

In all places where I record my name I will come unto thee and I will bless thee.

E

GRACE CHURCH

BROOKLYN, NY

Blessed are the

pure in heart for

they shall see God

To the Glory of God
and in memory of
JAMES LANCASTER
1845-1915
Minister of the P.
and his wife
ALICE M. H.
who departed this
September 21, 1915





GRACE CHURCH / Richard Upjohn
Built 1848 / Restored 2013
New York City Landmark

THE WORK

A historic finishes investigation was performed to uncover the original designs that once adorned the walls and ceiling of Grace Church. Once the decoration was revealed, comparative analysis from various historic decorative campaigns unveiled that Gothic ornament in A.W. Pugin's "Glossary of Ecclesiastical Ornament," (1844) closely resembles the style of the decorative painting added to Grace Church in 1866.

EverGreene's studio artists sought to find a balance that would incorporate many historical elements and harmonize with the church's current architecture and mission.

Services Provided by EverGreene:

- Investigative Study
- Historic Research
- New Design Scheme
- Decorative and Flat Painting

BEFORE



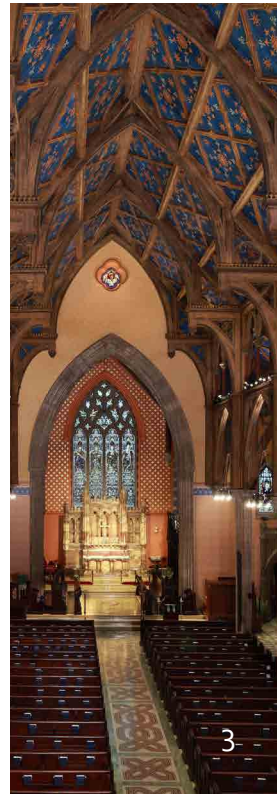


AFTER



GRACE CHURCH, RICHARD UPJOHN & THE GOTHIC REVIVAL

The Gothic Revival style began in England and became popular in the U.S. in the 1840s. Stemming from a philosophical shift to reawaken the Church of England, it grew as a romantic movement—more “spiritual and traditional”—and as a counterpoint to the emerging Industrial Revolution.



1. Grace Church circa 1890, painted decoration on ceiling and walls
2. Grace Church before restoration with decoration hidden under paint layers and faux bois on ceiling
3. Completed restoration of Grace Church by EverGreene, reinstated decoration

HIDDEN BEAUTY: INVESTIGATION, RESEARCH & ANALYSIS



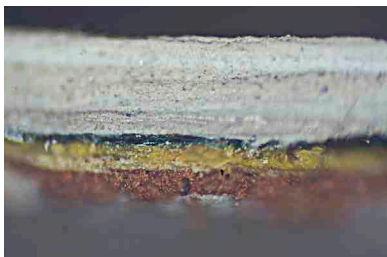
EverGreene conservators conducted a historic finishes investigation that uncovered designs that once adorned the walls and ceiling of Grace Church. Extensive research showed that the Gothic ornament in A.W. Pugin's "Glossary of Ecclesiastical Ornament" (1844), closely resembles the style of the decorative painting added to Grace Church in 1866.



Exposure windows revealed original decoration



Removing the overpaint reveals 1866 decoration



Photomicrograph cross-section shows the historic (lowest layers) and post-historic paint layers.



Grace's decoration is in part based on this example from Pugin's "Glossary of Ecclesiastical Ornament."



EverGreene conservators first removed the layers of overpaint from the ceiling before inpainting areas where the design had been compromised.

ELEMENTS, SYMBOLISM & THE SANCTUARY



1. The celestial ceiling, with over one thousand stars, is seen through a canopy of wooden trusses and strapwork, representing a forest. The eight-pointed star motif (as well as the three-petaled lily and sprouting seed motif on the strapwork) was found in Pugin's "Ecclesiastical Ornament" (1844).
2. The fascia board's original decoration with Biblical verses has been revealed by conservators.
3. The medallions accent the spandrels like brightly colored rose windows. The flowers and vines are derived from Pugin's design of the American chrysosplenium flower which represents spiritual growth
4. The spandrel border is decorated with a repeating vine and floral pattern which is an Old Testament symbol of abundance. Intersecting foliate patterns are common in ecclesiastical design.
5. The frieze is studded with Tudor roses, framed by an arcade with pendant cruciform leaves and pointed finials.
6. The trellis pattern on the walls features the sprouting seed motif symbolizing regeneration supported by the cross.



Design Rendering

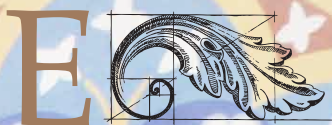




ABOUT EVERGREENE

EverGreene Architectural Arts is one of the largest specialty contractors, conservation and architectural arts studios in the United States. Established in 1978, with offices in New York and Chicago, our mission and passion is to provide preconstruction and construction services for significant buildings requiring conservation, restoration or new design. We believe that the architectural arts—murals, fine art, decorative plaster and paint, gilding, metals, mosaics and other finishes—enrich both our buildings and our communities.

Opposite Page: The gilded cruciform pattern on the chancel wall and window returns, in quoin-like blocks with foliage inlays, were both identified in the investigation.



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