

Pennsylvania Capitol Preservation Committee



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2005 Annual Project Report

Preserving a Palace of Art

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THE "HOURS" BY EDWIN AUSTIN ABBEY

Architect Joseph Huston was determined that the artwork for Pennsylvania's Capitol would be second to none, and he was fortunate to have a large number of Pennsylvania artists to choose from for his commissions. The first artistic choice he made was for the main rotunda and the three principal rooms—the Senate, House, and Supreme Court Chambers of the building. For this mammoth task, Huston requested the talents of noted muralist Edwin Austin Abbey.

Throughout our 2005 annual project report, the Pennsylvania Capitol Preservation Committee is proud to feature the works of this immensely talented Capitol artist.

Capitol Artist Edwin Austin Abbey

A Monumental Commission

In February 1902 Edwin Austin Abbey was approached with his largest commission—one that would occupy him for the rest of his life. A request came from architect Joseph M. Huston to decorate the Pennsylvania Capitol, which was to be built in Harrisburg. The ambitious young architect hoped to make the State Capitol a shrine in honor of the new American Renaissance—a unification of artist, architect, and artisan. With this goal in mind, Huston originally wanted the interior and exterior decoration of the building to be stylistically the same so everything melded throughout. Abbey was extremely honored by the offer, but declined a definite answer, unsure of his true desires and clearly fatigued by his last undertaking. Not long after, though, he found himself unable to resist making sketches for the Capitol and eventually agreed to Huston's offer. It also delighted him to be working for Pennsylvania and he considered it his tribute to his home state.

Abbey attacked the monumental task with his usual zeal including his characteristic in-depth research and tours around the state. He implored Huston for all possible details concerning the architecture of the Capitol so he could be assured his murals would integrate harmoniously into the space. Abbey based his designs on Huston's plans to create a space of both European and American styles. The architect's original vision included ornate decoration in the rotunda, House, Senate, and Supreme Court Chambers and Abbey made designs for all of these areas for future use. The first contract with the Capitol Building Commission was officially issued

on February 10, 1903, but was much smaller than Huston had anticipated. Due to underfunding of the project's budget, Abbey was only commissioned to do four lunette murals for the building's rotunda at a cost of \$70,000.

The four lunette murals allegorically focused on Pennsylvania's industries of coal, steel, oil, and shipbuilding, which at that time were the economic and social backbones of the state. The semi-circular shaped murals reflected Abbey's traditional romantic flair, but also revealed a modernity that was new to his work. The rotunda lunettes are best viewed from the balcony encircling the fourth floor, called the ambulatory. The four compositions were each thirty-eight by twenty-two feet and featured nine-foot figures. In "The Spirit of Religious Liberty" (east wall), Abbey communicates a dual message. The three winged female spirits guiding immigrants safely to Pennsylvania reflect the spiritual liberty offered to the state's inhabitants by William Penn, but the prominence of the ships also symbolize the significant Pennsylvania industry of shipbuilding. Abbey had originally entered this design in a competition for the decoration of the Philadelphia Common Council Hall, but a mural by Joseph Decamp was chosen instead. The second rotunda mural, "The Spirit of Vulcan" (north), honors the god of fire in Roman mythology to commemorate the state's steel mills and workforce.

The Bethlehem Steel's plant provided the setting for this painting. The third mural titled "Science Revealing the Treasures of the Earth" (west) celebrates the natural resources found both on the earth's surface and underground

within Pennsylvania. Three winged figures represent science, fortune, and abundance that were brought to the state as a result of its resources. The final mural, "The Spirit of Light" (south), displays about twenty ethereal female figures who float gracefully in front of oil derricks representing the light that shines forth from the state.

The work was met with overwhelming success and soon after Abbey was asked to do more of the Capitol murals. His contract was made directly with the Board of Commissioners of Public Grounds and Buildings on December 14, 1904 because he wanted to be free of the influence of John H. Sanderson, the contractor selected for furnishing and decoration. John G. Johnson, a Philadelphia lawyer and art collector, handled all of Abbey's correspondence and affairs with the commission. According to Abbey's contracts, he would be paid \$50 per square foot to paint the House, Senate, and Supreme Court Chambers and the rotunda murals.

At once, Abbey began working on the remaining pendentive murals for the rotunda as he had anxiously been waiting for his second contract. Each is fourteen-feet in diameter featuring a single nine-foot female figure over a goldleaf background. They were to complement the finished lunette murals and together embodied the spiritual, intellectual, and economic feats of Pennsylvania.

To help meet the increasing demands of his work schedule, Abbey deviated from his standard process, and hired three assistants to help him complete the vast painting project. The assistants were Ernest Board, F. G. Swaish, and W. G. Simmonds. They typically painted 'non-descript' areas like a background or an area of flat color while Abbey continued to do all of the detailed areas. Even with others helping him, Abbey once again overworked himself and was confined to bed rest for some time. In 1907 he became so ill he had to take off work entirely for several months. Naturally this upset the busy artist who was under relentless demands and had no time to spare. In addition to the work done on the murals, he also created architectural ornament designs for the Capitol's ceiling decorations for the House and Senate Chambers. He also assisted Huston in developing the color schemes for the Capitol. When not

occupied with the Capitol engagement, he served as president for the Bath and Birmingham Societies of Artists, and was a member of the American National Institution of Arts and Letters. When he was finally able to return to his work, he continued on with his careful preliminary stages of sketching and drawing the image in charcoal and then applying the painted color. In 1908 all lunettes and pendentives murals were hung in the Capitol rotunda to the general delight of citizens and art critics alike.

Praise and Tributes of Remembrance

Next, Abbey began the murals for the House Chamber and was challenged with depicting multiple events of the history of Pennsylvania in a cohesive manner. Huston had wanted him to tell a story frame by frame in a series of six paintings above the Speaker's desk. The chamber walls had been designed with this scheme in mind and constructed with goldleafed composite capitals upon which rested an acanthus leaf decorated entablature. However, Abbey insisted on just three spacious, separate murals that combined men of different time periods side by side. Huston's chosen style for the room was Italian Renaissance and Abbey wanted to create an epic scene, not simply textbook pages. As such, Abbey was adamant that he be permitted to work allegorically so his imagination could have ultimate control. After months of negotiations between Huston, Abbey, and the Board of Commissioners, everyone agreed with Abbey and he continued the work on three paintings. To proceed with Abbey's proposal, the entablature across the south wall had to be removed to accommodate the larger paintings. Abbey offered to paint the additional area at no cost if it allowed him to have more control of the painting's environment. Even after this concession, work was postponed several times by changes in the architectural elevations that in turn changed the dimensions of Abbey's canvas. He started a new design each time this occurred to guarantee a sound fit. In the end, the center panel called the "Apotheosis of Pennsylvania" became a thirty-five-foot square located over the rostrum.



E.A. Abbey

It features twenty-nine (identified) life-size famous Pennsylvanians who had a decisive role in the development of the state along with allegorical figures. They are positioned in small groups upon an entablature, part of a classical temple, and surrounded by monumental columns. Some of the notable figures include William Penn, Benjamin Franklin, and Thaddeus Stevens. Abbey sought to glorify the accomplishments of these men and pivoted them to a divine rank equal to that of the gods. Abbey made certain the portraits and historic clothing were as accurate as humanly possible to ensure their authenticity. He chose these characters to guide, inspire, and set precedent for legislators who would occupy the room and set the future course for the state. The quote Abbey chose to finish the piece is from Deuteronomy, which reads, "Remember the days of old, consider the years of many generations: ask thy father and he will show thee, thy elders, and they will tell thee." To the left, Union soldiers stand ready to defend the state and on the right mechanics, miners, and other workers once again celebrate the abundance of Pennsylvania. At the peak of the entablature sits a majestic statue of a crowned woman symbolic of the Genius of State. Eventually, the "Apotheosis of Pennsylvania" became the showcase of Abbey's work in Harrisburg and Royal Cortissoz, an art critic of the time, declared it one of Abbey's finest works ever created.

There are two paintings flanking the "Apotheosis;" they are "Penn's Treaty" and "The Declaration of Independence." "Penn's Treaty," located on the left, is a twelve-foot-by-twenty-four-foot mural with an arched space at the top. "The Declaration of Independence," of the same dimensions, is located to the right of the "Apotheosis." Abbey did not complete this work because he was waiting for the discovery of the exact location of the Rittenhouse Observatory where the event occurred. This information was found just before his death and he planned a new design accordingly. However, Mrs. Abbey decided the original canvas should be used to preserve her husband's distinct style. His assistant Ernest Board, under the supervision and direction of John Singer Sargent, finished the piece. The final work Abbey created for the House Chamber was a circular ceiling panel called the "Hours." Originally the chamber was to have a stained glass dome, but the space necessary was allotted to offices located above in the

attic area of the Capitol. In turn, the dome was placed in the Supreme Court Chamber and Abbey was asked to do an additional mural for the House Chamber. Abbey wrote in a letter to Mr. Johnson, his legal counsel for the Capitol contract, that he considered it one of his best conceived ideas. It is twenty-four-feet in diameter and displays twenty-four female figures encircling a dark starry sky filled with the sun, moon, and zodiacs. As the eye moves across the canvas the women seem to rotate like a clock, representing the hours of the day, robed in luminous light, and of the night, cloaked in darkness. It is by far the most allegorical of all the Capitol works and highlights the splendor Abbey sought to portray.

The last mural Abbey finished was titled "The Camp of the American Army at Valley Forge, February, 1778," and was originally placed in the Senate Chamber as a companion piece to a Civil War scene that was never executed beyond sketches. This painting is a relatively small work measuring 12 feet, 6 inches by 6 feet. The determination and heroism endured by the country's founders under frigid, harsh conditions is vividly captured in the scene. "Valley Forge" was later moved to the House Chamber with the rest of Abbey's masterpieces when his untimely death ended his Capitol work. Until recently, it was thought the Rotunda and House murals were the only works done by Abbey in the Capitol, but it has been discovered that Abbey was the artist who created two laurel-bearing angels that are located in the Senate Chamber on the south wall above the visitor gallery.

A Tribute to Capitol Artist Edwin Austin Abbey

After suffering from an extended terminal illness through the summer, Edwin Austin Abbey died at home in his studio on August 1, 1911. He was unaware of the seriousness of his condition and at the time was still planning additional commissions and assignments for the future. The last few months of his life were some of the busiest he had ever known. He often lamented that he had not done such active work when he was younger instead. Throughout his distress, he remained happy, hopeful, and embraced life to the fullest even as it was slipping from him. He passed away while still working on his Capitol

commission and it is regrettable he did not live to see the glorious murals set into their final resting places.

Abbey was cremated and put to rest in the churchyard at Kingsbury Church in the older part of Kingsbury, England in a marble tomb fixed with a headstone sculpted by Sir Thomas Brock of London. In March 1917 Princess Louise placed a tablet in his honor in the crypt of St. Paul's. Abbey's old friend, Alfred Parsons, designed the tablet and a portion reads, "To the memory of Edwin Austin Abbey... beloved both in the Country of his Birth and in that of his Adoption." In the same way, friends and colleagues alike wrote letters of remorse and sorrow at Abbey's death. Alma Tadem, a close friend, wrote, "He was a golden nature warming like sunshine everyone who came near him."

Mrs. Abbey sailed to America in October 1911 with the last of Abbey's Capitol work, the "Reading of the Declaration of Independence," the "Apotheosis," the "Hours," and "Penn's Treaty" and saw that they were properly transported, installed, and copyrighted using the same methods Abbey had with the first set of murals. Former assistant W. G. Simmonds made any touchups necessary after shipping. In addition to this, she established the E. A. Abbey Hostel in Rome to honor her husband's lifelong vision of expanding the British School in Rome to include painting, sculpture, and architecture, which occurred just before his death. Today the endowment fund Abbey helped create is titled the Rome Scholarship in architecture, sculpture, and decorative painting. Mrs. Abbey donated almost all of her husband's treasured costumes to the Museum of London. In 1937 a large portion of his body of work was likewise given to Yale University for their support in his career.

Abbey's work in the Capitol served not just as an artistic embellishment, but also as a completion of what the architect began. It merges flawlessly with the Capitol's architecture as Abbey hoped and knew that it would. The Capitol has since been recognized as one of the most magnificent buildings in the country for this delicate fusion of art and architecture. Abbey's simple yet striking work reached international success because he did so well what people love best—he told a story. He will be remembered for this remarkable gift that he strived so diligently to master. Edwin Austin Abbey's life struggle was to make the world

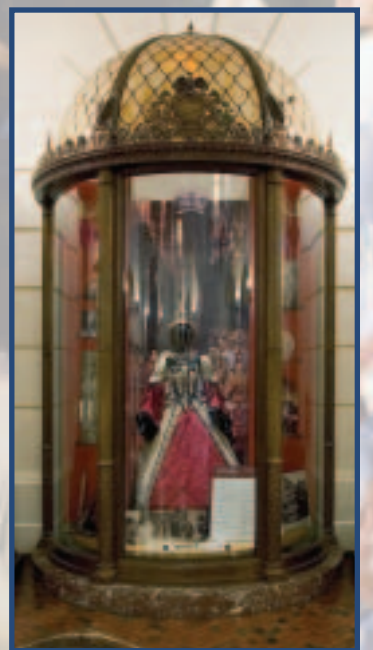
more beautiful, a task that he achieved throughout all of his fifty-nine years as an artist. Nowhere is Abbey's art more penchant for allegorical storytelling more brilliantly displayed than where his career reached its zenith—in Pennsylvania's State Capitol Building.

2005 Rotunda Exhibition

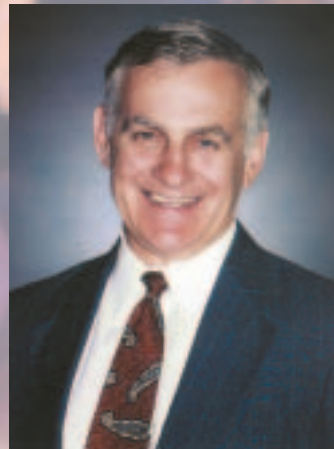
Beginning in April 2005 the Capitol Preservation Committee opened an exhibition in the Capitol's main Rotunda honoring Edwin Austin Abbey. This was the fifth in a special series of exhibitions planned in commemoration of the Capitol's 100th Anniversary celebration in 2006. The exhibit was on display in the Rotunda's four large exhibit cases through mid-January 2006.

Edwin Austin Abbey was one of the most celebrated artists of his day. The unique exhibition showcased the artist's life and works beginning with the early years as an art student though the time of his death in 1911, while he was still in the midst of completing artwork for the Pennsylvania Capitol. "In addition to the important preservation work conducted by the Committee each year, we take great pride in presenting educational resources, such as the Rotunda exhibitions, to visitors and building residents alike. The Capitol's rich history is an endless source of inspiration, for which we are especially proud," said Committee Chairman Rep. Paul Clymer.

Executive Director Ruthann Hubbert-Kemper added, "As one of the major artists of the Capitol, the works of Edwin Austin are as remarkable today as they were nearly a century ago. The Capitol Preservation Committee is proud to pay homage to this talented artist, his life, and the artistic contributions he made for our beloved Capitol building."



Chairman's Message



CHAIRMAN PAUL I. CLYMER,
REPRESENTATIVE

This year two new members joined the Pennsylvania Capitol Preservation Committee. Senator Patricia Vance filled the seat vacated by Senator Harold Mowery, Jr. following his retirement from public office; and James P. Creedon, Secretary, Department of General Services filled the seat vacated by Donald Cunningham, Jr. On behalf of the Committee, I would like to express my appreciation and gratitude for the years of service given by Senator Mowery and Mr. Cunningham and welcome Senator Vance and Mr. Creedon.

Without a doubt, our largest project in 2005 was the restoration of the Capitol's west entry steps. At the start of this seemingly routine project, the Committee made an alarming discovery—the foundation piers supporting the lower seven steps to the Capitol's main entrance were crumbling underneath. This unforeseen condition required immediate emergency measures to be taken, which afterward produced a stable foundation for the entry steps.

The Committee also performed annual conservation maintenance on the bronze light fixtures, lanterns, and doors at the Capitol's main entrance, along with the bronze statuary in Capitol Park. We also continued with the vital year-round maintenance of the Moravian tile floor and the Capitol's historic clocks.

In the spring we launched our new rotunda exhibition featuring Capitol artist Edwin Austin Abbey as well as introduced our series of commemorative postcards highlighting the restoration efforts by the Committee over the last quarter century. Over the summer we unveiled eleven newly restored oil paintings by Capitol artist Violet Oakley. These are the original studies that Oakley submitted more than 100 years ago for approval of her subject matter to the Capitol Building Commission before painting the murals in the Governor's Reception Room. Plans are underway for them to be loaned to qualified outside venues including museums, educational institutions, and galleries as part of a traveling exhibition.

In early fall we released our newest commemorative ornament, "Apotheosis of Pennsylvania," a miniature replica of the mural by Edwin Austin Abbey located in the House Chamber. Proceeds from the sale of our gifts and collectibles help us to procure important pieces of history that augment the Capitol's collection of art and artifacts.

There are many exciting things ahead in 2006 as we look forward to celebrating the 100th anniversary of the Capitol's dedication and witnessing the completed restoration of the Pennsylvania Capitol Building. However, nearing the end of our major restoration projects does not mean that our work is finished. We look forward to continuing our important mission of preservation into the next century. The Committee has developed an ongoing maintenance program to ensure that the preservation of the building is a never-ending responsibility. Because true preservation is not just about finding a quick-fix solution for any one project, but making a life-long commitment to preserving our beloved State Capitol, Pennsylvania's "Palace of Art."

Paul I. Clymer

COMMITTEE MEMBERS



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Committee Projects

Restoration of the Capitol's West Entry Steps

During the summer 2005 restoration campaign, the Capitol Preservation Committee undertook a project to repair and restore the Capitol's west entry steps and railings. The bulk of the work for the main entrance steps consisted of minor repairs, repointing, and minor realignment of the monumental granite steps, some of which had become displaced from their original locations over the many decades since the Capitol's dedication in 1906. The steps' brass handrails and iron posts were also repaired and restored as part of the project.

During the course of the work, a hidden condition was discovered—the foundation piers supporting the step blocks had become badly deteriorated. Using a



DETERIORATED FOUNDATION PIER SUPPORT

tackle rigging, a small section of tread was lifted from the lower tier of steps located at the center entrance, adjacent to the base of the south group of Barnard statues. Once removed, the adjacent full-length tread block sunk down and displaced several inches from its existing location. This startling discovery led the Committee to further investigate the situation. It was determined that the step block foundation pier intended to support the massive granite tread blocks (each weighing in excess of 1500 pounds), had been constructed of brick, irregularly-shaped stones, and weak concrete—all of which were in various states of decay.

To remove the displaced tread, the contractor erected an emergency system of scaffold towers and beams, and then carefully cradled the step block for support. Using chain hoists suspended from the beams on the scaffold support, the twelve-foot-long step segment was lifted clear of all surrounding step blocks remaining suspended over the next lower step. The removal of the tread provided a narrow gap just large enough for a worker to fit between the step above and the step below. This allowed a first-hand investigation of the conditions beneath and at the end segments of the remaining six steps of the lower stair tier.

Once underneath, it was determined that the condition of the six supporting rubble brick/stone supports were also in very poor condition. In some cases, the top bearing pads were broken or completely disintegrated, weakening the bearing of the tread supports. Based on a review of these newly found and potentially dangerous conditions,



WORKERS ERECT SCAFFOLDING TO HOIST TREADS FROM THE CAPITOL'S WEST STEPS



INSPECTION UNDERNEATH STEPS

Representative Paul Clymer, Committee Chairman, and Committee member James Creedon, Secretary of General Services, jointly concluded that an emergency change order should be implemented to make these critical repairs. The Committee's architect directed the removal of the seven lower

tier steps so that new foundations and reinforced concrete step block piers could be constructed under each step joint line, providing reliable structural support of the steps.

Arrangements were made to temporarily secure the parking spaces directly in front of the center entrance steps so that workers could set up an enclosed staging area for the project. After workers cleared the old mortar joints from the steps, canvas straps were used to cradle each step block, which were removed by crane. Each step block was carefully labeled and documented as to its location and stacked on wooden blocks within the fenced area. Following their removal, workers took detailed measurements of each step block. They discovered



DETERIORATED MORTAR JOINTS



UNDERSIDE VIEW OF STEPS

that the undersides of each step block were rough and unfinished; that the thickness of each tread varied; and the design of each bearing support was not consistent. Therefore, the reconstruction design

for the bearing piers needed to allow for these inconsistencies in order to achieve a level step surface with just enough pitch forward to allow runoff from rain and melting snow.

Following the phased removal of the step blocks, the old deteriorating bearing piers were demolished, and the debris was removed. The larger brownstone bearing blocks that were in poor condition were cut and removed. However, those that were deemed solid and intact were left in place.

These would later serve as keys and anchor points for additional reinforcing steel required for the new concrete step block piers.

During the excavation, workers made some fascinating discoveries amidst the rubble under the steps.

There were many "souvenirs" left behind by the crew that was responsible for the original installation of the Capitol's steps in 1906.



ARTIFACTS ARE FOUND IN THE SPACE UNDER THE STEPS



FORMS ERECTED FOR NEW CONCRETE PIERS

These interesting items are featured in the "Lost and Found" section of this project report.

In early October, plywood forms were cut, installed, and braced to allow construction of the new concrete step block piers. Steel bars were installed within each form to create reinforcing cages. With the appropriate review by the project engineer, concrete was delivered and poured on October 14. The

finished block piers were covered with wet burlap to allow for slow and even curing. The initial curing time for the newly placed concrete took two weeks. During this time, workers placed

several tons of river rock on the subsurface between the step block piers. The rock would cover, stabilize, and protect the grade beneath the steps and help limit future erosion.



INSTALLATION OF RIVER ROCK



REINSTALLING THE CAPITOL'S STEPS

When the concrete was adequately cured, forms around the piers were removed and the workers began to reinstall the steps on the piers. This arduous task included making sure that the specific bearing conditions for each monumental granite step was accounted for in order to achieve the proper elevation and drainage. Each step block was carefully lowered into place using a manual chain fall and cradle straps suspended from a crane.

Working from the south end of the center entry lower tier of steps, installing the bottom steps first and

moving upward, each row was put back into place. Once each step was set in its correct alignment and checked for elevation, mortar was installed to lock each step in place on the newly constructed concrete step block pier. Then the same process (removal, cataloguing, demolition/construction of step block piers, and reinstallation) was repeated for the remaining steps.

The last steps were reinstalled on November 29, almost three weeks ahead of the original scheduled completion date. To memorialize this project, the Committee collected a variety of artifacts and documents, which were put inside of



PLACING THE TIME CAPSULE

two time capsules. The capsules were placed into the void space under the second bay of steps from the north end of the center entry for future members of the Capitol Preservation Committee to discover in the next century of ongoing preservation for Pennsylvania's Capitol Building.



CAPITOL WEST STEPS FOLLOWING RESTORATION

On This Day In History...

JANUARY 10, 1905

Contractor John Sanderson is directed to provide special furniture under architect Huston's supervision in accordance with plans previously approved in December (rolltop desk shown below).



FEBRUARY 1905

Violet Oakley displays the first of six panels for the Governor's Reception Room at the 100th anniversary exhibition of the Pennsylvania Academy of the Fine Arts, where they were awarded the coveted Gold Medal of Honor.





Restoration of the Steps' Handrails

Prior to beginning work on the granite steps, all of the existing handrails and posts were removed and taken offsite for metal restorers to make necessary repairs. In some cases, part of the repair entailed inserting a steel reinforcing post inside the existing rail post, then welding an extension to the post so that each post would be restored and reinstalled to its original height. Both the powder-coated, cast-iron posts and brass handrails were then refinished. The latter received multiple coats of a protective nonyellowing lacquer, which enables the new finish to endure constant day-to-day use and the harsh outdoor winter weather conditions found in Harrisburg. The Committee gave attention to even the smallest details including fabricating duplicate mounting bolts in the exact detail to match existing bolts that were missing or had become damaged since originally installed in 1906.

LEFT: RESTORATION OF BRASS HANDRAILS, BEFORE AND AFTER
RIGHT: DUTCHMAN REPAIR, BEFORE AND AFTER

Dutchman Repairs to the Granite Steps

With nearly a century of use and exposure to harsh winter weather conditions, parts of the Capitol's granite steps have become worn or damaged. Such failed areas are typically fixed with a "dutchman." By using a dutchman repair, only the damaged portion of stone is cut out, and a new stone insert is cut to fill into the void area. Rather than replacing an entire monumental step, this method enables most of the historic fabric to be preserved and is much more cost effective. The challenge with dutchman repairs is matching the color, texture, and graining of the inserted granite to blend into the area needing the repair. Luckily, during the process of removing the center steps, current workers found old discarded granite pieces in the void space under the steps. The granite appeared to be of the same stone slabs from which the west entry steps were originally fabricated.



A master stone carver who previously worked on Committee conservation projects including the Barnard statuary and Mexican War Monument, was employed to make the dutchman repairs. Using a combination of power and hand tools, the carver removed failed areas, and then with a grinder, cut sections from the salvaged replacement stone. Each piece was cut to the approximate needed size and configuration, including in some instances bullnose shaping of corner pieces. Epoxy was applied to hold the dutchman in place, and then both areas were shaped to provide a nearly seamless match to the surrounding stone. When the dutchman repairs were completed, the Committee returned the remaining unused salvaged stone to the same spot where it was found under the steps. Some day future masons can use this original stone in preserving the Capitol's granite steps.

Then & Now

1904: Workers posed on the west entry steps to the new Capitol during construction. The men in the front row are apparently officials and supervisors. The only man to be identified in the group was Samuel Bear of Lemoyne, Pennsylvania, standing in the rear row, fourth from the left.



2005: More than one hundred years later... workers from the Committee's west steps restoration project. Starting top row: CPC project manager David Craig with workers Erik Lucerno, Edin Chincillia, Antonio Mazareigos, Erik Jimenez, and John Young.



FEBRUARY 24, 1905

Architect Huston submitted itemized schedule to Capitol Building Commission listing proposed changes in telephone lines, entailing no additional expense, which were approved.

MAY 1905

The Department of Public Grounds and Buildings was already occupying its offices.



MAY 9, 1905

Huston submits detailed descriptions and drawings of approaches, terraces, walls, and entrance for the Capitol to the Board of Public Grounds and Buildings.

Bronze Conservation Maintenance Summary

A variety of fine art and cast bronze elements are located throughout the Capitol, including statues, doors, and lighting fixtures. The bronze architectural elements and artwork require ongoing preservation maintenance. This is especially true for those pieces located outside of the Capitol building, which are subjected to direct weather conditions.

Exterior Bronze Light Standards



LIGHT STANDARD BEFORE CONSERVATION MAINTENANCE

One of the most visible signs that it is time to perform conservation maintenance to the bronze light standards flanking the Capitol's main entrance is the astounding accumulation of insect debris, and on occasion an accumulation of debris caused by nest builders—both of which are attracted to these standards during the warmer seasons.

During the maintenance of the globes on the standards, conservators discovered a two-inch thick accumulation of dead mayflies. It is important to remove the globes and clean the drainage holes annually to prevent them from clogging and causing a back-up of water. After the debris is carefully vacuumed away, the area is washed with a specially formulated water-based solution and allowed to dry. Then a tinted paste wax is applied and buffed. Before replacing the globes, any screws found to be worn or rusted are removed and replaced with solid bronze screws.



VACUUMING DEBRIS ACCUMULATED INSIDE GLOBES



DETERIORATED CONDITION OF EAGLE ATOP LIGHT STANDARD

The conservator reviews the wax coating on the standards to make sure it is in good condition. Conservators noted that a significant amount of wax was peeling from the surface of the large eagles that adorn the top of each standard. Unlike the bases for the bronze standards, the eagles are hollow and made of a type of cast aluminum with a heavy copper plating. Both eagles show continued degradation and exhibit micro cracking and weakening of the aluminum, along with the delamination of the plating, which poses great concern. During the last maintenance cycle, the eagles were removed for closer inspection and cleaning, and based on their deteriorated state, the conservators recommended that new eagles be cast to replace the deteriorating existing pair. Plans are under way to create replacements of the two eagles, allowing the original eagles to be safely preserved indoors.

About the Capitol's Bronze Light Standards: They were originally cast by the Henry-Bonnard Bronze Company in New York City, established in 1871. In fact, at that time the bronze work—including railings, mailboxes, decorative grills, and most notably the Capitol's monumental exterior doors—were examples of the finest bronze castings in the country.

So the question remains: did the Henry-Bonnard Bronze Company also cast aluminum? Careful examination of historic black and white photograph archives revealed no

change in color between the original aluminum eagles and bronze bases. When created, the aluminum eagles were electro-plated with a very heavy copper outer layer. This layer was then treated with chemicals and heat to produce a bronze patina imitating bronze. A less expensive way would have simply been to cast the eagles in bronze. Unfortunately, the available records provide no answers to our questions, thus, the reason aluminum was used for the original castings remains a mystery.

Exterior Bronze Doors

The conservator's inspection of the Capitol's north, south, and center exterior bronze doors indicated they are all currently in a stable condition, with only slight wear in areas close to the keyholes, knobs, and hinges. As with the outdoor light standards, insect debris coats the doors and thus they require diligent conservation maintenance. The outer coat of wax not only protects the doors' patina, which is especially important during the winter months as de-icing salts quickly produce ill effects. Over the next several years, the conservation treatment plan will stay the course with continued specialty conservation cleaning and protective wax treatments.



CONSERVATION MAINTENANCE OF BRONZE DOORS

MAY 10, 1905

Columns were being installed on the Capitol's main portico. The main dome structure was complete, with the cupola structure being built.



MAY 23, 1905

The main work of the grand stairway in the rotunda was finished.

MAY 25, 1905

The "Commonwealth" statue was installed on top of the dome.



John Frederick Hartranft Memorial

The Hartranft memorial statue is a successful example of what yearly conservation maintenance represents. Continued preservation treatments have prevented costly repairs, making the investment for each seasonal project more productive. During the summer 2005 work, the inspection of the surface paste-wax coating revealed some areas of deterioration and flaking. The Committee's conservator has determined that modifications to the application process will correct these defects.

Since the work was being conducted in July during warmer weather, a thinning agent was added to the paste wax to slow the drying time. This allows more time for the wax to set and adhere to the previous wax coating while the afternoon sun warms the bronze. Some areas, however, require the application of additional heat by torch to consolidate the wax and slow future flaking. Using a torch to apply

prevent the granite from chipping and cracking. Low heat application protects the adjacent granite, but retards the wax from sinking deeply into crevices and pores of the bronze. To compensate for this condition a tinted wax has been used in these areas to slow the verdigris.



CLEARING DEBRIS FROM A WEEP HOLE

The build-up of condensation in and around the Hartranft monument can be detrimental. "Weep holes," which allow condensation to drain, sometimes become filled or clogged with debris, including surface dirt, tree pollen, and insects. As part of the maintenance process, conservators worked meticulously to clear any obstructions from weep holes to ensure proper drainage. Another way to help divert water from the interior of the sculpture is by filling gaps that let in water. A gap was discovered on the statue where the back of the saddle sits on the horse. This location was identified as a major source of water infiltration in the bronze. A repair was executed using a bronze-tinted epoxy putty to fill the gap and stop the leakage.

Following this thorough treatment, the conservation maintenance of the Hartranft Memorial was successfully completed.



IDENTIFYING SOURCES OF WATER INFILTRATION

Historic Landscape Planning

The Capitol Preservation Committee and the Department of General Services are coordinating the development of a phased approach to the long-term preservation of the historic landscape features for the Capitol grounds.

Survey and assessment efforts taken to date reveal that there is standing water on the steps at Third and Walnut Streets; Walnut and Fourth Streets; and at the base of the pedestrian bridge to Strawberry Square. This is due in part to the inadequate and clogged drainage systems. Erosion of the park grass areas along the various walkways, along the perimeter of the park, and along Third and Walnut Streets have also been identified as contributing factors.

In addition, planned improvements have been made to remove several abandoned concrete vaults located in the south hyphen and lower lawn area flanking the front west entry steps. To further improve exterior access and safety, new weather-resistant electrical hookups were installed in the windows adjacent to the main entrance of the Capitol.

The mission is to preserve historic landscape features and plantings, while upgrading the service and use areas so that walkways and steps are safe for the multitude of people who traverse the park each day.



VIEW OF CAPITOL GROUNDS SHOWN FROM HISTORIC 1906 POSTCARDS

MID JULY 1905

The terra-cotta ribs of the Capitol dome are installed.



LATE JULY 1905

The Adjutant General's Department and others are transferred to occupy their new offices.



Pennsylvania's CIVIL WAR TREASURES



Repulse of the Louisiana Tigers
BATTLE OF GETTYSBURG, JULY 2, 1863 BY PETER FREDERICK ROTHERMEL, OIL ON CANVAS, CIRCA 1868

The 130th Pennsylvania Volunteers was a nine-month regiment recruited primarily in Cumberland and York counties.

Formed in August 1862 the regiment moved immediately to Washington, D.C. to help protect the city's defenses in the route that followed the battle of Second Manassas. In mid-September the regiment moved north with the Third Division of the Second Corp to counter the Confederate invasion of the north.

The regiment, largely made up of raw recruits, had not yet seen a battle when they were thrown into the horrendous fighting at Antietam. Owing to their recent formation they carried only flank markers into the fight, as they had not yet received their state color. Nearly two-hundred men fell as the regiment charged the Confederate position in the Bloody Lane.

The state color finally arrived in October while the regiment was encamped near Harper's Ferry, Virginia. In December the 130th participated in one of the thirteen bloody and fruitless charges against the fortified enemy position on Marye's Heights at Fredericksburg, Virginia.

The regiment, like many others that day, endured a veritable storm of shot and shell. One volley totally decimated the entire color company. Twenty-eight-year-old Colonel Henry I. Zinn of Carlisle seized the silk banner in an effort to rally the breaking regiment. The colonel yelled to his men, "Stand here until those colors leave," but seeing that the volleys and shells were too much to bear and watching other regiments retreating, Zinn took the flag and began to fall back. Just as he did a bullet struck him just below the eye.

Both Colonel Zinn and the flag were carried to the rear. The flag had thirty-two bullet holes in it; Colonel Zinn died in less than half an hour from his mortal wound. He was later buried in Carlisle.

"...Mementoes of the prowess & deeds of valor of the noble sons of Pennsylvania"



VETERANS MARCH ALONG THE STREETS OF HARRISBURG ON FLAG DAY 1914

After wintering at Falmouth with the rest of the army of the Potomac the regiment went on to fight at Chancellorsville on May 2–3, 1863. The regiment was mustered out of service at Harrisburg on May 21, prior to Lee's second northern campaign that culminated at Gettysburg.

The 130th's flag is just one of the hundreds of flags conserved by the Capitol Preservation Committee. The Commonwealth's collection of state-issued battle flags serves as an invaluable window into the nature of Civil War battle, and the horrors of Civil War combat. These colors are invaluable artifacts that display the terrible effects of battle and the heroism displayed by all Civil War soldiers on the battlefield. The entire collection of Pennsylvania Civil War flags is available for tours by the public, via appointment.

To schedule a tour of the collection, receive additional information, or obtain a free copy of the Committee's "Preserving Pennsylvania's Historic Civil War Flags," booklet, contact the Committee at 717-783-6484 or visit our website at <http://cpc.state.pa.us>.



Speaker Matthew J. Ryan Legislative Office Building Preservation Maintenance

As part of the Capitol's west entry steps project, a maintenance campaign was also performed on the Speaker Matthew J. Ryan Legislative Office Building. The project's scope included removal and refinishing of the metal handrails at the west entry steps, and the replacement and repair of cracks, along with replacement of failed mortar joints between the steps.



RYAN BUILDING RESTORATION

Although most of the project work was conducted at ground level, work for the Ryan Building's portico and balconies posed some unique challenges. Scaffolding was delivered and erected at one of the six balconies. The custom-engineered configuration included covered walk-through scaffolding to provide ongoing public access to the building. This tunnel was moved as the project progressed to allow workers to concentrate and repair all damaged areas of the steps.

During the course of this project, work was also conducted on the portico and second floor balcony of the Ryan Building. The mortar in the balcony was generally in stable condition. Those that had failed were replaced utilizing the same type of mortar that was used for the entry steps. At the conclusion of the project, specific areas of the balcony that



BALCONY BEFORE RESTORATION

had become dirty or soiled over the past several years were spot cleaned using a conservation cleaning agent.

The last section of this threefold project dealt with localized special cleaning and repair of the stone surrounding the unit balconies, balustrades, and windowsills. First, sample areas were established ranging from the testing of gum and wax removal to color variations of mortar samples for repointing. The balustrades and portico rails were generally in fair to satisfactory condition, so only selective repointing of failed joints needed to be undertaken. After the repointing was complete, each of the six balconies and windowsills were cleaned using low to medium pressure powerwashers. The completion of the cleaning significantly improved the exterior appearance of the Ryan Building's west façade.



TEST CLEANING AREA

Ryan Building Basement

After the restoration work on the exterior of the Ryan Building was completed, the Capitol Preservation Committee also gave some much-needed attention to the inside face of the basement exterior wall located directly underneath the front portico.

The existing wall, which consisted of original brick masonry, had been painted over with white paint. There were five openings in the brick wall; each contained metal stud framing with plywood covers attached to the framing. Over time, the white coating began to bubble and peel, and many mortar joints were in poor condition.



BASEMENT WALL MOISTURE DAMAGE

A scope of work was drafted that entailed removing the existing coats of paint while doing as little damage to the clay tile brick as possible; repointing the mortar joints; and replacing the makeshift covers for the wall openings with new lockable hinged stainless steel access panels. In addition, plaster wing walls at both ends of the exterior masonry wall, both of which showed water damage, were included in the scope. The last item to be included called for the removal of debris from within the void space under the portico.



REPOINTING BRICK WALL

During the first two weeks of December, the masonite and metal stud fill structures located in the five wall openings were removed. Next, workers gently scraped the brick wall by hand to remove the white paint. Although slower compared to using a more aggressive mechanical means or chemical stripping agent, this method posed the least harm to the surface of the original brick masonry.

Cleaning debris from the void space under the portico proved to be an arduous task. The space, which is about thirty inches in height, left workers with very little room to maneuver.



FOUND DURING CLEANING: PERIOD PORCELAIN WIRING ROUTER AND ALCOHOLICS ANONYMOUS MEDALLION

Bit by bit, the debris was scooped into buckets and carried out of the building by hand for disposal. This resulted in spaces beneath the portico steps that are now easily and safely accessible for future maintenance and preservation work.

The remaining work included roughing-in the existing openings on the brick wall with masonry to accommodate the new lockable access panels. Sub-framing was installed, and the access panels were installed and secured to the masonry surrounding them. In late December the necessary repairs were executed to the plaster wing walls followed by adding a fresh coat of paint. The finished project resulted



INSTALLING NEW ACCESS PANELS

in a clean, dry space that no longer suffers from constant water infiltration, making this area useful once again for the building occupants.

AUGUST 1905

The Henry-Bonnard Bronze Company completes fabrication of the Capitol's main entrance bronze doors—weighing one-ton each.



AUGUST 22, 1905

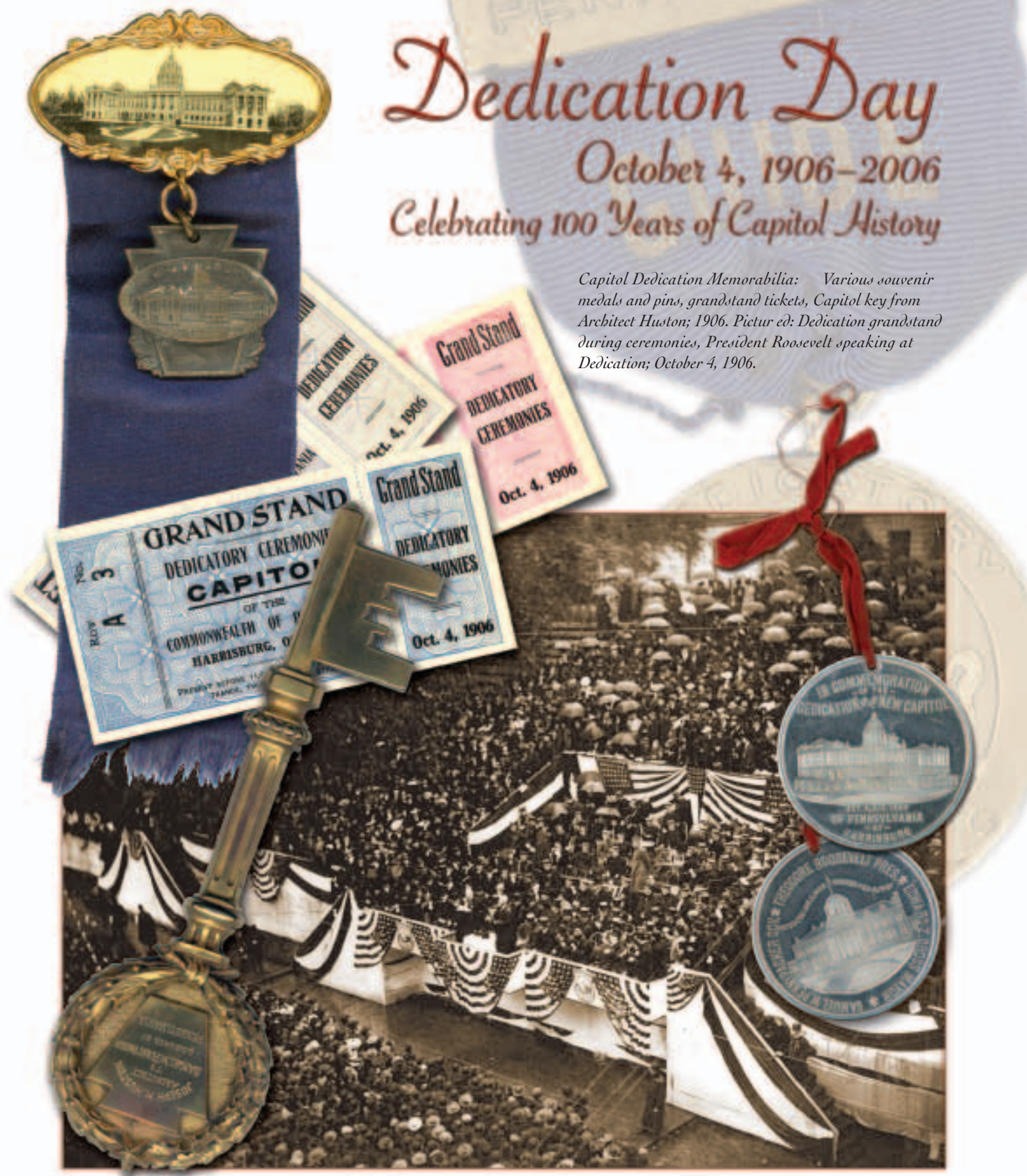
The west façade of granite work was complete, except for the pedestals for the Barnard statues.



Dedication Day

October 4, 1906–2006
Celebrating 100 Years of Capitol History

Capitol Dedication Memorabilia: Various souvenir medals and pins, grandstand tickets, Capitol key from Architect Huston; 1906. Pictured: Dedication grandstand during ceremonies, President Roosevelt speaking at Dedication; October 4, 1906.

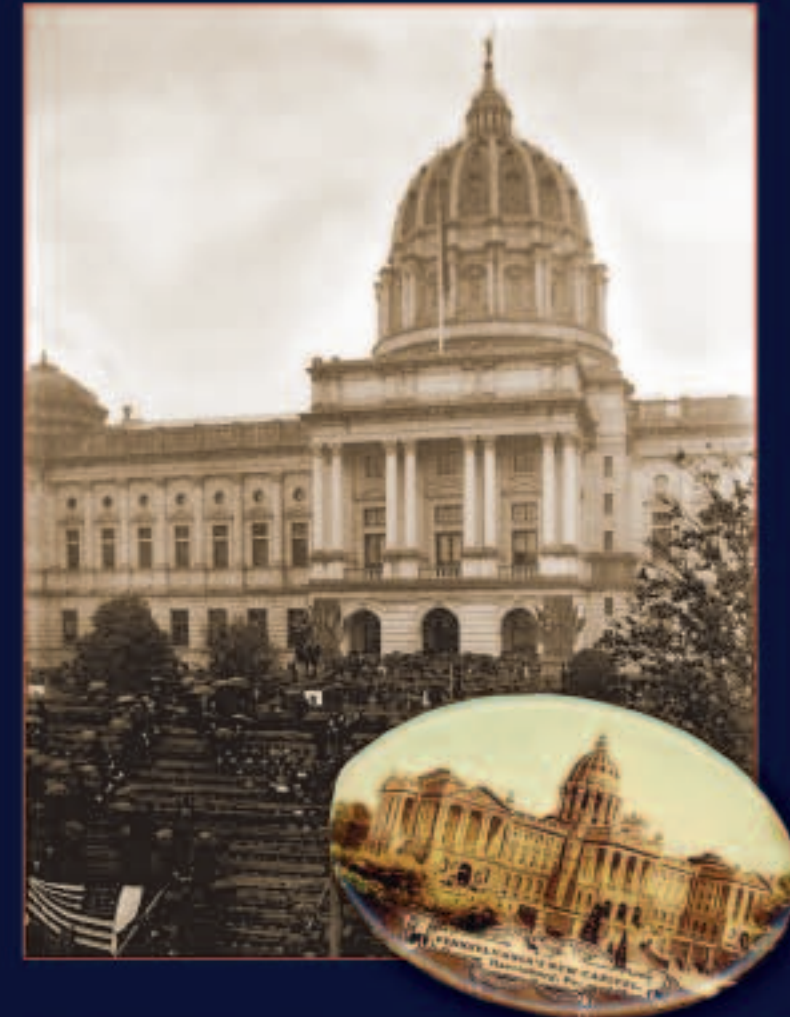


SINCE 1812, Harrisburg has served as the Pennsylvania state capital witnessing the area's growth from an agrarian farming community to a modern city. Throughout that time the State Capitol Building has undergone numerous renovations and expansions, along with the surrounding cityscape, to become the grand structural and industrial achievement it is today.

The Pennsylvania State Capitol was constructed from 1902 through 1906 and is one of the most noteworthy buildings in America. Designed by architect Joseph M. Huston in the American Beaux-Arts/Renaissance style, the building unites art and architecture, melding European motifs with new world ideas. The edifice is replete with the greatest embellishments of its day and features artwork by internationally known artists of the twentieth century.

Pennsylvania's "Palace of Art" was officially dedicated and presented to the Commonwealth on October 4, 1906. The occasion was the social event of the year and drew crowds from all corners of the state. Harrisburg citizens and municipal leaders took extreme pride in welcoming guests to visit the new building during the dedication and bedecked the city in patriotic bunting and thousands of twinkling lights. Amidst the fanfare and merriment of the day, the highlight of the event was the arrival of the keynote speaker President Theodore Roosevelt. The President was very pleased with the new Capitol, and proclaimed "This is the handsomest State Capitol I have ever seen ... and I don't believe there is a finer one on earth." The following day the dedication celebrations were ended with a brilliant fireworks display. Civic pride in the building continued as visitors came far and wide from across the state.

As the decades passed, the Capitol underwent both style/fashion changes and uncoordinated utility upgrades, while suffering from years of deferred maintenance—each of which took its toll on the historic integrity of the building. In 1982 the Capitol Preservation Committee was established to restore the building to its original splendor and to serve as ongoing historic guardian. Over the past twenty-four years the Committee along with the Department of General Services has worked diligently to completely restore and preserve the Capitol, which will celebrate its 100th anniversary in 2006. The Committee's ongoing maintenance and preservation programs ensure that the State Capitol will remain in its restored condition for future generations in the next century.



Maintenance of Capitol Finishes and Fixtures

In 2005 the Capitol Preservation Committee initiated year two of its continuing preservation of interior finishes maintenance program for the Capitol. This phase of the work included specialty preservation maintenance of all public corridor spaces in the Capitol. This comprehensive program incorporates the detailing of plaster, finished canvas wall and ceiling surfaces, marble, walls, beam drops, soffits, cornices, moldings, bronze surfaces, finished wood work, light fixtures, and miscellaneous architectural elements and features.

The scope of the work extends from floor to ceiling and includes all surfaces that collect and harbor dust and dirt, including horizontal and inclined ledges, frame and molding

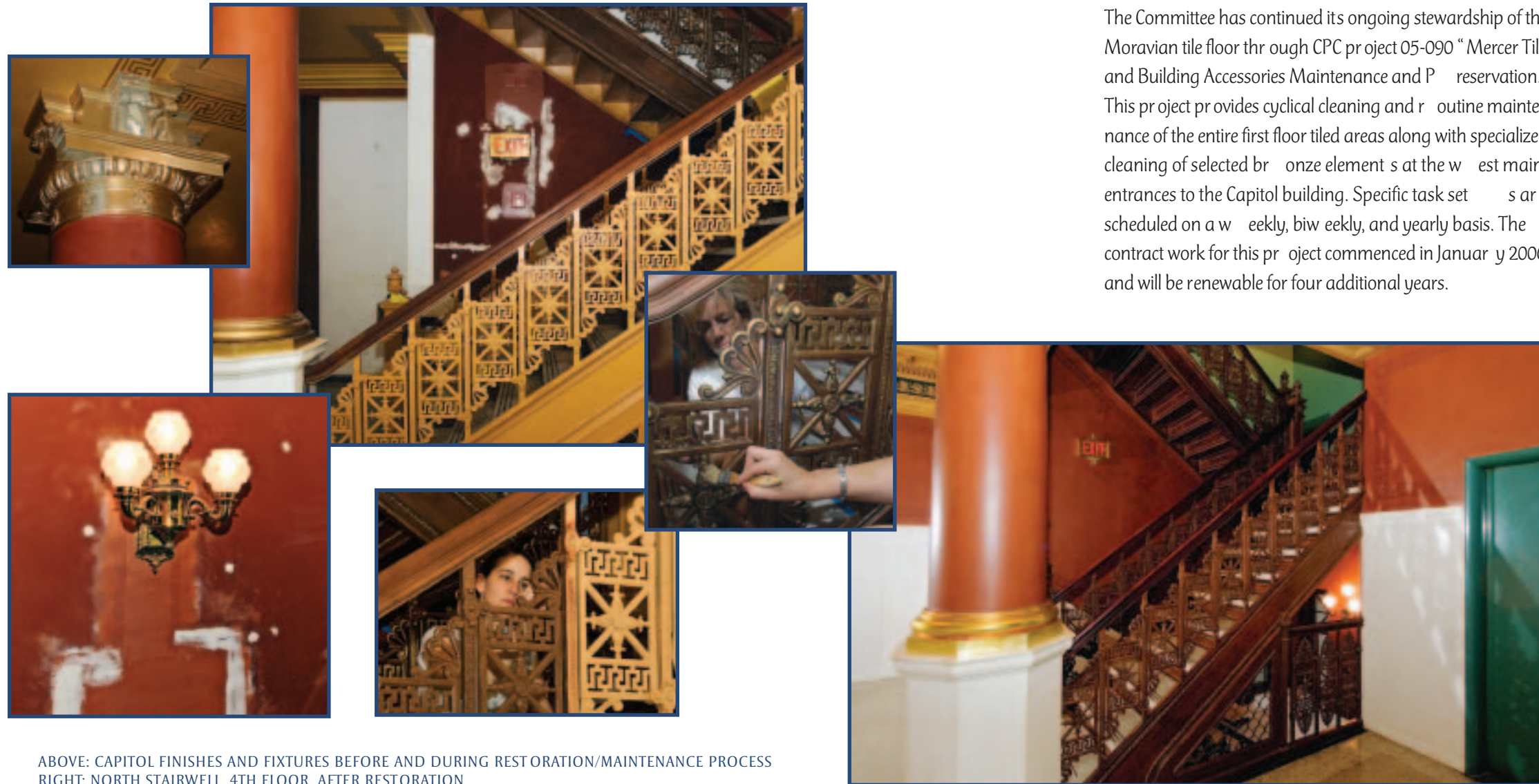
edges and profiles, and building accessories. The project also includes the glass repairs, polishing, and re-lamping of ornamental bronze chandeliers, sconces, and wall mounted light fixtures that require special handling and treatment.

This year the Committee completed all identified year one project general repair items. This portion of the project was designed to arrest and repair surface damage before it progresses and requires major restoration interventions. Finish repairs included marble dutchmen, re-adherence of canvas and wall coverings, touch-up of paint, glazes and wood finishes, installation of wood dutchmen, gold leaf, and stencil pattern repair. With the successful completion of the year one repair work, the Committee anticipates the succeeding year's scope of repair work will insure that the fruits of the restoration project efforts remain as intended.



Moravian Tile Floor Maintenance

The Committee has continued its ongoing stewardship of the Moravian tile floor through CPC project 05-090 "Mercer Tile and Building Accessories Maintenance and Preservation." This project provides cyclical cleaning and routine maintenance of the entire first floor tiled areas along with specialized cleaning of selected bronze elements at the west main entrances to the Capitol building. Specific task sets are scheduled on a weekly, biweekly, and yearly basis. The contract work for this project commenced in January 2006 and will be renewable for four additional years.



ABOVE: CAPITOL FINISHES AND FIXTURES BEFORE AND DURING RESTORATION/MAINTENANCE PROCESS
RIGHT: NORTH STAIRWELL, 4TH FLOOR, AFTER RESTORATION

On This Day In History...

SEPTEMBER 11, 1905

Treasurer for the Capitol Building Commission reports that fiscal year closes December 31 and that the Commission should draw all the appropriation before January 1st as it would not be in existence afterward.

NOVEMBER 11, 1905

Architect Huston tells Capitol Building Commission that work being done by the Board of Public Grounds and Buildings was delaying work under the building contract.

NOVEMBER 13, 1905

George F. Payne estimates that it will cost an additional \$120,000 to complete change order requested by Board of Public Ground and Buildings in Capitol's attic.



The Capitol Building

A State Treasure On the Way to Gaining National Recognition



In 2005 the Capitol Preservation Committee authored a Historic Landmark Nomination for the Pennsylvania State Capitol Building to be submitted and reviewed in 2006 by the National Park Service, the National Park System Advisory Board, and the Secretary of the Interior.

While many historic places are important on a local, state, or regional level, few are deemed to have a national significance. Those places that possess exceptional value or quality in illustrating and interpreting the heritage of the United States are designated as National Historic Landmarks.

The National Historic Landmarks program was established to identify and protect places possessing this exceptional value. Only three percent of properties listed in the National Register of Historic Places are designated as National Historic Landmarks. Their preservation is an irreplaceable legacy. The Pennsylvania State Capitol Building, currently listed on the

National Register of Historic Places, is seeking National Historic Landmark designation through this nomination.

Across the country five state capitol buildings—Connecticut, Georgia, Texas, Wisconsin, and Wyoming—share a similar period of significance as Pennsylvania. Each of them has already been designated as National Historic Landmarks. However, there are marked differences between these buildings and the Pennsylvania Capitol.

First, these capitols all reflect the style popularized by the U.S. Capitol Building in Washington D.C.; Georgia, Texas, and Wisconsin all acknowledge this in their National Historic Landmark statement of significance. Second, there are individual aspects that make each building uniquely significant. Georgia sets itself apart as a National Historic Landmark as an example of the New South after reconstruction. The Texas Capitol represents the highest achievement of architect Elijah

E. Myers' career. Connecticut's Capitol, while a monumental public building, is High Victorian Gothic architecture. While architecturally similar to the other buildings on this list, Wyoming's State Capitol has National Historic Landmark Status because the building represents the Women's suffrage movement.

Of this group of National Historic Landmarks, the Wisconsin State Capitol Building is the only true peer of the Pennsylvania Capitol. Wisconsin is an example of Renaissance Revival architecture, as interpreted through American Beaux-Arts sensibilities with incorporated regional themes. Like Wisconsin, the Pennsylvania Capitol represents the finest execution of the American Renaissance architecture movement of the early part of the twentieth century.

When designing the Pennsylvania Capitol, architect Joseph M. Huston was inspired by the Columbian Exposition of 1893 as well as Cass Gilbert's Minnesota Capitol, McKim, Mead and White's Rhode Island Capitol, and the Library of Congress in Washington D.C. His designs also show a direct influence from Europe—from the dome based on Saint Peter's Basilica in Rome to the grand staircase base of Garnier's Paris Opera House.

What sets Pennsylvania apart from Wisconsin and the other landmark designated capitol buildings is Huston's highest execution in his collaboration with artists, sculptors, and craftsmen from Pennsylvania. His design went a step further and fully integrated the works of some of Pennsylvania's and the nation's greatest artists including: Edwin Austin Abbey, Violet Oakley, George Grey Barnard, Henry Chapman Mercer, and William Brantley Van Ingen. The rich decoration, which glorifies Pennsylvania's achievements in labor, industry, and history, is expressive of the power and might of the Commonwealth.

The Pennsylvania Capitol has national significance as an example of Renaissance Revival architecture as defined through Beaux-Arts Classicism. It is also the centerpiece of a greater civic plan that evolved out of the City Beautiful movement. It undoubtedly qualifies as a National Historic Landmark, and it is the goal of the Capitol Preservation Committee to have it designated as a National Historic Landmark by the Secretary of the Interior in 2006—the same year as the building's 100th anniversary.

On This Day In History...

DECEMBER 12, 1905

Huston reports to Board of Public Grounds and Buildings that additional work will be needed in the House and Senate. He is directed to put the work needed with costs in writing.

DECEMBER 1905

Electric lights were installed.



DECEMBER 1905

The scaffolding was removed from the rotunda.



To be continued...

HISTORY UNDER FOOT

Stories of the Tiled Pavement
in the Pennsylvania Capitol



The Log House

The log house has long been associated with the pioneer spirit of America. It provided shelter to settlers and became an icon of early-established housing. Although log homes had been built for centuries in Europe, it was not until the 1700s when Swedish settlers brought the craft to North America, that it was quickly adopted as a standard.

The log house is normally made from hand-hewn logs that have not been milled into lumber. Logs served as ideal building materials as timber was an abundant resource at hand.

Typically log houses were simply planned and contained little ornamentation. Doors and windows were cut into the walls, which were made from round logs with overlapping notched corners. Rounded logs made for a less than weather-tight structure, so they were caulked with grass and clay.

Log construction remained popular until the mid-nineteenth century, and in the 1920s the first milled log houses appeared on the market, using logs that were pre-cut and shaped.

Woman Dipping Candles

Early settlers of colonial America relied heavily on candles as a source for light. The most common form was the tallow candle, which was made from animal fat. The laborious process of candle making began by cooking and melting the tallow. Afterward, it was strained to remove any remaining impurities or large pieces of meat and gristle not removed in the butchering process. The tallow was then cooled and stored in a vat or cauldron.

Cotton wicks were cut long enough so that each end could be dipped in the tallow, producing two candles. The coated wicks were hung from a wooden frame, which allowed them to dry straight and produce uniform coatings. Once dry, the wicks would be dipped again to receive a new coat of tallow, and the whole process was repeated numerous times in order to build up the candles to the required size. Those experienced in the arduous process of candle dipping knew how long to dip the wicks in order to allow just enough tallow to form as a new coat without melting away the previously formed coats.

Doylestown native Henry C. Mercer sought to picture the heritage and folk life of Pennsylvania within his tiled floor for the State Capitol. Mercer conducted exhaustive research on the methods utilized by early Pennsylvanians and took many black and white photographs, which he later used in constructing his mosaic tiles. In contrast to the actual mosaic, the historic black and white photograph of a woman dipping candles (shown at right) demonstrates the detail and artisanship Mercer devoted in creating the mosaics for the tiled pavement of the Capitol.



Special Events and Awards

CPC Unveils Restored Violet Oakley Paintings

Capitol Preservation Committee Chairman Rep. Paul Clymer, along with Lt. Governor Catherine Baker Knoll, unveiled eleven newly restored oil paintings by Capitol artist Violet Oakley (1874–1961) at a reception held in the Capitol's main rotunda on October 25, 2005. These are the original studies that Oakley submitted over 100 years ago for approval of her subject matter to the Capitol Building Commission before painting the murals in the Governor's Reception Room.

Also in attendance were Evelyn Ruffin and Catherine Linton, representatives from Initiatives of Change (IOC)—an



RUTHANN HUBBERT-KEMPER; CATHERINE LINTON, EVELYN RUFFIN, LT. GOVERNOR CATHERINE BAKER KNOLL, AND REP. PAUL CLYMER

international organization devoted to human rights and social justice issues. Before the Committee acquired the paintings in May 2005, they were owned by IOC and housed at its conference center in Caux, Switzerland. Following the unveiling, art conservator John Rita with Albert Michaels Conservation Inc. discussed the process of conservation cleaning and repair that the paintings underwent.

The Capitol Preservation Committee plans to use the paintings for a traveling exhibition. Their premier exhibition was at the Governor's residence in Harrisburg. The paintings will be made available for loan to qualified outside venues including museums, educational institutions, and galleries.

Rep. Clymer said, "The Committee is proud to have played a part in bringing these important pieces of Pennsylvania history here to the Capitol. Our plan is to share these amazing works of art with institutions around the state, allowing Commonwealth residents, some who perhaps cannot visit the Capitol in Harrisburg, to see a piece of Pennsylvania history up close."

"In all the years I've been in Harrisburg, and particularly in the last three, I have welcomed a great many Pennsylvanians who have never been here. I can confirm that they come here



REP. PAUL CLYMER, AND LT. GOVERNOR CATHERINE BAKER KNOLL UNVEIL AN ORIGINAL VIOLET OAKLEY PAINTING

expecting to see the ordinary surroundings of a governmental bureaucracy. What they find, in large part because of Violet, is a place of impressive architectural and artistic taste... and an experience that makes them walk a little taller as Pennsylvanians," said Lt. Governor Knoll.

Committee Executive Director Ruthann Hubbert-Kemper first learned of the paintings' existence back in the fall of 2004 when a representative from the IOC contacted her. Throughout her lifetime, Oakley was a staunch supporter of the League of Nations and prior to her death in 1961, had donated the paintings to Frank Buchman, founder of the Oxford Group and Moral Re-Armament Assembly (MRA), today known as the IOC. As significant pieces of Capitol history, the Capitol Preservation Committee approved the procurement of the paintings for \$50,000 in October 2004. Funding was allocated from the Capitol Restoration Trust Fund—a separate fund in the State Treasury that is comprised of donations from private individuals and

organizations and proceeds from the sale of Committee publications, gifts, and collectibles.

Oakley received her commission to paint thirteen murals for the Governor's Reception Room in 1902 from Capitol architect Joseph Huston. Huston believed that choosing Oakley would "act as an encouragement of women and the State." In fact, this prestigious project signified a milestone in the history of American art, for it was the largest public commission given to a woman in the country up to that time. In addition, it allowed Oakley to transcend the conventional roles of women painters as either illustrators or portrait/genre painters, and to pursue a successful career in the prestigious, but overwhelmingly masculine, field of mural decoration.

Oakley received a great deal of publicity during her work on the Governor's Reception Room. The Capitol murals won her the Gold Medal of Honor from the Pennsylvania Academy of the Fine Arts in 1905, making her the first woman to receive this distinction.

Exclusive CPC Commemorative Postcard Series is Unveiled

In honor of National Preservation Month and National Postcard Week, the Capitol Preservation Committee unveiled its new series of preservation postcards during a special ceremony held in the Capitol's main rotunda on May 3, 2005.

The set of four postcards, each highlighting the restoration of the Pennsylvania Capitol Building, showcased nearly twenty-five years of preservation efforts by the Committee. In honor of the occasion, the Committee commissioned an exclusive first-day cancellation stamp through the U.S. Postal Service.

Following the unveiling, Committee Chairman Rep. Paul Clymer presented a special citation to Donald Brown, founder of the Institute of American Deltiology and Postcard Research Center in Myerstown, Pennsylvania. Mr. Brown, who had assisted with designing the commemorative postcards, was thanked for his many contributions made to the Committee over the years. As an authority in his field and an avid collector since 1943, Mr. Brown has published numerous articles and books and regularly gives lectures on postcard collections and their history. The Institute's collection includes several hundred thousand postcards dating from May 1, 1893 when the first picture postcard made its appearance as a souvenir of the World's Columbian Exposition in Chicago. The subject matter of the collection is largely comprised of North American places and topics, but postcards relating to the European origins of Pennsylvania families are also retained.

During the event, Mr. Brown gave a presentation about the history of postcards and the significance of a first-day cancellation stamp along with how postcards relating to the 1906 Capitol dedication have now become collectors' items. Together Rep. Clymer and Mr. Brown unveiled a special exhibition featuring historic 1906 Capitol postcards, which was on display in the main rotunda through the end of National Postcard Week.

"These magnificent postcards were inspired by the important preservation work that the Capitol Preservation Committee has been conducting throughout the Capitol and grounds for nearly 25 years. As the

Capitol will be celebrating its 100th anniversary in 2006, they serve as a reminder to the longevity of this magnificent state treasure and the importance of preservation," said Committee Chairman Rep. Paul Clymer.

May 2005 marked National Trust for Historic Preservation Month. In 1971 the National Trust created Preservation Week to spotlight grassroots preservation efforts around the country. Since then it has grown into an annual celebration observed by small towns and big cities alike. Due to its overwhelming popularity, in 2005 the National Trust extended the celebration to the entire month of May and declared it Preservation Month, to provide an even greater opportunity to celebrate the diverse and unique heritage of our country's cities and states. To learn more about Preservation Month visit <http://www.nationaltrust.org>.

National Postcard week is celebrated annually, both in the U.S. and U.K., during the first week of May. With over one hundred postcard clubs and shows in the U.S. alone, many postcard collectors design and publish their own postcards to commemorate this week. These cards are very collectible and often reflect collecting interests or local history. The Committee was proud to participate in this national celebration with the release of its commemorative postcards.



DONALD BROWN & REP. PAUL CLYMER UNVEIL CPC POSTCARDS

Historic Marker is Dedicated in Honor of Capitol Architect Joseph M. Huston

Since 1946 the Pennsylvania Historical and Museum Commission (PHMC) has placed more than 2,000 cast aluminum markers throughout Pennsylvania. These historical markers capture the memory of people, places, and events that have affected the lives of Pennsylvanians over the centuries since William Penn founded this great Commonwealth. They tell the stories of Native Americans and settlers, government and politics, athletes, entertainers, artists, struggles for freedom and equality, factories and businesses, and a multitude of other topics.

On October 20, 2005, a marker was dedicated in honor of Joseph Miller Huston (1866–1940), the architect of the Pennsylvania Capitol Building. The unveiling ceremony was hosted by Russell Harris, M.D. and John Casavecchia at their home in Philadelphia—Oaks Cloister—the home owned and designed by Huston in 1900.

Noted guests who attended the event include Lt. Governor Catherine Baker Knoll, who delivered a special proclamation; PHMC Chairman Wayne S. Spilove; and members of the Capitol Preservation Committee—Beatrice Garvan who read the citation given by the Committee along with Executive Director Ruthann Hubbert-Kemper who spoke about Huston's lifetime of projects. Special



RUSSELL HARRIS AND RUTHANN HUBBERT-KEMPER

guests Tilda and Stanley Hunting, the grandchildren of Joseph Huston, traveled from their homes in Massachusetts and New York to unveil the marker. The outdoor event included entertainment by Phalanx, Elizabethtown College's "A Capella" choir, along with guided tours of the mansion and its grounds for guests.

Oaks Cloister, which contains many architectural elements that link it directly with the Capitol, is where Huston

conceived and directed the architectural completion plans for the Pennsylvania Capitol in 1901. During the time the Capitol was being constructed (1902–1906), Huston continued to make changes and additions to his home. The largest additions included a grand library and entertaining room, a rathskeller, a cloister, and a large two-story studio. After Huston's death in 1940, his wife Mathilde moved into the studio and sold the main house to its next occupants, Loice and Reverend Wilber Goucker. The Goucker's, respecting the home's historic features, made very little alterations over the next fifty years of ownership.



STANLEY AND TILDA HUNTING, GRANDCHILDREN OF JOSEPH HUSTON

Since 2002 the Harris-Casavecchia family has been meticulously maintaining and restoring the Oaks Cloister mansion. Over the years, Oaks Cloister has been a home that has played host to many national and international dignitaries, and its current owners continue to host elegant affairs as Huston did a century ago.

About Joseph Huston

Joseph Huston, the son of an Irish immigrant carpenter, was a young man determined to make his mark on the world. Despite his youth and relative inexperience as an architect, at age thirty-five Huston was chosen by the Capitol Building Commission as the winner of the 1901 design competition for the new Pennsylvania Capitol.

From the outset, it was the intention of Huston and the commission to create a magnificent structure incorporated with a rich program of fine and decorative arts. Huston intended to make the Pennsylvania Capitol a monument to the new American Renaissance—an example of architect, painter, and sculptor working together in total harmony. As Huston wrote, "...architecture is art in stone... it touches the keynote of the soul of all peoples, and makes mankind one."

Lost and Found

In addition to the significant preservation work being conducted throughout the Capitol building, one of the most rewarding challenges for the Committee is finding lost items that relate to the Capitol's immense history. Most often, the Committee finds "souvenirs" left behind by crews who worked here while the Capitol was being constructed. These hidden treasures, like the collection of artifacts shown on the right (found underneath the Capitol's west entry steps) become unearthed during a restoration project. In addition the Committee frequently receives visits from local collectors who share interesting pieces of historic Capitol memorabilia

found at flea markets, antique shows, or even through online auctions.

Each year we report our new discoveries as a way to generate awareness that more treasures are still out there waiting to be found. You can help by sharing knowledge about other historic artifacts that may have originated from the Pennsylvania State Capitol by contacting the Committee. The important task of preserving and maintaining the history of our beloved Capitol is one that benefits all Pennsylvanians and generations to come.



FOUND: Artifacts from Underneath the Capitol's West Steps

Workers made some fascinating discoveries amidst the rubble underneath the Capitol's west steps during the project's excavation phase. Featured above: three milk bottles imprinted with "One pint liquid; Bellevue Dairy, Jos. A. Rudy, Paxtang, PA;" large chunks of granite, coal; and brownstone; clay bricks imprinted "FLEURIE," which were from the steps' original support piers; a chunk of clay brick showing a series of figures printed in pencil; a whisky bottle imprinted "Pure all rye whisky, bottled expressly for family use, honest measure."



LOST: Table from Lieutenant Governor's Office Suite

The round, marble-topped table shown on the left was originally placed in Room 203—the Ladies' Lounge. No longer used as a lounge, this room now serves an office for the Lieutenant Governor's staff.

This historic photograph shows a view of this room taken after the Capitol's dedication in 1906. The ornate features of the table's mahogany base and legs are indicative of the custom furniture designed by Capitol architect Joseph Huston. Today, the whereabouts of the table remains a mystery. The Committee would appreciate learning about information on this table as we continue to document the Capitol's history.

FOUND: Capitol Pillowcase

William H. Thomas, local collector and longtime friend of the Committee, discovered this unique item at a local flea market. When he saw it he decided immediately to purchase and donate it to the Committee. It was found with the original price tag marked .50¢. Measuring 22 3/4 inches square, the pillowcase is imprinted with the words "Made Expressly for Bowman & Co Harrisburg, P.A." The cotton pillowcase is comprised of a plain red backing along with of the front featuring hand-painted designs of the 1906 State Capitol; Pennsylvania State Seal; American flag; and the "Old Capitol" (that was destroyed by fire in 1897). Undoubtedly sold as a souvenir, the two separate pieces of cloth could be sewed together to make a decorative display pillow.



Gifts and Collectibles

Proceeds help with procuring historic artifacts and maintaining existing collections of artistic works that are significant to the Pennsylvania Capitol Building.

Commemorative Ornaments

NEW! 2006 Pennsylvania Capitol 100th Anniversary Ornament

In honor of the Capitol's 100th Anniversary, the Committee has commissioned this one-of-a-kind commemorative ornament, which is sure to become a valued collectible. The front features a beautiful watercolor depiction of the State Capitol—a miniature reproduction of the official 1902 competition sketch by architect Joseph M. Huston. Set on a porcelain inlay and adorned with a unique gold-plated frame that incorporates decorative elements from the Capitol building. Each ornament is elegantly packaged in a custom, gold-embossed gift box accompanied by an informational brochure and blue ribbon. Date inscribed. Measures 3 1/4" x 2 3/4".
\$22.95 Item 00-008



NEW! 2005 Apotheosis Ornament

Inspired by the murals in the House Chamber by Capitol artist Edwin Austin Abbey, this spectacular ornament is a miniature replica of Abbey's masterpiece. Using a patented technique, each mural is intricately reproduced on canvas and encased in a custom frame designed with the same architecture and color scheme of the House Chamber. Elegantly packaged in a gold-embossed gift box with an informational brochure and ribbon. Date inscribed. Measures 3 1/2" x 4 1/2".
\$19.95 Item 00-007



2003 Progress Toward Unity Ornament

A stunning miniature replica of the Senate Chamber Murals by Capitol artist Violet Oakley. Using a patented technique, each mural is intricately reproduced on canvas and encased in a custom frame designed with the same architecture and color scheme of the Senate Chamber. Elegantly packaged in a gold-embossed gift box with an informational brochure and ribbon. Date inscribed. Measures 3 1/4" x 4 1/4".
\$19.95 Item 00-005



2002 Liberty Stained Glass Ornament

This stained glass collectible is a beautiful reproduction of a window from the House Chamber. Each ornament is elegantly packaged in a custom, gold-embossed gift box with an informational brochure and ribbon. *Liberty* is the perfect gift or decoration that you will be proud to display all year. Date inscribed. Measures 4 3/8" in diameter.
\$16.95 Item 00-004



2001 Angel of Light Ornament

Commemorating 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, this intricate 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.
\$15.95 Item 00-003



2000 Commemorative Millennium 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 3/4" and is packaged in a gift box with an informational card detailing the dome structure, history, and artwork.
\$11.95 Item 00-002

1999 Capitol Ornament, 1st Edition

A three-dimensional ornament featuring the Capitol's West Elevation and Dome. Measuring 3 1/4" x 2 3/4", the ornament is finished in etched 24-karat gold with complimenting enamel colors. Beautifully gift boxed with a detailed information card.
\$10.95 Item 00-001



Capitol Souvenirs

NEW! 2005 & 2006 Restoration Postcards

This unique postcard collection promotes the continuing efforts in restoring the Capitol while celebrating the restoration of the past. Each set includes four full color 4" x 6" cards packaged along with a description card in a coordinating envelope. While supplies last, we are offering a limited number of sets bearing an exclusive, *first-day cancellation stamp* through the U.S. Postal Service, which appears on each card and the envelope.
\$7.95 2006 Cancelled Set Item 06-005
\$4.95 2006 Uncancelled Set Item 06-004
\$4.95 2005 Cancelled Set Item 06-003
\$2.95 2005 Uncancelled Set Item 06-002



"Cardinal" Commemorative Moravian Tile

Inspired by an original Capitol mosaic, this unique tile was hand-crafted by the same company who produced the Capitol's historic floor in 1906 — Henry Chapman Mercer's Moravian Pottery and Tile Works. Measures approximately 3 1/4" square and is packaged in a gold-embossed gift box accompanied by an informational brochure. Our Tile Gift Set includes a tile plus the "Guidebook to the Tile Pavement in the Pennsylvania Capitol" and the Moravian Tile Floor Map—all for a special discounted price.
\$19.95 Tile Item 05-006
\$24.95 Tile Gift Set Item 05-007



Illuminated Capitol Glass Etching

This unique collectible features a detailed glass etching of the Capitol building on a 5" x 7 1/4" crystal clear glass seated in a rosewood piano finished illuminated base. The illumination is powered by a long-lasting LED board located in the wooden base.
\$75.99 Item 05-002



Lapel Pin featuring Violet Oakley's "Divine Law" Mural

One-inch-square gold pin with clasp features Capitol artist Violet Oakley's "Divine Law" mural from the Supreme Court Room in the Pennsylvania State Capitol.
.94¢ Item 05-001



Historic Window Pulleys

These original window pulleys were saved during the 1983 window restoration of the the Matthew J. Ryan Building—the oldest building in the Capitol Complex. Exclusively offered by the Capitol Preservation Committee, this handsome conversation piece makes a wonderful paperweight or decorative item for your office or home. The solid bronze pulleys are mounted on an oak base along with a dated brass name plate, and measure 6" x 4 1/4" x 2 1/4". Quantities are limited, so don't miss this one-of-a-kind opportunity to own a unique piece of history.
\$32.99 Item 05-003



Publications

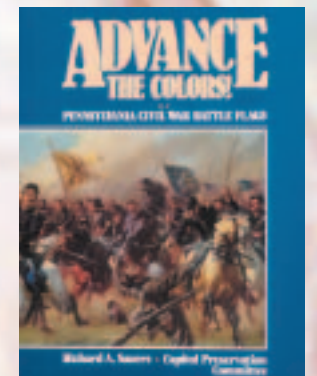
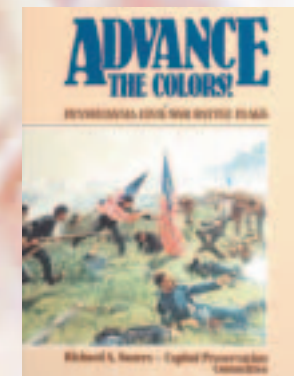
A Sacred Challenge: Violet Oakley and the Pennsylvania Capitol Murals

Beautifully illustrated with more than 200 images, "A Sacred Challenge" provides amazing insight about Oakley's entire life's work, her journey to become one of the most respected artists in America, and features highlights of the Committee's 1992 Capitol murals' conservation project. 168 pages; hardcover.
NEW Special Price! \$35.95 Item 01-003



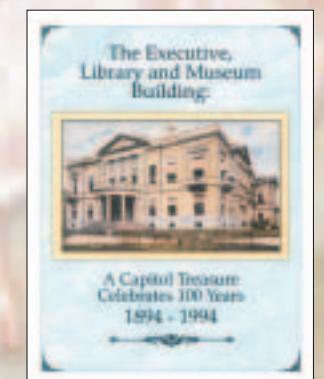
Advance the Colors Volumes I & II

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.
\$25.00 each Item 01-001 (vol 1)
Item 01-002 (vol 2)



The Executive, Library and 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 documents the historical and aesthetic significance of the building now known as the Speaker Matthew J. Ryan Legislative Office Building.
\$3.95 Item 01-004



Publications (cont.)

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

This 48-page hardcover is a manuscript written about the rare books housed in the State Library, which were ordered for the use of the General Assembly by Benjamin Franklin. Authored by Barbara E. Deibler, former State Library rare books librarian.
\$9.95 Item 01-005



Flag Symposium Proceedings

Bound papers presented at the 1987 symposium sponsored by the Pennsylvania Capitol Preservation Committee. Nationally recognized professionals in the field of Civil War history and textile conservation discuss topics including history and research, conservation, and funding for large flag collections.
\$14.95 Item 01-006



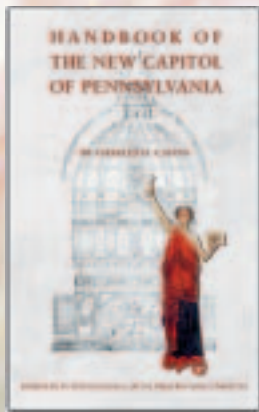
Guidebook to the Tiled Pavement in the Pennsylvania Capitol

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.
\$9.95 Item 01-007



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."
\$9.95 Item 01-008



Pennsylvania in the Spanish American War

A unique look at the Spanish American War from the Pennsylvania perspective. Outlines the state's role in the war along with an overview of the conflict.
\$12.95 Item 01-009



Video Collection

The Barnard Statuary Project

In addition to their artistic beauty and intimate connection with the Capitol, the Barnard Statuary represents more than 75 years of stone conservation history. This video documents the Committee's 1998 conservation project in amazing detail, showing all facets of the conservation process and the important work being done to preserve this incredible, historic work of art for future generations. Approx. 16 minutes, color, VHS, 1998.
\$9.99 Item 04-001



Capitol Rotunda and Dome Preservation

The Committee's first large-scale restoration project involved extensive repairs to the Capitol dome and conservation of the Edwin Austin Abbey murals in the rotunda. Suspended by a web of scaffolding erected more than 220 feet from the rotunda's Moravian tile floor, conservators worked downward, completing the restoration by cleaning, repairing, and intricately repainting and reapplying gold metallic leaf to the decorative ceiling, walls, and elaborate embellishments. Approx. 30 minutes, color, VHS, 1987.
\$9.99 Item 04-002



Major Artists of the Capitol

The artwork of the Capitol was executed by some of the best-known artists of the early 20th century. This video highlights the remarkable works of Edwin Austin Abbey, Vincent Alfano, George Grey Barnard, Donald MacGregor, Vincent Maragliotti, Henry Chapman Mercer, Violet Oakley, Roland Hinton Perry, and William Brantley Van Ingen. Approx. 15 minutes, color, VHS, 1997.
\$9.99 Item 04-003



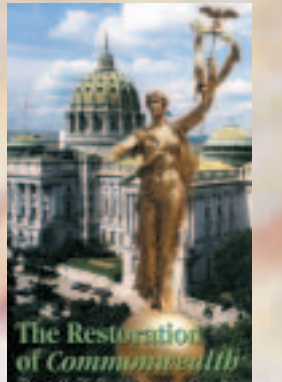
The Preservation of a State Treasure

In addition to providing historical background information on the Capitol, this video presents several of the Committee's restoration and preservation projects including: the Capitol dome and Edwin Austin Abbey murals, bronze doors, Civil War Flags, Barnard statuary, Van Ingen stained glass windows, Moravian tile floor, and many others. Approx. 45 minutes, color, VHS, 1992.
\$10.99 Item 04-004



The Restoration of Commonwealth

In 1997 the Committee began the painstaking process of restoring the once magnificent Commonwealth statue to its original grandeur. More than nine months later, a weather-damaged Commonwealth was transformed to a dazzling beacon standing majestically atop the Capitol dome. Approx. 16 minutes, color, VHS, 1998.
\$9.99 Item 04-005



Capitol Note Cards



Capitol Holiday Greeting Cards (Blank)

Outside card greeting: "Greetings from the State Capitol of Pennsylvania" Blank inside. 10 cards per box. Folded size: 4 1/2" x 6".
 Box of 10 cards: **\$9.95 Item 02-005**
 Sold individually: **\$1.50 Item 02-006**

Capitol Holiday Greeting Cards (Printed)

Same as above with inside greeting: "Warmest thoughts and best wishes for a Happy Holiday Season and a Happy New Year!" Folded size: 4 1/2" x 6".
 Box of 10 cards: **\$9.95 Item 02-007**
 Sold individually: **\$1.50 Item 02-008**



Metallic Holiday Note Cards

Elegant royal blue metallic with an embossed gold seal featuring the Capitol rotunda decorated for the holidays. Blank inside. Folded size 5" x 7".
 Box of 12 cards: **\$10.95 Item 02-003**
 Sold individually: **\$2.25 Item 02-004**

Capitol Artistry Note Cards

Two of each image included in a pack of 10 colorful cards: *Paring Apples* Moravian Tile Mosaic by Henry Chapman Mercer; *The Pennsylvania State Capitol Building and Grounds* competition sketch by Architect Joseph Huston; *The Camp of the American Army at Valley Forge February 1778* mural by Edwin Austin Abbey; *Divine Law* mural by Violet Oakley; *Liberty* stained glass window by William Brantley Van Ingen. Folded size: 4 1/2" x 6 1/4".
\$11.95 Item 02-009

Posters and Prints



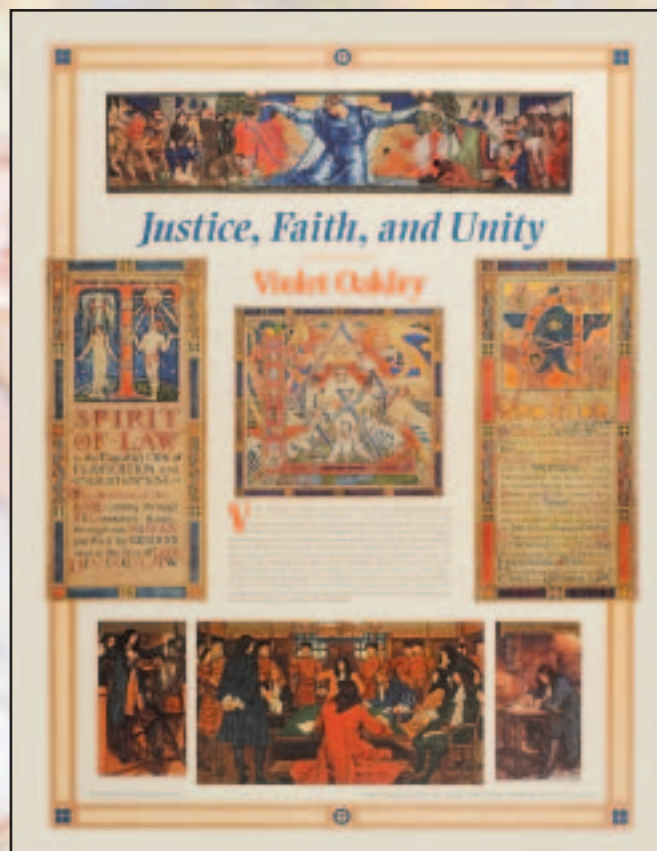
1902 Capitol Competition Sketch by Joseph M. Huston Historic Print

This beautiful fine-art reproduction is printed on a 19.5" x 30" smooth white, 100% rag-based paper with a thickness of 308 gsm. The printing method utilizes pigment inks, which provide a long-lasting print life and define the distinction of a true fine art reproduction. Only 206 numbered, limited edition prints will be made, accompanied by an official Certificate of Authenticity. **\$100.00 Item 05-005**



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 photograph depicting the reunion of Union and Confederate veterans at Gettysburg. **\$13.95 Item 03-001**



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). **\$13.95 Item 03-002**



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. **\$2.95 Item 03-003**

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

Gifts & Collectibles Order Form

Product Questions and Ordering

Call: 717-783-6484
Monday - Friday
9am - 4:30pm (EST)

Mail Your Order

PA Capitol Preservation Committee
Room 630 Main Capitol Building
Harrisburg, PA 17120

Fax Your Order

717-772-0742

Visit us on the Web

<http://cpc.state.pa.us>
24 hours a day, 7 days a week

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Evening ()

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Item No.	Item Description	Qty.	Unit Price	Total

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\$75.01 to \$100	\$15.95
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Sub-Total	\$
6% Pennsylvania State Sales Tax	\$
Total	\$

ALL SALES ARE FINAL. NO REFUNDS.
EXCHANGE FOR DAMAGED ITEMS ONLY.



Proceeds help with procuring historic artifacts and maintaining existing collections of artistic works that are significant to the Pennsylvania Capitol Building.

Photography Credits

*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 and
restore the Pennsylvania State Capitol
and its contents, preserving it
for future generations.*



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

- Page 1: Capitol Preservation Committee
- Page 2-5: Capitol Preservation Committee
- Page 7: John Rudy
- Page 8-9: Capitol Preservation Committee
- Page 10: Capitol Preservation Committee
- Page 11: Capitol Preservation Committee (placing time capsule, rollout desk); John Rudy (restored steps); Library of Congress—Prints & Photographs Division (Violet Oakley)
- Page 12: Capitol Preservation Committee (handrails before and after, 2005 workers); Courtesy of Miriam Bear (1904 workers)
- Page 13: Capitol Preservation Committee (dutchman repairs); Pennsylvania State Archives (Dept. of Public Grounds)
- Page 14: Capitol Preservation Committee
- Page 15: Capitol Preservation Committee (bronze project); Pennsylvania State Archives (installing columns, "Commonwealth" statue installed)
- Page 16: Capitol Preservation Committee
- Page 17: Capitol Preservation Committee (historic postcards); Pennsylvania State Archives (Capitol dome, Adjutant General's Dept.)
- Page 18: Brian Hunt
- Page 19: Pennsylvania State Archives
- Page 20: Capitol Preservation Committee
- Page 21: Capitol Preservation Committee (Ryan basement project); Pennsylvania State Archives (bronze doors, west façade)
- Page 22: Pennsylvania State Archives (Capitol dedication grandstand)
- Page 23: Dauphin County Historical Society (Capitol dedication ceremony); Pennypacker Mills, Montgomery County (Teddy Roosevelt tipping his hat)
- Page 24: Capitol Preservation Committee
- Page 25: Capitol Preservation Committee (Moravian tile floor, Capitol stairway); Pennsylvania State Archives (Capitol's attic)
- Page 26: Brian Hunt
- Page 27: Pennsylvania State Archives (light fixture, Capitol rotunda)
- Page 28: The Mercer Museum
- Page 29: Capitol Preservation Committee (mosaic tile background); The Mercer Museum (historic b&w photograph)
- Page 30: John Rudy
- Page 31: John Rudy (Rep. Clymer and Lt. Governor Knoll); Capitol Preservation Committee (Violet Oakley background element)
- Page 32: John Rudy
- Page 33: Kimberly Wink
- Page 34: Pennsylvania State Archives
- Page 35: Capitol Preservation Committee
- Page 36-40: Brian Foster (gifts and collectibles); Capitol Preservation Committee (publications and video collection)

Celebrating 100 Years!



Room 630 Main Capitol Building
9:30 A.M. – 4:30 P.M.
Call 717-783-6484 or visit us
online at <http://cpc.state.pa.us>

In honor of the PENNSYLVANIA STATE CAPITOL'S 100TH ANNIVERSARY, the Capitol Preservation Committee has published *Literature in Stone*—a new commemorative book with a colorful review of the building's history. This handsome hardcover edition features 384 pages with more than 400 photographs. It includes a special chapter revealing original restoration projects conducted by the Committee over the past quarter century. **\$29.99** (plus PA sales tax)

Also commissioned, the *Pennsylvania Capitol 100th Anniversary Ornament*—a unique collectible featuring a beautiful watercolor depiction of the Pennsylvania State Capitol—a miniature reproduction of the official 1902 competition sketch by architect Joseph M. Huston. Set on a porcelain inlay, it is adorned with a distinctive gold-plated frame that incorporates decorative elements from the Capitol building. **\$22.95** (plus PA sales tax)

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