



# EVERGREENE ARCHITECTURAL ARTS QUALIFICATIONS

Project No. 2022-554 M (8): Removal and Storage of Existing Artwork in  
Joel M. Pritchard Building Rehabilitation/Expansion



Prepared By:  
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Date of Submission:  
August 25th, 2023

Prepared For:  
Department of Enterprise Services  
Facility Professional Services  
Legislative Campus Modernization Project  
1500 Jefferson Street SE  
Olympia, Washington 98504-1476



August 25, 2023

Sidney Hunt  
LCM Project Manager  
Sidney.hunt@des.wa.gov

**DEPARTMENT OF ENTERPRISE SERVICES / OLYMPIA / WA**  
**Qualifications**

Dear Mr. Hunt,

We are very pleased to respond to the Request for Qualifications (Project No. 2022-554 M (8) for Art Conservator Services required by the Department of Enterprise Services, Facility Professional Services, Legislative Campus Modernization.

Evergreene has extensive experience in art conservation, specifically the examination, evaluation, scientific investigation, testing and treatments for objects, de-installation, storage, and re-installation. In addition to the information provided in this proposal, we invite you to browse our vast portfolio of projects at our website [www.evergreene.com](http://www.evergreene.com).

**Evergreene Highlights**

- **Conservation is our primary activity**
- **EXPERIENCE:** 120+ years in Conservation
- **EXPERTISE:** Public Art, sculptures, paintings, murals, and fountains. Current best practice
- **SKILL:** All Conservators are either AIC Professional Associates or Fellows

Joseph Sembrat, Vice President of Conservation and Principal Conservator of EverGreene Architectural Arts, Inc. is submitting and is responsible for this bid. Joseph is a Fellow Member of the American Institute of Conservation (AIC) with over 30 years of experience. The work performed by our conservators meets or exceeds the standards established by the AIC and those of the United States Department of the Interior's *Secretary of Interior's Standards for the Treatment of Historic Properties*.

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Joseph Sembrat, MSHP, FAIC, CAHP, CAPC

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STATE OF WASHINGTON  
DEPARTMENT OF ENTERPRISE SERVICES

1500 Jefferson St. SE, Olympia, WA 98501  
PO Box 41476, Olympia, WA 98504-1476

Consultant Selection Contact Form

Designated Point of Contact for Statement of Qualifications  
For Design Bid Build, Design Build, Progressive Design Build, GC/CM & Job Order Contracting  
(JOC) Selections

Firm Name: <a href="#">Evergreene Architectural Arts, Inc.</a>		
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City: <a href="#">Brooklyn</a>	State: <a href="#">NY</a>	Zip: <a href="#">11232</a>

## EXECUTIVE SUMMARY

### ABOUT EVERGREENE

EverGreene Architectural Arts is one of the largest specialty contractors in the United States. Established in 1978, EverGreene has offices in New York, Chicago, Washington D.C. and Los Angeles. Our team is made up of the finest conservators, artisans, and craftspeople in the United States. We are a full-service firm that can take your project from preconstruction to completion. Our mission is to be recognized as the standard for creating, preserving and enhancing architectural arts, artifacts and the built environment, around the world. We believe that architectural arts—murals, fine art, finishes, and decorative architectural details in plaster, stone, and metal—enrich our environments and our lives.

We have provided conservation & restoration services for hundreds of projects across the United States, including countless buildings registered with the National Historic Landmarks. These market sectors include:

[Civic](#)  
[Commercial](#)  
[Institutional](#)  
[Sacred Spaces](#)  
[Theatres](#)  
[Museums](#)  
[Artifacts & Objects](#)

During these projects, we often work within our own team, or collaborate with other firms to seamlessly incorporate the latest technologies and safety measures while maintaining the historical integrity of the space. This ensures historic buildings can be used and enjoyed for decades to come.

Our distinct combination of knowledge allows us to offer practical solutions, single source responsibility, the ability to adhere to schedules and budgets, and financial stability with insurance & bonding capacity.

All this is provided to our clients while treating historic finishes with utmost care and conserving them to the highest standards.

For more information, visit: [evergreene.com](http://evergreene.com)

### OUR AREAS OF EXPERTISE

#### **PRECONSTRUCTION, PLANNING & DESIGN**

We can assist with budgeting, scheduling, and logistical planning. Before onsite work begins, we can provide beneficial input to help formulate solutions that are the most strategic, cost-effective, and non-disruptive as well as the most beautiful and enduring.

#### **CONSERVATION**

Conservation is the process of preserving artifacts and built environments for the future. The backbone of this tenet is our highly skilled conservators. They evaluate all conservation projects with thorough examination, research documentation, testing and analysis before developing a treatment plan. They're adept at combining traditional conservation techniques and state of the art technologies to develop custom conservation plans based on the specific materials, budget and schedule unique to your project.

#### **RESTORATION**

Architectural restoration reverses the effects of aging materials, structural instabilities, and exposure to the environment that inevitably affect many aspects of a building over time. In a combined effort of state-of-the-art technology, artistic design, and traditional craftsmanship, we can analyze and recreate historic finishes, stabilize compromised surfaces, and replicate missing elements to restore an architectural masterpiece to its original beauty.

#### **MURALS, MOSAICS & ART**

EverGreene's in-house Mural Studio is home to our talented artists, who bring master craftsmanship knowledge from around the world, art and conservation degrees, and years of experience to their work. They hold the skills to realize a wide range of visions and styles, from reproducing classical images to creating new and innovative designs.



## SCOPE OF WORK

Based on the information provided in the bid documents, it is understood that the client is looking to engage the services of a firm whose main occupation involves the assessment, removal/reinstallation, and treatment of objects and sculpture. The project goals as described in the bid documents are as follows:

- *State is looking for partnership with conservator team that brings individual professionals to the project with at least 5 years general experience. For Callahn's painted mural, professionals with 10 years painting-related experience are required. For Objects work (mosaic, cast stone, bronze), responding professionals should have 5+ years experience in each area.*
- *Responding team must offer portfolio with comparable de-installation, storage, and re-installation.*
- *If needed for de-installation, responding team must have certifications to operate heavy equipment needed.*
- *Note that existing DuPen fountain (on grade at north entry) is sited in a high humidity and routinely wet location with high levels of biological growth.*
- *Conservator team will coordinate closely with State staff, DLR Group Architects, BNBuilders (GC/CM team), and other project team stakeholders to plan and implement study; de-installation; storage; and re-installation schedules.*
- *Based on conservation team's recommendations, State will contract with storage site then process and pay rental fees during entire storage period.*
- *State warrants and represents that it will maintain at its cost and expense policies of insurance for casualty and loss to the Objects on an All Risk basis; said policy will remain in full force and effect for the time period and duration of de-installation, storage, and re-installation.*
- *State will be responsible for fees, costs, and charges for packing, crating, shipping, freight, and transport of Objects, including storage fees.*

The five major artworks that are to be removed, relocated, conserved, and reinstalled include the following:

1. Artist: Kenneth Callahan  
 Title: The Callahan Mural  
 Date: 1958  
 Materials: Oil on canvas glued directly to plaster substrate  
 Overall Dimensions: 3'-8" H x 170' L
  
2. Artist: Bert L. Cole, Paul Thiry, and Maryan Reynolds  
 Title: Untitled (color transparencies; four panel display cases)  
 Date: c. 1958  
 Materials: Wood and plaster with methacrylate panels  
 Overall Dimensions: (5) cases: 168 ½" L x 28 ¼" H x 9 1/8" int. D and 5 ¾" ext. D  
 (3) cases: 102 ½" L x 28 ¼" H x 9 1/8" int. D and 5 ¾" ext. D
  
3. Artist: James Fitzgerald  
 Title: Untitled (interior mosaic)  
 Date: 1959  
 Materials: Marble tesserae in cemented bed with bronze frame and divider strips  
 Overall Dimensions: 16' L x 20' H (with multiple sized panels)
  
4. Artist: Mark Tobey  
 Title: Untitled  
 Date: 1959  
 Materials: Oil on framed canvas  
 Overall Dimensions: 8' L x 9' H
  
5. Artist: Everett DuPen  
 Title: Untitled (exterior fountain)  
 Date: 1959  
 Materials: Patinated bronze, limestone, rough terrazzo, lighting, pump works  
 Overall Dimensions: 12' L x 5' H

## DIVERSE BUSINESS INCLUSION STRATEGIES

Based on the fact that almost all of the services to be performed under this contract will be self-performed, we do not anticipate the needs for sub-contractors. We have consulted with the State of Washington website provided in the bid documents and the document entitled "Tools for Equity in Public Spending" specifically, and on page 5 found the following:

### **Is there ever a reason not to have an inclusion plan?**

1. When a project has no sub-contractible opportunities.
2. When a project is small, it likely will not benefit from an inclusion plan.
3. When the project requires unique qualifications or specific skills that no available small and diverse businesses have.

Our work encompasses all three reasons. If this is not in fact true, we agree to abide by the DES requirements and make every effort to identify and utilize small and diverse businesses. If allowed to move onto Phase II of the selection process, we would be happy to discuss this further.



# TEAM RESUMES



## QUALIFICATIONS OF KEY PERSONNEL

The team that we intend to assemble for this project will be comprised of individuals who specialize in each of the disciplines required by the type of objects to be removed, transported, conserved, and reinstalled. Since Evergreene has over 200 employees and approximately 40 within our conservation department alone, we are able to undertake several projects simultaneously without compromising the quality of our work.

Our work is based on the goals of minimal intervention, preservation of historic fabric, documentation and reversibility. In order to provide the client with the highest level of service within a reasonable budget, our approach is to utilize the lowest rate category to properly perform the tasks at hand. All work is initially reviewed by a Principal and/or Senior Conservator so that we fully understand the nature of the work, what is needed to successfully perform the work, and then continually monitor the tasks being performed to ensure that they are in compliance with our rigorous quality control standards and are acceptable to the client. With this approach in mind, we typically find the distribution across the various labor categories for each task as follows: 5% Principal Conservator; 10% to 15% Senior Conservator; 30% Conservator; 50% to 55% Conservation Technician.

For this project, we intend to utilize the following key individuals who will be supported by lower-level staff conservation technicians. Please see attached resumes.

- Joseph Sembrat – VP of conservation and Principal Conservator
- Kelly Caldwell – Director of Conservation and Senior Conservator - objects
- Katey Corda – Senior Conservator – paintings/murals
- Jaime Carpenter – Conservator – paintings/murals
- Michael Weinbrecht - Senior Conservation Technician – objects and mosaics
- Maria Hardman – Senior Conservation Technician – paintings/murals and mosaics
- Mike Carpenter – Project Manager with extensive mural/mosaic/painting experience

# JOE SEMBRAT AIC Fellow / Vice President of Conservation, Principal Conservator

## Biography

Joseph Sembrat has been immersed in the conservation field for over 25 years. In 1999 he and his wife Julia founded Conservation Solutions, Inc. which developed into a leading international heritage preservation firm focused on the conservation of art, artifacts, and architecture. Conservation Solutions was acquired by EverGreene in May 2018 and is now recognized as part of EverGreene.

Some high-profile projects include the treatment of several of Henry Moore's reclining bronze sculptures, conservation oversight for the exterior masonry located at the West Block of Parliament in Ottawa, ON, and numerous artifacts from the salvaged R.M.S. Titanic wreck- site, such as the 17-ton 'Big Piece'.

Joe is also an accomplished author and presenter of topical industry-relevant issues. He continuously conducts research and publishes papers on topics in the preservation field with special emphasis on technology sharing among various areas of industrial research and its applicability to conservation treatments.

## Education

MS in Historic Preservation | Columbia University | New York, NY  
BA in Art History | University of Pennsylvania | Philadelphia, PA  
Art History Studies | University College London | London, UK

## Professional Organizations

American Institute for Conservation | Fellow  
Canadian Association of Professional Conservators | Professional Member  
Canadian Association of Heritage Professionals | Professional Member

## Honors & Awards

AIA Institute Honors Award of Architecture | New York Public Library | New York, NY  
ICRI Award of Excellence, Historic Building Project | Historic Cornice Repair at the Hotel Monaco | Washington D.C.  
Outstanding Achievement in the Field of Restoration | Coral Gables Museum | Coral Gables, FL

## Training & Certification

OSHA 30-hour Construction Safety  
Lead & Asbestos Awareness

## Representative Projects

**Kennedy Space Center | Cape Canaveral, FL**  
Responsible for Space Shuttle Atlantis condition assessment, preservation, and exhibit planning; conversion from space flight vehicle to static display.

**New York Public Library | New York, NY**  
Responsible for planning and QC oversight for façade sculpture conservation.

**Vizcaya Museum & Gardens | Miami, FL**  
Responsible for outdoor sculpture conservation; assessment and treatment of all outdoor sculptures on the grounds of this National Historic Landmark.

**U.S. Space and Rocket Center | Huntsville, AL**  
Responsible for conservation treatment of Saturn V Rocket.

**AL & Johnson Space Center | Houston, TX**  
Responsible for conservation treatment of Saturn V Rocket.

**Department of Veterans' Affairs | Washington D.C.**  
Responsible for stabilization and conservation of limestone facade

**U.S. Capitol Building | Washington D.C.**  
Responsible for survey of interior finishes and artwork.

**West Block of Parliament | Ottawa, CAN**  
Conservation for exterior masonry restoration.



# KELLY CALDWELL

AIC PA | APT RP | Director of Conservation, Senior Conservator

## Biography

As Director of Conservation for EverGreene Architectural Arts, Kelly oversees operations for all conservation projects from a management and conservation perspective.

Kelly is a fully qualified conservation professional who has been working in the fields of archaeology and conservation for over ten years, with a key focus on archaeological and building contexts. Upon completion of her graduate training, Kelly continued expanding her skills in conservation fieldwork and historic preservation where she focused on masonry, sculpture, and mosaics as well as a focus on the use of lasers in conservation. She has also taken advantage of teaching opportunities by delivering classroom lectures and on-site training regarding cultural heritage preservation.

Prior to joining EverGreene, Kelly was a Vice President of Conservation Solutions, Inc. (CSI), which merged with EverGreene in 2018. Her experience with CSI includes the West Block Rehabilitation Project at the Canadian Houses of Parliament Building and the 180 Wellington Mosaic Conservation Project, both in Ottawa, Canada. Her work is comprised of many aspects of conservation including research, assessments, defining the scope of work, and implementation of conservation treatments. She has extensive experience in collaborative projects, working closely with architects, engineers, construction managers, and fellow conservation professionals.

## Education

MS in Conservation for Archaeology and Museums | University College London | London, England  
MA in Principles of Conservation | University College London | London, England  
BA in Archaeology & Anthropology | University of North Carolina at Greensboro | Greensboro, NC

## Professional Organizations

American Institute for Conservation | Professional Associate  
Canadian Associate of Conservation | Member  
Canadian Association of Heritage Professionals | Member  
Archaeological Institute of America | Member  
Association of Preservation Technology (APT) | Recognized Professional | 2022- Present

## Training & Certification

OSHA 30-hour Construction Safety  
Lead & Asbestos Awareness  
8-Hour Supported Scaffold User  
NYC Site Safety Training Supervisor  
Class IV Laser Operator Training  
Aerial Work Platform Certification

## Representative Projects

### Princeton Museum of Art | Princeton, NJ

Senior Conservator overseeing the survey and treatment program of multiple historic artifacts and modern sculptures for Princeton Museum.

### United States Capitol | Washington, DC

Laser cleaning and consolidation of exterior marble, and restoration of various bronze architectural elements.

### Trinity Church | New York, NY

Senior Conservator for the interior treatment of the sculptural elements and exterior grave markers

### St. Mary's Basilica | Minneapolis, MN

Senior conservator for the assessment and in progress treatment at this historic co-cathedral.

### St. Paul's Cathedral | St. Paul, MN

Senior Conservator in the investigation and documentation of this national shrine.

### Carnegie Library | Washington, D.C.

Lead Conservator observed and recorded the location and extent of visible deterioration, attempted to characterize types of deterioration, and investigated likely causes where possible.

### St. Vincent Ferrer | Manhattan, NY

Senior Conservator in the investigation of inventory, assessment of conditions, and conservation cleaning tests on paintings, stone, metals and wood.

### Canadian Houses of Parliament | Ottawa, ON

Lead conservator for exterior masonry restoration for the West Block Rehabilitation Project, including management archival documentation and reporting for the project.

### 180 Wellington Mosaic | Ottawa, ON

Project Manager and lead conservator for the assessment and conservation of the historic interior ceiling mosaic.

### Biltmore Estate | Asheville, NC \*

Consultation and implementation of conservation for annual maintenance of the outdoor sculpture collection. Working with in-house conservation team on the cleaning and repair of marble, limestone, and terracotta sculptures

\* Prior to joining EverGreene



# KATEY CORDA

AIC Professional Associate / Conservation Manager, Senior Conservator

## Biography

Katey is a Senior Conservator with EverGreene, based out of the Washington DC office. She has fifteen years of professional experience in art conservation and is certified as an AIC Professional Associate. After completing her MA Degree in the Conservation of Wall Painting at the Courtauld Institute of Art in London, she pursued a career focusing on the preservation of murals and decorated architectural surfaces.

Katey oversees projects from a management and conservation perspective. Her work includes the research, assessment, and documentation of sites and artifacts, as well as the development and implementation of conservation treatments. Katey has a strong background in practical treatment projects, as well as extensive experience leading high-profile, large-scale projects that have often included a training component for students and recent graduates. She acts regularly as a consultant for large institutions including the Houses of Parliament in London, UK.

Katey is an active member of The Institute of Conservation (ICON) in the UK and the Washington Conservation Guild (WCG). She sits on the Board of Advisors for the Center for Painted Wall Preservation and has been recognized for her work in research as an inaugural recipient of the William M. Dietel Prize for Research in the conservation of wall painting.

## Education

MA in Conservation of Wall Painting | Courtauld Institute of Art, University of London | London, UK  
BA in Fine Art and Art History | University of Southern California | Los Angeles, CA

## Professional Organizations

AIC Professional Association  
Washington Conservation Guild  
The Institute of Conservation (UK)

## Honors & Awards

William M. Dietel Prize | Research in the Conservation of Wall Painting | 2016

## Training & Certification

OSHA 30-hr  
16-hr Asbestos Operations & Maintenance Training  
Principles of Scaffold Training  
Fall Protection Training  
Mobile Elevating Work Platform Operator Training

## Representative Projects

### WTC Trident Monument | Virginia Beach, VA

Project Manager for the stabilization and conservation of a World Trade Center Trident Monument located at the Oceana Naval Base.

### Joint Base Myer-Henderson Hall | Arlington, VA

Project Manager for the paint and mortar analysis of 6 historic residential quarters on the base.

### Ad Astra | Washington D.C.

Project Manager for the removal of *Ad Astra*, the 80+-foot tall polished stainless-steel sculpture, from the exterior of the Smithsonian Air & Space Museum, and its relocation to the Stephen F. Udvar-Hazy for storage during museum renovations.

### Smithsonian Air & Space Museum | Washington D.C.

Senior conservator and site superintendent for the removal of five monumental marouflage mural paintings. Supervised the reinstallation of 3 of the 5 murals upon the completion of Museum renovations.

### Lockwood House | Harpers Ferry, WV

Project manager and senior conservator for the development and implementation of stabilization treatments of historic, interior finishes in a pre-Civil War era home.

### McCormick House | Wheaton, IL

Senior conservator for the removal and conservation of mid-20<sup>th</sup> c. Chinese hand painted wallpaper panels on rice paper on the dining room walls.

### Salt Lake Temple | Salt Lake City, UT

Project manager and senior conservator for the condition assessment of more than 70 easel paintings in the Temple collection, including recommendations and priority assignments for treatment.

### Basilica of the Sacred Heart | Hanover, PA

Senior conservator and site superintendent for the removal of 3 large easel paintings and studio conservation treatment.



# JAIME CARPENTER AIC Professional Associate / Conservator

## Biography

Jaime has been at EverGreene Architectural Arts since 2012. Her work focuses on the conservation of painted finishes including fine art and decorative murals on canvas and plaster. However, her experience extends to other finish materials including wood and stone. Jaime is skilled in conducting condition assessments, performing conservation treatments, and interpreting the results of material analysis.

Prior to joining EverGreene, Jaime studied art conservation in Florence, Italy, where she was an assistant to the conservators at the Studio Art Centers International. She also interned with several private studios in Italy, where she gained additional experience conserving paintings and frescoes, and focused on developing her skills in inpainting.

## Education

Post-Baccalaureate Certificate in Art Conservation | Studio Art Center | Florence, Italy  
Bachelor of Fine Arts in Drawing and Printmaking | Bradley University | Peoria, IL  
Study Abroad in Studio Art in Cortona, Italy | University of Georgia | Athens, GA

## Professional Organizations

American Institute for Conservation | Professional Associate

## Training & Certification

OSHA 30-hour Construction Safety  
Lead & Asbestos Awareness  
4-Hour Supported Scaffold User

## Representative Projects

### American Museum of Natural History Murals | New York, NY

**July 2012 to September 2012**

Conservator for the restoration and conservation of the 1936 MacKay murals in the rotunda.

### Illinois State Capitol Public Art | Springfield, IL

**October 2012- December 2012**

Conservator for the 1887 mural by artists G. Fuchs and R. Behr. Conservation treatments were executed on an area of previous water damage.

### Verizon Building Murals | New York, NY

**February 2013- April 2013**

Conservator for the conservation treatment of the c. 1926 lobby ceiling murals following damage caused by Hurricane Sandy.

### Palmer House Portraits | Chicago, IL

**April 2013**

Conservator for the treatment of portrait paintings in the lobby of the historic hotel.

### Holyoke Public Library Murals | Holyoke, MA

**August 2013**

Conservator for assessment, removal, conservation, and reinstallation of murals by Graziani.

### Sherry Netherland Lobby | New York, NY

**September 2013- February 2014**

Conservator for the conservation of the ceiling mural by artist Joseph Aruta. Treatments included full overpaint removal, selective varnish removal, loss compensation, and inpainting.

### Texas Southern University Murals | Houston, TX

**December 2012 and August-October 2014**

Mural conservation for several student murals in Hanna Hall.

### Lyric Theater | Birmingham, AL

**March 2015- April 2015**

Conservator for the assessment and conservation of the 103-year-old mural by artist Harry Hawkins, located above the proscenium of the theater.

### Atlas Theater | Cheyenne, WY

**December 2018- January 2019**

Conservator for the assessment, cleaning, encapsulation, canvas repairs, and inpainting of the theater's historic fire curtain.

### CA Capitol Annex | Sacramento, CA

**March-April 2022**

Lead Conservator for the stabilization and removal of The Origin of the Name of CA mural, by artist Lucile Lloyd.





# MICHAEL WEINBRECHT Senior Conservation Technician

## Biography

Michael joined EverGreene in August 2019. He works closely with conservators in all aspects of historic work, including research, condition assessments, material testing, and conservation treatments. He also assists senior conservators in historic element repairs and replication using his sculpting background.

Before joining EverGreene, Michael worked as a multi-media sculptor and conceptual designer. Knowledgeable in various 3D modeling platforms, Michael has extensive experience creating, drawing, and fabricating pieces in wood, metal, ceramics, and stone. He also is experienced in high-risk work area safety, performing and overseeing work involving plasma cutters, MIG welding, table saws, and large gas kilns.

## Education

Bachelor of Fine Arts | Florida State University | Tallahassee, FL  
Associate of Art in Fine Arts | Indian River State College | Ft. Pierce, FL

## Training & Certification

OSHA 10-hour Construction Safety  
4-Hour Supported Scaffold User  
Fall Protection Training  
LIA Laser Safety Awareness Training

## Representative Projects

### **Fiske Soldier | Saratoga Springs, NY**

Reassembled a zinc sculpture that had shattered after it was toppled. Designed and welded into place a stainless-steel armature, soldered into place the various pieces of the sculpture, modeled missing pieces that required casting, shaped and installed missing forms that did not require casting, then applied a faux bronze finish using the HVLP.

### **Delbarton School | Morristown, NJ**

Deconstructed the legs of a cast stone figure to remove the failed steel rods that were previously installed. Stabilized the remaining steel armature, installed fiberglass rods in place of the failed rods, then reassembled the legs and applied a shelter coat.

### **Public Works | Jacksonville, FL**

Cleaned and refinished Bronze, Aluminum, and Stainless-Steel sculptures. Repaired and stabilized wooden, ceramic, concrete, and fiberglass sculptures. Then in painted various nicks and damaged areas across all aforementioned media types.

### **Sacred Hearts Basilica | Hanover, PA**

Designed and assembled various rigging and supportive apparatuses required to lift and safely lower a large painting of unknown weight. Once it was lowered the focus moved to removing it from its frame and stretcher and then rolling the painting up for safe transportation.

### **St. Vincent De Paul | Philadelphia, PA**

Repaired damaged areas that occurred when the scaffolding was removed. Intricate areas were re-sculpted with epoxy, while less detailed ones were sanded down and stained to blend them into the surrounding woodwork, finally a polyurethane was applied.

### **Scottish Rite | Washington, DC**

Failed lacquer was removed using the IBIX and glass media. Once the lacquer was removed the raw Nickel Silver and Bronze elements were polished back up to their desired shine using various abrasives, stabilized and prepped for painting, and then a fresh tinted lacquer coat was applied using the HVLP until the desired Mil reading was acquired.

### **Olmsted Fountains | Washington, DC**

Technician for the cleaning, patination, and lacquering of the two historic bronze fountains for the Architect of the Capitol.



# MARIA HARDMAN Conservation Technician

## Biography

Maria Hardman joined EverGreene as a conservation technician in July 2019. Maria works closely with other technicians and conservators during all phases of conservation treatment, assessment, and documentation.

Prior to joining the team, Maria worked as an educator in the arts and languages for different mediums including – digital fabrication, mold making, plaster work, and painting. Maria has experience in set design. She holds a Bachelor's degree in Fine Arts from Maryland Institute.

## Education

Bachelor of Fine Arts | Maryland Institute College of Art |  
Baltimore, MD

## Training & Certification

OSHA 10-hour Construction Safety  
Asbestos 16-hour Operation and  
Maintenance Training  
Fall Protection Training  
Principles of Scaffolding

## Representative Projects

### **Jefferson Memorial | Washington, DC**

Technician performing steam cleaning on the marble dome, roof, drum walls, and entablature, including site protection, steam treatment, and waste collection.

### **Olmsted Fountains | Washington, DC**

Technician for the cleaning, patination, and lacquering of the two historic fountains for the Architect of the Capitol.

### **Neptune Fountain | Washington, DC**

Technician for the cleaning, patination, and hot waxing the historic fountain for the Architect of the Capitol.

### **Smithsonian Air and Space Museum Murals | Washington, DC**

Technician performing backing removal and preservation techniques to various historic murals, including fabrication of crates for transportation.

### **Franklin School | Washington, DC**

Technician for the cleaning, consolidation, and preservation of 19th-century distemper paint murals.

### **US Capitol South Extension | Washington DC**

Technician for the preparation for chemical stone consolidation and laser cleaning treatments on carved marble architectural elements.

### **Russell Senate Office Building | Washington, DC**

Lead Conservator for the First Street consolidation. Work included site protection, preparation, and application for consolidation treatment of marble decorative elements.



# Mike Carpenter

Project Manager

## Biography

Mike Carpenter joined EverGreene in 1998 and brings over two decades of experience working in the restoration and conservation of historic buildings and interiors. Michael has been supervising many of EverGreene's most complex decorative paint and plaster restoration.

As Assistant Project Manager a Mike promotes collaborative team work between clients and his technical staff, and adheres to the highest standard of work by keeping the project on budget and on schedule. He is focused on health and safety awareness and experienced with on-site supervision and quality control. Mike is also an accomplished decorative painter, with extensive skills in a variety of techniques.

## Skills

- Gilding
- Glazing
- Polychroming
- Stenciling
- Faux Marbelizing
- Antiquing

## Training & Certification

- OSHA 30-hour Construction Safety
- Lead & Asbestos Awareness
- 4-Hour Supported Scaffold User

## Representative Projects

### Illinois State Capitol | Springfield, IL

Assistant project manager for the restoration of decorative paint, conservation of historic finishes, and repair of ornamental plaster, including consolidation, throughout the House and Senate Chambers, and many rooms, hallways, and staircases.

### Grace Church | Brooklyn, NY

Assistant project manager for the restoration of decorative paint, conservation of historic finishes, and repair of ornamental plaster, including consolidation, throughout the House and Senate Chambers, and many rooms, hallways, and staircases.

### Fox Theatre | Spokane, WA

Assistant project manager for the decorative paint and finishes restoration, paint and coating removal, and conservation including inpainting and gilding.

### Lerner Theatre | Elkhart, IN

Assistant project manager for the plaster and decorative paint restoration of the 1924 Beaux Arts style theater including polychromy, glazing, and highlighting of pilasters, entablature, frieze, and other architectural ornamentation.

### Kiel Opera House | St. Louis, MO

Assistant project manager for the historic decorative paint restoration of the lobby and auditorium.

### 7th Street Theatre | Hoquiam, WA

Assistant project manager for the plaster restoration, conservation, repainting, and replacing of finishes.

### Majestic Theatre | Gettysburg, PA

Assistant project manager for the decorative paint and plaster restoration of the interior.







PROJECTS



## RELEVANT EXPERIENCE/PAST PERFORMANCE

EverGreene's main focus is conservation and historic preservation. In our 42+ years of being in business, we have assessed, treated, moved, and stored literally 100's of painting, murals, mosaics, and sculptures. We have worked in and on many historic structures and understand what it takes to understand and follow the standards created by the American Institute for Conservation (AIC) and the Department of Interior Standards. We have visited the site and familiarized ourselves with the specific requirements of the project and the delicate nature of the work, including working inside of an occupied building. Additionally, Evergreene recently completed work on the WWII Memorial located on the Capitol grounds and were able to work through potential issues with the artist and client to deliver a success project.

EverGreene's resume is quite extensive for each type of material that is to be addressed for this project. Here are just a few of the projects of similar scope and budget.

### Paintings and Murals

- Harlem Hospital Murals - <https://evergreene.com/projects/harlem-hospital-murals/>
- Keith Haring Grace House Mural - <https://evergreene.com/projects/grace-house/>
- National Air and Space Museum Mural - <https://evergreene.com/projects/air-and-space-museum-mural/>

### Mosaics

- Mosaic at Texas State Technical College - <https://evergreene.com/projects/texas-college-mosaic/>
- Hayden Planetarium Mosaic - <https://evergreene.com/projects/hayden-planetarium-mosaic/>
- El Museo del Barrio - <https://evergreene.com/projects/el-museo-del-barrio/>

### Bronze Fountains

- Library of Congress Neptune Fountain - <https://evergreene.com/projects/neptune-fountain/>
- Madison Building Atrium Fountain - <https://evergreene.com/projects/madison-fountain/>
- Mellon Fountain National Gallery of Art - <https://evergreene.com/projects/mellon-fountain/>





## Harlem Hospital Murals

NEW YORK, NY

EverGreene conserved and relocated 12 WPA-era murals from their original settings to a new hospital pavilion. The murals depict the history of Harlem and were executed by three African-American artists and an accomplished fresco artist.

The six murals painted on plaster were removed as wall sections because the plaster could not be separated from the terracotta block wall structure. EverGreene designed a proprietary custom system (with variations for each mural wall type) for reinforcing the walls, cutting sections with minimal impact on murals, framing each section, protecting the mural surface with packing materials, and relocating them.

EverGreene installed the murals, woodwork and plaster elements in a new purpose-built gallery while coordinating with other trades. Conservators performed surface cleaning, filling and inpainting, loss compensation, and varnishing. EverGreene was on a tight schedule to reinstall the murals and we completed the project on time, within budget and met all milestone deadlines. The project was reviewed and approved by the Public Design Commission of the City of New York.

Featured artists and works include Recreation in Harlem by Georgette Seabrooke, 1937; Pursuit of Happiness by Vertis Hayes, 1937; Modern Surgery and Anesthesia by Alfred Crimi, 1937; and Magic in Medicine & Modern Medicine by Charles Alston, 1940.

MORE INFORMATION:

<https://evergreene.com/projects/harlem-hospital-murals/>

### SERVICES PERFORMED

Conservation Treatments  
Murals & Mosaics  
Plasterwork

### PROJECT DETAILS

**Architect**

HOK

**Construction Manager**

TDX

**Client**

Harlem Hospital Center

**Professional Photography**

Whitney Cox





## Keith Haring Grace House Mural

NEW YORK, NY

In the early 1980s, Keith Haring painted what would become one of his most well-hidden and least known murals along two flights of stairs inside Grace House, a former Catholic Youth Center on Manhattan's Upper West Side, owned by the Church of the Ascension.

In 2017, EverGreene was engaged by the Church of the Ascension to conduct feasibility studies to determine if the murals could be salvaged, as the building was slated for sale and would likely undergo a gut renovation in the future. Through this testing and extensive proof-of-concept development, EverGreene devised a method to remove the figures as their own individual pieces, while respecting their original context within the building; for example, an adjacent doorway that was integral to the design of one of Haring's "diving" figures was also removed.

Before salvage commenced, EverGreene conservators documented the murals and performed paint consolidation to ensure paint loss would not occur during their removal. Additionally, each mural, which weighed between 1,500 to 1,800 pounds each (with frames installed), was outfitted with a custom steel frame that would strengthen the wall it was painted on and served as a mechanism by which they could be carefully hoisted down to the ground floor.

The new owner engaged EverGreene to design and install a permanent support and handling armature for each of the 13 panels for ease of transport and display in a variety of settings.

MORE INFORMATION:

<https://evergreene.com/projects/grace-house/>

### SERVICES PERFORMED

- Art Handling & Salvage
- Conservation Treatments
- Decorative Painting & Finishes
- Investigation, Testing & Analysis
- Murals & Mosaics
- Plasterwork

### PROJECT DETAILS

**Original Artist**

Keith Haring

**Project Managers**

Zubatkin

**Client**

Church of the Ascension





## National Air and Space Museum Mural

NATIONAL MALL, WASHINGTON, DC

In 2019, EverGreene was engaged by Clark-Smoot-Consigli, to remove five monumental painted murals in preparation for a major reconstruction of the National Air and Space Museum building on the National Mall in Washington D.C. The vibrant murals, Weather, The Evolution of Jet Aviation, Fortress Under Fire, Earth Flight Environment, and A Cosmic View, had been created by renowned artists on site, specifically for the building during its construction in the mid-1970s.

EverGreene conservators assessed, documented, and developed a plan to safely remove the painted canvases from the walls to which they had originally been adhered. Custom-designed scaffolding was erected for access and enclosed within negative-air containment due to the known presence of asbestos containing materials in the Museum wall substrate. Working in Tyvek suits and full-face respirators, the team then painstakingly separated the mural canvases from the walls in original sections, rolled them onto large sonotubes, and transferred the segments to our studio.

A clean containment room was constructed at EverGreene's studio and each mural was unrolled within it so that excess wall materials including paint/primer, dry-wall paper, and asbestos-containing joint compound could be removed from the back. After meticulous cleaning and testing to confirm the absence of any ACM, the murals were rerolled in archival materials, crated, and returned to the Museum for storage....

MORE INFORMATION:

<https://evergreene.com/projects/air-and-space-museum-mural/>

### (2) AWARDS

#### SERVICES PERFORMED

Conservation Treatments  
Murals & Mosaics  
Preconstruction Planning & Design

#### PROJECT DETAILS

##### Client

Clark-Smoot-Consigli, A Joint Venture

##### Client

Smithsonian Institution

##### Professional Photographer

Jim Preston







## Mosaic at Texas State Technical College

WACO, TX

TSTC Waco is located on the property that was once home to the James Connally Air Force Base. Although now an academic building, an original mosaic survives in the former Officers' Club. The mosaic integrates images of flight and space exploration with a shield and Air Force wings in a stylized 'space age' aesthetic. The design is composed of irregularly shaped glass tesserae in vibrant hues of white, black, blues, yellow, red, and gold leaf.

We were hired to assess the condition and restore the mosaic, determining means and methods for removing and salvaging it for re-location in a new building. Our conservators investigated the mosaic, its backing, and the site conditions. They then designed, implemented, and oversaw a detailed plan for its removal, transportation, reinstallation, and conservation.

Conservators probed the wall behind the mosaic and confirmed that the mosaic could be safely removed without further demolition of the building. The removal began by facing the mosaic with muslin to protect the tesserae and hold any that became loosened during the work. We custom designed and fabricated a support frame that was built on site and secured to the mosaic. The assembly was then carefully freed, lowered, and transported to a new facility. Our conservators oversaw and implemented the reinstallation. They then repaired pre-existing losses using salvaged tesserae or new glass specially sourced to match the existing. Glass was custom cut to size and set in a bed of color-matched mortar.

MORE INFORMATION:

<https://evergreene.com/projects/texas-college-mosaic/>

### SERVICES PERFORMED

Conservation Treatments  
Surveys & Condition Assessments



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## Hayden Planetarium Mosaic

AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK, NY

When the Hayden Planetarium in the American Museum of Natural History was being demolished, EverGreene was contracted to coordinate the removal and storage of the Aztec Astrological Calendar mosaic set in the terrazzo floor. The mosaic measured at 12 feet in diameter. It was determined that the only way to keep the mosaic intact was to cut out a 16-ton, 20-inch-deep section of the floor, including structural I-Beams. Riggers with Morse-Diesel, the general contractor, lifted the mosaic to the ground floor where it was removed through a demolished wall and then hoisted onto a wide-load truck for transportation.

EverGreene developed technical and engineering solutions for welders and riggers involved in the removal and reinstallation of the mosaic floor in the Rose Center for Earth and Space. In order for our technicians to remove the excess flooring material from the back of the mosaic, we contracted with Urban D.C. to design and engineer a dual-cradling system. The cradle provided the integral support necessary to flip the mosaic back without stressing it. This steel armature served as the permanent support system for the mosaic in its new location.

We consolidated voids in mortar bed, performed surface cleaning of the grout and mosaic, reattached loose tesserae, replaced missing tesserae to match the original, and regrouted.

MORE INFORMATION:

<https://evergreene.com/projects/hayden-planetarium-mosaic/>

### SERVICES PERFORMED

Art Handling & Salvage  
Conservation Treatments







## El Museo del Barrio

NEW YORK, NY

Located on Manhattan's famous "Museum Mile," El Museo del Barrio – originally built as an orphanage – is New York's leading Latino cultural institution. The Fifth Avenue lobby displayed 23 tile panels designed by William Grueby circa 1924. Eleven large panels depict children's fairytales and 12 flanking panels depict pine trees.

EverGreene was contracted to provide design-build services for the removal and conservation of 11 mosaic panels. EverGreene's approach integrated fine arts conservation, modern technology, and understanding of the historic construction of buildings with terra-cotta block walls. A secure mechanical attachment system for removal and reinstallation of complete artwork panels in wall sections, developed by EverGreene, was specially adapted to the conditions observed at the site. Surface cleaning, protective facing, tile stabilization, backing reinforcement, metal armature, crate design and construction, packaging, and storage were completed in spring of 2009 in preparation for reinstallation in 2011.

MORE INFORMATION:

<https://evergreene.com/projects/el-museo-del-barrio/>

### SERVICES PERFORMED

Art Handling & Rigging  
Collection Care  
Conservation Treatments  
Mosaics



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## Neptune Fountain

THOMAS JEFFERSON BUILDING, LIBRARY OF CONGRESS, WASHINGTON, DC

The Neptune Fountain consists of heroic scaled bronze figures of the sea god surrounded by nereids, nymphs, and a menagerie of real and mythical sea creatures, set on rough granite boulders within a pool at the Thomas Jefferson Building of the Library of Congress.

Under the direction of Wisniewski Blair Architects, we studied the conditions and made recommendations for the protection and treatment of the bronzes during our planned waterproofing and fountain improvement work. This study included a survey of existing conditions, a review of documents relevant to the fountain's historic and renovated design, and coordinating with structural and waterproofing consultants to determine the best means of establishing a waterproof re-circulating fountain that would minimize water loss, maintain the appropriate historic appearance of the display, and protect the bronze and stone components.

Recommendations were studied for modifications to ensure that work could occur without causing damage to the bronzes. The report was successfully integrated into the restoration plans for the fountain in the next phase, with flawless execution from our team.

Over the years, our conservators have come back to complete maintenance-cycle treatments, which entails cleaning (i.e. removing mineral deposits, corrosion, failed wax), spot-patination (improving/ adjusting color in certain areas where necessary) and re-waxing (hot and cold application) the sculptures.

MORE INFORMATION:

<https://evergreene.com/projects/neptune-fountain/>

### SERVICES PERFORMED

Maintenance Programs  
Surveys & Condition Assessments

### PROJECT DETAILS

**Architect/Engineer**

Wisniewski Blair & Associates

**Client**

Architect of the Capitol





## Madison Building Atrium Fountain

LIBRARY OF CONGRESS, WASHINGTON, DC

The main atrium fountain at the James Madison Memorial Library of the Library of Congress, Washington, DC, consists of three abstract bronze arched forms within a pool: short, medium, and tall. They stand approximately 3, 7, and 12' tall, respectively. Each arc is four-sided; two parallel faces have a pebbled hammered finish, while the other two sides are smooth and untextured. Water was pumped through up through the arcs and spilled out of the top of each, running down the pebbled faces back into the pool. The fountain was installed circa 1975 but was drained and taken out of service in the late 1980s.

We studied the conditions and historical documentation to make preliminary recommendations for the restoration and maintenance of the bronze fountain. The study encompassed an evaluation of the current condition of the sculptures, investigation into the original finishes or coatings, investigation into the fountain's performance history and display.

Recommendations were developed for how to conserve these sculptures to meet the overall project goals. This included a discussion and evaluation of the display. The report will be integrated into the restoration plans for the fountain in the next phase.

MORE INFORMATION:

<https://evergreene.com/projects/madison-fountain/>

### SERVICES PERFORMED

Research & Documentation  
Surveys & Condition Assessments

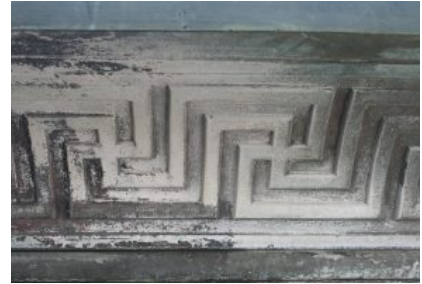
### PROJECT DETAILS

**Architect/Engineer**

James Posey Associates







## Mellon Fountain National Gallery Of Art

WASHINGTON, DC

We were contracted by the National Gallery of Art to perform conservation treatment of the Andrew W. Mellon Memorial fountain located on Constitution and 6th St. NW in Washington DC. The fountain, dedicated in 1952, comprises three nested cast bronze basins in a large granite-rimmed basin. The fountain was cast by General Bronze Co. And features zodiac sculptures designed by Sidney Waugh and cast by Modern Art Factory.

The bronze elements of the fountain exhibited heavy deposits of minerals, soiling, deformation and displacement. Our conservators worked to remove the mineral deposits with a combination of water jetting and dry ice blasting. The majority of the fountain's historic patina was preserved during the removal of mineral deposits. Areas requiring repatination were treated with a solution of Cupric Nitrate. The target areas were heated with propane torches during the application of Cupric Nitrate to develop a consistent and stable patina. Our conservators took care to match the surrounding historic patina. Missing bronze piping elements were replicated and were patinated to match the historic materials. All surfaces were then coated with a hot applied wax coating.

MORE INFORMATION:

<https://evergreene.com/projects/mellon-fountain/>

### SERVICES PERFORMED

Conservation Treatments



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# ARCHITECT-ENGINEER QUALIFICATIONS

1. SOLICITATION NUMBER (If any)

## PART II - GENERAL QUALIFICATIONS

*(If a firm has branch offices, complete for each specific branch office seeking work.)*

2a. FIRM (or Branch Office) NAME			3. YEAR ESTABLISHED	4. UNIQUE ENTITY IDENTIFIER
2b. STREET			5. OWNERSHIP	
2c. CITY			a. TYPE	
2d. STATE	2e. ZIP CODE	b. SMALL BUSINESS STATUS		
6a. POINT OF CONTACT NAME AND TITLE			7. NAME OF FIRM (If Block 2a is a Branch Office)	
6b. TELEPHONE NUMBER		6c. E-MAIL ADDRESS		
8a. FORMER FIRM NAME(S) (If any)			8b. YEAR ESTABLISHED	8c. UNIQUE ENTITY IDENTIFIER

9. EMPLOYEES BY DISCIPLINE				10. PROFILE OF FIRM'S EXPERIENCE AND ANNUAL AVERAGE REVENUE FOR LAST 5 YEARS		
a. Function Code	b. Discipline	c. Number of Employees		a. Profile Code	b. Experience	c. Revenue Index Number <small>(see below)</small>
		(1) FIRM	(2) BRANCH			
Other Employees						
<b>Total</b>						

11. ANNUAL AVERAGE PROFESSIONAL SERVICES REVENUES OF FIRM FOR LAST 3 YEARS <i>(Insert revenue index number shown at right)</i>	PROFESSIONAL SERVICES REVENUE INDEX NUMBER	
a. Federal Work b. Non-Federal Work c. Total Work	1. Less than \$100,000 2. \$100,000 to less than \$250,000 3. \$250,000 to less than \$500,000 4. \$500,000 to less than \$1 million 5. \$1 million to less than \$2 million	6. \$2 million to less than \$5 million 7. \$5 million to less than \$10 million 8. \$10 million to less than \$25 million 9. \$25 million to less than \$50 million 10. \$50 million or greater

**12. AUTHORIZED REPRESENTATIVE**  
*The foregoing is a statement of facts.*

a. SIGNATURE	b. DATE
c. NAME AND TITLE	



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