM

LINE	QUANTITY	UOP	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
				EXPRESSION OF INTEREST (EOI)		
				THE WEST VIRGINIA PURCHASING DIVISION, FOR THE AGENCY, THE WEST VIRGINIA DIVISION OF CULTURE AND HISTORY, IS SOLICITING EXPRESSIONS OF INTEREST FROM QUALIFIED FIRMS TO PROVIDE DESIGN, PAINT AND INSTALL DESIGNATED DECORATIVE ARCHITECTURAL DETAILING FOR THE COURT ROOM AT WV INDEPENDENCE HALL PER THE FOLLOWING BID REQUIREMENTS AND ATTACHED SPECIFICATIONS.		
0001	1	LS		961-04		
				MANDATORY PRE-BID		
				A MANDATORY PRE-BID WILL BE HELD 03/03/2011 AT 01:00 PM IN THE THIRD FLOOR COURTROOM AT INDEPENDANCE HALL. ALL INTERESTED PARTIES ARE REQUIRED TO ATTEND THIS MEETING. FAILURE TO ATTEND THE MANDATORY PRE-BID SHALL RESULT I DISQUALIFICATION OF THE BID. NO ONE PERSON MAY REPRESENT MORE THAN ONE BIDDER.		
				AN ATTENDANCE SHEET WILL BE MADE AVAILABLE FOR ALL POTENTIAL BIDDERS TO COMPLETE. THIS WILL SERVE AS THE OFFICIAL DOCUMENT VERIFYING ATTENDANCE AT THE MANDATOR PRE-BID. FAILURE TO PROVIDE YOUR COMPANY AND REPRESENTATIVE NAME ON THE ATTENDANCE SHEET WILL RESULT IN DISQUALIFICATION OF THE BID. THE STATE WILL NOT ACCEPT ANY OTHER DOCUMENTATION TO VERIFY ATTENDANCE. THE BIDDER IS RESPONSIBLE FOR ENSURING THEY HAVE COMPLETED THE INFORMATION REQUIRED ON THE ATTENDANCE		

SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE:	TELEPHONE: 212-244-2800	DATE: 3/31/2011
TITLE: President	FAX: 13-2947917	ADDRESS CHANGES TO BE NOTED ABOVE.

WHEN RESPONDING TO RFQ, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'



State of West Virginia
 Department of Administration
 Purchasing Division
 2019 Washington Street East
 Post Office Box 50130
 Charleston, WV 25305-0130

Request for Quotation

RFQ NUMBER
DCH11077

PAGE
2

ADDRESS CORRESPONDENCE TO ATTENTION OF
**SHELLY MURRAY
 304-558-8801**

RFQ COPY
 TYPE NAME/ADDRESS HERE

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DIVISION OF CULTURE & HISTORY

WV INDEPENDENCE HALL
1528 MARKET STREET
WHEELING, WV
26003-3532 304-238-1300

DATE PRINTED	TERMS OF SALE	SHIP VIA	F.O.B.	FREIGHT TERMS
02/17/2011				

BID OPENING DATE: **03/22/2011** BID OPENING TIME **01:30PM**

LINE	QUANTITY	UOF	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
<p>SHEET. THE PURCHASING DIVISION AND THE STATE AGENCY WILL NOT ASSUME ANY RESPONSIBILITY FOR A BIDDER'S FAILURE TO COMPLETE THE PRE-BID ATTENDANCE SHEET. IN ADDITION, WE REQUEST THAT ALL POTENTIAL BIDDERS INCLUDE THEIR E-MAIL ADDRESS AND FAX NUMBER.</p> <p>ALL POTENTIAL BIDDERS ARE REQUESTED TO ARRIVE PRIOR TO THE STARTING TIME FOR THE PRE-BID. BIDDERS WHO ARRIVE LATE, BUT PRIOR TO THE DISMISSAL OF THE TECHNICAL PORTION OF THE PRE-BID WILL BE PERMITTED TO SIGN IN. BIDDERS WHO ARRIVE AFTER CONCLUSION OF THE TECHNICAL PORTION OF THE PRE-BID, BUT DURING ANY SUBSEQUENT PART OF THE PRE-BID WILL NOT BE PERMITTED TO SIGN THE ATTENDANCE SHEET.</p> <p>TECHNICAL QUESTIONS CONCERNING THIS PROJECT MUST BE SUBMITTED IN WRITING TO SHELLY MURRAY IN THE WEST VIRGINIA PURCHASING DIVISION VIA FAX AT 304-558-4115 OR VIA EMAIL AT SHELLY.L.MURRAY@WV.GOV. DEADLINE FOR ALL TECHNICAL QUESTIONS IS 03/04/2011 AT THE CLOSE OF BUSINESS. ALL TECHNICAL QUESTIONS RECEIVED, IF ANY, WILL BE ADDRESS BY ADDENDUM AFTER THE DEADLINE.</p> <p>CANCELLATION: THE DIRECTOR OF PURCHASING RESERVES THE RIGHT TO CANCEL THIS CONTRACT IMMEDIATELY UPON WRITTEN NOTICE TO THE VENDOR IF THE COMMODITIES AND/OR SERVICES SUPPLIED ARE OF AN INFERIOR QUALITY OR DO NOT CONFORM WITH THE SPECIFICATIONS OF THE BID AND CONTRACT HEREIN.</p> <p>BANKRUPTCY: IN THE EVENT THE VENDOR/CONTRACTOR FILES FOR BANKRUPTCY PROTECTION, THIS CONTRACT IS AUTOMATICALLY NULL AND VOID, AND IS TERMINATED WITHOUT FURTHER ORDER.</p> <p style="text-align: center;">NOTICE</p>						

SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE 	TELEPHONE 212-244-2800	DATE 3/31/2011
TITLE President	FEIN 13-2947917	ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO RFQ, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'



State of West Virginia
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 Purchasing Division
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VENDOR

SHIP TO

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WV INDEPENDENCE HALL
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WHEELING, WV
26003-3532 304-238-1300

DATE PRINTED	TERMS OF SALE	SHIP VIA	POB	FREIGHT TERMS
02/17/2011				

BID OPENING DATE: **03/22/2011** BID OPENING TIME **01:30PM**

LINE	QUANTITY	UOP	CAT NO	ITEM NUMBER	UNIT PRICE	AMOUNT
<p>A SIGNED BID MUST BE SUBMITTED TO:</p> <p>DEPARTMENT OF ADMINISTRATION PURCHASING DIVISION BUILDING 15 2019 WASHINGTON STREET, EAST CHARLESTON, WV 25305-0130</p> <p>THE BID SHOULD CONTAIN THIS INFORMATION ON THE FACE OF THE ENVELOPE OR THE BID MAY NOT BE CONSIDERED:</p> <p>SEALED BID</p> <p>BUYER: SHELLY MURRAY/FILE 31</p> <p>RFQ. NO.: DCH11077</p> <p>BID OPENING DATE: 03/22/2011</p> <p>BID OPENING TIME: 1:30 PM</p> <p>PLEASE PROVIDE A FAX NUMBER IN CASE IT IS NECESSARY TO CONTACT YOU REGARDING YOUR BID: 212-244-6204</p> <p>CONTACT PERSON (PLEASE PRINT CLEARLY): Bill Mensching</p>						

SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE 	TELEPHONE 212-244-2800	DATE 3/31/2011
TITLE President	FAX 13-2947917	ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO RFQ, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'



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 Department of Administration
 Purchasing Division
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 Charleston, WV 25305-0130

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 304-558-8801**

RFQ COPY
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VENDOR

SHIP TO

**DIVISION OF CULTURE & HISTORY
 WV INDEPENDENCE HALL
 1528 MARKET STREET
 WHEELING, WV
 26003-3532 304-238-1300**

DATE PRINTED 03/17/2011	TERMS OF SALE	SHIP VIA	F.O.B.	FREIGHT TERMS
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BID OPENING DATE: **04/04/2011** BID OPENING TIME **01:30PM**

LINE	QUANTITY	UOP	CAT NO.	ITEM NUMBER	UNIT PRICE	AMOUNT
----- ADDENDUM NO. 1 -----						
THIS ADDENDUM IS ISSUED TO INCORPORATE THE ATTACHMENTS						
THE BID OPENING DATE IS EXTENDED:						
FROM: 03/22/2011						
TO : 04/04/2011						
0001	1	LS		961-04		
DESIGNED DECORATIVE ARCHITECTURAL DETAILING						
EXHIBIT 10						
REQUISITION NO.:						
ADDENDUM ACKNOWLEDGEMENT						
I HEREBY ACKNOWLEDGE RECEIPT OF THE FOLLOWING CHECKED						
ADDENDUM(S) AND HAVE MADE THE NECESSARY REVISIONS TO						
MY PROPOSAL, PLANS AND/OR SPECIFICATION, ETC.						
ADDENDUM NO.'S:						
NO. 1 JG.....						
NO. 2						
NO. 3						

SEE REVERSE SIDE FOR TERMS AND CONDITIONS

SIGNATURE 	TELEPHONE 212-244-2800	DATE 3/31/2011
TITLE President	FEIN 13-2947917	ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO RFQ, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'

STATE OF WEST VIRGINIA
Purchasing Division

PURCHASING AFFIDAVIT

West Virginia Code §5A-3-10a states: No contract or renewal of any contract may be awarded by the state or any of its political subdivisions to any vendor or prospective vendor when the vendor or prospective vendor or a related party to the vendor or prospective vendor is a debtor and the debt owed is an amount greater than one thousand dollars in the aggregate.

DEFINITIONS:

"Debt" means any assessment, premium, penalty, fine, tax or other amount of money owed to the state or any of its political subdivisions because of a judgment, fine, permit violation, license assessment, defaulted workers' compensation premium, penalty or other assessment presently delinquent or due and required to be paid to the state or any of its political subdivisions, including any interest or additional penalties accrued thereon.

"Debtor" means any individual, corporation, partnership, association, limited liability company or any other form or business association owing a debt to the state or any of its political subdivisions. "Political subdivision" means any county commission; municipality; county board of education; any instrumentality established by a county or municipality; any separate corporation or instrumentality established by one or more counties or municipalities, as permitted by law; or any public body charged by law with the performance of a government function or whose jurisdiction is coextensive with one or more counties or municipalities. "Related party" means a party, whether an individual, corporation, partnership, association, limited liability company or any other form or business association or other entity whatsoever, related to any vendor by blood, marriage, ownership or contract through which the party has a relationship of ownership or other interest with the vendor so that the party will actually or by effect receive or control a portion of the benefit, profit or other consideration from performance of a vendor contract with the party receiving an amount that meets or exceeds five percent of the total contract amount.

EXCEPTION: The prohibition of this section does not apply where a vendor has contested any tax administered pursuant to chapter eleven of this code, workers' compensation premium, permit fee or environmental fee or assessment and the matter has not become final or where the vendor has entered into a payment plan or agreement and the vendor is not in default of any of the provisions of such plan or agreement.

Under penalty of law for false swearing (*West Virginia Code §61-5-3*), it is hereby certified that the vendor affirms and acknowledges the information in this affidavit and is in compliance with the requirements as stated.

WITNESS THE FOLLOWING SIGNATURE

Vendor's Name: EverGreene Architectural Arts, Inc.

Authorized Signature:  Date: 3/31/2011

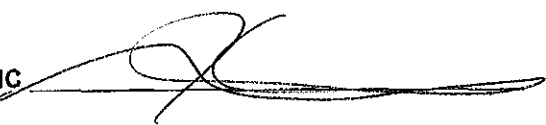
State of New York

County of Manhattan, to-wit:

Taken, subscribed, and sworn to before me this 1 day of April, 2011.

My Commission expires 1/22, 2012.

AFFIX SEAL HERE
State of New York
Notary Public
Scott Kennedy
No: 01KE6180990
Commission Expires January 22, 2012

NOTARY PUBLIC 



EVERGREENE

Architectural Arts

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EverGreene Architectural Arts, Inc. www.evergreene.com

New York: 450 West 31st Street, 7th Floor New York, NY 10001 212.244.2800 212.244.6204 fax

Chicago: 711 South Boulevard, Suite 7 Oak Park, IL 60302 708.358.1642 708.358.1656 fax



EVERGREENE

Architectural Arts

FIRM / TEAM QUALIFICATIONS

Firm's Contacts:

Jeff Greene, President
EverGreene Architectural Arts, Inc.
450 West 31st Street, 7th Floor
New York, NY 10001

T: (212) 244-2800

Signature: _____

Bill Mensching, Project Manager
EverGreene Architectural Arts, Inc.
450 West 31st Street, 7th Floor
New York, NY 10001

T: (212) 244-2800

Signature: _____

Firm's Organization:

1. Jeff Greene – President, Project Executive
2. William Mensching – Director of Murals Department, Project Manager
3. Alan Welkis – Murals Studio Manager
4. Eugene Nikitin – Designer
5. Nick Serafimov – Painter/Installer/Foreman
6. Bryon Roesselet – Painter/Artisan
7. John Coburn – Painter/Artisan
8. Terry Brackenbury – Painter/Artisan
9. Victor Doudkin – Painter/Artisan
10. Boris Gusit – Painter/Artisan

Firm's Ability to Handle the Project:

EverGreene will handle the project in its entirety, from design to implementation. The entirety of the mural project will be organized, operated, designed, and painted in EverGreene's studio in New York City. EverGreene is fully capable of handling the project's multiple phases—from design to installation—in house, and within the agreed upon timeline. ***The artisan resumes provided herein represent some of the most highly skilled tromp l'oeil painters EverGreene has to offer, among others.***

Statement of Ownership:

EverGreene Architectural Arts, Inc. accepts—with full understanding—that any and all work produced as a result of this contract will become the property of the State of West Virginia, and can be used or shared by the State of West Virginia as deemed appropriate.

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EVERGREENE

Architectural Arts

JEFFREY GREENE *President & Executive Project Manager*

Jeff Greene, President of EverGreene Painting Studios, founded the company in 1978 and has led the growth of EverGreene into the largest and most prominent decorative arts studio in the U.S. Throughout his career, Mr. Greene has revived nearly forgotten artistic and decorative techniques by learning from aging masters in the U.S. and abroad, studying old publications and experimenting relentlessly. His areas of in-depth technical expertise include decorative painting; fine art and architectural ornament; ornamental plaster; scagliola; marble; and metals. He possesses extensive knowledge of both the formulation of historic and modern paints as well as the history of their application. Mr. Greene often serves as a consultant for the restoration of historic interior finishes, including scientific conservation testing and the preparation of paint and plaster analysis. He is a licensed master rigger and uses his knowledge of scaffolding to develop creative logistical solutions that save time and money.

Jeff Greene has been a mentor to scores of artists and craftsmen who have found EverGreene to be an on-the-job training ground and a place of fulfillment for their talents. The passion to perfect techniques, improve on them with contemporary materials and technologies, and create new designs underlies EverGreene's prominence in its field. EverGreene's work has been published widely and has received dozens of awards from national, state and local historic preservation and design organizations.

Mr. Greene is renowned as an expert in the history of theater decoration through his experience with the restoration of nearly 200 theaters. He is also an active board member of the League of Historic American Theaters (LHAT) and a Professional Associate of the American Institute for Conservation of Historic and Artistic Works. Early in his career he gained prominence as a muralist and continues to operate EverGreene's large mural department, which creates murals and decorative schemes for houses of worship, private residences, institutions and commercial properties worldwide. In 2004 he was elected President of the National Society of Mural Painters.

EDUCATION

1976	Art Institute of Chicago - Bachelor of Fine Arts – Painting	Chicago, IL
1976	Skowhegan School of Painting & Sculpture - Fresco Scholarship	Skowhegan, ME
1975	Art Students League of New York	New York, NY
1975	New York School of Visual Arts	New York, NY
1969-75	National Academy of Design	New York, NY
1973	Nova Scotia College of Art and Design	Halifax, Nova Scotia

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PROFESSIONAL ORGANIZATIONS

American Institute for Conservation of Historic and Artistic Works (AIC): <i>Professional Associate</i> (Architectural Conservator's Specialty Group)	Washington, DC
American Society of Interior Designers (ASID) Industry Foundation <i>Member</i>	Washington, DC
Association for Preservation Technology (APT) – <i>Board Member</i>	Springfield, IL
Cooper-Hewitt Museum	New York, NY
League of Historic American Theaters – <i>Board Member</i>	Baltimore, MD
National Society of Mural Painters – <i>President</i> (2004-Current)	New York, NY
National Trust for Historic Preservation - Preservation Forum	Washington, DC
The Smithsonian Institution	Washington, DC
Society of Gilders	Rochester, MN

SELECTED LECTURES AND PUBLICATIONS

- **"Protecting Historic Interiors When Installing New Mechanical Systems,"** Traditional Building Exhibition & Conference, Baltimore, MD, October 23, 2009
- **"Edwin Howland Blasfield: Master American Muralist,"** Institute of Classical Architecture and Classical America lecture, New York, NY, September 2009
- Keynote Speaker on wall paintings at ICOMOS Conference, Tel Aviv, Israel, November 2008
- **"Monumental Architectural Gilding"** The Smithsonian Associates and The Society of Gilders Conference September 2008
- **"Merging Modern Technology and Traditional Craft: Reproducing Historic Wallpapers at the Grand Opera House, Meridian, Mississippi"** presented at the APT Conference, September 2008, and appearing in the upcoming *APT Bulletin*
- **"Architectural Art: Proactive Protection, Emergency Response and Relocation"** Traditional Building, Chicago in September 2008, and New Orleans in October 2007
- **"Planning & Implementing a Successful Interior Finishes Restoration Project"** the League of Historic American Theaters Conference Boston, July 2007
- **"Investigation and Documentation of Historic Finishes, Plaster and Paint,"** Oklahoma Preservation Council Conference, Guthrie, Oklahoma, June 2007
- **"The Integration of the Arts and Architectural Crafts in Today's Traditional Interiors,"** The Liturgical Institute presentation, Mundelein, Illinois, October 2006
- **"Merging Modern Technology and Traditional Craft"** –Reproduction of Historic Wallpapers and Ornament at the Grand Opera House, Meridian, Mississippi, APT Conference, Atlanta, Georgia, September 2006
- **"Planning and Implementing a Successful Interior Finishes Restoration Project,"** Conference for Catholic Facilities Management, Washington, DC, April 2006
- **"Rediscovering Color & Pattern in Historic Interiors,"** Traditional Building Conference, Philadelphia, PA, April 2005
- **"No Style Left Behind,"** Kansas State Historic Preservation Conference, Topeka, Kansas, May 2005
- *The Restoration Quarterly*, technical newsletter of EverGreene Painting Studios, 10 issues

- **"Color and Pattern: Uncovering Decorative Legacies,"** presented by New York Landmarks Conservancy Technical Services Center and Sacred Sites Program, New York, January 2003
- **"Restoring Scagliola and Marble,"** Restoration & Renovation Conference, Baltimore, March 2003
- **"The Finishing Touches—What You Must Know About Paints, Plaster and Allied Architectural Ornament,"** Florida Trust for Historic Preservation, Professional Development Workshop, January 2003
- **"Making Choices in the Continuum of Conservation and Replication,"** League of Historic American Theaters annual conference, July 2001
- Author of chapter on **"Historic Paints"** in *Caring for Your Historic House. Heritage Preservation and National Park Service*, Harry N. Abrams, Inc., Publishers, 1998
- **"The Restoration of Decorative Artwork and Scagliola,"** Cornelius O'Brien lecture series, Allen County Courthouse, Fort Wayne, Indiana, 1994
- **"Architectural Scagliola in Significant American Interiors,"** *Interiors Handbook for Historic Buildings*, Historic Preservation Education Foundation, Washington, DC, 1993.
- SEGDA (Society of Environmental Graphic Designers). Speaker at 1987 New York regional meeting.
- **"Murals: Make the Most of Public Gifts of Art,"** *Leaders Magazine*, 1983
- **"Murals Increase Property Value,"** *Real Estate Weekly*, June 28, 1982

Mr. Greene has also given slide presentations and seminars on the historical, contemporary and technical aspects of murals and decorative painting, and architectural ornament to colleges, museums, trade shows, architectural firms and corporations. His expertise on the subject of paint, its creative uses in our environment and its technical and creative history is widely acknowledged.



EVERGREENE

Architectural Arts

WILLIAM MENSCHING *Vice President, Head of Mural Production*

Bill Mensching has two decades of experience in the design, production and installation of murals and three-dimensional artworks for large public spaces, building facades, and intimate interiors. He was trained as a mural painter and set designer, and understands how to translate artistic concepts to the scale and proportions of their architectural settings. Mr. Mensching leads a staff of designers and artists who generate layouts, color schemes, maquettes and samples for review by clients prior to production of full-sized works of art in EverGreene's spacious studio and on site. Mr. Mensching has been with EverGreene since 1987, directing design and production for more than 300 mural and art projects. An accomplished landscape painter, his art hangs in many private collections throughout the United States.

ORIGINAL MURAL PROJECTS

Alabama Constitution Center	<i>Huntsville, AL</i>
America D.C. Restaurant	<i>Washington, DC</i>
Apple Pie Bakery	<i>New York, NY</i>
Atlantis Hotel	<i>BAHAMAS</i>
Bally's Grand Hotel & Casino	<i>Atlantic City, NJ</i>
Bally's Wild West Hotel & Casino	<i>Atlantic City, NJ</i>
Banker's Trust	<i>New Jersey</i>
Bass Center for the Performing Arts	<i>Austin, TX</i>
Beau Rivage Hotel	<i>Biloxi, MI</i>
Bonwit Teller	<i>New York, NY</i>
Borgata Casino	<i>Atlantic City, NJ</i>
Burberry's	<i>New York, NY</i>
Caesar's Hotel & Casino	<i>Atlantic City, NJ</i>
Carnegie Hall Tower	<i>New York, NY</i>
Cathedral of the Blessed Sacrament	<i>Sacramento, CA</i>
Chemical Bank	<i>New York, NY</i>
Children's Hospital at Montefiore	<i>Bronx, NY</i>
Cincinnati Historical Society	<i>Cincinnati, OH</i>
Coca-Cola	<i>New York, NY</i>
Creative Discovery Museum	<i>Chattanooga, TN</i>
Credit Lyonnais	<i>New York, NY</i>
Daniel Webster School	<i>New Rochelle, NY</i>
Dayton Hudson Department Store	<i>Ohio</i>
Diamond Back Stadium Mural	<i>Phoenix, AZ</i>
Disney Resort Hong Kong	<i>Hong Kong</i>
Disney Sports Central, Disney World	<i>Orlando, FL</i>
Empire State Building	<i>New York, NY</i>
Essex House	<i>New York, NY</i>
Euro-Disney	<i>FRANCE</i>
Flying Fish Restaurant, Disney World	<i>Orlando, FL</i>
Forest Reserve Casino	<i>Nevada</i>
Fulton Theatre	<i>Lancaster, PA</i>

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George R. Brown Convention Center	Houston, TX
Hampton Inn	Florida
Hard Rock Café	New York, NY
Harrah's	Illinois
Hartz Mountain	New York, NY
Hotel De Las Artes	SPAIN
IBM	New York, NY
Ihilani Hotel	Hawaii
Illinois Bell	IL
Imperial Palace Casino	Atlantic City, NJ
Ironworkers' Union	New York, NY
Kentucky State Capitol	Frankfort, KY
Lehrer McGovern Bovis, Inc.	New York, NY
Lennox Apartment Building	St. Louis, MO
Loew's Summit Hotel	New York, NY
Long Island Railroad Station	New York, NY
Luxor Hotel	Nevada
Macklowe Realty	New York, NY
Macy's	New York, NY
Major League Baseball Offices	New York, NY
Marshall Fields	IL, OH, TX
McDonald's	New York, NY
Metropolitan Transportation Authority	New York, NY
Mirage Hotel	Dubai, UAE
Mira Costa Hotel	Tokyo Disney Seas, JAPAN
Marriot Hotel	Orlando, FL
Mohegan Sun	Uncasville, CT
MTV Headquarters	New York, NY
New England Telephone Company	Massachusetts
New York Athletic Club	New York, NY
New York, New York Casino	Nevada
Niagara Falls Casino	Niagara Falls, ON, CANADA
Omni Hotel	Kansas City, MO
Palace of the Lost City	SOUTH AFRICA
Palazzo Hotel	Las Vegas, NV
Paris Hotel & Casino	Nevada
Pierre Hotel	New York, NY
Planet Hollywood	HI, CA and FRANCE
Plaza Hotel	New York, NY
Plaza Theater, Stage shell	El Paso, TX
Rainbow Room	New York, NY
Rhythm City Casino	Davenport, IA
Richard Rogers Theatre	New York, NY
Ronald McDonald House	New York, NY
Roosevelt Hotel	New York, NY
Saint Anthony's Church	Ambler, PA
Saks Fifth Avenue	CA, TX, GA, WA, IL, OR

Schneider's Children's Hospital	New York, NY
Seagrams Absolute Haas	New York, NY
Sheraton Hotel	New York, NY
ShowBoat Casino	IL and NY
Sidney Ohio Courthouse	Sidney, OH
Sofitel Hotel	New York, NY and Washington, DC
Sony Theatres	New York, NY
Stadium Club	California
Sun Hotel	SOUTH AFRICA
The Limited Corporation	New York, NY
Tokyo Disney Seas	Tokyo, JAPAN
Tremont Hotel	Massachusetts
Tropica Restaurant	New York, NY
Trump Castle	New Jersey
Trump Taj Mahal	Atlantic City, NJ
U.S. Capitol: "Westward Expansion"	Washington, DC
U.S. Postal Museum	Washington, DC
Venetian Casino Resort Hotel	Nevada
Venezia Tower, Venetian Casino Resort Hotel	Las Vegas, NV
Viacom Headquarters	New York, NY
Walt Disney World Hotels and Restaurants	Florida
Weil, Gotshal & Manges Dining room	New York, NY
Women's Basketball Hall of Fame	Knoxville, TN

MURAL REPLICATION PROJECTS

Allen County Courthouse	Fort Wayne, IN
Chrysler Building	New York, NY
Dallas Fairground Park	Dallas, TX
Holy Trinity Slovak Lutheran Church	New York, NY
Illinois State Capitol	Springfield, IL
Jewish Museum	New York, NY
Michigan State Capitol	Lansing, MI
Montana State Capital	Helena, MT
Nantucket Unitarian Church	Nantucket, MA
New York Public Library	New York, NY
Paramount Theater	Boston, MA
Radio City Music Hall	New York, NY
Symphony Space	New York, NY
University Club	New York, NY

RESTORATION / CONSERVATION PROJECTS

Asolo Theater	Sarasota, FL
Essex County Courthouse	Newark, NJ
Granada Theater	Santa Barbara, CA
Majestic Theater	San Antonio, TX

Rowan University, Hollybush Mansion
Saenger Theater
USS Arizona
Verizon Building

*Glassboro, NJ
Mobile, AL
Honolulu, HI
New York, NY*

EDUCATION

1977 Skowhegan School of Painting & Sculpture
1977 School of Visual Arts Bachelor of Fine Arts

*Skowhegan, ME
New York, NY*



EVERGREENE

Architectural Arts

ALLEN WELKIS, *Studio Manager/Artist*

Mr. Welkis joined EverGreene since 1999 initially as an artist and later serving as the studio manager beginning in 2006. Since then, Mr. Welkis has lead the planning and provided direction on every major commission that comes out of EverGreene's mural studio.

SKILLS

Decorative Painting

Encaustic
Trompe l'oeil
Gilding & Glazing
Stenciling
Woodgraining
Polychromy
Marbleizing

Straight Painting

Project Management
Plaster Restoration
Ornamental
Flat
Muralist
Design & Execution
Installation

SELECTED PROJECTS

2011	<i>Albany County Courthouse</i>	<i>Albany, NY</i>
	<i>St. Raymond Church</i>	<i>Bronx, NY</i>
	<i>Freebird's Restaurant, University of Southern California</i>	<i>Los Angeles, CA</i>
	<i>Federal Reserve Bank</i>	<i>New York, NY</i>
2010	<i>Empire State Building Lobby</i>	<i>New York, NY</i>
	<i>Paramount Theater</i>	<i>Boston, MA</i>
	<i>Kentucky State Capitol</i>	<i>Topeka, KS</i>
	<i>Lerner Theater</i>	<i>Elkhart, IN</i>
	<i>Greensburg Cathedral</i>	<i>Greensburg, PA</i>
2009	<i>St. Thomas Aquinas College Chapel</i>	<i>Santa Paula, CA</i>
	<i>St. Patrick's Cathedral</i>	<i>Iowa City, IA</i>
	<i>Eisenhower Executive Office Building</i>	<i>Washington, D.C.</i>
	<i>Greensburg Cathedral</i>	<i>Greensburg, PA</i>
2008	<i>St. Michael the Archangel</i>	<i>Leawood, KS</i>
	<i>Jay Heritage House</i>	<i>Rye, NY</i>
2007	<i>Utah State Capitol</i>	<i>Salt Lake City, UT</i>
	<i>Pallazzo Hotel</i>	<i>Las Vegas, NV</i>
	<i>Atlantis Hotel and Casino</i>	<i>Dubai</i>
2006	<i>Portsmouth Music Hall</i>	<i>Portsmouth, NH</i>
	<i>Saks Fifth Avenue</i>	<i>DC; NYC; OR</i>
	<i>Illinois State Capitol</i>	<i>Springfield, IL</i>
	<i>Colonnade Hotel</i>	<i>Coral Gables, FL</i>
	<i>St. Catharine's Church</i>	<i>Spring Lake, NJ</i>
	<i>Plaza Theatre</i>	<i>El Paso, TX</i>

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	<i>St. John Evangelist,</i>	<i>Paducah, KY</i>
	<i>Colonial Theatre,</i>	<i>Pittsfield, MA</i>
	<i>St. Anthony of Padua,</i>	<i>Ambler, PA</i>
	<i>Flynn Theatre,</i>	<i>Burlington, VT</i>
	<i>The New York Landmarks Conservancy,</i>	<i>New York, NY</i>
	<i>Pret a Vive Hotel,</i>	<i>New York, NY</i>
2005	<i>U.S. Capitol (Room S-324)</i>	<i>Washington, DC</i>
	<i>Grand Opera House,</i>	<i>Meridian, MS</i>
	<i>Baltimore Basilica,</i>	<i>Baltimore, MD</i>
	<i>Boston Opera House,</i>	<i>Boston, MA</i>
	<i>Paramount Theater,</i>	<i>Peekskill, NY</i>
	<i>Times Square Church,</i>	<i>New York, NY</i>
	<i>Trenton War Memorial,</i>	<i>Trenton, NJ</i>
	<i>Cathedral of the Blessed Sacrament,</i>	<i>Sacramento, CA</i>
	<i>Columbus Ohio Courthouse,</i>	<i>Columbus, OH</i>
	<i>Bushnell Theatre,</i>	<i>Hartford, CT</i>
	<i>Nederlander and Jujamcyn Theaters,</i>	<i>New York, NY</i>
	<i>Hard Rock Café,</i>	<i>New York, NY</i>
	<i>Culture Club,</i>	<i>New York, NY</i>
	<i>US Capitol,</i>	<i>Washington, DC</i>
	<i>Beau Rivage Hotel & Casino,</i>	<i>Biloxi, MS</i>
	<i>Isle of Capri Casino,</i>	<i>Biloxi, MS</i>
	<i>New York New York Hotel & Casino,</i>	<i>Las Vegas, NV</i>
	<i>Paris Hotel,</i>	<i>Las Vegas, NV</i>
	<i>Caesar's Palace Hotel,</i>	<i>Bridgpoint, IN</i>
	<i>Mercer Residence,</i>	<i>New York, NY</i>
	<i>Abrams Residence,</i>	<i>New York, NY</i>
	<i>AOL Residence,</i>	<i>New York, NY</i>
	<i>Caesar's Tapestries,</i>	<i>Las Vegas, NV</i>
	<i>Manganaros Residence,</i>	<i>New York, NY</i>
	<i>Intrepid Museum,</i>	<i>New York, NY</i>
	<i>Church in Rockville Center,</i>	<i>Long Island, NY</i>
	<i>Rush University Hospital,</i>	<i>Chicago, IL</i>
	<i>Fair Park,</i>	<i>Dallas, TX</i>
	<i>Cowgirl Hall of Fame,</i>	<i>Fort Worth, TX</i>
	<i>Saks Fifth Avenue - NY, CA, TX, GA, WA, IL, & OR</i>	
	<i>Brooks Atkinson Theater,</i>	<i>New York, NY</i>
	<i>Eugene O'Neal Theater,</i>	<i>New York, NY</i>
	<i>Martin Beck Theater,</i>	<i>New York, NY</i>
	<i>Shubert Theater,</i>	<i>New York, NY</i>
	<i>Virginia Theatre,</i>	<i>New York, NY</i>
	<i>Walter Kerr Theatre,</i>	<i>New York, NY</i>
	<i>Bushnell Theater and New Bushnell,</i>	<i>Hartford, CT</i>

	<i>Paramount Theater</i>	<i>Peekskill, NY</i>
	<i>St. James Theatre,</i>	<i>Knoxville, TN</i>
	<i>Virginia Theatre,</i>	<i>New York, NY</i>
	<i>Miami City Hall,</i>	<i>Miami, FL</i>
	<i>Venetian Casino Resort Hotel,</i>	<i>Las Vegas, NV</i>
	<i>Children's Hospital at Montefiore Medical Center,</i>	<i>Bronx, NY</i>
	<i>Sony Theatres,</i>	<i>New York, NY</i>
2004	<i>Tennessee Theater,</i>	<i>Knoxville, TN</i>
	<i>Brooks Atkinson Theater,</i>	<i>New York, NY</i>
	<i>Fox California Theater,</i>	<i>San Jose, CA</i>
	<i>Essex County Courthouse,</i>	<i>Newark, NJ</i>
	<i>Brooklyn Post Office,</i>	<i>Brooklyn, NY</i>
	<i>Verizon Building Lobby,</i>	<i>New York, NY</i>
2003	<i>Borgata Hotel & Casino,</i>	<i>Atlantic City, NJ</i>
2002	<i>Gusman Theater,</i>	<i>Miami, FL</i>

EDUCATION

1966-70	<i>BFA in illustration at Art Center College of Design</i>	<i>Los Angeles, CA</i>
1964-66	<i>Associates Degree, Mohawk Valley Community College</i>	<i>Utica, NY</i>



EVERGREENE

Architectural Arts

EVGENY NIKITIN *Designer*

Evgeny "Eugene" Nikitin is EverGreene's lead designer of murals, architectural ornament, fine art, decoration and appointments for public buildings and houses of worship. Mr. Nikitin is a specialist in the history and theory of art and architectural ornament. He brings to ecclesiastical commissions his understanding of religious symbolism and an in-depth knowledge of styles and expressions through the history of art.

He is a skilled colorist who creates palettes for interiors based on analysis of the spaces, their histories, and current requirements. Mr. Nikitin has also achieved success with his new mural and mosaic designs that are fresh interpretations influenced by a variety of historical styles. He frequently conducts extensive design studies leading to the recreation of lost or damaged murals. Mr. Nikitin was trained in the classical tradition in Europe and Russia.

SKILLS

- Specialist designer for ecclesiastical architectural decoration and artwork
- Colorist
- Architectural renderings
- Design of murals, mosaics, traditional ornament, and decorative painting schemes
- Trompe l'oeil muralist
- Figurative and landscape painter
- Design, drawings and models of bas-relief, figurative ornament and decorative sculpture including plasterwork in the classical tradition

SELECTED PROJECTS 2003-09

St. Michael the Archangel	Leawood, KS
State Theatre	Elizabethtown, KY
Church of Sts. Anne and Joachim	Fargo, ND
Old Saint Patrick's Oratory	Kansas City, MO
Johnson Hall Performing Arts Center,	Gardinier, ME
Federal Reserve Bank of New York	New York, NY
Immaculate Conception Chapel, Seton Hall University	South Orange, NJ
St. John, Creighton University	Omaha, NE
Portsmouth Music Hall	Portsmouth, NH
St. John Lutheran	Sacramento, CA
Balboa Theater	San Diego, CA
Hippodrome Colony Theater	Marietta, OH
Paramount Boston Theater (next phase)	Boston, MA
Maryland State House	Annapolis, MD
Illinois State House	Springfield, IL
Kansas State House	Topeka, KS
St. Thomas Aquinas Chapel	Santa Paula, CA
St. Stanislaus	Modesto, CA
Granada Theater	Santa Barbara, CA

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Clemens Center for the Performing Arts
Cathedral of the Blessed Sacrament
Colonial Theatre
St. Patrick's Cathedral
Tennessee Theatre
Brick Presbyterian Church
Private Residence
St. John the Evangelist Church
Anshe Emeth Memorial Temple
Cathedral of the Blessed Sacrament
Washington Irving High School Auditorium
Tennessee Theater
Private Residence
Hard Rock Café
Christ & St. Stephen's Church
Sacred Heart Monastery Chapel
Immaculate Conception Church
Balboa Theater
St. Peter's Church
Immaculate Conception Church
Borgata Casino
St. Peter & St. Paul Church

Elmira, NY
Sacramento, CA
Pittsfield, MA
Harrisburg, PA
Knoxville, TN
New York, NY
Saddle River, NJ
Paducah, KY
New Brunswick NJ
Sacramento, CA
New York, NY
Knoxville, TN
Saratoga, CA
New York, NY
New York, NY
Lisle, IL
Celina, OH
San Diego, CA
Fullerton, NE
Gilbertville, IA
Atlantic City, NJ
Spring Valley, IL

SELECTED PROJECTS 1992-2002

Venetian Casino Resort Hotel
Strand-Capitol Theater
St. Patrick's Church
Visitation Church
St. Stephen's Church
Cathedral of the Blessed Sacrament
St. Francis Xavier Old Cathedral
Emerson Majestic Theater
Cathedral of St. Matthew the Apostle
Basilica of the National Shrine of the Immaculate Conception
Illinois State Capitol
St. Anthony's Cathedral
Holy Family Chapel, Sisters of St. Joseph of Carondelet
Allen County Courthouse
Hotel Sofitel
Hotel Sofitel
St. Joseph's Roman Catholic Church
Assumption Abbey
Our Lady of Perpetual Help – Redemptorist Church
St. Joseph's Cathedral
St. Patrick's Cathedral
Montefiore Children's Hospital
Venetian Casino Resort Hotel

Las Vegas, NV
York, PA
South Bend, IN
Kansas City, MO
Exeter, NE
Sacramento, CA
Vincennes, IN
Boston, MA
Washington, DC
Washington, DC
Springfield, IL
Beaumont, TX
St. Louis, MO
Fort Wayne, IN
Washington, DC
New York, NY
Astoria, NY
Richardton, ND
Kansas City, MO
Burlington, VT
Billings, MT
Bronx, NY
Las Vegas, NV

St. Cecelia's Cathedral	<i>Omaha, NE</i>
St. John's Seminary Chapel	<i>Brighton, MA</i>
Sak's Fifth Avenue	<i>New York, NY</i>
Sak's Fifth Avenue	<i>Chicago, IL</i>
Sak's Fifth Avenue	<i>Portland, OR</i>
Severance Hall	<i>Cleveland, OH</i>
Conception Abbey	<i>Conception, MO</i>
New York, New York Casino	<i>Las Vegas, NV</i>
Private Residence	<i>New York, NY</i>
Biloxi Resort	<i>Biloxi, MI</i>
Tremont Hotel	<i>Boston, MA</i>
Grand Opera House	<i>Wilmington, DE</i>
Grosse Pointe Memorial Church	<i>Grosse Pointe, MI</i>
Caesar's Palace Resort	<i>Atlantic City, NJ</i>
Ford Center For The Performing Arts	<i>New York, NY</i>
Bally's Grand Resort	<i>Atlantic City, NY</i>
New Amsterdam Theater	<i>New York, NY</i>
Conception Abbey	<i>Conception, MO</i>
Ville D'este Restaurant	<i>Paradise Island, Bahamas</i>
Private Residence	<i>New York, NY</i>
Vineyard Brochure Illustrations	
St. Monica's Church	<i>Santa Monica, CA</i>
Sony Theater Lincoln Square – Phase I & II	<i>New York, NY</i>
Showboat Hotel Resort & Casino	<i>Atlantic City, NJ</i>
Ville D'Este Restaurant	<i>Paradise Island, Bahamas</i>
America's Restaurant	<i>Tyson's Corner, VA</i>
Trump Residence	<i>New York, NY</i>
Pierre Hotel	<i>New York, NY</i>

EDUCATION

Moscow Art College of 1905 Revolution – BA Restoration	<i>1976-1980</i>
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EVERGREENE

Architectural Arts

NICK SERAFIMOV *Plasterer/Painter/Foreman*

Mr. Serafimov started working for EverGreene as a plasterer in November 2004 and He is a well respected foreman for major plaster restoration and associated painting. Nick is also a classically trained artist with an M.A. in sculpture.

SKILLS

Decorative Painting

Trompe l'oeil
Gilding
Glazing
Marbleizing
Stenciling

Ornamental Plaster

Casting/Mold making
Installation
GRG manufacturing & installation
Pastiglia

Sculpting & Carving

Metalwork
Marble
Wood

SELECTED PROJECTS

2010	Illinois State Capitol	<i>Springfield, IL</i>
	Mob Museum	<i>Las Vegas, NV</i>
	USS Arizona Memorial	<i>Honolulu, HI</i>
2009	Tovrea Castle	<i>Phoenix, AZ</i>
	AE England Motor Building	<i>Phoenix, AZ</i>
	Granada Theater	<i>Santa Barbara, CA</i>
	Wilshire Boulevard Temple Plaster conservation investigation	<i>Los Angeles, CA</i>
	Fairmont Hotel – Scagliola samples	<i>San Francisco, CA</i>
	Columbia Theater	<i>Longview, WA</i>
2007-08	St. Thomas Aquinas Foreman/Site Supervisor plaster	<i>Santa Paula, CA</i>
	West Coast Plaster Shop Manager	<i>Goleta, CA</i>
	One North Broadway Foreman	<i>White Plains, NY</i>
	Paramount Theatre Foreman	<i>Boston, MA</i>
	Granada Theatre	<i>Santa Barbara, CA</i>
2006	Old Patent Office Building	<i>Washington, DC</i>
	Newark County Courthouse	<i>Newark, NJ</i>
	37 Wall Street Foreman for plaster and decorative painting	<i>New York, NY</i>
	Skirvin Hilton	<i>Oklahoma City, OK</i>
	Jay Heritage House	<i>Rye, NY</i>
2005	Cathedral of the Blessed Sacrament	<i>Sacramento, CA</i>
	Virginia State Capitol	<i>Richmond, VA</i>
	Fox Theater	<i>Tucson, AZ</i>
	Granada Theater - Foreman	<i>Santa Barbara, CA</i>
2004-05	Plaza Theater	<i>El Paso, TX</i>

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Saenger Theater

Mobile, AZ

OTHER SELECTED EXPERIENCE

- | | | |
|----------------|--|------------------------|
| 1999 | Magic Silence
Operated private business. Fireplace mantels. | <i>Los Angeles, CA</i> |
| 1994-99 | Garden Statuary
Architectural pre-cast and outdoor patio furniture | <i>Los Angeles, CA</i> |
| 1993 | Stetzer Enterprise
Church restoration | <i>London, England</i> |

EDUCATION

- | | | |
|-------------|---|------------------------|
| 1992 | Arts Academy, M. A. in Sculpting | <i>Sofia, Bulgaria</i> |
| 1985 | National Arts College | <i>Sofia, Bulgaria</i> |



EVERGREENE

Architectural Arts

BRYON ROESSELET *Conservator, Artist, Muralist*

Mr. Roesselet is an expert in conservation of historic interior finishes and serves as the site supervisor on most projects he is involved on. He joined EverGreene in 2006 after working in a lead capacity for 15 years with another decorative arts restoration studio and is a member of the American Institute for Conservation of Historic & Artistic Works as well as a member of the Association for Preservation Technology.

SKILLS

Conservation

Paint sampling
Microscopy
Color-matching & in painting
Documentation and reports
Examination & treatment

Decorative Painting

Gilding & Glazing
Marbleizing
Polychromy
Stenciling
Trompe l'oeil

Mural Design & Execution

Straight Painting & Prep

SELECTED PROJECTS

- | | | |
|-------------|--|------------------------|
| 2010 | Panida Theater - Study | <i>Sandpoint, ID</i> |
| | Texarkana Federal Building and Post Office | <i>Texarkana, AR</i> |
| 2009 | Eisenhower Executive Office Building Consultant - Conservation study | <i>Washington, DC</i> |
| | San Lorenzo Theater - Conservation study | <i>New York, NY</i> |
| | Kansas State Capitol - South Wing , Foreman - Historic finishes investigation, documentation, analysis and report on numerous highly decorated spaces from late 19 th c. in the south wing and other areas of the capital as part of phased restoration. | <i>Topeka, KS</i> |
| | Sacred Heart Church , Consultant | <i>Omaha, NE</i> |
| | St. Stephen's Church , Conservation | <i>New York, NY</i> |
| | Wilshire Boulevard Temple - Study and Mock-up | <i>Los Angeles, CA</i> |
| | Tovrea Castle - Paint study | <i>Phoenix, AZ</i> |
| 2008 | Iowa State Capitol - Conservation of cove murals in Capitol's East Wing | <i>Des Moines, IA</i> |
| | Saenger Theater - Paint study | <i>Pensacola, FL</i> |
| | Capitol Theater - Paint study and plaster survey | <i>Cleveland, OH</i> |
| 2007 | Portsmouth Music Hall - Finishes investigation including exposure windows that revealed elaborate long-hidden patterns. | <i>Portsmouth, NH</i> |
| | Augusta Theater - Decorative painting restoration of Art Deco style historic theater. Included replication of damaged acoustic decorative ceiling panels. | <i>Augusta, KS</i> |
| | St. John's Church - Creighton University - Decorative paint sample | <i>Omaha, NE</i> |
| | Tennessee Executive Residence - Decorative painting mockups of historic color palette including gilding and glazing on cornices in the Governor's | <i>Nashville, TN</i> |

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	mansion.	
2006	Illinois State Capitol - First floor rotunda and first floor South wing paint study and decorative paint sample in the south wing first floor.	<i>Springfield, IL</i>
	Ouray County Courthouse - Decorative paint study and paint sample in main courtroom.	<i>Ouray, CO</i>
	Marland Mansion - Project management of conservation treatment of elaborate beamed ceilings in inner and outer lounges of historic residence.	<i>Ponca City, OK</i>
	Overholster Residence - Historic structure analysis of 1903 historic home.	<i>Oklahoma City, OK</i>
	W Hotel – Foshay Tower - Conducted a paint and finishes study of the ceiling and cornice elements on the first floor arcade.	<i>Minneapolis, MN</i>

ADDITIONAL PROJECTS – *Select Municipal & Theater Projects*

	US Courthouse - Investigation and documentation of original decorative scheme.	<i>Cleveland, OH</i>
	Brown County Courthouse - Investigation, analysis and documentation of original decoration. Project Director for restoration of original ornate stencil work. Examination and treatment of four rotunda murals and four additional murals from 1910, by Rohrbeck.	<i>Green Bay, WI</i>
	The Wang Center for the Performing Arts - Analysis and documentation of original decorative scheme.	<i>Boston, MA</i>
	Hawaii Theater - Analysis and documentation of original decorative scheme. Examination and treatment of 1928 decorative canvas borders and panels.	<i>Honolulu, HI</i>
	Lawrence County Courthouse - Investigation, analysis, documentation and restoration of original decorative painting, examination and treatment of nine 1908 Axel Soderberg murals.	<i>Deadwood, SD</i>
	Cathedral of the Immaculate Conception - Restoration of circa 1870 Bavarian carved Stations of the Cross.	<i>Fort Wayne, IN</i>
	St. John the Baptist Church - Restoration of twenty circa 1880, gesso wood statues. Examination and treatment of two lunette and two sanctuary murals, circa 1879, by Schmitt. Restoration of circa 1880 carved wooden Nativity Set. Investigation and restoration of twelve Apostle murals and creation of decorative frames for the paintings.	<i>Glandorf, OH</i>
	Sheridan Opera House - Examination and treatment of 1918 pictorial oleo curtain.	<i>Telluride, CA</i>
	Ohio Theater - Analysis, documentation and sample restoration of original decorative scheme.	<i>Columbus, OH</i>
	Gilloiz Theater - Investigation, documentation and sample restoration of original decorative scheme.	<i>Springfield, MO</i>
	Egyptian Theater - Investigation, analysis and documentation of original decorative scheme, as well as execution of several samples.	<i>Delta, CO</i>
	Colonial Theater - Restoration of proscenium mural and Victorian era ceiling and wall decoration.	<i>Boston, MA</i>
	University of Notre Dame, Administration Building - Investigation,	<i>Notre Dame, IN</i>

analysis, and sample of original decorative painting scheme. Initial examination of circa 1890 rotunda mural by Luigi Gregori. Execution of replicated original stencils in public spaces of building. Execution of second and third floor tromp l'oeil painting.

West Baden Springs Hotel - Investigation, analysis, and sample of 1920's decorative scheme. Project Director for replication of this scheme on canvas for onsite installation. Creation of new decorative scheme for dining room and meeting room. Replication of historic decorative scheme in lobby based on historic postcard.

*West Baden
Springs, IN*

Princess Theater - Investigation, analysis and documentation of 1940's art deco scheme.

Decatur, AL

Silver Theater - Investigation, analysis and documentation of original decoration.

*Silver Springs,
MD*

New Regal Theater - Decorative painting repairs.

Minster, OH

Old St. Joseph's County Courthouse - Investigation, analysis and documentation in main courtroom. Replication of circa 1880 original decoration. Conservation treatment of original mural.

South Bend, IN

Milwaukee Public Library - Mural design and execution.

Milwaukee, WI

Cook-Rutledge Mansion - Historic structure report.

*Chippewa Falls,
WI*

Oriental Theater - Decorative painting samples and lobby restoration.

Chicago, IL

Springer Opera House - Investigation, analysis, documentation and sample of original decorative scheme.

Columbus, GA

Federal Reserve - Investigation, analysis, documentation and samples of original schemes.

Cleveland, OH

Iowa State Capitol - Investigation, analysis and documentation of original decorative schemes, conservation of pictorial murals, Grissaille panels, Arabesque panels, and original stencils in the Senate Chambers and stencil and mural panels in House Chambers.

Des Moines, IA

Orpheum Theater - Investigation, analysis, documentation, and samples of original decorative scheme.

Wichita, KS

Jefferson Theater - Investigation, analysis, documentation, and sample of original decorative scheme.

Beaumont, TX

Hotel Beaumont - Decorative painting design and sample.

Beaumont, TX

Strand Theater - Investigation, analysis, documentation, and sample of original decorative scheme.

Lakewood, NJ

Trumbull County Courthouse - Investigation, analysis, documentation and sample of original decorative scheme.

Warren, OH

Monmouth County University - Ceiling painting conservation.

Long Branch, NJ

Broadmoor Hotel - Decorative painting restoration.

*Colorado Springs,
CO*

EDUCATION

1984 **St. Olaf College** - BA in Art, Minor in Chemistry

Northfield, MN



EVERGREENE

Architectural Arts

John Coburn *Decorative Painter/Muralist*

Mr. Coburn has been with EverGreene since 2000.

SKILLS

Mural and Fine Arts Conservation

Mural Design & Execution

Decorative Painting

Encaustic

Gilding

Glazing

Polychromy

Trompe l'oeil

Marbleizing

Wood graining

Stenciling

SELECTED PROJECTS

2010	Kentucky State Capitol Murals	Frankfort, KY
	New Jersey Transit, Richard Haas Mural	Bayonne, NJ
2009	Empire State Building	New York, NY
	Dorothea Rockburne Mural	Brooklyn, NY
	Paramount Theater	Boston, MA
	Eisenhower Executive Office Building	Washington, D.C.
	St. Michael the Archangel	Leawood, KS
	Wellesley College Interior Restoration	Wellesley, MA
	Mask and Wig Club	Philadelphia, PA
2008	Atlantis Resort, Dubai	Dubai
	Nederlander Theater	New York, NY
	Middlebury College	Middlebury, VT
	Seton Hall Chapel	East Orange, NJ
	Gettysburg Cyclorama	Gettysburg, PA
2007	110 Livingston R. Haas mural	Brooklyn, NY
	Paramount Theater	Boston, MA
	Ozaukee County Courthouse Mural	Port Washington, WI
2005	Cathedral of the Blessed Sacrament	Sacramento, CA
	41 Broad Street	New York, NY
2004	Fox Theater	San José, CA
2000	US Courthouse Mural, R Haas	Beckley, WV
	St. Peter's Church	Fullerton, NE

EDUCATION

1997 The New York Academy of Art, MFA New York, NY

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1992 L'Ecole Des Beaux-Arts, BFA

Paris France

GRANTS & AWARDS

2004 Strategic Planning Seminars for artists offered by Creative Capital and Alijira

2001 Travel Grant and Artist Residency at the Chateau Balleroy

*Normandy,
France*

1995-
1996 Academy Scholarship Award, New York Academy of Art

New York, NY



EVERGREENE

Architectural Arts

TERRY BRACKENBURY *Project Foreman, Artisan*

Terry Brackenbury is one of EverGreene's master muralists, decorative painter and senior foremen. His knowledge of materials and color palettes in historic interiors has been a key to the aesthetic success of EverGreene's award-winning restoration projects. Terry is skilled in preparing mockups, custom-mixing finishes, leading teams of artisans, maintaining consistent quality and meeting demanding schedules. He has been recognized for his individual craftsmanship by trade groups and preservation organizations. Terry has been a decorative painter, restoration specialist, muralist and foreman with EverGreene since 1981.

SKILLS

Decorative Painting

Encaustic	Marbleizing	Stenciling
Glazing	Polychromy	Wood-graining
Gilding (interior and exterior)	Trompe l'oeil	
Glazing	Venetian plaster	

Restoration Specialist

Architectural restoration	Custom-mixing colors	Paint analysis
Conditions assessment	Paint consolidation	Color-matching

Mural Painting

Interior murals	Exterior murals
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SELECTED PROJECTS 2002-10

2010	Albany Cathedral – Decorative Painting Foreman	Albany, NY
2009	Wellsley College	Boston, MA
	Bell Telephone - Foreman	Boston, MA
	Majestic Theater - Foreman	Boston, MA
	St. Michael the Archangel - Foreman	Kansas City, MO
	Empire State Building - Gilding, glazing, stenciling	New York, NY
	Paramount Theater – Decorative Painting Foreman	Boston, MA
	Colonial Theater – Decorative Painting Foreman	Boston, MA
	Carpenter Center – Decorative Painting Foreman	Richmond, VA
	Ford Center – Decorative Painting Foreman	Washington, CC
2008	Oakland Fox Theater - Foreman	Oakland, CA
	Alameda Theater – Foreman	Alameda, CA
	St. Thomas Aquinas College Chapel - Lead decorative painter	Ojai, CA
	Iowa State Capital - Artisan	Des Moines, IA
	Hippodrome Theater - Assistant conservator	Marietta, OH
	Ford Theater - Lead painter	Washington, DC
	Paramount Emerson Majestic Theater - Lobby painting	Boston, MA
	Carpenter Center - Decorative painting foreman	Richmond, VA
2007	Fox Theater	Oakland, CA
2006	110 Livingston Street	Brooklyn, NY
	Foreman and artist for exterior trompe l'oeil (in Keim mineral paints) mural designed by Richard Haas.	

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- 2006 Salt Lake City Mormon Tabernacle** *Salt Lake City, UT*
Removal of distemper paint, lime plaster repair, and resurfacing of plaster with Keim mineral paint.
- 2005 Utah State Capitol (Dome)** *Salt Lake City, UT*
Cathedral of the Blessed Sacrament *Sacramento, CA*
Master of decorative painting and trompe l'oeil for comprehensive interior redecoration.
Richard Haas Mural, 83 Street *New York, NY*
Foreman and artist, painting exterior trompe l'oeil mural designed by artist Richard Haas.
- 2004 Suffolk County Courthouse** *Boston, MA*
Foreman. Restoration of Great Hall including conservation of trompe l'oeil painted ceiling, and decorative painting, gilding and glazing of architectural ornament on coffered ceiling.
Boston Opera House *Boston, MA*
Foreman. Nine-month complete interior restoration of water-damaged ornamental plaster, decorative painting and murals in Landmark Theater completed for Clear Channel Entertainment. Custom-mixed paints and glazes to develop color palette and mockups for decorative painting to recreate original ambiance.
Elsinore Theater *Salem, OR*
Foreman. Work included examination and condition report, conserved two large murals and restored plasterwork, decorative painting, stained glass windows and historic finishes.
- 2003 Cutler Majestic Theatre** *Boston, MA*
Foreman. Complete decorative painting and gilding of historic theater to restore historic color palette based on comprehensive paint study by EverGreene. Painted mockup. Executed marbleizing in lobby. Directed installation of silk-screened damask wallcoverings and painted draperies produced by EverGreene's studio. Preservation Achievement Awards, Massachusetts Historical Commission and Boston Preservation Alliance.
- 2002 Akron Civic Theatre** *Akron, OH*
Foreman. Complete decorative painting to restore historic color palette in atmospheric theater designed by John Ebersson.

SELECTED PROJECTS 1981-2001

- 2001 Missouri State Capitol Building** *Jefferson City, MO*
Orpheum Theater *Sioux City, IA*
- 2000 Penton Publishing Building** *Cleveland, OH*
Sisters of St. Joseph Carondelet Chapel *St. Louis, MO*
St. Peters Church *San Francisco, CA*
- 1999 Folly Theatre** *Kansas City, MO*
Paramount Theatre *Springfield, MA*
Severance Hall *Cleveland, OH*
Huntsville murals *Huntsville, TX*
Yonkers Main Street murals *Yonkers, NY*
- 1998 Admiral Theatre** *Bremerton, WA*
- 1996 Florida State Building murals** *Jacksonville, FL*
- 1995 Shamu Stadium – Sea World** *Orlando, FL*
- 1993 Fulton Theatre mural** *Pittsburgh, PA*
- 1993 Library of Congress** *Washington, DC*

1992	U.S. Capitol – Westward Expansion murals	Washington, DC
1990	Rock Island Black Hawk mural	Rock Island, IL
	Palace of the Lost City murals for resort hotel	South Africa
1987	South Shore National Bank	Chicago, IL
	Olathe Lanes mural	Olathe, KS
1986-87	Tennessee State Capitol	Nashville, TN
1985	Montgomery Ward Mural	Fullerton, CA
1984, 88	Detroit Orchestra Hall	Detroit, MI
1983	City of Homewood, Illinois Exterior Murals	Homewood, IL
1982	Reliable Corporation Mural	Chicago, IL
	Lenox Hotel	St. Louis, MO
1981	Chestnut Place	Chicago, IL

OTHER SELECTED EXPERIENCE 1978-99

1994-99	Thomas Street Studios - Murals, decorative painting	Pawtucket, RI
1984-90	Brackenbury Painting Studio - Murals, decorative painting	Springfield, MO
1984	Marine World Africa USA - Set designer, charge painter	Vallejo, CA
1982-84	Maxion Design - Mural painting, commercial spaces	Marin, CA
1983	Western Scenic Studios - Scenery painting	Oakland, CA
1980	Paper Moon Productions - Scenery painting	Chicago, IL
1978-81	Ronsley, Inc. - Scenery painting	Chicago, IL

EDUCATION

1969-72	Art Institute of Chicago	Chicago, IL
1983-84	University of Illinois	Chicago, IL

CERTIFICATIONS

1/2008	OSHA 30	Oakland, CA
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AWARDS

2002	Builders Exchange Craftsmanship Award for Decorative and Ornamental Painting awarded to Terry Brackenbury for Akron Civic Center, Akron, Ohio.	
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EVERGREENE

Architectural Arts

VIKTOR DOUDKIN, *Decorative Painter & Muralist*

Viktor Doudkin has been with EverGreene since 1998

SKILLS

- Trompe l'oeil
- Gilding,
- Designing & Mural Painting
- Glazing
- Marbleizing
- Wood graining
- Stenciling
- Straight Painting
- Strong Drawing Skill
- Venetian Plaster

SELECTED PROJECTS

Empire State Building	<i>New York, NY</i>
Eldridge Street Synagogue	<i>New York, NY</i>
St. Michael the Archangel	<i>Leawood, KS</i>
Church of Sts. Anne and Joachim	<i>Fargo, ND</i>
Old Saint Patrick's Oratory	<i>Kansas City, MO</i>
St. John Lutheran	<i>Sacramento, CA</i>
Paramount Boston Theater	<i>Boston, MA</i>
St. Thomas Aquinas Chapel	<i>Santa Paula, CA</i>
Clemens Center for the Performing Arts	<i>Elmira, NY</i>
Cathedral of the Blessed Sacrament	<i>Sacramento, CA</i>
Balboa Theater	<i>San Diego, CA</i>
Illinois State Capital	<i>Springfield, IL</i>
St. Catherine's Church	<i>Spring Lake, NJ</i>
Colonial Theater	<i>Pittsfield, MA</i>
Mercer Residence	<i>Head of Harbor, NY</i>
Baltimore Basilica	<i>Baltimore, MD</i>
Weibye Residence	<i>Saddle River, NJ</i>
Lipson Residence	<i>Westchester, NY</i>
Disney Hotel (two paintings in Victorian Style)	<i>Hong Kong</i>
Barness Residence	<i>New York, NY</i>
Cathedral of the Blessed Sacrament	<i>Sacramento, CA</i>
Fox Theater	<i>San Jose, CA</i>
Essex County Courthouse	<i>Newark, NJ</i>
Head Residence	<i>Saratoga, FL</i>
Argosy Casino	<i>Riverside, MO</i>
Niagara Falls Casino	<i>Canada</i>
Venetian Casino Hotel	<i>Las Vegas, Nevada</i>
Borgata Casino	<i>Atlantic City, NJ</i>
Kaufman Residence	<i>Great Neck, NY</i>

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Palio Casino
Broadmoor Hotel
Sacred Heart Chapel
Chicago Sofitel Hotel
"The Depot Hotel"
Holmes Residence
Illinois State Capital
Gray Tower
Bushnell Theater
Church of Holy Cross
Flynn Theater
Miracosta Hotel, Disney Sea
St. Patrick's Church
St. Anne's Church
St. Peter's Church

*Las Vegas, NV
Colorado Springs, CO
Lisle, IL
Chicago, IL
Minneapolis, MN
Wayzata, MN
Springfield, IL
Milford, PA
Hartford, CT
Kingston, NY
Burlington, VT
Tokyo, Japan
City Billings, MO
Cleveland Heights, OH
San Francisco, CA*

OTHER SELECTED EXPERIENCE

Art Director, Illustrator, Animator, Animation Film Designer, Film Director, Art Teacher

EDUCATION

BA in Arts; Master in Animation Art



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BORIS GUSIT *Studio* Decorative Painter/Muralist

SKILLS

Fine Arts & Architectural Conservation

Project Management

Decorative Painting

Trompe l'oeil

Gilding

Glazing

Polychromy

Marbleizing

Woodgraining

Stenciling

Encaustic

Straight Painting

Mural Design & Execution

Architectural Drafting

Mosaic & Tile Work

Plaster

Ornamental Plaster

Stucco

GRG manufacturing and installation

Sgraffito

Scagliola

Finish Materials

Metalwork

Marble

Wood

SELECTED PROJECTS

Illinois State Capitol – 2nd Floor

Springfield, IL

University Club Tower

New York, NY

Greensburg Cathedral

Greensburg, PA

Albany Courthouse Phase 2

Albany, NY

Renaissance Dallas Hotel

Dallas, TX

Library of Congress Stained Glass

Washington, D.C.

St. Edwards Church – Sanctuary Mural

Rockford, IL

Lavo Restaurant

New York, NY

Coolidge Corner Theatre

Brookline, MA

Mural at McDonalds Harrahs

Las Vegas, NV

Kentucky State Capital Murals

Topeka, KS

Elks Opera House

Prescott, AZ

Eldridge Street Synagogue

New York, NY

Sackler Residence

New York, NY

Holy Family Chapel, Sisters of St. Joseph of Carondelet

St. Louis, MO

Portsmouth Music Hall

Portsmouth, NH

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EVERGREENE

Architectural Arts

DEMONSTRATED UNDERSTANDING OF THE SPACE AND THEMES

Artists and the Styles that Influence Our Work

EverGreene's style is rooted in the American Muralist Tradition. This artistic movement, which in the early 20th century emphasized the integration of decorative art within architecture, represents a commitment to expertise and artisanship, an adherence to traditional painting styles, and a respect for a building's architecture. EverGreene understands the union of art and architecture through our work on 31 of the nation's 50 state capitols, numerous courthouses, the Library of Congress, the U.S. Capitol, and literally thousands of other historic buildings across the country. It is because EverGreene understands the aesthetics, materials, and procedures of buildings *themselves* that we are able to create murals and decoration that fit so seamlessly—and beautifully—into each interior we work on.

Interest in Project

EverGreene is committed to restoring historic American buildings as faithfully as possible to their original aesthetic and grandeur. The opportunity to work on trompe l'oeil painting in the interior of Independence Hall, arguably the birthplace of West Virginia itself, is an extremely exciting prospect: the historical import of Independence Hall-- in addition to the project's unique trompe l'oeil artistic possibilities—would be a tremendous opportunity for us.

Interpretation of West Virginia Culture

West Virginia undoubtedly has one of the most fascinating cultural histories of any state in the union. Independence Hall, having served as the focal point for a surprising range of West Virginia's pivotal historical moments, is in many respects the ideal emblem of West Virginia's cultural history. It has functioned as a symbol for the rise of Wheeling, as a central post office, as a customs house, as the location of the signing of West Virginia's Declaration of Independence, as a district courthouse, as a private structure, as a museum, and finally as an historic landmark. We are highly sensitive to its place within West Virginia's cultural fabric, and would ensure that the trompe l'oeil decoration maintain and enhance its rightful place as a symbol of West Virginia's rich history.

Vision For and Understanding of Project

The trompe l'oeil decoration must be as accurate a portrayal as possible of its original intention and design. Through rigorous research and study of the remaining decorative elements, paint studies, and archival material, we are confident that we can reconstruct this original aesthetic.

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To do so, we would consider the room as a whole: how do the ornament, historic style, and design fit with the extant interior color palette and decoration? We would review the findings of the previous paint analysis, and perform new exposure windows as necessary in order to verify colors and designs.

Possible Iconography

We intend to reproduce the original painted architectural decoration as faithfully as possible. In the instance that there is missing decoration, we propose to create ornament that fits exactly into the language, color palette, form and style of the existing decoration.

Commentary on Historical Painting Techniques

Our design team would work with paint chips and the archival materials to develop a full color palette and design for the trompe l'oeil decoration, to replicate the original. The design phase involves a combination of research and investigation, design, and then the implementation of a mockup to be placed on site. In this phase we would consider the room as a whole: how do the ornament, historic style, and design fit with the extant interior color palette and decoration? We will review the findings of the previous paint analysis and perform new exposure windows and analysis as necessary in order to verify colors, design, paint type, and finally, the pigment type so that we can recreate the colors and hues of the original decoration.

Painting Techniques

The handling of the paints, the use of glazes, scumbling, dry brushing, wet blending, etc., will all be considered. It is of the utmost importance that the murals be painted in a manner as similar to the techniques and materials used at that time as possible. Previous studies indicate that the original paint material used may have been "mezzo fresco", which would be painting with water based materials on dry plaster. It is possible that the paint used would have been of a casein type as referenced in the 1976 Rambusch analysis. We will confirm this in our design study phase, but since PAD will be on a stretched canvas and not plaster we will choose a different medium compatible to the canvas to create the same visual effect and resemble the historic painting in all aspects of paint- handling and technique.

Successful trompe l'oeil is typically made out of 5-6 tones: the body color with one or two highlights, the cast shadow, shadow on the form, and sometimes a secondary reflected light shadow. We will then identify the light source, create a localized perspective, and carefully manipulate the values and contrast, utilizing hard and soft edges to create the illusion of forms, which come forward or recede to create trompe l'oeil space. We will employ this classical chiaroscuro approach, which was used in the original trompe l'oeil decoration at Independence Hall.

Color Palettes and control

A general color palette is established based upon all of the colors that are to be found in the paint studies, and where there is missing information, we would work with the client to choose which would be the ideal compliment to the existing palette and interior. Color palettes from comparable interiors will be referenced in our decision making process. Hierarchies will be set regarding the predominant colors, secondary colors, warm and cool color balance, and key highlights. Typically, decoration of this scope will use a limited range of colors, taking into consideration blending, glazing, half tones, etc.

Methods and techniques of attachment to existing walls and ceilings:

The PAD will be painted in our studio on fire retardant canvas. Wood or metal stretchers will be designed to be placed onto the courtroom walls with the canvas stretched over them. The edges will be finished in order to integrate the work into the surrounding historic architecture and ornament. We will study the conditions of the existing plaster substrate and submit our proposed methods to the West Virginia Preservation Office for review and approval.

Examples of preliminary design layouts for potential architectural trompe l'oeil concepts are provided on the following pages.

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 info@evergreene.com
 www.evergreene.com

PROJECT

INDEPENDENCE HALL

WHEELING, WV

STAGE

THESE DRAWINGS ARE PREPARED FOR REVIEW AND APPROVAL BY THE ARCHITECTURE DEPARTMENT OF THE HISTORIC PRESERVATION DIVISION OF THE DEPARTMENT OF COMMERCE AT THE TIME OF THE CONSTRUCTION PERMITS.

REVISIONS

PROJECT MANAGER: BILL MENSCHING

DRAWN BY: ALEX CASTANEDA

NO. SCALE

DATE: 04-01-11

JOB No.

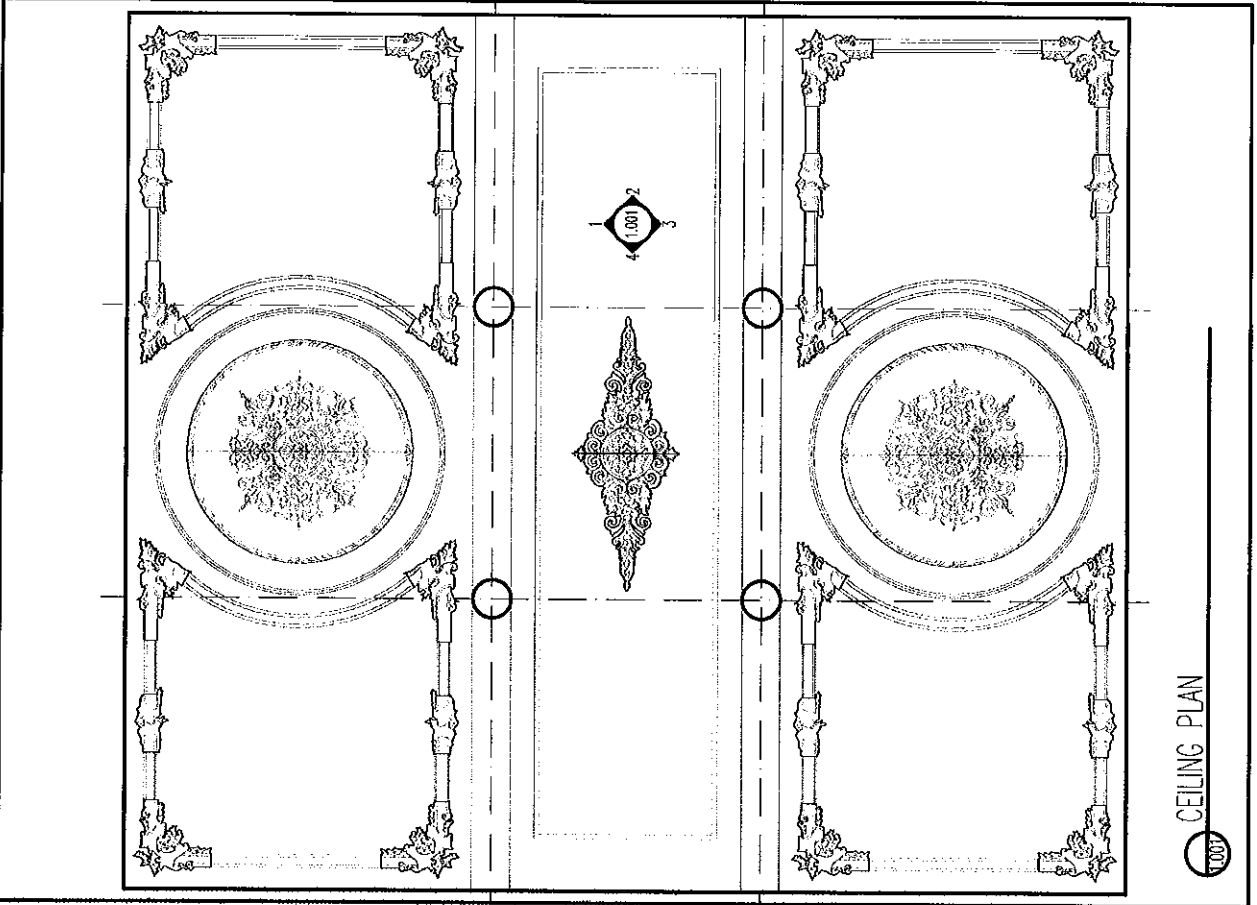
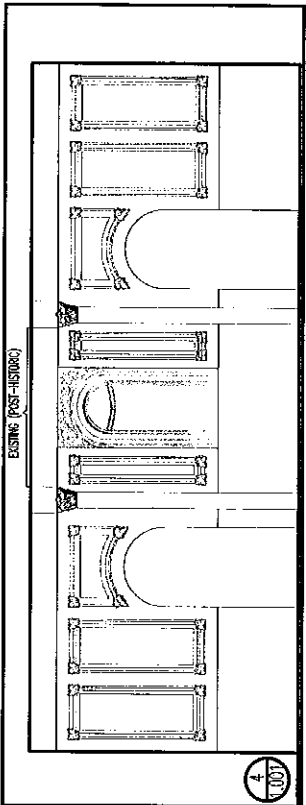
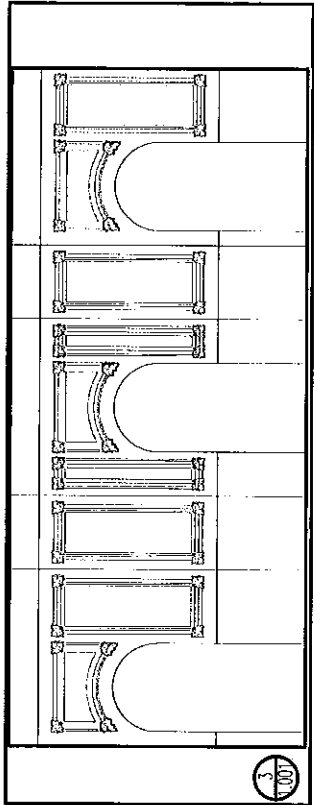
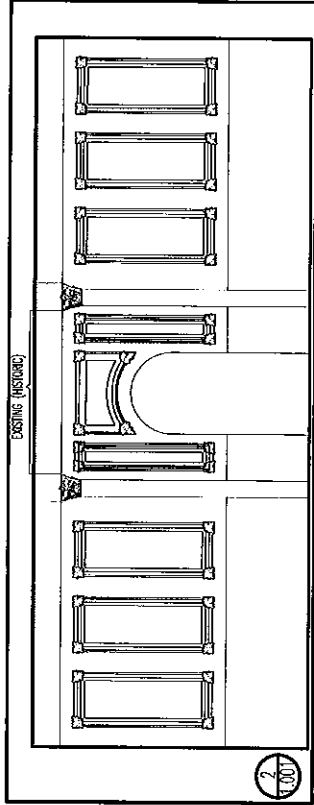
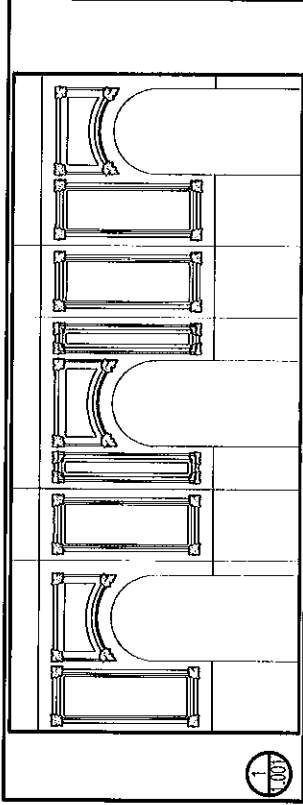
SHEET TITLE

PRELIMINARY DESIGN LAYOUT OF ARCHITECTURAL TROUPE LEVEL DECORATION

FLOOR PLAN & ELEVATIONS 1.2,3,4

SHEET NUMBER

1.001





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PROJECT

INDEPENDENCE HALL

WEEHAWK, NJ

STAGE

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ARCHITECT OF RECORDS AND ARE NOT TO BE USED
FOR CONSTRUCTION WITHOUT THE WRITTEN APPROVAL
BY THE ARCHITECT OF RECORDS AS PART OF THE CONSTRUCTION
DOCUMENTS

REVISIONS

PROJECT MANAGER: BILL MENSCHING
DRAWN BY: ALEX CASTANEDA
NO SCALE
DATE: 04-01-11
JOB No.

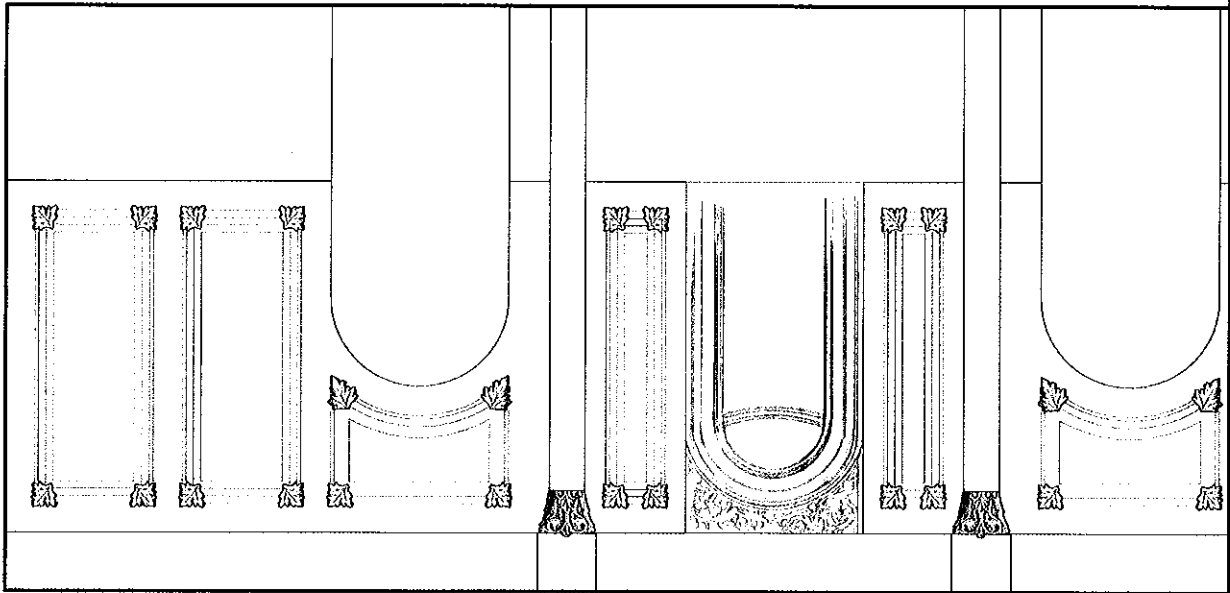
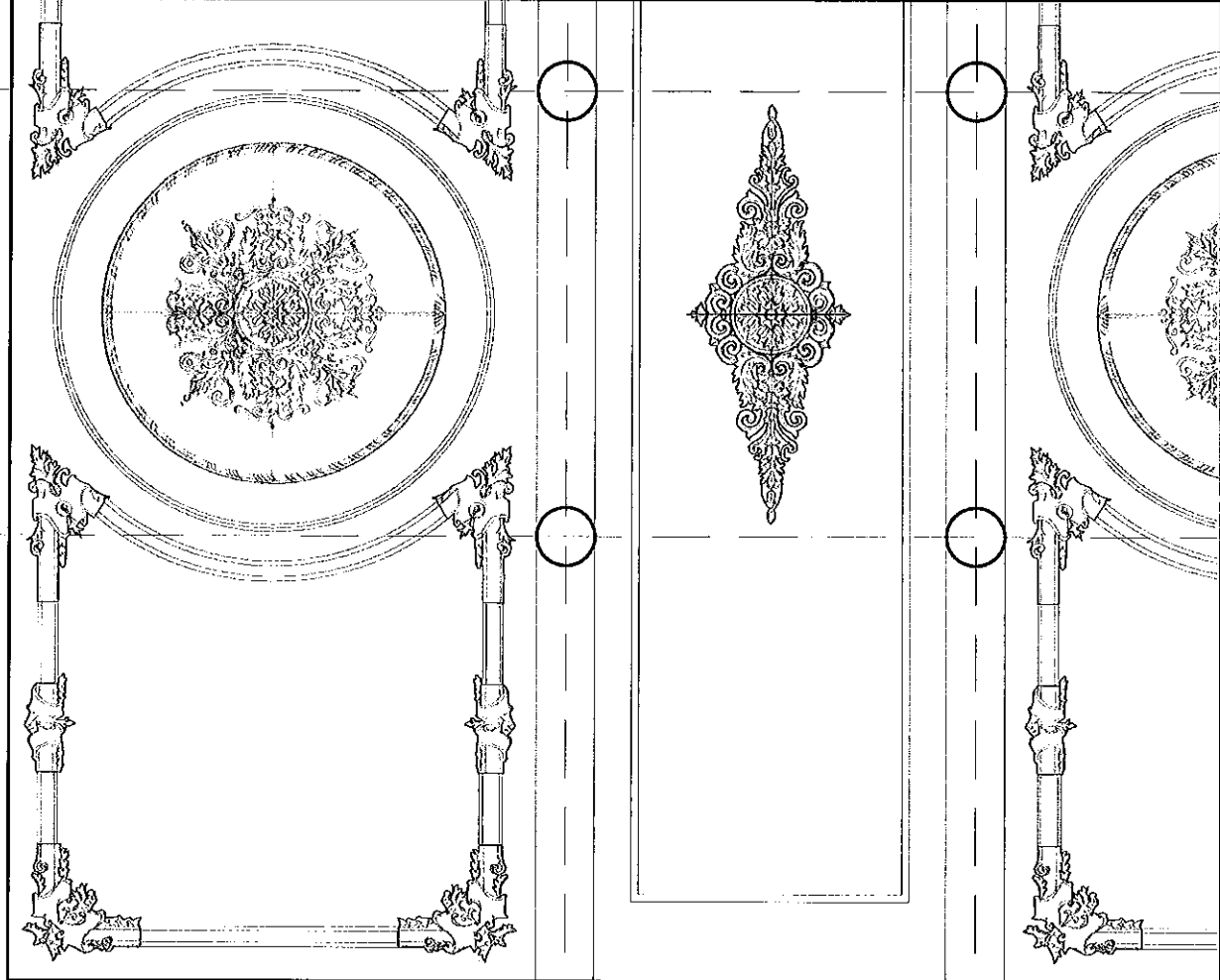
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PRELIMINARY DESIGN LAYOUT OF
ARCHITECTURAL TROMPE L'OEIL
DECORATION

FLOOR PLAN & ELEVATION DETAIL

SHEET NUMBER

1.002



EXISTING (POST-HISTORIC)



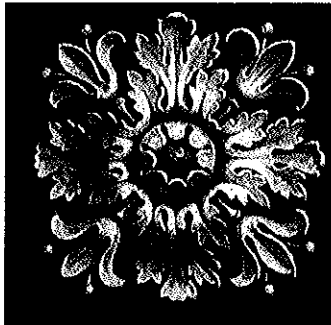
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DISCUSSION OF CONCEPT

We propose to adhere to the concept articulated by Douglas McKay in his October 3, 1975 report. Specifically, Mr. McKay goes to great lengths to emphasize the breadth and comprehensiveness of the original trompe l'oeil decoration through Independence Hall's interior, and indeed makes explicit recommendations to repaint as much of the ornament as possible. Therefore, we consider the concept of the project to be, specifically, the return of the interior of Independence Hall to its original decoration and aesthetic.

We have extensive experience restoring decorative trompe l'oeil designs of 19th century American decorative artists, and have painted myriad original murals that mirror the same treatment of decoration, color and style.

To realize the concept of previous studies and reports as accurately as possible, we will endeavor to recreate the extensive ornamental work in a style, methodology, and color as faithful to the original decorative scheme of Independence Hall as possible. We will perform additional paint tests to develop the most accurate color possible, and create a comprehensive map of the existing trompe l'oeil in order to determine the exact historical design. In this manner, we will ensure that the concept of the project, specifically the reinstallation of an extremely unique decorative design, is implemented successfully.



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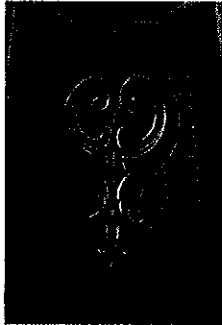
Architectural Arts

PROJECT ORGANIZATION

The following pages contain a brief description of the firm and details EverGreene's facilities and services. Profiles for our recently completed projects and additionally detailed commission references are provided in later sections

All components of the project will be carried out in-house. No subcontractors will be used.

An organizational chart identifies all key personnel that would work on the design, painting and installation of murals at West Virginia Independence Hall. All resumes can be referenced in the Section C of the Firm/Team qualifications.



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EVERGREENE

Architectural Arts

BRIEF DESCRIPTION OF THE FIRM

EverGreene Architectural Arts is a full-service architectural decorative arts studio. A private company, incorporated in 1978 in New York State, EverGreene specializes in the conservation and restoration of architectural ornament in historic buildings and the design and implementation of new work. In addition to EverGreene's main office and 10,000-square-foot studio located in New York City, we maintain branch offices in Chicago and California. Jeff Greene, President and founder, personally oversees the firm's restoration projects.

EverGreene has successfully completed hundreds of complex projects in both the public and private sectors throughout the United States, including numerous National and State Register properties, National Historic Landmarks and locally designated landmarks.

EverGreene epitomizes the integration of conservation and craftsmanship. Formally trained fine arts conservators and architectural conservators work together with specialist artisans, craftsmen and technicians. EverGreene teams plan and implement state-of-the-art conservation techniques tailored to practical application in architectural settings. Consulting services include historic finishes studies, paint analysis, conditions assessments, written and photographic documentation, treatment recommendations with budgets, and more. EverGreene's Chief Fine Arts Conservator, Gillian Randell, is a Professional Associate of the American Institute for Conservation of Historic and Artistic Works.

EverGreene is accomplished in all areas of decorative painting, including trompe l'oeil, gilding, stenciling, Venetian plaster, faux bois, marbling and other specialized finishes. The company is renowned for its depth of experience in conservation, restoration, and replication of all types of murals and decorative painting. EverGreene also has extensive experience with patinations on metal and metal leaf. Artisans and craftsmen in EverGreene's studios are trained in a range of allied crafts including wood refinishing, metal refinishing, stone and marble cleaning, mosaic, decorative tile work, art glass and other applications of traditional architectural arts.

EverGreene is one of the only companies that provides ornamental plaster conservation and restoration services nationwide, including plaster conditions surveys, consolidation, reattachment, mechanical repair, crack repair, three-coat plastering, run-in-place moldings, sculpting of models, mold-making, casting, and installation. EverGreene has a 5,000-square-foot ornamental plaster shop in New York staffed by experienced craftsmen. Specialty plaster services including scagliola, pastiglia, Caen stone and other plaster veneers, tinted encaustics, marmorino, stucco, stucco lustro, sgraffito, and others.

The Mural Division's in-house designers and artists have the skills to realize a wide range of visions and styles. Special capabilities include replication of artwork, oversize murals, and in-house digital printing. EverGreene's mural schemes are highly regarded by designers for the hospitality industry worldwide. Artwork is frequently commissioned by churches, theaters, and private residences.

EverGreene has a record of 100% on-time completion of all contracts and is highly experienced in the procurement of required scaffolding, designing systems and work sequences that are the most cost-effective and efficient. EverGreene has substantial experience in lead abatement and is a licensed abatement contractor in several states.

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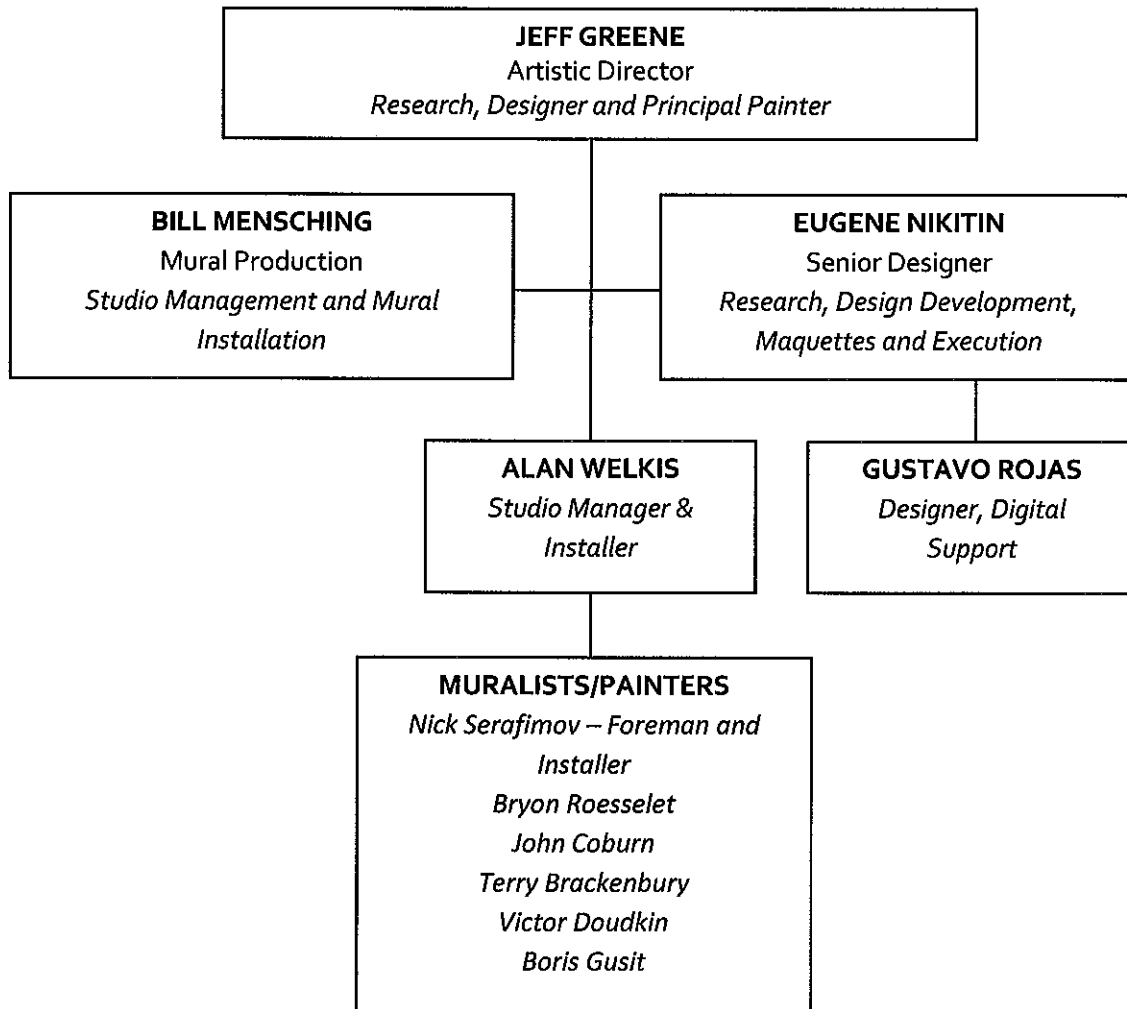
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**INDEPENDENCE HALL
MURAL DESIGN, PAINTING & INSTALLATION**

Organizational Chart





CAPACITY TO COMPLETE WORK

EverGreene Architectural Arts, Inc. has the in-house personnel and facilities to complete the work requested at West Virginia Independence Hall. All work will be managed and implemented in our studio in New York City.

All requirements of this section have been met as previously provided in Sections C and F of this EOI including organizational chart and resumes. No subcontractors will be used.

The schedule for completion and commission references are provided in the following sections.



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EVERGREENE

Architectural Arts

SCHEDULE FOR COMPLETION

EverGreene Architectural Arts proposes to perform all of the work necessary for this project with our in-house staff of experienced designers, artists and craftsmen. The following is our preliminary time frame for this project. This schedule can be adjusted to fit the West Virginia Independence Hall schedule as needed.

Proposed Time Frame

Planning/Design research/ Preliminary sketches:	3-4 weeks
Full Designs:	2-3 weeks
Mock-ups:	2-3 weeks
Studio Execution:	10-12 weeks
Installation:	2 weeks
Approvals:	TBD

Designs and mock ups will be submitted for approvals. The above schedule does not include time needed for approval.

Key Phases

Phase 1: Planning/ Design Research/ Preliminary sketches

Phase 2: Full Design stage

Phase 3: Mock-up and Installation of mock-up on site

Phase 4: Production of painted artwork in our studio

Phase 5: Installation

Phase 1: Planning/Design Research/Preliminary sketches

- Perform extensive historic, on site, and state- wide research
- Perform on-site paint exposures of wall and ceiling surfaces if research deems necessary.
- This phase includes a site visit and meeting with the project team to investigate the wall and ceiling condition and materials, and survey the exact dimensions of the walls and ceiling areas to receive the decorative canvas murals. We will be able to determine the suitability of the surfaces to accept the mural canvases and examine the plaster wall surfaces for damage, flatness and structural integrity.
- Review and plan scaffolding and access issues and develop the most practical method for installing canvases to the walls and ceilings.
- Develop a protocol for review and approval.
- Creation of preliminary sketches. The sketches would be an amalgamation of the imagery and themes derived from our research.

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New York: 450 West 31st Street, 7th Floor New York, NY 10001 212.244.2800 212.244.6204 fax

Chicago: 711 South Boulevard, Suite 7 Oak Park, IL 60302 708.358.1642 708.358.1656 fax

Phase 2: Full Design stage

- **Creation of fully detailed designs for each unique element in the design scheme**
- **Development of a full design elevation of each wall and a full ceiling design. All unique trompe l'oeil decorative elements to be painted in scale in full color.**
- Development of a full color palette that is a replication of the original, presented as a
- Color board with Munsell color matches corresponding to the interior color scheme.
- **Submittal of proposed installation methods.**

Phase 3: Mock-up and Installation of mock-up on site

- After the maquettes have been approved, we propose to produce full scale painted sample canvas of a typical section of the decoration, and install it on site in order to demonstrate how the colors, elements of scale, and brushwork function within the space.

Phase 4: Production of painted artwork in our studio

- Archival canvases will be stretched and gessoed for all wall and ceiling surfaces.
- The entire decorative design scheme will be painted in our studio using permanent artist's paints and materials.
- Full size trompe l'oeil decoration and decorative finishes will follow the approved mock-up painting style and techniques.

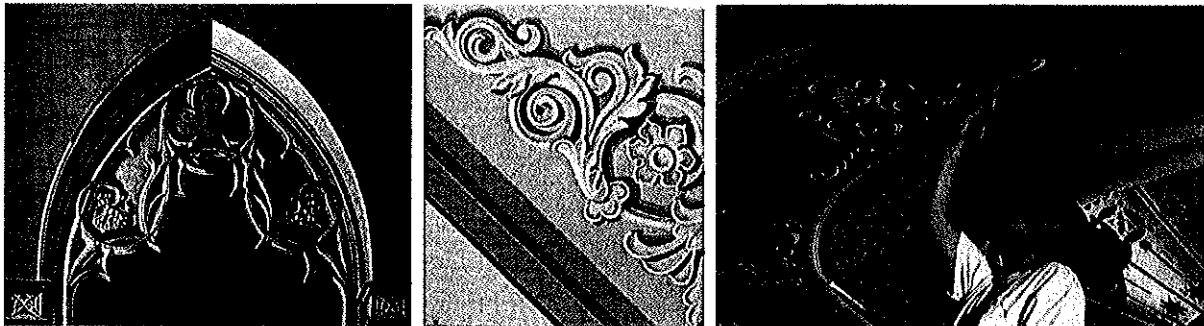
Phase 5: Installation

- Walls and ceiling will be reviewed again for damaged plaster prior to installation. We will follow our installation procedures that will be approved in our Phase 2 Design stage. The finished canvases will be stretched and mounted in front of existing plaster, and will be fully supported and with finished edges.
- Following installation of the canvases then any additional touch up will be performed as required.

COMMISSION REFERENCES

The commission references provided represent EverGreene's experience in executing decorative painting projects highlighting the use of tromp l'oeil design, implementation, and installation.

1. Portsmouth Music Hall – Portsmouth, NH
2. Cathedral of the Blessed Sacrament – Sacramento, CA
3. Basilica of the National Shrine of the Assumption – Baltimore, MD
4. Saint Catherine's Church – Spring Lake, NJ
5. Paramount Theater – Boston, MA
6. Saint Peter's Church – San Francisco, CA



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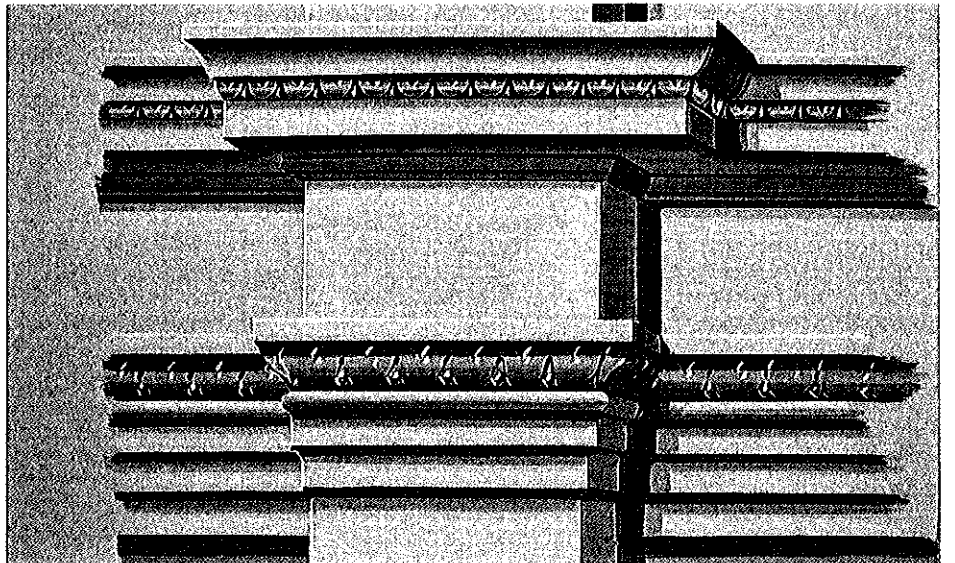
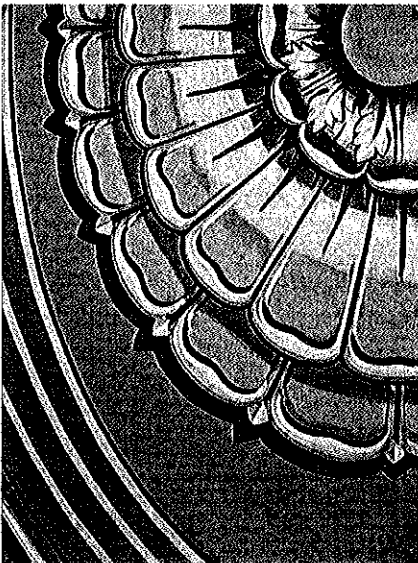
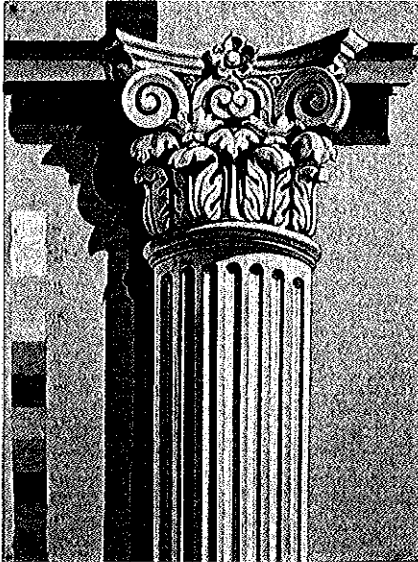
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UNITARIAN SOUTH CHURCH

Nantucket, MA

Decorative Painting / Fine Arts Conservation / Straight Painting / Wood Refinishing / Mural Replication



Beginning in 2005 EverGreene conducted the initial paint study and conditions assessment to determine the paint pathology of the trompe l'oeil finishes, determine the causes and locations of the paint and plaster failure, and map the location of existing conditions.

In 2010 EverGreene contracted directly with the Church for the implementation of decorative painting with the primary goal to restore the Church to its 1844 appearance as accurately as possible. Existing overpaint was stripped to ensure a sound substrata for the subsequent trompe l'oeil. The pace of removal was meticulously controlled in order to remove the paint in stages without removing the original trompe l'oeil. A classical chiaroscuro approach was employed using 5-6 color tones, highlights, cast shadow and a secondary reflected light shadow. Careful manipulation of values and contrast and the utilization of hard and soft edges created the illusion of forms.




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Progress Shot

UNITARIAN SOUTH CHURCH
Nantucket, MA

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PORTSMOUTH MUSIC HALL

Portsmouth, NH

Architect: J. W. Merkle, AIA

Historic Paint Study

Mural Production

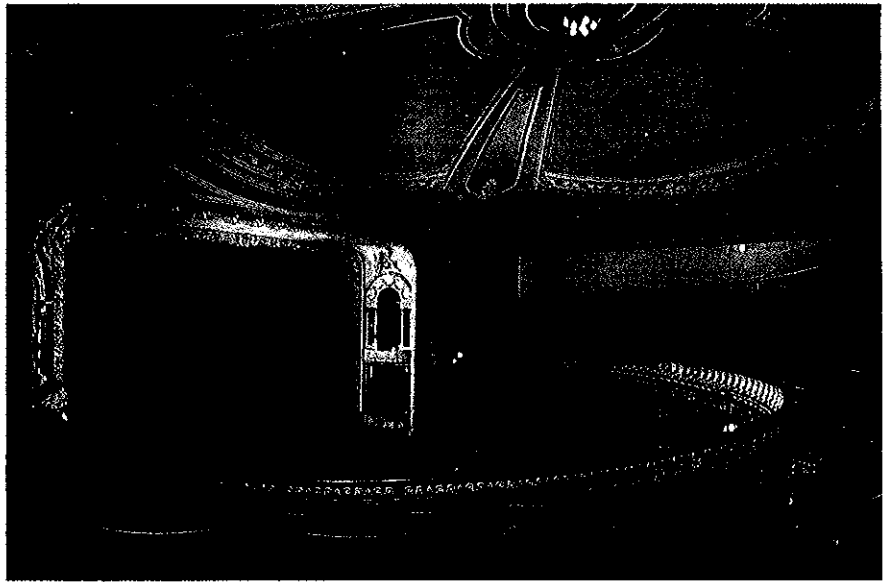
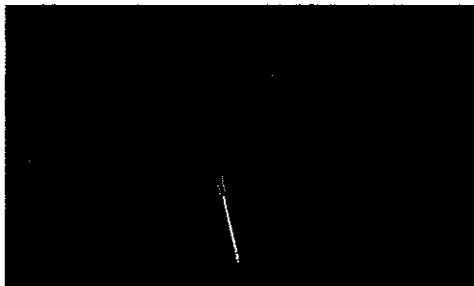
Plaster Restoration

**Decorative Painting, Trompe L'oeil,
Stenciling, Hand Painting**

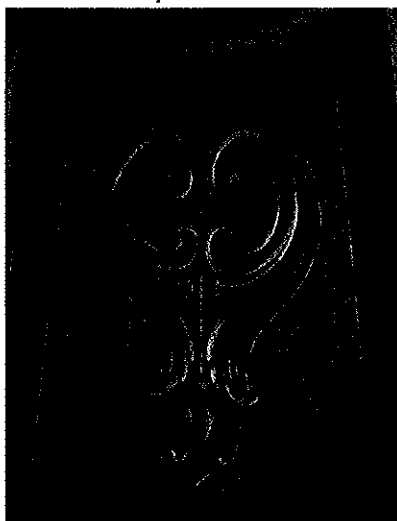
The Portsmouth Music Hall (1878), is the oldest theater in New Hampshire, second oldest in New England, and one of only fifteen theaters built in the 1800s that are still operating in the United States. As part of a multiphase restoration of the Music Hall, EverGreene did preliminary investigations and restoration of the decorative finishes including the plaster, decorative painting, and recreation of a mural over the proscenium. The results of this preliminary investigation directed further site-specific investigation and eventually the overall design process. Ultimately, the paint investigation was used in collaboration with the architect to design a high-quality, long-lasting restoration program.

To further the investigation and restoration of the historic ceiling decoration, an architectural conservator was brought on-site from EverGreene, and five painting campaigns were discovered. The original paint was slowly revealed to show a Victorian-style design in autumnal colors typical of the period, originally created by the Concord-based W.S. Henay and Son. The ceiling designs had originally been painted directly on plaster and deteriorated over time. EverGreene recreated the artwork on canvas as a solution that was more resistant to deterioration, combining traditional artistry with modern technology to recreate the Music Hall's decorative scheme.

Hand painting murals on-site



Recreated trompe l'oeil decoration



Recreating finishes in studio





Tracing of historic trompe l'oeil decorative painting scheme from exposeure window opening on auditorium ceiling



EverGreene craftsmen recreating historic trompe l'oeil decorative painting scheme on canvas in New York City studio

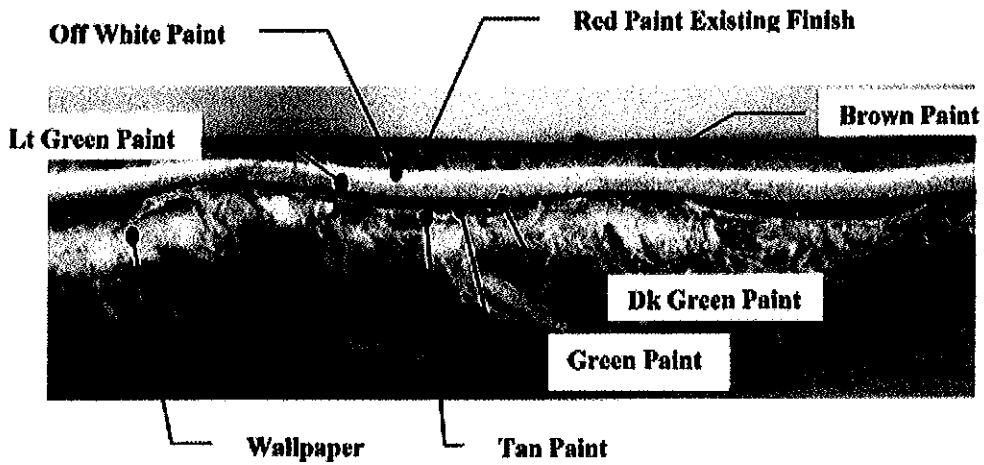


Figure 1 - Photomicrograph - Paint Layers Over Wallpaper

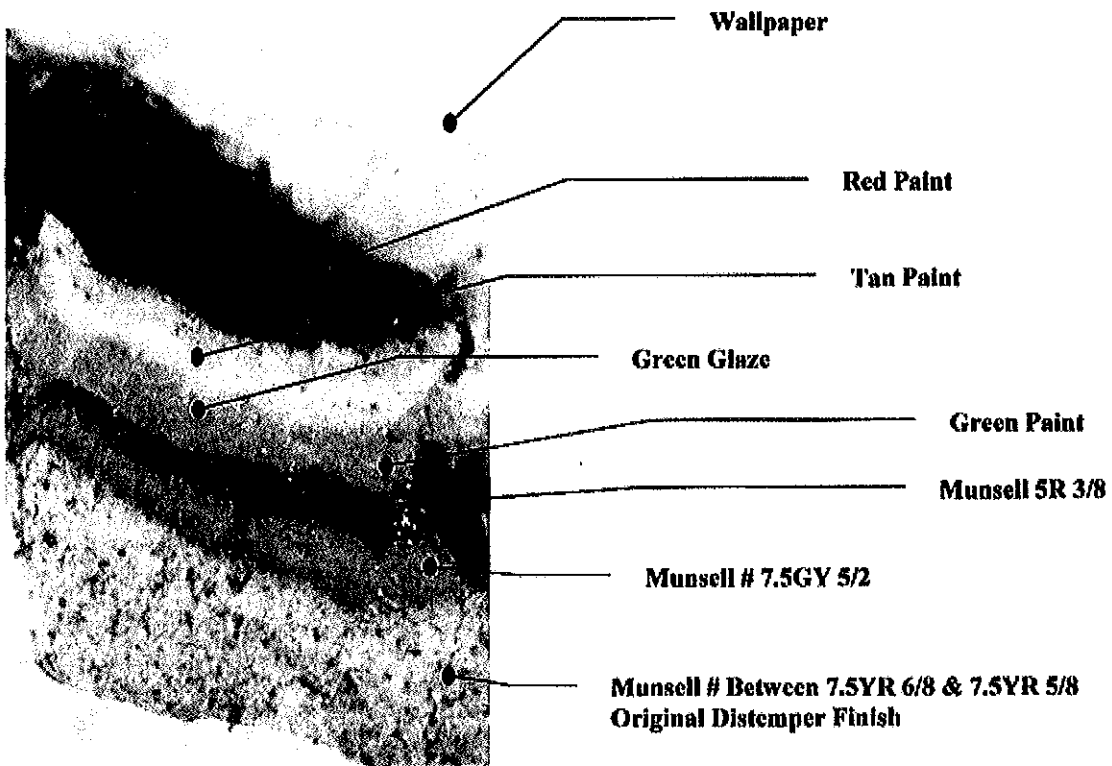


Figure 2 - Photomicrograph - Paint Layers Under Wallpaper



PORTSMOUTH MUSIC HALL, Portsmouth, NH

The Portsmouth Music Hall (1878) is the oldest theater in New Hampshire, second oldest in New England and one of only fifteen theaters built in the 1800s that are still operating in the United States. As part of a multiphase restoration of the Music Hall, EverGreene Painting Studios did preliminary investigations and restoration of the decorative finishes including the plaster, decorative painting, and recreation of a mural over the proscenium. EverGreene went on to complete the detailed decorative painting and plaster restoration of this magnificent theater.

Scope of Work

Preliminary Investigations and Study

EverGreene conservators performed a preliminary investigation into the targeted 1901 decorative campaign in order to understand the relationship between the decorative schemes from different spaces within the theater; to determine how much of the historic scheme still exists, and assess the general conditions. The results of the preliminary investigation directed further site-specific investigation, the overall design process, and were ultimately used to collaborate with the architect to design a high-quality and long-lasting restoration program.

Goals of the preliminary investigation:

- Paint Analysis: collected paint samples and performed chromochronology testing to establish a general color palette.
- Establish the relationships between the decorative schemes in the auditorium, 1st and 2nd floor lobbies.
- Opening exploratory exposure windows to determine whether or not there are historic decorative patterns or techniques.
- Assess the current conditions of finishes.
- Perform a preliminary plaster survey to assess the current conditions of the substrata.

Plaster and Decorative Paint Restoration of the Proscenium and Boxes

- Plaster consolidation and repair
- Sculpting, molding, and recasting of missing ornaments
- Installation of recreated ornament
- Surface preparation, priming, base painting, and polychromy
- Size and metal leaf
- Varnishing Dutch metal, and glazing

Production of the Proscenium Mural

It was a total surprise to find the original mural in place, as the design team assumed it had been destroyed and replaced with sheetrock during an earlier restoration/remodeling. The central section of the new soundboard mural was painted on canvas in the New York studio. The remaining portion of the mural, including the clouds, was painted onsite.

- Recreation of trompe l'oeil dome artistry
- Plaster consolidation and repair

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- Sculpture, molding and recasting, plus installation, of plaster moldings
- Surface preparation: vacuuming, washing, infilling, painting and smoothing of edges
- Priming, base painting and polychromy
- Layout and stenciling, hand painting, both in situ and on canvas
- Sizing and metal leafing
- Varnishing Dutch metal
- Glazing

Use of Facility: Theater, 900 seats
Historic Designation: Nominated to the National Historic Register by the NH State Historic Preservation Office and voted onto the list of America's Treasures in 2003 by the U.S. Senate.

Study

Date of Study: November 2005
Staff: Bryon Roesslet, Kumiko Hisano
Contract Amount: \$5,600

Plaster Restoration, Decorative Paint & Mural Conservation

Start Date: May 2006
Completion Date: September 2007
Original Contract Amount: \$74,650, plus \$21,000 for Mural
Final Contract Amount: \$275,000 (with scope changes)

Project Manager: Jeff Greene
Foreman: Joe Alonso
Selected Crew Members: Donna Jablonskiene, Raymond Jablonski, Petio Petkov, Trish Hance, Chris Reeder, Allen Welkis, Nancy Garrison, Heidi Xu, EverGreene design Studio

Project Contact Information

Site: 28 Chestnut Street
 Portsmouth, NH 03801

Owner: * Elena Maltese, Special Projects Director T: (603) 433-3100 x27
 Patricia Lynch, Executive Director F: (603) 431-4103
 104 Congress Street
 Portsmouth, NH 03801

Architect: John W. Merkle AIA T: 603-436-4274
 One Cate Street, Eldredge Park F: 603-431-1828
 Portsmouth, NH 03801
jmerkle@tms-architects.com

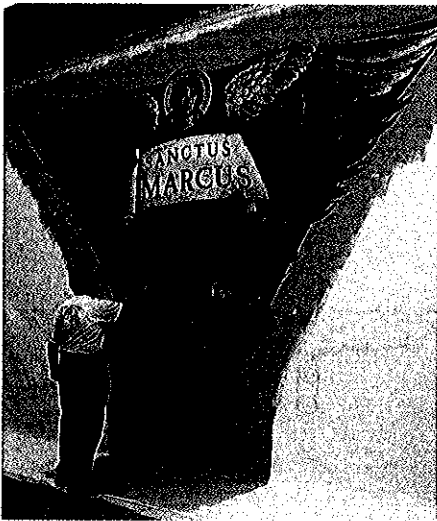
General Contractor: Contracted directly with the owner

CATHEDRAL OF THE BLESSED SACRAMENT

SACRAMENTO, CA

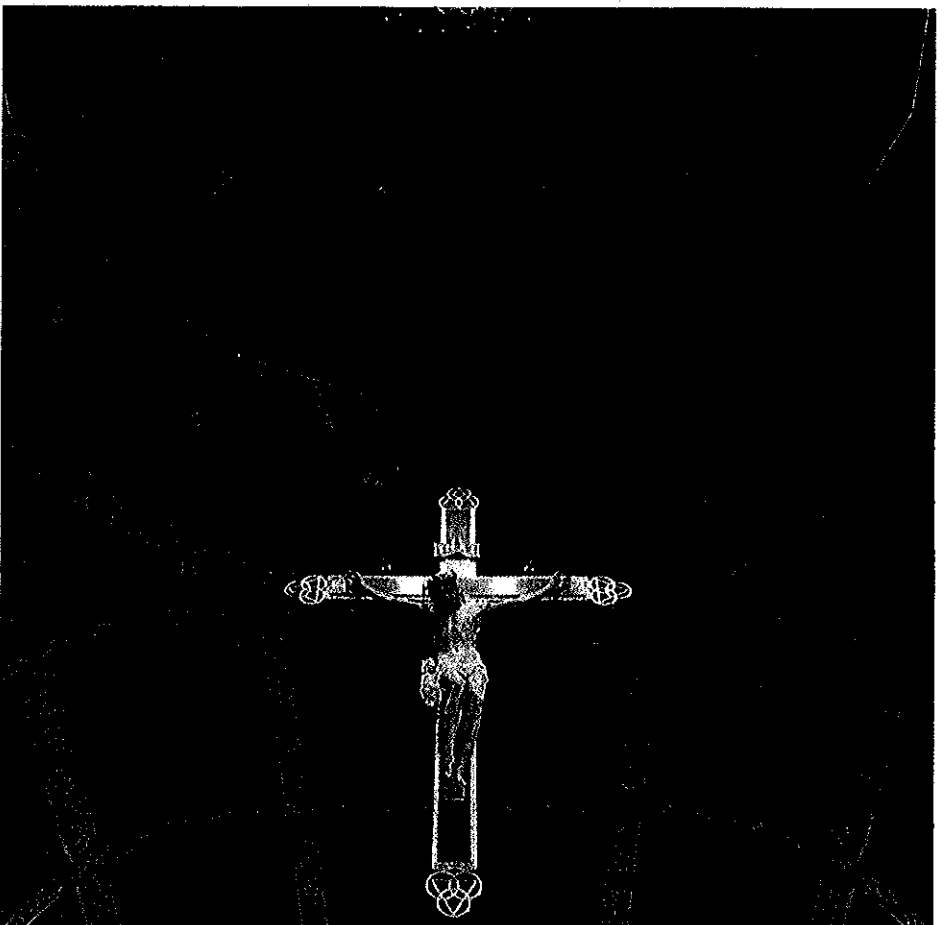
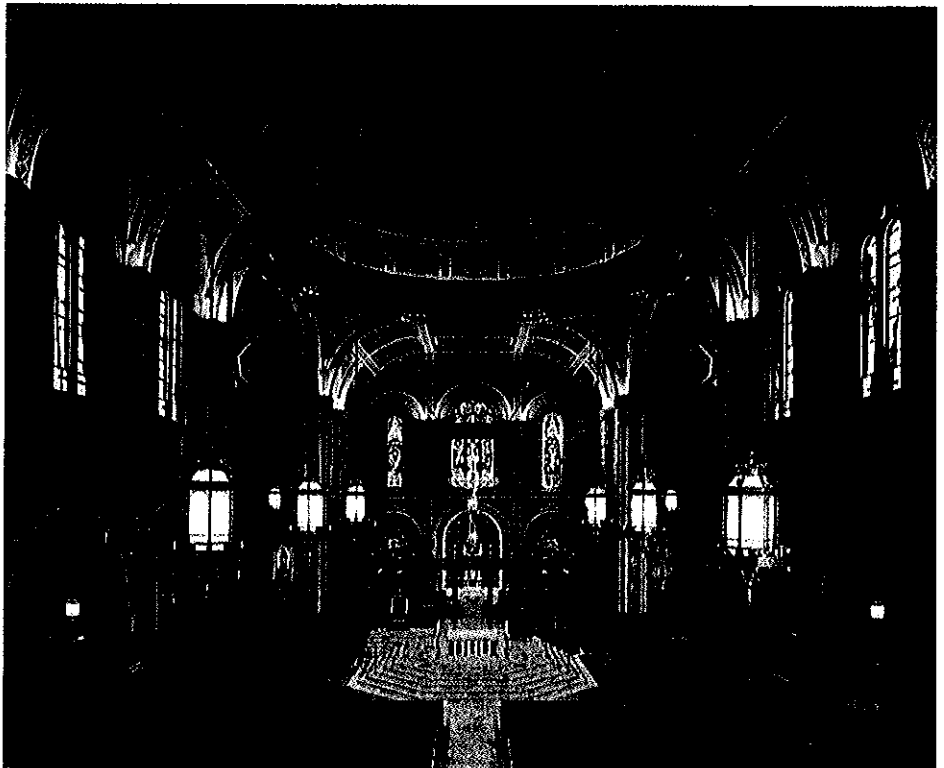
*Architect: Beyer Blinder Belle
General Contractor: HMM Builders, Inc.*

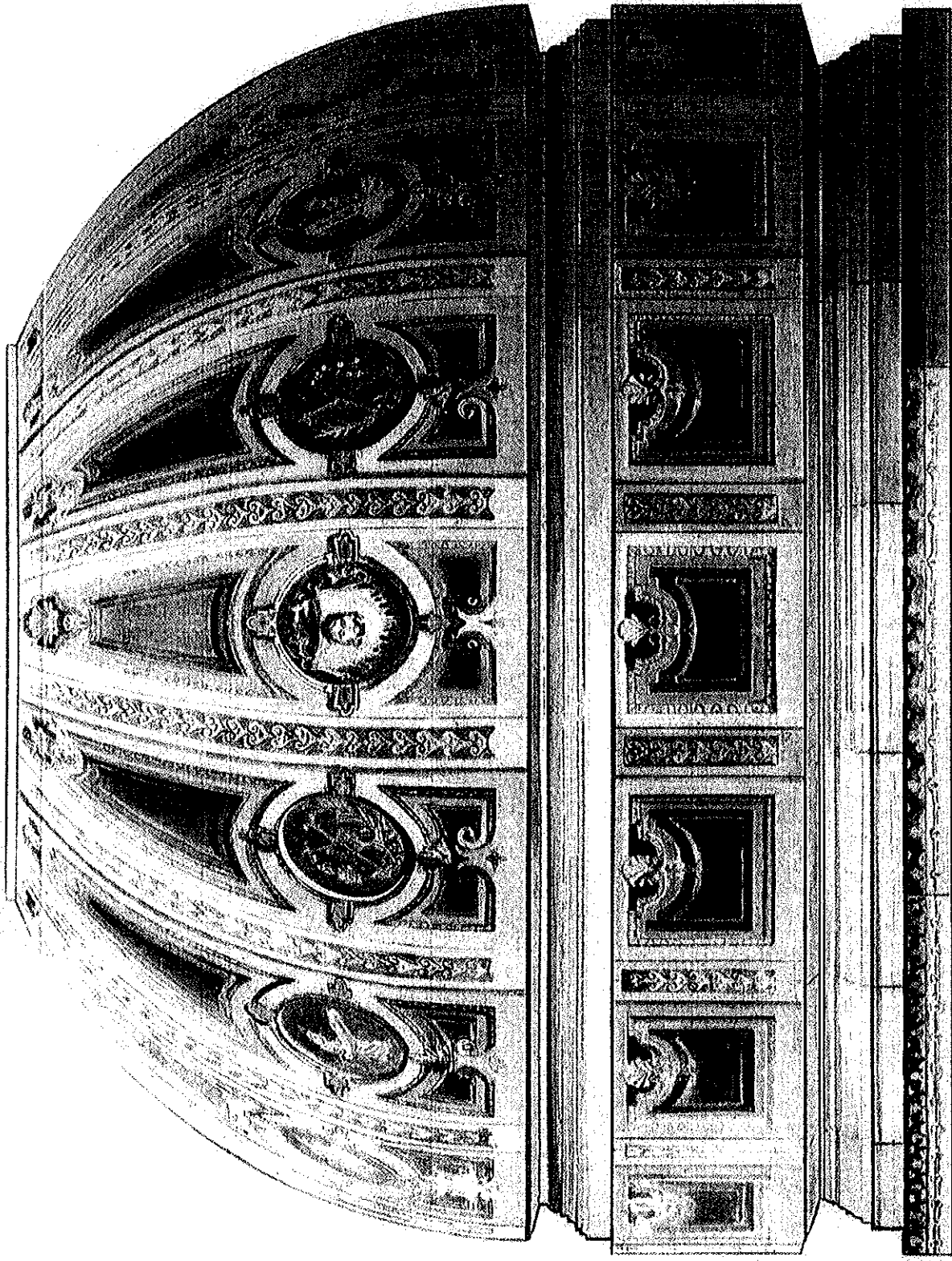
*Finishes Investigation
New Interior Decorative Scheme
Decorative Painting
Trompe L'oeil
New Mural Design & Creation
Plaster Restoration
Exterior Restoration*



EverGreene completed a comprehensive interior redecoration of the Cathedral, involving finishes investigation and design of new decorative scheme; custom-designed artwork and murals; plaster restoration; decorative painting of the entire interior; conservation of historic elements; and design and decoration of the new dome. Inspiration for the interior decoration of the Cathedral is based on 19th century historical Romanticism with elements of Italian Renaissance and Byzantine styles. The design team was led by Beyer Blinder Belle Architects & Planners LLP. EverGreene's services in the finishes contract were provided as a design/build delivery system.

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Preliminary dome design color study

CATHEDRAL OF THE BLESSED SACRAMENT
Sacramento, CA



Theme: the Sacraments
Examples of the trompe l'oeil panels created by EverGreene

CATHEDRAL OF THE BLESSED SACRAMENT
Sacramento, CA





CATHEDRAL OF THE BLESSED SACRAMENT, SACRAMENTO, CA

EverGreene Painting Studios completed a comprehensive interior redecoration of the Cathedral, involving finishes investigation and design of new decorative scheme; custom-designed artwork and murals; plaster restoration; decorative painting of the entire interior; conservation of historic elements; and design and decoration of the new dome. Inspiration for the interior decoration of the Cathedral is based on 19th century historical Romanticism with elements of Italian Renaissance and Byzantine styles. The design team was led by Beyer Blinder Belle Architects & Planners LLP. EverGreene's services in the finishes contract were provided as a design/build delivery system.

PRE-CONSTRUCTION SERVICES: Investigation and Design

EverGreene undertook an in-depth finishes investigation including a plaster survey and paint analysis to identify original color palette, and multiple historic decorative paint schemes. In collaboration with Beyer Blinder Belle, Architects and Cathedral representatives, EverGreene developed a decorative painting and mural scheme for the entire cathedral, narthex and chapels. The interior had been made up of multiple decorative painting campaigns without period or stylistic unity. Based on the paint analysis, historic photographs and existing decorative elements, a decorative scheme was chosen that is compatible with the major period of significance of the Cathedral, the 1890s. Decorative elements that had been lost or painted over were recreated. Where no historical reference of decoration existed, EverGreene designed new decoration and murals. Based on the research, EverGreene established realistic budgets, worked with the architect to develop building specifications and developed maquettes and decorative finishes design documents.

WORKFORCE

Ten to fifteen artists in EverGreene's New York studio were occupied full-time for five months painting the murals and trompe l'oeil decoration on canvas, directed by the chief designer and studio manager. This overlapped with the on-site plaster restoration, painting and installation over seven months, supervised by EverGreene's top foreman. In the peak three months, EverGreene fielded a crew of ten plasterers, twelve painters and one conservator.

PLASTER RESTORATION

Plaster restoration throughout the entire Cathedral including: plaster consolidation; three-coat plaster and skim coating; repair and replication of decorative plaster elements; specialty finishes; and a new encaustic plaster finish for wainscot.

DECORATIVE PAINTING

Decorative painting of the Cathedral's dome, ceiling, and walls including: surface preparation; clearing and removal of distemper paint; and creation of trompe l'oeil, stenciling, gilding, and polychrome executed in situ and on canvas.

MURALS

Design, studio production and installation of murals on canvas, over plaster and metal substrates.

INTERIOR DECORATIVE SCHEME

Dome

Design and implementation of new decoration for the newly rebuilt dome. All dome decoration between beams was painted on acoustically transparent, synthetic scrim and installed onto perforated metal.

- 16 roundels (5-foot diameter) with images from New and Old Testament framed by architectural trompe l'oeil.
- Dome drum panels with Biblical references.
- Computer design of glass lay light with Holy Spirit design.
- Lower dome frieze stenciling and trompe l'oeil.
- Gilded lettering around perimeter of dome.
- Four newly designed pendentives each with an angel holding a scroll with the name of one of the four evangelists, whose symbols are indicated in a shield.

Apse

- Newly designed decorative painting for ceiling beams.
- Conservation of six octagonal trompe l'oeil coffers and four arched trompe l'oeil coffers.
- Decorative painting of window pediments with newly designed fluted lunettes and restoration of existing angels.
- Decorative trompe l'oeil frieze paneling with cherubs and garland.
- Trompe l'oeil framed paneling to left and right of windows.
- Cross stenciled above capital in frieze.
- Two spandrel designs including one with wreath, Alpha and Omega, and the other with myrrh wreath and palm leaves.

Statue Niches:

- Each wall panel has gilded stencil with symbols and monograms individually designed for each statue.
- Tabernacle niche has gilded star stencil.
- Sculpture restoration and refinishing.

Nave, Aisles and Transept:

- Nave: Newly designed variation of trompe l'oeil ceiling coffers and beams, stenciled and trompe l'oeil lunettes, frieze, and spandrels.
- Nave: Trompe l'oeil framed paneling to left and right of windows.
- Aisles: Newly designed arch soffit, pilaster stencils, and twelve apostle portrait roundels (3½-foot diameter).
- Transept: Pilasters below pendentives decorated with trompe l'oeil rosettes and vertical decorative trompe l'oeil design with the seven Sacraments represented.
- Transept: Newly designed spandrels at chapel entrance with angels and trumpets with two banners: "Sanctus Sanctus Sanctus" and "Dominus Deus Sabaoth."
- Transept: 24 newly designed octagonal trompe l'oeil coffers for the nave and transept vaulted ceiling, ranging between 8x16 feet to 17x16 feet.

Chapel and Narthex Murals:

- "Our Lady of Guadalupe with Saints of the Americas" mural, at chapel.
- "Martyrs" mural with ascension.
- "Lieutenant Gabriel Moraga" - Early founder of Sacramento (8'x5').
- "Father Peter Augustine Anderson" - Founder of Diocese of Sacramento (8'x5').

EXTERIOR RESTORATION

Exterior restoration by EverGreene included design and construction of the steeple jack access; gilding of five crosses; minor sheet metal and roofing repairs; and exterior painting of the steeples and dome.

Use of Facility: Cathedral
Historic Designation: City of Sacramento, State of California
 and eligible for the National Register of Historic Places
Project Managers: Jeff Greene and Bill Mensching
Designer: Eugene Nikitin
Foreman: Sherry Thomas
Studio Manager: Reggie Polynice
Start Date: Investigation & Design: 2002-2004
 Exterior: April 2004
 Interior: September 2004
Completion Date: November 2005
Pre-Construction Contract Amount: \$2.5 million
Post-Construction Contract Amount: \$2.7 million

Project Contact Information

Site: Rev. James Murphy T: (916) 444-3070
 1017 Eleventh Street
 Sacramento, CA 95814

Owner: Jackson Schools, Director of Worship T: (916) 733-0200
 Archdiocese of Sacramento F: (916) 733-0215
 2110 Broadway
 Sacramento, CA 95818

Architect: John Belle, FAIA, RIBA & Jim Shepherd, AIA T: (212) 777-7800
 Beyer Blinder Belle Architects & Planners, LLP F: (212) 475-7424
 41 East 11th Street
 New York, NY 10003 E: jbelle@bbbarch.com

General Contractor: Tim Spence T: (916) 383-4825
 (HMH) Harbison Mahony Higgins Builders, Inc. F: (916) 383-6014
 8589 Thys Court
 Sacramento, CA 95828 E: tspence@hmh.com

Construction Manager: Harry C. Hallenbeck, FAIA T: (916) 444-3700
 Vanir Construction Management, Inc. F: (916) 448-6548
 980 Ninth St., Ste. 900
 Sacramento, CA 95814
 E: harry.hallenbeck@vanir.com

Words from Our Clients

"EverGreene was committed to working collaboratively with Beyer Blinder Belle team to create a cohesive design strategy that integrated the colors and textures of architectural elements and materials with the painted decoration. The breadth of knowledge that EverGreene brought to the design discussions regarding historic precedents for religious iconography and decoration was essential to the project's success. EverGreene brought a group of very talented artisans to the project team who all provided the extra effort to make the end product very special. From the restoration of the historic plaster ceilings to the stenciling of patterns on the walls, attention was paid to every detail with a consideration to how the decoration contributed to the greater design vision. EverGreene's field crew made frequent suggestions as to how to improve the decoration while still respecting the budget. Generations to come will be able to visit the Cathedral of the Blessed Sacrament and relish in the rich decoration that EverGreene, along with the Beyer Blinder Belle team, created that celebrates the mission of the church."

James W. Shepherd, A.I.A., Associate Partner, Beyer Blinder Belle Architects and Planners

"...Aesthetics are only one component of success in the eyes of the client. Cost and schedule control are equal components in the formula that often go mismanaged by the 'artisan' firms involved in this type of work. Fortunately, this was not the case with EverGreene, as your entire team, from design through installation, executed over \$2.7M of decorative painting and plaster work with impeccable quality, adherence to the schedule, and good cost management. Out of 60 subcontractors we used to complete [the Cathedral of the Blessed Sacrament] project, EverGreene was easily a top-five performer."

Tim Spence, Sr. Project Manager, Harbison-Mahony-Higgins Builders, Inc.

Awards

2006 AIA California Design Merit Award

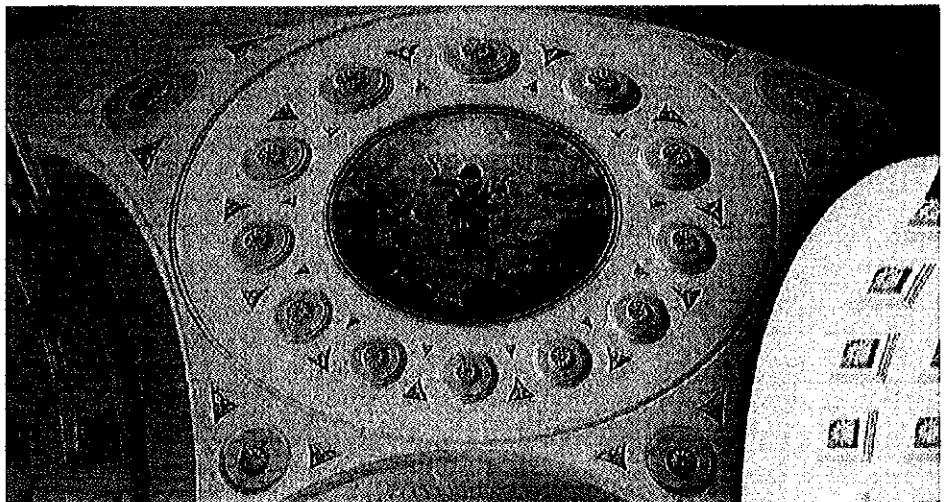
2007 California Preservation Foundation Preservation Design Award

BASILICA OF THE NATIONAL SHRINE OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

BALTIMORE, MD

*Contractor: Henry H. Lewis
Architect: John G. Waite Associates*

*Restoration of Exterior Stucco &
Interior Plaster, Gilding
Decorative & Standard Painting
Trompe L'oeil
Mural Conservation
New Mural Design*



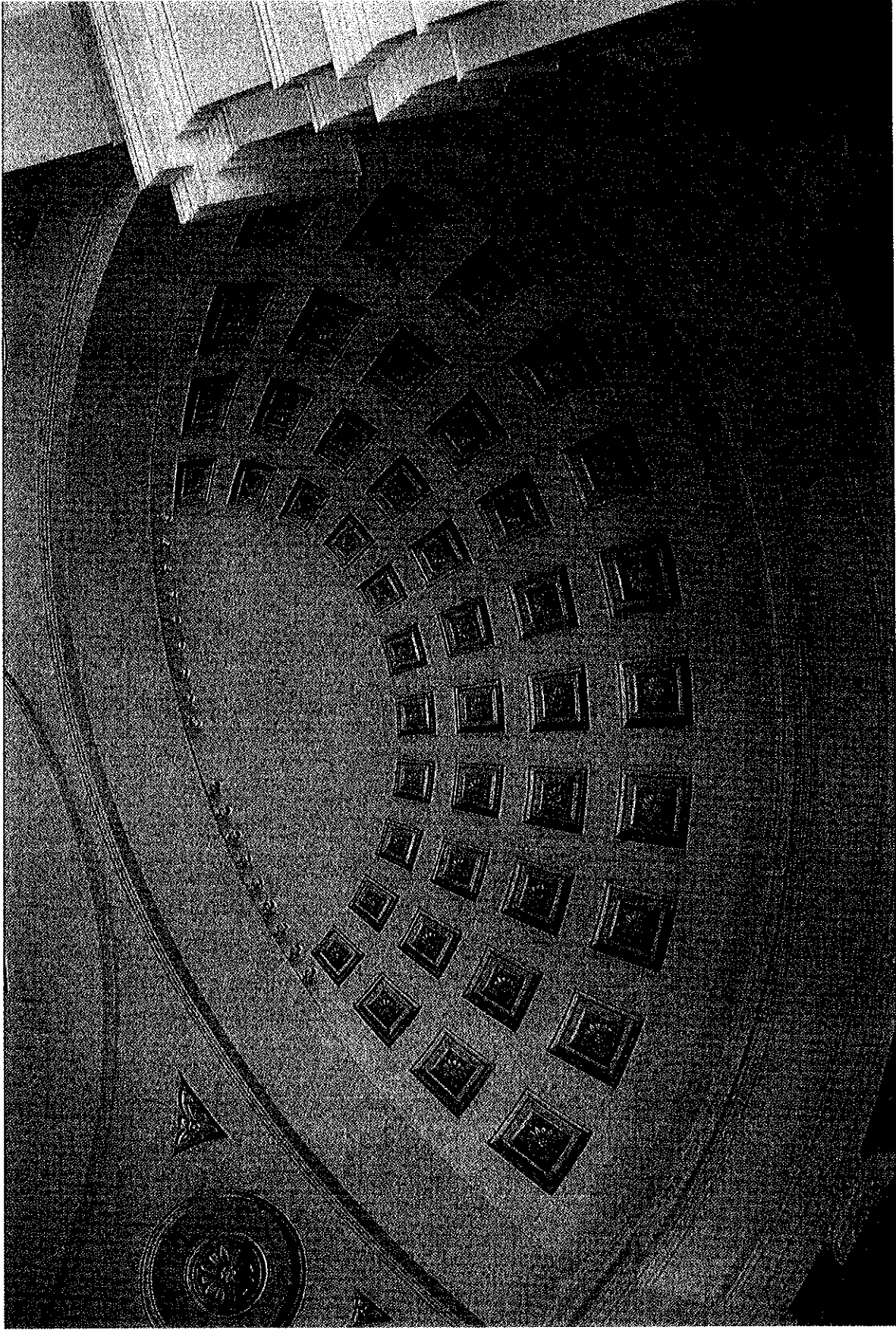
**2006 Craftsman Award for Plaster
Restoration & Project Management**

2007 Faith & Form Design Honor Award

**2009 Institute Honor Award
for Architecture**

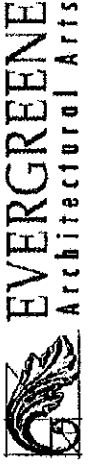
The Baltimore Basilica, completed in 1821, is renowned as a forward-looking monument of Neoclassical architecture designed by Benjamin Henry Latrobe. The Basilica has undergone a comprehensive two-year restoration that included reconstructing key original design elements and finishes to the original Neoclassical design intent. EverGreene was engaged to provide single-source responsibility for plaster, painting and decoration in the sanctuary, as well as restoration of the exterior stucco and painting.

The crowning feature of plaster restoration by EverGreene craftsmen is the reconstruction of the great dome using traditional materials of wood lath and lime plaster around 24 skylights in the cupola. Columns, capitals, rosettes, cornices and moldings have been recreated to the original design. More than 10,000 square feet of three-coat plaster was applied to restore water-damaged areas or to reconstruct design features. New murals and tromp l'oeil painting completes the coffered dome.



Trompe l'oeil decorative painting of coffered ceiling with Neoclassical color scheme

**BASILICA OF THE NATIONAL SHRINE OF THE ASSUMPTION
OF THE BLESSED VIRGIN MARY, Baltimore, MD**





EVERGREENE

Architectural Arts

BASILICA OF THE NATIONAL SHRINE OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY, Baltimore, MD

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Decorative painting by EverGreene includes trompe l'oeil ceiling coffers in the half-dome and pendentives at the apse; stenciling at the altar; grisaille ornament; and gilding of baldachinos. EverGreene supervised a local minority-owned subcontractor for standard painting throughout the cathedral and polychromy at the coffers in the sanctuary. Painting the cast iron fence, portico ceiling, wood windows and metal railings was part of the scope.

Two new murals were commissioned from EverGreene: *Ascension of Christ* in the cross dome, and *Assumption of Mary* over the altar. Both were designed in a style consistent with mid-19th-century religious painting and in scale and colors appropriate to the sanctuary decoration. Historic murals of the Four Evangelists were discovered during the restoration, buried under plaster, and were treated by EverGreene conservators.

INTERIOR PLASTER RESTORATION

Approx. 10,039 SF of three-coat plasterwork with lath and channel throughout the cathedral

- Analysis of plaster composition including samples sent for petrographic laboratory analysis
- Onsite mockups
- Flat and ornamental plasterwork, including specific areas of three-coat patching, repair, moldings, cornices, rosettes, columns
- Profiled moldings and cast ornament was made in our plaster shop using gypsum plaster
- Wood lath and lime putty plaster with horsehair at main dome ceiling

NEW MURALS AND DECORATIVE PAINTING

- Mockups
- Decorative painting, trompe l'oeil, and grisaille
- Trompe l'oeil ceiling panels and pendentives at apse
- Trompe l'oeil ceiling coffers at half dome above apse
- New baldachinos and altar stencil
- *Assumption of Mary* mural over the altar, approximately 15' diameter

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Chicago: 711 South Boulevard, Suite 7 Oak Park, IL 60302 708.358.1642 708.358.1656 fax

STANDARD PAINTING

Interior:

Interior standard painting throughout cathedral including the apse; side aisles; balconies; vestibule columns and coffers; altar; baldachinos and two baldachinos domes; confessionals; sacristy; stairs and wood rails, including lead paint abatement; interior windows; and throughout the undercroft.

- Preparation, priming, painting of walls, ceilings, woodwork and metalwork
- Polychrome domes and coffers at nave and main dome
- Interior doors and trim painting and selective wood graining of 22 panel doors

Exterior:

- Wood windows at dome, nave, sacristy, undercroft
- Prime and paint cast iron fence in shop after restoration
- Metal railings

EXTERIOR STUCCO RESTORATION

On-site restoration of towers, dome walls, parapets and side wall panels, and connector

- Provided samples for molding profiles
- Written narrative to be used for the stucco protocol and procedure
- Wash all stucco surfaces and remove all damaged stucco
- Crack repair and pointing
- All ornamental stucco plaster was selectively repaired and hand sculpted to match existing, large ornament was hand sculpted, molded, casting of ornaments, installation and pointing to match original details and profiles
- Application of lime stucco to match adjacent surfaces
- Epoxy injection of delaminating stucco
- Application of KEIM consolidate
- Run-in-place stucco moldings
- Application over entire stucco surface of KEIM *Universal Render* stucco system. Two coats of stucco and a mesh application between coats to reinforce the plaster.
- Sealant coat and two coats of KEIM *Granital* paint applied.

GILDING OF THREE EXTERIOR CROSSES

Strip, prime, base, size, and gild three exterior crosses with 23½ K gold

Project Information

<i>Use of Facility:</i>	Basilica
<i>Project Managers:</i>	Luis Angarita; Kim Lovejoy; Bill Mensching, design studio
<i>Foremen:</i>	Bob Corwin, plaster ; Johnny Hilares, decorative paint
<i>Chief Conservator:</i>	Gillian Randell, murals & trompe l'oeil
<i>Staff:</i>	Henry Allen, Kosta Danev, Craig Wilkerson, Anthony Rodriguez, Luis Miguel, Jaime Tunannana, William Rodriguez, Dennis Quinn
<i>Painting Subcontractor (MBE):</i>	Warren Painting & Construction, Inc., Baltimore, MD
<i>Start Date:</i>	September 2004
<i>Completion Date:</i>	October 2006
<i>Pre-Construction Contract:</i>	\$1,612,000
<i>Post-Construction Contract:</i>	\$2,730,941

Project Contact Information

Site/Owner: Mr. Mark Potter T: (410) 727-3565
Executive Director at the Basilica
Basilica of the Assumption
408 North Charles Street
Baltimore, MD 21201

Architect: Mr. Steve Reilly T: (518) 449-5440
Mr. Michael Curcio F: (518) 449-5828
John G. Waite & Associates Architects
384 Broadway
Albany, NY 12207

Construction Manager: Mr. Ellington Churchill, Jr., Project Manager T: (410) 356-4200
(no longer with HHL) F: (410) 356-7732
Henry H. Lewis Contractors
55 Gwynns Mill Court
Owings Mills, MD 21117

Awards:

2009 AIA National Honor Award - *John G. Waite Associates, Architects*

SAINT CATHARINE'S CHURCH

SPRING LAKE, NJ

*Architect: W. Michael Campbell
General Contractor: Hall Construction*

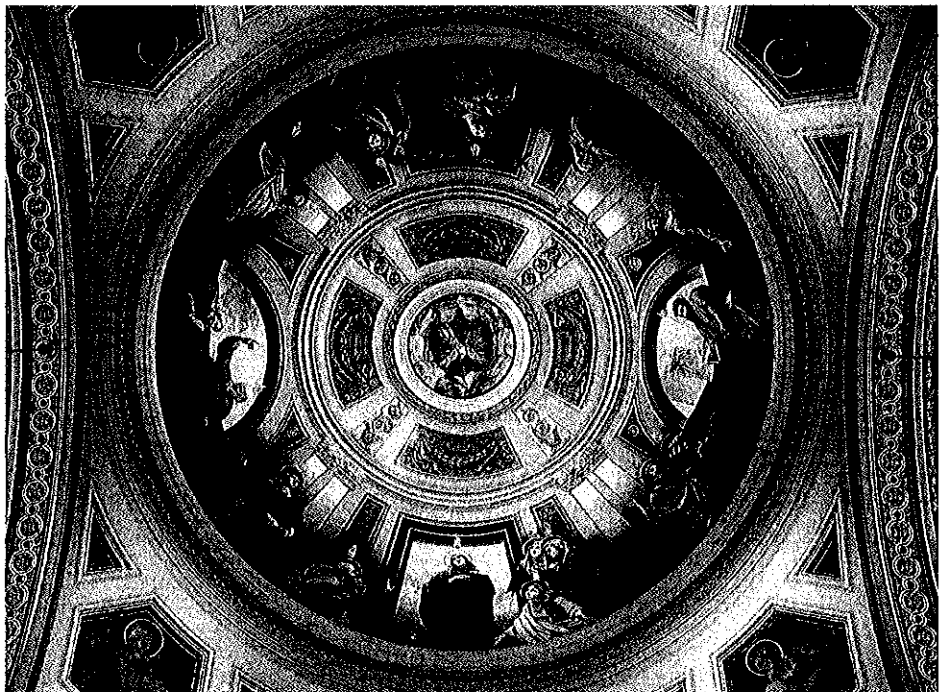
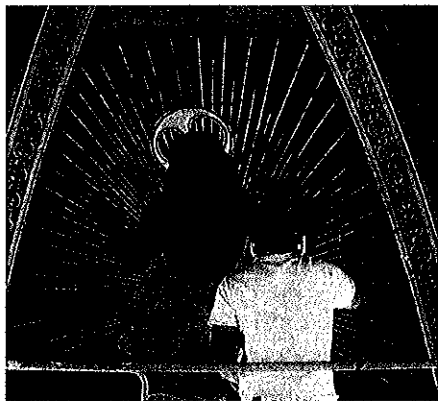
*Investigative Study
Decorative Paint & Plaster
Tromp l'oeil, Stenciling, &
Polychrome Design
Restoration of Historic Finishes
Mural Conservation & New Mural Design*

Saint Catharine's Church, built in 1901-1902 in the Beaux Arts style of Italian Renaissance classicism, is a gem of sacred art and architecture with impressive artwork and painted decoration. Gonippo Raggi, an accomplished artist and church decorator, painted the majority of the murals between 1904 and 1928. Raggi collaborated with Chicago-based Celtic artist Thomas A. O'Shaughnessy on three murals with Irish themes. Several different schemes of modifications to the interior decoration, of varied quality, took place over the years.



View towards apse with fascia lettering

EverGreene was commissioned to plan and perform the restoration of the historic finishes and plaster, conservation of murals, and restoration of decorative painting. The primary objective was to re-instate the original decorative colors and design intent of St. Catharine's to the target date of 1928, when the original decorative scheme was completed.





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Architectural Arts

ST. CATHARINE'S CHURCH, 215 Essex Avenue, Spring Lake, NJ

St. Catharine's Church, built in 1901-1902 in the Beaux Arts style of Italian Renaissance classicism, is a gem of sacred art and architecture with impressive artwork and painted decoration. Gonippo Raggi, an accomplished artist and church decorator, painted the majority of the murals between 1904 and 1928. Raggi collaborated with Chicago-based Celtic artist Thomas A. O'Shaugnessy on three murals with Irish themes. Several different schemes of modifications to the interior decoration, of varied quality, took place over the years.

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EverGreene's team began with an in-depth study phase in early 2006. Concise recommendations for the conservation of fine art and the restoration of decorative finishes were presented in the "*Historic Finishes and Murals Analysis: Recommended Treatment Methodology*" report.

After a collaborative process of review and discussion about the approach with the client team and architect, the restoration of the church was executed in accordance with the recommendations of the report. The conservation and restoration of the murals and historic finishes will greatly lengthen the life expectancy of these works, as well as aesthetically enlivening and refreshing the ornate interior. Except in rare cases where the original paint scheme was not salvageable, all of Gonippo Raggi's work was conserved and returned to the artist's original intent. Raggi's color scheme, once elucidated through microscopic evidence and archival photographic material, allowed conservators, artists, and artisans to integrate visually and harmonize the autograph and non-autograph murals as well as the historic finish. Treatment reports provide a record of the conservation, restoration, and recreation that was done by EPS, reinstating the high quality of Raggi's original decorative scheme. The scope of the restoration included:

Access and Staging

- Full stationary scaffolding was installed at the springline of the arch in the central nave, apse, and dome, with rolling towers on top of the deck.
- Supplementary moveable scaffolding was installed where required.

Protective Measures

- Artworks and historic finishes were isolated from the restoration process (where necessary) with padded panels and wooden encasements.

Mural Conservation

- Final *in situ* examination of mural paintings
- Plaster and paint consolidation
- Selective facing and selective removal of canvas support from plaster

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Chicago: 711 South Boulevard, Suite 7 Oak Park, IL 60302 708.358.1642 708.358.1656 fax

- Reattachment of canvas support to plaster where delaminated
- Surface cleaning
- Removal of discolored varnish
- Removal of visually disturbing post-historic paint layer
- Isolating varnish layer of reversible conservation varnish applied
- Loss-compensation with reversible conservation paints
- Final varnish layer of reversible conservation varnish applied where necessary
- Removal of air vents, replastering and insertion of canvas inserts and replication of missing mural elements

Mural and Historic Finish Recreation

- Plaster forms were cast of moldings that had sustained large losses.
- Replacement of stenciled borders between coffers of the main ceiling and between arch coffers of nave with reproductions painted on canvas in the EPS studio
- Recreation of central dome mural on canvas *in situ*, isolated from stabilized and badly damaged original with an isolating barrier
- Recreation of East and West Guardian Angels painted on canvas by EverGreene artists in the studio
- Replacement of inferior quality or extant decorative spandrel panels with new reproductions painted on canvas in the EPS studio

Historic Finish Restoration

- Consolidation and repair of flat and ornamental plaster
- Consolidation and repair of decorative painting
- Surface cleaning of ornamental and flat plaster
- Surface cleaning of decorative painting
- Visually disturbing post-historic paint layer removed
- Original paint colors reinstated
- Reinstatement of ornamental gilding where obscured by post-historic modification
- Loss compensation of pinpoint paint loss on text friezes, reinstatement of some lettering, and gilding of large losses
- Removal, restoration and reinstallation of tapestries in Sacred Heart Chapel
- Surface cleaning of marble at baptistery wall, main altar, baldacchino, St. Joseph and Mary altars, columns of the Sacred Heart Chapel, and a perimeter baseboard throughout the church
- Restoration and reinstallation of stained glass oculus in main dome by subcontractor

Project Contact Information

Date Built:	1902
Project Manager:	Jeff Greene
Chief Conservator:	Gillian Randell
Study Phase Staff:	Susie Goione, Chris Mills, Kumiko Hisano, Carly Bond, Jesse Aldana
Construction Foreman:	Arash Mohktar

Conservation Team: Chris Mills, Kumi Hisano, Susie Goione, Carly Bond, Rachel Gilberti, Johanna Kruza, Ted Solum, Hilary Mockewich, Matt Solitro
Plaster and Painting: Ramon Cruz, Tim Boykin, Jaime Tunanana, Faizulla Khamraev, Pedro Vargas, Tsering Phuntsok
Studio Artists: Zinni Veshi, Victor Doudkin

Study Phase:

Start Date: January 2006
Completion Date: March 2006
Contract Amount: \$29,800

Construction Phase:

Start Date: May 2006
Completion Date: November 2006
Contract Amount: \$985,869

Project Contact Information

Site/Owner Rev. Msgr. Thomas A. Luebking
Tom Murphy, Administrator, Buildings & Grounds
C. Tom McGuire
St. Catharine's Church
215 Essex Avenue
Spring Lake, NJ 07762
T: (732) 449-5765 F: (732) 449-0916

Architect: W. Michael Campbell, AIA
P.O. Box 86
369 West Farms Road
Farmingdale, NJ 07727
T: (732) 919-2750 F: (732) 919-2751

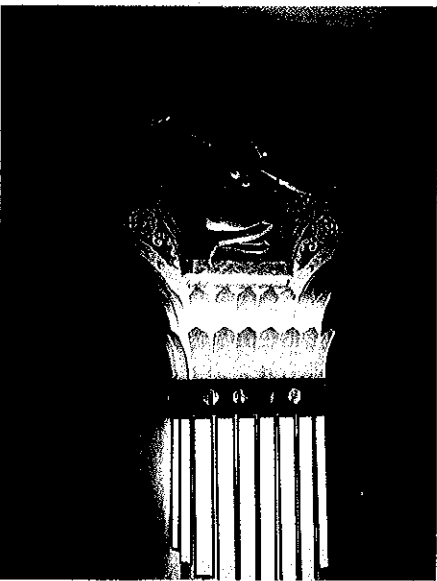
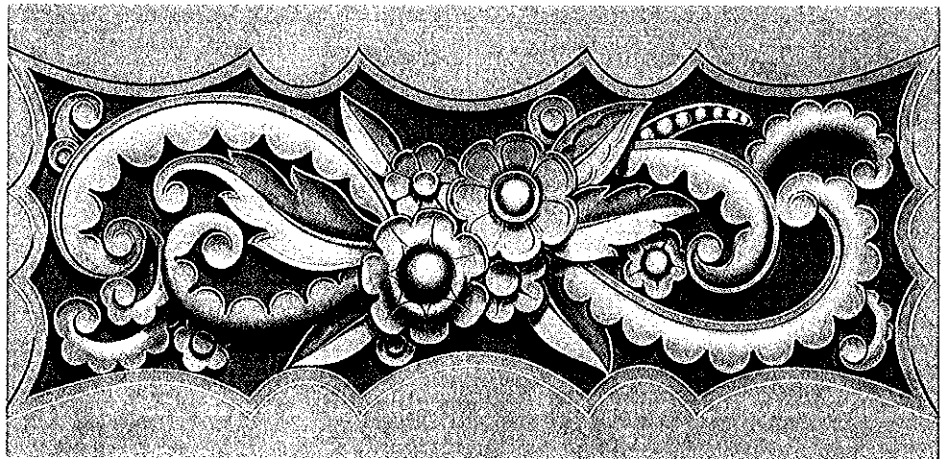
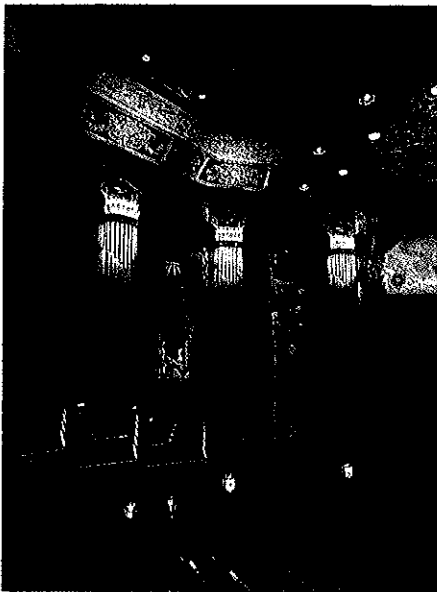
General Contractor: Joe Isdanavage, Project Manager
Mark Hall, President T: (732) 449-0916
Hall Construction Company, Inc.
149 Yellowbrook Road
Farmingdale, NJ 07727
T: (732) 938-4255 F: (732) 938-4452

PARAMOUNT THEATER AT EMERSON COLLEGE

BOSTON, MA

*Owner: Emerson College
Architect: Elkus Manfredi
GC: Bond Brothers, Inc.*

*Historic Finishes Investigation
Plaster Replication/Fabrication
Restoration of Historic Finishes
Decorative Painting
Mural Stenciling on canvas &
Digital Replication*



EverGreene conservators provided the initial historic finishes investigation including plaster and paint conditions surveys to determine the original color palette. Plaster Restoration/Fabrication included stripping, mold making, casting, sculpting, installation and pointing of archways, lunettes, entablature, columns, brackets, and cornices. Decorative painting of auditorium ceiling and walls, entrance lobby and mezzanine lobby included trompe l'oeil, glazing, sponging, hand painting, stenciling, and metallic leaf. EverGreene provided a variety of cost and time saving techniques to accomplish the decorative painting schemes. We used the documentation gathered in the study phase to replicate the stencils. The existing patterns were then painted out with the intended base color and the designs hand stenciled in our New York Studio. Digital replication was another excellent economic option. EverGreene's skilled craftsmen hand painted a replication of each section of a repeat pattern. Our designers then digitized the paintings and printed them on canvas. The canvases were then shipped to the theater for installation, eliminating the time and expense of erecting a scaffold on site for the duration of the work.

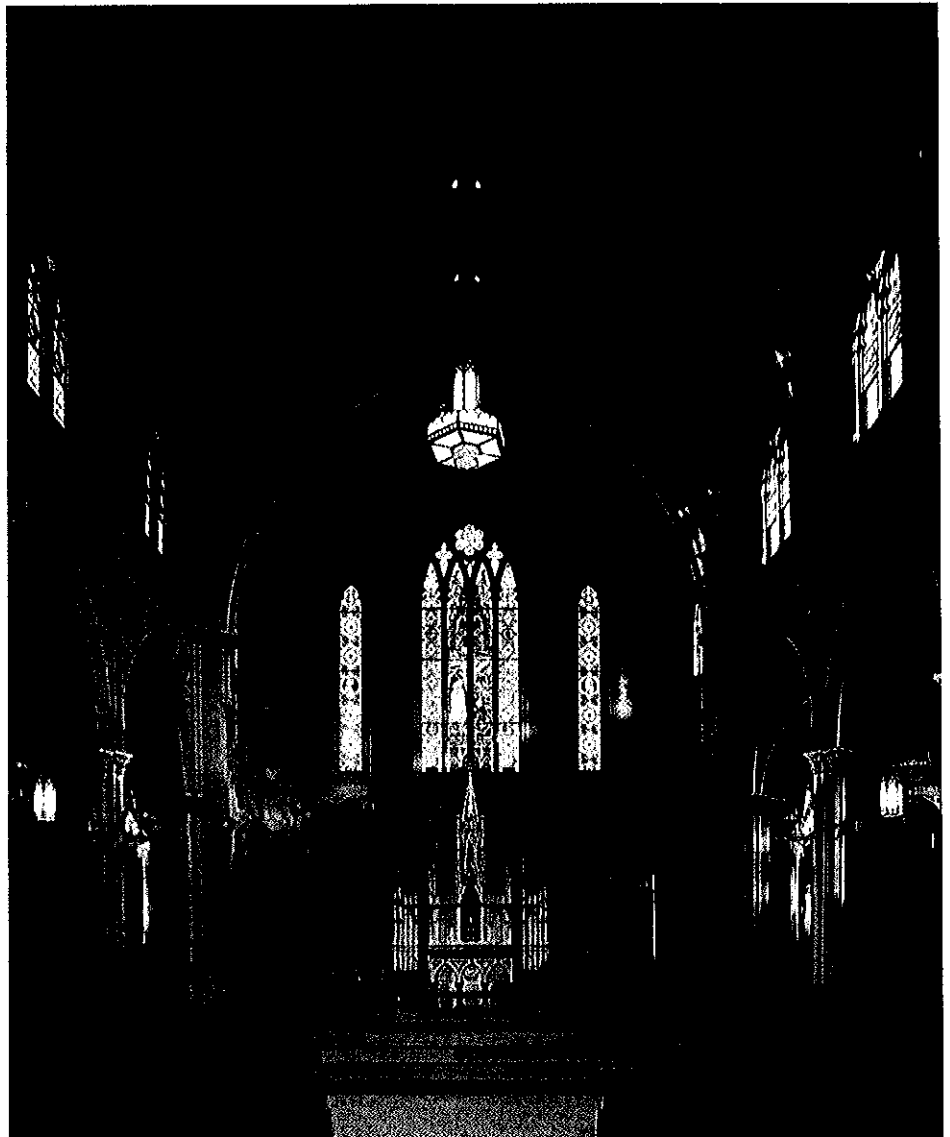
SAINT PETER'S CHURCH

SAN FRANCISCO, CA

Owner: Archdiocese of San Francisco

Architect: Architectural Resources Group

*Historic Paint Study
Decorative Paint Restoration
Trompe l'oeil
Mural Replication & Conservation*



Above: Restored interior; Left: Interior of Church after fire and installation of recreated trompe l'oeil on canvas.

St. Peter's Church suffered a massive fire on January 17, 1997. EverGreene recreated the swirling trompe l'oeil Gothic tracery across the vaulted ceiling and over the side aisles based on only 2-1/2 bays of alternating pattern, buried under thick soot. EverGreene's team began by tracing patterns on vellum for documentation, and then pored over hundreds of historical photos for further evidence. Missing areas were extrapolated from research of Gothic geometry. The eight different colors used to achieve the 3-dimensional effect of the trompe l'oeil were identified through microscopic analysis of the paint chips. EverGreene was also commissioned to replace lost portraits of saints and Stations of the Cross around the nave and chancel, in a style consistent with the originals. EverGreene artisans conserved surviving sections of the walls with intact decorative painting by injecting adhesives and consolidants. Artists also painted lettering from Biblical verses on the walls and arches, stenciled on walls, and applied gold-leaf highlights on plaster ornament to match the historic treatment.



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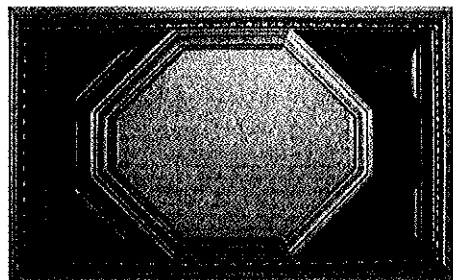
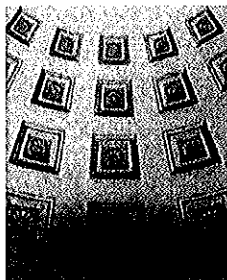
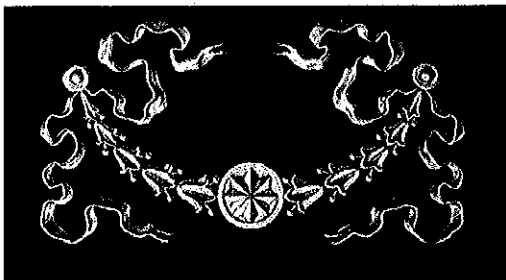
PAST EXPERIENCES WITH DOCUMENTATION AND MEDIA

Documentation: EverGreene has extensive experience with a broad variety of documentation. As a rule, we use high- quality photography to document every phase of the project for our own records. In addition, we often include provisions in our contracts for a professional photographer to document the creation process in our studio and on- site. We recognize, of course, that much of a project's documentation can be used for promotional purposes rather than simply archival ones. To that end, we have extensive experience using stop-motion photography to chronicle the painting and/ or installation processes, and have also worked with videographers in the past to document the creative and artistic processes of murals' creation.

Traditionally, at the culmination of the project, EverGreene will present the client with a bound booklet of the entirety of the project's documentation, from the concept sketches to photographs of the murals in- situ. Additionally, we will present the client with digital files of every aspect of our in house documentation for the client's archives.

We are happy to work with the client to document and chronicle the project to their precise specifications. (As a side note, we have found that panoramic photography of the interior of the completed space is an immensely effective promotional tool, and are happy to recommend several high- quality panoramic photographers.)

Media: EverGreene has a professional, highly functional marketing team to handle a broad variety of media inquiries. Our communications team is happy to collaborate with the client to write press releases, coordinate events, and generate interest in the project. We have worked with every major national newspaper, and have established relationships with reporters at the New York Times, National Public Radio, the Wall Street Journal, and a variety of other print and television outlets. (In the last month alone, EverGreene's projects have appeared in the Wall Street Journal and the New York Times; in the past 6 months, EverGreene's work has been written about 4 times by the New York Times.)



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THANK YOU