



ST. LUCIE PUBLIC ART CONSERVATION PROPOSAL

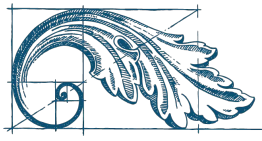
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EVERGREENE
Architectural Arts

PORT ST. LUCIE
E-RFP PUBLIC ART CONSERVATION
E-RFP NUMBER: 20230059
Firm Name: EverGreene Architectural Arts, Inc.
June 5, 2024



EVERGREENE

Architectural Arts

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

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.

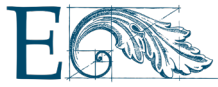


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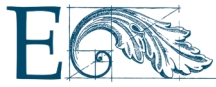
TAB 1 – Firms Qualifications

- A) Licenses and certificates – See enclosed
- B) Provide a brief history of the Proposer – EverGreene Architectural Arts, Inc. has been in business since 1978. EverGreene’s annual volume of work over the past 5 years has been an average of \$34M in revenue. EverGreene works on hundreds of projects across the country and even internationally. EverGreene is a proud ESOT (Employee Stock Ownership Trust). Chad Reilly is our CEO, Matt Martin is our VP of Estimating and Jeff Greene is our Founder and Chairman.
- C) Provide up to five (5) projects of similar size, scope, and complexity that have been completed in the past five (5) years. Please see the project pages.
- D) Demonstrate experience conserving various types of artwork to include, but is not limited to bronze, metal, stone, granite, mosaic. Please see the project pages
- E) Provide any previous work experience or familiarity with the City of Port St. Lucie. – EverGreene previously assessed the report used in these qualifications.
- F) Provide associated qualifications/references for subconsultants and/or subcontractors, if any, proposed. – We will not be using any subconsultants or subcontractors.
- G) Provide a reference for each project described (contact name, email, phone, position on project).
 - 1. City of Asheville Public Art – Diane Ruggiero, 828-259-5815
 - 2. SCA Public Art for Public Schools – Roxanne Jacobson, 718-752-5682, rjacobson@nycsca.org
 - 3. Perez Art Museum of Miami – Melizza Diaz, Assistant Registrar, 786-345-5663, mdiaz@pamm.org
 - 4. Ringling Museum of Art – Sarasota, FL, Barbara Ramsay, Chief Conservator, 941-359-5700 (et. 1601), Barbara.ramsay@ringling.org
 - 5. The Pocantico Center, Terrytown, NY, Katrina London, 914-452-6590, klondon@rbf.org

Tab 2 – Personnel & Experience and Knowledge Attached

Tab 3 – Methodology outlining approach, treatments, and deliverable outlined below.

Tab 4 – Price Proposal/Cost Worksheet (Use Form Provided) A. Provide a fixed price for each installation and an hourly rate for On Call Services on the Cost Worksheet. B. Provide a detailed cost breakdown for each installation to include hourly rates and length of time.



June 5, 2024

Public Art Conservation

City of Port St. Lucie

Dear Nadia,

Thank you for requesting this proposal to conserve and/or restore sixteen of the city owned public art installations for the City of Port St. Lucie.

This proposal is based on a previous conditions assessment report by EverGreene Architectural Arts, Inc. Conservation Team, submitted December 16, 2022. Overall, the collection demonstrates varying degrees of conservation needs for the long-term health and stability of the works assessed.

As each of the sixteen pieces are unique in purpose, material, construction, and conservation necessities, we will propose a customized scope of work for each. Artworks with similar treatments or compositions have been grouped into different mobilizations to improve the efficiency and schedule of the treatments.

QUALIFICATIONS

EverGreene has extensive experience in the treatment of sculptures and conservation of various materials. Please view the following projects on our website:

<https://evergreene.com/projects/miami-beach-collection/>

<https://evergreene.com/projects/asheville-art/>

<https://evergreene.com/projects/central-park-collection/>

<https://evergreene.com/projects/public-art-assessment-city-of-alexandria/>

<https://evergreene.com/projects/perez-art-museum-sculptures/>

You can also use the [Evergreene.com/search/](https://evergreene.com/search/) function on our website to view other related projects.

Tab 3 – Methodology/Approach A. Provide information specific to this project that best displays the approach and methodology that will be used to complete the scope of work (planning, schedules, coordination, tracking, management systems, etc.). a. Identify any resources that you would require from the City to successfully treat each object. B. Provide a schedule based on the condition of the sculpture to

include length of time per installation, and a proposed schedule of work that demonstrates your ability to complete the entire project within two (2) years.

SCOPE OF WORK

Conservation materials selected will be compatible with the original materials, and reversible, per AIC guidelines. We will apply the current Secretary of the Interior's, AIC, ICOM, and AAM conservation standards for practice to this treatment. The intended treatment goals are ones that emphasize minimal intervention by using the least aggressive means possible to achieve the most successful conservation results. Artist's records, historical information, and previous treatment records (where available) will be reviewed to ensure treatments align.

As outlined in the RFP, our scope of work will focus on sixteen objects in the collection. They are:

- Born Free
- Five Kids in Tree
- Two Kids on Bench
- 3 Cubes
- Armillary Steel Sphere
- Duo
- Polo Player of Horse
- Great Heron Duet
- Mantle
- Dark Planet
- Mosaic Wall Tiles (Qty. 2)
- Arrival Fountain
- Coastal Rhythm
- Evolve
- Fugue
- Veranda Sails

Current Conditions Assessment

A brief visual assessment will be performed to confirm the conditions previously noted in the 2022 assessment report. New baseline conditions will be considered, and any deviations from the previously stated conditions will be taken into consideration for treatment implementations.

Should previously undocumented or new latent and/or hidden conditions be found that can impact scope, schedule and price, EverGreene shall not be liable.

Documentation

Photographic documentation of before, during, and after conditions of all conservation activities will be carried out by a qualified conservator/technician on a regular basis.

- Before photography will fully document existing conditions, prior to any conservation efforts. Photographs will be executed prior to application of any surface protection, ensuring a complete visual of the object or area.
- During documentation includes (but is not limited to) in progress photographs of conservation treatments.
- After, or post-conservation, documentation will include photographs of all treated surfaces.

We would use a table similar to the one created in our 2022 Assessment report. We would document all treatment methods, materials used, description of results and photography. EverGreene's conservation team is very thorough and organized and always delivers our work in a timely manner. We will absolutely be able to accommodate the schedule.

QUALITY CONTROL

EverGreene restoration and conservation work complies with the American Institute for Conservation of Historic and Artistic Works' (AIC) Code of Ethics and Guidelines for Practice, and Secretary of the Interior's Standards for the Treatment of Historic Properties. The Project Manager and Senior Conservator/Director of Conservation will oversee managerial tasks. A Senior Conservator and Conservation Technician will be responsible for overseeing all documentation and treatment progression. This will provide continuity in the project, a well-informed understanding of the original materials and methods, and a complete understanding of how to successfully execute this project. Finally, this project is continually reviewed and critiqued by our conservation staff as well the Project Management team. This review process is especially useful in resolving complex technical issues as well as ensuring that the project is always staffed with the highly qualified conservators. EverGreene follows all obligations to the VARA Act, protecting artist's moral rights regarding his or her artwork.

Our team is composed of a diverse group of experts with a wide range of skills. EverGreene is accustomed to free-flowing informational exchanges and building consensus among team members. This approach will ensure that we identify issues, options and unique opportunities throughout the conservation treatments. This is supported by open lines of communication between the client, the project manager and team members.

Our approach to tasks within the scope of work is outlined below:

PROJECT MANAGEMENT

Due to the large body of works to be assessed and the potentially different approaches of prioritization, quality control and open communication with the client will be a major focus of our efforts. The client will not be well served if consistency in documenting and interpreting the findings is not maintained. We will ensure that this is achieved by developing and instituting a strict set of standards and guidelines for documentation and ranking of conditions and treatment recommendations. We will start by developing a clear understanding of the client's goals, documentation standards, and terminology.

We will correlate these and prepare a set of directions for assessments that are based on these guidelines but modified as needed to maintain consistency throughout the collection. A draft of our formatting and approach will be submitted for review before implementation.

TREATMENT OUTLINE

1. Born Free

In our 2022 assessment, EverGreene noted that Born Free was in relatively good condition.

This sculpture appears to be in good condition. The paint on the concrete base is in the process of chemical removal, possibly using a benzyl alcohol based commercial paint stripper. The bronze plaque was exposed to the paint stripping chemicals, resulting in partial removal of coatings from the exterior and frontal edges extending toward the center of the plaque. The bronze sculpture has small white residue spots from the paint removal that occurred on the concrete base. There is potential corrosion around the base of the sculpture, but limited access during the survey days prevented further assessment

Conservation Treatment:

- General cleaning
- Remove coatings
- Remove corrosion
- Patinate
- Wax
- Re-paint concrete base

2. Five Kids in Tree by Ken Ross

In 2022, EverGreene assessed the cast bronze statue on a concrete base in fair condition.

This sculpture appears to be in fair condition. There are multiple areas of green corrosion likely resulting from losses in the wax coating and continued heat. Patinas on the sculpture are deteriorated from weathering. The ferrous metal attachments supporting the sculpture are highly corroded and pose safety concerns should they break and destabilize the structure. These elements are also causing ferrous staining on the bronze and base. The concrete base has major cracking (2-3 mm width) on the south side. Water collects on the horizontal surface of the base and is visibly seeping through the cracks, keeping the base very wet. There is efflorescence visible beneath the paint and biological growth on multiple surfaces.

Conservation treatment:

- Perform salt testing
- General cleaning
- Remove biological growth from base
- Remove paint from concrete base
- Remove efflorescence
- Remove ferrous staining from areas around failed hardware
- Fill cracks in concrete base
- Re-paint concrete base

For the metal:

- Replace inappropriate hardware
- Remove Corrosion
- Patinate
- Apply inhibitor
- Wax
- Blast clean ferrous metal attachments between the figures and coat with paint system or replace

3. Two Kids on Bench by Max Turner

In 2022, we noted the cast bronze statue as in poor condition.

This sculpture appears to be in poor condition. There is visible green corrosion throughout the sculpture, with the most prominent areas being the girl's skirt and the boy's chest. The wax coating is lost or blanching in multiple areas. Ferrous supports are eroding and staining the surrounding stone and bronze surface at attachment points. Animal guano and spider webs, likely from the tree hanging over the sculpture, are on the statue's surface. The bench seat seems to be sloping under the girl, but there are no visibly broken elements. There is a possible red paint stain located on the front of the bench.

Conservation treatment:

- General cleaning
- Remove ferrous staining from grade beneath artwork

For the metal:

- Replace inappropriate hardware
- Remove corrosion
- Remove paint
- Patinate
- Wax

4. 3 Cubes by Dale Rodgers Studio

In 2022 we assessed the sculpture to be in fair condition.

This sculpture appears to be in fair condition. The bottom of the ball and 2 additional spots on the sculpture have apparent corrosion, appearing where water pools and drips sit below. There is minor corrosion overall at the surface level. The aluminum lights that illuminate the sculpture at night have lost their protective coating. The concrete base is overall in good condition with some minor biological growth on the surface. The fastening hardware is covered.

Conservation treatment:

- General cleaning
- Remove biological growth from base

For the metal:

- Passivate rust staining
- Apply paint

5. Armillary Steel Sphere by David Harber

In 2022 we assessed the sculpture to be in fair condition.

This sculpture appears to be in fair condition. The metal sphere wobbles approximately ½” in any direction. There is dirt buildup around the joints of the concentric circles with minor corrosion at the base of the sphere. The concrete base has visible biological growth on all surfaces and previous repairs are evident.

Conservation treatment:

- General cleaning
- Remove biological growth
- Remove base sealant and reapply

For the metal:

- Remove passive rust staining
- Inspect Hardware

6. Duo by Charles Strain

In 2022 we assessed the sculpture to be in fair condition.

This sculpture appears to be in fair condition. The metal sculpture shows semi-green corrosion on the surface. There are small and large cracks extending throughout the base allowing for water to permeate into the structure. The filler within the joints is failing in spots, creating gaps between the faces of the base. There is salt staining on the side with visible cracks and biological staining on the top face and bottom edge of the base. Overall dirt build up is present on the surface of the base.

Conservation treatment:

- Perform salt testing
- General cleaning
- Remove efflorescence staining
- Remove biological growth
- Fill cracking
- Remove base sealant
- In-paint losses/fill material

For the metal:

- Remove coating
- Remove corrosion
- Patinate
- Wax

7. Polo Player on Horse by Life Size Statues

In 2022 we assessed the sculpture to be in fair condition.

This sculpture appears to be in fair condition. The bronze sculpture is a hollow cast mounted with ferrous hardware. The polo mallet is missing from the jockey’s hand, broken off at the handle. The paint on the jockey’s clothing and horse straps has weathered severely. The wax coating is failing in multiple areas and blanching wax is visible. The bronze base may have had a green paint or patina applied. The hind of the horse has a dark residue that appears to have dripped down the back of the statue. The stone base

has residue from the corrosion on the bronze. The mortar joints within the base have completely failed and previous repair did not hold up.

Conservation treatment:

- General cleaning
- Remove residue
- Repoint mortar joints

For the metal:

- Remove inappropriate hardware
- Remove corrosion
- Remove residue
- Remove paint
- Coating application
- Patinate
- Wax

8. Great Heron Duet by Geoffrey Smith

In 2022 we assessed the sculpture to be in fair condition.

This sculpture appears to be in fair condition. The bronze sculpture has mild green corrosion and patina loss, mainly on skyward facing surfaces on the base and wings of the herons. The wax coating is failing and blanching in some areas. There is dirt and debris on approximately 50% of the surface of the sculpture. The stone base has residual bronze/copper staining from water dripping from the sculpture.

Conservation treatment:

- General cleaning
- Remove cuprous staining from stone

For the metal:

- Remove corrosion
- Patinate
- Wax

9. Mantle by David Harber

In 2022 we assessed the sculpture to be in good condition.

This sculpture appears to be in good condition. The face of the sphere facing the road has green biological growth on its surface. There is approximately ¼" sway of movement on the base in any direction. Organic debris accumulates at the base of the stone sphere. Atmospheric staining and biological growth are apparent on the horizontal and vertical faces of the stone base. The mortar is stable and in good condition. The identification plaques between this piece and "Dark Planet" have been swapped.

Conservation treatment:

- General cleaning
- Remove biological growth
- Inspect hardware

10. Dark Planet by David Harber

In 2022 we assessed the sculpture to be in fair condition.

This sculpture appears to be in fair condition. The sphere is comprised of ferrous metal intentionally corroded with a light illuminating from the interior of the sphere. Leaves have accumulated within the sculpture. The top face of the stone base has apparent residual staining from the metal sphere and biological staining possibly from a nearby tree. There is a crack extending from the top of the stone base to the middle joint. The identification plaques between this piece and "Mantle" have been swapped.

Conservation treatment:

- General cleaning
- Remove ferrous staining on stone
- Remove biological growth

11. Mosaic Wall Tiles A and B (Qty. 2) by Anite Prentice

In 2022 we assessed the mosaic A to be in fair condition.

This mosaic A appears to be in fair condition. The bottom area of the mosaic has eroded exposing attachment hardware. The blue colored grout within the mosaic is fading and the perimetral tile grout has darkened in some areas. There is cracking on the left, right, and bottom joints surrounding the mosaic, and potentially at the top. Water appears to flow through the bottom horizontal joint from inside the panel creating pathways with calcite/salt residues staining the bottom tiles.

In 2022 we assessed the mosaic B to be in fair condition.

This mosaic is in good to fair condition. The blue colored grout within the mosaic is fading and the perimetral tile grout has darkened in some areas. There is cracking on the left, right, and bottom joints surrounding the mosaic and potentially at the top. Water appears to flow through the bottom horizontal joint from inside the panel creating pathways with calcite/salt residues staining the bottom tiles.

Conservation treatment:

- General cleaning
- Address mounting hardware (Mosaic A)
- Regrout (Mosaic A)
- Fill Cracks
- Remove efflorescence

12. Arrival Fountain by Distinctive Statuary

In 2022 we assessed the fountain to be in poor condition.

This fountain appears to be in poor condition. The coating on the upper elements of the stone fountain has completely worn off, causing the stone to be friable to the touch. The coating on the concrete base is beginning to wear off. Under the waterline on the interior of the basin, the coating appears to still be in fair to good condition. There is also a black lining on the interior of the base of the fountain that appears stable and well adhered to the stone. The mortar in the base has completely failed. There are decorative leaves on the second level of the fountain that appear to have been replaced, while others remain in fragile condition.

Conservation treatment:

- General cleaning

- Repoint mortar
- Replace friable decorative leave
- Coating application

13. Coastal Rhythm by Rob Lorenson

In 2022 we assessed the sculpture to be in good condition.

This sculpture appears to be in good condition. Brush and roller marks are visible within the paint layer. Overall, the surface is dirty, and the paint has begun to chip on the edges where the sculpture has suffered impact damage. There is apparent abrasion on the edges and some flat surfaces. A gum like substance is stuck within one of the joints and has accumulated dirt.

Conservation treatment:

- General cleaning
- Remove gum-like substance
- Remove corrosion
- Coating application

14. Evolve by Dustin Miller

In 2022 we assessed the sculpture to be in fair condition.

This sculpture appears to be in fair condition. There is general environmental soiling primarily at the base and pedestal of the sculpture. The sculpture contains a clear coating that exhibits localized failure. The coating has likely deteriorated due to weather exposure/UV degradation. Iron oxide corrosion products are dotted across the surface of the piece, beneath the deteriorated clear coat. The coating will need to be removed to address the superficial corrosion. There are broken welds in areas affected by the corrosion. There is a break in one of the metal members that should be addressed to avoid further damage to the piece.

Conservation treatment:

- General cleaning
- Remove coating
- Passivate rust staining
- Fix broken welds
- Apply coating

15. Fugue by David Hayes

In 2022 we assessed the sculpture to be in poor condition.

This sculpture appears to be in poor condition. Corrosion product is beginning to form on the metal sculpture at welds and surface abrasions. All mounting hardware is present; however, it is ferrous and beginning to corrode. The sculpture has begun to lean to one side, creating a gap between attachment points. The top face of the concrete base has bio-growth and staining. There is some network cracking visible. The grout lines directly beneath the sculpture are very dirty and biological growth is building up. The vertical surface of the base (the cornice) has severe calcite and biological growth, as well as potential corrosion product. The bottom portion of the concrete base appears to remain damp and exhibits water staining.

Conservation treatment:

- General cleaning
- Remove biological growth from base
- Fill cracks

For the metal:

- Remove corrosion
- In-paint areas of coating loss
- Re-align sculpture

16. Veranda Sails by David Harber

In 2022 we assessed the sculpture to be in good condition.

This sculpture appears to be in good condition with minor damages identified. One of the southeast facing ground balls on a sail was cracked open. On the pole just above the cracked ball, there appears to be a small horizontal fissure which exhibits mild corrosion product. Indications of additional corrosion were identified in other localized areas on the surface of the poles. Insect nesting and dirt buildup were noted on the reverse of several of the mirrored panels as well as around corners and joints of intersecting component pieces.

Conservation treatment:

- Site inspection
- General cleaning
- Passive rust staining

Deliverables

- **Treatment Report**

At the completion of work a treatment report for each sculpture will be prepared detailing and documenting the work that was performed. It will be provided in written and annotated photographic documentation in PDF.

- **Preventative Maintenance Plan**

Maintenance recommendations will be included for each work. These recommendations will be compiled into an overarching Maintenance Plan for the city's public art, based on the tested and approved treatments established between the conservators and client. This Maintenance Plan will provide the framework for multi-year planning and budgeting for the site. It will include itemized tasks, maintenance cycles, and outline the skills required to carry-out the noted treatments, as well as priorities for each task.

SCHEDULE

We will actively work with the client to develop a mutually agreeable schedule, following a confirmation of conditions from the 2022 assessment. A key component with confirming conditions are with pieces that require replacement of hardware.

Based on the public nature and open access, work areas will need to be partially closed off for the safety of the public and our teams. Sculptures of similar materials and locations will be grouped together, but as things are spaced out mobilization for each sculpture will be required. It is assumed that one location will be worked on at a time. The average time for each sculpture will take between 1-3 weeks.

ASSUMPTIONS

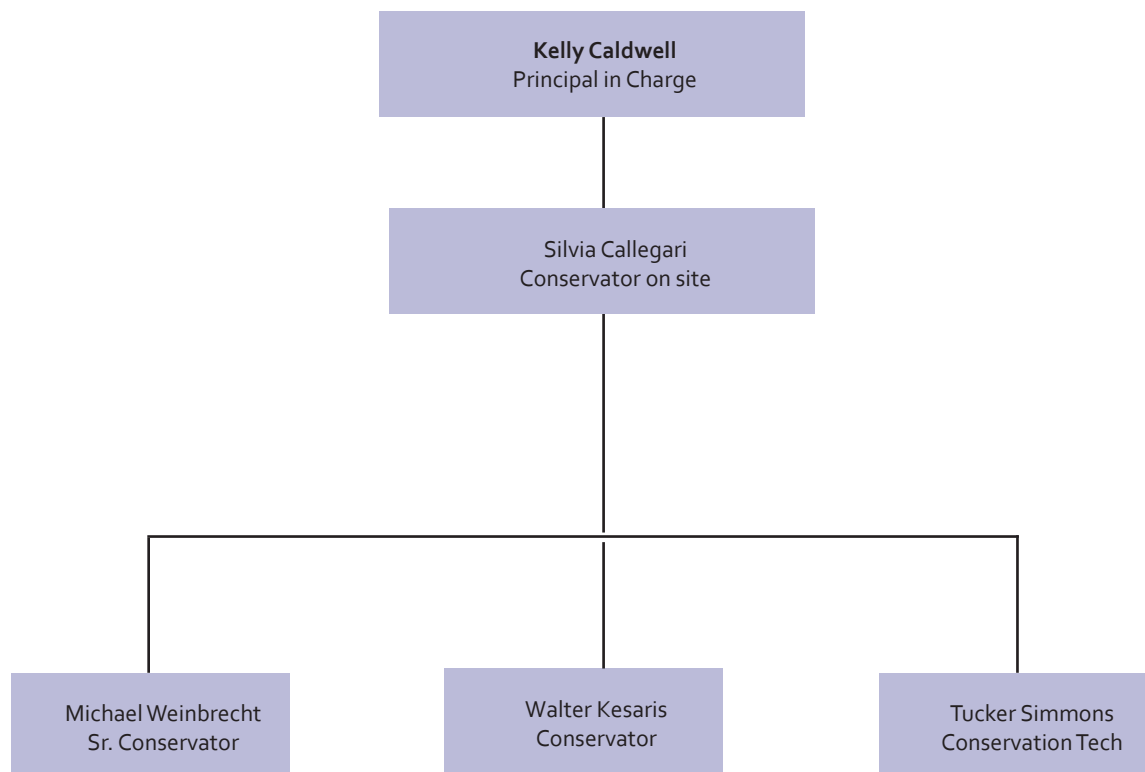
- Standard working hours. Mon-Fri, 7:00am-5:00pm
- Use of the Client's debris container for onsite disposal.
- Use of water, power, sanitary facilities
- No permit requirements for working on or around the artworks.
- Access (i.e. lifts or scaffolding) is NOT included; if required, it will be provided by the client or at an additional cost.
- EverGreene's scope of work does not include treatment of lighting or electrical work unless specified in the scope of work.
- On-site storage
- Long-term storage within city limits for duration of the project
- Cleaning or treatment of pavers, sidewalk, etc. in proximity of artwork unless specified in the scope of work.
- Vegetation will be removed by the client if necessary to facilitate access to the artwork for treatment
- Nearby parking to the artwork(s)



TEAM RESUMES

ST. LUCIE PUBLIC ART

ORGANIZATION CHART



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

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

Calgary Public Art Assessment | Calgary, AB
Lead conservator in the assessment and conservation management plan for over 1100 objects. On call treatment of a selection of sculptures including Calgary Lions and a bronze Roy Leadbeater sculpture.

NYCSCA PAPS Collections Care | NY, NY
Performed assessments, supervised protection, prepared maintenance plans, and performed treatments of various public artwork within the New York Public School System.

Princeton Museum of Art | Princeton, NJ
Senior Conservator overseeing the survey and treatment programs of multiple historic artifacts and modern sculptures for Princeton Museum, including removals and reinstallations.

26 Federal Plaza: *Manhattan Sentinels* | New York City, NY
Project management and conservation oversight for the documentation, treatment, removal, and reinstallation of the large-scale modern sculpture.

Columbia University Collection | New York, NY
Senior Conservator overseeing the survey and treatment program of multiple historic and modern sculptures for Columbia University.

Kykuit, Rockefeller Estate | Tarrytown, NY
Senior conservator for the documentation and project management for the Dubuffet Sculpture relocation and treatment program.

American Museum of Natural History | New York, NY
Assessment and project management for the removal and transportation of the large-scale Teddy Roosevelt Monument

Jacksonville Public Art | Jacksonville, FL
Senior Conservator for the maintenance program and treatment of the 24-object collection of public art.

Bill Bojangles Mural | New York, NY
Principal Conservator for the assessment and treatment of NYC Parks mural.

Maritime Administration | Williamsburg, VA
Project Manager for the documentation, database management, packing, and transport for the treatment of a collection of over 1500 maritime objects.



SILVIA CALLEGARI AIC Professional Associate / Conservator

Biography

Silvia Callegari joined EverGreene Architectural Arts in 2017. She is involved in all aspects of conservation work, including: research, condition assessments and surveys, treatments, construction management, documentation and materials testing and analysis.

She holds a Master of Science degree from the Historic Preservation Program at the University of Pennsylvania.

Silvia's graduate education included internships with the National Park Service at various sites including Mesa Verde National Park and Tumacacori National Historical Park. She was an Advocacy Intern at the Preservation Alliance for Greater Philadelphia and attended a field school through the T.E.I. School of Athens in Crete, Greece, where she collaborated on a conservation risk assessment of two prehistoric Minoan settlements.

Education

Master of Science in Historic Preservation | University of Pennsylvania School of Design | Philadelphia, PA

Bachelor of Arts in Individualized Major: Writing & Architecture | New York University Gallatin School of Individualized Study | New York, NY

Professional Organizations

Association for Preservation Technology (APT)
American Institute of Conservation (AIC)

Training & Certification

OSHA 30 Hour Training
Powerlase Class IV Laser User Training
Jahn Certified Installer, Cathedral Stone
Scaffold Hazard Awareness Training
Aerial Work Platform and Fork lift Operator Training
16-Hour Asbestos Training
Fire Guard for Torch Operations

Representative Projects

Jacksonville Public Art | Jacksonville, FL
Conservator for the assessment and treatments of sculptures and installations in the public art collection of the City of Jacksonville; acted as conservation foreman.

Columbia University | New York, NY

Conservator for the assessment and treatment of the collection of various sculptures across the campus.

Perez Museum | Miami, FL

Conservator for the assessment of the collection, creating treatment plans, and completing treatments for both modern and historic sculptures in the collection

Adam C Powell | New York, NY

Performed assessment and treatment of historic sculpture conservation

Joel Shapiro Sculpture | Washington, DC

Conservator for the assessment, maintenance, and treatment of the artwork.

NYCSCA PAPS Collections Care | New York, NY

Conservator for the assessment, treatment plans, protection, and treatments of public art in public schools of New York.

U.S. Capitol Building South Wing | Washington, D.C.

Performed chemical consolidation and laser cleaning of marble elements. Assessed & treated the House Pediment sculptural figures.

Assyrian Reliefs, VTS Seminary | Alexandria, VA

Performed conservation treatment of two gypsum Assyrian Relief panels.

Mount Vernon | Alexandria, VA

Conducted a masonry conditions assessment and material analysis of the historic home's cellar.



Walter Kesaris

AIC Professional Associate, Conservator

Biography

Walter joined EverGreene in March 2019 as an Assistant Conservator and was promoted in 2023 to Conservator. He works closely with Senior Conservators in all aspects of historic conservation work, including research, condition assessments, conservation treatments, and materials testing and analysis. He also works overseeing the onsite operations and managing the daily needs of his projects.

While completing his graduate studies at Savannah College of Art and Design, Walter worked as a preservationist at Ellsworth Design Build in Savannah, GA. Here he worked closely with carpenters and interior designers. The majority of his work included on-site documentation, condition assessments, applying tax credits, and coordinating with the Savannah's historic review board.

Education

MFA, Historic Preservation | Savannah College of Art and Design | Savannah, GA (2018)
BS, Historic Preservation | University of Pennsylvania | Philadelphia, PA (2013)

Professional Organizations

American Institute for Conservation | Professional Associate

Training & Certification

OSHA 30-hour Construction
Safety Fall Protection CP
Certification
LIA Safety Awareness Training
LIA Laser Safety Officer
Training
CSI Class IV Laser User
Training
Lift Operator Training

Representative Projects

Arlington National Cemetery | Arlington, VA
Conservation and restoration of multiple bronze statues throughout the cemetery.

Department of Justice | Washington, DC
Condition assessment, including investigation, documentation, and recommendations for the restoration of the aluminum windows and doors.

McMillian Sand Filtration | Washington DC
Condition assessment, including investigation, documentation, and recommendation for conservation for the reinforced concrete silos and brick masonry structures.

US Capitol | Washington DC
On site laser cleaning and consolidation of the exterior stone.

Olmstead Capitol Fountains | Washington DC
Arlington National Cemetery | Arlington, VA
Conservation and restoration of multiple bronze statues throughout the cemetery.

Department of Justice | Washington, DC
Condition assessment, including investigation, documentation, and recommendations for the restoration of the aluminum windows and doors.

McMillian Sand Filtration | Washington DC
Condition assessment, including investigation, documentation, and recommendation for conservation for the reinforced concrete silos and brick masonry structures.

US Capitol | Washington DC
On site laser cleaning and consolidation of the exterior stone.

Olmstead Capitol Fountains | Washington DC
Conservation of bronze fountains that included laser cleaning and treatments for restoration.



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.

Jefferson Memorial Building | Washington, DC

Technician for laser cleaning, steam cleaning, and site protection marble dome, roof, drum walls, and



entablature.

Neptune Fountain | Washington, DC

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

US Capitol Building South Extension | Washington, DC

Assisted with the preparation for chemical stone consolidation and laser cleaning treatments on carved marble architectural elements. Michael was instrumental in designing and manufacturing a replica of a damaged sculptural piece for the east pediment.

St. Paul's Church Lantern Restoration | Winston Salem, NC

Responsible for implementing conservation treatment for decorative bronze lanterns which involves carefully applying heat and coatings to stabilize the patina.

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.



TUCKER SIMMONS

Conservation Technician

Biography

Tucker joined Conservation Solutions, a Division of EverGreene as a Conservation Technician in January 2016. He works closely with Conservators and other Technicians during all phases of conservation treatments, assessments, and documentation. He also helps in the preparation and writing of reports and proposals, and works in an administrative role for the company. He has served as the lead technician and foreman on a number of projects.

Prior to joining Conservation Solutions, Tucker volunteered in the Auburn Archaeology Lab and worked as a field technician for his professor's Cultural Resource Management company. Through this work, he gained additional experience with the sorting, analysis, cataloging, and storage of artifacts. Tucker has worked on various job sites around Alabama, conducting archaeological surveys, in addition to completing historical research and report preparation

Education

BA, Anthropology; History Minor | Auburn University
Auburn, AL

Training & Certification

OSHA 30-hour Construction Safety
Class IV Laser Safety & Operator Training –
CleanLaser Model CL100
Class IV Laser Safety & Operator Training – 500 Watt
Adult First Aid/CPR/AED, American Red Cross
Scaffold Hazard Awareness Training, Scaffold Resource
Operator Certification Course for Boom Lift and Scissor Lift

Representative Projects

Maritime Administration | Williamsburg, VA

Conservation Technician for the documentation, packing, and transport for the treatment of a collection of over 1500 military objects.

USS Balao, Washington Navy Yard | Washington, DC

Conservation Technician performed and documented various aspects of the conservation of the Fairweather Sail on the USS Balao, a WWII era submarine relic, including conservation of teak wood decking and historic hardware rehabilitation.

US Capitol Building | Washington, DC

Conservation Technician worked closely with the GC's Quality Control team, generating onsite documentation of work in progress. Monitored stone restoration and conservation work performed by others. Performed consolidation and laser cleaning.

Apollo/Saturn V Center | Kennedy Space Center, FL

Conservation Technician assisted in the treatment and stabilization of the historic Saturn V rocket.

Crystal Bridges Museum of American Art | Bentonville, AR

Conservation Technician assisted with the de-installation, documentation, and storage of a contemporary art installation comprised of stone.

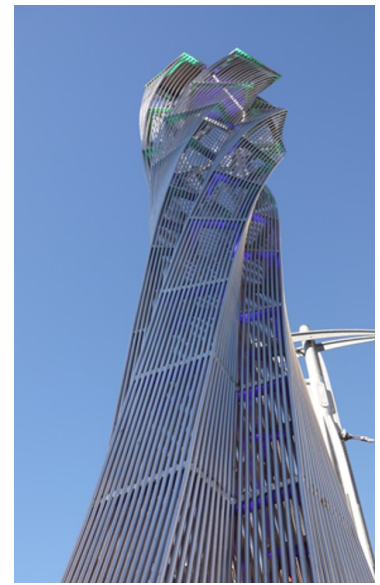
Neptune's Fountain, Library of Congress | Washington, DC

Conservation Technician assisted in the treatment and stabilization of bronze fountain elements.





PROJECTS



Public Art Collections Assessment and Conservation

CALGARY, AB

As part of the City of Calgary's division of Arts and Culture, the Public Art Collection is committed to acquiring great public art that impacts the urban landscape and transforms the way people interact and experience the city.

Their collection consists of over 1,300 indoor and outdoor artworks showcasing the creative talents of local and international artists, presented in a wide range of media including paintings, photography, prints, drawings, ceramics, glass, fiber, sculpture, mixed media, multimedia, and installations.

Our team was contracted to carry out condition assessments of the City's current artworks and develop an over-arching Conservation Plan including: recommendations for treatment and maintenance, display and handling, storage, and exhibition parameters.

Our conservators worked directly with City of Calgary staff to provide additional support and guidelines to be applied existing and new acquisitions, implemented as part of their active public art program.

SERVICES PERFORMED

- Collection Care
- Investigation, Testing & Analysis
- Maintenance Programs
- Surveys & Condition Assessments



Jacksonville Public Art Assessment

JACKSONVILLE, FL

EverGreene completed the maintenance on 24 of the City of Jacksonville's public artworks and memorials as part of the Art in Public Places Program in 2019.

EverGreene was able to use a conditions assessment from 2016 to put together budgets and treatment scopes for the 24 objects.

All cleaning, stabilization efforts, and aesthetic improvements followed the American Institute for Conservation (AIC) of Historic and Artistic Works guidelines of reversibility and minimal intervention, while still achieving the highest standards of treatment. Quality control was a key focus as there were many different works of art. Special focus was given to developing and instituting a strict set of standards and guidelines for documentation, as well as the prioritization of conditions and treatment recommendations. EverGreene was able to work with the client and their strict deadline to make sure everything was completed on time.

Following the cleaning and repairs, the City was provided with written documentation summarizing: the project objectives and scope of work; summaries of our findings and treatments; methods and materials used to complete the work; an excel spreadsheet presenting completed and required future maintenance and treatment; overall commentary on the object locations, display, and installation parameters; and recommendations for improvements.

MORE INFORMATION:

<https://evergreene.com/projects/jacksonville-public-art-assessment/>

SERVICES PERFORMED

Conservation Treatments
Surveys & Condition Assessments

PROJECT DETAILS

Client

City of Jacksonville





Jacksonville Public Art Conservation

JACKSONVILLE, FL

The City of Jacksonville, Florida and the Cultural Council of Greater Jacksonville have been working together since 1997 on the Arts in Public Places Program. The goal of the program is to acquire, install, maintain, restore, and perform responsible stewardship of the city's public artwork. Together with the Arts in Public Places Committee, the city has acquired over 115 public artworks and memorials throughout the city. The artworks date from the late 1890s to the early 2000s and range in style, size and material. The collection included wall murals, sculptures, memorials, mosaics, integrated seating, and an archway.

In 2020, our conservators headed to Jacksonville to perform conservation treatments on 15 of the Cultural Council of Greater Jacksonville's public artworks. EverGreene performed conditions assessments of several artworks under the purview of the Cultural Council in 2019, at which time these 15 were identified as needing treatment. The goal of the work was to clean and stabilize the works, as they displayed material deterioration and/or aesthetic issues which would have been exacerbated by further deferred maintenance, with one work displaying imminent danger of loss or accelerated deterioration. Treatments varied between artworks, but general treatments included cleaning and removal of soiling and/or biological growth (such as moss); infilling and repair of large cracks and missing grout; removal or treatment of corrosion and/or failing coatings or finishes; reinstatement of decorative finishes and patination; and application of protective coatings.

MORE INFORMATION:

<https://evergreene.com/projects/jacksonville-public-art-conservation/>

SERVICES PERFORMED

- Collections Care
- Conservation Treatments
- Gilding
- Murals & Mosaics

PROJECT DETAILS

Client
Cultural Council of Greater Jacksonville

Client
City of Jacksonville, Florida





City Of Asheville Public Art

ASHEVILLE, NC

Traditional center for the arts and crafts movement in western North Carolina, the City of Asheville has made a serious effort to enrich its public spaces with commissioned works of art that tell of the city's history and culture. Although the city has several traditional monuments to military and political leaders, much of the more recently installed works are light-hearted and idiosyncratic. They include a series of stops on an urban trail that winds through downtown with markers illustrating many aspects unique to this lovely mountain site. Set into pavements or building facades, with arrows directing the visitor and a guidebook, the works of art provide a lively decorative addition to the cityscapes.

Although mostly of recent construction, some deterioration of the collection had been noted. Acts of vandalism also led to damage and loss of elements. As part of their commitment to preservation, the city commissioned us to survey the entire collection, catalog its component elements and materials, and provide guidance for preserving it.

All works were inspected, documented, and a catalog of the existing conditions was developed. Areas of loss or deterioration were documented. The mountings and sites were studied and recommendations were made for improvements to reduce the potential for theft or further vandalism. The severity of conditions was ranked and prioritized. Recommendations for treatment and budgetary costs were included with the report.

MORE INFORMATION:

<https://evergreene.com/projects/asheville-art/>

SERVICES PERFORMED

- Collection Care
- Metal Conservation
- Murals
- Stone Conservation
- Surveys & Condition Assessments



City Of Alexandria Public Art

ALEXANDRIA, VA

The City of Alexandria, Virginia, sponsors and maintains a wide and varied collection of public art for its residents, businesses, and visitors. Ranging from bronze sculptures to murals, modern concrete castings, and mixed media community projects, the collection comprises many different materials in varying forms, styles, and levels of deterioration. The variety and complexity of the collection, as well as its dispersed geographic nature, have made it difficult to create a comprehensive collections management plan thus far.

Our team performed a survey and condition assessment of this collection, which included both public and some privately owned (but publicly visible) artworks. Beyond documenting existing conditions in one concise narrative, we also developed preliminary recommendations for treatment along with conservation priorities. This was presented along with a preliminary budget for the treatment of each to help the city better plan for its short-term and long-term sculpture conservation needs. The final report included a written narrative and extensive photo-documentation, along with a spreadsheet matrix summarizing recommendations and costs.

MORE INFORMATION:

<https://evergreene.com/projects/public-art-assessment-city-of-alexandria/>

SERVICES PERFORMED

- Collections Care
- Conservation Treatments
- Surveys & Condition Assessments





Miami Beach Public Art Collection Assessment

MIAMI BEACH , FL

The developers of the City of Miami Beach incorporated fountains and monuments into the streetscapes of the city that they built on the barrier island off South Florida. Constructed entirely of concrete, the Mediterranean Revival and Art Deco features continue to enliven the vibrant seaside community. The collection includes several sculptures as well as fountains, towers, and memorials installed throughout the city. Dating from the early to mid-20th century, these elements suffered from wear, insufficient past repairs, and exposure to the elements (including extreme events of hurricanes and automobile accidents).

We were contracted to assess the condition of each and prepare treatment recommendations for the collection. Working with Douglas Wood Assoc. Engineers, each monument was documented and assessed. Conditions requiring treatment were noted and prioritized. Recommendations for treatment and budgetary cost estimates were prepared.

MORE INFORMATION:

<https://evergreene.com/projects/miami-beach-collection/>

SERVICES PERFORMED

Collection Care
Research & Documentation
Stone Conservation
Surveys & Condition Assessments

PROJECT DETAILS

Architect/Engineer

Douglas Wood & Associates



Perez Art Museum Maintenance

MIAMI, FL

EverGreene was contracted by the Jorge M. Pérez Art Museum of Miami-Dade County (also known as the Pérez Art Museum Miami, or PAMM) for the maintenance treatment of five outdoor sculptures by various artists, currently located on the grounds of the museum's Mary M. and Sash A. Spencer Sculpture Garden in Miami, Florida.

The purpose of the project was to carry out remedial and preventive conservation treatments to the sculptures, and to develop recommendations for long-term maintenance. EverGreene performed an initial assessment in October 2018, followed by conservation treatment work from November 26-30, 2018. Maintenance treatments were carried out on the following sculptures:

- Chaos SAS by Jedd Novatt (2012, stainless steel)
- La Plume de Pierrot by Mark di Suvero (1974, painted steel)
- Land of Milk and Honey by Anthony Caro (2006, bronze)
- Chaos Bizkaia by Jedd Novatt (2012, bronze)
- Endless Evolution by Pablo Atchugarry (2015, stainless steel)

Generally, the treatments consisted of aqueous cleaning, corrosion removal, and the application of protective wax and paint coatings.

MORE INFORMATION:

<https://evergreene.com/projects/perez-art-museum/>

SERVICES PERFORMED

- Collections Care
- Conservation Treatments
- Maintenance Programs
- Surveys & Condition Assessments



David Bakalar's Life Force Sculpture

COLUMBIA UNIVERSITY, NEW YORK, NY

Life Force by David Bakalar is located on the south side of the plaza that stretches over Amsterdam Avenue between 116th and 118th Streets on the campus of Columbia University in New York City. Life Force is an abstract bronze sculpture of a curved stem rising from the ground topped with a sphere.

Since its installation on the campus in 1992, protective coatings of wax and lacquer had weathered and become damaged. The sculpture's smooth exterior surface with its, warm reddish bronze color had altered to a dark dull appearance. Conversely, dark interior spaces had also weathered resulting in the loss of the patina. Corrosion had developed where coatings had failed due to weathering or abrasion.

We were contracted to perform conservation treatment on the sculpture. The goals of the treatment were to clean the sculpture to remove old protective wax and lacquer, loose corrosion products, and apply a new protective lacquer coating.

A maintenance plan was created to increase the longevity of the conservation treatment and to help reduce future deterioration thereby reducing future costly conservation treatments.

MORE INFORMATION:

<https://evergreene.com/projects/life-force-sculpture/>

SERVICES PERFORMED

- Conservation Treatments
- Research & Documentation





Henry Moore Sculpture

COLUMBIA UNIVERSITY, NEW YORK, NY

Reclining Figure is an early 1970's bronze casting of a sculpture whose theme the British sculptor Sir Henry Moore explored throughout his career. This work, like the others, suggests a reclining female figure in a rhythm of abstracted forms. The art collectors Mr. and Mrs. David Finn donated this work to Columbia University. Mr. Finn is a well-known photographer and author on sculpture who has generously donated other works by Moore to universities throughout the United States.

We were engaged to remove the work from the Finn's home, transport it to storage, design a new base, treat the work and then install it on the Columbia University campus. Our senior conservators worked with Silman engineers to determine a foundation design, which was created after some discussion within the University about the appropriate location to site the work. Once resolved, Conservators washed the bronze, applied a conservation grade hot wax, transported the sculpture to the site at the north-end of the main campus, and set it on the granite base.

MORE INFORMATION:

<https://evergreene.com/projects/bronze-henry-moore-sculpture-installation/>

SERVICES PERFORMED

Art Handling & Salvage
Conservation Treatments



Adam Clayton Powell Sculpture

NEW YORK, NY

In the Summer of 2020 EverGreene collaborated with Ronnette Riley Architect on efforts to conserve this sculpture. Our team of conservators completed a conditions assessment and provided treatment recommendations for the Adam Clayton Powell Jr. Memorial located in the plaza of the Adam C. Powell State Office Building at 163 W 125th Street in Harlem.

The Adam Clayton Powell Memorial statue, titled "Higher Ground" was designed by sculptor Branly Cadet. The sculpture was installed in late 2004-early 2005 and dedicated in February of 2005. The bronze sculpture depicts Powell, the first African-American to be elected to congress, walking at an incline, on a pedestal clad in stainless steel sheeting. On the pedestal are granite plaque inlays with white, silver, and gold lettering/ There's an additional descriptive plaque on one side. The whole sculpture sits on an oblong black granite platform that has been polished and honed. Gilded letters spelling out Powell's name are etched into the face of the granite.

MORE INFORMATION:

<https://evergreene.com/projects/adam-clayton-powell-sculpture/>

SERVICES PERFORMED

Conservation Treatments
Surveys & Condition Assessments

PROJECT DETAILS

Architect

Ronette Riley Architect

Sculptor

Branly Cadet



Back in a Moment Sculpture

DALLAS LOVE FIELD AIRPORT, DALLAS, TX

Back in a Moment was Completed in 2012 by artist Sherry Owens as part of Love Field's modernization program. It consists of seven cast bronze trees that form a 22-foot circle at the interior of the garden inside the terminal. The trees vary from 8 to 22 inches in diameter and are 12 feet high. The canopy contains linear swirling elements, depicting clouds. The namesake of the field, first Lieutenant Moss Lee Love is represented in the sculpture. At the edge of this forest is an army camp stool monogrammed with the initials MLL; replicas of a WWI flight coat, helmet, goggles, and gloves are draped over the stool suggesting the personal belongings of Moss Lee Love. The United States Army named the then-military flying field in 1917 in his honor.

EverGreene was contracted by the City of Dallas to complete maintenance treatment of the Back In A Moment Sculpture on-site at Love Field, July 7-14 of 2021. Treatment included general cleaning, corrosion removal, steam removal of the old wax, spot patination for a more uniform finish, and reapplying wax to the bronze sculpture. All work adhered to the American Institute for Conservation (AIC) Code of Ethics and Guidelines for Practice. The work was documented in written and photographic form.

The sculpture was rinsed clean and scrubbed with soft bristle brushes to remove any dirt and debris at the start of the treatment. Then through the use of a steam pressure washer, the remaining old wax was removed from the sculpture. Areas of discoloration were carefully scrubbed with a stiff bristle detail brush and mild scouring pads. The build-up of rocks and debris in the crevasses was removed with brushes and bamboo picks. The bronze surface was rinsed clean with pressurized steam. Corrosion was removed using bronze bristle brushes and nylon abrasive pads. After the corrosion was removed and the sculpture was given ample time to dry, the areas in need of spot patination were heated to around 200 degrees Fahrenheit. Once this temperature was achieved, the patina solution was applied. Localized patination was performed on all seven branch pillars where corrosion was located, as well as on the pilot's gear. To protect the metal substrate from unwanted oxidation, two protective wax coatings were applied to form a barrier between the metal and the environment.

Our conservators also provided the City of Dallas with a full report, including photographs and recommendations and directions for the future maintenance of the sculpture.

MORE INFORMATION:

<https://evergreene.com/projects/back-in-a-moment-sculpture/>

SERVICES PERFORMED

Conservation Treatments
Maintenance Programs





Miami Beach Public Art Collection Assessment

MIAMI BEACH , FL

The developers of the City of Miami Beach incorporated fountains and monuments into the streetscapes of the city that they built on the barrier island off South Florida. Constructed entirely of concrete, the Mediterranean Revival and Art Deco features continue to enliven the vibrant seaside community. The collection includes several sculptures as well as fountains, towers, and memorials installed throughout the city. Dating from the early to mid-20th century, these elements suffered from wear, insufficient past repairs, and exposure to the elements (including extreme events of hurricanes and automobile accidents).

We were contracted to assess the condition of each and prepare treatment recommendations for the collection. Working with Douglas Wood Assoc. Engineers, each monument was documented and assessed. Conditions requiring treatment were noted and prioritized. Recommendations for treatment and budgetary cost estimates were prepared.

MORE INFORMATION:

<https://evergreene.com/projects/miami-beach-collection/>

SERVICES PERFORMED

Collection Care
Research & Documentation
Stone Conservation
Surveys & Condition Assessments

PROJECT DETAILS

Architect/Engineer

Douglas Wood & Associates



Outdoor Art Collection Assessment and Recommendations—Columbia University—Private

NEW YORK, NY

Columbia University's Morningside Heights campus is recognized as one of the great urban public spaces in America. In addition to its buildings, the beautiful McKim, Mead and White campus has been the proud home to numbers of significant sculptural works. As a result of the inevitable corrosion factors that come with placement in an urban setting, especially one in the Northeast prone to unfavorable weather conditions, many of these pieces have suffered varying degrees of deterioration, some faring better owing to their construction or to earlier conservation treatments.

We were contracted to do a complete condition survey and treatment report for a group of twenty individual pieces on the Columbia campus. The sculptures ranged in age from constructions dating back as far as 1884 (the bronze and granite figure, *Le Marteleur*) and as recently as 1998 (the bronze sculpture, *Life Force*). They were constructed of a wide range of materials, including bronze, limestone, marble, granite, steel and concrete.

As well as the condition reports, each piece was given a priority ranking based on the investigation's findings. Several of the works have been treated by our conservators during the University's on-going commitment to its collection's care.

MORE INFORMATION:

<https://evergreene.com/projects/outdoor-art-collection-assessment-and-recommendations-columbia-university/>

SERVICES PERFORMED

Surveys & Condition Assessments



253 36th Street, Suite 5-C | Brooklyn, New York, 11232 | (212) 244 2800 | evergreene.com



City Of Alexandria Public Art

ALEXANDRIA, VA

The City of Alexandria, Virginia, sponsors and maintains a wide and varied collection of public art for its residents, businesses, and visitors. Ranging from bronze sculptures to murals, modern concrete castings, and mixed media community projects, the collection comprises many different materials in varying forms, styles, and levels of deterioration. The variety and complexity of the collection, as well as its dispersed geographic nature, have made it difficult to create a comprehensive collections management plan thus far.

Our team performed a survey and condition assessment of this collection, which included both public and some privately owned (but publicly visible) artworks. Beyond documenting existing conditions in one concise narrative, we also developed preliminary recommendations for treatment along with conservation priorities. This was presented along with a preliminary budget for the treatment of each to help the city better plan for its short-term and long-term sculpture conservation needs. The final report included a written narrative and extensive photo-documentation, along with a spreadsheet matrix summarizing recommendations and costs.

MORE INFORMATION:

<https://evergreene.com/projects/public-art-assessment-city-of-alexandria/>

SERVICES PERFORMED

- Collections Care
- Conservation Treatments
- Surveys & Condition Assessments





PROJECTS

CONTRACTOR'S GENERAL INFORMATION WORK SHEET
eRFP #20240059

It is understood and agreed that the following information is to be used by the City to determine the qualifications of prospective Contractor to perform the work required. The Contractor waives any claim against the City that might arise with respect to any decision concerning the qualifications of the Contractor.

The undersigned attests to the truth and accuracy of all statements made on this questionnaire. Also, the undersigned hereby authorizes any public official, Engineer, Surety, bank, material or equipment manufacturer, or distributor, or any person, firm or corporation to furnish the City any pertinent information requested by the City deemed necessary to verify the information on this questionnaire.

Dated at 253 36th Street, 5-C, Brooklyn, NY 11232, this 5 day of June, 2024
(Location)

Name of Organization/Contractor: EverGreene Architectural Arts, Inc.

By: Kelly Caldwell, Director of Conservation

1. Corporation, Partnership, Joint Venture, Individual or other? S-Corporation

2. Firm's name and main office address, telephone, and fax numbers
Name: EverGreene Architectural Arts, Inc.
Address: 253 36th Street, 5-C Brooklyn, NY 11232

Telephone Number: 212-244-2800
Fax Number: 212-244-6204

3. Contact person: Kelly Caldwell Email: Kcaldwell@evergreene.com

4. Firm's previous names (if any). EverGreene Painting Studios

5. How many years has your organization been in business? 46

6. Total number of staff at this location: 125 Total number of staff on the Treasure Coast: 3

7. Is the Firm a minority business: YES / NO
If no, is your company planning to implement such a program? No

8. List the license(s) that qualifies your firm to construct this project: Florida Annual Report License

9. **ADDENDUM ACKNOWLEDGMENT** - Bidder acknowledges that the following addenda have been received and are included in its proposal/bid:

Addendum Number	Date Issued	Addendum Number	Date Issued
N/A			

10. Has the Contractor or any of its principals ever been declared bankrupt or reorganized under Chapter 11 or put into receivership?

Yes () No (X)

If yes, please explain:

11. List any lawsuits pending or completed within the past five (5) years involving the corporation, partnership or individuals with more than ten percent (10 %) interest:

No.

(N/A is not an acceptable answer - insert lines if needed)

12. List any judgments from lawsuits in the last five (5) years:

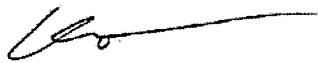
None.

(N/A is not an acceptable answer - insert lines if needed)

13. List any criminal violations and/or convictions of the Proposer and/or any of its principals:

None.

(N/A is not an acceptable answer - insert lines if needed)



Signature

Director of Conservation

Title



NOTICE TO ALL PROPOSERS:

To ensure fair consideration is given for all Proposers, it must be clearly understood that upon release of the proposal and during the proposal process, firms and their employees of related companies as well as paid or unpaid personnel acting on their behalf shall not contact or participate in any type of contact with City employees, department heads or elected officials, up to and including the Mayor and City Council. The **"Cone of Silence"** is in effect for this solicitation from the date the solicitation is advertised on DemandStar, until the time an award decision has been approved by City Council and fully executed by all parties. Information about the Cone of Silence can be found under the City of Port St. Lucie Ordinance 20-15, Section 35.13. Contact with anyone other than the Issuing Officer may result in the vendor being disqualified. All contact must be coordinated through Nadia Tourjee, Issuing Officer, for the procurement of these services.

All questions regarding this Solicitation are to be submitted in writing to Nadia Tourjee, Procurement Contracting Officer I with the Procurement Management Department via e-mail NTourjee@cityofpsl.com, or by phone 772-871-5224. Please reference the Solicitation number on all correspondence to the City.

All questions, comments and requests for clarification must reference the Solicitation number on all correspondence to the City. Any oral communications shall be considered unofficial and non-binding.

Only written responses to written communication shall be considered official and binding upon the City. The City reserves the right, at its sole discretion, to determine appropriate and adequate responses to the written comments, questions, and requests for clarification.

*NOTE: All addendums and/or any other correspondence before bid close date (general information, question and responses) to this solicitation will be made available exclusively through the [DemandStar's Website](#) for retrieval. All notice of intent to award documentation will be published on the [City Clerk's Website](#). Proposers are solely responsible for frequently checking these websites for updates to this solicitation.

I understand and shall fully comply with all requirements of City of Port. St. Lucie Ordinance 20-15, Section 35.13.

Typed Name: Jeff Greene

Signed: 

Company and Job Title: EverGreene Architectural Arts, Inc. Chairman

Date: 6/5/2024



e-BID #20240059
CONTRACTOR'S CODE OF ETHICS

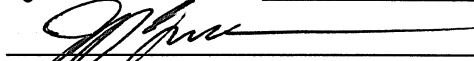
The City of Port St Lucie ("City), through its Procurement Management Department ("Procurement Management Department") is committed to a procurement process that fosters fair and open competition, is conducted under the highest ethical standards, and enjoys the complete confidence of the public. To achieve these purposes, Procurement Management Department requires each vendor who seeks to do business with the City to subscribe to this Contractor's Code of Ethics.

- ◆ A Contractor's bid or proposal will be competitive, consistent, and appropriate to the bid documents.
- ◆ A Contractor will not discuss or consult with other Vendors intending to bid on the same contract or similar City contract for the purpose of limiting competition. A Vendor will not make any attempt to induce any individual or entity to submit or not submit a bid or proposal.
- ◆ Contractor will not disclose the terms of its bids or proposal, directly or indirectly, to any other competing Vendor prior to the bid or proposal closing date.
- ◆ Contractor will completely perform any contract awarded to it at the contracted price pursuant to the terms set forth in the contract.
- ◆ Contractor will submit timely, accurate and appropriate invoices for goods and/or services actually performed under the contract.
- ◆ Contractor will not offer or give any gift, item, or service of value, directly or indirectly, to a City employee, City official, employee family member or other vendor contracted by the City.
- ◆ Contractor will not cause, influence, or attempt to cause or influence, any City employee or City Official, which might tend to impair his/her objectivity or independence of judgment; or to use, or attempt to use, his/her official position to secure any unwarranted privileges or advantages for that Vendor or for any other person.
- ◆ Contractor will disclose to the City any direct or indirect personal interests a City employee or City official holds as it relates to a Vendor contracted by the City.
- ◆ Contractor must comply with all applicable laws, codes or regulations of the countries, states and localities in which they operate. This includes, but is not limited to, laws and regulations relating to environmental,

occupational health and safety, and labor practices. In addition, Contractor must require their suppliers (including temporary labor agencies) to do the same. Contractor must conform their practices to any published standards for their industry. Compliance with laws, regulations and practices include, but are not limited to the following:

- Obtaining and maintaining all required environmental permits. Further, Contractor will endeavor to minimize natural resource consumption through conservation, recycling, and substitution methods.
- Providing workers with a safe working environment, which includes identifying and evaluating workplace risks and establishing processes for which employee can report health and safety incidents, as well as providing adequate safety training.
- Providing workers with an environment free of discrimination, harassment, and abuse, which includes establishing a written antidiscrimination and anti-bullying/harassment policy, as well as clearly noticed policies pertaining to forced labor, child labor, wage and hours, and freedom of association.

Name of Organization/Proposer EverGreene Architectural Arts, Inc., Kelly Caldwell

Signature 

Printed Name and Title Jeff Greene, Chairman

Date June 5, 2024

DISCLAIMER: This Code of Ethics is intended as a reference and procedural guide to contractors. The information it contains should not be interpreted to supersede any law or regulation, nor does it supersede the applicable contractor contract. In the case of any discrepancies between it and the law, regulation(s) and/or contractor contract, the law, regulatory provision(s) and/or vendor contract shall prevail.



E-Verify Form

Supplier/Consultant acknowledges and agrees to the following:

1. Shall utilize the U.S. Department of Homeland Security's E-Verify system to verify the employment eligibility of all new employees hired by the Supplier/Consultant during the term of the contract; and
2. Shall expressly require any subcontractors performing work or providing services pursuant to the state contract to likewise utilize the U.S. Department of Homeland Security's E-Verify system to verify the employment eligibility of all new employees hired by the subcontractor during the contract term.
3. The Contractor hereby represents that it is in compliance with the requirements of Sections 448.09 and 448.095, Florida Statutes. The Contractor further represents that it will remain in compliance with the requirements of Sections 448.09 and 448.095 Florida Statutes, during the term of this contract and all attributed renewals.
4. The Contractor hereby warrants that it has not had a contract terminated by a public employer for violating Section 448.095, Florida Statutes, within the year preceding the effective date of this contract. If the Contractor has a contract terminated by a public employer for any such violation during the term of this contract, it must provide immediate notice thereof to the City.

E-Verify Company Identification Number 132947914

Date of Authorization 7/18/1978

Name of Contractor EverGreene Architectural Arts, Inc.

Name of Project Port St. Lucie Public Art Conservation

Solicitation Number (If Applicable) 20240059

I hereby declare under penalty of perjury that the foregoing is true and correct.

Executed on June, 5th, 2024 in Brooklyn (city), NY (state).

[Signature]
Signature of Authorized Officer

Matthew Martin, Vice President
Printed Name and Title of Authorized Officer or Agent

SUBSCRIBED AND SWORN BEFORE ME

ON THIS THE 05 DAY OF June, 2024.

NOTARY PUBLIC Dezi Liese

My Commission Expires: 05/22/25

DEZI LIESE
NOTARY PUBLIC-STATE OF NEW YORK
No. 01LI6359298
Qualified in Kings County
My Commission Expires 05-22-2025



PORT ST. LUCIE
HEART OF THE TREASURE COAST

NON-COLLUSION AFFIDAVIT
E-RFP #20240059
Public Art Conservation

State of New York }

County of Kings }

Matthew Martin, being first duly sworn, disposes and says that:
(Name/s)

1. They are Vice President of Evergreene Architectural Arts the Proposer that
(Title) (Name of Company)

has submitted the attached PROPOSAL;

2. He is fully informed respecting the preparation and contents of the attached proposal and of all pertinent circumstances respecting such PROPOSAL;

3. Such Proposal is genuine and is not a collusive or sham Proposal;

4. Neither the said Proposer nor any of its officers, partners, owners, agents, representatives, employees or parties in interest, including this affiant, has in any way colluded, conspired, connived or agreed, directly or indirectly with any other Proposer, firm or person to submit a collusive or sham Proposal in connection with the contract for which the attached proposal has been submitted or to refrain from proposing in connection with such Contract or has in any manner, directly or indirectly, sought by agreement or collusion or communication or conference with any other Proposer, firm or person to fix the price or prices in the attached Proposal or of any other Proposer, or to secure through any collusion, conspiracy, connivance or unlawful agreement any advantage against the City of Port St. Lucie or any person interested in the proposed Contract; and

5. The price or prices quoted in the attached Proposal are fair and proper and are not tainted by any collusion, conspiracy, connivance or unlawful agreement on the part of the Proposer or any of its agents, representatives, owners, employees, or parties in interest, including this affiant.

(Signed) 

(Title) Vice President



New York
STATE OF ~~FLORIDA~~ }
COUNTY OF ~~ST. LUCIE~~ } SS. Kings

The foregoing instrument was acknowledged before me this (Date) June 5th 2024

by: Matthew Martin who is personally known to me or who has produced
_____ as identification and who did (did not) take an oath.

Commission No. 01LI6359298

Notary Print: Dezi Liese

Notary Signature: [Handwritten Signature]

DEZI LIESE
NOTARY PUBLIC-STATE OF NEW YORK
No. 01LI6359298
Qualified in Kings County
My Commission Expires 05-22-2025



PORT ST. LUCIE
HEART OF THE TREASURE COAST

DRUG-FREE WORKPLACE FORM
E-RFP #20240059
Public Art Conservation

The undersigned vendor in accordance with Florida Statute 287.087 hereby certifies that

Ever Greene Architectural Arts, Inc does:
(Name of Business)

1. Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the workplace and specifying the actions that will be taken against employees for violations of such prohibition.
2. Inform employees about the dangers of drug abuse in the workplace, the business's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that may be imposed upon employees for drug abuse violations.
3. Give each employee engaged in providing the commodities or contractual services that are under proposal a copy of the statement specified in subsection (1).
4. In the statement specified in subsection (1), notify the employees that, as a condition of working on the commodities or contractual services that are under proposal, the employee will abide by the terms of the statement and will notify the employer of any conviction of, or plea of guilty or nolo contendere to, any violation of Chapter 893 Florida Statutes or of any controlled substance law of the United States or any state, for a violation occurring in the workplace no later than five (5) days after such conviction.
5. Impose a sanction on or require the satisfactory participation in a drug abuse assistance or rehabilitation program if such is available in the employee's community, by any employee who is so convicted.
6. Make a good faith effort to continue to maintain a drug-free workplace through implementation of this section.

As the person authorized to sign the statement, I certify that this firm complies fully with the above requirements.

[Handwritten Signature]

Contractor's Signature

6/5/2024

Date



New York

253 36th Street, Suite 5C
Brooklyn, NY 1123
T: 212-244-2800
F: 212-244-6204

Chicago

711 South Boulevard, Suite 7
Oak Park, IL 60302
T: 708-358-1642
F: 708-358-1656

Los Angeles

7618 Woodman Avenue #13
Panorama City, CA 91402
T: 213-328-4102

Washington D.C.

3009 Kaverton Road
District Heights, MD 20747
T: 866-895-2079
F: 866-843-1774

City of Port St. Lucie
E-RFP #20240059 - Public Art Conservation
Cost Worksheet - Schedule A

Company Name: EverGreene Architectural Arts

Line #	ID #	Artwork Title	Total Amount
1	1	Born Free	\$13,760.00
2	2	Five Kids in Tree	\$21,947.00
3	3	Two Kids on Bench	\$17,602.00
4	6	3 Cubes	\$29,902.00
5	8	Armillary Steel Sphere	\$4,912.00
6	9	Duo	\$9,508.00
7	10	Polo Player of Horse	\$40,862.00
8	13	Great Heron Duet	\$6,511.00
9	14	Mantle	\$4,904.00
10	15	Dark Planet	\$4,904.00
11	16	Mosaic Wall Tiles (Qty: 2)	\$13,706.00
12	17	Arrival Fountain	\$18,545.00
13	18	Coastal Rhythm	\$8,793.00
14	19	Evolve	\$11,527.00
15	25	Fugue	\$50,720.00
16	28	Veranda Sails	\$32,347.00
Total Amount:			\$290,450.00

Line #	Additional Services	Unit Price
1	On Call/Emergency Services	\$5,500.00

NOTE: The City's Estimated Annual Usage as indicated in this document has been inserted to establish a possible annual usage. Actual quantities that will be ordered by the City during the Contract Period may vary substantially from the Estimated Annual Usage. Proposers are cautioned that the anticipated quantities used for this computation will be estimates. The City makes no guarantee as to the actual quantity or type of services that will be utilized during the Contract period.

NOTE: Unit prices are limited to two decimals.
 EXAMPLE: \$5.2555 is unacceptable - \$5.25 is acceptable

Contractor's Signature: 
 Printed - Contractor's Name: Kelly Caldwell
 Contractor's Phone Number: 646-493-1674
 Contractor's Email Address: kcaldwell@evergreene.com