

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](http://CPC.LEG.STATE.PA.US)

2003 ANNUAL PROJECT REPORT

Preserving a Palace of Art

TABLE OF CONTENTS

Introduction	1
Special Memorial Dedication	2
Constructing the Pennsylvania State Capitol	3
Chairman’s Message and Committee Member Listing	6
Committee Projects	8
Historic Timeline—On This Day In History	11
Pennsylvania’s Civil War Treasures	16
Capitol Design Competition Exhibition	22
History Under Foot—The Capitol’s Moravian Tile Pavement	26
Unveiling “A Sacred Challenge”	32
Lost and Found	34
Gifts and Collectibles	38
Mission Statement	42
Gifts and Collectibles Order Form	43
Photography Credits	44



Continuing with our special series of annual project reports leading up to the 2006 Capitol Centennial, the Pennsylvania Capitol Preservation Committee is proud to share another exciting chapter in the history of our beloved State Capitol, Pennsylvania’s “Palace of Art.” Our 2003 report is the third edition to our series, and chronicles the Capitol’s historic timeline beginning with 1902, the start of the Capitol’s construction.

SPECIAL MEMORIAL DEDICATION

In remembrance of the Speaker of the Pennsylvania House of Representatives Matthew J. Ryan 1932–2003

It is hard to believe that the Capitol Preservation Committee has been in existence for more than twenty years. When I look back on how it all began, one person comes to mind: Matthew J. Ryan. Matt was more than a dedicated member of the Capitol Preservation Committee; he was a visionary and without his efforts the Committee would not exist.

I met Matt Ryan in 1981 when he was majority leader in Speaker Jack Seltzer's office. After Speaker Seltzer retired and Matt became the new Speaker of the House, I had the opportunity to work with him and learn of his immense respect for the Capitol building.

One day Matt shared an experience from early in his legislative career, which had a lasting and profound effect on him. He recalled how one morning after parking his car he passed by a trash dumpster that contained the butchered remains of a marble fireplace. It had been ripped out of a House member's office because the legislator occupying the space at the time had wanted to do some rearranging.

Utterly disgusted with what he saw, Matt made a vow to himself that when he got into a position for which he could do something about the bastardization of the Capitol, he would put a stop to things like this. He wanted most to "preserve the building for our kids and grandkids, as the Capitol belongs to everyone, not to us temporary politicians."

On Matt's directive, I began to investigate what other states were doing to preserve their capitols. Matt wanted to know what types of legislation had been created for other state capitols that were being restored. During this time we discovered that many of them were also in their infancy, however, the White House had established a committee to restore and maintain the building for future generations that provided an excellent model.



Matt arranged for me to meet with Clem Conger, the White House curator who was very helpful and provided wise counsel. The findings were compiled in a report and then drafted into a legislative resolution format. Matt took this information to K. Leroy Irvis, the Democratic leader at the time.

Mr. Irvis was pleased to co-sponsor the legislation and after passing through both houses, it was signed into law by Governor Dick Thornburg on December

20, 1982—creating the Pennsylvania Capitol Preservation Committee. Over the years this piece of legislation has been provided to many other state capitol entities across the country. Some have adapted our legislation, in many cases making only minor changes such as substituting their state name. It pleased Matt greatly to know our Committee's legislation was used as the catalyst for restoring and maintaining other capitol buildings.

In the fall of 2002, Matt came up to me outside the Capitol's main entrance where we were conducting our annual maintenance on the Barnard statuary and inquired about the latest Committee projects. We talked about our various projects, and in particular, I told him how beautiful the marble angel high atop the column of the Mexican War Monument now looked after its restoration cleaning. Matt looked at me with his eyes glistening and said, "That angel will be me one day, with an eye on the Capitol, watching over this building to see that it is protected."

Since its inception, the Capitol Preservation Committee has been dedicated to preserving this Commonwealth treasure. Matt's lifelong passion for the Capitol, extended far beyond its magnificent art, architecture, and history, which has become his legacy to all of us, just as he envisioned. He will be greatly missed.

Ruthann Hubbert-Kemper, Executive Director

CONSTRUCTING THE PENNSYLVANIA STATE CAPITOL

The start of the Capitol's construction was marked with an informal **groundbreaking ceremony** held on November 7, 1902. It was an unspectacular event staged without any of the Capitol Building Commission members being present. Architect Joseph Miller Huston marked the outline of a



Masonic cross on the ground where excavation for the new south wing was to begin, and removed the first spadeful of earth. Present were George F. Payne and Charles G. Wetter, partners in George F. Payne & Company—the building's general contractor; Owen Roberts, their designated construction superintendent; Stanford B. Lewis, Huston's architectural partner; and a number of minor public figures.

It would be nearly impossible for a construction project of this scale to be completed without any delays. During the years that it took to construct the Capitol building there were many ups and downs. Labor relations during the construction were stormy, including several strikes and protests. In addition, seven fatal accidents and an unknown number of worker injuries occurred. During the years it took to construct and complete the Capitol, there were many additional challenges ranging from financial and budget disputes, supplier delays, change orders, clashing political agendas, to even the weather—each of which contributed to the setbacks that occurred from 1902-1906.

After a slow start, construction activity began in January 1903 with **ground excavation** following months of bid



preparation, planning, and contract negotiations. The existing Cobb Capitol, which was to be incorporated as part of the new Capitol design, was faced with Vermont granite over the brick facade.



Huston sailed for Europe in early June 1903 to review the progress of **Edwin Austin Abbey's murals** and George Grey Barnard's sculpture, leaving his architectural partner Stanford Lewis in charge to supervise the daily on-site activities. Work on the Capitol accelerated

through the summer and fall of that year. Brick masons worked simultaneously on all three wings and in the rotunda. Steel and granite shipments arrived frequently and in sufficient quantities to enable the construction force to work without serious interruption.

The highlight of construction in 1904 was the **cornerstone-laying ceremony** held on May 5. This ceremony, unlike the groundbreaking, drew a large crowd with Governor Samuel W. Pennypacker, members of the Capitol Building Commission, Huston, and contractor George F. Payne all participating. The location selected for the cornerstone was an area to the right of the main entrance portico.



Several items were placed inside the stone including: an assortment of state documents, several Pennsylvania newspapers, and United States coins of 1904. The items were placed inside a copper box, which

was covered on all sides with inscriptions listing the names of the members of the Capitol Commission, the architect and contractor, the heads of the State departments, Senators, and members of Congress from Pennsylvania.

During the summer and fall of 1904, attention was turned to preparing the Capitol for the upcoming 1905 legislative session.



Interior marble work in the chambers was scheduled for August, and Huston was confident that the January deadline for completion would be

met. The plaster ceilings were being installed in the **House and Senate Chambers**, the caucus rooms, and first floor corridors. The door and window trim for both legislative chambers were also ready to be installed.



Early in November Huston reported that half the marble in the Senate chamber, which was quarried and



shipped from **Connemara Marble Industries in Ireland**, had been set and that the chamber would be

completed within ten days. The House Chamber and all its anterooms were scheduled for completion by December 1. Later that month, however, Huston had to back off from his projections. After visiting the shops of the R. C. Fisher Company in New York, the marble subcontractor, he reported that the marble for the House and Senate Chambers would not be completely installed until late December.



By the end of November windows were being glazed in the chambers, and the **stained glass for the oculi windows** in the coves of the chambers was delivered. Although Huston

and Payne were making weekly inspection trips to the Capitol, anxious Commission members were **inspecting the site** almost daily.

Early in the 1905 legislative session, the heating and ventilation system briefly broke down, which had been a chronic problem during the construction. On January 23, the *Public Ledger* reported that the ventilating system was not working and that foul air was sickening the legislators.

As setbacks of this kind were overcome, progress to finish the Capitol continued. By May 1905 the



Department of Public Grounds and Buildings and the Department of Public Instruction were already in their permanent offices

in the basement, first floor, and entresol. The Adjutant General's department and other departments were expected to move into the Capitol during the summer.

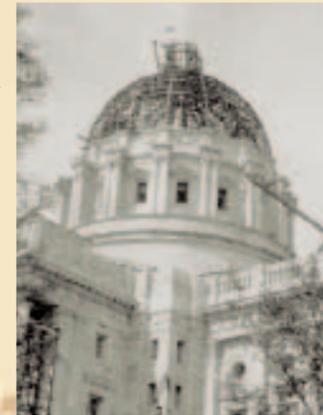
On June 9, Huston reported that the construction was progressing as quickly as possible. With just the "plain work" to be done, according to Payne, the Commission was assured that the construction would be completed by October 1905. By September 11, however, the completion date was postponed and Huston reported that the completion would not occur until January 1, 1906.



JOSEPH M. HUSTON
ARCHITECT
THE SPOON BUILDING
PHILADELPHIA

As the **dome approached completion** in 1905,

it seemed to some that the entire building might actually be completed by January 1. With the skeleton of the lantern over the dome being constructed, Roland Hinton Perry's "Commonwealth" statue was soon hoisted into position at the top of the dome. In August the dome ribs, windows, and tiles were installed; by November only the cladding of the lantern remained unfinished.



One by one, other elements of the Capitol were completed. By the end of November the main work on



the **grand staircase in the rotunda** was finished and the elevator shafts were being tiled. Nearly all the ornamental marble was set. Inside the dome, finishing touches were being performed and the lighting system was soon to be added.

By mid December the scaffolding had been removed from the rotunda so that visitors could see for the first time the interior of the dome. Governor Pennypacker also ordered that all work for the Board of Commissioners of Public Grounds and Buildings that was not yet begun be suspended. Although the amount of work inside the Capitol affected by this order is unclear, the order did cause a later reduction in the scope of the fine and decorative arts.

In January 1906 the **Capitol's elevators** were operated for the first time and received favorable praise for their speed. Despite this progress, the Commission continued to



press Huston and Payne on when the building would be finished. It did not help that **Governor Pennypacker** called for a special session of the legislature to convene in January 1906, ordinarily an off year, and this extra session further delayed the building's completion.



As completion of the Capitol dragged on, by February 1906 the balustrade of the grand staircase in the rotunda was finished. The



bronze doors at the Capitol's main entrance were publicly unveiled in June. Workmen were laying wood floors in the House and Senate Chambers during July. Huston drafted the final certificate of completion on July 27, pending approval by the Capitol Building Commission.

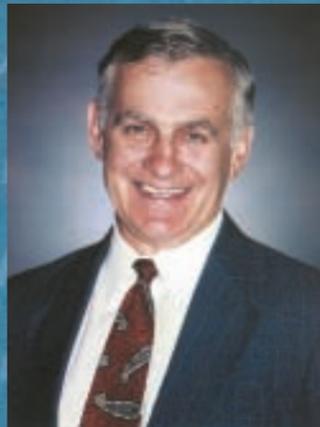
The Commission met for the final time on August 15, and accepted Huston's final certificate of completion. The Commission resolved that the Board of Public Grounds and Buildings be notified of this fact and that the Board would assume the entire charge, custody, and control of the building until the formal transfer to the

Governor at **the dedicatory ceremonies in October**—relieving the Commission from all further responsibility in the custody and control of the building. With



these actions, the Commission took possession from Payne and Company and formally accepted the Capitol in the name of the Commonwealth.

CHAIRMAN'S MESSAGE



CHAIRMAN PAUL I. CLYMER,
REPRESENTATIVE

The Capitol Preservation Committee welcomed several new members, including: Louis J. Appell, Jr., Governor's Appointee; Rep. David Argall, Treasurer; Donald Cunningham, Jr., Secretary, Department of General Services; Senator Michael O'Pake; and John Wesley, Interim Executive Director, Historical and Museum Commission. We also expanded our administrative staff with the addition of Joan Clippinger who is our new Centennial Program Director.

Our most noteworthy project in 2003 was the completion of the Governor's Reception Room restoration, not only for the important work conducted in this grand historic room, but also because it was the last project in which Speaker Matthew J. Ryan was personally involved. The restoration included woodwork, ceiling, and furniture, and was completed with the installation of a reproduction wall-to-wall carpet that matches the original 1906 area rug. Funding to create the one-of-a-kind carpet was made possible from the Capitol Preservation Committee Trust Fund utilizing donations earmarked from the Speaker Matthew J. Ryan Memorial Fund. Speaker Ryan's ardent support and dedication to Capitol preservation is only part of the legacy he has left behind, but is one that will continue to live on for future generations.

Other projects included the installation of new marble steps at the entrance in the Capitol's south wing and continuing restoration of decorative areas in the north and south wings of the Capitol in conjunction with the building's ongoing life safety upgrades. We performed seasonal conservation maintenance on both groups of the Barnard marble statuary, the Mexican War Monument, and bronze statues and continued with the important year-round maintenance of the historic clocks and Moravian tile floor.

In addition, the Committee opened the yearlong exhibition in the main rotunda's four large exhibit cases entitled "Capitol Construction," which is a look back to the design, construction, decoration, and completion of the current Capitol. We held a special ceremony marking the 129th anniversary of Capitol artist Violet Oakley's birthday to introduce our new book, *A Sacred Challenge: Violet Oakley and the Pennsylvania Capitol Murals*. The fifth ornamant in our commemorative series, "Progress Toward Unity," also debuted. Proceeds from our publications, gifts, and collectibles are placed in our Capitol Restoration Trust Fund to help restore the Capitol building.

There are exciting times ahead as we begin the early stages of planning for the Centennial Celebration in 2006. I look forward to sharing the details of this important milestone in Pennsylvania history as we identify programs, events, and projects and urge you to visit the building and enjoy all that it has to offer. The Committee is proud to serve as custodian of the State Capitol, Pennsylvania's "Palace of Art."

Paul I. Clymer

COMMITTEE MEMBERS



Vice Chairman
John R. Bowie,
Governor's Appointee



Secretary
Thomas B. Darr,
Supreme Court Appointee



Treasurer
David G. Argall,
Representative



Louis J. Appell, Jr.,
Governor's Appointee



Gibson E. Armstrong,
Senator



Fred Belardi,
Representative



Donald T. Cunningham, Jr.,
Secretary, Department of
General Services



Beatrice Garvan,
Governor's Appointee



Harold F. Mowery, Jr.,
Senator



Michael A. O'Pake,
Senator



P. Michael Sturla,
Representative



John C. Wesley,
Interim Executive Director,
Historical & Museum Commission



John N. Wozniak,
Senator



ADMINISTRATIVE STAFF



Ruthann Hubbert-Kemper,
Executive Director

John Blessing, Facility Coordinator/Messenger
Joan Clippinger, Centennial Program Director
David L. Craig, Preservation Project Manager
Christopher R. Ellis, Preservation Project Manager
Sue A. Ellison, Controller/Personnel Supervisor
Matthew Gundy, Research Intern
Daniel E. Markle, Computer Systems Administrator
Tara A. Pyle, Executive Secretary
Richard E. Sayers, Communications Specialist
Barbara H. Strobridge, Preservation Project Manager
Jason L. Wilson, Research Historian
Carla E. Wright, Administrative Assistant

COMMITTEE PROJECTS

RESTORATION OF THE GOVERNOR'S RECEPTION ROOM

In September 2003 the Capitol Preservation Committee completed the restoration of the Governor's Reception Room, which included the woodwork, decorative ceiling, and lighting fixtures along with the installation of a replica wall-to-wall carpet designed in the style of the original 1906 historic area rug.

Although the function of the Governor's Reception Room has not changed since Governor Pennypacker first used it in 1906, there have been some documented modifications made by the changing administrations. Some of these changes include adding an oak stand to support and protect Violet Oakley's mural portfolio; installing new draperies and carpeting; replacing thirty-seven chair seats; and performing touch-up repairs to the woodwork, as evidenced by the variations in varnishes. As far as the

Committee could determine by the previous maintenance treatments, this was the first time the Governor's Reception Room underwent a true conservation.

Paneled Walls and Decorative Woodwork

When the Capitol was first built, coal-fired furnaces heated the building. It was also common for people to smoke cigars and cigarettes throughout the building. This was a time when Harrisburg was considered to be an industrial city with coal-fired, steel-blast furnaces. The only way to let fresh air flow into the building was to open the unscreened doors and



GOVERNOR'S RECEPTION ROOM AFTER RESTORATION



GOVERNOR'S RECEPTION ROOM, c. 1908

windows, which also invited dirt in from the city along with insects. These factors, in addition to natural sunlight, contributed to the woodwork's surface deterioration.

Since the Governor's Reception Room is one of the more heavily used public spaces in the Capitol, it was necessary to work at night to complete most of the restoration. Each evening the furniture was removed from the room, covered, and stored in the adjacent corridor. After fully covering the carpeting, each mural was covered with thick plastic drop cloths and secured at the edges to safeguard them against damage.

The quarter-sawn English oak paneling was cleaned by gently scrubbing the surface with naphtha to remove ambient dirt, oils, and wax. Before the naphtha could dry on the wood, the area was wiped clean with a cotton cloth. A mild cleanser was then applied to remove the remaining contaminants and again wiped clean. These laborious processes were repeated until all contaminants were sufficiently removed from the wood grain.

The same cleaning application was used to clean the decorative frieze above the paneling along with the two fireplace overmantels, which are comprised of oak and decorative composite elements. Conservators worked to preserve the original faux wood grain finish that was discovered under the many layers of dirt during the cleaning process.



WOODWORK RESTORATION

Missing or broken composite elements were replaced by casting new pieces that were faux finished to match the original work.

Following the cleaning, dutchman repairs were made to several locations within the paneling where voids had been created when various utilities were installed over the years, but had since been abandoned. The dutchman repairs were toned to match the original color, and the woodwork was waxed and polished for a deep finish.

Additionally, a total of twelve brass ventilation plates were cleaned to remove contaminants, old lacquer, and years of oxidation. After the plates were cleaned, they were coated with a matte-finish lacquer to minimize reflection.

Decorative Ceiling

Prior to conservation, the ceiling of the Governor's Reception Room, like the rest of the room, appeared very dark and dirty. The Committee documented that large areas of the faux wood grain, which previously had been over-painted, were now flaking off and some sections were showing signs of water damage. The faux wood elements were cleaned with a solution of liquid soap and distilled water, which was applied with cotton. Any flaking or discolored areas were lightly sanded, and all loose plaster was removed from the water-damaged areas followed by a spackling and sanding process. Since this cleaning campaign removed the dirt from the ceiling, the old over-painted areas were now a dark contrast. To correct this, the darker areas were repaired and faux finished to match the cleaned ceiling.



CONSERVATION OF ORIGINAL FINISHES

Ninety percent of the original polychrome and gold leaf finishes of the decorative cove ceiling in the Governor's Reception Room was found to be original, requiring only mild cleaning. The canvas of the aluminum leafed fields surrounding the rosettes was in stable condition and required no repairs, though some areas did have paint loss and required inpainting.

Light Fixtures

The three chandeliers and four light standards in the Governor's Reception Room were all conservation cleaned, first with soft brushes and vacuums, followed by a solution of diluted non-ionic cleaners and water. The four gold-



LIGHT STANDARD INPAINTING

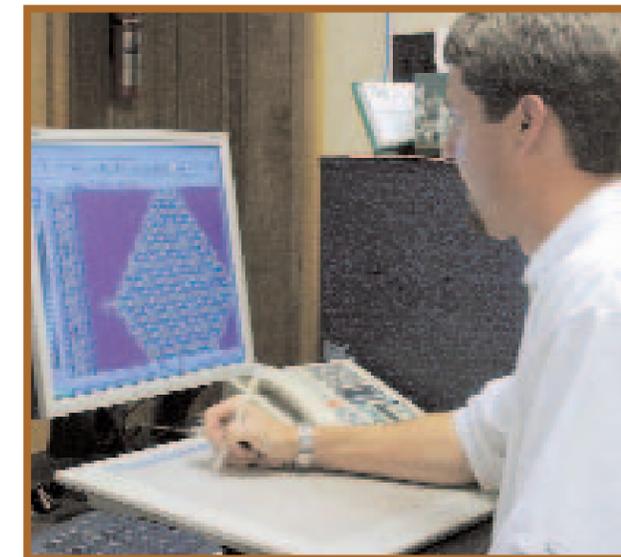
plated light standards located in each corner of the room all contained areas where the original finish had been completely worn away, revealing the darkened base metal. Some of the more pronounced areas were the mouths, bellies, and hands of the cherubs, the acanthus leaf decoration, and the claw feet on the standards' bases.

Conservators touched up the void areas by applying a reversible varnish that was allowed to dry for approximately five minutes. A mixture of metallic powders was used to recreate the golden color and then applied with a piece of velvet by dusting the powder onto the varnished areas. Smaller, more

intricate areas were touched in using an artist's detail brush. The powder was liberally applied to cover the areas of varnish, and then excess powder was brushed away. Once the varnish was completely dry each treated area was coated with a protective finish.

Carpeting

Although the restoration work conducted in the Governor's Reception Room happened more recently, the project actually began several years ago with a plan to reproduce the historic 1906 area rug that once graced this magnificent room. In 1997 the Committee began the lengthy design/development process of reproducing a replica carpet. However, the following year a project plan was developed that determined that the carpet installation would become the final phase in the room's restoration, which included woodwork, ceiling, and furniture. Nearing the completion of restoring the Governor's Reception Room in 2002-2003, the Committee proceeded with reproducing the carpet—the final element that would complete the room's historic transformation.



DESIGNING CARPET USING CAD SOFTWARE

Working with a team at Bloomsburg Carpet, a historically accurate design was created using computer aided design (CAD) software. The designers utilized the Committee's collection of historic black and white photographs, scaled drawings of the room's measurements, along with the sole remnant of the original Governor's Reception Room rug to produce the CAD drawing. The major change

January 1903

The General Assembly convenes this month, required by law to hold sessions within the Capitol, where they greatly hamper construction progress on the interior of the building.

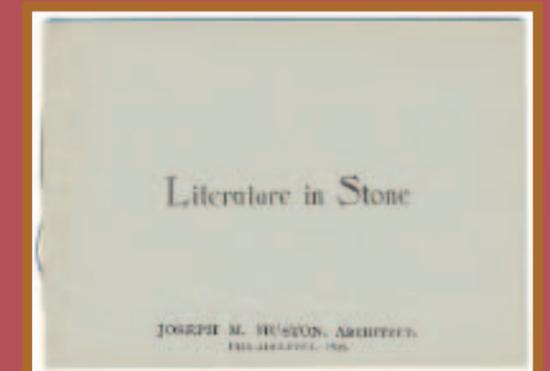
January 2, 1903

Payne, the appointed Capitol contractor, signs Joseph Bechtel as his masonry contractor.

Concrete work begins and the foundations are laid for the dome piers.

January 5, 1903

Arriving from Philadelphia, Huston inspects the pier footings, where he places a sealed bottle into the wet cement in the southwest footings. The bottle contains a copy of the New Latin Testament along with a copy of his speech "Literature in Stone."

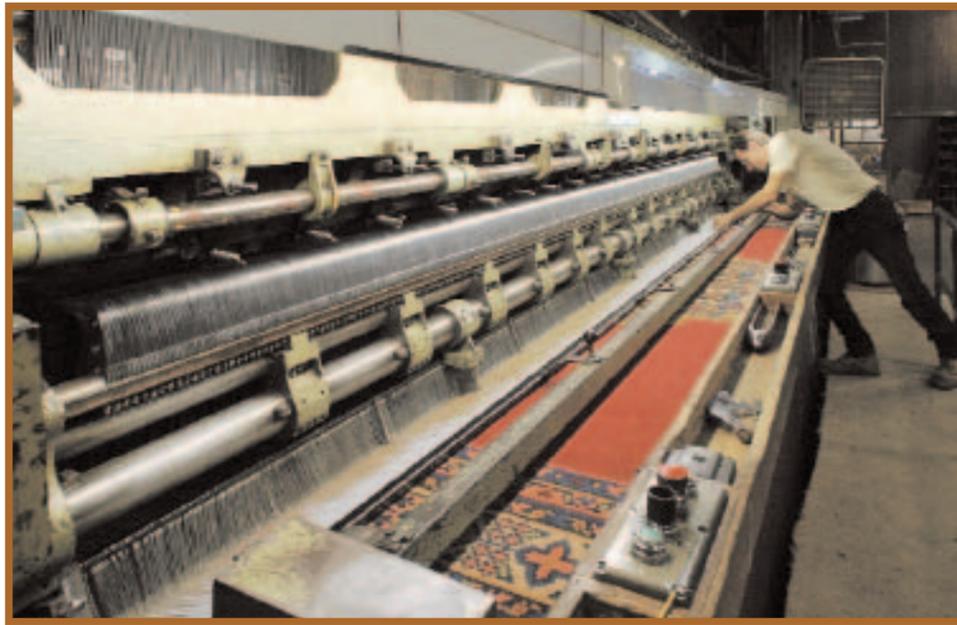


in the new design, however, involved making the reproduction a wall-to-wall carpet. Today, due to ADA issues, heavy foot traffic, and moving furniture to and from the room for special events, it was determined that an area rug would not be suitable.

Remaining true to the design of the historic carpet, the center of the reproduction carpet is an exact match to the original 1906 area rug in color, pattern, and size; however, to facilitate wall-to-wall installation, a golden brown border was added that extends to the perimeter of the room. The color for the border was chosen from a color existing in the original rug and also complimented the oak floor, which had been visible with the 1906 area rug.

Producing such a large and unique carpet was no small feat for the team at Bloomsburg Carpet. Almost nine thousand spools of yarn, threaded on ten loom racks, were used to produce the carpet.

The mill process first began with ordering the custom-dyed wool yarn. The yarn was shipped in skeins weighing sixty-one pounds each. Once the yarn was divided into

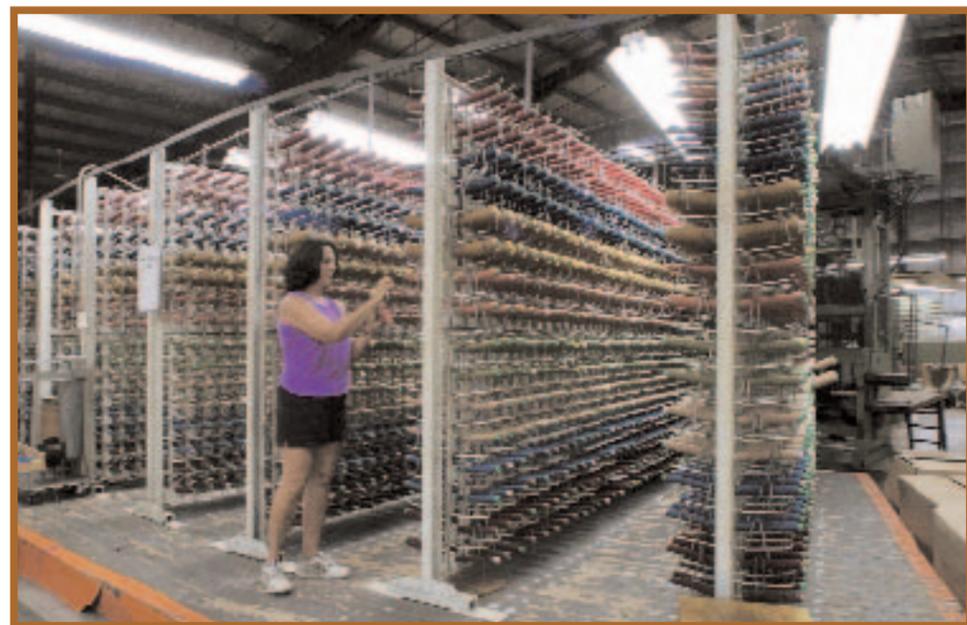


LOOMING CARPET

spools and hand loaded on the Axminster loom—a process that took approximately four days—the weaving began. Great care and attention to detail were given to produce this magnificent carpet. For example, although Bloomsburg Carpet operates both first and second shifts, they assigned one weaver to work on the carpet from start to finish—an added level of quality control for this special, one-of-a-kind carpet.

When the weaving was completed, the carpet was removed from the loom and a burler (or mender) then examined and performed any necessary repairs (such as removing knots or gaps in thread). The burler used a technique called “blind mending,” aptly named because the repairs are invisible to the untrained eye.

The next step involved steaming the carpet—a process that allows the yarn to “blossom” and level the face of the carpet. Afterward, an anti-static latex coating was applied to the back for added stability and the carpet was oven dried to remove moisture.



LOADING SPOOLS OF YARN FOR THE LOOM



CARPET DELIVERY

Once dry, the carpet was wound on a spiral-shearing machine, which shaved two to three thousandths of an inch from the tips of the carpet face, producing a clean, finished appearance. After passing through a final inspection, the carpet was wrapped and shipped by truck to the Capitol.

With a carpet this size and with the Governor's Reception Room being located on the second floor, the delivery also presented a unique challenge for the Committee. Using an extendable crane, the carpet was moved from the delivery truck and hoisted up to the portico through the French doors into the reception room where it was unwrapped, unrolled, and installed.

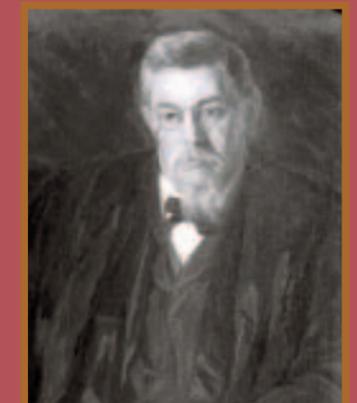
January 20, 1903

Governor Samuel W. Pennypacker's inauguration ceremony is held on a temporary dais designed by Joseph Huston and Stanford Lewis (Huston's architectural partner) that was erected outside the incomplete Capitol building.



January 27, 1903

Governor Pennypacker is elected chairman of the Board of Public Grounds and Buildings.



HISTORY OF THE GOVERNOR'S RECEPTION ROOM CARPET

In 1906 Capitol Architect Joseph Huston specified that an arabesque custom-designed "Wilton" loomed carpet (a cut-pile carpet first woven in Wilton, England during the eighteenth century) was to be placed in the Capitol's major chambers and offices that were designated for Heads of State. These offices typified those private rooms that contained marble fireplaces and other decorative elements.

Area rugs were utilized for highly ornate rooms, including the Governor's Reception Room and private office suite. The original 1906 rug for the Governor's Reception Room attracted attention simply by its grand size. At the time of its installation, it was considered to be one of the largest loomed rugs in the world, measuring sixty feet long and twenty-one feet wide and weighing 1,200 pounds. While conducting research to reproduce the carpet, the Committee found evidence confirming that the original Governor's Reception Room rug was a Berlin Rug, made in Berlin, Germany. (A high-class product of German manufacturing, the Berlin Rug equals the famed hand-made Eastern rugs in durability and quality, but was produced in a fraction of the time and price.)

A Valuable "Piece" of History is Preserved

During Governor Scranton's administration, after fifty-nine years of use, the room's original Berlin Rug had become so tattered and thread bare that it unfortunately had to be removed. During an interview with Evelyn Pletz, former assistant chief clerk for the Governor's office at the time when the rug was removed, related, "everyone hated to see it go, but the rug had been patched so much that people coming into the room were tripping."



EVELYN PLETZ WITH 1906 CARPET SECTION

When the rug was removed, an 8 ft.-4 in.-by-1 ft.-5 in. section of the carpet was placed in the State Museum, and later played a pivotal role in the design of the reproduction carpet.

In 1965 carpet manufacturer C. H. Masland & Sons donated a replacement solid-color 24 ft.-by-45 ft. edge-bound area rug, along with matching 12 ft.-by-15 ft. and 12 ft.-by-8 ft. area rugs for adjoining rooms. These rugs were used until 1969 when Masland again donated and installed 240 square yards of honey gold "Ming Joy" wool plush wall-to-wall carpeting, believing that the gift of new carpeting would provide a fitting base for a more attractive and dignified official reception room when visitors came to the Capitol.



RUTHANN HUBBERT-KEMPER
LT. GOVERNOR CATHERINE BAKER KNOLL
THE HONORABLE PATRICIA JENKINS
REP. PAUL CLYMER

Carpet Restoration Funding and Support

Funding to reproduce the Governor's Reception Room carpet was made possible from private donations earmarked as part of the Speaker Matthew J. Ryan Memorial from the Capitol Preservation Committee Trust Fund.

On the evening of October 28, 2003, the Committee hosted a special event to thank the donors who provided funding honoring the memory of Speaker Matthew J. Ryan and to celebrate the completion of the Governor's Reception



MEMBERS OF THE CAPITOL PRESERVATION COMMITTEE WITH CONTRACTORS WHO HELPED RESTORE THE GOVERNOR'S RECEPTION ROOM

Room restoration. This project was significant for the Capitol Preservation Committee, not only for the important work conducted in this grand historic room, but also because it was the last project in which Speaker Ryan was personally involved.

A private reception was held in the Capitol's main rotunda and featured remarks by Committee Chairman Rep. Paul Clymer; Speaker Ryan's wife, the Honorable Patricia Jenkins; Lieutenant Governor Catherine Baker Knoll; and Executive Director of the Capitol Preservation Committee Ruthann Hubbert-Kemper. In recognition of the occasion, when the program concluded guests were invited to the Governor's Reception Room for a tour hosted by Governor's Chief of Staff John Estey who also read a thank-you letter from Governor Rendell.

Speaker Matthew J. Ryan had an ardent sense of history and a dedication to the preservation of Pennsylvania's Capitol Building. His efforts within our beautiful Capitol building have become his legacy for the enjoyment of all citizens of Pennsylvania.

February 10, 1903

Following months of contract negotiations, Edwin Austin Abbey signs his contract with the Capitol Building Commission.



March 23, 1903

After disputes over the selection of a granite quarry, Woodbury Granite Co. of Vermont receives the bid.



PENNSYLVANIA'S CIVIL WAR TREASURES



NANCY PAPAY, TEXTILE CONSERVATOR



1ST PA RIFLES FLAG BEFORE CONSERVATION TREATMENT (LEFT); AFTER INITIAL CONSERVATION TREATMENT (ABOVE)



TED DIETZ, DRUMMER (LEFT)

1ST SGT. BRIAN BARBERIE; LUCETTE FAVREAU—DECENDANT OF GENERAL ORD; AND CORPORAL PETE STARK (RIGHT)



CAPTAIN RICH ADAMS, 1ST PA RIFLES; SENATOR BOB ROBBINS; REP. PAUL CLYMER; PRIVATE MICHAEL HENGST, 1ST PA RIFLES; AND SENATOR DAVID BRIGHTBILL

On November 18, 2003 the Capitol Preservation Committee held a special ceremony to commemorate the return of the original First Pennsylvania Rifles regimental flag to the Commonwealth. This important symbol of Pennsylvania's Civil War heritage had been on permanent loan to the Smithsonian Institution since 1899. Through the efforts of the 1st Pennsylvania Rifles Company B, the support of Senators Robert Robb and David Brightbill, the Smithsonian's National Museum of American History, and family descendants of General Edward O.C. Ord, permission was granted to return the remnants of the flag to the state's Civil War Flag collection.

While the majority of state-issued Civil War flags were returned to the Commonwealth at a ceremony on July 4, 1866, several remained missing, including the flag of the 42nd Pennsylvania Volunteers. Hailing primarily from the

northern tier counties of Pennsylvania the 42nd Pennsylvania Volunteers (13th Reserves, or 1st Rifles) were one of the Commonwealth's most famous Civil War regiments. More commonly identified as the "Bucktails," the men of this regiment were known for wearing the tail of a buck whitetail deer in their hats as a symbol of their marksmanship.

In 1861 they were formed as a rifle regiment, a group of around 1,000 sharpshooters, with the idea that their concentrated and more accurate firepower would decimate the enemy. The regiment was present at some of the war's most horrific battles including the Peninsula Campaign, Second Manassas, Antietam, Fredericksburg, Gettysburg, the Wilderness, and Spotsylvania.

In 1862 the regiment was split into two detachments, with companies C, G, H, and I sent to the Shenandoah Valley, and the remainder to the Peninsula Campaign. Parts of

companies K, D, and E were cut off from the army following the battle of Mechanicsville. They hid in a swamp, and later were surrounded by the approaching Confederates. Company E had the state color with it and rather than surrender the color they hid it in a hollow log and buried it in the swamp.

Confederate infantry apparently found the flag and upon the fall of Richmond in April 1865, the flag was discovered in the attic of the Confederate Capitol. General Edward Ord took custody of the flag and brought it home with him after the war ended. Following the general's death in 1899, his daughter Lucy Ord Mason placed the flag on permanent loan to the Smithsonian Institution where it remained for more than a century.

Learning of the flag's location, many reenactors with the First Pennsylvania Rifles Company B wanted to see it returned to Pennsylvania. Reenactor Michael Hengst and the

Smithsonian Institution worked together for several years and eventually contacted the Capitol Preservation Committee in determining the place where the flag would finally be deposited. The reenactor's work and determination led to the remaining nine Ord descendants signing the flag back over to state care. On April 3, 2003 when the Bucktail's first state color was returned to Pennsylvania soil, it was 138 years to the day after it was found in Richmond and 104 years since it was loaned to the Smithsonian.

The flag of the Pennsylvania Bucktails is just one of the 390 Civil War and 22 Spanish-American War battle flags conserved by the Capitol Preservation Committee. For more information on Pennsylvania's historic collection of original battle flags, or to schedule a tour, please call the Capitol Preservation Committee at 717-783-6484, Monday through Friday, 9:00 a.m. to 4:00 p.m.

REPAIRING THE CAPITOL'S SOUTH WING MARBLE STEPS

Just before the end of summer 2003, the Committee undertook a project to replace the marble steps and risers located at the Capitol's south entrance. After many decades of use, the steps were considered a hazard by the state safety inspectors because of their uneven and "dished" treads. More than twenty years ago, a portion of the original steps had been replaced due to breakage and since then the steps' unevenness has only worsened.

White Carrara marble, which was used in 1906, was procured to match the original steps and wainscoting in the entry vestibule. The replacement of the steps occurred during the legislative summer recess and once the old steps were removed, new treads and risers were installed. Non-slip abrasive inserts were applied to the marble treads. Simultaneously, the brass handrails were removed for refinishing and the handrail carriages

were repainted with a powder coat finish. The lower brass newel posts, however, could not be removed from the floor so they were polished in situ (*[Lat.] in the original place.*)

The marble salvaged from the steps will be saved for future restoration projects and for patching damaged marble within the Capitol. In addition, the smaller, unusable pieces will be used in crafting future commemorative ornaments, which are released annually by the Committee in honor of the upcoming 2006 Capitol Centennial Celebration.



STEPS SHOWN BEFORE (TOP) DURING (MIDDLE) AND AFTER (BOTTOM) REPAIRS

PRESERVING THE PAST FOR THE FUTURE: DESIGNING AND IMPLEMENTING A PRESERVATION MAINTENANCE DATABASE

Another important aspect of today's preservation efforts involves looking ahead to the future of the Capitol Preservation Committee and its stewardship of the Capitol building. The Committee is implementing a plan to take information that is being used on current restoration projects to compile a maintenance manual for future restoration/rehabilitation efforts.

Through the use of a computer database, the Committee is cataloguing current information about each room that has been restored. In the future, this will be very important in understanding crucial details about what original materials were restored or preserved, what reproduction materials were utilized, what changes or modifications were made to each area of the Capitol, along with a schedule and instructions on how these areas need to be maintained.

As preservation efforts continue, future Committee staff will have access to detailed information such as the finishes, color palettes, patterns used on walls, ceilings, and floors, and the proper way of performing maintenance to these elements. The database will also include information about carpeting, lighting fixtures, fireplaces, clocks, room layouts, and even thermostats and telegraph plates.

These records will be updated as our projects occur and room uses reflect current needs and technology. Recording this information now will help to maintain the historic integrity of the Capitol building in the future—preventing dependence on lost or obscure drawings, specifications, or historical reports—thus ensuring that authenticity of our beautiful Capitol building will be documented and maintained for future generations.



May 1903

Huston redesigns the Capitol's power plant as he fears its planned location would cause "vibrations to radiate up the wall, even to the extent of disturbing proceedings in the Supreme Court Chamber."

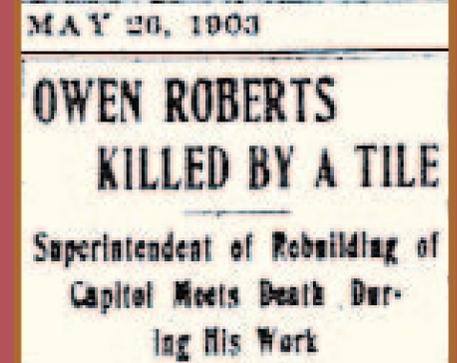
May 22, 1903

Strikes by both granite quarry workers and bricklayers cause many delays in the construction progress. Huston is able to get only three masons to work.



May 26, 1903

Owen Roberts, superintendent for Payne & Co. is killed "while demolishing a terra cotta wall."



RESTORATION OF PUBLIC CORRIDORS: ENTRESOL FLOOR

In 2003 the Committee continued to undertake restoration work in the public corridors of the main Capitol building. The restoration of these areas returns a sense of unity and harmony to the Capitol, as intended when it was built in 1906. The center wing of the entresol floor was the most recent area to undergo restoration.



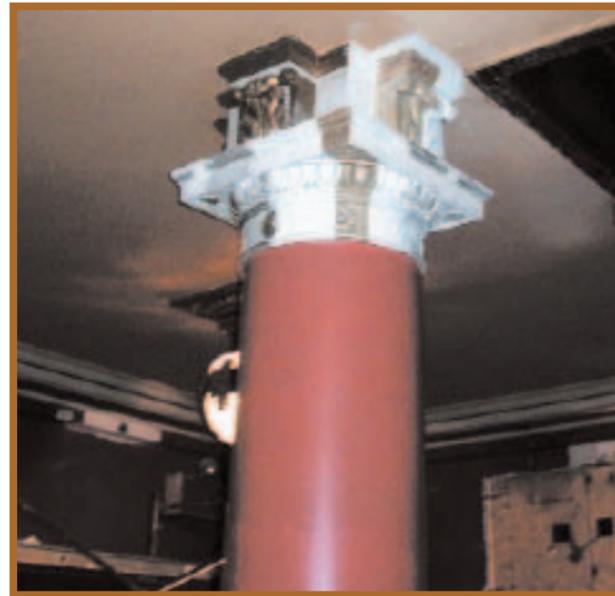
REPAIRING CEILING AND CORNICE

The conditions on the entresol floor center wing consisted of red painted walls with white marble wainscot, and an off-white ceiling that appeared to have no decoration. The cornices, capitals, and bases were painted white and gold and there were several large cracks in the ceiling near the central doorway leading to the rotunda.

Repairs were made to the cracked areas by in-filling chipped plaster with spackling compound and sealing small cracks with vinyl spackling as needed. In some cases the



EXPOSURE WINDOW OF ORIGINAL STENCIL



COLUMN PRIOR TO RESTORATION

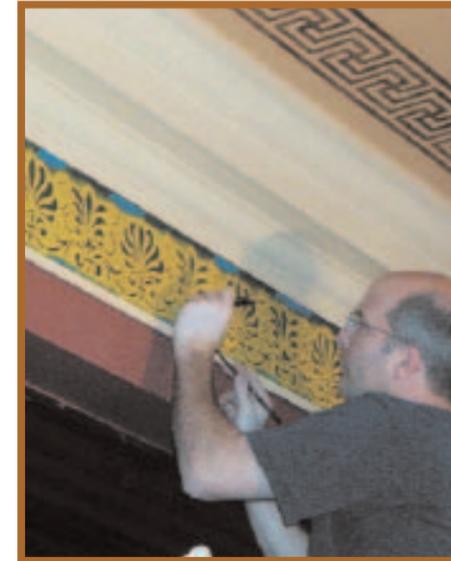
cracks resided beneath the previously painted-over canvas and created a visible impression on the canvassed walls. Larger repair areas required the removal of the canvas from the walls followed by clearing away loose and unstable plaster. A bonding agent was applied to these surfaces in order to seal the old plaster and improve adhesion of the new plaster to the original plaster substrate.

New canvas was applied as needed using a heavy-duty clear adhesive to areas where the original canvas was in poor condition and could not be saved. The canvas was smoothed by hand or with large squeegees, in order to ensure smooth coverage. Any seams in the canvas were in-filled with vinyl spackling and then sanded. In order to visually blend the new canvas with areas that retained original canvas, a primer was applied using a textured roller, which ensured heavier coverage and gave the appearance of having received multiple coats of paint over time.



INPAINTING OF STENCIL GAPS

Extensive analytical investigation was conducted to uncover the original color schemes of the historic finishes. The first technique used was microscopic analysis of extracted paint samples along with chemical and/or physical de-stratification. In addition, over-paint was chemically removed in

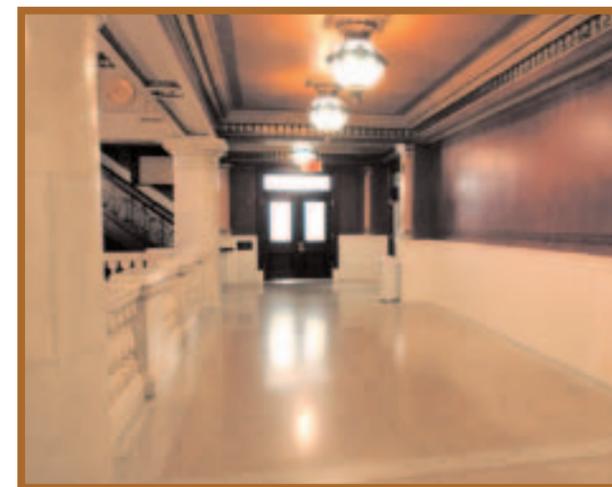


REPAIRING FRIEZE STENCIL

select areas to determine if any stencil or glaze was present underneath. The information obtained from these procedures confirmed that the finishes employed on the entresol floor were

consistent with those in the other public corridors of the Capitol. The Committee then replicated the stenciling, painted surfaces, and finishes that were originally present on the ceilings and walls.

The last part of the project involved cleaning, re-grouting, and polishing the marble wainscot and base-board throughout the area. The completion of the entresol center wing project marks one of the few remaining public corridor spaces in the Capitol to be restored.



RESTORED CORRIDOR

May 27, 1903

James A. Shumaker, the Superintendent of the Board of Commissioners of Public Grounds and Buildings, is the last man to remain in the Cobb Capitol building, as everyone else removed themselves and their furnishings to make way for the new structure.



June 1903

Huston travels to Europe in early June, where he views and approves Abbey's sketches for the four rotunda lunettes while also reviewing the progress of Barnard.

July 6, 1903

Granite delivery began.



In June 2003 the Capitol Preservation Committee opened the "Capitol Construction" exhibition in the Capitol's main rotunda. This is the third in our series of special exhibitions planned to celebrate the 2006 Capitol Centennial and will be on display in the rotunda's four large exhibit cases through March 2004.

Each exhibit case is a testament to the remarkable skill, talent, and hard labor employed in creating one of the most magnificent buildings in the country. The first case, entitled "Huston's Inspiration," features some of Capitol architect Joseph Huston's early inspirations, concepts and sketches, many of which originate from his personal papers.

The second case, entitled "The Construction," highlights a variety of original photographs taken from the scrapbook that Huston compiled during the construction phase along with period artifacts and tools.

The third case, entitled "Fine Arts and Decoration," is an overview of the artists and craftsmen whose work helped beautify the Capitol building—from the tile floor rich with mosaics to the majestic Commonwealth statue that sits atop the Capitol's dome.

The last case, entitled "The Capitol's Completion," presents an array of photographs showing many prominent interior rooms of the Capitol following its completion in 1906, along with historical artifacts and decorative items including a stained glass desk lamp used initially by Governor Pennypacker.

As we approach the Capitol's 100th anniversary, we hope that our exhibitions will be an important educational tool that will chronicle the history of the Pennsylvania State Capitol and significant moments that have occurred over the past 100 years to visitors and building occupants alike.

HUSTON'S INSPIRATION



THE CONSTRUCTION



CAPITOL CONSTRUCTION

FINE ARTS AND DECORATION



CAPITOL'S COMPLETION



- A) Original Pencil Sketch from Joseph Huston Papers, Supreme Court Chamber, c. 1902, Photograph, Capitol Preservation Committee
- B) St. Peter's Basilica, 2003, CAD drawing, Vitetta Group
- C) Grand Escalier d'Honneur (Vue en perspective), Paris Opera engraving from "Le Nouvel Opera," c. 1875, Photograph, The Athenaeum of Philadelphia
- D) Reproduction of "Winged Victory of Samothrace," acquired by Joseph Huston in Italy, c. 1902, Plaster, Private Collection
- E) "The Gate of the Baptistry" by Lorenzo Ghiberti, Florence, Italy, 1899, Photograph, The Library of Congress
- F) Design of the Congressional Library Building, 1886, Photograph, The Library of Congress
- G) Excavation for Capitol's Foundation, 1903, Photograph, State Archives of Pennsylvania
- H) Governor Pennypacker's Trowel, given by Huston in leather case for the cornerstone laying ceremony, 1904, Metal and wood, Pennypacker Mills Museum
- I) Granite Installation, brick structure of Cobb Capitol used in new Capitol construction, 1903, Photograph, State Archives of Pennsylvania
- J) Joseph Huston on Capitol Roof, 1903, Photograph, State Archives of Pennsylvania
- K) Workers on the Steel Frame of Capitol Dome, 1903, Photograph, State Archives of Pennsylvania
- L) Tile Cutter, replica of original tile cutters used by the Moravian Tile Works, 1998, Galvanized metal and wood; Capitol Preservation Committee
- M) Model of tympanum, Plaster, 1903, Photograph, State Archives of Pennsylvania
- N) "Railroads," Opalescent Stained Glass Window by William Brantley Van Ingen, 2003, Photograph, Capitol Preservation Committee
- O) "Paring Apples," Tile Mosaic by Henry Chapman Mercer, 2003, Photograph, Capitol Preservation Committee
- P) Oil Study for "The Spirit of Light" Rotunda Mural by Edwin Austin Abbey, illustration from "Edwin Austin Abbey Royal Academician—The Record of His Life and Work" by E.V. Lucas, 1921, Photograph, Capitol Preservation Committee
- Q) Study for "Penn Liberated" Mural by Violet Oakley, from the Governor's Reception Room, c. 1904, Photograph, Capitol Preservation Committee
- R) Miniature Model of "Commonwealth" Statue by Roland Hinton Perry, 1905, Bronze, State Museum of Pennsylvania
- S) Stained Glass Desk Lamp, used initially by Governor Pennypacker, 1906, Stained glass and bronze, State Museum of Pennsylvania
- T) Governor's Private Office (showing historic stained glass desk lamp), 1906, Photograph, Capitol Preservation Committee
- U) Pennsylvania Capitol Rotunda, 1906, Photograph, Library of Congress
- V) Mahogany Keystone Clock, 1906, Wood and brass, Capitol Preservation Committee
- W) Pennsylvania Capitol, west facade from Capitol Park, 1906, Photograph, State Archives of Pennsylvania
- X) Roseville Urn, used in House Chamber, 1906, Glazed pottery, Capitol Preservation Committee

LIFE SAFETY UPGRADES: FIRST FLOOR SOUTH WING

With each new phase of life safety upgrades being conducted throughout the Capitol building by the Department of General Services, the Capitol Preservation Committee has simultaneously restored portions that were architecturally or artistically integral to preserving the building's history. In addition to the architectural changes that occur during a restoration project, we document the original color palettes for all the ornate rooms to ensure the historic finishes and colors may be replicated.

Working with a team of paint conservationists, the Committee undertook a project to perform paint analysis including sample extraction and microscopic analysis. In addition,

several “exposure windows” were created via chemical and/or physical de-stratification—a process that involves peeling away years of over-paint, layer by layer, from a target area to reveal the historic finish underneath. Once the data was gathered,



PAINT EXPOSURE WINDOWS

the conservator prepared a mockup panel showing the various finishes including base paints, glazes, gilding, and/or examples of stencil patterns. Documentation was also provided that details the application technique along with each progressive step needed to execute the finishes. This important process is essential in maintaining the integrity and continuity of the Capitol's historic finishes.

110 Suite (formerly known as Room 113, Treasury Department)

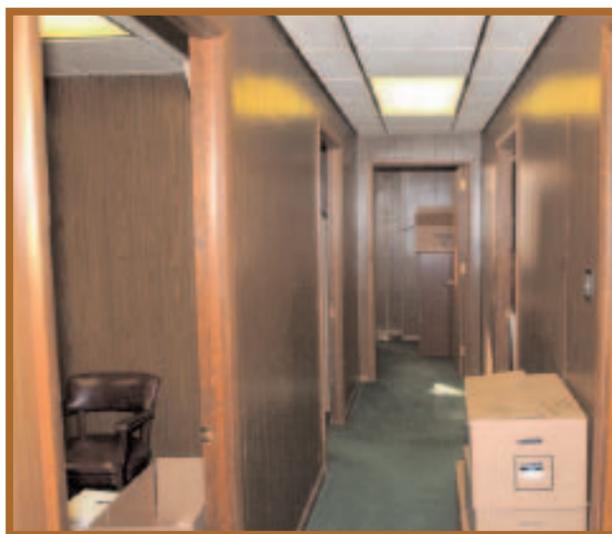
Originally, this area housed the main clerical office for the Treasury Department. When the Finance Building was completed in 1939, the Treasury relocated from the Capitol into their new permanent headquarters in the Capitol Complex at the corner of Commonwealth and North Streets.



1906 TREASURY DEPARTMENT

The historic room was constructed in 1906 with Greek detailed mahogany wainscot, an ornamental Corinthian plaster entablature that creates a twelve-bay coffered ceiling decorated with rosettes at the intersections. The public lobby originally contained eighteen Mercer tile mosaics and was surrounded by a heavy carved pedimented door with anthemion. Encircling the lobby entrance cashier's cage was a decorative bronze screen with grille windows surrounded by more anthemions supported by composite piers topped by light globes. In 1940 the entire suite was vacated and utilized by the House of Representatives for staff offices to the Speaker and Majority Leader.

Modifications were again made in the 1940s; in particular, the teller station was removed and the grand space had been divided into numerous tiny, dark offices with acoustic tile suspended ceilings and laminated panel



110 SUITE BEFORE RESTORATION

walls. The recent Department of General Services project removed this lowered ceiling grid and partition walls opening the space up to its original grand scale.

A unique challenge during restoration was returning the room's historic integrity to the entire space while integrating the needs of today's legislature. Understanding that a room of this size now functions in a different manner from when it was the Treasury Office, new partition walls were erected to divide the space into seven units. However, these walls stand only ten feet tall, with the remaining space between the wall and the decorative plaster ceiling separated by glass panels, thus providing a total ceiling height of almost nineteen feet. In addition to allowing natural light to flow into the room from the exterior windows, the glass dividers maintain the historic integrity of the room by allowing the entire coffered ceiling to remain visible and chandeliers to again be placed in their original locations.



110 SUITE TELLER'S STATION DURING RESTORATION

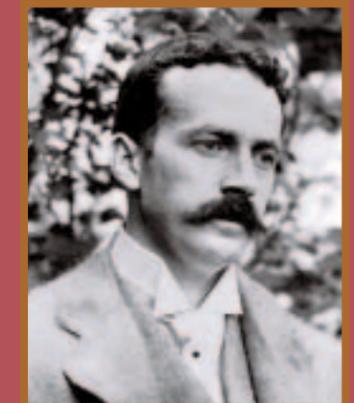
At the entrance to the suite from the public corridor, the Treasury teller's station has been recreated on a smaller and less ornamented scale, now serving as a reception area. Using historic photographs and original blueprints, the historic preservation architect was able to design a modified version of the original plan. Next summer the Committee intends to restore the floor in the reception area to its original state. Four of the original Mercer mosaics that were recently discovered by the Committee in a storage tunnel will be returned to the floor. The remaining three-by-three quarry tiles for the floor are being manufactured by the Moravian Pottery & Tile Works in Doylestown, Pennsylvania.

July 11, 1903

According to Payne, the preliminary work in the interior of the Capitol is complete.

August 1903

Henry Chapman Mercer is given the commission to produce tiles for the Capitol floor. Mercer produced 1 square foot of mosaic tile for every 10 square feet of background tile.



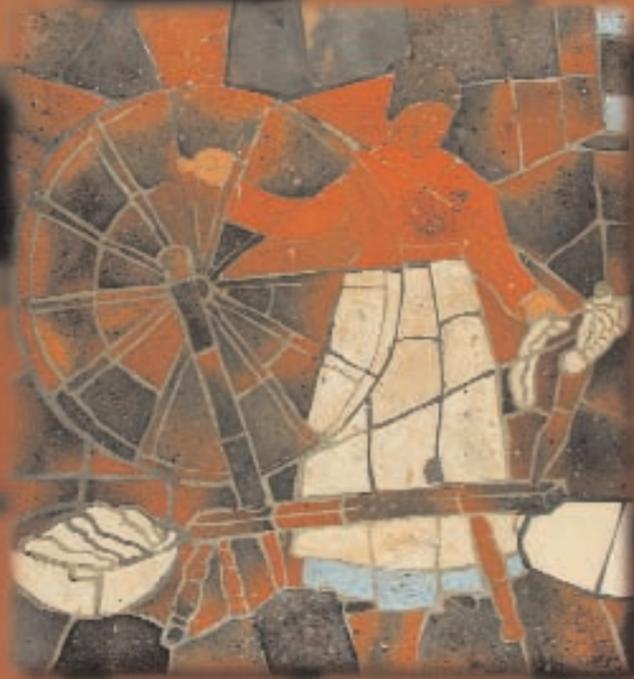
September 8, 1903

Huston is hired by the Commissioners of Public Grounds and Buildings to design furnishings for the new Capitol, including: "...furniture, flooring, painting, decorating, sculpture, heat regulation, floor tiling, marble and mahogany wainscot and other like construction work, adding to or elaborating the original contract."



HISTORY UNDER FOOT

Stories of the Tiled Pavement in the Pennsylvania Capitol



Spinning Wool

The heritage and folk life of Pennsylvania was what Doylestown native Henry C. Mercer sought to picture within his tiled floor for Pennsylvania's Capitol. He conducted exhaustive research on the methods utilized by early Pennsylvanians and took many black and white photographs, which he then used to construct his mosaic tiles. The historic black and white photograph (shown above) of a woman spinning wool demonstrates the detail and craftsmanship Mercer devoted in creating the mosaics for the tiled pavement of the Capitol. The method depicted is an early one in which

the spinner would start the large wheel in motion using a small wooden rod that was knobbed at one end. A woolen strap wrapped around this would turn a smaller spindle. The wool would be measured between the thumb and forefinger while grasping the newly carded roll of wool. The process was largely abandoned in the 1830s for more modern methods, but isolated areas continued using this method until much later. Mercer staged the photograph near the turn of the century so that he could use the photograph as a model for creating his tiled mosaic for the floor.

Automobile

By the turn of the twentieth century, the automobile was fast becoming a common sight in American towns. They were not yet affordable to the majority of Americans, but were becoming better known. Like numerous other towns, Harrisburg had several car companies. Seeing the wave of the future, many early car companies were originally buggy and carriage firms that converted to the production of automobile frames and bodies.

In 1899 and 1900 electric and steam powered cars dominated the market. However by 1902, the year the first Harrisburg-made car

was produced, the gasoline-powered engine outsold other types. The car is just one of the technological advances evident within the tile floor even though Mercer most likely thought the car a novelty. Little could he know the way in which the automobile would transform American society, easing freedom of movement, changing both rural and urban landscapes, and becoming an extension of our personalities. From the Pennsylvania Turnpike, to the drive-thru, to the prototype for the Jeep, Pennsylvania played an integral role in the evolution of automotive transportation.



BARNARD STATUARY MAINTENANCE

The variable and often harsh seasonal climate of central Pennsylvania makes conservation and maintenance work on the marble Barnard statuary a difficult, yet necessary, annual maintenance project for the Capitol Preservation Committee.

The third year of conservation maintenance treatments for the statuary groups required a thorough inspection of all dispersed hydrated lime (DHL) fills, and mortar joints executed during the previous treatment years (2001 and 2002). The inspection was



INJECTING DHL FILLS

made to determine the proficiency and quality of the joints and fills, and concluded that ninety per cent of the mortar joints and eighty per cent of the DHL fills had remained intact. The small percentage of failure can be traced to application, expansion, or stress conditions inherent in the statuary's construction and are considered within a normal range. All failed areas were documented and retreated during the course of this year's project.

In addition, visual inspections were performed to identify any new hairline cracks or other forms of failure that may have developed since the group's previous treatment. The Committee is pleased to report that no further cracks or failures have occurred.

A temporary soft mortar cap, which had been installed last year on top of the statuary's north group relief panel, was removed and replaced with a permanent fiberglass cap. The fiberglass cap was designed to include a ventilation system that adequately allows air to flow through the enclosed area without water



MID-TREATMENT: PERMANENT FIBERGLASS CAP INSTALLATION

penetration. This will keep the interior section of the monument dry, helping to reduce harmful freeze/thaw effects upon the monument.



PREPARING SILICONE RUBBER MOLD

During the 2003 maintenance campaign, several silicone rubber molds were taken on the north statuary group so that in the future selected damaged carved elements could be replaced. The molds will later be used to produce plaster models for which new marble elements will be carved. The elements that were cast include previously damaged and repaired fingers, thumbs, hands, and in one case, an entire forearm.

Annual maintenance on the Barnard statues has proved valuable not only for the Committee to make planned repairs, but also in identifying and preventing more serious repairs from occurring in the future. One such example occurred during the removal of unstable material on the relief



REMOVING UNSTABLE MATERIAL FROM LEFT ARM

panel of the north statuary group, which was discovered and temporarily repaired during the 2002 maintenance campaign. This process required the removal of the left arm from the male figure in this group. Once the unstable material was removed, the conservator discovered that the marble on which the large arm rested had substantially deteriorated, and that two large cracks had also formed in the marble block.

Structural engineers assessed the damage relating to the group's stability and devised a solution of cross pinning the weak section to a more solid area within the marble block using stainless steel anchors. This was accomplished by placing one anchor positioned to run at a forty-five-degree angle downward and perpendicular to the east building wall, extending the second anchor horizontally from a location below the arm at an acute angle to the same wall.

Holes were core drilled to a depth of fifty inches to provide complete embedment of anchors, each of which were forty-eight inches in length. Extreme care was taken to assure that the holes were drilled according to the structural engineer's plans to avoid damaging the carvings. The procedure successfully joined the stone slabs back together, and once the pins were positioned, a new marble saddle was carved to replace the deteriorated section. Annual maintenance plays an important role in preserving the Barnard statuary for future generations.



CORE DRILLING ANCHOR HOLES



HISTORIC CLOCKS' MAINTENANCE

A notable addition to the Committee's clock maintenance contract for this year included the preservation of a J.J. Elliott hall clock, the only "grandfather" clock in the Capitol building. Located in the Governor's Reception Room, this large case clock contains a high-grade English movement, a quarter-hour Westminster chime, and an hourly strike on coil gongs.

Beginning in the early 1880s, the J.J. Elliott Company was known for making large movements of the highest quality. The movements were manufactured in England, then shipped to the United States where the cases were

October 28, 1903

Construction began on the rotunda's massive lunette arches.

December 1903

Work on the Capitol accelerates through the end of 1903.

Brick masons work simultaneously on all three wings and in the rotunda. Steel and granite shipments arrive frequently and in sufficient quantities to enable the construction force to work without serious interruption.

The structural steel is in place up to the attic floor where it waits for the adjacent supporting walls to be in place before proceeding with construction.



Huston instructs the contractor to advance the exterior masonry, hoping to have the building enclosed by winter so that interior work could progress.

To be continued...



CLOSE-UP OF CLOCK BEFORE AND AFTER CONSERVATION TREATMENT

produced and the finished clocks were assembled—the same manner in which the Governor’s Reception Room clock was produced. This particular clock predates the Capitol building, dating to the Governor James A. Beaver administration in the 1880s. Beaver was responsible for renovating the brownstone Governor’s mansion on Front Street, which became known as “Keystone Hall.” It was during this time that the clock was purchased to match the new oak wainscoting that was installed. In the 1960s the old Governor’s Mansion was torn down, and the clock was moved to the Governor’s Reception Room in the Capitol building, its present location today.

The clock’s conservation treatment included photographic documentation of its former condition followed by repairs to the broken glue joints, which had become loose over time. The elaborate carving, size, and poor condition of the oak case’s surface required the removal of the shellac over-finish, while preserving the original finish—an extremely meticulous and time-consuming process. The final color of the stain after cleaning matches the quartered oak finish on the wainscot of the reception room.

Restoration of the clock movement required complete dismantling, inspection, and cleaning of all components. Worn, missing, or non-original parts, such as taper pins, pivots, and suspension springs were replaced as necessary. All brass parts were cleaned, stripped of discolored and deteriorated lacquer, then polished and re-lacquered. The elaborate decorative steel hands were stripped of their black over-paint, then re-blued (a treatment used to prevent corrosion of the steel hands) and re-lacquered. The results from the clock restoration are remarkable and serve to enhance the beauty of the newly restored Governor’s Reception Room.

MEXICAN WAR MONUMENT MAINTENANCE

The second year conservation maintenance to the Mexican War Monument included an in-depth inspection of the entire monument using an aerial lift that rose up to one hundred thirty five feet. The purpose of the investigation was to assess the treatment that was performed during the initial work, which was executed during the summer of 2002.

The results of the investigation revealed that stone strengthener previously applied to the weathered marble surfaces showed strengthening properties to the stone. The pinning procedures executed on the capital of the



PERFORMING INSPECTION



REPOINTING STEPS

monument are performing well with no visible adverse effects to the stone. In addition, all mortar joints are intact and show no signs of failure.

During this year’s maintenance campaign, the granite steps were repointed and six stone dutchmen were added to several corners to prevent water from entering the monument at these jointed areas. During our inspection we also discovered that approximately five percent of the Dispersed Hydrated Lime (DHL) fills, which were applied to minute fractures throughout the monument, had failed. This failure, which typically occurs on flat surface areas hardest hit by continual rainfall, causes deterioration and were replaced by new lime injection procedures.

The entire monument was cleaned using an anti-microbial reducer that slows down the biological growth process. The Committee’s inspection this year proves the success of the original conservation treatment, and as a result the monument remains in excellent condition.

MORAVIAN TILE MAINTENANCE

Annual maintenance to the Moravian tile floor took place in the spring of 2003. We are happy to report that the damage to the floor this year was less than previous years. Damage has been reduced through our efforts to educate the staff who work in the Capitol and the public who utilize the building for special events on the proper use and care of this historic floor. Great strides have been made upgrading hard

rubber and metal wheels used on delivery carts, trash containers, and even the rolling pianos to modern pneumatic wheels that help protect the floor and decrease damage.

Repairs this year generally consisted of loose mortar joints, cracked tiles, and damage from direct impact. Mortar joint repairs consisted of raking the joint free of damaged mortar, thoroughly cleaning the area, and then re-grouting. Loose tile and fragments within the mosaics were carefully removed, repaired, and then placed back into the floor. Any tile loss that occurred within a decorative mosaic was repaired by filling the loss with an epoxy treatment, which required tinting the material in the field to match the color of the existing loss.

Proactively identifying damage to the floor, whether it is found during the Committee’s weekly maintenance program or by receiving a report from a Capitol worker en route to his or her office, or even noticed by a visitor taking a public tour, is important to the success of preserving the Moravian tile floor to identify damage at its earliest stage. Through these combined efforts, no damaged areas are permitted to spread far beyond the point of origin, lessening the need for treatment and helping to better preserve the Capitol’s historic tiled pavement.



CONSERVATION REPAIR TO MOSAIC

UNVEILING "A SACRED CHALLENGE"



COMMITTEE CHAIRMAN REP. PAUL CLYMER INTRODUCING "A SACRED CHALLENGE"



EVENT ATTENDEES PURCHASING FIRST STAMPED COPIES OF "A SACRED CHALLENGE"



EXECUTIVE DIRECTOR RUTHANN HUBBERT-KEMPER PRESENTING ORIGINAL VIOLET OAKLEY INSIGNIA BOOK STAMP



REP. PAUL CLYMER AND LT. GOV. CATHERINE BAKER KNOLL CUTTING BIRTHDAY CAKE



REP. PAUL CLYMER PRESENTING LT. GOV. CATHERINE BAKER KNOLL WITH AN OFFICIAL CITATION



On June 10, 2003—the 129th anniversary of the birth of Capitol artist Violet Oakley (1874-1961)—Capitol Preservation Committee Chairman Rep. Paul Clymer honored Lt. Gov. Catherine Baker Knoll with an official citation, and introduced the Committee's newly published book entitled

A Sacred Challenge: Violet Oakley and the Pennsylvania Capitol Murals.

Making history as the first woman elected to the Office of Lieutenant Governor of the Commonwealth of Pennsylvania, Catherine Baker Knoll joined the Committee in celebrating another important woman in Pennsylvania history, Violet Oakley, who at the turn of the century received the largest art commission ever given to an American female artist. At a time before the Pennsylvania women could vote or hold elected office, the Philadelphia artist received the honor of creating forty-three paintings for the State Capitol building—a task that would propel her to the forefront of the American art world.

The noontime ceremony was held in the Capitol's main rotunda and featured remarks given by Lt. Gov. Knoll, Committee Executive Director Ruthann Hubbert-Kemper, and Dr. Lisa Ulrich-Burr, a personal friend of Violet. In addition the Committee recognized special guests who knew or were affiliated with Oakley and/or contributed to *A Sacred Challenge*.

A notable highlight of the ceremony included a presentation of "first stamped" books to Lt. Gov. Knoll and Rep. Clymer using Oakley's original insignia stamp, which the artist featured prominently in all of her published works. After the ceremony, birthday cake was served and guests had the opportunity to purchase a book and have it stamped with the original insignia stamp.

Violet Oakley became one of the most prolific artists in America, and a leading proponent of world peace. She embraced the legacy of Pennsylvania founder William Penn as her own and for the remainder of her life she steadfastly pursued peace and world harmony as her goals. Her Capitol murals are her timeless message, one that she herself termed, "a sacred challenge." These paintings serve as enduring reminders of her creativity, inspiration, and belief in an attainable and lasting world peace.

The contributions made by Violet Oakley are an important part of Pennsylvania history and the Committee is proud to tell the story of how one woman's talent and hard work became an integral piece of beauty in the State Capitol—truly one of America's great public buildings. Proceeds from book sales are placed in the Capitol Restoration Trust Fund to help restore the Capitol building.



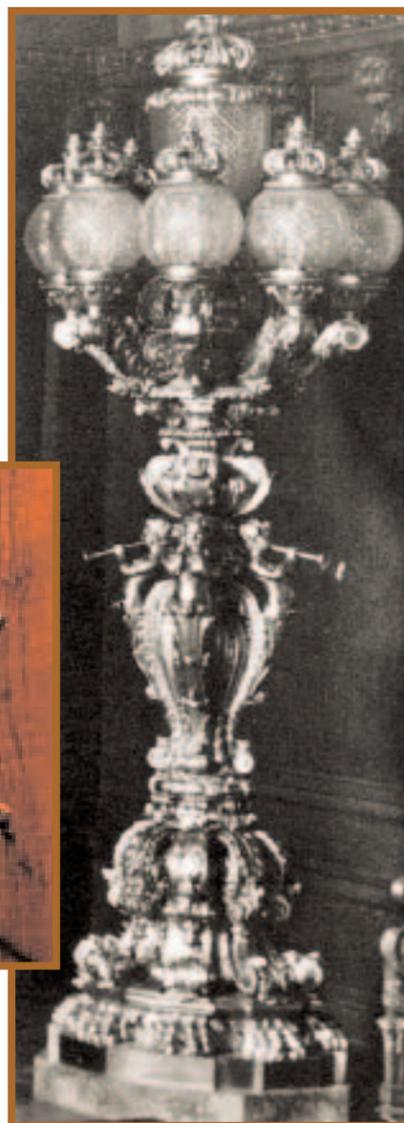
LOST AND FOUND

One of the Committee's most rewarding challenges is finding lost items that relate to the Pennsylvania Capitol. We are often able to determine the identity and location of historic items by cross referencing our collection of Capitol photographs taken in 1906. However, sometimes photographs, especially those with people as the subject matter (such as the one shown at the top of page 35 of Governor Pinchot with an unidentified group of ladies), remain a mystery.

Each year we report our new discoveries and hope this 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 Capitol Preservation Committee with information on any item that may have originated from the Pennsylvania State Capitol.



CLOSE-UP VIEW OF CHERUBS FROM LIGHT STANDARDS IN THE GOVERNOR'S RECEPTION ROOM AND HISTORIC PHOTOGRAPH SHOWING CHERUBS HOLDING HORNS



GOVERNOR PINCHOT IN THE GOVERNOR'S OFFICE WITH AN UNIDENTIFIED GROUP OF WOMEN C. 1923

LOST: CHERUB'S HORNS FROM THE GOVERNOR'S RECEPTION ROOM LIGHT STANDARDS

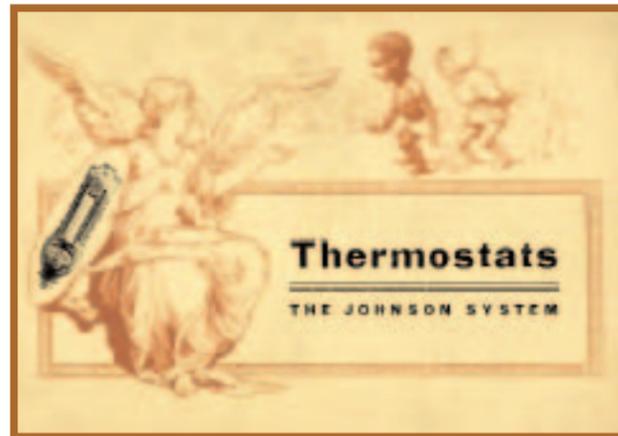
Situated at both the east and west corners of the Governor's Reception Room, located on either side of the marble fireplace, are a pair of cast bronze light standards. These ornate lighting fixtures were made by the Henry-Bonnard Bronze Company of Mount Vernon, New York and are finished with a solid gold mercurial gold finish. Each standard is adorned with four cherubs encompassing the mid section of the post. Historically, the cherubs each held a horn, which are no longer intact. If you have any information about the missing horns or an original horn that we could borrow to replicate, please contact the Capitol Preservation Committee.

FOUND: PHOTOGRAPH OF GOVERNOR GIFFORD PINCHOT WITH A GROUP OF UNIDENTIFIED WOMEN (TAKEN IN THE GOVERNOR'S PRIVATE OFFICE)

In November 2003 a Committee architect found and donated the above historic photograph taken sometime during the Pinchot administration (1923-1927). The identities of the women in the photograph are unknown, as well as the nature of their business with Governor Pinchot, who appears to be signing an official document of some type. Please contact us if you know any background information or details explaining the significance of the event depicted in the above photograph.

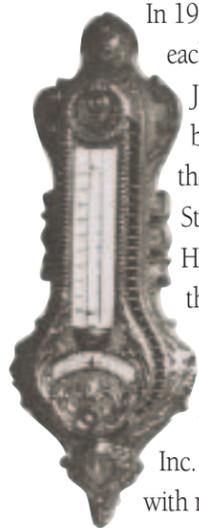
FOUND: THE JOHNSON SYSTEM THERMOSTATS CATALOG

In July 2003, while performing research on the original contract for the Capitol's historic thermostats, the Committee found and contacted the original supplier, Johnson Controls, Inc. (formerly known as Johnson Service Co. when the Capitol was built in 1906).



COVER FROM THERMOSTAT CATALOG (ABOVE) AND RESIDENCE THERMOSTAT (BELOW)

A representative from the corporate archives department at Johnson Controls sent digital images scanned from a catalog used during 1902-1912 to promote Johnson thermostats. We also received confirmation that there were 363 thermostats supplied by Johnson Service Co. for the Capitol.



In 1904 the Capitol's thermostats cost \$51.70 each and were designed by a French artist. The Johnson Service Co. opened a Philadelphia branch in 1901 with contracts to produce thermostats for the U.S. Capitol, Union Station in Washington, D.C., U.S. Customs House, New Jersey State House, along with the Pennsylvania Capitol.

The company has come a long way since the early days when it supplied the Capitol with thermostats. Today, Johnson Controls, Inc. is headquartered in Glendale, Wisconsin with more than 500 locations worldwide. It now makes car seats, interior systems, and batteries for the automotive industry, along with continuing to make environmental control systems for commercial buildings.

FOUND: HISTORIC WALLPAPER FROM COBB CAPITOL (1898-1902)

During the demolition phase for the 110 Suite restoration project, the Committee made several interesting discoveries. Located in the suite behind several wood pilasters and sections of paneled wainscoting were wallpaper remnants from the Cobb Capitol (1898-1902). When Architect Joseph Huston designed the present Capitol, he incorporated the Cobb



WALLPAPER FROM COBB CAPITOL

Capitol into the building's construction. This original decoration of the Cobb Capitol has been encased in the current Huston Capitol for nearly 100 years untouched. These remnants were photographed for documentation purposes, but otherwise were left undisturbed, thus preserving them as part of the Capitol's history.



WALLPAPER FROM COBB CAPITOL

Traveling Exhibition Features Capitol Artwork

During the 2002-2003 school year, The Susquehanna Art Museum featured Capitol artwork in its VanGo! exhibition—*Close to Home: Art of 20th Century Pennsylvania*. The Capitol Preservation Committee contributed to the exhibition by providing original sketches of *Unity*, Violet Oakley's famous mural from the Senate Chamber, along with an original tile mosaic by Henry Mercer depicting a frog from the historic Capitol floor.

Many exciting developments in art occurred in Pennsylvania during the twentieth century. *Close to Home* featured a wide variety of Pennsylvania art from traditional to contemporary by artists who at one point in their careers were inspired by, educated, or resided in the towns and cities of Pennsylvania. In the case of both Violet Oakley, a resident of Philadelphia, and Henry Mercer, a native of Doylestown, it is apparent that each drew from their Pennsylvania roots in a unique way in producing the Capitol's distinctive artwork.



Since 1992, VanGo! has been known as the "art museum that comes to you." Functioning as a museum on wheels, VanGo! visits schools, businesses, community festivals, and retirement homes, providing individuals with the opportunity to experience original works of art without traveling to a museum. The Capitol Preservation Committee is proud to be a contributor to the

Susquehanna Art Museum's *Close to Home* exhibition and help teach Pennsylvanians about the artwork and history of the Capitol. For more information about VanGo! visit the Susquehanna Art Museum online at www.sqart.org or call 717-233-8668.



GIFTS AND COLLECTIBLES

Sale proceeds help restore the Pennsylvania Capitol Building

Commemorative Ornaments

NEW! 2003 Progress Toward Unity Ornament

Progress Toward Unity is a 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 accompanied by an informational brochure and green ribbon, each ornament measures 3 1/4" x 4 1/4" and is date inscribed. **\$19.95**



2002 Liberty Glass Ornament

A beautiful color 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. **\$23.99**



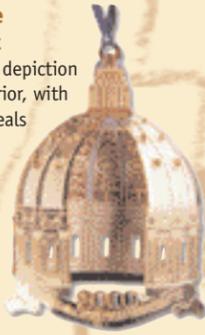
2001 Angel of Light Ornament

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. **\$22.50**



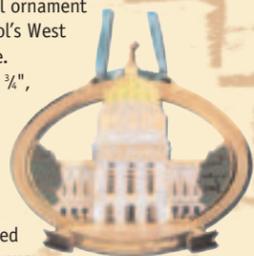
2000 Commemorative Millennium Ornament

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. **\$17.00**



1st Edition, 1999 Ornament

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. **\$15.00**



Collector's Set (Ornaments 1999-2003)

Purchase the set of five Capitol commemorative ornaments for a discounted package sale price. **\$85.00**



Violet Oakley Pin

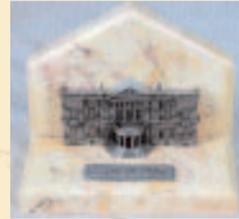
One-inch-square gold pin with clasp features Oakley's "Divine Law" mural from the Supreme Court Room in the Pennsylvania State Capitol. **\$2.35**

Senate Coasters

Burgundy leather coasters with gold-toil embossed Pennsylvania Senate emblem. **\$1.50**



Bookends



Each hand-crafted scagliola custom piece contains a cast pewter replica of the 1894 Executive, Library and Museum building—the oldest building in the Capitol Complex. Limited centennial edition. Set: **\$165.00** Single: **\$85.00**

Publications



NEW! 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. **\$59.95**



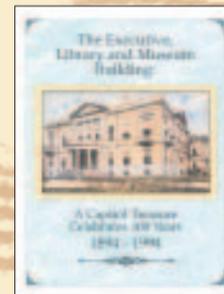
A Valuable Collection of Neat Books Well Chosen: The Pennsylvania Assembly Library

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**



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: **\$50.00** Single: **\$30.00**



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 building. **\$5.00**



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. **\$15.00**



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**



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**



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**

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. **\$20.00**



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, 1987. **\$20.00**



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

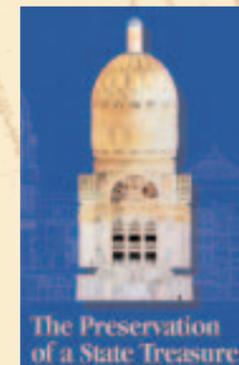
Chapman Mercer, Violet Oakley, Roland Hinton Perry, and William Brantley Van Ingen. Approx. 15 minutes, color, VHS, 1997. **\$20.00**



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, 1994. **\$20.00**



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. **\$25.00**

GIFTS AND COLLECTIBLES

Sale proceeds help restore the Pennsylvania Capitol Building

Video Collection *(cont'd)*



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, 1998. **\$20.00**



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: **\$10.00**
Sold individually: **\$1.50**



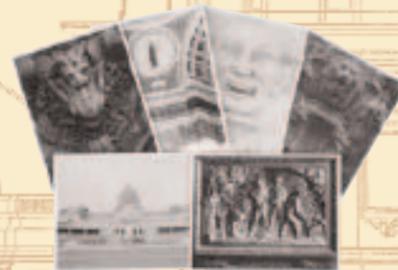
Keystone Note Cards (Set 2)

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". **\$15.95**



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". **\$12.00**



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". **\$15.95**

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: **\$12.00**
Sold individually: **\$2.25**



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: **\$10.00**
Sold individually: **\$1.50**



Keystone Note Cards (Set 1)

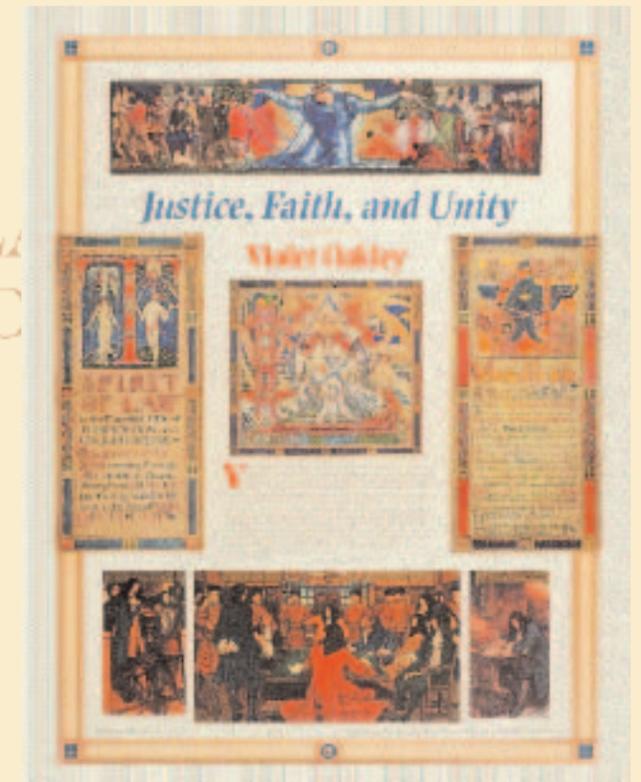
Boxed set of 12 glossy, black & white note cards. Includes two of each image: *Apotheosis of Pennsylvania* mural; Detail of bronze door; Exterior view of Capitol Dome and East Wing; *International Understanding and Unity* mural; Interior view of Capitol Dome featuring North Lunette; Marble Herm—Detail of Fireplace. Folded size: 5 1/4" x 6 1/2". **\$15.95**

Posters



Civil War Flags

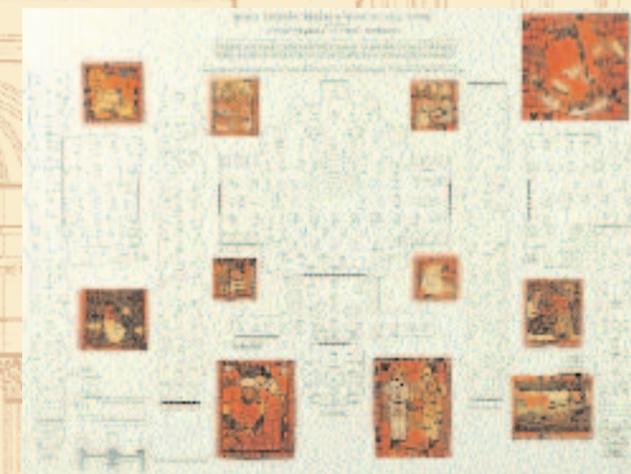
In 1982, the Committee began its mission to "Save the Flags," by establishing a Civil War conservation facility. This poster features 18 original Pennsylvania flags bordering an historic photograph depicting the reunion of Union and Confederate veterans at Gettysburg. **\$14.15**



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). **\$14.15**

(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. **\$4.00**

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

*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
 717-783-6464 Fax: 717-783-0142
<http://cpc.leg.state.pa.us>*

CUT ALONG DOTTED LINE.

ITEM	QUANTITY	PRICE	TOTAL PRICE
Ornaments			
NEW! 2003 Progress Toward Unity Ornament		\$19.95	\$
2002 Liberty Ornament		\$23.99	\$
2001 Angel of Light Ornament		\$22.50	\$
2000 Millennium Ornament		\$17.00	\$
1999 Capitol Ornament		\$15.00	\$
Collector's Set (Ornaments 1999-2003)		\$85.00	\$
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			
NEW! A Sacred Challenge: Violet Oakley and the Pennsylvania Capitol Murals		\$59.95	\$
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 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			
Senate of Pennsylvania Coaster		\$1.50	\$
Videos			
George Grey Barnard Restoration The Burden of Life Statuary Video (15 Minutes)		\$20.00	\$
Capitol Preservation (Rotunda & Dome)—1987 Video (30 Minutes)		\$20.00	\$
Capitol Preservation: The Preservation of a State Treasure Video—1992 (45 Minutes)		\$25.00	\$
Commonwealth Restoration Video (16 Minutes)		\$20.00	\$
Major Artists of the Capitol (15 Minutes)		\$20.00	\$
Oaks Cloister: The House of Architect Joseph Huston Video—1994 (25 Minutes)		\$20.00	\$

SHIPPING & HANDLING CHARGES

Up to \$20.00	=	\$3.50
\$20.01 - \$30.00	=	\$4.50
\$30.01 - \$40.00	=	\$5.50
\$40.01 - \$50.00	=	\$6.50
\$50.01 - \$75.00	=	\$8.50
\$75.01 - \$100.00	=	\$10.50
Over \$100.00	=	\$13.50

Enclose your personal check or money order made payable to: PA Capitol Preservation Committee, and mail to the address listed above.

Visit us online @ <http://cpc.leg.state.pa.us>

Merchandise Total: \$ _____

Shipping & Handling: \$ _____

Sub Total: \$ _____

6% PA Sales Tax: \$ _____

Grand Total: \$ _____

PHOTOGRAPHY CREDITS

Page 1: Pennsylvania State Archives

Page 3: Pennsylvania State Archives (groundbreaking; ground excavation; cornerstone laying); Capitol Preservation Committee (Edwin Austin Abbey mural sketch)

Page 4: Pennsylvania State Archives (House and Senate chambers; inspecting the site; Department of Public Grounds & Buildings); Connemara Marble Industries (marble quarry); Capitol Preservation Committee (stained glass window)

Page 5: Pennsylvania State Archives

Page 8: Pennsylvania State Archives

Page 9: John Rudy (Governor's Reception Room); Capitol Preservation Committee (woodwork restoration)

Page 10: Capitol Preservation Committee

Page 11: John Rudy (designing carpet); Capitol Preservation Committee (Literature in Stone)

Page 12: John Rudy

Page 13: John Rudy (carpet delivery); Pennsylvania State Archives (Governor Pennypacker inauguration ceremony; Governor Pennypacker)

Page 14: John Rudy

Page 15: John Rudy (Committee members and contractors); Pennsylvania State Archives (Edwin Austin Abbey; Woodbury Granite Co. quarry)

Page 16: John Rudy

Page 17: Doug Gross

Page 18: John Rudy

Page 19: Pennsylvania State Archives (bricklayers); State Library of Pennsylvania (newspaper clipping)

Page 20: Capitol Preservation Committee

Page 21: Capitol Preservation Committee (repairing frieze; James A Shumaker); Brian Foster (restored corridor); Pennsylvania State Archives (granite delivery)

Page 24: Pennsylvania State Archives (Treasury Department); Brian Foster (paint exposure windows)

Page 25: Brian Foster (110 suite teller's station); Pennsylvania State Archives (Henry Mercer; furniture drawing)

Page 26: Capitol Preservation Committee (spinning wool mosaic); Spruance Library of The Bucks County Historical Society (spinning wool—black & white)

Page 27: Capitol Preservation Committee

Page 28: Capitol Preservation Committee

Page 29: Capitol Preservation Committee (core drilling anchor holes, clock); Pennsylvania State Archives (structural steel)

Page 30: Capitol Preservation Committee

Page 31: Capitol Preservation Committee (repointing steps); Brian Foster (mosaic repair)

Pages 32-33: Brian Foster

Page 34: John Rudy (cherubs close-up); Pennsylvania State Archives (Governor's Reception Room light standard)

Page 35: Capitol Preservation Committee

Page 36: Johnson Controls, Inc. archives (thermostats catalog); Brian Foster (historic wallpaper)

Page 37: Susquehanna Art Museum

Pages 38-41: Brian Foster (ornaments, coasters, bookends, notecards and posters); Capitol Preservation Committee (publications and video collection; background images)

Page 42: John Rudy