

PENNSYLVANIA CAPITOL PRESERVATION COMMITTEE



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2002 ANNUAL REPORT

Preserving a Palace of Art

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CAPITOL DESIGN COMPETITION SUBMISSION BY ARCHITECT JOSEPH HUSTON

As part of our special series of annual reports leading up to the 2006 Capitol Centennial, the Capitol Preservation Committee is proud to share the history about this amazing “Palace of Art” called the Pennsylvania State Capitol. This report, the second edition in our series, continues our historic timeline beginning with the 1901 Capitol Design Competition. The third Harrisburg Capitol was to be a completion of Henry Ives Cobb’s brick structure, built in 1898 after a fire destroyed the Hills Capitol (1822-1897).

In August 1901, the recently formed Capitol Building Commission approved a notice announcing a design competition for the new Capitol of the Commonwealth. Published in newspapers across the state, the notice called upon Pennsylvania architects to submit designs before November 30, 1901. The notice stated the completion date for the construction (January 1, 1906) and provided pertinent requirements ranging from details about which branches of government the building would house, to the power, light, and heat plant that would supply the needs of the building.

Later that December, the commission met to review the design submissions and decide the winner of the competition. They selected the design of an architect from Philadelphia named Joseph Miller Huston, who was awarded the commission on February 25, 1902. At the young age of 35, Huston had never before designed a building of this scale or complexity. His designs, however, demonstrated considerable talent and imagination that quickly surpassed his level of experience. The commission was in full agreement with Huston's designs for creating a magnificent structure that incorporated a rich program of fine and decorative arts. The Pennsylvania Capitol would be an example of architect, painter, and sculptor working together in harmony.

Huston's inspiration for the Capitol was drawn from the great artistic heritage of the Italian Renaissance. The architect consciously designed his Capitol dome in direct reference to Michelangelo's dome of St. Peter's in Rome. In the rotunda, he borrowed many aspects of Charles Garnier's Paris Opera House, including the grand marble staircase, the carytid doorway flanked by two light standards, and the triple arched gallery.

After nearly a century, Huston's "Palace of Art" is still considered one of the most beautiful buildings in this country. The Capitol Preservation Committee is committed to preserving this amazing testament of the American Renaissance so that future generations may have the opportunity to share in the realization of Huston's dream.

THE ARCHITECT'S VISION



RENDERING OF MAIN ENTRANCE BRONZE DOORS



FOUR ORIGINAL PRINTS THAT HUSTON ACQUIRED IN EUROPE AND LATER SERVED AS INSPIRATION FOR MEDALLION PAINTINGS IN CAPITOL ROTUNDA



RENDERING OF CAPITOL VESTIBULE



RENDERING OF FIRST FLOOR CAPITOL NORTH CORRIDOR



RENDERING OF DOME AND ROTUNDA

CHAIRMAN'S MESSAGE



CHAIRMAN
REP. PAUL I. CLYMER

This has been another eventful year for the Capitol Preservation Committee. We completed several new projects including the repairs to the 134-year-old Mexican War Monument, which also marked the conclusion of the final restoration project in Capitol Park. The last of the fifty-five portraits of Pennsylvania's governors were installed in the Governor's Office as part of a two-year conservation project. Life safety and utility upgrades continued in the north and south wings of the Capitol. In conjunction with this ongoing project, the Committee has continued its efforts to restore these areas, while meeting today's technology and space requirements.

The Committee also performed seasonal conservation maintenance on the large bronze doors and both groups of Barnard marble statuary located at the Capitol's entrance. We continued with the vital year-round maintenance of the historic clocks and Moravian tile floor. In addition, the Committee's new Capitol Design Competition exhibition opened in the rotunda where it will be on display through next April. Just in time for the holiday season, we debuted the Liberty ornament—the fourth in our commemorative series. Proceeds from our gifts and collectibles are placed in our Capitol Restoration Trust Fund and help to restore the Capitol building.

This year also marked a special milestone for the Committee as we celebrated our 20th anniversary. The Committee would like to extend special thanks and appreciation to the General Assembly for its ongoing support, which allows us to continue our mission. As Chairman, I can't help but feel a sense of pride, not only for the contributions made over the past two decades, but also for the exciting work still ahead, including the celebration of this magnificent building's centennial in 2006. The Capitol Preservation Committee is proud to serve as custodian of the State Capitol, Pennsylvania's "Palace of Art."

COMMITTEE MEMBERS



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John R. Bowie
Governor's Appointee



Secretary
Eugene L. DiOrto
Governor's Appointee



Treasurer
Speaker Matthew J. Ryan
Pennsylvania House of Representatives



Gibson E. Armstrong
Pennsylvania Senate



Fred Belardi
Pennsylvania House of Representatives



Leonard J. Bodack
Pennsylvania Senate



Beatrice Garvan
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Supreme Court Appointee



Brent D. Glass
Executive Director, Historical and
Museum Commission



Kelly Powell Logan
Acting Secretary, Department of
General Services



Harold F. Mowery, Jr.
Pennsylvania Senate



P. Michael Sturla
Pennsylvania House of
Representatives



John N. Wozniak
Pennsylvania Senate



ADMINISTRATIVE STAFF



Executive Director
Ruthann Hubbert-Kemper

- John Blessing, Facility Coordinator/Messenger
- David L. Craig, Preservation Project Manager
- Christopher R. Ellis, Preservation Project Manager
- Sue A. Ellison, Controller/Personnel Supervisor
- Sara Herlinger, Research Intern
- Daniel E. Markle, Computer Systems Administrator
- Tara A. Pyle, Executive Secretary
- Richard E. Saiers, Communications Specialist
- Barbara H. Strobbridge, Preservation Project Manager
- Jason L. Wilson, Research Historian
- Carla E. Wright, Administrative Assistant

COMMITTEE PROJECTS

Restoration of Room 139, The Speaker's Staff Office

In summer 2002, the Capitol Preservation Committee undertook restoration work in Room 139 Main Capitol, the Speaker's staff office. This room was originally the House Library and was designed with large, floor-to-ceiling metal book-

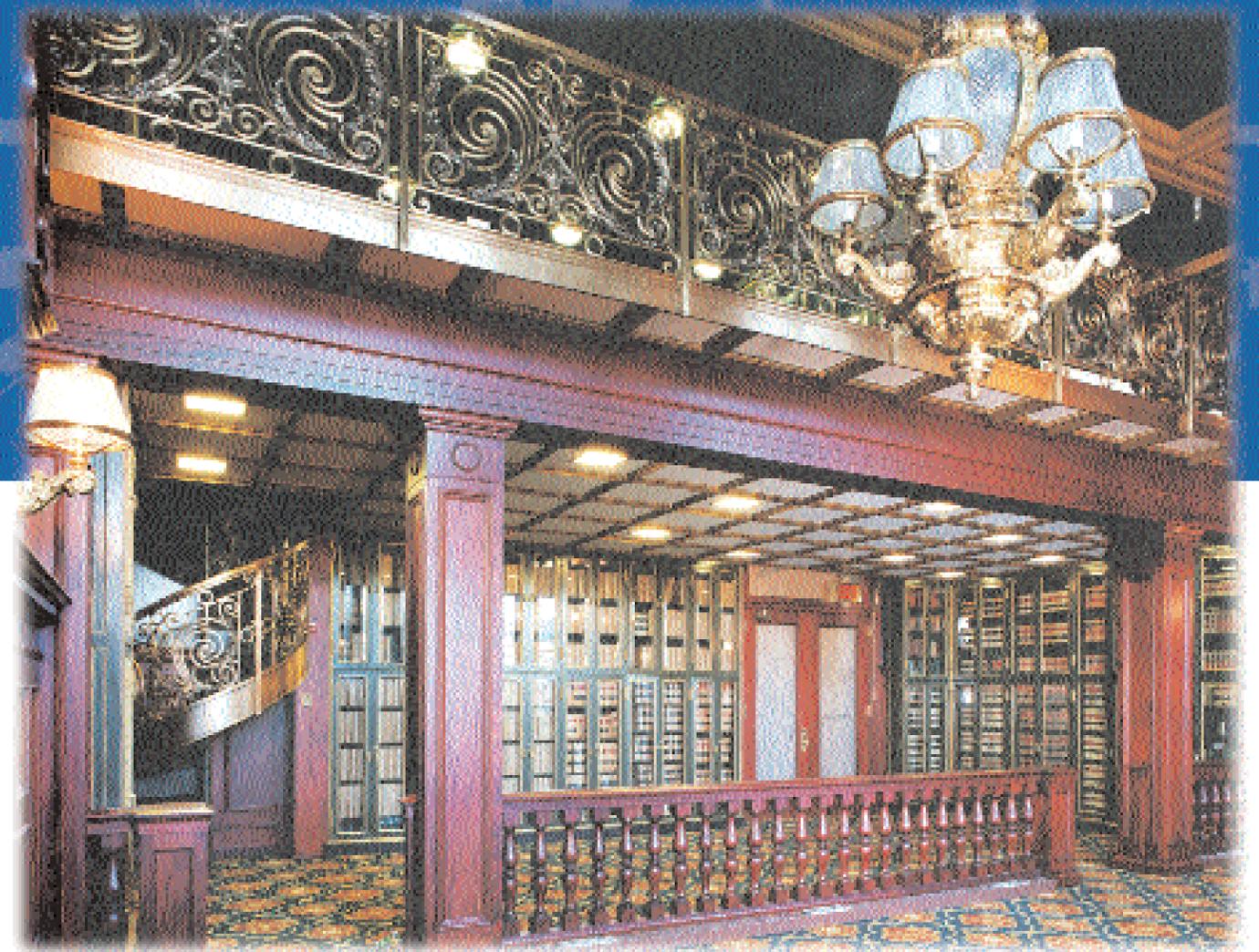
cases on both the first and mezzanine levels. In 1939, several sections of these cases were removed from both levels, and a mahogany balustrade was added. Structural steel was also added to the underside of the mezzanine, which facilitated the need for a lowered ceiling. These alterations changed the function of this space from a library to an office for the Speaker's staff.

The Committee's restoration project for this room consisted of two distinctive parts: 1) woodwork and metal and 2) ceiling, walls, and accessories. Under part one, the mahogany wainscot, doors, balustrade, and wood window wells were returned to their original color, matching the adjacent restored Speaker's office. A number of Dutchman repairs were made to the woodwork along with repairs to the 1939-period mahogany swinging gates.

In addition, the room's decorative metal work, including the bronze spiral staircase



ROOM 139 BEFORE RESTORATION—VIEW OF FIRST LEVEL



ROOM 139 AFTER RESTORATION—VIEW OF FIRST AND SECOND LEVELS

and mezzanine balustrade, was restored. During the course of restoring these areas, conservators found remnants of the original surface finish intact. The conservators employed similar techniques to those used during its original construction to recreate the finish. The restoration process included the complete removal of previous coatings using solvent-based paint strippers and small nylon scrub brushes. Once the coating was removed, remnants of metal polish from previous restoration campaigns and existing corrosion products were cleaned from the surface using glass brushes, bronze wool, and 3M Scotch-Brite™ pads.



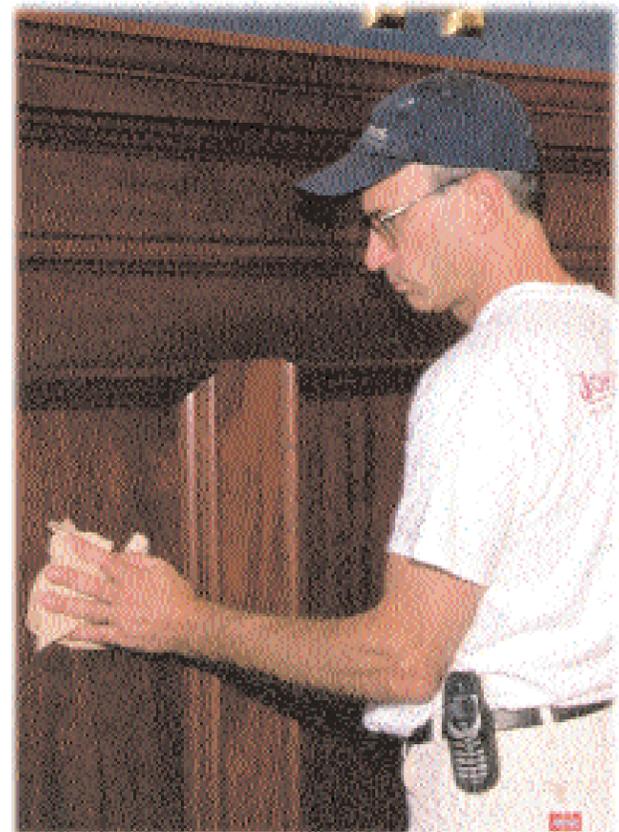
GLAZING UNDERSIDE OF COFFER



RESTORING BRONZE SPIRAL STAIRCASE



REMOVING VOID AREA FOR INSTALLATION OF DUTCHMAN REPAIR



APPLYING STAIN TO WOODWORK

The next step was to replicate the original finish. Rather than simply tone the protective coating, the conservator repatinated the metal. The patina offered a more durable and maintainable surface, which would produce a significantly richer finish than would a solely tinted lacquer coating. To help protect the metal and to stabilize the surface from further oxidation, a satin-finish lacquer coating was applied to all areas of the staircase and mezzanine railing.

When the carpet was removed from the mezzanine level, it was discovered that the original marble floor still existed and was in considerably good condition. Three new marble slabs were also found on the floor, supporting earlier documentation that metal cases had been removed from portions of this space. All the marble was regouted, cleaned, and polished—completing part one of the project.

During part two of the restoration, artisans recreated the room's original color scheme. A rich blue and gold color scheme was revealed on the walls and ornate coffered ceiling using microscopic analysis. The 1939-lowered ceiling under the mezzanine was painted with a faux finish that was designed to imitate the underside of the white marble floor that originally was exposed. The bookcases were refinished to their former moss oak color with bronze trim, and a broken pane of beveled glass was replaced.

The Committee replaced one of the four historic sconces, which over time had been removed from the north wall of the office. New drapery and period-designed carpeting were also added, matching the carpet that was installed last year in the House Majority Caucus Room.

August 20, 1901

Governor Stone is named president of the Capitol Building Commission.



August 24, 1901

Commission meets for the second time and approves a notice to be placed in newspapers across Pennsylvania to announce the competition, stating that the construction of the new building will end on January 1, 1906.

October 17, 1901

The Commission mails competition specifications to all AIA architects hoping to attract more participants and hires Professor William R. Ware as consulting architect.



Mexican War Monument Conservation

Conservation of the Mexican War Monument began on June 17, 2002, and was completed in October 2002. The initial conservation treatment of the memorial began with thoroughly cleaning the stone surface using a nonionic detergent and hot water. This was followed by the use of an antimicrobial solution, which removed existing biological growth and slowed down the accumulation of new growth on the monument.

Severely weathered areas on the monument were consolidated using special chemicals that helped strengthen the stone and make it less



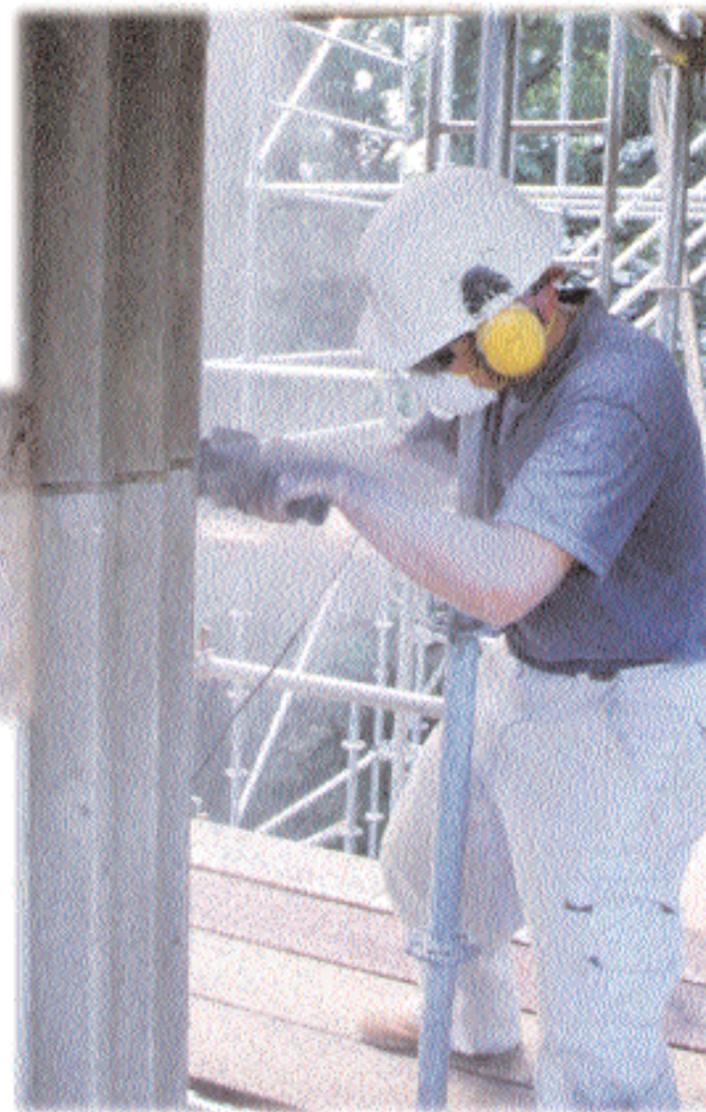
MONUMENT BEFORE CONSERVATION

susceptible to the harmful effects caused by weathering, biological growth, and environmental pollutants over a period of years.

All mortar joints were raked out and repointed using a custom color-matched mortar. Inappropriate existing patches were removed and areas of loss were repaired. All cracks were cleaned out and filled with an injection grout to help prevent water from entering. The existing ferrous panel cramps were stabilized using anodic protection, which eliminated the need for a more intrusive repair. By introducing three 30-inch-long stainless steel pins, conservators stabilized the large crack in the capital. All of this work was performed from the top of the capital to reduce the amount of damage that was done to this fragile architectural element. In addition, the three missing eagle heads were replicated and reattached.

Over the years, the top block of the granite base had slightly pitched inward, causing water to collect and pool around the area where it intersects with the marble base. Resetting this stone would have required dismantling the entire monument. As an alternative, the stone was recarved on all four sides to help direct water runoff away from this critical area. Three of the four granite steps surrounding the monument base were removed and reset. The corroded anchors used to attach the steps were removed, and new stainless steel anchors were installed.

Finally, a new drainage system was installed into the dirt fill area around the base of the monument and the concrete retaining wall surrounding the monument. This drain will help prevent water from settling around the foundation that would possibly undermine its structural integrity.



REPAIR OF MORTAR JOINT



RECARVING EAGLE'S HEAD

ON THIS DAY IN HISTORY...

November 15, 1901

The Philadelphia Chapter of the AIA passes a resolution condemning the Commission and telling its members that participation in the competition would be considered unprofessional conduct.

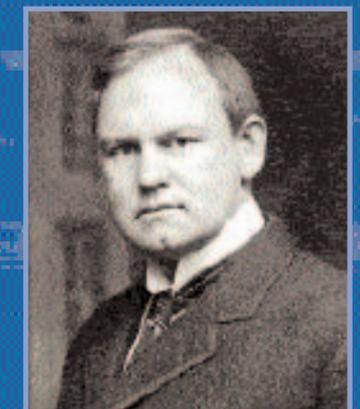
November 30, 1901

Competition ends with nine entries by architects Huston, Hays, Hutton (shown below), King, Miller, Osterling, Warner, and Trimble & Stevens.



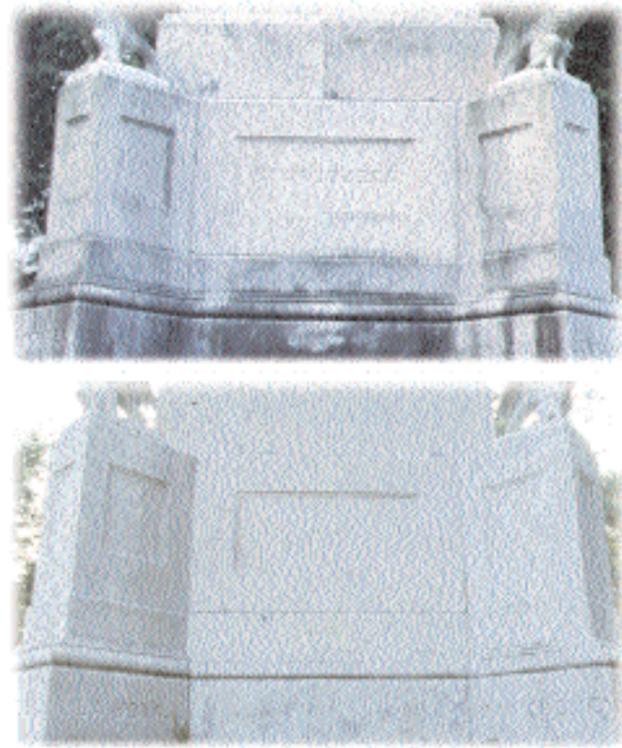
December 7, 1901

Three weeks before the winning architect is officially announced, the Philadelphia Press reports a rumor that the architect had already been chosen and describes Joseph Huston as the winner.



As part of the finishing touches, shrubs were planted in this area to prevent soil erosion, discourage people from climbing on the monument, and to aesthetically improve the appearance of the base.

Years two through four of the Mexican War Monument project will focus on maintenance, which is necessary to prolong the life expectancy of the initial conservation treatment and ultimately the longevity of the monument. Each year's maintenance work will include cleaning mortar joints, patches, and crack fills along with inspection of these areas for any failure. The granite and marble stone will also be inspected annually for any new cracks, chips, or signs of significant surface deterioration. Any damage noticed during these inspections would be corrected.



BEFORE AND AFTER VIEWS OF MONUMENT BASE



CLEANING "VICTORY" STATUE

PENNSYLVANIA'S CIVIL WAR TREASURES

Pennsylvanians naturally pay ample attention to the battle of Gettysburg, and the brave sons of the Commonwealth who fought there in 1863, but Pennsylvania regiments also played an integral part in many of the battles fought in the western theater of the war. One of these regiments was the 79th PA, which was recruited in 1861 almost entirely from Lancaster County.



79TH PA SECOND STATE COLOR

The 79th mustered in at Camp Wilkins near Pittsburgh and proceeded by steamer to Louisville, KY. In spring 1862, the regiment marched south to occupy Nashville.

Participating in garrison duty and several small expeditions, the regiment saw its first major combat at the battle of Perryville, KY, on October 8, 1862. Although performing gallantly, the unit suffered the loss of 216 men. On January 2, 1863, the regiment participated in the second day of the battle of Stones River and later on moved to Chattanooga, TN, when the summer campaigning season began.

On September 19-20, 1863, the regiment was part of the disastrous Federal defeat at the battle of Chickamauga, GA. The unit lost 125 men in this engagement, including color-bearer William F. Dostman, who was killed by a shell explosion. The flag he was carrying, which had been presented by the citizens of Lancaster, was captured in the Federal retreat. Following the defeat, the regiment returned to Chattanooga, where it remained until General Grant's reinforcements enabled the Union

troops to defeat Braxton Bragg at Missionary Ridge.

Over the winter of 1863-1864, the regiment's three-year term of enlistment expired, but many of its members re-enlisted. They were granted a month of furlough and returned in time to take part in Sherman's Atlanta campaign and later the famous March to the Sea. The regiment then marched north through the Carolinas, having its final fight and losing 54 men at Bentonville, NC, in March 1865. The regiment continued north to Washington, participated in the Grand Review of the Union armies, and was mustered out of service on July 12, 1865. The flags of the 79th were turned over to the state's care in 1866.

The 79th's flag is just one of the 390 Civil War and 22 Spanish-American War battle flags conserved by the Capitol Preservation Committee. We encourage you to visit our new flag exhibition in the Capitol's main rotunda featuring reproduction battle flags as they appeared from 1914 to 1985 when they were conserved. Kiosks have been added to both cases that provide a brief history about the flag collection and its preservation. These state treasures, each with a rich history and heritage of its own, are available for public viewing by appointment.

For more information on Pennsylvania's original Civil War battle flags or to schedule a tour, please call the Committee at 717-783-6484, Monday through Friday, 9:00 am to 4:00 pm.



ROTUNDA FLAG EXHIBITION

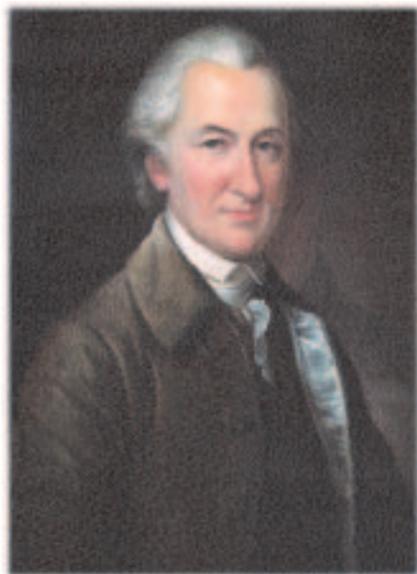
Conservation of the Governors' Portraits

On the evening of July 17, 2002, after a two-year conservation project, the final governor's portrait was reinstalled in the governor's office at the Capitol. This massive conservation effort included fifty-five portraits of Pennsylvania governors from William Penn to Robert Casey.

The paintings hang in both the governor's office and staff office areas mounted inside specially designed niches, as envisioned by Capitol architect Joseph M. Huston in 1906. Originally, the paintings hung in chronological order beginning with William Penn and continuing through the next to last office holder. But over the years, some of the paintings were removed from their original locations. Part of the Committee's project also included returning the portraits to their historic niches.

Conservation Profile: Portrait of John Dickinson, Pennsylvania's Governor from 1782 to 1785

A brief, but thorough, examination was conducted on the portrait before it was removed from the governor's private office. Results from the preliminary examination revealed: signs of cracking in the paint film (though there did not appear to be any paint loss); the pentimenti of another pose



GOVERNOR JOHN DICKINSON PORTRAIT

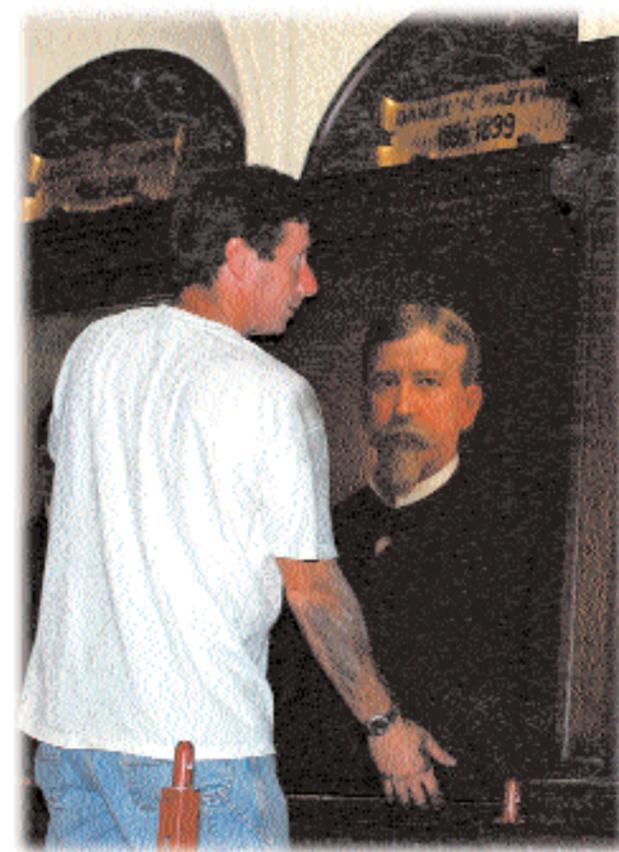
could be seen to the right of the figure along with unusual brush strokes that did not follow the form of the portrait; a raised area of paint impasto was visible on the coat using raking light;

and the painting is one of several with a mat extension.

Once removed and taken to the conservation studio, the front and reverse surfaces of the painting were more closely examined. In raking light, the support showed small deformities at the bottom of the canvas due to the accumulation of debris between the canvas and the stretcher. There was a raised area of paint impasto, which did not follow any forms on the coat, and unusual brush strokes appeared that did not follow the form of the portrait. The portrait was painted on primed linen stretched over a square-ended stretcher, and all keys were in place and anchored into position with old metal cut nails. Further examination revealed an impression line around the entire canvas from the wooden stretcher.

The original painting was enlarged by screwing through the sides of four wooden extensions into the sides of the original stretcher. The wooden extensions were cut to different sizes to meet the required dimensions of the niche. A mat extension, glued to the front of a wooden extension, had also been attached to increase the size. The mat was comprised of four cut canvas sections that were painted to match the darkest brown in the portrait and then glued directly to the edge of the original painting. Unfortunately, when the pieces of canvas were attached, some of the adhesive had been smeared onto the original painting as well as onto the mat extensions.

The paint film, thick and brushy in appearance, exhibited varying degrees of cracking, which was more pronounced in the lighter toned areas such as the face. Many of these brushy passages did not follow the same form of the present figure. Contributing factors to the cracking include the thick build-up of paint layers along with stress from unequal tension on the support—a function of the canvas mat extensions being glued directly to the portrait. The canvas mat had been expanding and contracting at a different rate than the canvas support, constantly varying the tension.



REINSTALLING PORTRAIT OF GOVERNOR HASTINGS

Microscopic examination revealed that a varnish layer appeared to have been applied over the cracks, which would indicate that a previous restoration has taken place.

Accumulation of debris between the canvas support and the stretcher had provoked deformities in the canvas and produced further cracking of the paint film. Under ultraviolet light, a mark on the subject's arm appeared as overpaint. It is also apparent that a previous reduction of the varnish had taken place. The varnish on the face and white shirt had almost completely been removed. The paint film on these lighter passages would be more resistant to solvent action, resulting in less abrasion of the delicate glazes. After the aforementioned varnish reduction, a new isolation varnish had been applied that yellowed over time. This caused the earlier (first) layer of varnish to cloud, resulting in the dark passages acquiring a gray, streaked appearance.

ON THIS DAY IN HISTORY...

December 23, 1901

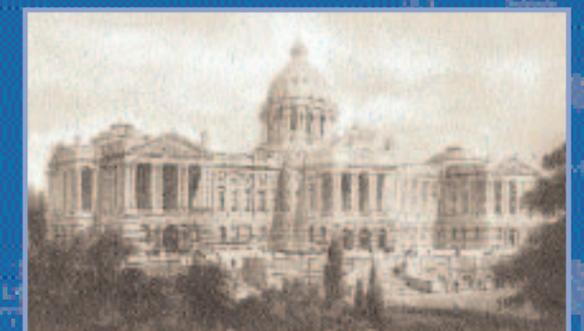
Rumors continue... Philadelphia Times reports similar story about Huston being the winner and describes him as "an active politician."

December 24, 1901

Ware issues a report evaluating the designs for the new Capitol that included a general summary of the similarities between all the entries as well as detailed descriptions of each design.

December 28, 1901

The Commission meets to decide the winner, and Ware presents his final report. After narrowing the field to two finalists, the Commission selects Joseph M. Huston as the new Capitol architect.



December 30, 1901

Huston receives a congratulatory letter from Ware, and his winning design is displayed for the public and press. The reaction to the Commission's selection of Huston was mixed.



REINSTALLING CONSERVED PORTRAITS IN GOVERNOR'S SUITE

During the conservation process, various solvent tests were conducted on the portrait. A mixture of 50 percent reagent alcohol and 50 percent mineral spirits, neutralized with mineral spirits, worked best at removing the varnish and providing a visual shift in color/value. Most of the earlier varnish layer was removed using a combination of 100 percent acetone and a mixture of equal parts of Vulpex soap, Triton X-100, reagent alcohol, and mineral spirits. Conservators were careful not to completely remove the varnish because this would have caused abrasion to the paint film and delicate glazes, resulting in a change to the painting's visual impact.

The canvas mat extension strips were carefully removed. Since the overlapping canvas was bonded to the original paint film for a long period, some paint loss occurred during this process. This minimal loss was necessary in order to achieve proper tension of the canvas, because a lack of tension would eventually affect the entire paint film. A small speck of metal leaf was observed at the very edge of the loss. This shows that the area

of loss was at one time covered by the rabbit of a metal-leafed frame. Some of the paint loss probably occurred because of direct contact of the frame rabbit with the original paint film.

An isolation layer of B-67 varnish was applied by brush. Inpainting of loss was conducted using Maimeri restoration colors suspended in Acryloid B-67. A final varnish and sheen adjustment was applied.

New expansion hardware was added to the reverse of the original stretcher and expanded to allow proper tensioning. Tacks were added to all four sides of the tacking edge and reinforced with a wax resin that was applied with a brush.

A new mat liner, a thin wooden substrate cut to size and wrapped with canvas, was added to the portrait. This canvas was prepared and painted to match the old liners. This new liner was placed in front of the original canvas mat, maintaining the original construction. The only difference in appearance between the old mats and the new mat liners would be a difference in dimension, depending on the thickness of the wooden sub-

strate used in fabricating the new mat liner. The new mat liner was put in place, and the entire system was placed in the opening of niche 11. This assembly is held in place with the decorative wood trim of the niche.

A similar conservation process used for the portrait of Governor John Dickinson was repeated for the older portraits in this collection with varying degrees of intervention. Only a select number of older portraits required new mat liners, tacks, and expansion hardware or treatments such as surface cleaning, varnish, and inpainting, with newer paintings requiring less treatment.

Along with the completion of this project, the Committee is also conducting research to produce an information sheet on each Governor's portrait and its artist. Though the Committee's conservator conducted exhaustive research on each of the portraits, many of the artists remain unknown because the portraits are unsigned. Regardless of this fact, the success of the Governors' Portraits project ensures that these valuable and unique pieces of art will be preserved for the future.

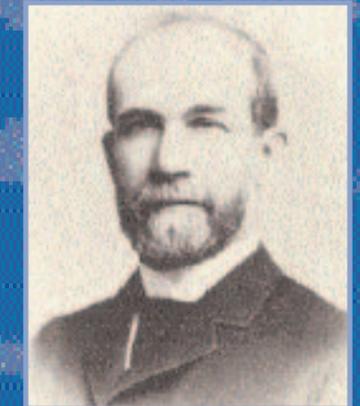


PERFORMING TOUCH-UP OF GOVERNOR BRUMBAUGH PORTRAIT AFTER INSTALLATION

ON THIS DAY IN HISTORY...

January 1902

Newspapers report that Addison Hutton (pictured below) and Guy King are asked to resign from the AIA due to their involvement in the Capitol Design Competition.



January 4, 1902

Huston writes to Ware requesting a copy of Ware's report and asks to schedule a meeting to discuss the report.

Huston also issues his first cost estimate for construction as \$3,200,000, allotting an additional \$675,000 for artwork, with all expenses not exceeding \$3,875,000.

January 14, 1902

Governor Stone sends Ware's recommendations to Huston along with his opinion expressing that he does not object to alterations but would like to see the exterior remain the same.

February 20, 1902

Huston issues another statement estimating that total expenses would reach \$3,984,000.

On May 8, 2002, the Committee launched the *Capitol Design Competition*—the second in an exciting series of special exhibitions planned in celebration of the 2006 Capitol Centennial.

The yearlong exhibition, which is on display in the four large exhibit cases in the Capitol rotunda, features a collection of historic architectural drawings, artifacts, photographs, and much more—some never before seen by the public. It is presented as a chronological history beginning with Harrisburg's first Capitol building that was destroyed by fire in 1897, the design competition for the second Capitol, and the design competition of 1901 for the construction of the third and current Capitol.

A notable highlight is a replica of the historic George Washington Gavel, donated by the Potomac Lodge No. 5, Washington, D.C. Lodge representative Daniel Pflum presented the gavel to Rep. Paul Clymer at the opening of the exhibition. The original gavel was used at the State Capitol's cornerstone laying ceremony in 1898 and has been used by eleven presidents at various commemorative events.



DANIEL PFLUM PRESENTING GAVEL TO REP. PAUL CLYMER

Harrisburg's First Capitol 1822-1897

Stephen Hills, Architect



Capitol Design Competition

Capitol Design Competition, 1901

Joseph M. Huston, Architect



Capitol Design Competition, 1897

Henry Ives Cobb, Architect



Construction of the Huston Capitol, 1902



A) Speaker's Chair, Rescued during Hills Capitol fire, c. 1860, Wood and leather, State Museum of Pennsylvania

B) *State House*, c. 1876, Photograph, Ted Hanson

C) Competition Design, Robert Mills, Architect, 1810, Photograph, State Museum of Pennsylvania

D) *George Washington*, Cornelius T. Hinckley, Artist, Oil painting formerly in Hills Capitol, c. 1849, Photograph, State Museum of Pennsylvania

E) Competition Design, Henry Ives Cobb, Architect, c. 1899, Photograph, Ted Hanson

F) Pilaster Capital, Cobb Capitol artifact located in interstitial space of Senate, c. 1898, Plaster, Capitol Preservation Committee

G) Henry Ives Cobb, Architect, 1859-1931, Photograph, Capitol Preservation Committee

H) Cobb Capitol, c. 1899, Photograph, Capitol Preservation Committee

I) Joseph M. Huston at Princeton University, c. 1892, Photograph, Princeton University Archives

J) Stanford B. Lewis, Architect, Huston's partner in the Huston & Lewis architectural firm, Reproduced from The State Capitol of Pennsylvania, c. 1906, Photograph, Capitol Preservation Committee

K) Addison Hutton, Architect, Participated in both 1897 and 1901 Capitol Design Competitions, Reproduced from Addison Hutton Quaker Architect 1834-1916, 1887, Photograph, State Library of Pennsylvania

L) *Architect's View of the Capitol*, Joseph M. Huston, Architect, c. 1901, Photograph, State Museum of Pennsylvania

M) Rendering of House Chamber, Joseph M. Huston, Architect, c. 1901, Photograph, Library Company of Philadelphia

N) Interior Decorative Drawing of Dome, Joseph M. Huston, Architect, 1902, Photocopy, Pennsylvania State Archives

O) Triumphal Arch in Philadelphia, Joseph M. Huston, Architect, 1898, Photograph, Free Library of Philadelphia

P) Joseph M. Huston, Architect, c. 1902, Photograph, Capitol Preservation Committee

Behind the Capitol Walls

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



RAW PIGMENTS FROM THE CAPITOL CONSTRUCTION

Two interesting discoveries were made this summer in Senate Room 286 during the installation of utility upgrades and general renovations. One of the walls contained what to the average person may have looked like only a splattering of paint. However, this turned out to be quite an extraordinary find for the Committee because it provided a valuable glimpse into the past, revealing how workmen mixed and tested raw pigments during the Capitol's construction. Most importantly, it helped substantiate the tone

and values of historic colors, confirming matches in color the Committee has made through microscopic paint analysis.

The second discovery, on an adjacent wall, contained a sign that had been hung by the contractor responsible for the decorative work in the Capitol. The sign reads, “!NOTICE! Any workman leaving his work before 12 O'clock, or 5 O'clock, will be DISCHARGED. D. A. MacGregor & Bro. Phila.” The Committee hired a paper conservator to fill in the missing letters and sections of the sign, which had been cut away during a previous installation of electrical and data conduits. A mahogany frame with ultraviolet-coated museum glass was installed against the wall to preserve and showcase this unique discovery.

Another form of “artwork” commonly found during a renovation project is wall graffiti. It could be something as simple as a worker's initials or perhaps a popular phrase of the time. However, during the renovation of Room 316A, the Committee found a large area of the west wall



“WELCOME” WALL GRAFFITI

containing some large and rather intricate pencil sketches. The most notable sketch was the word “Welcome,” which appears in large flowing script with the letters “C O” directly underneath. A number of smaller scribbles encompass the larger text, perhaps from the same era or possibly during a later project. While the messages remain a mystery, we are certain that as our work continues we will uncover many more hidden treasures from those who have left their mark on history—behind the Capitol walls.



BEFORE RESTORATION

DURING RESTORATION

AFTER RESTORATION

February 25, 1902

Huston's contract is issued.

Late April 1902

Having previously shown preliminary drawings to the Commission, Huston submits what were referred to as “working plans” at one-eighth scale.

July 1, 1902

Huston decides to enlarge the small domes on the building in both diameter and height after receiving suggestions from Professor Ware.

July 9, 1902

Huston presents his working plans to the Commission and suggests that the Commission allow contractors four weeks for bid preparation.

July 22, 1902

Newspapers praise Huston's selection of Edwin Austin Abbey for the commission of the new Capitol Building murals.



HISTORY UNDER FOOT

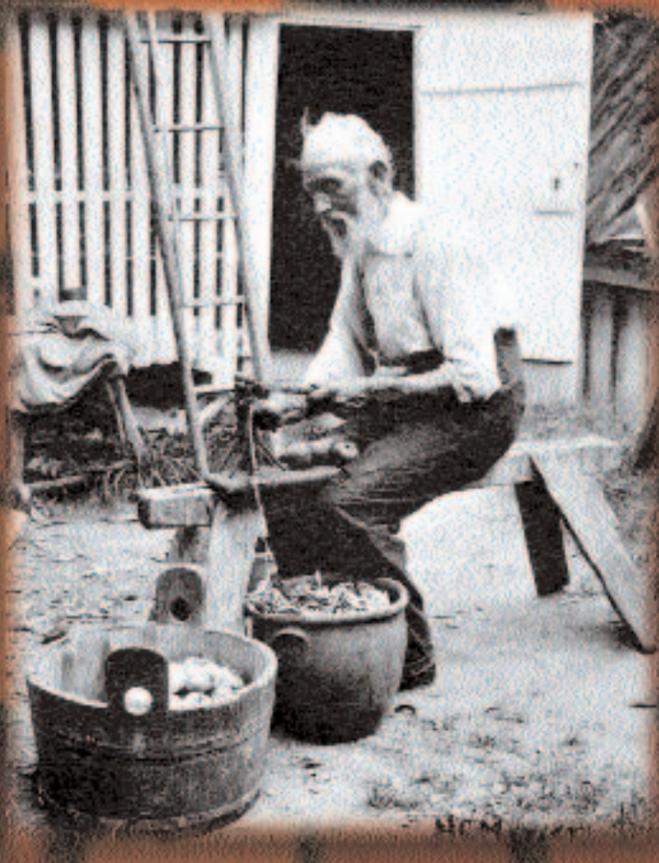
Stories of the Tiled Pavement in the Pennsylvania Capitol



Paring Apples

“As American as apple pie” has become a saying entrenched in American heritage and folklore, but to the early settlers of Pennsylvania, many of them of German heritage, making an apple pie was as labor intensive as other daily activities.

Doylestown native and eccentric Henry Chapman Mercer sought to preserve and describe the activities and trades of early Pennsylvania life such as the paring of apples. He conducted in-depth research and documented many of these trades, as illustrated by the black and white photograph shown above. Mercer then transformed these images



into tile mosaics, which were installed in the floor of the new 1906 Capitol Building.

Apple paring would take place in the fall harvest season and after realizing the time consumed in paring or “skinning” apples, early Pennsylvanians began a process of skewering the apple. The apple would revolve while a stationary strap-knife proceeded to remove the skin in a long strand. This process drastically increased the amount of apples that an individual could prepare and use for making many different foods, including: apple butter, fritters, crisp, dumplings, cider, and, of course, an American mainstay, apple pie.

The Gristmill

The grinding of grain is one of the oldest activities known to man, dating to prehistoric times. Pennsylvania’s numerous rivers and tributaries served an important function in allowing pioneer farmers to build mills for the grinding of grain. Running long hours during harvest time, gristmills served multiple purposes from crushing apples for cider to sawing wood for houses and barns and were even a source of recreation and entertainment for townspeople who skated on the frozen millpond in wintertime.

The grist or grinding mill became one of the most important industries in early Pennsylvania and, as a result, many towns

quickly sprang up around them. The act of building a mill, however, was a complex and time-consuming process. After selecting the right spot, a millwright would have to mathematically calculate the flow and drop of the stream, design and construct the gears by hand, and maintain the mill after its completion. The water-driven gristmill served Pennsylvania farmers until the advent of the roller mill in the 1880s, which made the old grinding mill obsolete. However, many of these picturesque old mills remain throughout the state today—abandoned testaments to a bygone era.



Ongoing Maintenance

Much like an automobile requires regular service by a mechanic in order to run properly, the Capitol building has many historic components that require the ongoing attention of the Committee. Some maintenance work is easily noticed, such as when the Barnard statuary at the Capitol's front entrance is draped by scaffolding.

While other work, like the weekly maintenance of the Moravian tile floor, is performed in the evenings and is for the most



CLEANING MORAVIAN TILE FLOOR

part unnoticeable. Regardless of when maintenance takes place, it is a key aspect of the work the Capitol Preservation Committee performs each year.

Historic Clocks

The Committee is responsible for the restoration and regular maintenance of more than 280 original historic clocks, which are still located throughout the Capitol and associated buildings of the Capitol complex.

The clock project began in 1993 with the objective to restore and maintain the clocks' wood finishes and inner mechanisms. In addition, the Committee wanted to collect and maintain



INSTALLING CONSERVED CLOCK

historic documentation along with an inventory of each clock. By developing an electronic database, detailed information was compiled, including clock descriptions, construction materials, dimensions, conditions, location, and an ongoing maintenance history.



HISTORIC CAPITOL MANTLE CLOCK

Following restoration, each clock is put on a cyclical maintenance program. The Committee's clock conservator oils the inner mechanisms of each clock every three years. After five years, the clocks are given a thorough check-up and cleaned inside and out. While the majority of Capitol clocks have now been restored, ongoing maintenance remains key to ensuring they continue operating for many more years.

Barnard Statuary Conservation Maintenance

Year two of the conservation maintenance of the Barnard Statuary project began on July 1, 2002. The work included a general cleaning of the statuary followed by an in-depth inspection by the conservator to identify any new conditions such as hairline

cracks in mortar joints. The inspection was also to identify other forms of failure that may have developed since the groups were repaired in 2001.

Additional work performed on the monument groups included the removal of cementitious fills



CLEANING MORTAR RESIDUE

completed in the 1930s to horizontal hollow surface areas, which were probably seen as water catch points at that time. However, over the years these patches separated from the substrate, revealing a layer of black particulate and biota growing on the marble surface underneath each old fill. Once the fills were completely removed, areas of biological growth were cleaned and then treated to reduce the development of environmental partulants.



ERECTING SCAFFOLDING

The fiberglass caps, which were designed and installed during year one to keep water out of the large voids in the center of both groups, proved successful. Data equipment placed inside the voids to measure relative humidity revealed that the groups remained dry during the winter months, and that the fiberglass cap system was not creating a microclimate inside the voids. It is anticipated that year three maintenance of the Barnard Statuary will proceed in July 2003.

The Commission accepts Huston's assurances that the building can be constructed for less than \$4 million dollars.

At noon the Commission starts accepting construction bids.

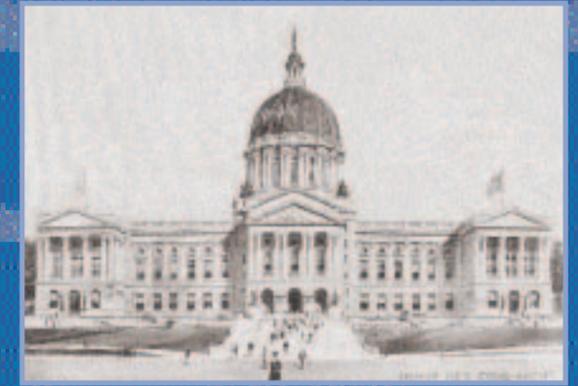


APPLYING EPOXY FOR REINSTALLATION OF CORE

ON THIS DAY IN HISTORY...

July 24, 1902

Press reports that Henry Ives Cobb will file a bill of equity compelling the Capitol Design Commission to adopt his original design, feeling that Huston's plans are simply a modification to his original drawings.



August 5, 1902

The Commission accepts Huston's assurances that the building can be constructed for less than \$4 million dollars.

September 6, 1902

At noon the Commission starts accepting construction bids.

September 15, 1902

The Commission meets to consider the bids and awards the construction contract to the George F. Payne Co.

The Biographical Dictionary of Pennsylvania Legislators

In addition to preserving the history of the Capitol building, another endeavor of the Capitol Preservation Committee involves helping to preserve the historical memory of those who served in the Pennsylvania legislature. The Committee oversees an annual appropriation from the General Assembly for the Biographical Dictionary of Pennsylvania Legislators—an independent historical research project. The project is comprised of a team of professional historians that researches and writes individual biographies of Pennsylvania legislators from colonial times to the present day.

The material being compiled from the project offers an invaluable look at Pennsylvania's unique history while providing a wealth of information for historians, genealogists, students, and government agencies. William Penn founded Pennsylvania in 1682 as a refuge for religious dissenters and early on established toleration and political participation for a wide variety of religious and ethnic groups. Pennsylvania became the only English colony with a unicameral legislature and the Quaker-dominated Assembly



William Penn as Law Giver

achieved a unique ascendancy in political life. The special features of Pennsylvania's colonial life—religious toleration, democratic tradition, ethnically diverse settlers, and strategic economic position—make it an ideal testing ground for studying the social and political development of the United States.

Project historians explore diverse sources to provide sketches of the legislators, examining their family background, education, occupation, social status, religious affiliation, and office holding. The meticulous and sometimes arduous research involves extensive use of many resources, including court dockets and papers, minutes of the Assembly and Council, land records, minutes and records of religious denominations, and numerous manuscript collections. To facilitate the investigation process, the project staff has indexed more than 80,000 pages of original source material.

Since the inception of the project in 1986, The Biographical Dictionary of Pennsylvania Legislators has published two volumes entitled *Lawmaking and Legislators*, and a third volume

is currently being written. The result is a collective representation that will prove invaluable in exploring the origins and development of representative institutions across America.

- *Volume One:* examines the Pennsylvania legislature from William Penn's first Assembly in December 1682 to the pivotal 1710 Assembly election when a series of assemblies hostile to proprietary government came to an abrupt end with the resounding victory of Penn's allies.
- *Volume Two:* covers the representatives who served between 1710 and 1756, a period beginning with the ousting of the anti-proprietary faction that had dominated the legislature and ending in the midst of the French and Indian War.
- *Volume Three:* will cover the legislators who served during the critically important period between 1757 and 1775. That period was marked by resistance to British authority and the growth of democratic institutions and ideas, culminating in the state constitution of 1776, the creation of the Commonwealth of Pennsylvania, and the gradual abolition of slavery in the Commonwealth.



Benjamin Franklin (1706-1790)

ON THIS DAY IN HISTORY...

September 30, 1902

The Commission meets to approve construction contract changes.

Mid-October 1902

Site activity begins with some interior demolition of the Cobb Capitol building.

November 7, 1902

Groundbreaking ceremony is held to mark the beginning of the construction.



December 3, 1902

George F. Payne Co. gains possession of the vacant Hills office buildings with demolition beginning at once.

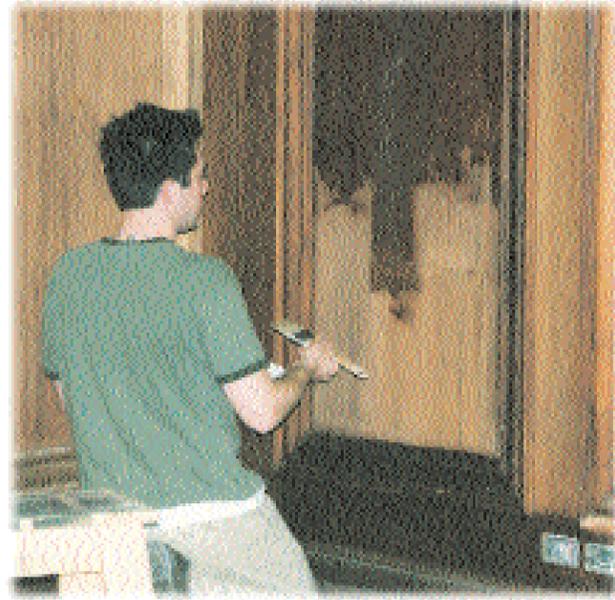
To be continued...

Life Safety Upgrades

The Department of General Services continues to implement life safety upgrades throughout the Capitol building to meet current fire and safety requirements. The Capitol Preservation Committee provides funding for a portion of the project to restore areas that are architecturally or artistically integral to the history of the building including Room 238 in the second floor south wing, profiled for this feature.

Woodwork Restoration:

This lengthy process included the removal of old varnish and finishes from all wood surfaces, excluding the fireplace, followed by a thorough cleaning. Any imperfections were filled, and then a wood conditioner was applied by brushing on



APPLYING WOOD CONDITIONER

Since the finish of the fireplace woodwork was largely intact, conservators were able to retain the existing finishes and simply treat the wood with a new coat of wax. The process began with a light sanding, then conservators smoothed the surface using fine-grit sandpaper. As with the other woodwork in the room, the fireplace received two coats of wax and was hand-buffed to rejuvenate the once dull-looking finish.

Decorative/Painted Finishes:

Restoring the room's decorative elements—ceiling ornamentation, cornice profiles, and frieze—began with surface preparation. Each area received minor



STAINING IN PROGRESS

the conditioner in the same direction as the wood grain. The conditioner was allowed to set for approximately three minutes before the excess was removed with a cotton cloth. Twenty-four hours later, the woodwork was stained and allowed to dry. Next, several coats of shellac were applied using a natural bristle brush, with sanding occurring between coats. The remaining step in the refinishing process was applying two coats of paste wax and buffing with a soft cotton cloth.



APPLYING GLAZE TO DECORATIVE MOULDING



ROOM 238 AFTER RESTORATION

plaster repairs and light sanding, followed by a single coat application of block surface “gripper.” For both the cornice and the frieze, an isolation layer of faux effects “set coat” was put on before an array of color glazes were applied. Restoring the ceiling proved more involved because of its intricate elements, which received a variety of detailed treatments to match the color scheme and finish of the room's original historic palette.



ROOM 238 HISTORIC 1906 PHOTOGRAPH

Teddy Bear Centennial Celebrated at the Capitol

Together with the Pennsylvania House of Representatives, the Capitol Preservation Committee joined *Teddy Bear and Friends* magazine to commemorate the 100th birthday of the Teddy Bear on November 19, 2002. It was only appropriate that a celebration honoring the anniversary of America's beloved Teddy Bear be held at our State Capitol with its rich history and unique connection to President Theodore Roosevelt, who in 1902, inspired the Teddy Bear and four years afterward, in 1906, attended the dedication of the Pennsylvania Capitol.

The ceremony, which was held in the Capitol rotunda, began with opening remarks from Speaker Matthew J. Ryan followed by the unveiling of an exhibit case filled with antique and new bears for a month-long exhibition. Committee Chairman Representative Paul Clymer contributed two of his own antique bears to the exhibition and read a book about Teddy Bears to 100 local school children.

While snacking on gummy bears, the children received bears they could dress in Roosevelt's style—some in top hat and presidential attire, others as "Rough Riders," all with spectacles—courtesy of the Build-A-Bear Workshop®.

The Committee would like to thank the following participants who helped make the event a success: the staff of the Speaker's Office

for coordinating the event; the State Museum of Pennsylvania, which provided the exhibit case; the Pennsylvania Humanities Council, which created a short history of the Teddy Bear for public distribution; the Pennsylvania State Library, which created a display and list of children's books about Teddy Bears for distribution; and, the Pennsylvania State Police who featured its Teddy Bear Program at the ceremony.



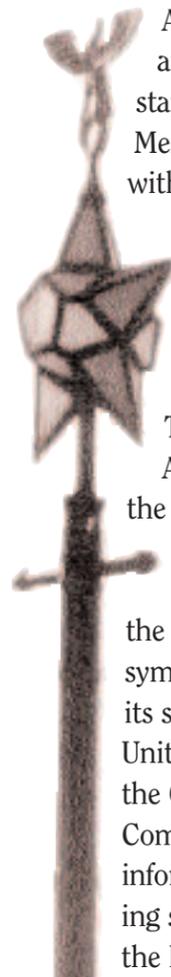
LEFT TO RIGHT: REPRESENTATIVE PAUL CLYMER READING TEDDY BEAR STORY TO SCHOOL CHILDREN; GROUP OF CHILDREN POSING WITH BEAR MASCOTS; TEDDY BEAR EXHIBITION; CHILDREN RECEIVING THEIR "ROOSEVELT" TEDDY BEAR

LOST AND FOUND



HISTORIC PHOTO OF TWO FOUNTAINS ADORNING THE HARTRANFT MEMORIAL IN CAPITOL PARK

Lost: Star Lamp Standards from the Soldiers' and Sailors' Memorial Bridge



According to correspondence from architect William Gehron, the star lamp standards for the Soldiers' and Sailors' Memorial Bridge were designed in harmony with the character of the monumental bridge. Gehron writes, "The post of the lamp standard depicts reeds tied together with bands symbolizing the union of the states. The cross bars were in the form of arrows to symbolize war. The star is the symbol used by the American Legion. A star was awarded to the mothers and wives of those lost on the battlefield, and, of course, the star has an important part in the great seal of the United States where it is intended to symbolize glory or light...The eagle takes its significance from the great seal of the United States and is also used on the seal of the Commonwealth of Pennsylvania." The Committee is interested to learn of any information on the whereabouts of remaining star lamp standards or details on when the lights were dismantled.

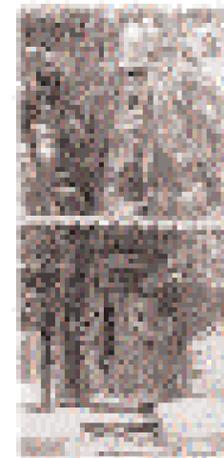
Like most public buildings, the Capitol has undergone many changes since its construction in 1906. In the years before the Capitol Preservation Committee was formed, changes in style and function sometimes caused original furniture and fixtures to be replaced with pieces considered more "modern."

One of our most rewarding challenges is finding a lost item and returning it to its original location. The Committee is often able to determine the identity and location of an historic item by studying photographs of the Capitol taken in 1906. We hope reporting on our discoveries will generate more awareness and, with a bit of luck, lead to finding other lost items.

You can help to locate and preserve other Commonwealth treasures by contacting the Committee's Executive Director, Ruthann Hubbert-Kemper, with information on any item that may have originated from the Pennsylvania State Capitol.

Lost: Capitol Fountains

The first Capitol fountain, known as the "rustic fountain," was installed in Capitol Park, complementing the Hills Capitol during the 1870s. It was located between the south office building and the Mexican War Monument and was later removed during 1893-1894 for the construction of the Executive Building (known today as the Speaker Matthew J. Ryan Legislative Office Building).



To compensate for its loss, however, an appropriation was made for two additional fountains. Photographs of the park following the construction of the Huston Capitol show two identical cast iron fountains with shallow retaining pools placed at the north and south extremes of the circular walk in front of the Capitol.

Their placement required modifications of the walk including the addition of two small circular paths around the fountains. They, in turn,

were removed during reconstruction of the park in the early 1920s. The whereabouts of the twin fountains or their predecessor, the "rustic fountain," remain a mystery.

Found: Historic Table

The Committee conducts periodic searches for Capitol furnishings throughout many state agencies. During a visit to the State Hospital, this historic table immediately caught our attention.

After taking photographs, we searched our archive of Joseph Huston's original 1906 Capitol furnishings and found a match showing the table was from the House Post Office. Now fully restored, it will be placed in a Capitol office.



GIFTS AND COLLECTIBLES

Sale proceeds help restore the Pennsylvania Capitol Building

Commemorative Ornaments

NEW! 2002 Liberty Stained Glass Ornament

A beautiful collection of this stained glass reproduction is handcrafted in the U.S.A. Each ornament is elegantly packaged in a custom, gold-embossed gift box with an informational brochure and red ribbon, conveying universal symbols of hope, freedom, and patriotism, Liberty is the perfect gift or decoration that you will be proud to display all year. Date inscribed. 4 3/8" diameter with a 1/2" hook. **\$23⁹⁹**



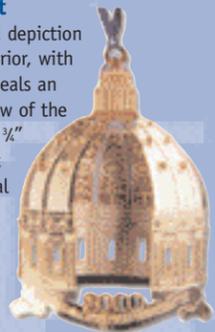
2001 Angel of Light Ornament

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, the ornament measures 4" high, with a cut crystal bead like those used on the actual statues. A statement of authenticity accompanies each gift-boxed ornament. **\$22⁵⁰**



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 3/8" and is packaged in a gift box with an informational card detailing the dome structure, history, and artwork. **\$17⁰⁰**



1st Edition, 1999 Ornament

A three-dimensional ornament featuring the Capitol's West Elevation and Dome. Measuring 3 1/4" by 2 3/8", the ornament is finished in etched 24-karat gold with complimenting enamel colors. Beautifully gift boxed with a detailed information card. **\$15⁰⁰**



Violet Oakley Pin



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

Coasters



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

Bookends



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

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

Publications



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

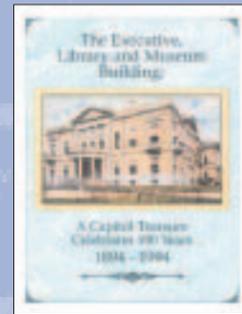
This 48-page hardcover is a manuscript written about the rare books housed in the State Library, which were ordered for the use of the General Assembly by Benjamin Franklin. Authored by Barbara E. Deibler, former State Library rare books librarian. **\$9⁹⁵**



Advance the Colors Volumes I & II

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

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



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



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. **\$15⁰⁰**



Guidebook to the Tiled Pavement in the Pennsylvania Capitol

A reprint of Henry Mercer's 1908 guidebook that describes the 400 mosaics of the Capitol's tile floor. Also includes a map of the floor with the location of each mosaic. **\$9⁹⁵**



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." **\$9⁹⁵**



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. **\$12⁹⁵**

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. **\$20⁰⁰**

Capitol Rotunda & 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. **\$20⁰⁰**

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. **\$20⁰⁰**

Oaks Cloister—The Home of Capitol Architect Joseph Huston



Tour this impressive turn-of-the-century mansion, which has retained the same grandeur as when Joseph Huston lived there. Located in historic Germantown, Pennsylvania, Oaks Cloister is an eclectic blend of English Tudor and Chalet influences. It remained in the Huston family until 1955 when it was bought by Reverend Wilbur and Mrs. Loice Gouker. Over the years, the Goukers have worked tirelessly and lovingly to preserve the rich history of Oaks Cloister, and by generously opening their home to the Capitol Preservation Committee, made this film possible. Approx. 23 minutes, color, VHS. **\$20⁰⁰**

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. **\$25⁰⁰**

The Restoration of Commonwealth

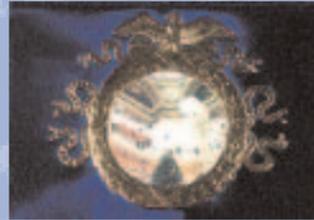


In 1997, the Committee began the painstaking process of restoring the once magnificent Commonwealth statue to its original grandeur. More than nine months later, Commonwealth was transformed from a weather-damaged statue to a dazzling beacon standing majestically atop the Capitol dome. Approx. 16 minutes, color, VHS. **\$20⁰⁰**

GIFTS AND COLLECTIBLES

Sale proceeds help restore the Pennsylvania Capitol Building

Note Cards



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: **\$12⁰⁰** Sold individually: **\$2²⁵**



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: **\$10⁰⁰** Sold individually: **\$1⁵⁰**



Capitol Holiday Greeting Cards (Printed)

Outside greeting: "Greetings from the State Capitol of Pennsylvania." 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: **\$10⁰⁰** Sold individually: **\$1⁵⁰**



Capitol Preservation Committee 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 1/2". **\$12⁰⁰**



Keystone Note Cards (Set 2)

Boxed set of 12 glossy, black & white note cards. Includes two of each image: Exterior view of Pennsylvania State Capitol Dome; *The Spirit of Light* mural; Marble Sculpture Group; View of Rotunda from the South Corridor; Newell Standard; Bronze Doors. Folded size: 5 1/4" x 6 1/2". **\$15⁹⁵**



Keystone Note Cards (Set 3)

Boxed set of 12 glossy, black & white note cards. Includes two of each image: The East Wing and Fountain; Detail of Bronze Door; Art Medallion; Carved Caen Stone Face; Detail of Lighting Standard; Detail of Bronze Lighting Fixture Base. Folded size: 5 1/4" x 6 1/2". **\$15⁹⁵**

Keystone Note Cards (Set 1)

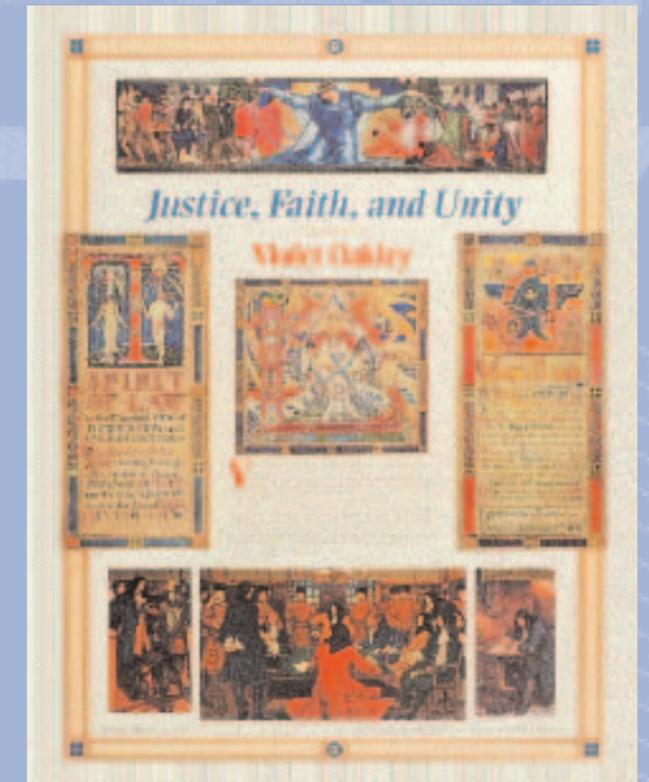
Boxed set of 12 glossy, black & white note cards. Includes two of each image: *Apotheosis of Pennsylvania* mural; Detail of bronze door; Exterior view of Capitol Dome and East Wing; *International Understanding and Unity* mural; Interior view of Capitol Dome featuring North Lunette; Marble Herm—Detail of Fireplace. Folded size: 5 1/4" x 6 1/2". **\$15⁹⁵**

Posters



Civil War Flags

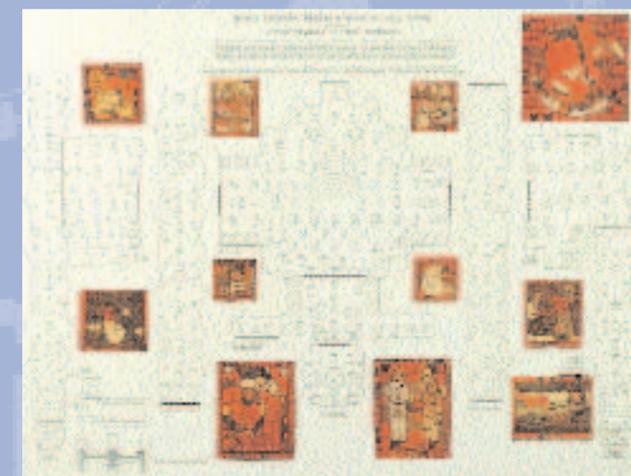
In 1982, the Committee began its mission to "Save the Flags," by establishing a Civil War conservation facility. This poster features 18 original Pennsylvania flags bordering an historic photo depicting the reunion of Union and Confederate veterans at Gettysburg. **\$14¹⁵**



Violet Oakley Murals

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

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



Moravian Tile Floor Map

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

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

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



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

GIFTS AND COLLECTIBLES ORDER FORM

Send Order To:

Name: _____
Company Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Phone Number: _____

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

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

ITEM	QUANTITY	PRICE	TOTAL PRICE
Ornaments NEW! 2002 Liberty Ornament		\$23.99	\$
Angel of Light Ornament		\$22.50	\$
2000 Holiday Ornament		\$17.00	\$
1999 Holiday Ornament		\$15.00	\$
Note Cards Capitol Holiday Note Cards (Please circle: PRINTED or BLANK) 10 Per Box		\$10.00	\$
Single Capitol Holiday Note Card (Please circle: PRINTED or BLANK)		\$1.50	\$
Metallic Holiday Note Cards (Cards are blank on inside) 12 Per Box		\$12.00	\$
Single Metallic Holiday Note Card		\$2.25	\$
Capitol Preservation Committee Color Note Cards, 10 Cards Per Pack		\$12.00	\$
Keystone Note Cards – Black & White 12 Per Box (Please circle: SET 1 SET 2 or SET 3)		\$15.95	\$
Posters Civil War Flag Poster		\$14.15	\$
Violet Oakley Poster		\$14.15	\$
Henry Chapman Mercer Moravian Tile Floor Map		\$4.00	\$
Books Advance the Colors Vol. 1 (Special price)		\$30.00	\$
Advance the Colors Vol. 2 (Special price)		\$30.00	\$
Advance the Colors (Set) (Special price)		\$50.00	\$
A Valuable Collection of Neat Books Well Chosen: The PA Assembly Library		\$9.95	\$
The Executive, Library & Museum Building : A Capitol Treasure Celebrates 100 Years		\$5.00	\$
Flag Symposium Proceedings		\$15.00	\$
Guide Book to the Tiled Pavement in the PA Capitol (Reprint) w/Map		\$9.95	\$
Handbook of the New Capitol Building of PA		\$9.95	\$
Pennsylvania's Capitol Book By: Seitz & Seitz		\$19.95	\$
Pennsylvania in the Spanish American War: A Commemorative Look Back		\$12.95	\$
Bookends The Executive, Library & Museum Building Bookend		\$85.00	\$
Set of two Executive, Library & Museum Building Bookends		\$165.00	\$
Oakley Pin Featuring Violet Oakley's "Divine Law" Mural		\$2.35	\$
Coasters Pennsylvania House of Representatives Desk Coaster		\$1.50	\$
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Page 3, Capitol Preservation Committee (Prints from Joseph Huston collection);
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Page 5, Brian Foster (Administrative staff)

Pages 6-7, John Rudy (Room 139 before and after restoration); Brian Foster (Conservator painting ceiling)

Page 8, John Rudy (Restoring bronze staircase, applying stain, and Dutchman repair)

Page 9, Capitol Preservation Committee (Governor Stone);
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Pages 10-11, Conservation Solutions Inc. (monument photos);
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Page 12, Conservation Solutions Inc.

Page 13, Capitol Preservation Committee (79th PA State Color); Brian Foster (Rotunda flag exhibition)

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