



EVERGREEN
Architectural Arts

LITURGICAL ARTISTRY



Beginning a renewal or creating new art for your church is an important milestone.

As stewards of the building, you have a responsibility to the community to make smart, cost-effective decisions that will last generations.

Liturgical artistry, whether restored, conserved or newly developed, is a powerful tool that invites parishioners and visitors to prayer, meditation, and greater engagement with the liturgy.



ABOUT EVERGREENE

EverGreene Architectural Arts is one of the largest specialty contractors and architectural arts studios in the North America. Established in 1978, our mission and passion is to provide preconstruction and construction services for significant buildings requiring conservation, restoration or new design. We believe the architectural arts (murals, fine art, decorative plaster and paint, gilding, metals, mosaics and other finishes) enrich our buildings and our communities.

EverGreene is a company of craftsmen, artists, conservators and designers with the goal of collaborating with owners, clients, architects, contractors and others to execute projects of every scope and scale. We have an encyclopedic knowledge of historic and contemporary materials and construction methods, think holistically, are detail oriented, and work within agreed-to budgets and schedules.

We have been privileged to work on thousands of civic, commercial and institutional projects, including more than 300 sacred spaces across the United States and internationally.

We offer:

- Preconstruction planning & design
- Artwork assessment
- Liturgical furnishing design
- Development of treatment plans
- Conservation & restoration
- Specialty contracting
- Decorative painting
- Murals
- Ornamental and flat plaster & scagliola
- Painting, gilding & coatings
- Stone, wood & metal treatments
- Acoustic plaster & panels

HONORS & AWARDS (Selected Projects)

- Baltimore Basilica, Baltimore, 1806
- Brooklyn Tabernacle, Brooklyn, 1926
- Cathedral of the Blessed Sacrament, Sacramento, 1889
- Cathedral of Christ the Light, Oakland, 2007
- Cathedral of the Immaculate Conception, Albany, 1852
- Cathedral of the Madeleine, Salt Lake City, 1909
- Church of St. Francis Xavier, New York, 1882
- Church of the Ascension, New York, 1841
- Eldridge Street Temple, New York, 1887
- Emmanuel Baptist Church, New York, 1883
- Grace Church, Brooklyn, 1848
- Marble Collegiate Church, New York, 1854
- Plum Street Temple, Cincinnati, 1865
- Salt Lake Tabernacle, Salt Lake City, 1864
- St. Peter's Church, San Francisco, 1886
- St. Joseph's CoCathedral, Brooklyn, 1912
- St. Mark's Lutheran Church, San Francisco, 1862
- Wilshire Boulevard Temple, Los Angeles, 1929



RESTORATION: STEP BY STEP

A step-by-step process to achieve your community's vision.

1 PRECONSTRUCTION: INVESTIGATION

- Finishes investigation
- Research historic photographs & documents
- Document existing conditions
- Conservation report & recommendations



Microscopy is used to identify historic paint colors hidden beneath layers of overpaint

2 PRECONSTRUCTION: SCOPE DEVELOPMENT

- Concept design
- Sketches
- Color palette
- Preliminary budgets
- Projected schedule
- Project logistics
- Design development
- Shop drawings



Color boards are developed from information gleaned from the investigation.

3 CONSTRUCTION: IMPLEMENTATION

- On-site mockups
- On-site conservation
- On-site painting & decorative finishes
- Studio painting of new designs or replication
- Plaster repairs
- stone cleaning
- Gilding



An artist works on new artwork designed for St. Thomas Aquinas in Lincoln, NE

CREATING A HOLISTIC VISION

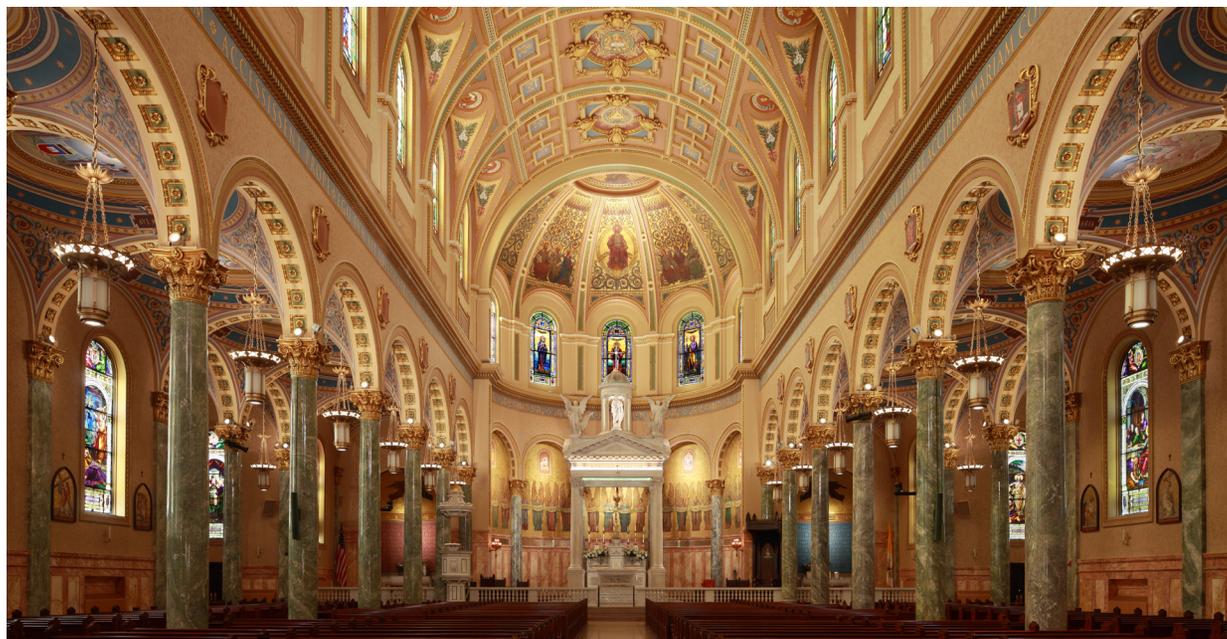
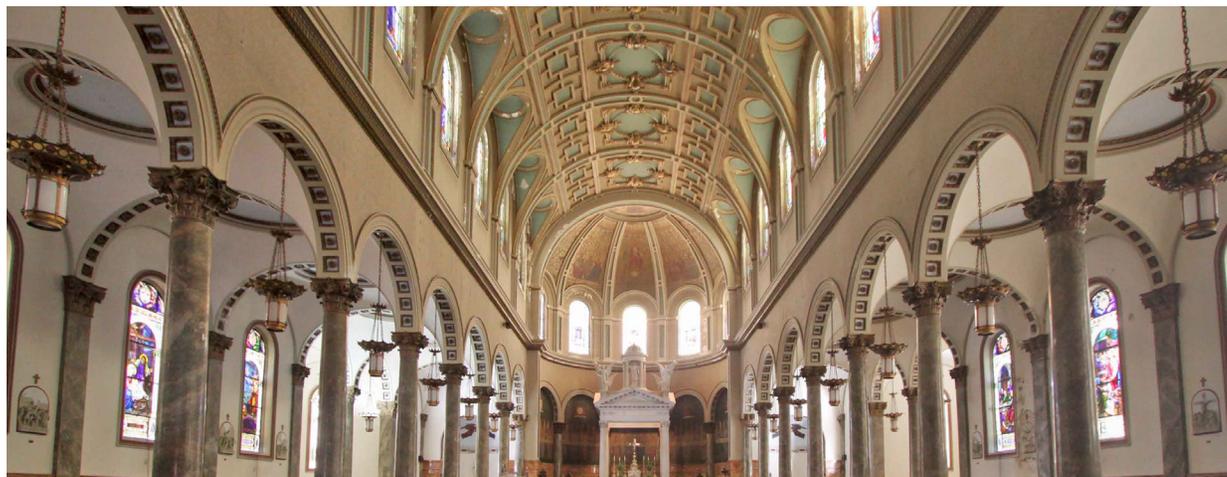
Considering each architectural component & working collaboratively

There are two elements necessary to create a successful liturgical arts campaign:

1. A holistic vision considering how each permanent component (architecture, stained glass, decorative elements, liturgical furnishings, etc.) works together to communicate the mission of the church and create a harmonious, transformative environment.

It's important to consider the purpose of each element, the relationship between the element and overall architecture of the space.

2. A collaborative design team capable of integrating technical and aesthetic objectives beautifully and economically.



St. Joseph's CoCathedral, Brooklyn, before (top) and after renewal (bottom)



INVESTIGATION

Understanding, analyzing and researching existing finishes & colors

Well-designed ecclesiastical art programs begin with preconstruction phases which may include a historic finishes investigation, plaster survey, conservation testing, concept design, design development, and creation of in situ mock ups.

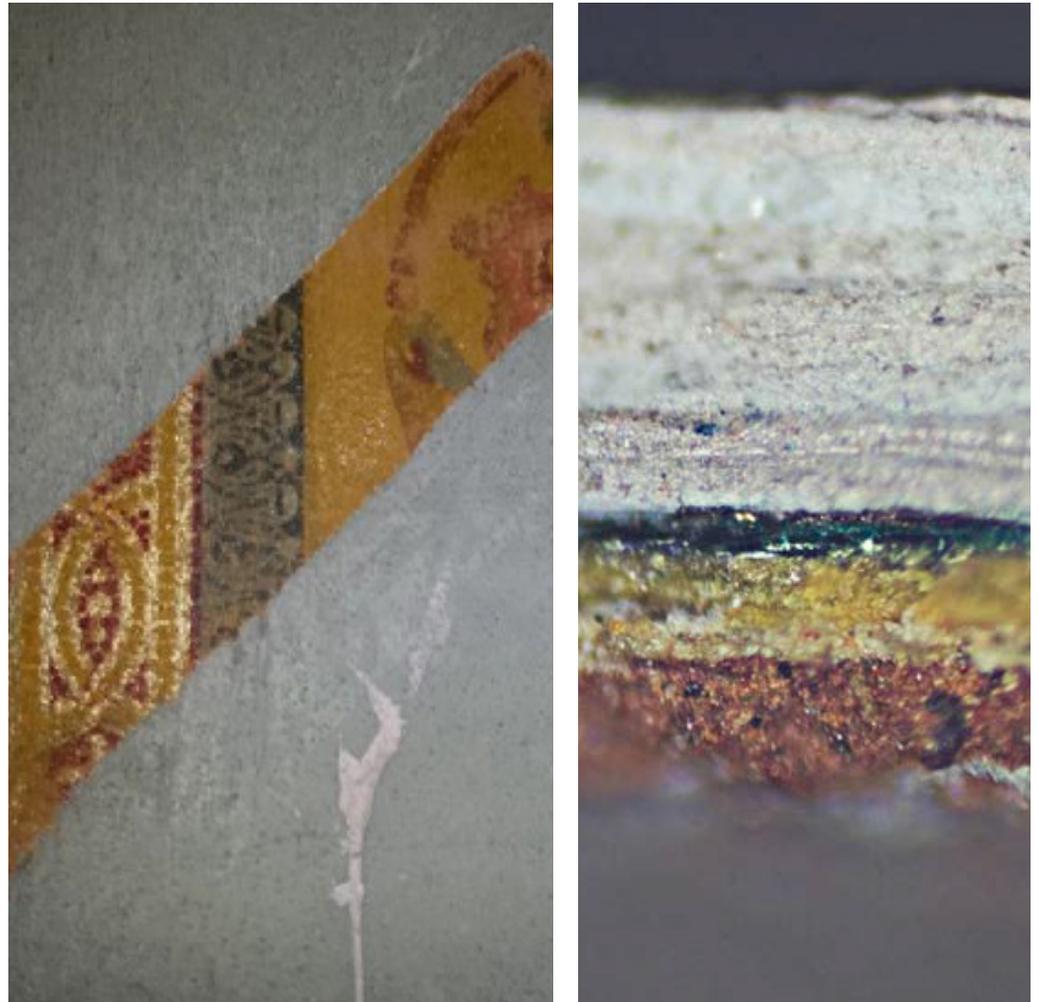
The objective of **preconstruction research and design** is to define the scope, establish budgets and eliminate surprises from the implementation phase. EverGreene is often able to identify significant cost savings during the preconstruction phases.

Research is especially important when undertaking preservation or renewal work in historic worship spaces. Our first task is to understand the original design intent. This research may include **visual observations, examination of historic documents and photographs and physical investigation of the building's finishes.**

In many cases original artwork has been obscured by layers of over paint. By creating exploratory exposure windows (small areas where over paint has been removed by a conservator) and microscopy (analyzing paint and plaster samples under a microscope) conservators can determine the color palette, material composition, recommended approach methodology and associated costs.

Investigation findings inform project scopes by illuminating:

- Condition of the substrate (generally plaster) and finishes (typically paint)
- Feasibility of retrieving original historic designs
- Historic color palette
- Implementation budgets
- Findings are presented to the design team and discussed in light of project priorities and strategies to efficiently budget time and expenses



An exposure window done at St. Gabriel's (left) and a photomicrograph (right) reveals layers of historic decorative campaigns at Grace Church, Brooklyn.

PRECONSTRUCTION / CONCEPT DESIGN

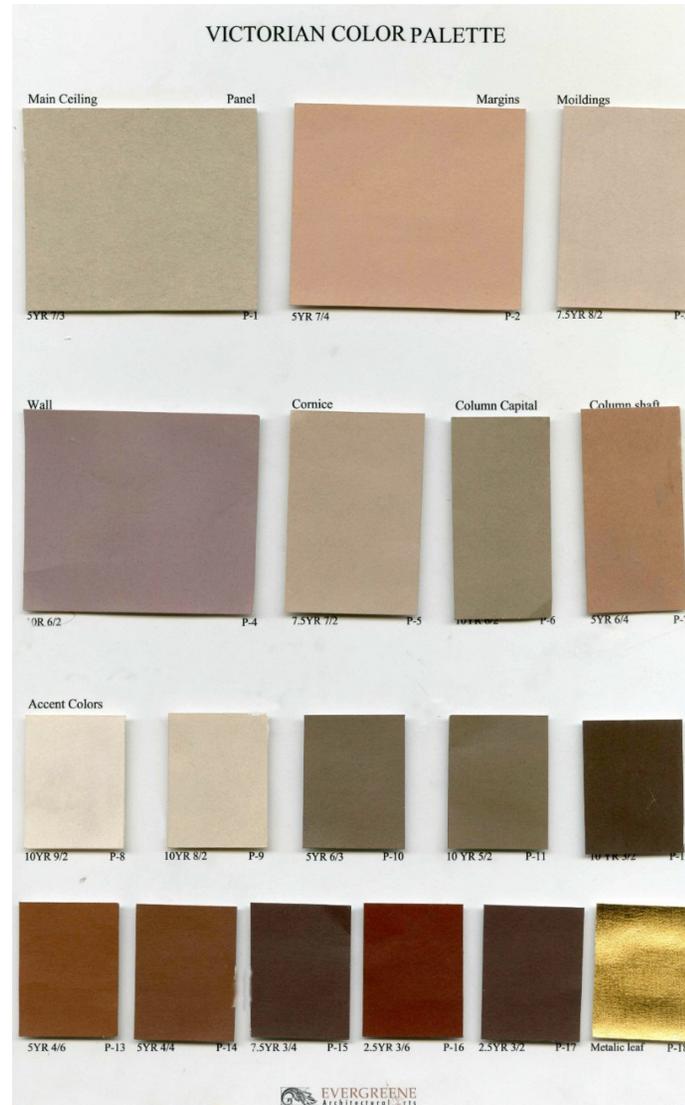
The view from 30,000 feet

Concept design is about looking at the “big picture”: how do the designs inspire prayer, service, meditation and augment the liturgy? How can they be integrated into the architecture? How can decorative elements visually support the architecture?

Typically, the concept phase includes at least one on-site meeting and conference calls as necessary. We work collaboratively with the design team (owner, architect, engineers and others) to understand project-specific considerations such as the integration of structural, mechanical, lighting and other systems; logistics, and schedule as well as to determine how the decoration will relate to permanent elements such as stained glass, flooring and liturgical furnishings.

Concept design deliverables may include:

- Black & white sketches
- Color board(s) indicating appropriate palette(s) including glazes & metallic finishes
- Color rendering that also serves as an excellent fundraising tool
- Primary elevations
- Design booklet updated throughout the life of the project, serves as an easy reference guide
- Preliminary budgets
- Projected schedule & logistics



The cathedral before restoration (top right); a color rendering of the decorative scheme (bottom right) based upon the color palette (left) for the Basilica of St. Louis, King in St. Louis.



PRECONSTRUCTION / DESIGN DEVELOPMENT

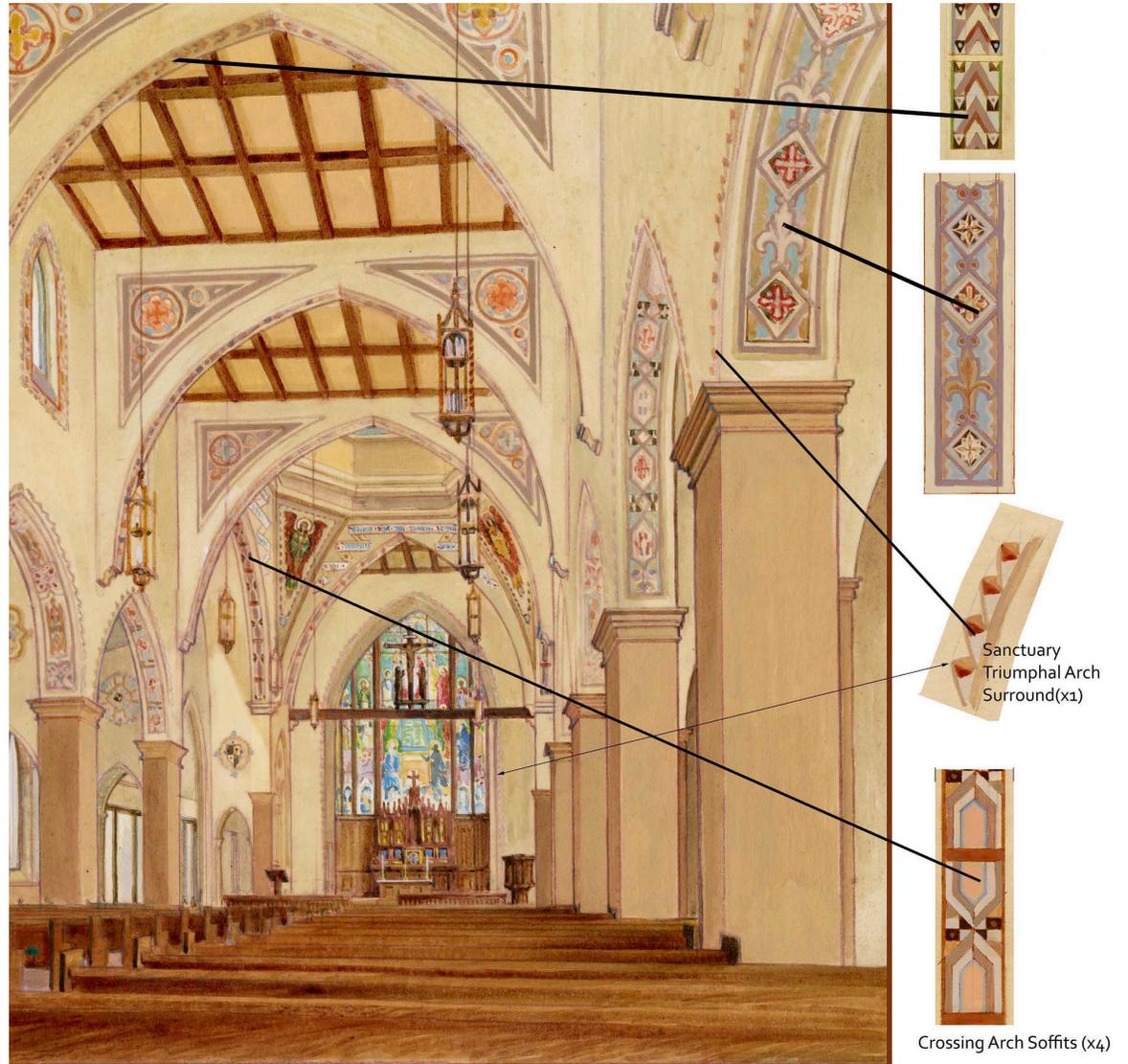
Considering the details

At the conclusion of the concept design phase, your vision for the decoration is established, design parameters are defined and essentially the road map is set.

The design development phase is about the details. Each sacred space has unique ornament that speaks to the congregation. There might be murals, painted finishes and stencils, statues and plaster ornament, gilding, and other finishes that, in their details, will tell your specific story.

Design development decisions may include:

- The specific design of each element
- How different elements will be fabricated
- The cost of each element
- Design alternatives that might be more cost efficient or accelerate the schedule
- The number of colors and patterns that will be implemented in stenciled decoration
- The type of leaf or paint utilized for metallic finishes
- How the lighting will affect the perception of each decorative element



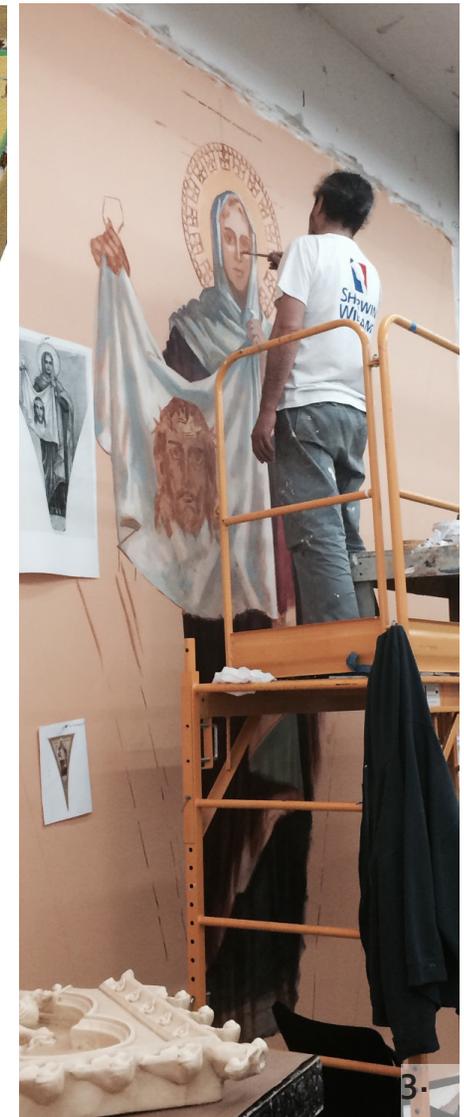
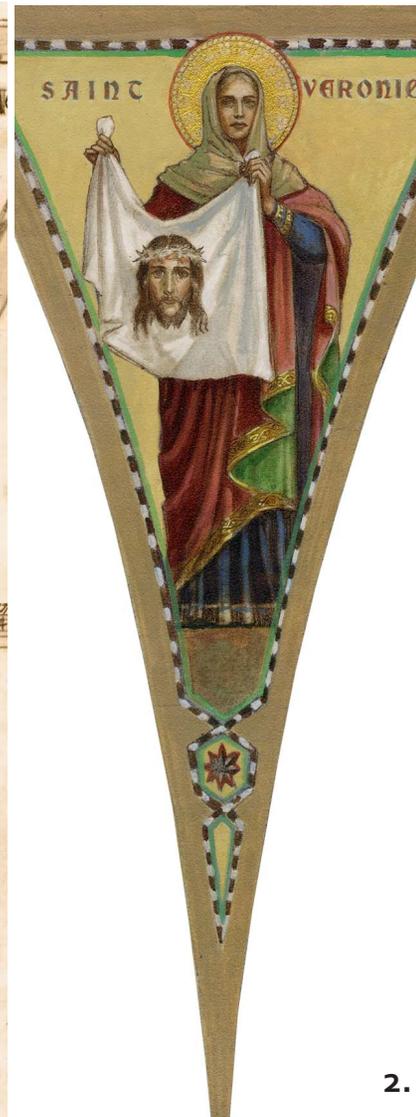
A full color, annotated rendering detailing specific elements of design / St. Thomas Aquinas, Lincoln NE

During the design development phase, we anticipate two on-site meetings and conference calls as necessary.

Deliverables may include:

- Detailed design of each selected decorative element
- Refined budgets
- Refined schedule
- Revised design book
- Specific scope

Design work is essentially complete at the conclusion of Design Development. The next phase, Shop Drawings, while not technically construction should be completed by the selected contractor or fabricator. EverGreene is a sole source company that can easily and cost-effectively transition from the design phases into construction for all elements we fabricate ourselves and is able to create detailed designs for other craftsmen to produce elements such as liturgical furnishings and stained glass.



1. St. Veronica Mural design ; 2. Concept drawing; developed design (color detail) based on client feedback; 3. Mural in progress at our studio

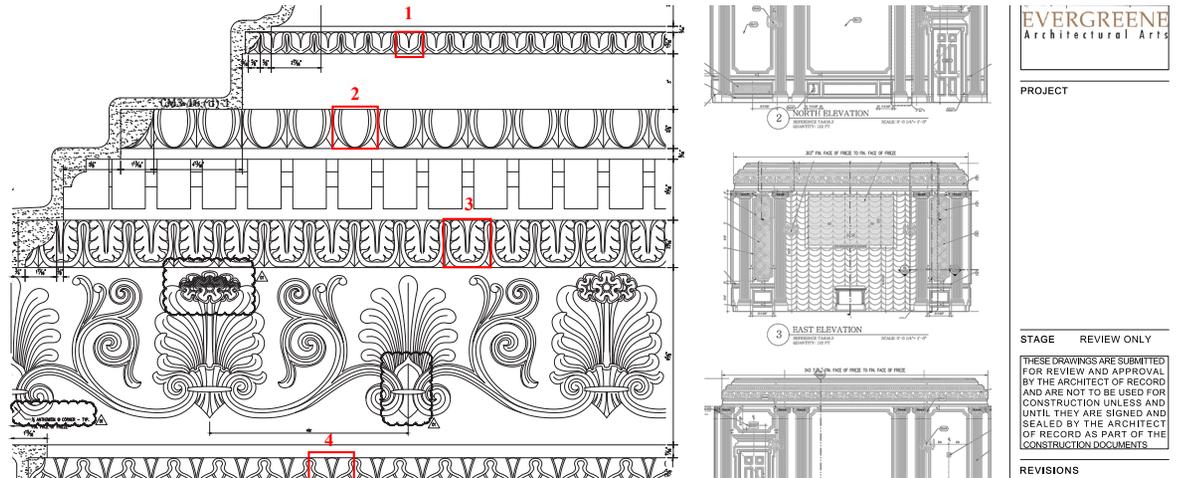


DESIGN DEVELOPMENT / SHOP DRAWINGS

From hand-sketched to digitally-drawn

EverGreene designers create precise and detailed ornament sketches by hand that can be readily translated into CAD or 3-D drawings by our digital designer team and incorporated into construction documents by the project architect.

When designing decorative elements, we create ornament that is mindful of fabrication, installation and attachment requirements. By considering these details early in the design process, we ensure that the detail retains its intricacy as it moves from concept to reality.



A hand-rendering (top) of a classically-ornamented frieze and a CAD drawing (bottom) as part of the construction documents / LDS Temple.



FUNDRAISING

Communicating your vision and congregation involvement

We understand churches are built, renewed and restored with sacrifices by the community and diocese, and take the responsibility of developing economical approaches to delivering high quality work seriously. It is extremely useful to have budget ranges in place from the very beginning and continually refine them as the scope of work is more clearly established. Well-considered budgets put you in control of your project, making it possible to prioritize each design element, and make decisions about the schedule, or what value engineering options are available to keep the project within budget.

EverGreene can provide several tools to assist you with fundraising efforts. A full color rendering, which can be used in print material or digitally, is helpful in communicating the overall vision. Better still is the execution of an on-site mockup. The mockup allows parishioners and patrons to preview, and provide feedback. From a technical perspective it is a wonderful opportunity for your design team to tailor the palette, techniques and designs to the specific conditions of your building.

EverGreene is happy to participate in town hall meetings with the community, produce designs for posters and informational materials that may be printed and hung or distributed to further engage the community in the renewal process.



An on-site mockup at Grace Church, Brooklyn



IMPLEMENTATION

Working in the field and in the studio to bring your vision to fruition

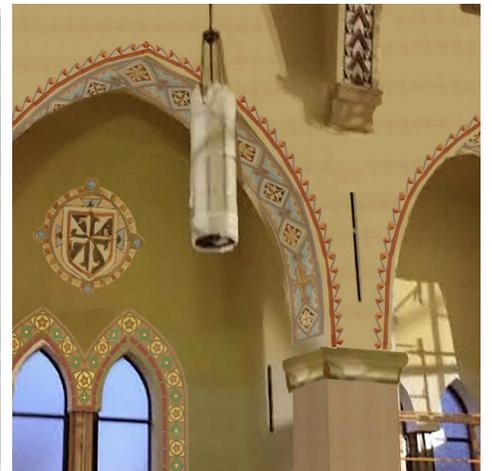
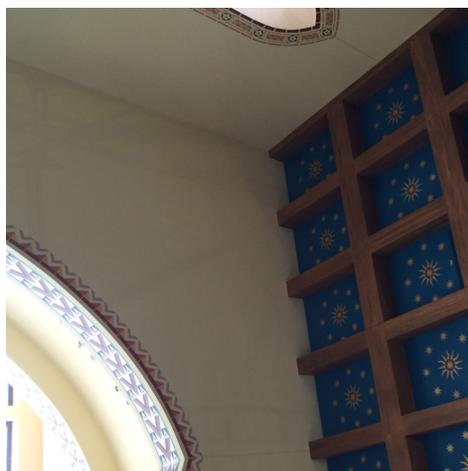
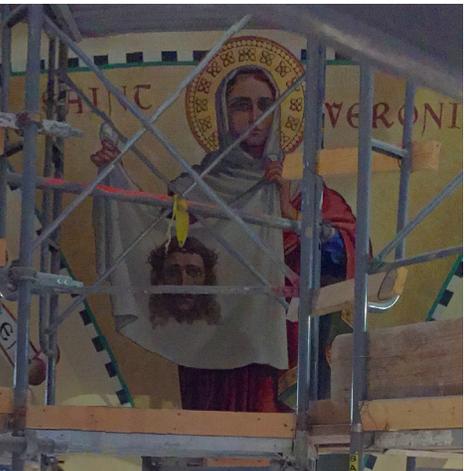
When approaching a project with multiple scopes, it is both time and cost effective to divide the tasks between studio and field components. It allows for various scope items to be executed concurrently, reduces time on site, limits scaffolding durations and maximizes the budget.

Studio work consists of the creation of designed elements including fabrication of stencils, murals on canvas and sculpture molds. Our team of classically-trained artists are well versed in many artistic styles and aesthetics that compose the ecclesiastical art historical canon.

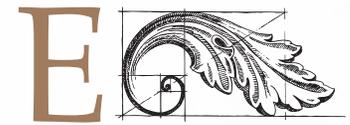
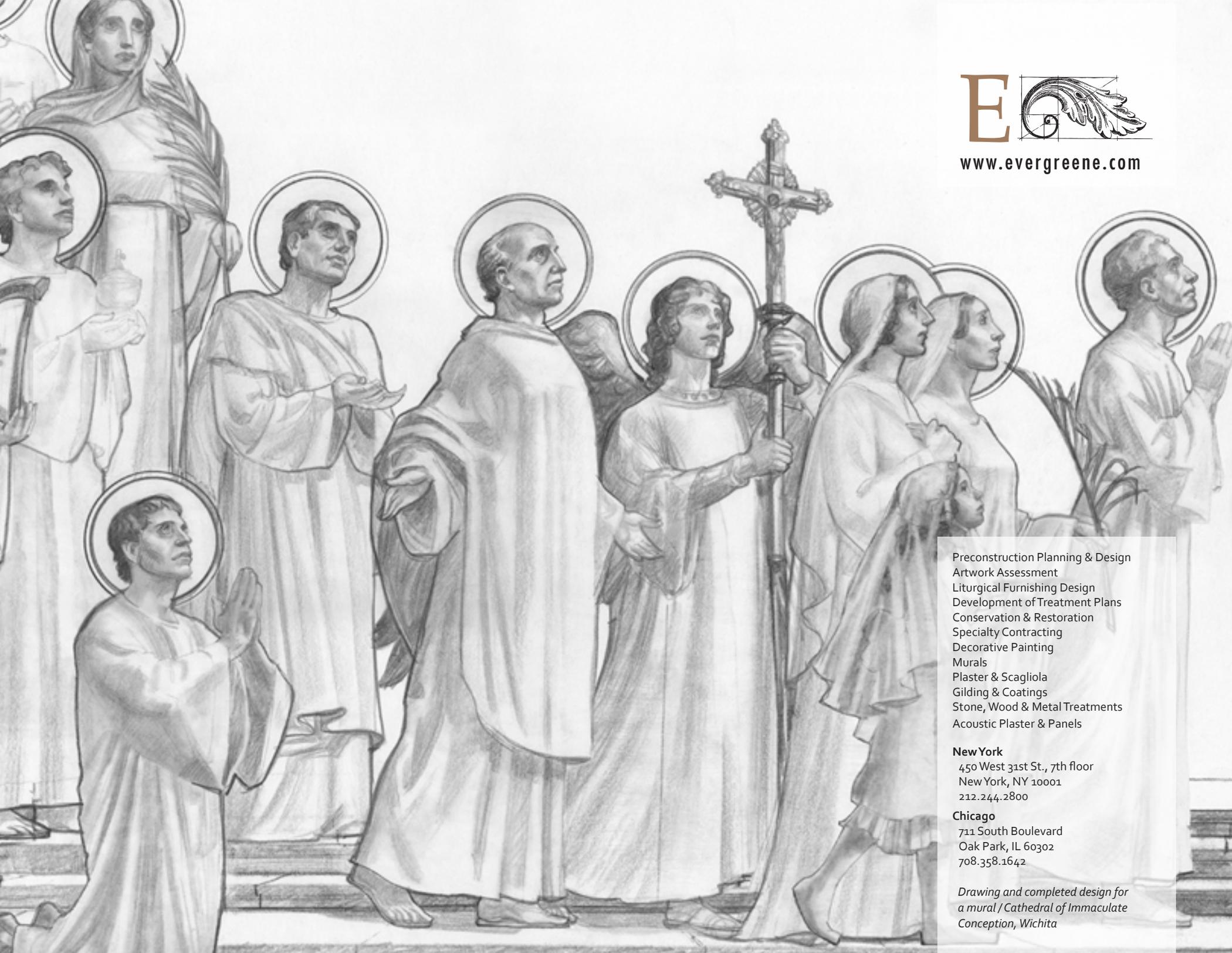
An experienced EverGreene foreman is dedicated to each job site along with a crew of skilled EverGreene craftsmen. In the case of new construction, particularly in the international market, we have successfully worked with local crews of painters to prepare surfaces and apply base paint. As much of the artwork as possible is painted on canvas in our studio, under the supervision of our mural director, to ensure the highest quality standards. Completed murals are shipped to the site and installed using a clay-based adhesive (a technique that is both historic and long lasting).



1. A new large-scale mural depicting American saints was created in the studio; 2. a conservator cleans the historic mural in the apse; 3. craftsmen install the large American Saints mural (1.) on-site / St. Joseph's CoCathedral, Brooklyn.



St. Thomas Aquinas/Lincoln, NE



www.evergreene.com

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Artwork Assessment
Liturgical Furnishing Design
Development of Treatment Plans
Conservation & Restoration
Specialty Contracting
Decorative Painting
Murals
Plaster & Scagliola
Gilding & Coatings
Stone, Wood & Metal Treatments
Acoustic Plaster & Panels

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*Drawing and completed design for
a mural / Cathedral of Immaculate
Conception, Wichita*