

PENNSYLVANIA CAPITOL PRESERVATION COMMITTEE



2000 – 2001 ANNUAL REPORT

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Preserving a Palace of Art

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HILLS CAPITOL, REPRODUCTION OF L.C. ALLISON'S WATERCOLOR, 1897

*I*T IS HARD to imagine that in just a few years the Pennsylvania State Capitol building will be 100 years old. The Capitol’s combination of architecture and art produce a grandeur that makes it one of the truly beautiful and unique buildings in the nation.

Since its construction in 1906, the Capitol has remained a “palace of art” as envisioned by its creator, architect Joseph M. Huston. Over the years, however, the Capitol has seen many changes and improvements, along with the normal wear and tear from its thousands of annual visitors. In 1982, the state Legislature created a committee to oversee restoration and preserve the historic integrity of the building along with its historic contents. Since then, the Capitol Preservation Committee has restored and preserved many areas and artifacts within the building, and continues ongoing efforts so that future generations can enjoy the splendor of the Capitol.

The Committee is proud to present the first in a special series of annual reports leading up to the Capitol’s 100th anniversary. Each will focus on a different period of the Capitol’s history in addition to highlighting our most recent preservation and restoration projects. This report features the Hills Capitol, which served the state from 1822 until 1897, and was the first capitol built in Harrisburg.

The History of Pennsylvania's

State Capitol Buildings

FROM 1681 UNTIL 1729, Pennsylvania's colonial legislature would meet wherever it could find the space, ranging from local taverns, private residences, and town halls to other meeting places. However, by the close of the third decade of the 18th century, population growth made this option unrealistic.

In 1729, the Pennsylvania Assembly voted to appropriate money to build a state house. The house was finished and occupied in 1735 and became famous as the colonies moved toward revolution. It was the place where both the Declaration of Independence and the Constitution of the new nation were debated and signed. From 1790 to 1800, when Philadelphia was the nation's Capital, the state and national legislatures both met in the building. By 1799, the State Assembly, citing reasons ranging from disease to population growth, moved westward to Lancaster, and a year later Congress convened in Washington, D.C.

The Capitol's existence in Lancaster was short lived. In 1785, John Harris, Jr. donated four acres of land along the Susquehanna and recommended this

as the site for a new state capitol. In 1812, the Assembly used Harris' donated land, combined with more than 10 acres purchased from William Maclay, to build two state office buildings. Local architect Stephen Hills was chosen to construct the buildings, and in 1812, the Legislature moved to Harrisburg. Until 1822, they met in the old Dauphin County Court House, which was modified for the state to use.

Stephen Hills began assembling materials to build the Capitol in 1816, although he was not officially chosen as architect until 1819. Actual construction began on April 19, 1819, with the cornerstone for the new building put in place in May. Construction progressed rapidly, and by December 1821, the new building was ready for occupancy. The total cost for the building, including furnishings, was \$158,000. On January 2, 1822, Hills and 80 workmen formed a procession leading the legislature and dignitaries to the new building and into the House Chamber for the dedication ceremony.

During the course of its 75-year existence, the Hills Capitol saw several additions and alterations. But on February 2, 1897, in the middle of a snowstorm,

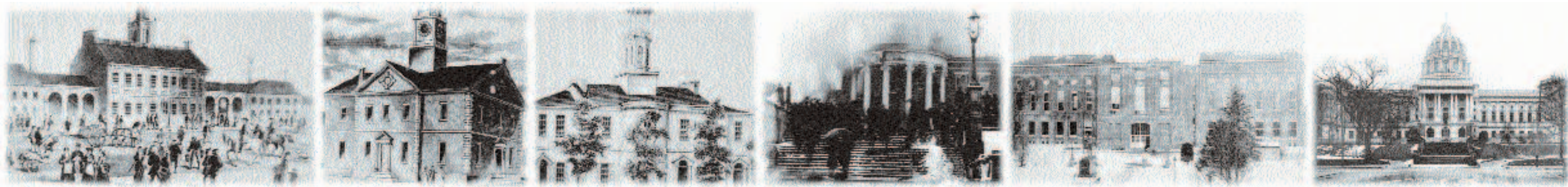
hundreds of Harrisburg residents stood helpless as the Capitol burned out of control. The Legislature, which was in session at the time, was forced to evacuate and reconvene in the Grace Methodist Episcopal Church. It was uncertain whether Harrisburg would remain the Capital because measures were taken to try to move the seat of government back to Philadelphia. These were later postponed when the Legislature voted to tear down the remaining brick structure of the burned-out Hills Capitol and replace it with a larger and more modern structure, appropriate for a state that was then an industrial giant. To do so, they appropriated \$500,000, held a design competition, and afterwards chose Henry Ives Cobb to create their new building.

Cobb's well-intended ideas and design for the new, grand building looked good on paper. However, part way through the project, the Legislature realized there were not enough funds to complete the building according to the plans they had approved. They instructed Cobb to provide only the shell of the building and make it functional. Although never completed to the full scale that the architect intended, the Cobb Capitol served an important purpose in

Pennsylvania history by allowing the seat of government to remain in Harrisburg.

Dissatisfied with the end result, in 1901, the Legislature again issued a design competition to complete the existing Cobb Capitol with funds that were now accruing through recovered debts owed to the State. The competition was won by a young aspiring Philadelphia architect named Joseph M. Huston. From the beginning, Huston was determined to make his building one of the most brilliant architectural and artistic public governmental seats in America. He modeled the building in the Renaissance Revival style, studying and imitating many of the great buildings in Europe such as the Paris Opera House and St. Peter's Basilica in Rome.

Construction began in 1902 and lasted until October of 1906. A crowd of more than 50,000 people came on special Pennsylvania Railroad excursion trains to Harrisburg to hear President Theodore Roosevelt dedicate the building with the words, "It is the handsomest building I've ever seen."



INDEPENDENCE HALL 1790-1800

LANCASTER COUNTY COURTHOUSE 1799-1812

1ST HARRISBURG COURTHOUSE 1812-1822

HILLS CAPITOL (DURING FIRE) 1822-1897

COBB CAPITOL 1898-1902

HUSTON CAPITOL 1906-PRESENT

Special Memorial Dedication



BRIAN HUNT 1946 - 2001

MUCH OF WHAT the Capitol Preservation Committee does involves the visible documentation of the Capitol so that future generations can replicate current preservation efforts. Photography is an integral part of our work, and no one seemed to capture the essence of the Capitol building like photographer Brian Hunt.

For Brian no task seemed too daunting or too menial. Whether it required extensive maneuvering atop scaffolding to capture images of intricate mural conservation, setting up equipment on the roof of a nearby building to line up the

perfect shot of the newly-restored "Commonwealth" statue on the Capitol Dome, or the detailed planning for a reproduction of the 13-by-31-foot Rothermel painting of Pickett's Charge, Brian was a genius at capturing the perfect angle.

Brian had, it seemed to many, photographed everything in the Capitol. And he always did so with a charm and wit that we came to associate with his work. It was Brian who single-handedly photographed every mural in the Capitol, and it was his dignity and professionalism that endeared him to us as a friend.

It was with great sorrow that we learned Brian had developed

cancer. Even in obvious pain, he continued to undertake his work, producing, as always, those wonderful images. Sadly, in March 2001, Brian lost his battle with cancer and we lost a friend and an exceptionally talented artist.

His passing leaves a void, which is emotionally and professionally difficult to fill. His legacy of images is immense, and we hope, through our work, to preserve and pass on a small part of this legacy. To this end, the Capitol Preservation Committee dedicates this Annual Report to the memory of Brian Hunt, an exceptional individual.

Ruthann Hubbert-Kemper
Executive Director

Chairman's Message



CHAIRMAN PAUL I. CLYMER

I am pleased to announce that it has been another outstanding year for the Pennsylvania Capitol Preservation Committee. We have added several new projects to our 19 years of preservation work within the Capitol. The exterior bronze was given a new shine, along with conservation maintenance of the Barnard statues at the main entrance. Attention was given to the tile floor, and the dome's interior received a much needed cleaning—its first in more than 90 years. We also celebrated the work of Capitol artist Violet Oakley with a guest lecture, a Victorian-style tea, and a yearlong exhibit in the Main Rotunda.

It has been a highly productive year. We are excited about the progress we've made and we look forward to future projects as we move toward the building's centennial in 2006. We urge you to visit the building and enjoy its historic and artistic splendor. The Committee is proud to serve as custodian of your State Capitol, Pennsylvania's Palace of Art.

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Vice Chairman

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Secretary

Eugene L. DiOrio, Governor's Appointee

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Pennsylvania Senate

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ADMINISTRATIVE STAFF

Committee Projects

House Majority Caucus Room

In spring 2001, the Capitol Preservation Committee began conservation work on the House of Representatives Majority Caucus Room. Located on the first floor of the main Capitol, the room has seen several modifications over its 95-year history. It was built as a caucus room and used from the time of the Capitol's dedication in 1906 until 1925. In 1925-1926, the Treasury Department, which held offices across the hall, expanded and, in agreement with the Legislature, took over the space. The original dais was in turn removed to allow for the reinforcement of the floor with structural steel to accommodate the installation of a mammoth vault, tear gas ducts, and the new configuration of the west wall.



CONSERVATOR WORKING ON MURAL

In 1940, the room was converted back into the House Majority Caucus Room, when the Department of Treasury relocated to the newly completed Finance building. During this conversion, the Treasury modifications were all removed, and a new wooden platform along with desks were installed in the same locations as the originals. A decorative mural depicting Pennsylvania's Coat of Arms was painted on the wall behind the dais.

The Committee's restoration work consisted of two distinctive projects: Package I—Woodwork and Package II—Ceiling, Walls, and Mural. Over many decades, the Honduras mahogany was covered with coats of urethane, concealing the original shellac. The finish coats were removed, and repairs were made to the woodwork. The wood was stained to match original samples found under the historic sconce escutcheon



ARTISAN CLEANING DECORATIVE STENCIL



WORK IN PROGRESS...THE COORDINATION OF MULTIPLE TRADES

(an ornamental protective plate) and then varnished. A new wood cornice valance was built and installed to hide the indirect lighting that was placed on the ledge of the wainscot.

The most dramatic addition to the Caucus Room, however, was the return of the original dais desk railing and balustrade. Although the current dais desks are the 1940 replacements, the original 1906 railing was found in storage and salvaged by the Committee. The railing was modified and adaptively reused to simulate the original intent of the room.

Two wood pilasters have been installed on the west wall behind the dais to frame the 1940s "Coat of Arms." Originally, this wall had a sounding board and hood that was held in place by two pilasters. The new pilasters reinforce the importance of the central focus at the dais.

During the second part of the project, conservators undertook the challenge of determining the original wall stencil pattern. Several paint exposure windows revealed that the original stencil pattern had been painted with

another stencil design. Attempts to uncover the original finishes proved futile with current technology. This led to the decision to replicate the original stencil pattern and apply it to a new layer of canvas—a process that is completely reversible. To replicate the stencil, a tracing



CONSERVATORS PERFORMING CONSERVATION
CLEANING ON CEILING PANELS



STAINING WOOD DOORS

was made of the original pattern. The tracing was then scanned into a computer, allowing multiple stencils to be cut by a laser.

While the investigation of the wall finish was taking place, conservators began cleaning the ceiling bays and decorative architectural features. The ceiling was in need of repair in many areas. Years of isolated water infiltration caused flaking of paint and gold leaf in several bays of the decorative plaster ceiling. These damaged areas were consolidated and in-painted. In addition, a gray brown stain, from years of cigar and cigarette smoke, was removed from all surfaces. All of the gold leaf in the room was conservation cleaned, and new leaf was selectively placed on deteriorated areas.

The Committee's conservators cleaned the existing original chandeliers and sconces that were rewired by the Department of General Services contractor. To accommodate current functions, a small portion of the 1940s desk unit was extended to provide housing for computers and equipment.

Before the 2001 restoration, the condition of the House Majority Caucus Room reflected changes from 1940. This campaign to conserve the room was a team effort with the Department of General Services, which also installed a fire suppression and smoke detection system, along with mechanical, electrical, data, ADA, and communication upgrades to meet current requirements.

Barnard Statuary Conservation Maintenance

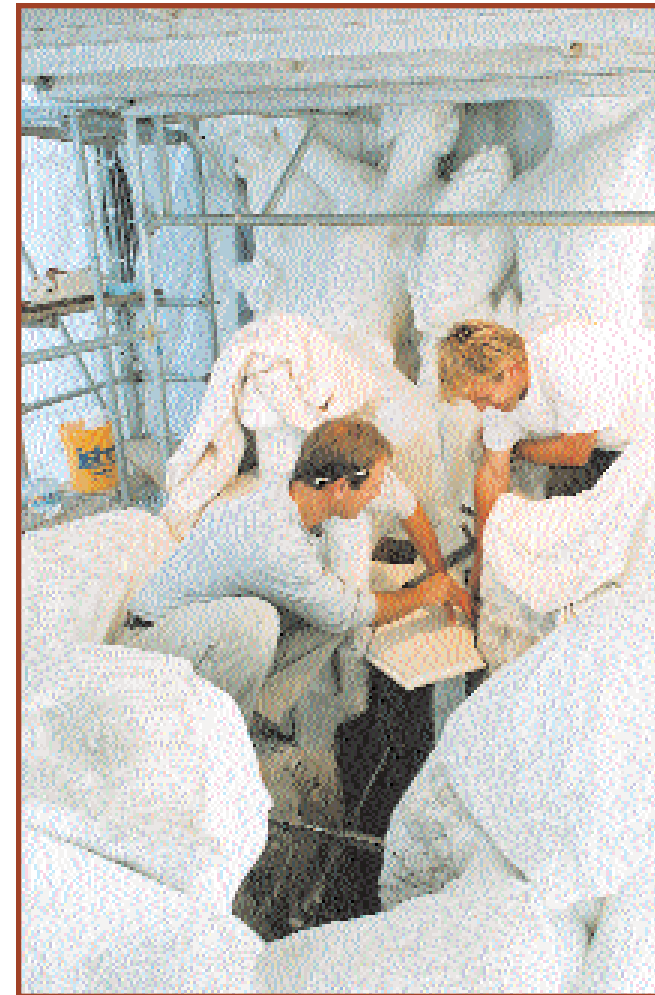
In 1902, artist George Grey Barnard was awarded the commission for the sculptural groups located at the main entrance of the Capitol. As soon as the general design for the sculpture was developed, Barnard left for France to begin the task of creating 27 marble figures. Barnard, plagued with personal and financial difficulties throughout the project, was unable to complete the statues in time for the Capitol dedication on October 4, 1906. It was not until 1910 that they were finished and exhibited at the Grande Palais in Paris.

In May 1911, Barnard came to Harrisburg to supervise the installation and appeared before the General Assembly to explain his work. Speaking in the House Chamber, he noted that the south group begins with Adam and Eve and moves forward to the forms of Despair and Hope. This group as a whole is called *"The Burden of Life"* or *"The Broken Law."* The group to the north is named *"Love and Labor"* or *"The Unbroken Law."* This group begins with male and female figures reaping fruits of labor and advances to a youth and maiden, a new Adam and Eve, who gaze wonderingly toward the west as though into the future. The actual dedication of the sculpture was held on October 4, 1911, amid much fanfare, five years to the day after the Capitol was dedicated.

In addition to their artistic beauty and intimate connection with the Capitol, the Barnard Statuary represents more than 75 years of stone conservation history. The years of exposure to Harrisburg's harsh weather conditions have taken their toll. As early as 1928, the sculptures showed signs of heavy soiling and deterioration. Barnard himself visited the Capitol that year to inspect the damage and to make repair



CONSERVATOR REMOVING FAILED GROUT JOINT



BARNARD STATUARY MAINTENANCE PROJECT IN PROGRESS

recommendations. During his visit, he documented numerous cracks that had formed on the sculptures, some of them resulting in displacement of the figures.

While Barnard was in Europe, the CoWaCo Company was contracted by the State of Pennsylvania to clean and coat the sculptures with "a special transparent water-proofing compound" that would seal the surfaces and make the deteriorating stone more durable. Contrary to the artist's protests, the treatment was performed. In addition to performing these procedures, the restoration company repointed the monument and filled in areas where water was being trapped. By the end of the restoration project more than 14 1/2 tons of concrete were used to stabilize the two groups.

Years later, the statues were again in a state of disrepair. In 1947, calls from the governor and other politicians led to a second cleaning and waterproofing campaign involving the use of the "Caffal Process" by the Obelisk Waterproofing Company of New York.

On this day in history...

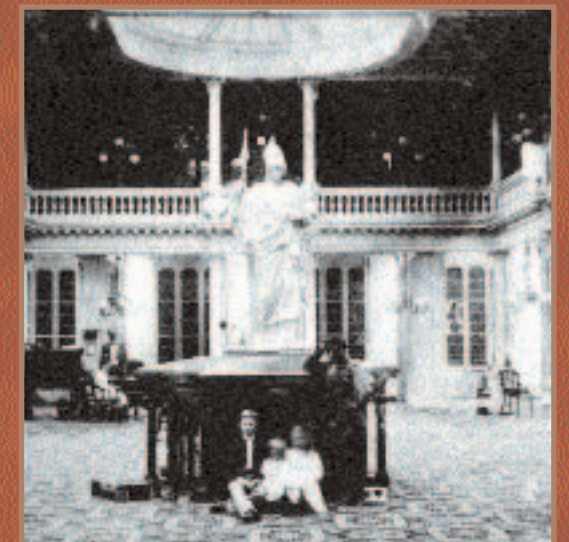
January 2, 1822

Hills Capitol dedication ceremony is held.



January 19, 1893

House passes bill to erect a fireproof building that will house the Library (shown below), State Departments, archives, battle flags of the state, and other collections.



This process, at the time, reportedly strengthened the stone and was to provide a water-resistant surface using hot paraffin wax and petroleum solvents.

The statues were periodically scrubbed and patched over the ensuing years. In 1962, the groupings were cleaned and waterproofed by Vincent Maragliotti using a silicon compound. During the mid-1970s, the sculptures were sandblasted, resulting in the removal of pollution deposits, but also much of the fine detail and what was left of the original finish. In 1996, the statuary was disassembled and underwent a complete conservation treatment to help stabilize the cracked, fissured marble surfaces and the granite support bases.

In an ongoing effort to help stabilize the deterioration processes and to prolong the lifespan of these significant works of art, the Capitol Preservation Committee has undertaken a five-year conservation project. The project consists of two distinct phases: an intensive precyclical maintenance program and a cyclical conservation maintenance program.



BARNARD STATUARY MAINTENANCE PROJECT AFTER TREATMENT



REATTACHMENT OF FINGERTIP

The intensive precyclical maintenance phase of the project, which began in July 2000, was completed in October 2001. The primary focus was to repair mortar joints, which includes the design and execution of a testing program to evaluate the effectiveness of various repair treatments and the implementation of a monitoring program to evaluate the treatment over a five-year period.

The testing program consists of a series of tests to: 1) establish a conservation timeline in order to understand all previous treatments that were performed on the sculptural groups; 2) establish essential data on the nature and performance of the Carrara marble of the groups; 3) compare the effectiveness of various consolidation and water-repellent materials for Carrara marble; 4) evaluate any adverse interactions between the proposed conservation materials and those materials used in previous treatments; and 5) evaluate any possible interactions between the proposed conservation materials and the Carrara marble.

The cyclical conservation maintenance phase is intended to prolong the lifespan of the conservation treatment that was performed during the intensive precyclical maintenance program and to reduce the need for more costly, invasive conservation treatments in the future.

By examining the successes and failures of previous treatments, we can learn valuable information for the future. The 1996 treatment was very successful because it corrected many of the structural problems associated with the groupings and their bases. It also dealt with the cracks in the surfaces of the stone and was the first time that the marble and granite surfaces were cleaned using gentle chemicals and techniques. Results from the 1996 treatment also show that epoxy resins tend to darken

when they are exposed to sunlight and that another type of material should be used to fill cracks in the marble to help prevent the ingress of moisture. We also learned that the mortar used to fill cracks and repoint the monument was not stable enough to withstand the repeated freeze-thaw climate cycles of Harrisburg.

The current conservation program has addressed the epoxy and mortar issues in the following ways. All cracks and small fissures in the sculptures are being filled with dispersed hydrated lime injection putty (DHL). Although other forms of lime were available during the 1996 treatment, this specific product is relatively new to the conservation community. The material is completely compatible with the marble; it is stable in sunlight and is 100 percent reversible. In addition, since the material is so compatible with the marble and easy to color-match, the conservation team has been able to inject it into even the smallest cracks in the stone. To further help seal the surfaces of the marble and the joints between the various blocks of stone, we have chosen Jahn mortar—a proprietary mortar with a long and extensive history of success. It is designed specifically for marble and has been custom color matched for the Barnard sculptures. The product carries an extensive warranty against damage caused by salts and repeated freeze-thaw cycles. With these two products in place, the surfaces will be more watertight than ever before.

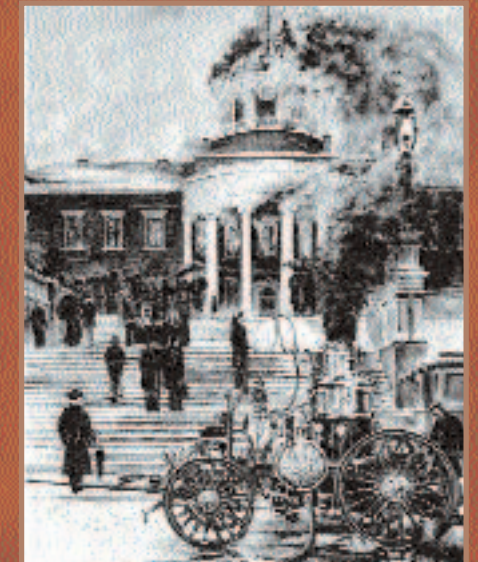


FIBERGLASS CAP IN PLACE READY FOR SEALANT

On this day in history...

February 2, 1897

Hills “main” Capitol building is destroyed by fire during the middle of a snowstorm.



February 3, 1897

Another fire of mysterious origin begins in the North Capitol Executive building, but is quickly contained.

February 8, 1897

The Legislature begins meeting at Grace Methodist Episcopal Church, and its congregation moves services to Harrisburg’s Opera House.

April 7, 1897

Senate passes bill appropriating money to construct new Capitol building.

It may appear that work on the Barnard Statuary is a never-ending process and that the figures are cloaked in scaffolding more often than not. In a certain sense this is true, because shortly after being installed in 1911, the sculptures began to rapidly deteriorate and, therefore, have required a great deal of maintenance over the years. Both the marble itself and the overall design of the groupings contribute to the continual destruction of the monument. This poses a unique challenge for the Committee during its ongoing care of this artifact.

The field of conservation is an ever-changing discipline where new ideas, materials, and techniques are continually introduced. The Committee strives to educate itself on the most current trends in the field of conservation. It also uses time-tested techniques and common sense in the design and treatment of the Capitol's Fine Art Collection.

Inner Capitol Dome Cleaning

Marking the first time the inner dome has been professionally cleaned since the Capitol was built in 1906, more than 2,000 pounds of dirt and debris were collected and removed as a result of the dome-cleaning project. The three-phase project began in the interstitial space of the dome structural cavity—the protective steel-reinforced concrete shell located between the exterior tiled roof and interior plaster Rotunda dome—with a complete HEPA vacuum cleaning of all surfaces and a damp wipe down of all exposed structural steel components. This work was done at night from 6 pm to 4 am. The remaining two project phases were conducted in the second and first level access tunnels. Both brick and concrete



ARTIFACTS: SMALL STATE FLAG, HANDLE, PENNIES, COMIC STRIP, AND PERIOD PRODUCT WRAPPERS



ARTIFACTS: PRINT AD, PAINTBRUSH, BROKEN BOTTLE, SILVER SPOON, IRISH SONG SHEET, AND PERIOD PRODUCT WRAPPERS

passageways, which encircle the interior Rotunda dome, are virtually soundproof, allowing work to be conducted during the daytime without any impact on Capitol personnel.

Although it is hard to imagine that such a large amount of material could accumulate, it is because the interior dome acts as a giant chimney for the Capitol Rotunda. Air, along with dust and dirt, rises up through the dome where it circulates through the structural cavity and access tunnels, and is eventually released through vents. Although not visible to the public, these inner cavities play an important role by helping to control temperature and humidity levels of the dome, which is crucial for structural integrity and preserving artwork in the interior dome and Rotunda.

Besides dirt and dust, a number of interesting artifacts were found, most of which date back to the period when the Capitol was constructed. Some of the most substantial findings include a carved handle thought to be from an Irish shillelagh, a silver spoon, a State flag, and a copper-handled paintbrush. There are also numerous paper fragments, such as the corner of a wrapper from a Hershey chocolate bar, priced at 5¢, along with an Irish song sheet, newspaper comic strip clippings, a StarKist Tuna matchbook cover, and a full-page advertisement for a lead pencil sharpener made by K&M Manufacturing Co., just to name a few.

During all of the projects conducted over the years, one of the most intriguing aspects is that the Committee often makes unusual and interesting discoveries. The bits and pieces are clues that bring the construction of a monumental building down to a personal scale. These discoveries reveal facets about the lives of the individuals who made the Capitol into what we admire today.

Preserving A Civil War Treasure

SERGEANT FRANK PRICE, 42d Mississippi, lunged forward to grab at the Pennsylvania State flag; Color Sergeant Henry Brehm, 149th Pennsylvania, tightly gripped the



COLOR SGT. HENRY BREHM

State color. The force of the collision pitched the two antagonists over some fence rails as Brehm dropped the flag and began brawling with Price; several Confederates reached for the fallen prize, but Keystoneers and fellow color guardsmen, Corporal John Friddell and Corporal John Hammel, fired their muskets point blank. The antagonists fell dead. Corporal Brehm had, meantime, slugged Price and knocked him to the ground. Brehm quickly reclaimed the tattered State color, and the three men made their way to safety.

Hundreds of heroic stories surround Pennsylvania's Civil War battle flags. More than 300,000 Keystoneers answered the call for duty during one of America's most trying times. In the initial days of the war, the Pennsylvania Legislature convened in a special session to provide for the defense of the Commonwealth. Among the new acts passed was one authorizing Governor Andrew G. Curtin to procure battle flags for each regiment that Pennsylvania

contributed to the Union Army. Most regiments carried several flags issued either by the state or federal government.

After the war, Pennsylvania's military department was responsible for collecting the state-issued flags. Many of the colors were collected as the regiments mustered out of service. On July 4, 1866, the battle flags were officially returned to the custody of the Commonwealth. On that memorable day, Pennsylvania Civil War veterans, representing the state's 215 regiments, took part in a spectacular parade through the center of Philadelphia, culminating in an impressive ceremony at Independence Hall.

The following day the flags were moved to Harrisburg, where the colors were stored in special cases in the State Arsenal building. In 1872, the Legislature appropriated money to furnish a flag room on the second floor of the Hills Capitol. The flag room was completed in 1873 where these treasured relics remained until 1894. At that time they were removed to the newly erected Executive Library and Museum building (now known as the Speaker Matthew J. Ryan building).

Twenty years later, June 14, 1914, after architect Joseph M. Huston had finished the new Capitol building, Pennsylvania veterans came together once again to transfer their flags back to the Capitol building. In a heartrending ceremony, the aged warriors placed the colors in custom-made flag cases in the Main Rotunda.

The flags were kept virtually untouched until 1982 when the Capitol Preservation Committee initiated its "Save the Flags" project. Throughout the years dust had accumulated on the rolled flags, and the long-term vertical display of the flags had placed severe stress on the brittle silk fabric and painted designs. Textile conservators carefully removed the flags from the Rotunda and transported them to a State facility near the Capitol.

Over a period of five years, 390 Civil War and 22 Spanish-American flags were conserved. Each flag is now kept on an acid-free panel stored in custom designed, stainless steel storage units. The flags are protected from light, dust, fluctuating temperature, humidity, and excessive handling.

For an appointment to see these original Pennsylvania flags, please call the Committee at 717-783-6484, Monday - Friday, 9:00 am to 3:00 pm.



STATE COLORS OF THE 149TH PENNSYLVANIA. A SAVAGE MELÉE SURROUNDED THIS FLAG AT THE BATTLE OF GETTYSBURG, JULY 1, 1863

Life Safety Upgrades

In February 1897, after serving the Commonwealth for 75 years, the first State Capitol building in Harrisburg was gutted by a massive fire. Today, an important part of the work being conducted on the Capitol building involves meeting current fire and safety requirements. In the fall of 2000, the Department of General Services undertook life safety upgrades in the fourth floor north wing areas and Senate Rooms 182 and 183 of the Main Capitol building. The Capitol Preservation Committee funded portions of the restoration that were architecturally or artistically integral to the building. The project included:

Fourth Floor North Wing

- *Repairing, poulticing, and polishing of all marble surfaces such as wall panels, plinths, and windowsills.*



ROOM 183 CEILING (LEFT); ROOM 182 RESTORED (CENTER); ROOM 462 SKYLIGHT (RIGHT)

- *Restoring the cast iron staircases back to the original bronze powder-coated finish that had been painted black during the 1950s.*

- *Repairing and finishing of historic mahogany woodwork, including door and window trim in the rooms.*

- *Repairing and refinishing of hardware such as locksets, latches, hinges, and transom lifts.*

- *Matching decorative painting, stenciling, and gold or aluminum leafing to the original historic color scheme.*

- *Restoring and replicating the historic bronze chandeliers and sconces for installation in rooms where the original fixtures were removed and/or destroyed in the 1950s.*



ROOM 462 DURING RESTORATION



Senate Room 182 and 183

- *Restoring damaged areas of the historic decorative plaster by sanding to remove pits and cracks, followed by spackling and repainting.*
- *Repairing, priming, and painting the canvas areas of the ceiling.*
- *Applying additional color coats of paint to the frieze and walls to recreate original paint schemes.*
- *Installing reproductions of historic draperies*

In addition to the restoration work with this project, the Committee also made two exciting discoveries in the north wing. The first was a 1906 decorative leaded-glass



STAIRCASE RESTORATION SENATE FLOORS

laylight in Room 462. The Committee's glass conservator removed the laylight and replaced the missing glass along with the deteriorated lead comes—the slender, grooved bars used to hold the panes together. After being restored, the ornate laylight was reinstalled. Fluorescent lighting was utilized to

illuminate the leaded glass, where natural light once beamed from skylights, which had been removed decades ago.

While removing nonhistoric, suspended and plaster ceilings on the fourth floor, construction workers discovered a circular, wood-framed hole. This once contained a winding metal staircase connected to the fifth floor. The hole had been filled in during a renovation project decades ago when the staircase was removed.



OLD STAIRCASE OPENING DISCOVERED DURING RESTORATION

On this day in history...

April 13, 1897

House passes bill approving new building construction.

April 14, 1897

Governor Hastings signs and passes new legislation to form the Capitol Building Commission.

May 3, 1897

Capitol Building Commission approves the Capitol Competition Program, inviting six architectural firms to participate, and selects a three-member board of experts to serve as judges.

July 19, 1897

After searching for several days, the lost Hills Capitol cornerstone is found.





MOVING THE HARTRANFT STATUE, 1927

Bronze Maintenance

There are many bronze elements throughout the Capitol, which enhance both the architecture and artwork of the building, including statues, doors, and lighting fixtures. The largest and oldest bronze is an equestrian statue of General John Frederick Hartranft. Governor Hartranft was honored with this statue to commemorate his service to the Union during the Civil War and for serving two terms as governor of Pennsylvania. Standing 29 feet high, his monument was installed at the front steps of the Capitol building in May 1899. It was designed at a cost of \$18,000 by noted sculptor Frederick W. Ruckstuhl.

Ruckstuhl was born in Germany in 1853. When he was only a year old, his family emigrated to the United States. He studied in France at the Academie Julien



A TINTED HOT WAX IS APPLIED TO THE HARTRANFT MEMORIAL USING A BLOWTORCH

under Mercié, Boulanger, and Lefebvre and received honorable mention at the Paris salon in 1889. Ruckstuhl completed numerous works throughout the United States and his piece "Solon" can be seen at the Library of Congress.

General Hartranft's statue remained in front of the Capitol's main entrance for 28 years. In 1927, the construction of the new grand staircase required the statue to be moved to its present location in front of the State Museum, now known as the Speaker Matthew J. Ryan building.

South of the Hartranft statue is the Boise Penrose monument. Penrose's political dealings had gained him many influential friends in the House and Senate, who allotted money to create the monument in his honor.



CONSERVATOR APPLYING PATINA TO THE LIGHT STANDARDS LOCATED AT THE CAPITOL'S MAIN ENTRANCE

The commission agreed that the statue be placed in Harrisburg's Capitol Park at the corner of Third and Walnut Streets and that artist Samuel Murray would sculpt his figure. Murray was born in Philadelphia and was a pupil of Thomas Eakins. An accident with the model and Murray's illness ultimately delayed completion of the statue. It was placed in Capitol Park on September 23, 1930.

In addition to the bronze statues, the Capitol building is also graced with three pairs of bronze doors that were designed by Capitol architect Joseph M. Huston. Each leaf, weighing a ton, was modeled by Otto Jahnsen

of J. Franklin Whitman and Company and cast by the famous Henry-Bonnard Bronze Company, both in New York City. Fabrication of the doors took 14 months and was completed in August 1905. The main door measures 14 feet high, and the South and North doors are 17 feet high and 9 feet wide.

The Henry-Bonnard Bronze Company was one of the most reputable bronze companies in the United States. It was owned by U.S. Senator W.A. Clark of Montana and was established in 1871. The bronze work executed by the firm for the Capitol was some of the finest in the country, and was completed under the direction of bronze expert Eugene F. Aucaigne. The Henry-Bonnard Company also cast all the railings, standards, chandeliers, bronze mailboxes and decorative grills for the Capitol post office and treasury, and the majestic statue "Commonwealth," which stands atop the Capitol dome.

The casting of portrait heads on the main doors honored 20 individuals who were politically prominent or involved in the construction of the Capitol. From top to bottom by row, beginning with the North Leaf, they are:

North Leaf Left

1. *Dr. William P. Snyder, Auditor General of Pennsylvania*
2. *T. Lawrence Eyre, Superintendent of Public Grounds and Buildings*
3. *George Gray Barnard, Sculptor*
4. *Arthur Merritt, Wire Contractor*
5. *George F. Payne, Master Builder*



CONSERVATORS APPLY PATINA AND TINTED WAX TO BASE OF THE LIGHT STANDARDS LOCATED AT THE CAPITOL'S MAIN ENTRANCE

July 31, 1897

Board of experts meets to examine 28 architectural design submissions and prepares a report ranking each entry.

August 12, 1897

Capitol Building Commission meets to receive and consider the board of experts' report, but is unable to render a decision.

September 9, 1897

Capitol Building Commission agrees with consulting architects to reject board's report. A new competition deadline is passed for September 29th.

October 22, 1897

Architect Henry Ives Cobb wins the Capitol Competition.



An Exhibition and Special Event Honoring Violet Oakley

In June 2001, the Capitol Preservation Committee hosted a Victorian-themed event honoring Capitol artist Violet Oakley (1874-1961). Coinciding with the 127th Anniversary of Oakley's birth, the event featured an unveiling of six exhibits in the Capitol's Main Rotunda highlighting the artist's life. Also included were guided tours of the Capitol featuring Oakley's murals. The guest speaker was Dr. Patricia Likos Ricci, associate professor of Art History at Elizabethtown College and former curator of the Violet Oakley Memorial Foundation.

Known for her mastery of design and craftsmanship, Violet Oakley was destined to make a lasting mark on the world of art, and her influence as a muralist, illustrator, stained glass artist, and promoter of world peace is still being celebrated more than a century after her birth. Among her most important works were commissions for the Pennsylvania State Capitol where 43 of her murals are located in the Senate, House of Representatives, and Supreme Court chambers.

Oakley's Capitol commission signified a milestone in the history of American art, for it was the largest public commission given to a woman in the United States up to that time. The Violet Oakley exhibition runs until mid April 2002 and is one of several annual exhibitions planned by the Committee leading to the Capitol Centennial Celebration in 2006.

TOUR OF HOUSE CHAMBER



VIOLET OAKLEY EXHIBITION



VICTORIAN TEA IN CAPITOL ROTUNDA (SHOWN BELOW AND CENTER)



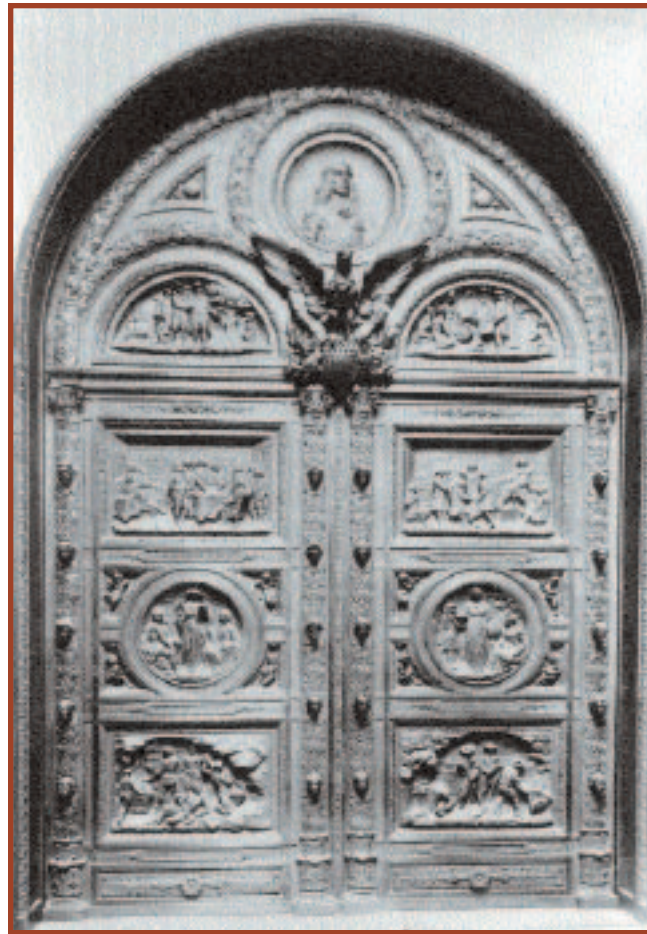
TOUR OF SUPREME COURT ROOM



LECTURE IN SENATE CHAMBER



RUTHANN-HUBBERT KEMPER, DR. PATRICIA LIKOS RICCI, AND EUGENE DIORIO



HISTORIC 1906 PHOTO OF BRONZE DOORS

North Leaf Right

- 6. *Dr. Nathan G. Schaeffer, Superintendent of Public Instruction*
- 7. *Samuel W. Pennypacker, Governor of Pennsylvania*
- 8. *W.A. Clark, U.S. Senator, Montana (supplied the bronze)*
- 9. *Stanford B. Lewis, Associate Architect*
- 10. *Edward Bailey, Harrisburg banker*

South Leaf Left

- 11. *William A. Stone, Governor of Pennsylvania*
- 12. *Matthew S. Quay, U.S. Senator, Pennsylvania*
- 13. *Boies Penrose, U.S. Senator, Pennsylvania*
- 14. *Joseph M. Huston, Architect*
- 15. *Israel W. Burham, Insurance Commissioner*

South Leaf Right

- 16. *Robert K. Young, State Treasurer*
- 17. *Eugene F. Aucaigne, Bronze Expert*
- 18. *David H. Lane, Philadelphia*
- 19. *E.C. Gerwig, Secretary to Governor Stone*
- 20. *William H. Graham, Congressman from Pittsburgh*

As part of a five-year project, the bronzes will undergo a yearly conservation and cleaning to help combat the effects associated with their continual exposure to the elements. 



JOSEPH M. HUSTON'S ORIGINAL RENDITION OF THE BRONZE DOORS (CIRCA 1902)

Moravian Tile Maintenance

When Henry Chapman Mercer produced the 16,000-square-foot Moravian tile floor for the Capitol building, he set out to express the story of Pennsylvania's rich history—from contact with Native Americans through the state's industrial might. "It is the life of the people," he wrote, "rough, powerful, and absolutely real..." No other singular artistic creation tells the story of Pennsylvania's history in the manner as does Mercer's work, but it is doubtful that Mercer could foresee the amount of wear to his masterpiece of American folk art and material culture. Some 94 years after it was completed, the Moravian tile floor requires maintenance to preserve its integrity.

The basis for this unique style of floor comes from Mercer's concern for the dying craft traditions of the old Pennsylvania German potter. Seeing this trade rapidly disappear, Mercer sought to produce tiles that combined various methods of production. He believed the tiles should be handmade using local clay, yet able to be produced in quantities large enough to make them affordable. There are two basic types of tiles present in the Capitol floor: field tiles—the square background tiles that are various shades of reds, oranges, and darker colors; and mosaics—the individually hand-cut tiles that make the "pictures" in the floor. Each original tile has the Tile Works logo and a number stamped on the bottom; but over the years, some tiles have been moved or replaced to mitigate the harmful effects of time.



VACUUMING WATER FROM WET SAW USED IN CUTTING GROUT LINES AND REMOVAL OF WORN TILES

October 24, 1897

Cobb signs his design contract.

January 18, 1898

The Commission approves Cobb's drawings and specifications.

April 18, 1898

Bids opened to construct the Cobb Capitol; Allen Rorke of Philadelphia is awarded the contract.

April 29, 1898

Philip H. Johnson of Philadelphia is chosen as the representative to supervise construction; James A. Palmer is chosen to construct lighting, ventilating, heating, and plumbing plans.

June 14, 1898

Robert C. Clarkson of Philadelphia is chosen to replace James A. Palmer, following his death.

Over the years, there have been repeated efforts to reduce harm to the tile floor. Beginning in the 1930s, Works Progress Administration artisans made significant additions to certain areas of the floor, replacing many field tiles that were damaged by traffic. Subsequent repairs were periodically made to the floor as the years progressed. Through the 1980s, the Preservation Committee conducted periodic replacement of broken tiles, and beginning in 1998 the Capitol Preservation Committee began a project of cleaning and conserving the tile floor. This project entailed removal of the old wax coatings, replacement of worn or damaged tiles, repair of weathered or discolored grout joints, and the application of new wax coatings to protect the work.

Between 1998 and 2000, the Committee's ongoing project has maintained, repaired, and reproduced tiles that were manufactured at Mercer's own Moravian Tile Factory in Doylestown, Pennsylvania. Using a computer-generated floor map, the Committee surveyed damaged areas and established specific maintenance practices tailored to suit each area. High damage areas were divided into sectors, and tiles that were severely pitted, recessed, or that posed a safety hazard were replaced. The remaining areas of the floor, though minimally damaged, still had years' worth of dirt and wax buildup. Cleaning the floors involved using mild wax removers, followed by a thorough washing. Protective sealer was then applied to the entire floor. Several clear coats of wax provided protective layers acting as barriers to dirt, grime, and daily use.



GROUTING IN NEW REPLACEMENT TILES

While the mosaics in the north wing of the building were showing slight wear, the grout around many of them was unstable due to moisture and deicing salts from nearby doorways. Within the Rotunda, specific mosaics showing signs of damage were targeted for grout repair, and recessed field tiles were replaced both there and in the main entranceway. The majority of tile maintenance, however, was located within the south wing, which sees the hardest use because of its

proximity to parking garages and Capitol Park.

The Moravian tile floor is considered one of the most unique public walkways in America. It requires constant maintenance against the contributing effects of moisture, weather, traffic, and everyday use. The Committee is committed to ensuring that this exceptional work of art is preserved for future generations, and that Henry Mercer's remarkable tile floor will continue to express the history of Pennsylvania's people.



REMOVAL OF INDIVIDUAL WORN TILES USING CHISEL AND HAMMER

History Under Foot

Petroglyphs at Safe Harbor

Pennsylvania's rivers originally contained thousands of rock carvings, or petroglyphs, at many of its outcroppings. Among those remaining today are the carvings at Safe Harbor in York County;

indications of a civilization that predates European occupation by hundreds of years. There are more than 100 carvings of birds, animals, reptiles, and human forms carved on the Big and Little Indian Rocks on the lower Susquehanna River.

While archaeologists are not certain about which society created these carvings, nor the subjects that they represent, they are the most numerous and unique petroglyphs in the Northeastern United States. The purposes of the petroglyphs were to convey messages about a tribe's boundaries, its hunting grounds, or to preserve and pass on myths and legends.

Henry Chapman Mercer, noted collector of Americana from Doylestown, Pennsylvania, knew of the Indian rocks and chose to include several of these drawings in his tiled floor depicting the history of the Commonwealth.



The Conestoga

The mighty Conestoga wagons, which could haul in upwards of eight tons of cargo, originated along the creek of the same name in Lancaster County around 1725. Drawn by six horses, they were used to transport goods until the 1850s, before canals and railroads were available to speed transportation.

The wagons evolved and were modified into a smaller, lighter version for westward movement known as the "Prairie Schooner." The saying "I'll be there with bells on" comes from the decorative bells that drivers often attached to their wagon frames. Unless the drivers made it to their destination without assistance from another wagoneer, the bells would be forfeited. So, drivers wanted to be there with bells on, as they puffed on their large tobacco cigars, which we now know in slang as "stogies."



Capitol Furniture Inventory

There are hundreds of custom-made pieces of furniture that adorn Pennsylvania's Capitol. The majority of furniture dates to the current building that was completed in 1906. A few pieces even date back to the two earlier Capitol buildings: the first designed by Steven Hills (1822-1897) and the second designed by Henry Ives Cobb (1898-1901).

Almost all of the furniture was labeled with tags before delivery and relabeled soon afterward. Desks, most of which were manufactured by the Derby Desk Company in Somerville, Massachusetts, were marked in pencil on the bottom of one of the drawers. The Derby desks also bore a manufacturer's inspection tag. Sofas had paper adhesive labels, about 4 1/2 by 3 inches, listing style, grade, length in feet and inches, and destined room number of each piece. Chalk markings on the bottoms of clothes trees indicated the room numbers for their placement.

Besides the Derby Desk Company, several other companies also contributed to our furniture inventory: James Edwards and Company; International Manufacturing and Supply Company; Marble and Shattuck Chair Company, Cleveland, Ohio; F. Mohr and Company, New York City; Palmer and Embury, New York City; and Thonet and Brothers, New York City.

An examination of Huston's 99 furniture drawings shows they are in a style best described as "American Renaissance," and thus harmonized with the general architectural style of the Capitol building. The designs employed classical details such as ornamental swags, columns, Doric, Corinthian and Ionic capitals, all applied



MAHOGANY DESK

to chairs, desks, and tables in the rather massive scale popular at the turn of the century. Huston claimed that his furniture designs matched the architectural themes prevailing in each of the major ceremonial spaces in the Capitol. Therefore, furniture for the Senate, including the barbershop, was Doric; the House was Corinthian; and the Supreme/Superior Court was Ionic. According to Huston, the Governor's Suite was English Renaissance. Huston used a less ornate version of the same style in furnishing the Lieutenant Governor's rooms.

As part of the preservation process, the antique furniture is catalogued in a computer database, which allows the Committee to track placement and maintenance. Each piece is tagged with a bar code so that the person using the piece can identify the agency that has been charged to care for the historic furniture. For instance, if an historic desk drawer breaks, the person using the desk will be able to call the Capitol

Preservation Committee for repair or the safekeeping of the item.

The furniture inventory project will encompass all of the floors of the Main Capitol building and associated Capitol Complex buildings. Examples of furniture items being tagged include desks, chairs, sofas, clothes trees, umbrella stands, tables, benches, wardrobes, bookcases, andirons, and cabinets.



MAHOGANY TABLE: BASE WITH FLUTED LEGS AND CENTER SUPPORT LEG; CARVED EDGES ON OUTSIDE AND TOP



LEATHER AND MAHOGANY CHAIR
DECORATED WITH SMALL ANTIQUE BRASS BUTTONS



TUFTED LEATHER CLUB SOFA WITH
CARVED MAHOGANY ARMS AND COLUMNS

On this day in history...

May 2, 1898

Ground is broken to begin the construction of the Cobb Capitol.



August 10, 1898

A cornerstone ceremony, complete with Masonic rituals, is held to dedicate the new Capitol.

January 1, 1899

The new Cobb Capitol is sufficiently finished for occupancy.



Conservation of Governors' Portraits

Name a governor of Pennsylvania, any governor, and chances are he either has had a facelift or is scheduled to have a facelift. Confused? Don't be. We are talking about the 52 portraits of Pennsylvania's governors that hang in the Governor's Office. In November 2000, the Capitol Preservation Committee commenced the conservation of these portraits, a project that is scheduled to take approximately two years to complete.

When designing the Governor's Office Suite, architect Joseph M. Huston incorporated portraits of past, current, and future governors in his design for the room. Above the wood wainscot walls, Huston created decorative, architectural niches capped with a faux painted plaster to match the oak below. Each niche was unique to the portrait and requires that any governor portrait be painted on canvas in the respective space where it will fit.

The portraits were originally arranged in chronological order starting with William Penn, who rests above the ornamental fireplace in the Governor's Private Office. The portraits completely encircle the Governor's Office. The sequence is picked up in the Governor's Staff Office and currently finishes with the most recent governors' portraits in the vestibule entrance of the Governor's Reception Room. While over the years some of the portraits were shuffled from their correct

location, under this project, the Capitol Preservation Committee is relocating these portraits to their proper location in chronological order.

The process of conserving a portrait is very similar from one portrait to another, but unique situations have arisen. The conservation process starts with the removal of the portrait to the conservator's studio. Before any treatment occurs, a preliminary observation report is prepared, which gives a detailed account of the existing



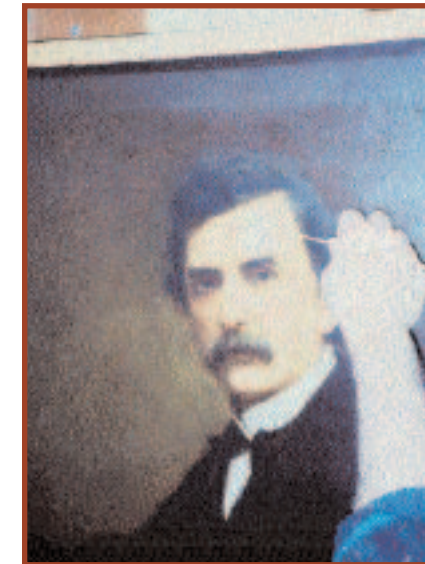
ARTISAN EXAMINES ONE OF THE GOVERNORS' PORTRAITS

condition of the portrait and stretcher. Normally, small, inconspicuous cleaning tests are performed to gauge the necessary treatment the portrait will require. Once the condition is determined, conservation treatments are proposed for the Committee to review prior to any work occurring.

Generally, all of the portraits require some sort of conservation cleaning, including the removal of surface soil, nonoriginal varnish, and inappropriate over-painting. Once cleaned, depending upon the findings and recommendations of the preliminary report, the canvas may be relined onto a new support and remounted onto a new stretcher with new keys and expansion hardware. Fortunately, this is not necessary for every portrait.

Once the actual portrait has been stabilized, the process of in-painting areas of the portrait, which may show pigment loss, occurs. Finally, a coat of varnish is applied to protect the newly conserved painting.

One of the unique and interesting discoveries uncovered while conserving the governors' paintings dealt with the actual portrait size. As previously noted, architect Huston incorporated portraits in the design of this office space in 1906. Obviously, by the time of construction of the new Capitol in Harrisburg, there had already been numerous governors' portraits painted. These pre-existing portraits were incorporated into the niches. To make a proper fit, some of these existing portraits were modified to fit the framed space. The



CONSERVATOR CLEANS PORTRAIT OF GOVERNOR JOHN HARTRANFT

oldest portraits were smaller than the uniform framing of the architecture. Canvas strips were glued to the paintings' edges and painted to match their background. In an effort to preserve the paintings and to keep the continuity of the portrait chronology,

these methods are being maintained and conserved when the respective portraits are reinstalled.

Another discovery made by the conservators through analytical investigation were traces of gold leaf on a few of the portraits. Through deductive reasoning and past experience, it has been determined that these early portraits were once framed in individual frames and hung on walls prior to being relocated in the new 1906 Governor's Office.

The total history of the governors' portraits is essentially an enigma. The names of many of the artists who painted the portraits may exist in documents, which have not yet been found. Through this project, exhaustive research has been conducted, resulting in the finding of the names of many of these artists, yet some remain unknown. To create and maintain the lineage of Pennsylvania governors, artists reproduced existing portraits for the Capitol Collection. The conservators have also uncovered several signatures and dates of artists that were, to date, unknown. Further research efforts hope to provide more insight into the artists who created this collection.

On this day in history...

January 3, 1899

The Senate meets for the first time in the new Capitol.



January 17, 1899

Governor William A. Stone is inaugurated. Stone supports the completion of the Capitol.

April 23, 1901

House member Charles E. Voorhees introduces a bill to move the Capitol from Harrisburg to Philadelphia.

May 8, 1901

Voorhees' bill is defeated.

August 20, 1901

A new Capitol Building Commission is formed for the Capitol Competition of 1901.

To be continued...



BEFORE

AFTER

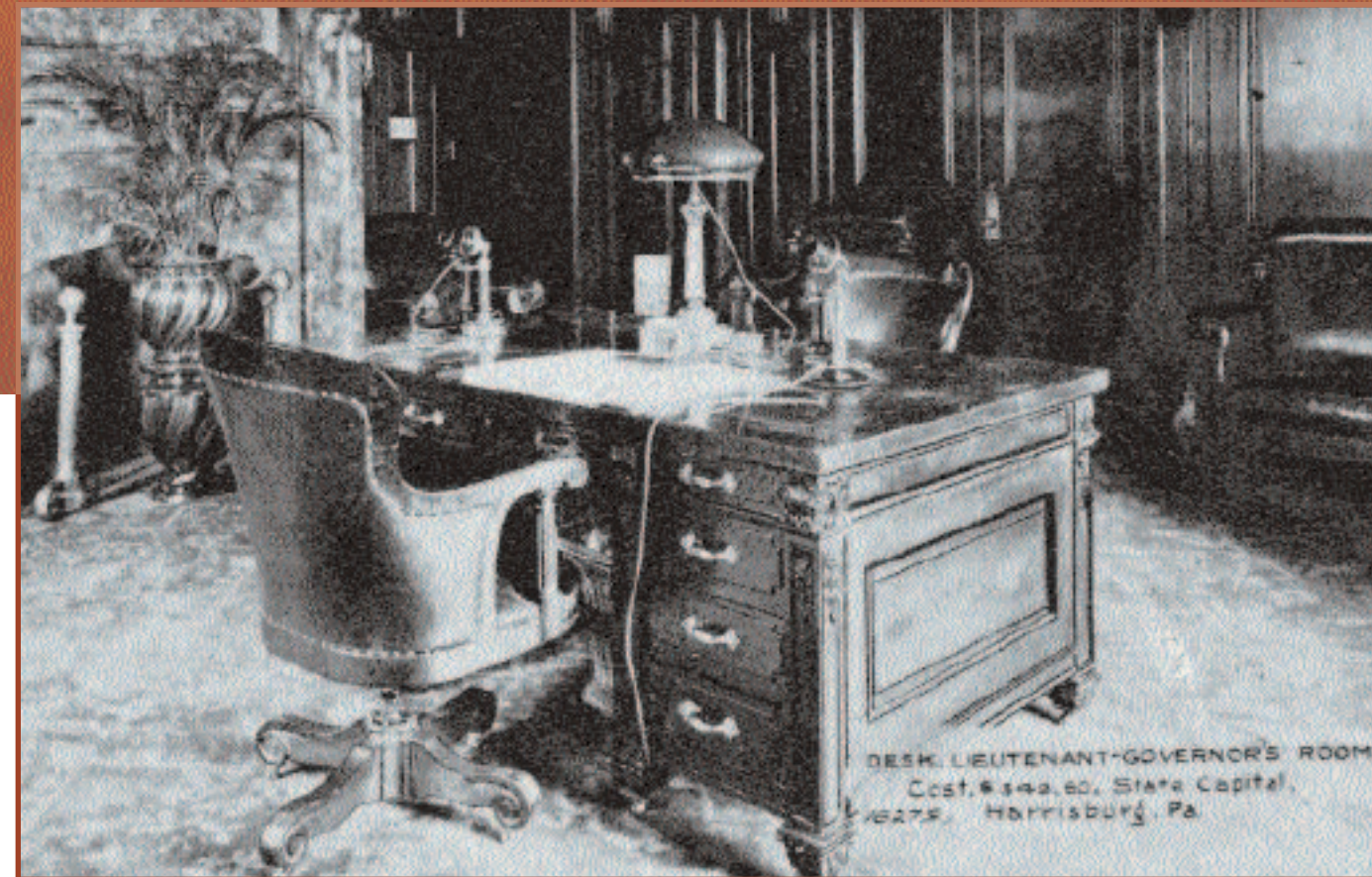
Lost & Found



HISTORIC CORNER CABINET FOUND IN NORTH OFFICE BUILDING OF CAPITOL COMPLEX

ONE OF THE MOST rewarding tasks the Capitol Preservation Committee performs is locating historic items that have, over the past 95 years, left the Capitol building. Like most public buildings, the Capitol has seen countless changes over the many decades since its construction in 1906. As styles and tastes changed, original treasures were often abandoned for “modern” furnishings.

The majority of the original furnishings, which were custom designed by Capitol architect Joseph M. Huston, contained many features to match the architectural profiles of specific suites. Highly ornate chairs made from quarter-sawn oak with tooled leather seats and backs were exclusive to the Governor’s Reception suite. All other rooms were supplied with mahogany furniture. Items such as coat trees, matching sofas and chairs, and wardrobes with beveled glass doors were all specifically designed and meticulously crafted for the building. When an historic piece is discovered, the Committee is able to determine its identity and original location by studying photographs of the Capitol taken in 1906. You can help to locate and preserve other Commonwealth treasures by calling us with information on any item that may have originated from the Pennsylvania State Capitol.



HISTORIC PHOTO OF LIEUTENANT GOVERNOR'S DESK, CIRCA 1906

Lieutenant Governor's Desk

While on a routine survey of items housed at State Surplus, Committee staff discovered and acquired the original, custom-designed Lieutenant Governor's desk. The mahogany desk, which had been missing for decades, was slated for transfer to another state building. Utilizing historic photographs and original architectural line drawings, the desk was substantiated; after being restored, the desk was returned to its proper historic setting.



RESTORED LIEUTENANT GOVERNOR'S DESK RETURNED TO ITS ORIGINAL LOCATION



ONE OF FOUR CONSERVED VIOLET OAKLEY PRINTS
REHUNG IN CAPITOL CONFERENCE ROOMS

Violet Oakley Prints

In 1907, reproduction prints of Violet Oakley's Governor's Reception Room murals were produced by Curtis & Cameron Publishers and sold to public schools and institutions. During the summer of 2001, an elevator repairman at Mansfield University discovered four of Oakley's prints in a storage room, after which the university contacted and donated them to the Capitol Preservation Committee.

Before the prints were installed in Capitol conference rooms, they underwent conservation work that included cleaning, restoring the oak frames, replacing broken glass, and mounting with acid-free materials. During this process, the Committee discovered that the prints were embellished with hand-painted highlights. The prints, which also appear in Oakley's *The Holy Experiment—Our Heritage from William Penn 1644-1944*, are titled: "Penn Having Been Liberated," "Penn's Arrest While Preaching," "Writing in Prison," and "Penn Denouncing His Son." ❦

Chandeliers

Another interesting component of the state Capitol is the many chandeliers that hang in public and private rooms throughout the building. Most would not expect that a light fixture, weighing hundreds of pounds, would change locations. However, over the course of time the vast majority of these heavy bronze fixtures, which contained cut glass globes, have been relocated or taken down and sold as scrap metal.

Beginning in 2000, Committee staff created an inventory system to classify different globe types with fixtures, based on historic documentation. This will help with current and future preservation projects in determining the type of globe that matches a chandelier or sconce, how many pertain to that fixture, and gathering statistics such as the number of fixtures and globes within the Capitol building. ❦



ONE OF TWO ORIGINAL CHANDELIERS HUNG IN THE
GOVERNOR'S PRIVATE OFFICE

A Budding Historian



IN MARCH 2001, the Capitol Preservation Committee received a letter from Brian Appleton, a fifth grade student at LaSalle Academy in Shillington, PA. Brian asked for information on the "Commonwealth" statue restoration project, which he intended to use as the focus for his school history project.

Brian later visited the Capitol with his family to see the statue in person and to take some photographs. Soon after, he emailed the Committee with some follow-up questions and promised to send photos of his project when it was completed.

We are delighted to report that Brian's effort and hard work earned him a second place ribbon and thought such an accomplishment deserved an honorable mention. Congratulations, Brian, on a job well done! ❦

April 28, 2001

Mr. Jason Wilson and Ms. Toru Pyle,
Thanks for all the great pictures and information about the restoration project on Commonwealth. I heard alot about our Capitol and the hard work that is done. My history project at La Salle Academy got me a second place ribbon and I had a lot of fun doing it. As I promised, I am sending you some pictures.

Yours truly,

Brian Appleton
La Salle Academy
11th grade.

RECEIVED
MAY 11 2001
CAPITOL PRESERVATION COMMITTEE

Gifts & Collectibles



Commemorative Ornaments



2001 Angel of Light

This year's ornament commemorates the "Angel of Light" statues that adorn the Grand Staircase in the Capitol Rotunda.

This limited edition piece is crafted from pewter. Inscribed with "2001 Angel of Light" at the base, the ornament measures 4" high, with a cut crystal bead like those used on the actual statues.

A statement of authenticity accompanies each gift-boxed ornament. **\$22⁵⁰**

Commemorative Millennium 2000 Ornament



Featuring a gold finished depiction of the Capitol Dome exterior, with a cut-out center that reveals an etched and enameled view of the interior. Measures 4" x 2.75" and is packaged in a gift box with an

informational card detailing the dome structure, history, and artwork. **\$17⁰⁰**

1st Edition, 1999 Ornament



A three-dimensional ornament featuring the Capitol Building's West Elevation and Dome. Measuring 3.25" by 2.75", the ornament is finished in etched 24-karat gold with complimenting enamel colors. Beautifully gift boxed with a detailed information card. **\$15⁰⁰**

Note Cards



Choose from a variety of holiday and note cards that feature images and elements of the Capitol building. Holiday cards are available for imprinting when ordering 10 or more boxes. Please see product order form for descriptions and pricing or call for more details.

Posters



Violet Oakley Murals

Oakley's 43 murals for the Pennsylvania State Capitol are not only beautiful, but profound. Illustrating her deep spiritual faith and personal interpretation of history this poster features "The Founding of the State of Liberty Spiritual," Governor's Reception Room (1906); "The Creation and Preservation of the Union," Senate Chamber (1920); and "The Opening of the Book of Law," Supreme Court Room (1927). **\$14¹⁵**

Civil War Flags

In 1982, the Committee began its mission to "Save the Flags," by establishing a Civil War conservation facility. This poster features 18 original Pennsylvania flags bordering an historic photo depicting the reunion of Union and Confederate veterans at Gettysburg. **\$14¹⁵**

Moravian Tile Floor Map

Features approximately 400 mosaics of the Capitol's tile floor, which depict the history of Pennsylvania. Map provides the location of each mosaic. **\$4⁰⁰**

(Photographic prints of the art in the Capitol are also available in a variety of sizes. Please call for a catalogue.)

Books



A Valuable Collection of Neat Books Well Chosen: The Pennsylvania Assembly Library

This hardcover, 48-page book is a manuscript written by the late Barbara E. Deibler, rare books librarian, Pennsylvania State Library, about the research she conducted on the history of the original library collection of the Pennsylvania General Assembly. **\$9²⁵**

Advance the Colors Volumes I & II

Documentary history of the collection of battle flags carried by the 215 Pennsylvania regiments that served the Union Army during the Civil War. The hardcover set includes 640 pages, 471 color photographs, 135 black and white photographs, maps, appendices, and bibliography. Set: **\$50⁰⁰** Single: **\$30⁰⁰**

The Executive, Library & Museum Building: A Capitol Treasure Celebrates 100 Years, 1894-1994

Printed to commemorate the centennial of the oldest building in the Capitol Complex, this 82-page soft cover volume documents the historical and aesthetic significance of the building now known as the Speaker Matthew J. Ryan building. **\$5⁰⁰**

Flag Symposium Proceedings

Papers presented at the 1987 symposium sponsored by the Capitol Preservation Committee. Nationally recognized professionals in the field of Civil War history and textile conservation discuss topic including history and research, conservation, and funding for large flag collections. **\$15⁰⁰**

Guidebook to the Tiled Pavement in the Pennsylvania Capitol

A reprint of Henry Mercer's 1908 guidebook that describes the 400 mosaics of the Capitol's tile floor. Also includes a map of the floor with the location of each mosaic. **\$9²⁵**

Handbook of the New Capitol of Pennsylvania

A reprint of Charles Caffin's original guidebook to the Capitol detailing changes to the building and the lives of the artists who helped create a "Palace of Art." **\$9²⁵**

Pennsylvania in the Spanish American War

A unique look at the Spanish American War from the Pennsylvania perspective. Contains overview of the conflict and outlines Pennsylvania's role. **\$12²⁵**



Violet Oakley Pin

One-inch-square gold pin with clasp features Oakley's "Divine Law" mural from the Supreme Court Room in the Pennsylvania State Capitol. **\$2³⁵**

Bookends



Each hand-crafted scagliola custom piece contains a cast pewter replica of the 1894 Executive, Library and Museum building—the oldest building

in the Capitol Complex. Limited edition. Set: **\$165⁰⁰** Single: **\$85⁰⁰**

Coasters



Burgundy leather coasters with gold-foil embossing. Choice of Senate or House of Representatives emblem. **\$1⁵⁰**

Videos

The Committee has a collection of videos ranging in length from 15 to 45 minutes, detailing a variety of the Committee's preservation projects, the artists of the Capitol, and the Capitol's architect. Please see product order form for descriptions and pricing or call for more details.

*The Capitol Preservation Committee
is an independent Commonwealth committee
established by the General Assembly in 1982.*

*Serving as historic guardian, its mission is
directing programs to conserve, preserve, and
restore the Pennsylvania State Capitol
and its contents, maintaining it
for future generations.*



*Pennsylvania Capitol Preservation Committee
Room 630 Main Capitol Building
P.O. Box 202231
Harrisburg, PA 17120
717-783-6484 • Fax: 717-772-0742
<http://cpc.leg.state.pa.us>*

CUT ALONG DOTTED LINE.

Product Order Form

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Pennsylvania Capitol Preservation Committee
Room 630 Main Capitol Building
P.O. Box 202231
Harrisburg, PA 17120

Product Questions & Information:
(717) 783-6484, 9am - 4:30 pm

ITEM	QUANTITY	PRICE	TOTAL PRICE
Ornaments NEW! 2001 Angel of Light Ornament		\$22.50	\$
2000 Holiday Ornament		\$17.00	\$
1999 Holiday Ornament		\$15.00	\$
Note Cards 2000 Holiday Note Cards (Please circle: PRINTED or BLANK) 10 Per Box		\$10.00	\$
2000 Single Holiday Note Card (Please circle: PRINTED or BLANK)		\$1.50	\$
1999 Holiday Note Cards (Cards are blank on inside) 12 Per Box		\$12.00	\$
1999 Holiday Single Note Card		\$2.25	\$
Capitol Preservation Committee Note Cards (Color) 10 Cards Per Pack		\$12.00	\$
Capitol Preservation Note Cards By Keystone, Inc. (Black & White) 12 Per Box		\$15.95	\$
Posters Civil War Flag Poster		\$14.15	\$
Violet Oakley Poster		\$14.15	\$
Henry Chapman Mercer Moravian Tile Floor Map		\$4.00	\$
Books Advance the Colors Vol. 1 (Sale!)		\$30.00	\$
Advance the Colors Vol. 2 (Sale!)		\$30.00	\$
Advance the Colors (Set) (Sale!)		\$50.00	\$
A Valuable Collection of Neat Books Well Chosen: The PA Assembly Library		\$9.95	\$
The Executive, Library & Museum Building : A Capitol Treasure Celebrates 100 Years		\$5.00	\$
Flag Symposium Proceedings		\$15.00	\$
Guide Book to the Tiled Pavement in the PA Capitol (Reprint) w/Map		\$9.95	\$
Handbook of the New Capitol Building of PA		\$9.95	\$
Pennsylvania's Capitol Book By: Seitz & Seitz		\$19.95	\$
Pennsylvania in the Spanish American War: A Commemorative Look Back		\$12.95	\$
Bookends The Executive, Library & Museum Building Bookend		\$85.00	\$
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Notes