

PENNSYLVANIA CAPITOL PRESERVATION COMMITTEE

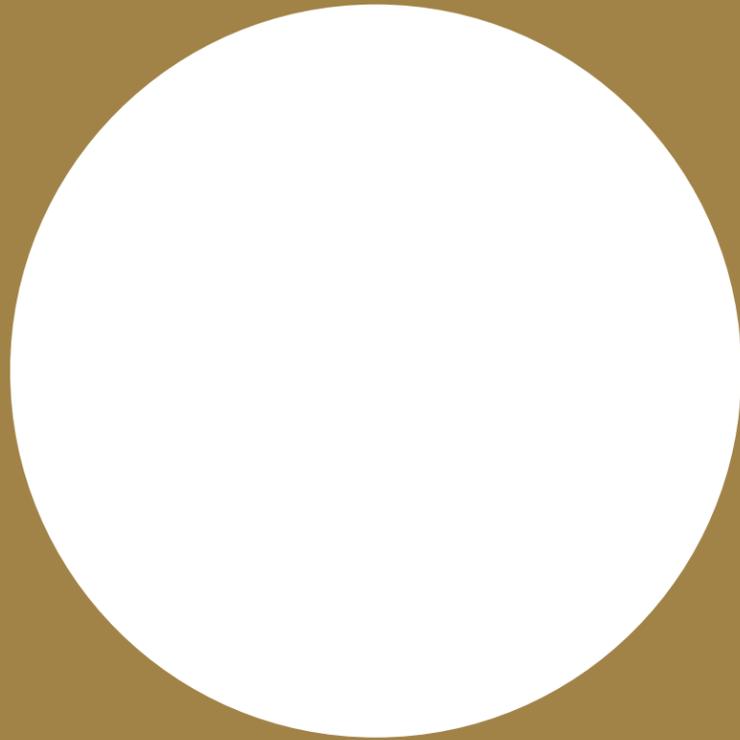


PENNSYLVANIA CAPITOL PRESERVATION COMMITTEE  
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2004 ANNUAL PROJECT REPORT

*Preserving a Palace of Art*

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"ARCHITECTURE" BY WILLIAM BRANTLEY VAN INGEN

*The Pennsylvania Capitol Preservation Committee proudly presents the fourth in our special series of annual project reports leading up to the 2006 celebration of the Capitol's 100th Anniversary.*

*An enormous amount of talent went into creating the artwork that adorns the Pennsylvania State Capitol. Our 2004 report pays tribute to five of the Capitol artists—each of whom in his or her own way contributed to the beauty of the Capitol, and the great history of our Commonwealth.*

# FEATURED CAPITOL ARTISTS

**E**dwin Austin Abbey was one of the most celebrated artists of his day. Born in Philadelphia, he briefly studied at the Pennsylvania

Academy of the Fine Arts under Christian Schuessle. Before he was twenty years old, Abbey enjoyed a brilliant career as an illustrator of poetry and drama for *Harper's Weekly*. In the late 1870s Abbey left for England to pursue a career as a large-scale history painter. While there he was elected to the Royal Academy and admitted to the elite artistic circle of the Pre-Raphaelites.

As a result of his growing reputation, Abbey was invited by American sculptor Auguste Saint-Gaudens in 1890 to produce what would become his most famous commission, the mural cycle "The Quest for the Holy Grail," for the McKim, Mead, and White Boston Public Library, which was completed in 1901.

In 1902 Abbey received his largest commission—decorating the rotunda and House, Senate, and Supreme Court Chambers in the Pennsylvania Capitol. He executed the

Capitol murals at his studio in England. By spring 1908 Abbey completed the rotunda murals, which were exhibited at the University of London. They received the highest acclaim as King Edward VII himself expressed regret that these magnificent paintings were leaving England. In 1909 the rotunda murals were shipped to Harrisburg and placed at the collar of the interior dome.

When Abbey died suddenly in 1911, his widow administered the completion and installation of the House Chamber murals. The artist had completed three works; a fourth had been partially complete and was finished by Ernest Board, a member of

Abbey's studio, under the supervision of John Singer Sargent. Only one mural had been executed for the Senate Chamber entitled, "The Camp of the American Army at Valley Forge, February 1778." Completed in 1910, this painting had originally been placed in the Senate Chamber. As a result of Abbey's untimely death, it was removed and hung on the north wall in the rear of the House Chamber where it remains today.



**G**eorge Grey Barnard was a sculptor hailed as the Michelangelo of his time. Born in Bellefonte, Pennsylvania, his family moved to the Midwest where from a young age Barnard was interested in creating form with his hands. At age nineteen, Barnard enrolled in the Chicago Art Institute and encountered the works of the Renaissance master Michelangelo, who henceforth became his idol and source of inspiration.

Within a year, Barnard had sold a portrait bust of a child for \$300, and set off for Paris to advance his artistic training. He studied four years at the Ecole des Beaux-Arts. At the Ecole, he lived in impoverished conditions as a recluse totally obsessed with his sculpting—a further analogy to his Renaissance counterpart.

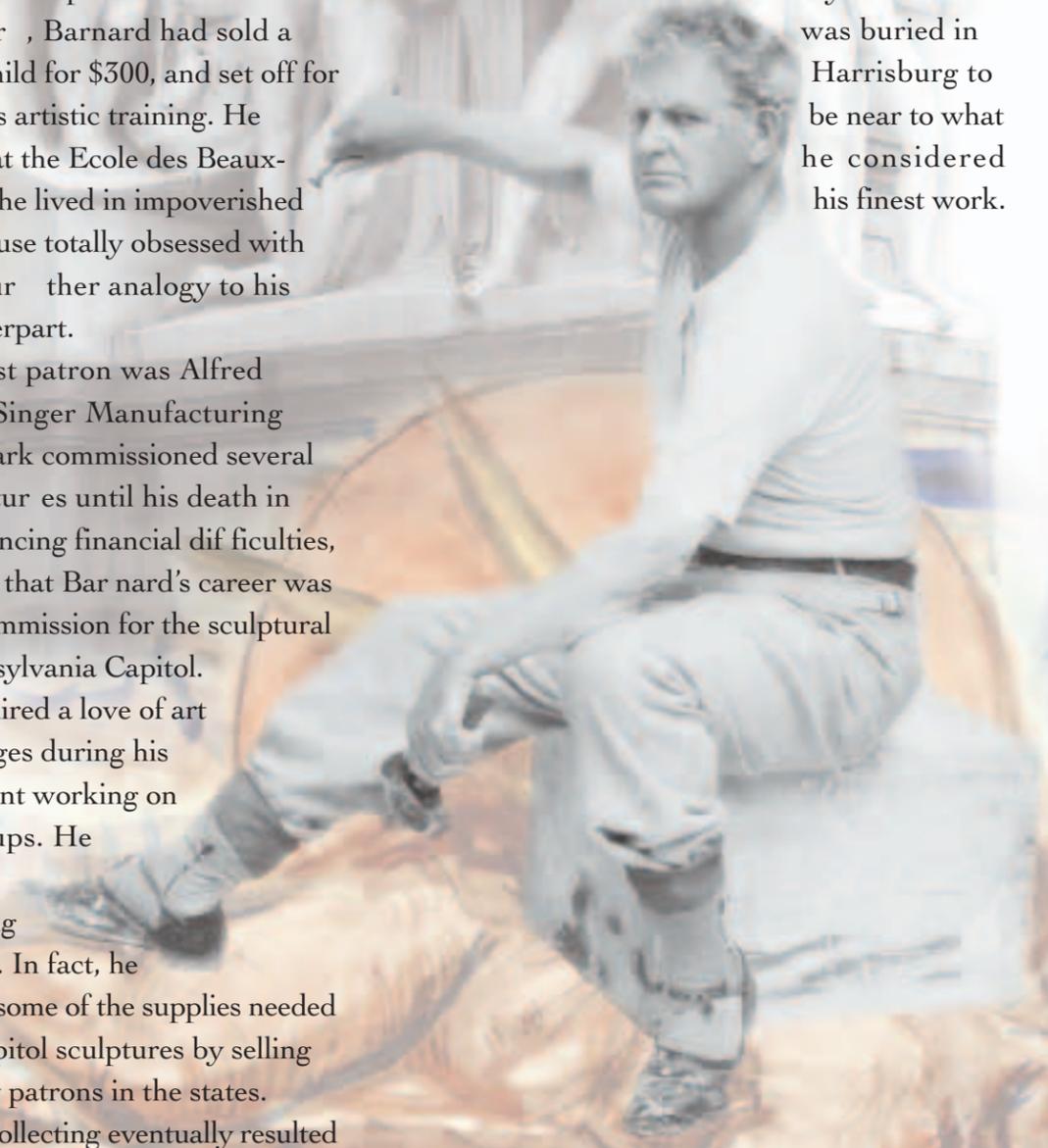
Barnard's first patron was Alfred Corning Clark of Singer Manufacturing Company fame. Clark commissioned several monumental sculptures until his death in 1896. After experiencing financial difficulties, it wasn't until 1902 that Barnard's career was revived with the commission for the sculptural groups at the Pennsylvania Capitol.

Barnard acquired a love of art from the Middle Ages during his years in France spent working on the Capitol groups. He spent much of his spare time collecting medieval sculpture. In fact, he was able to pay for some of the supplies needed to complete the Capitol sculptures by selling antiques to wealthy patrons in the states. Barnard's years of collecting eventually resulted

in the building of The Cloisters, which was later purchased by John D. Rockefeller and donated to the Metropolitan Museum of Art.

The Capitol groups were finished in 1910, shipped from France to Harrisburg for installation, and officially unveiled on October 4, 1911. They represent a significant component of his artistic evolution. Barnard said "in that plan I had concentrated a life of study and thought." At his request, George

Grey Barnard was buried in Harrisburg to be near to what he considered his finest work.





**H**enry Chapman Mercer was born in Doylestown, Pennsylvania and attended Harvard University and the University of Pennsylvania Law School.

Although he was admitted to the Philadelphia bar, Mercer never practiced law but turned his interests towards a career in pre-historic archaeology.

From 1894 to 1897, Mercer was Curator of American and Pre-historic Archaeology at The University of Pennsylvania Museum, Philadelphia. A turning point in his life came in 1897 upon seeing a jumble of old agricultural tools and household utensils for sale. Mercer realized how quickly American pre-industrial history was being destroyed by the modernization of the world. He began to “rummage the bake-ovens, wagon-houses, cellars, haylofts, smoke houses, chimney-corners, and garrets” for what historians would later call “Americana.”

Mercer collected all kinds of American artifacts and tools from hoes and forks to plows and pottery. In 1913 he began work on a museum to house his growing collection of more than 25,000 objects. Today there are over 40,000 tools of more than sixty early American crafts and trades displayed in the Mercer Museum.

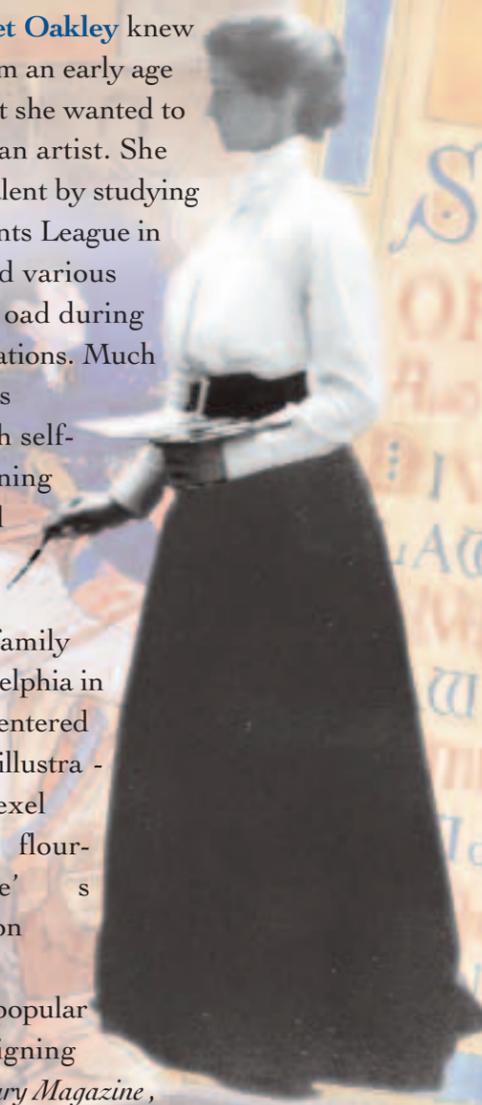
As part of his collecting, Mercer became interested in the pottery of Pennsylvania Germans. Concerned that this craft was dying out, Mercer apprenticed himself to one of the few authentic potters in upper Bucks

County to learn all about clays, glazes, and kilns. In 1899 Mercer built the Moravian Pottery and Tile Works, which still operates in Doylestown today.

By 1900 Mercer had become an important figure in the Arts and Crafts movement in America. In 1903 he received his largest commission—tiling the first floor of the Pennsylvania Capitol. The approximately 16,000 square feet of tiles include nearly 400 mosaics that run chronologically from Indian activities and artifacts to more modern devices like automobiles and the telephone. Interspersed throughout these figurative inlays are mosaics representing Pennsylvania’s native flora and fauna.

**V**iolet Oakley knew from an early age that she wanted to be an artist. She developed her talent by studying at the Art Students League in Philadelphia and various institutions abroad during her summer vacations. Much of her talent was fostered through self-directed learning by studying and copying the old masters.

Oakley’s family moved to Philadelphia in 1896 where she entered Howard Pyle’s illustration class at Drexel Institute. She flourished under Pyle’s tutelage and soon became one of America’s most popular illustrators, designing covers for *Century Magazine*,



*Collier’s Illustrated Weekly*, *Everybody’s Magazine*, *St. Nicholas*, and *Woman’s Home Companion*. Oakley also gained reputation as a talented stained glass designer.

In 1902 Pennsylvania Capitol architect Joseph Huston asked Oakley to paint thirteen murals for the Governor’s Reception Room. Huston believed that choosing Oakley would “act as an encouragement of women and the State.” Oakley’s commission signified a milestone in American art history as the largest public commission given to a woman up to that time. It also allowed her to transcend the conventional female roles of portrait and genre painters, and to pursue a successful career in the prestigious, but overwhelmingly masculine field of mural decoration.

Oakley received much publicity throughout her work on the Governor’s Reception Room. The murals won her the Gold Medal of Honor from the Pennsylvania Academy of the Fine Arts in 1905, making her the first woman to receive this distinction.

After Edwin Austin Abbey’s death in 1911, Oakley received the commission to complete the contract for the Senate and Supreme Court Chambers. She painted a total of forty-three murals for the Pennsylvania Capitol.

**W**illiam Brantley Van Ingen was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts as a pupil of Thomas Eakins and Christian Schuessele. After completing his studies at the Academy, he moved to New York where he apprenticed under three noted stained glass artists: John La Farge, Francis Lathrop, and Lewis C. Tiffany.

Van Ingen was also a noted and prolific muralist. He was best known in artistic circles for his commission by the U.S. Government to paint five murals in the Panama Canal Administration Building. He also received

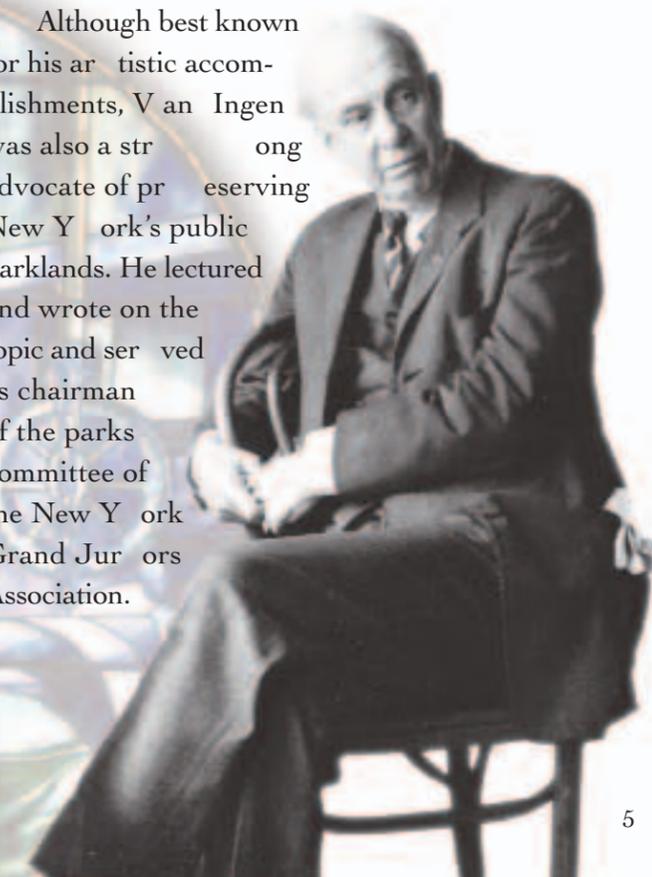
commissions to paint murals in the Library of Congress in Washington, D.C., New Jersey State Capitol, U.S. Mint in Philadelphia, and federal buildings in Chicago and Indianapolis.

Van Ingen was awarded the Pennsylvania State Capitol commission in 1902, and chose to represent Pennsylvania’s religious development through fourteen painted murals that reside in the lunette spaces of the Capitol’s first floor south corridor. He also designed the twenty-four circular opalescent stained glass windows located in the House and Senate Chambers, which symbolize Pennsylvania’s history, art, science, and industry.

After receiving a commission from financier, Charles T. Yerkes to make a Japanese room for his New York residence, Van Ingen visited Japan and made extensive studies in Japanese art. He also painted murals for private residences in Philadelphia.

During 1937-1938, under a Depression-era grant from the federal government’s Works Progress Administration, Van Ingen created more than 4,500 square feet of murals for the University at Albany in Hawley Hall.

Although best known for his artistic accomplishments, Van Ingen was also a strong advocate of preserving New York’s public parklands. He lectured and wrote on the topic and served as chairman of the parks committee of the New York Grand Jurors Association.



# CHAIRMAN'S MESSAGE



**CHAIRMAN PAUL I. CLYMER,  
REPRESENTATIVE**

It has been another exciting, successful, and productive year for the Capitol Preservation Committee. We were sorry to lose Committee members, Senator Hal Mowery and John Wesley, both of whom retired, but fortunate to gain member Barbara Franco, Executive Director of the Historical and Museum Commission.

We undertook several large projects throughout the year in conjunction with the Department of General Services, such as the restoration work on the basement areas of the Capitol, including the installation of terrazzo floors and replication of the historic light fixtures. We also placed four original Mercer tile mosaics along with field tile back in the original Treasury Room floor.

The yearly conservation maintenance of the Barnard Statues, Hartranft, and Mexican War monuments was undertaken, helping to ensure that these precious outdoor sculptures will survive our sometimes harsh Pennsylvania winters.

We also finished the conservation work on the Senate first floor areas and the South Entresol and third floor level, and began the North Light Court restoration project, one of the last major public spaces that was pending the completion of the surrounding floors. The Committee also completed restoration in the North Office Building's Senate Hearing Rooms.

In addition, we opened an exciting new exhibit in the main rotunda focusing on the major artists of the Capitol—Barnard, Abbey, Oakley, Mercer, and Van Ingen—and their amazing artwork that they left for all Pennsylvanians. Next year's exhibit, set to start in March 2005, will catalog the life's work of Capitol artist Edwin Austin Abbey.

We held several special events and exhibits, such as a commemoration of the 100th anniversary of the Capitol Cornerstone Ceremony including an exhibit of the cornerstone contents. In October, we exhibited some of the state's collection of rare books during the course of Pennsylvania Archives Week, to showcase this invaluable collection that is desperately in need of conservation and a more suitable facility. These are just a few highlights of the Committee's ongoing conservation and maintenance work within the Capitol Complex.

As we move closer to October 4, 2006, the 100th anniversary of the Capitol's dedication, we welcome you to come see what is often termed one of the most beautiful state capitol buildings in America. The Committee members and staff are proud to serve as custodians for your State Capitol—Pennsylvania's "Palace of Art."

*Paul I. Clymer*

## COMMITTEE MEMBERS



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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**



**Barbara Franco,  
Executive Director, Historical  
& Museum Commission**



**Beatrice Garvan,  
Governor's Appointee**



**Harold F. Mowery, Jr.,  
Senator**



**Michael A. O'Pake,  
Senator**



**P. Michael Sturla,  
Representative**



**John N. Wozniak,  
Senator**



**Ruthann Hubbert-Kemper,  
Executive Director**

## ADMINISTRATIVE STAFF

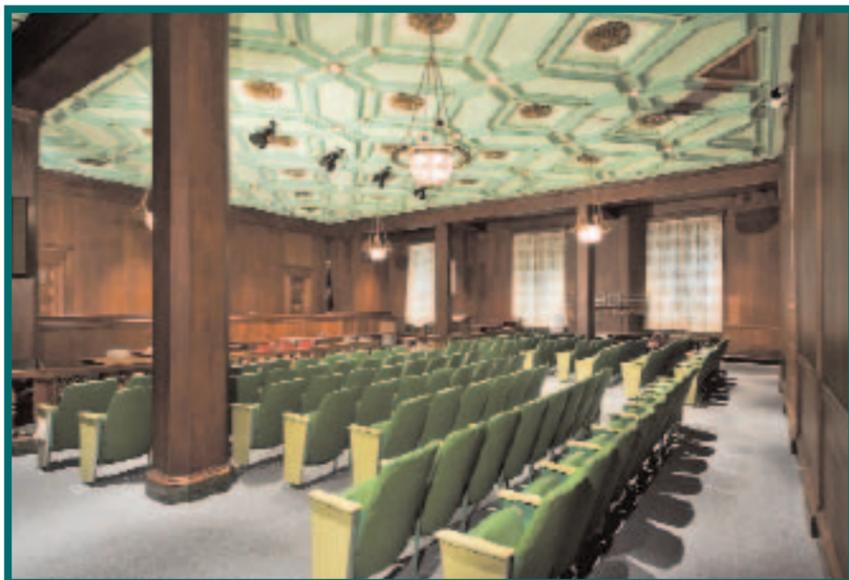
Ruthann Hubbert-Kemper, Executive Director  
 David L. Craig, Sr. Preservation Project Manager  
 Tara A. Pyle, Executive Secretary  
 John Blessing, Facility Coordinator/Messenger  
 Christopher R. Ellis, Preservation Project Manager  
 Carla E. Wright, Administrative Assistant  
 Jason L. Wilson, Research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

# COMMITTEE PROJECTS

## NORTH OFFICE BUILDING HEARING ROOMS

In June 2004 the Capitol Preservation Committee began a restoration project for areas in the Senate hearing rooms of the North Office Building. As work commenced with life safety upgrades, the Committee assisted with the care and restoration of the rooms' historic elements.

In order to upgrade the electrical wiring and to install the pipe for future fire suppression upgrades, it was necessary to temporarily remove wood elements within the rooms such as wall



HEARING ROOM ONE—BEFORE

panels, beams, and piers. Each wood element was carefully removed and labeled for storage while the life safety work commenced. If necessary, any elements that were discovered to have had damage, such as a split in the wood, were repaired. Prior to reinstallation, all wood elements within the rooms were restored.

In addition to the wood elements, the bronze grills at the air handler (HVAC) units were also removed, repaired, and restored. Many of the ornate grills contained areas where pieces of the decorative elements had broken off, possibly from years of accessing the enclosed controls for the units. In fact, a number of these pieces were found within the enclosure when the grills were removed. The broken pieces, which were either original or recast, were reattached to the grille using a one-quarter inch stainless steel rod at the joint on the rear of the grille with epoxy.

The four large historic chandeliers were also carefully removed and taken offsite for conservation cleaning. The process began by applying a solution comprised of one percent Vulpex and distilled water. The solution was left on for five



HEARING ROOM ONE—AFTER

minutes, after which the artisan would rinse the metal by brushing on distilled water. To dry, the chandeliers were wiped down with cotton balls and then each was dried with cotton rags. This method allowed the polychrome finish to remain intact.

Committee conservators performed cursory paint analysis on the ornate ceiling, which revealed that the ceiling had a faux wood grain finish. However, further investigation revealed that the flat panels were treated differently. The panels containing rosettes were overpainted with a deep red, while the lozenge-shaped panels were flogged using a light amber-toned glaze. This scheme was adopted in restoring the ceiling as it matched the rest of the rooms' original documented finishes.

Before painting, the ceilings were prepared by removing flaking paint and filling in cracks and

small surface inconsistencies, followed by a gentle sanding. To achieve the historic appearance, the ceiling's rosettes were gilded with aluminum leaf and coated with a gold-tinted shellac.



PREPARING CEILING ROSETTE FOR LEAFING



CONSERVATORS REFINISHING WALLS

Hearing rooms two and three underwent a similar restoration process. One unique challenge was incorporating the sprinkler heads into side walls. To accomplish this, some of the wooden rosettes were removed and reinstalled after their centers were drilled to accommodate the new sprinkler heads. The remaining part of the project included the entry hall and main corridor to the hearing rooms. The dirt and wax build up on the marble walls and wainscot was removed using a liquid marble-cleaning product. It was applied with a soft bristle brush and allowed to dwell for approximately ten minutes. Upon removal, using plastic putty knives and rinsing with clean distilled water, the area appeared streaky and somewhat hazy due to an unknown material that had been applied to the marble walls in the past decades. A second application was required following the same procedures, and after polishing this method yielded favorable results.



REVIEWING PAINT ANALYSIS FOR CORRIDOR

The ceiling of the corridor between the hearing rooms contained a nonhistoric lining, which was separating at the joints. Upon its removal, cracks were skim coated and painted according to analytics, and elements were painted with bronze powder, which was the historic finish for the rooms. The Committee's restoration work on the decorative elements within the hearing rooms revitalized these spaces, revealing their original splendor.

### History of the North Office Building

The North Office Building was historically part of the Capitol complex expansion plan, which began in 1911. Headed by the Capitol Park Extension Committee, the construction of more office space was needed to meet the demands of the growing state bureaucracy. Arnold W. Brunner, a New York City architect, was selected to design the extension, and architects William Gehron and Sidney Ross continued the work after his death in 1925. The North Office Building was completed in 1929.

The new complex structures were

meant to complement the existing Capitol building, while maintaining a distinct style of their own. The Brunner Plan favored concise, geometric city planning in the Neo-Classical style. The North Office Building is a six-story structure graced with Ionic columns that flank the northeast side of the Capitol. The interior design reflects the Art Deco style of that era with highly decorative abstract forms, geometric

shapes, and intense colors, celebrating modernity and technology. For this reason, it is markedly different from the American Renaissance style of the Main Capitol.

The hearing rooms were constructed in 1928-1929 within the North Office Building, and were originally used by the Commonwealth's Public Utility Commission. Several changes have occurred within the building since its construction. Utility systems were upgraded and the installation of air conditioning ducts resulted in



HEARING ROOM ONE IN 1928

the use of suspended ceilings, hiding many ornate elements. Decorative plaster ceiling elements were painted over with insensitive treatments. Sometime over the course of the various upgrades, the drapery was replaced and the seats changed from wood to metal. The geometric patterns of the ceiling were painted white and pale green with bronze colored rosettes. In 1986, due to the construction of the East Wing, the windows on the south elevation of hearing rooms one and three were walled off to eliminate the view of the parking garage on the other side of the wall.

### JANUARY 26, 1904

*A dusting of snow falls in Harrisburg, remaining on the ground for the next four weeks. Work on the Capitol's exterior is suspended due to cold weather.*

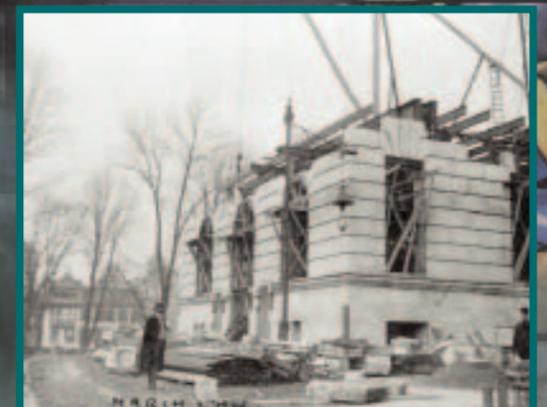


### FEBRUARY 1904

*Architect Joseph Huston asks artist Edwin Austin Abbey to serve as a consultant for the color schemes and gilded ornamenting of the Capitol.*

### MARCH 1904

*Deliveries of steel lath begin along with the plastering of the first floor corridor ceilings. Warmer weather allows exterior work to resume.*



## RESTORING A TILED PATHWAY OF CAPITOL HISTORY

The Capitol Preservation Committee, in conjunction with the Department of General Services, conducted a project to restore a suite of rooms on the first floor southwest, now currently utilized by the House Majority Leadership staff. Keeping as closely as possible to the room's original appearance, a decision was made to recreate the cashier's cage and replicate the Moravian tile floor on a smaller scale. As such, four tiled-clay mosaics from the original floor were reinstalled under the restoration project. These four mosaics, *The Raccoon* #412; *Bullfrog* #416; *Potter Terrapin* #330; and *Indian Panther* #416 remain the only known existing mosaics from the original floor.

The 1906 Moravian Tile floor within the cashier cage originally held twenty mosaics representing mammals, reptiles, birds, and rock drawings that artist Henry Mercer recorded earlier at Safe Harbor along the Susquehanna River. It is believed that the Treasury's tile floor was



LAYING FIELD TILE BY HAND



HOUSE MAJORITY LEADERSHIP STAFF SUITE—AFTER RESTORATION

removed sometime in the latter half of the 1940s. Decades later, four of the original twenty mosaics were found in a storage space under the State Street Bridge and rescued by the Committee.

The undertaking to recreate a portion of the Moravian Tile floor in the vestibule of room 113 required the creation of more than four thousand field tiles to form the main part of the floor. Fortunately the Committee was able to commission the same company who produced them in 1906, the Moravian Pottery and Tile Works, which remains in operation today in Doylestown, Pennsylvania.

As a guideline for placement of the four historic mosaics, the Committee considered room size and function, furniture layout, and original locations documented from Mercer's field notes on the floor plan. The contractors who laid the floor took meticulous care in recreating subtle characteristics inherent of the Arts and Crafts style, which was used in Mercer's original work on the Capitol's first floor corridor. Following the installation, the floor was sealed and coated with a protective finish.

## History of the Old Treasury Offices

When completed in 1906, much of the space in the Capitol building was allotted to house government offices and agencies. One such division was the Treasury Department, which handled the state's financial assets, just as it does today.

At the time, the department was allocated rooms 113, 116, 117, and 118. Room 116 functioned as the cashier's office while the State Treasurer and his staff occupied rooms 117 and 118. Room 113 was the main clerical room and was accessible to the public for monetary transactions. The room was adorned in highly ornate detail like much of the Capitol, but was designed to blend functionality with exquisite décor. This is most evident in a partitioned lobby on the east wall of the corridor that acted to separate employees from public patrons with a sizeable bronze and marble screen. This structure was supported by marble piers crowned with light globes and constructed of grille windows surmounted by bronze anthemions, a classical Greek pattern of radiating leaves. This area was further distinguished by an extension of Moravian tile flooring that led from the House corridor.



1906 TREASURY DEPARTMENT

APRIL 12, 1904

*Governor Pennypacker pledges to speed up construction and uses his influence as head of the Board of Commissioners of Public Grounds and Buildings to secure board approval of Huston's design submissions for additional decorative work.*

MAY 5, 1904

*A large crowd gathers for the cornerstone-laying ceremony—the highlight of the Capitol construction in 1904. Governor Pennypacker, the Capitol Building Commission, Architect Huston, and contractor George Payne all participate.*



JUNE 7, 1904

*Commissioners open bids for "special schedule" and determine that John H. Sanderson, a Philadelphia furniture dealer, is the "lowest" bidder and awards him the contract.*

JULY 27, 1904

*The Harrisburg Patriot reports that the Capitol's chambers and committee rooms will be ready by January 1 for the upcoming 1905 legislative session.*

The Treasury Rooms' condition remained consistent until 1912 when the bronze cashier's cage was extended to the end of the room to accommodate more patrons. In 1913 a circular staircase that led from basement room nine was installed for additional staff and storage purposes.

By 1925 the state bureaucracy was experiencing rapid growth and the Treasury Department was granted room 140, which is located directly across the corridor. The House Majority Caucus originally inhabited these rooms, but they moved to the third floor of the Capitol, and were given rooms 326 through 331, which were consolidated into a single large space.

At that time the House was under the direction of Speaker Thomas Bluett, and the state's chief executive was Governor Gifford Pinchot.

To prepare room 140 for financial use, a steel and concrete vault was built along the western wall between the existing entrances. The vault was made with the most innovative technologies and included a steel door, seventy-five panels of mirror glass, and tear gas installation. Steel piers were added in the basement directly beneath the vault to compensate for the unanticipated weight.

In 1926 a door opening was added between rooms 111 and 113 and the bronze cashier's cage was removed from room 113 entirely. Then in 1927 three bronze grills were installed in room 113 while seven were fitted to room 140.

These conditions remained largely the same until 1939 when the Finance Building was

constructed in the Capitol Complex under the Brunner Plan. This building was to house all of the Treasury Department and its sub-agencies. By 1940 the move was complete and the Treasury vacated the Capitol building permanently. Room 140 was returned to the House Majority Caucus causing the vault, tellers' screens, and partitions to be removed. The room was repainted and a new dais was constructed, which is still in use today.

Room 113 had served the Treasury for many years and considerable effort was necessary to modify the earlier changes.

In 1941 an east-west partition was created to divide the room into a north and south side. The north side was reduced to three offices by the construction of two more east-west partitions. Concurrently, the western area of the south side was made into four small offices using wood and glass partitions, while the eastern side became the Legislative Reference Bureau Library. From the years 1942 to 1946, the southern end was once again partitioned east to west, reducing the room's floor space, but enlarging adjoining

room 115. Many of these changes turned out to be temporary solutions at best, and by 1946 builders were redoing much of what had just been renovated five years earlier. They removed two of the east-west partitions from the north side and replaced them with a north-south partition instead. This succeeded in creating two offices along the west wall of the room, allowing access from the southern side of the room. Alterations also included the removal of original chandeliers, which were replaced with fluorescent lights and suspended ceilings. These modifications were to accommodate new air conditioning ductwork, although window air conditioner units remained necessary.

Another major remodeling took place just two years later and the area ceased to be the Legislative Reference Library. It is believed that this undertaking included the removal of the Moravian tile floor, which was originally installed in the vestibule of room 113. Eventually the room was subdivided along with rooms 115, 116, and 117 to be used by the House of Representative's Majority Leadership staff.



TREASURY VAULT



RESTORED EXTENSION OF MORAVIAN TILE FLOOR

AUGUST 12, 1904

*Progress on the south hyphen continues as the brick Cobb Capitol is refaced with granite blocks.*



AUGUST 1904

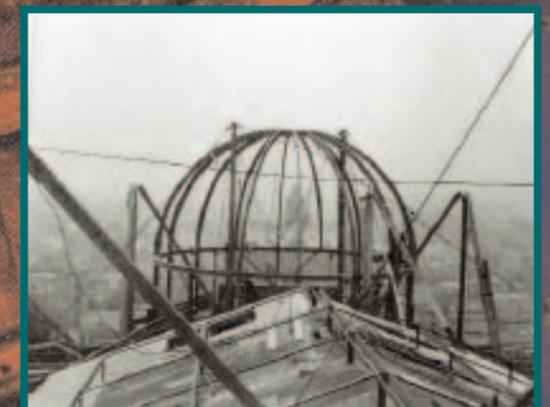
*Masons and plasterers walk off the job and strike for fifteen days.*

AUGUST 23, 1904

*Huston authorizes the manufacturing of 10,000 yards of carpet for the Capitol.*

SEPTEMBER 1904

*Roofers and tile men go on strike for 30 days.*



# Pennsylvania's CIVIL WAR TREASURES



VETERANS MARCH ALONG THE STREETS OF HARRISBURG ON FLAG DAY 1914

“...The hopes, dreams, and fears of Civil War soldiers and a nation at war are encapsulated within their silken folds...”



*Repulse of Gen. Johnson's Division by Gen. Geary's White Star Division.*  
BATTLE OF GETTYSBURG, JULY 3, 1863 BY PETER FREDERICK ROTHERMEL, OIL ON CANVAS, CIRCA 1868

Whether the vision of young Sergeant Benjamin Crippen shaking his fist at advancing Confederates, or a stage of fiery shot and shell illuminating the first color to be planted upon the ramparts, the image of Civil War battleflags is one of the most prevalent in Civil War iconography. Most all the hopes, dreams, and fears of Civil War soldiers and a nation at war are encapsulated within their silken folds, and they have been the subject of countless photographs, paintings, and articles.

The lifeblood and spirit of any Civil War regiment was its regimental standard. Not only was the flag the point upon which a regiment would rally in times of desperation, but it served as a visible sign of what was occurring on the turbulent, ever-changing battlefield. In a time before radio

communication, the flag was the point on which the regiments' communication hinged, and therefore largely determined the ebb and flow of battle.

Numerous states north and south provided regiments with their own state-issued colors, while the national government and many small American communities did the same. The Commonwealth of Pennsylvania appropriated money to outfit the majority of its 215 regiments with flags emblazoned with the state Coat of Arms and lettered with the regimental designation. At times, war governor Andrew G. Curtin would personally travel to a regiment's location to present the new colors to its colonel.

As the war wound on, most regiments at one time or another became embroiled or entangled in varying

degrees of vicious, often desperate combat, sometimes even hand-to-hand. While the veterans who experienced this horrific struggle have passed on, these invaluable artifacts remain as testament to the nature of mid-eighteenth century warfare.

In the post war years, after the conflict was decided, Pennsylvania's men-in-arms presented their colors back to the Commonwealth at a large ceremony on July 4, 1866 in Philadelphia. General George G. Meade gave the keynote address and officially handed over the collection to Governor Curtin. The banners were then transported back to the old state arsenal, and in the 1870s placed in a special flag room adjacent to the state Capitol. The collection remained safe in the new Executive, Library, and Museum Building when in 1897 the state Capitol building burned.

By 1911 it was determined by state officials to build large bronze cases in the main rotunda of the new Capitol building to house the Commonwealth's Civil War flag collection. On June 14, 1914 a parade stepped off from the old library and museum building with some 300 Civil War veterans, original color bearers in many cases, carrying their furled standards. The flags were gingerly placed in the new flag cases and it was here that they remained for approximately seventy-five years.

In 1981 the 87th reenactment group expressed a desire to raise funds and conserve its original banner for posterity. Though the original color had deteriorated almost beyond salvageability, a record banner for the original regiment was conserved. However, the 87th served an important role in heightening the awareness of the need for immediate conservation of the entire collection.

The newly created Capitol Preservation Committee, along with bipartisan support of House leaders, began a project of sponsorship and conservation of the collection in 1984. By 1992 the entire collection, now numbering some 400 flags, was completely conserved and stands as one of the most remarkable single collections of battle flags in the country. With the success of Pennsylvania's project of flag conservation and a one-of-a-kind symposium on battle flag conservation, many states across the nation began their own state-sponsored conservation projects.

The Commonwealth of Pennsylvania's collection of state-issued battle flags serves as an invaluable window into the nature of Civil War battle, and the horrors of Civil War combat. Many of the colors were riddled with bullets and torn by shells. Staffs have been completely broken in two, sometimes three pieces, and in-the-field splices and repairs are evident. Blood stains and powder burns remain as sobering reminders of the grueling ordeal, and the sacrifices made by the 620,000 men who paid the ultimate price.

The entire collection of Pennsylvania Civil War flags is available for tours by the public, via appointment. To schedule a tour of the collection, or for more information, contact the Committee at 717-783-6484 or visit our website at <http://cpc.state.pa.us>.

Look for a free copy of the Committee's updated Civil War Flags booklet in Summer 2005.

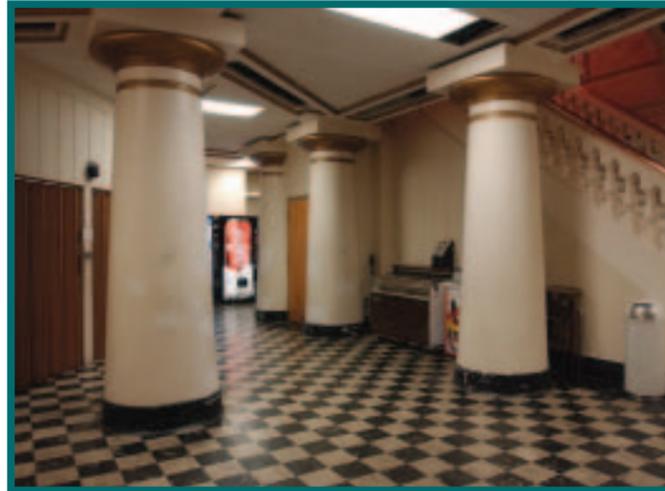


2005 FLAG BOOKLET AND ROTUNDA FLAG CASE



## CAPITOL BASEMENT RESTORATION

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 the building's history. After twenty-two years of Committee restoration projects and ten years of work in conjunction with the Department's life safety projects, the major restoration and rehabilitation of all public and private spaces in the Capitol building are concluding with the work in the basement.



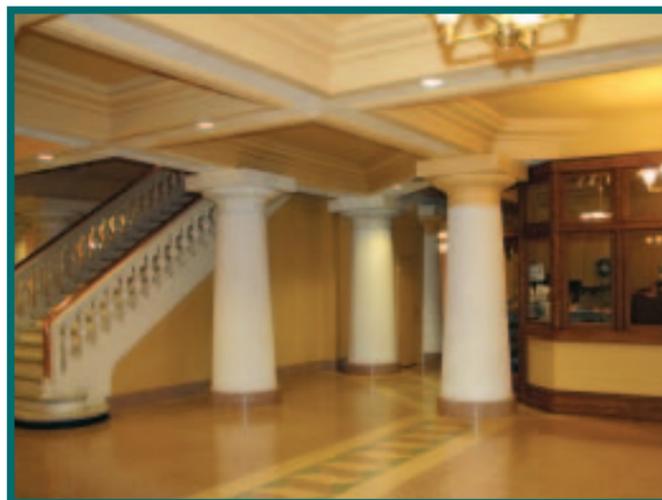
The basement area has often been considered a very utilitarian type of space with little thought of aesthetics. Over the years, suspended ceilings, board and batten wall paneling, ranch molding, vinyl asbestos floor tiles, and modern lighting fixtures have been installed, robbing the basement of its original character.

Those who have not visited the basement for some time are in for a big surprise. Under the latest project, the basement has been stripped of later modifications and returned to many of its original 1906 finishes. After removing most of the suspended ceiling in the basement rotunda area, an ornate coffered ceiling was exposed. (The Senate page room, covering the remaining

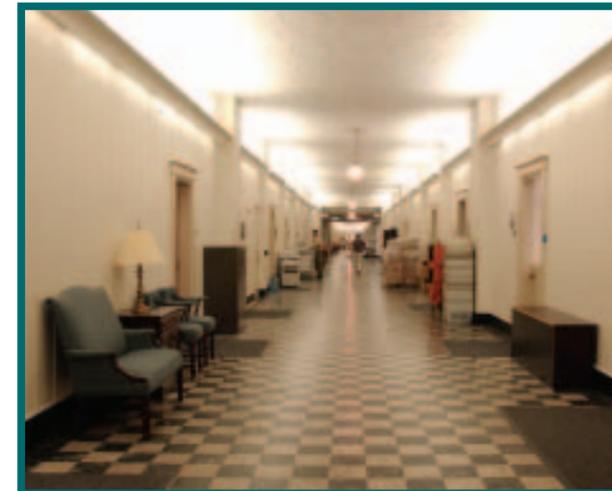
ornate rotunda, is planned to be removed in the future.) Paint analysis identified the historic paint colors for the entire basement. It was discovered that originally all basement doors and trim were oak instead of mahogany, which was traditionally used throughout the rest of the building. The original stain color for the oak was matched and used throughout the entire basement including the new rotunda enclosures for the snack bar. Period, historically-inspired lighting fixtures were also added in the corridors.

The most monumental change to the basement was the removal of the asbestos vinyl tiles, which were abated and replaced with durable terrazzo flooring. Traditionally, terrazzo was concrete slurry mixed with marble chips that was poured, then ground down to a polished finish. Today, marble chips are still used, but the concrete slurry has been replaced with long-lasting epoxy. Terrazzo was chosen for its durability since the basement has the highest traffic of delivery carts and pallet jacks.

In addition, there is precedent for the use of terrazzo in the building. With the exception of the Capitol's first floor (Moravian tile), the second floor outside the Lt. Governor's office (marble), and the fifth floor (vinyl tile over concrete), the remaining public corridors are all terrazzo. In fact, the pattern for the basement floor was developed using these public corridors



BASEMENT RESTORATION BEFORE AND AFTER: ABOVE—ROTUNDA; LEFT—SOUTH CORRIDOR

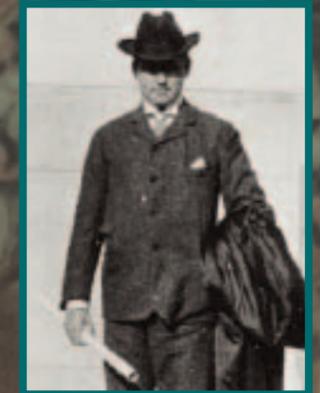


as inspiration. Even the size of the chips used in creating the mixture matches the historic terrazzo chip mixture.

An ornate pattern was chosen for the more decorative basement rotunda so that following the removal of the Senate page room it will serve as a secondary rotunda press conference and exhibit area for the use of legislators and the public. The colors in the basement floor were chosen by the Committee using existing Capitol historic finishes. The warm burnt sienna faux finish used throughout the Capitol's public corridors inspired the floor's border. The golden ochre color was chosen as an accent color to the sienna, and the yellow-green roof tiles inspired the green accent color used in the rotunda. With the completion of the new terrazzo flooring, the transformation of the basement will finalize the Capitol's restoration.

SEPTEMBER 8, 1904

*Huston requests, and the Commission approves, postponement of the final decoration of the House and Senate Chambers until after the 1905 legislative session.*

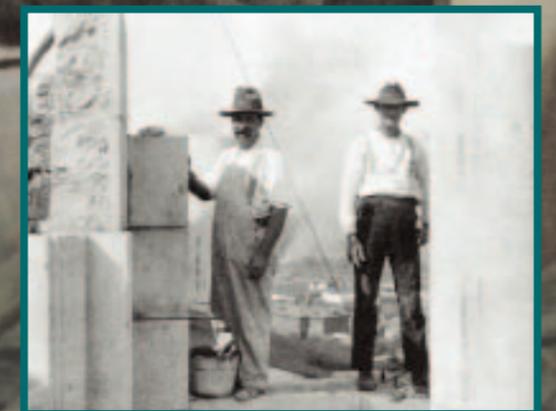


SEPTEMBER 10, 1904

*Five laborers are injured when a scaffold in the rotunda collapses and falls twenty-seven feet as they were hauling a 1,000-pound girder from the Senate Chamber.*

SEPTEMBER 24, 1904

*Workers proceed in setting granite around the drum of the Capitol's dome.*



## SOUTH WING RESTORATION: THIRD AND ENTRESOL FLOORS

As with the Capitol basement project, the Committee also restored historic areas on the third floor in rooms 308B and 308E, concurrent with the Department of General Services' life safety upgrades.



ROOM 308 IN 1906

Originally, room 308B was the office of the Secretary of the Commonwealth with room 308E serving as its reception room. Both rooms have full-height mahogany wainscot and ornate plaster ceilings. Since 1906 both of the rooms' ceilings have been redecorated, obscuring the original finishes. Under this project, the ceilings were restored to their historic colors based on paint analysis and destrata conducted by the Committee.

Likewise, on the Entresol floor, ornate ceilings in rooms 508 and 509 were also restored. These rooms were originally used as conference rooms for the dental and medical council. A partition wall was installed decades ago, adding part of the public corridor into this suite of offices. Historic floor plans and paint analytics confirmed this

by resulting in a color scheme that identically matched the corridor.

Room 509, originally an Assembly Room containing a dais and seating for approximately seventy-five people, posed an interesting challenge. In 1939-1940 this room was totally remodeled and joined with room 510 by eliminating a north/south partition wall. This expanded space was converted for use as the Justice Department Library. In addition to custom-made bookcases and study alcoves, a new ornate plaster ceiling was installed. Unfortunately, in the early 1960s more alterations were made and a new partition wall between 509 and 510 was erected. At this time, the ornate ceiling in room 510 was also covered with a flat plaster ceiling.

However, after considering the merits of the ornate ceiling, upon examination it was found to be in good condition and was adaptively restored.



NORTH CORRIDOR, 1ST FLOOR



PAINT EXPOSURE DESTRATA WINDOWS

## MAINTENANCE OF CAPITOL FINISHES AND FIXTURES

The greatest form of historic preservation is continued maintenance. This summer, the Capitol Preservation Committee took a major step towards eliminating the need to conduct a large-scale restoration of the Capitol in the future. By initiating a

five-year, renewable maintenance project, the Committee will be able to sustain the hard work and achievements of the last twenty-two years.

A primary focus will be on all of the public corridor spaces and includes semi-annual general cleaning of plaster, finished canvas and marble, walls, beam drops, soffits, moldings, bronze and marble surfaces, finished wood work, painted art work, light fixtures, and miscellaneous architectural materials and finishes.

The work extends from floor to ceiling level and includes all surfaces which collect and harbor dust, dirt, and debris, including horizontal and inclined ledges, frame and molding edges and profiles, fixtures, and accessories. The project also includes the cleaning, polishing, and relamping of existing ornamental chandeliers, sconces, and wall mounted light fixtures.

Once a year, this project will also address general repairs to the public corridor finishes. This includes repairs to marble, canvas, paint and glazed finishes, wood and wood finishes, gold leafing, and stenciling. Each year the Committee will

identify all necessary repairs. Year one is expected to have the most extensive repairs because no maintenance has occurred since the projects have ended. Successive years should prove to be minimal in comparison to year one. The purpose of having this continuing project is so that the condition of the building never returns to the neglected condition that was endured for some seventy-five years prior to the restoration.



TORN WALL CANVAS



DAMAGED MAHOGANY FLOOR MOLDING

SEPTEMBER 30, 1904

*Huston reports that the finish plastering is almost complete in the chambers and that the woodwork will be installed within a week.*

OCTOBER 2, 1904

*Harrisburg Planing Mill, main supplier for the Capitol's millwork, now operates day and night to turn out the woodwork.*

*Huston and Charles Wetter, partner of George Payne who built the Capitol, inspect the job site.*



OCTOBER 25, 1904

*The Board of Commissioners and Public Grounds and Buildings awards Payne and Company a change order to their contract to finish the Capitol's attic, creating additional office space for newly established state departments.*

## BARNARD STATUARY MAINTENANCE

The initial assessment of the year -four maintenance work for the Barnard statuary showed little to no changes in the overall condition of the two groups. Both groups were cleaned with an anti-microbial treatment to hinder yearly biological growth. The minor loss of dispersed hydrated lime (DHL), a compound used to fill minor cracks and fissures, was noted. These areas, largely those most exposed to the elements, were cleaned and refilled. To further protect these areas, a natural hydraulic lime (NHL) cap was



IDENTIFYING DHL FILL LOSS

placed over the DHL in vulnerable areas, which will help to protect the areas that are directly impacted by driving rain and snow . During the inspection, a previously repaired patch showed signs of failure on the bas-relief of the north group. The patch was removed and replaced.

Previously, molds were taken from six locations on the north group to enable replacement of selected damaged carved elements. Highly figured elements that had been previously broken and repaired a number of times were molded and plaster models were made to allow for later re-carving using the pointing method.

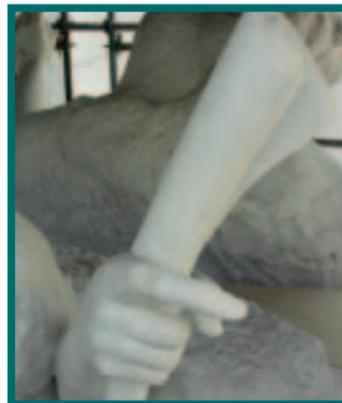
This year , the damaged elements were removed and the newly carved elements were installed. Among the new carvings, visible from below , is the replacement of the



ATTACHING REPLICATED THUMB AND FINGER

Committee repointed the sculpture's granite bases and lead caps were installed on horizontal joints at the top of each base.

At the end of this year's maintenance work, the sculptural groups remain water tight and problem free—prepared to face the harsh winter elements of Harrisburg's variable winter weather patterns.



REPLICATED SCROLL, THUMB, AND FINGER AFTER RESTORATION

## MEXICAN WAR MONUMENT MAINTENANCE

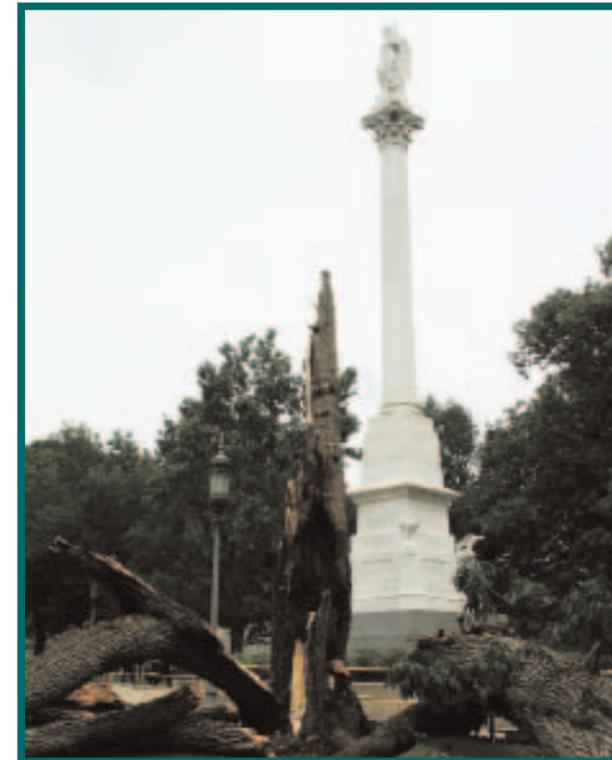
The inspection of the Mexican War Monument during year three of the maintenance project revealed very little changes in its condition. The examination included all mortar joints, dispersed hydrated lime fill (DHL) injections, and the performance of consolidants applied during the first year of the project.

In the spring, new damage to one of the eagle's heads on the northwest corner of the



INSPECTING REPLICATED EAGLE HEAD AFTER RESTORATION

Teacher/Philosopher figure's scroll, thumb, and finger . The New Youth figures received a right hand to the female figure and a proper left hand for the male figure. In addition, as part of this year's work, the Capitol Preservation



MEXICAN WAR MONUMENT NARROWLY ESCAPED STORM DAMAGE

monument was discovered. It had completely broken off and was found lying on the ground. A replacement head was modeled and installed as part of this year's maintenance work.

In August the monument narrowly escaped what could have been massive damage, when a powerful thunderstorm blew over an adjacent hundred-year-old ash tree. The tree was noted on a 1919 topographical map, which civil engineer E.W. Cowden wrote was 2.2 feet in diameter . Based on that calculation, it is believed the tree was planted circa 1870.

The entire monument was gently cleaned and rinsed using filtered water at hose pressure. An anti-microbial solution was again applied to the few areas that showed new biological growth. The holly bushes planted during last year's maintenance frame the granite base of the monument providing lush green foliage. The Committee's commitment to providing a five-year cyclical maintenance program for the Mexican War Monument has proven successful, leaving the monument in excellent condition.

## NOVEMBER 1904

*Laborer Lucas A. Hoelle was killed when he fell twenty-six feet through an opening in the Senate floor. He was the fifth man killed since construction began.*



## NOVEMBER 3, 1904

*Governor Pennypacker adds an element of humor, as reported by the Harrisburg Telegraph, with his suggestion, that if the Capitol were not ready, the Legislature could meet outside along the Third Street side of Capitol Park. He mentioned as precedents the English barons at Runnymede and the Druids, "who always had open air services."*



In May 2004 the Capitol Preservation Committee opened the "Capitol Artists" exhibition in the Capitol's main rotunda. This exhibition, which is the fourth in our special series planned to celebrate the Capitol's 100th Anniversary in 2006, will be on display in the rotunda's four large exhibit cases through February 2005.

An enormous amount of talent went into creating the artwork that adorns the Pennsylvania State Capitol. Some artists were already famous in their own right; others were less known and became recognized for their work in the Capitol. In either case, each of the Capitol artists in his or her own way contributed not only to the beauty of the Capitol, but also to the great history of our Commonwealth.

This exhibition features five Capitol artists—George Grey Barnard (1863-1938); Edwin Austin Abbey (1852-1911); Violet Oakley (1874-1961); Henry Chapman Mercer (1856-1930); and William Brantley Van Ingen (1858-1955)—and offers a rare glimpse at works produced before, during, and after their Capitol commissions.

Our Capitol Artists exhibition represents only a fraction of the talent, from an amazing group of artists, commissioned to create artwork for one of the most magnificent state capitols in the country.

As we move toward the Capitol's 100th Anniversary Celebration in 2006, the Committee is planning exhibits that reflect the past 100 years of Capitol history so that visitors and building occupants alike can learn more about the Capitol's important milestones.

## GEORGE GREY BARNARD 1863-1938

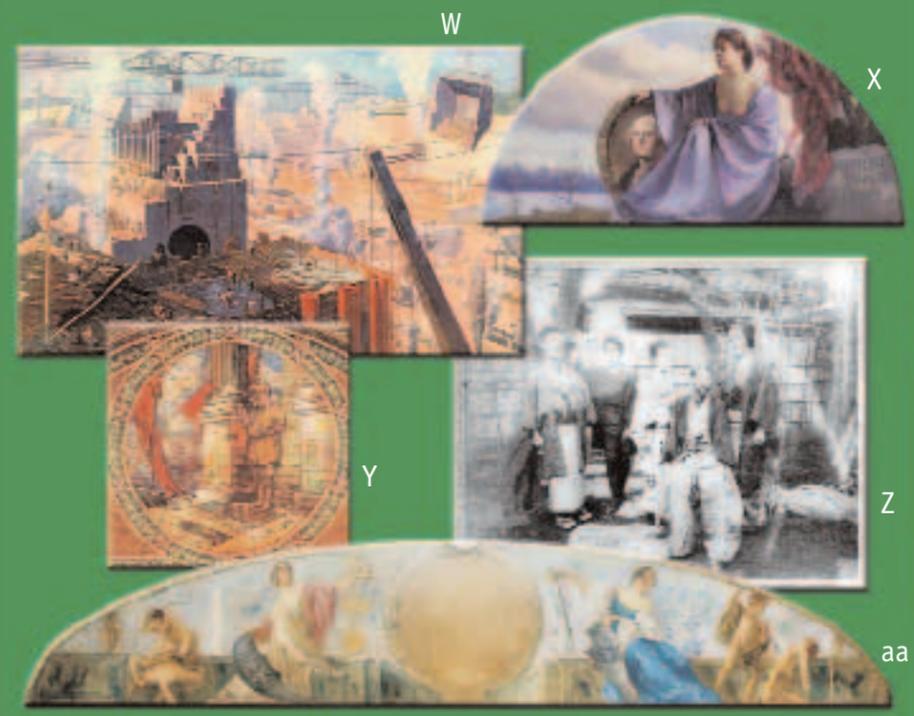


# CAPITOL ARTISTS EXHIBITION



## HENRY CHAPMAN MERCER 1856-1930

## EDWIN AUSTIN ABBEY VIOLET OAKLEY 1852-1911 1874-1961



## WILLIAM BRANTLEY VAN INGEN 1858-1955

- A) Republique Francaise Honneur Et Patrie Medal, 1870, Gold medal with ribbon, great-grandson Dirk A.D. Smith
- B) Model for 13 rue de la Grande Chaussée, c. 1900, Pen and watercolor on paper (photograph), grandson George Grey Barnard II
- C) Emerging Bust of Abraham Lincoln, 1923, Marble, Glencairn Museum; and National Institute of Arts & Letters Medal, 1936, 14k gold, great-grandson Dirk A.D. Smith
- D) Republica Argentina Centenario Dela Independencia, 1910, Bronze medal, great-grandson Dirk A.D. Smith
- E) Untitled Sketch of Female Form, c. 1900, Pencil on paper (photograph), grandson George Grey Barnard II
- F) "The Builder," 1935, Bronze, grandson George Grey Barnard II
- G) Promotional Poster for The Cloisters, c. 1945, Printed paper (photograph), grandson George Grey Barnard II
- H) "The Bull Dog in Lincoln," c. 1900, Pencil on paper (photograph), grandson George Grey Barnard II
- I) "Fairfield Abbey" by Spy for Vanity Fair Magazine, Dec. 1898, Lithograph, Capitol Preservation Committee
- J) Abbey "O, Mistress Mine where are you roaming," 1884, Printed paper, Capitol Preservation Committee; and "Sketching Rambles in Holland," 1884, Book, Capitol Preservation Committee
- K) Bust of Violet Oakley, 2004, Composite reproduction, Original sculpted by Michel de Tarnowsky (1870-1946), The Museum of the Art Schools of Nice, France
- L) Abbey "The Deliverer," 1936, Printed paper, Capitol Preservation Committee
- M) Oakley Stained Glass Dome, 1907, From Charles Yarnall Townhouse, c. 1999, Photograph, Capitol Preservation Committee
- N) Oakley *The Ladies Home Journal*, Nov. 1897, Magazine, Capitol Preservation Committee
- O) Sample Box featuring "Castle Acre" Tiles, c. 1900, Wood and earthenware tiles, The Moravian Pottery & Tile Works
- P) Pitcher, c. 1830, Wheel-thrown earthenware, The Mercer Museum
- Q) Grain Shovel, c. 1850, Wood, The Mercer Museum
- R) Ice Skates, c. 1810-1820, Wood and iron, The Mercer Museum
- S) Fonthill, Mercer's castle-like home built between 1908 and 1910, c. 1990, Photograph, Spruance Library
- T) Mercer's Original Sketch Book, c. 1897, Book, Spruance Library
- U) Sketch for "Seal of the New York Press Club" Panel, 1909, Graphite and charcoal on paper (photograph), The Moravian Pottery and Tile Works
- V) Butter Churn, c. 1830, Wood and iron, The Mercer Museum
- W) "Construction of the Spillway at Gatun Dam," Panama Canal Administration Building Mural Series 1993, Oil on canvas (photograph), niece Marian Van Soest
- X) "Liberty and Prosperity" Mural Series from New Jersey State Capitol, Senate Chamber 1903, Oil on canvas (photograph), Office of Legislative Services
- Y) Mosaic from U.S. Mint Building in Philadelphia, Depicts ancient Roman methods of coinage, 1901, Glass mosaic (photograph), niece Ruth Wait
- Z) Van Ingen Visiting Japan, c. 1898, Photograph, niece Ruth Wait
- aa) "War and Navy" Library of Congress Mural, 1896, Oil on canvas (photograph), Library of Congress

## NORTH LIGHT COURT RESTORATION

During late summer and fall 2004 the Capitol Preservation Committee began restoration work in the North Light Court area of the Main Capitol building. Documentation shows that the light court areas had been refurbished in 1940 as part of a comprehensive repainting of the Capitol's public corridors. More specifically, the marble had never been poulticed and polished since the Capitol's construction.



NORTH LIGHT COURT—BEFORE RESTORATION



NORTH LIGHT COURT—DURING RESTORATION

The project involved cleaning the groin vault interstitial spaces above the skylights, resulting in the removal of fifty-six bags of debris that over the course of the last one hundred years had accumulated in this space. At the onset of the restoration, a conditions assessment was completed at each floor, noting examples such as cracked or displaced plaster, paint flaking, damage from water infiltration, and cracks or gaps in the wood elements.

Before cleaning the white marble surfaces, balustrade, and columns, light and gloss meter

readings were taken at several locations, followed by a two-step cleaning process. First, a nonacidic cleaning gel was applied to the surfaces with soft bristle brushes, and then rinsed off with sponges and water. Due to the lack of maintenance that the marble had received since its installation, this method largely removed only surface soil. The second method of poulticing was employed to remove deeper embedded stains. A blend of dry absorbent clays and mild detergent was mixed with water. After achieving a spreadable consistency, conservators applied the poultice to the marble using a plasterer's trowel to a uniform thickness. A thin film of polyethylene was lightly pressed to the poultice and sealed at the edges. After being left in place for twenty-four hours, the poultice was removed and the marble was sponged clean with water to remove any residue and neutralize the surface. The final step was



POULTICING AND CLEANING MARBLE

polishing and involved applying Italian Craftsman polishing cream with a soft cloth in a circular motion, then buffing to a brilliant luster.

More than 240 elements were sampled to determine the historic finishes within the light court area. Conservators began by conducting microscopic analysis of all paint samples in order



RESTORATION OF DECORATIVE FINISHES

to determine the original 1906 finish. In addition, many years' worth of over-paint was chemically removed at select locations, creating paint exposure at the windows to reveal the historic finish underneath. The data obtained from these procedures was then used to establish a palette for the finishes used during the restoration process.

The leaded glass skylights situated in the ceiling of the light court were also restored. Before they were removed and taken offsite, the condition of the windows was thoroughly photographed and documented, including each panel's orientation. The panels were hand washed and repairs were made to the glass and lead comes, which had shifted due to the immense flexibility of lead over time.



REMOVED LEADED GLASS SKYLIGHT—BEFORE RESTORATION

NOVEMBER 4, 1904

*The Harrisburg Patriot and the Philadelphia Press issue stories questioning whether the building would be ready for the General Assembly on time.*

NOVEMBER 7, 1904

*Huston reports that half the marble in the Senate Chamber has been set, and the chamber will be completed within ten days. The House Chamber and its anterooms will be finished by December 1.*

NOVEMBER 21, 1904

*Huston backs off from his earlier projections after visiting the shops of marble subcontractor R.C. Fisher Company in New York, learning the marble for the House and Senate Chambers will not be ready until December.*

NOVEMBER 25, 1904

*The Public Ledger reports that the windows are being glazed in the chambers and that the stained glass for the oculi windows has been delivered to the building for installation.*

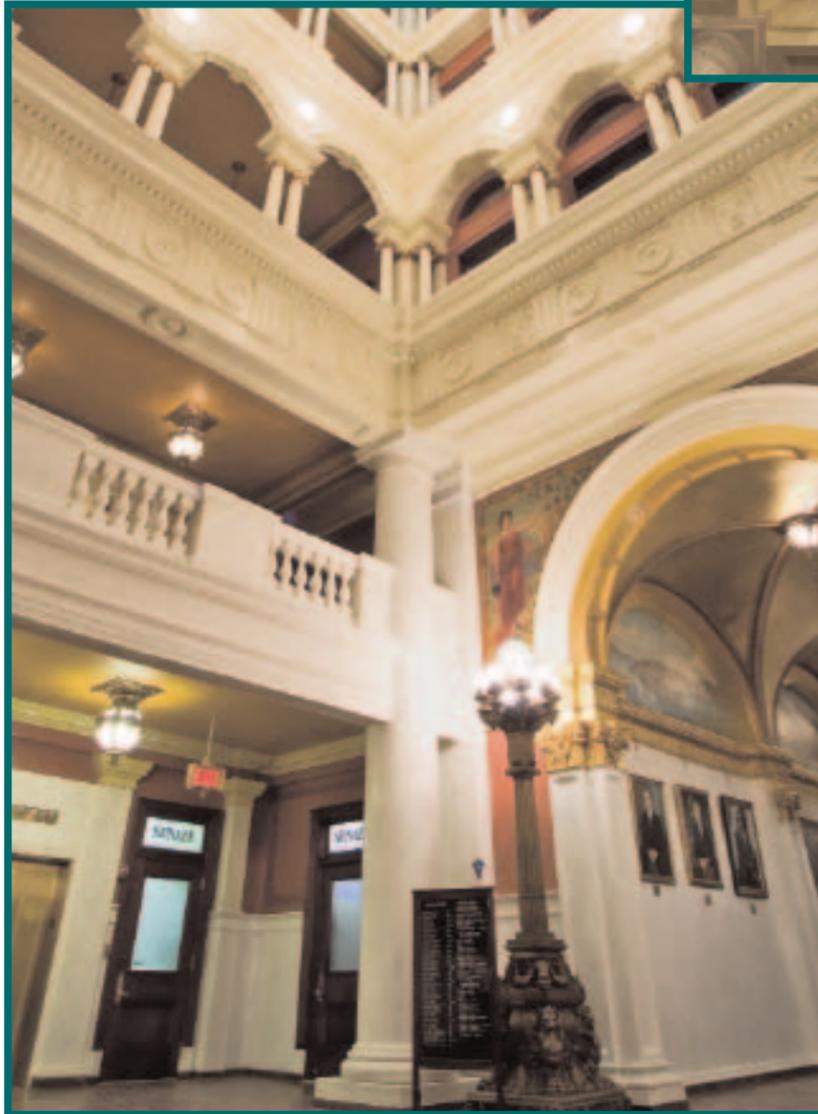
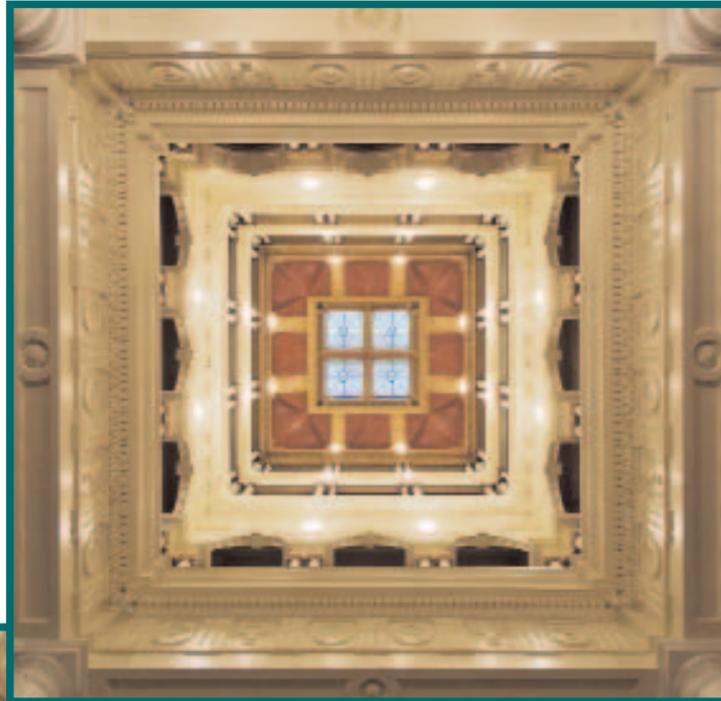




RUBBING FROM SKYLIGHT FOR REPLICATING BROKEN PIECES OF LEADED GLASS

Replacement glass was only installed for areas that contained multiple fractures where safety and integrity were a concern.

Fortunately, the same factory that made the glass when the Capitol was constructed is still in existence. The Wissmach Glass Company in Paden City, West Virginia was used for the replacement pieces, which enabled the Committee to remain true to the historic fabric of the original stained glass.



NORTH LIGHT COURT AND SKYLIGHTS—AFTER RESTORATION

Originally the dome above the skylights provided natural light, however, over the years mechanical equipment was installed above the glass that obstructs the light. Today, the leaded-glass panels are backlit with eight, four-foot fluorescent light fixtures. In addition, twenty-four half moon bronze lighting fixtures in the Light Court were rewired, relamped, and put on a dimmer switch and timing control device.

### Plaster Restoration in the House Gallery

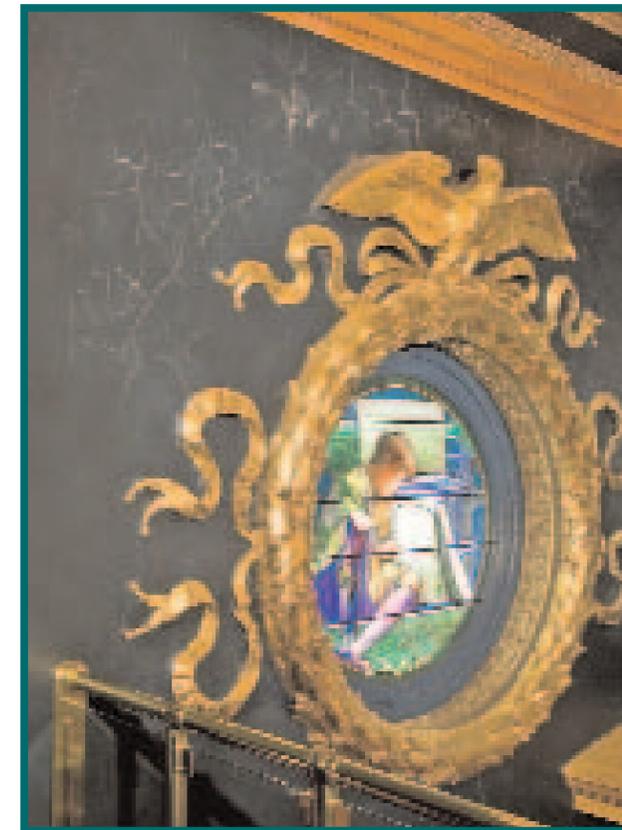
Damage was discovered in the House Gallery space, which was caused by reoccurring roof drainage and water infiltration. It was determined that the scope of the work would involve removing the existing damaged wall canvas and plaster, making the necessary repairs, and restoring decorative finishes to match the existing adjacent finishes.

The damage was concentrated at the east wall of the Gallery, near the circular opalescent stained glass window entitled "Printing Press" by William Brantley Van Ingen. When the non-historic canvas was removed, mold was found growing on the underlying plaster. During mitigation of the mold, a microbiocide general disinfectant was applied.

Once the mold was eradicated, the plasterwork was completed by prepping and filling in minor cracks and surface inconsistencies, followed by sanding. A wall covering primer/sealer was rolled onto the wall, along with a heavy-duty adhesive before applying the new canvas. Gold leaf was applied to the window surround and burnished, allowing the space to return to its original state.



MOLD FROM WATER INFILTRATION



DAMAGED PLASTER AROUND "PRINTING PRESS" OPALESCENT STAINED GLASS WINDOW

### DECEMBER 1904

*Commission members are inspecting the construction site almost daily; Huston and Payne make weekly inspection trips to the Capitol.*

### DECEMBER 7, 1904

*The Philadelphia Press, Philadelphia Inquirer, and Harrisburg Telegraph report that some of the mahogany woodwork in the legislative chambers and committee rooms did not meet Huston's specifications and would have to be replaced after the session.*

### DECEMBER 14, 1904

*Edwin Austin Abbey contracts directly with the Board of Commissioners of Public Grounds and Buildings to provide paintings for the House and Senate Chambers, the Supreme Court Room, and four circular panels for the pendentives of the dome for \$50 per square foot.*



*To be continued...*

# HISTORY UNDER FOOT

*Stories of the Tiled Pavement  
in the Pennsylvania Capitol*



## The Axe and Its Ancestor

When the earliest European pioneers came to Pennsylvania, they brought with them long-bitted or bladed axes (like the one depicted above on the left). These axes, which previously had not been used to clear entire forests in Europe, proved awkward and clumsy in felling massive American old growth forests due to their unbalanced weight. By 1730 the colonists had modified their axe design and American blacksmiths were

now producing short-bladed, heavy-polled (the driving weight) axes called "pitching" or "tree felling" axes. It was this and several other types of smaller carpentering axes with which America's virgin forests would be timbered, and the American-style log cabin would be built. The evolution of the European axe is just one way in which early pioneers transformed European traditions and technology to fit American needs.

## Reaping with the Sickle

In olden days, farmers would grab a large bunch of wheat or rye with the left hand, and with the right, they would cut the grain near the ground using a slender, serrated sickle. They would then set the collected pile on the ground, and wait for another worker to gather the grain. By hand a farmer or laborer with a sickle alone could harvest one third of an acre of grain per day. Later a scythe with a cradle attached was developed that allowed piles to be stacked as the grain was cut. The grain cradle increased one person's production anywhere from one and one half to three acres per day. Later, Scottish native Patrick Bell (1826) and Virginia's Cyrus McCormick (1831) would create and standardize the American reaper so that the old manner of reaping by sickle would largely disappear. The invention of the reaper was one of many in the agricultural revolution of the nineteenth century.

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



# SPECIAL EVENTS AND AWARDS

## 100TH ANNIVERSARY OF CAPITOL CORNERSTONE LAYING CEREMONY

May 5, 2004 marked the one-hundredth anniversary of the cornerstone laying ceremony for the State Capitol Building. In honor of this historic event, the Committee hosted a commemoration ceremony along with the premier of a special exhibition in the Capitol rotunda that featured replicas of items placed in the 1904 cornerstone.

The outdoor ceremony was held near the main entrance to the Capitol. Committee Chairman Rep. Paul Clymer served as master of ceremonies along with Lt. Governor Catherine

Baker Knoll who delivered a proclamation and assisted with the presentation of a mock centennial cornerstone box. Also participating in the ceremony were Stanley and Tilda Hunting, the grandchildren of Capitol architect Joseph M. Huston; Ron Boice, first person interpreter of Governor Samuel W. Pennypacker; and the Central Dauphin High School Jazz Combo who provided the musical entertainment.

Stanley Hunting, who bears a striking resemblance to his grandfather, portrayed the Capitol architect alongside Ron Boice (as Governor Pennypacker) re-enacting the spreading of mortar on the cornerstone using the original trowel from the 1904 ceremony, courtesy



RUTHANN HUBBERT-KEMPER, LT. GOVERNOR CATHERINE BAKER KNOLL, AND RON BOICE



TILDA AND STANLEY HUNTING, REP. PAUL CLYMER, LT. GOVERNOR CATHERINE BAKER KNOLL, AND RON BOICE



RON BOICE (AS GOVERNOR PENNYPACKER), REP. PAUL CLYMER, AND LT. GOVERNOR CATHERINE BAKER KNOLL

of Pennypacker Mills, Montgomery County. Afterward, the crowd was treated to “cornerstone cake,” as our interpretation of the ceremony substituted icing for mortar spread atop a large cake symbolizing the cornerstone.

### A Look Back at the Historic 1904 Cornerstone Laying Ceremony

The cornerstone ceremony was the highlight of the Capitol construction in the spring of 1904. Unlike the groundbreaking, which had been almost a private ceremony, the cornerstone laying drew a large crowd. Governor Pennypacker, the eight members of the Capitol Building Commission, architect Huston, and construction contractor George F. Payne all participated.

The Governor headed a small procession to the palm-decorated stand, where the cornerstone laying occurred. With him were his private secretary and the contractor’s men carrying the metal memorial box, which he had kept in his private office until the time for the ceremony arrived. The box was covered on all sides with inscriptions, giving 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.

Newspaper accounts of the event vary. One reported that several short speeches were delivered; another reported that there was no speechmaking. Whatever the case, the ceremony was a very simple affair that lasted only about ten minutes. It consisted merely



ORIGINAL TROWEL USED BY GOVERNOR PENNYPACKER AT 1904 CORNERSTONE LAYING



1904 CORNERSTONE LAYING CEREMONY

of the placing of the memorial box in the hollow stone by Huston and Payne and the laying of a bed of cement for the capstone by Governor Pennypacker. The corner of the center wing, just to the right of the main entrance portico, was selected as the location for the cornerstone. After the box had been placed in the stone, Huston handed the Governor a silver trowel with an ebony handle and the Governor started to heap mortar on the box that was covered with a canvas wrapper tied with violet ribbon. The silver trowel used by the Governor bore the following inscription on the blade:

*This trowel was used by Governor Samuel W. Pennypacker to lay the memorial box in the cornerstone of the Capitol building at Pennsylvania, May 5, [sic] 1904. Architect, Joseph M. Huston. Contractors, George F. Payne & Co.*

Architect Huston did not approve of Governor Pennypacker's technique and Huston laid aside his silk hat and proceeded to spread the mortar for him. Once this task was properly completed, Payne directed the steam crane which swung and lowered the two-and-one-half-ton capstone into place. Proudly floating on the cable

of the steam crane was a new American flag. The application of the capstone was completed by the firm of Charles H. Parson, the granite setters.

The discrepancy of the date on the trowel resulted from the governor's attendance at the St. Louis World's Fair. The fair featured the Pennsylvania Building, designed by Philip H. Johnson, which was loosely modeled around the plans for the new State Capitol. Pennsylvania's representation at the fair and stature among states was so important that Governor Pennypacker insisted on being there opening day on April 30, 1904, ultimately delaying his return to the Capitol's cornerstone ceremony by one day.



THE PENNSYLVANIA BUILDING AT THE CLOSE OF THE FAIR

## CPC RECEIVES AWARD IN HISTORIC PRESERVATION

Preservation Pennsylvania, in partnership with the Pennsylvania Historical and Museum Commission, named the Capitol Preservation Committee as the recipient of the F. Otto Haas award, part of the 2004 Pennsylvania's Historic Preservation Awards. The awards were presented at a ceremony held at The State Museum in Harrisburg on May 4, 2004, followed by a reception in the Capitol's main rotunda.

Since 1979 the annual preservation awards have recognized significant contributions in the field of historic preservation made by both individuals and organizations. This award honors noted preservationist and philanthropist F. Otto Haas (1915-1994) as standing recognition of his service and contributions to historic preservation. It is Pennsylvania's highest honor given in recognition of outstanding contributions to preservation made by an individual or group.

"During the past twenty-two years the Capitol Preservation Committee has completed

more than sixty projects along with establishing cyclical maintenance programs to preserve the State Capitol Building, truly one of Pennsylvania's most magnificent treasures," said Committee Chairman Rep. Paul Clymer. "It is a great honor for the Capitol Preservation Committee to receive the 2004 F. Otto Haas award and to be recognized by the two foremost respected preservation institutions of Pennsylvania."

According to Executive Director Ruthann Hubbert-Kemper, the Committee's goal has been to complete the restoration in time to celebrate the Capitol's 100th anniversary in 2006. "By accepting this honor we recognize all the dedication by our members, staff, and the multitude of artisans and craftspeople who have recreated and conserved the grandeur of one of the truly beautiful and unique capitols in the nation," said Ruthann Hubbert-Kemper.

The Capitol building serves as an icon of the State, representing history, government, and the richness of our "common wealth." The Capitol Preservation Committee is proud to serve as its historic guardian and custodian.

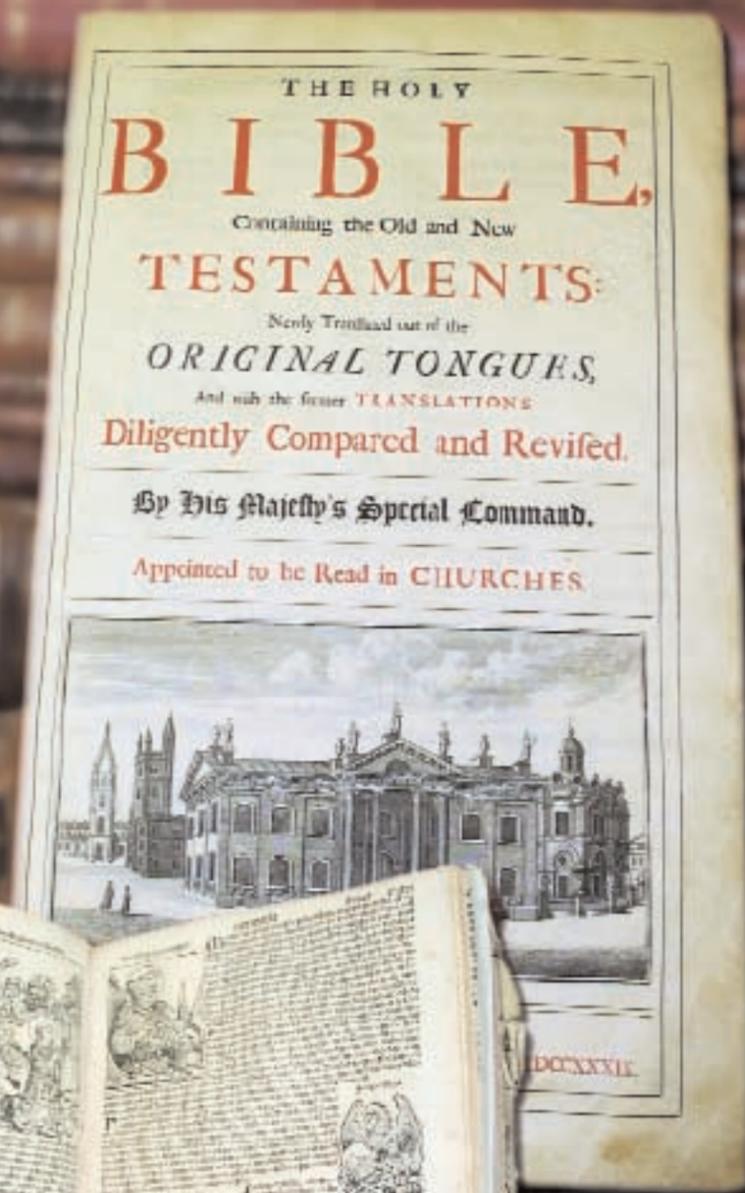


CAPITOL PRESERVATION COMMITTEE: REP. DAVID ARGALL, BEATRICE GARVAN, SEN. HAROLD MOWERY, SEN. MICHAEL O'PAKE, THOMAS DARR, JOHN BOWIE, ROBERT GLENN, BARBARA FRANCO, RUTHANN HUBBERT-KEMPER, AND REP. PAUL CLYMER

# PRESERVING PENNSYLVANIA'S RARE BOOKS



THE PENNSYLVANIA GAZETTE  
NEWSPAPER, 1773



FIRST PENNSYLVANIA  
ASSEMBLY BIBLE



WOODCUT PRINTS

The Capitol Preservation Committee in conjunction with the Office of the Speaker of the House, the Department of Education, and the Department of General Services is proud to be a supporter of the relocation and renovation of the State Library of Pennsylvania's Rare Books Room.

As the forerunner of the modern State Library, the Commonwealth's collection of rare books contains some exceptionally rare and historic manuscripts, maps, and printed volumes. The collection ranges in timeframe from 1493 with the oldest holding, The Nuremberg Chronicle, to the early twentieth century and also contains Official Minute Books of the colonial General Assembly along with the original reference materials used to create the early laws of the Commonwealth.

Some other holdings present in the library are the first Pennsylvania Assembly Bible, the original Assembly collection of 1745, early religious texts from Ephrata Cloister, numerous early Benjamin Franklin publications, and an extensive collection of early Pennsylvania imprints and newspapers such as the Pennsylvania Gazette.

As part of the Rare Books Room renovation project, an area under the basement floor of the State Library Building was braced with new pilings meant to absorb and bolster the weight of a vault to be constructed to house the Commonwealth's collection of rare books. In another collections area directly under this newly constructed vault, there are other valuable works



SELECT WORK OF WILLIAM PENN 1771; FRANKLIN'S POLITICAL WORKS 1779; NUREMBERG CHRONICLE; JOHNSON'S DICTIONARIES

in a collection considered to be "transitionally rare." These 90,000 + volumes do not yet meet "rare book" guidelines or are second and third editions, however, are quite valuable to our history and are currently housed in the basement area of the State Library Building, where light, heat and humidity controls are inadequate. While there is not space in the proposed vault for all of the transitionally rare materials, an adaptation to the design will capture more square footage, properly condition the environment, and permit all rare collections to be housed in the new facility.

In its entirety the Commonwealth's collection of rare books is one of the most important and rare collections in the United States and the Pennsylvania State Library is unique as one of the only libraries that holds the majority of the books, publications, and newspapers that influenced the writing of the important documents that govern our nation. For this reason the Capitol Preservation Committee urges public and private support for the renovation of the Rare Books Room to preserve this irreplaceable collection for posterity.



FUTURE SPACE FOR RARE BOOKS ROOM

# LOST AND FOUND

Each year we use this section of our project report to highlight newly “found” discoveries that relate to the Pennsylvania Capitol as well as items that the Committee is still in search of, but remain “lost.” Finding lost Capitol items is one of the most rewarding challenges for us, which complements the significant preservation work being done throughout the Capitol. You can help by sharing knowledge about other historic artifacts that may have originated from the Pennsylvania State Capitol by contacting the Committee. The important task of preserving the history of our beloved Capitol is one that benefits all Pennsylvanians and generations to come.



HOUSE CHAMBER IN 1906

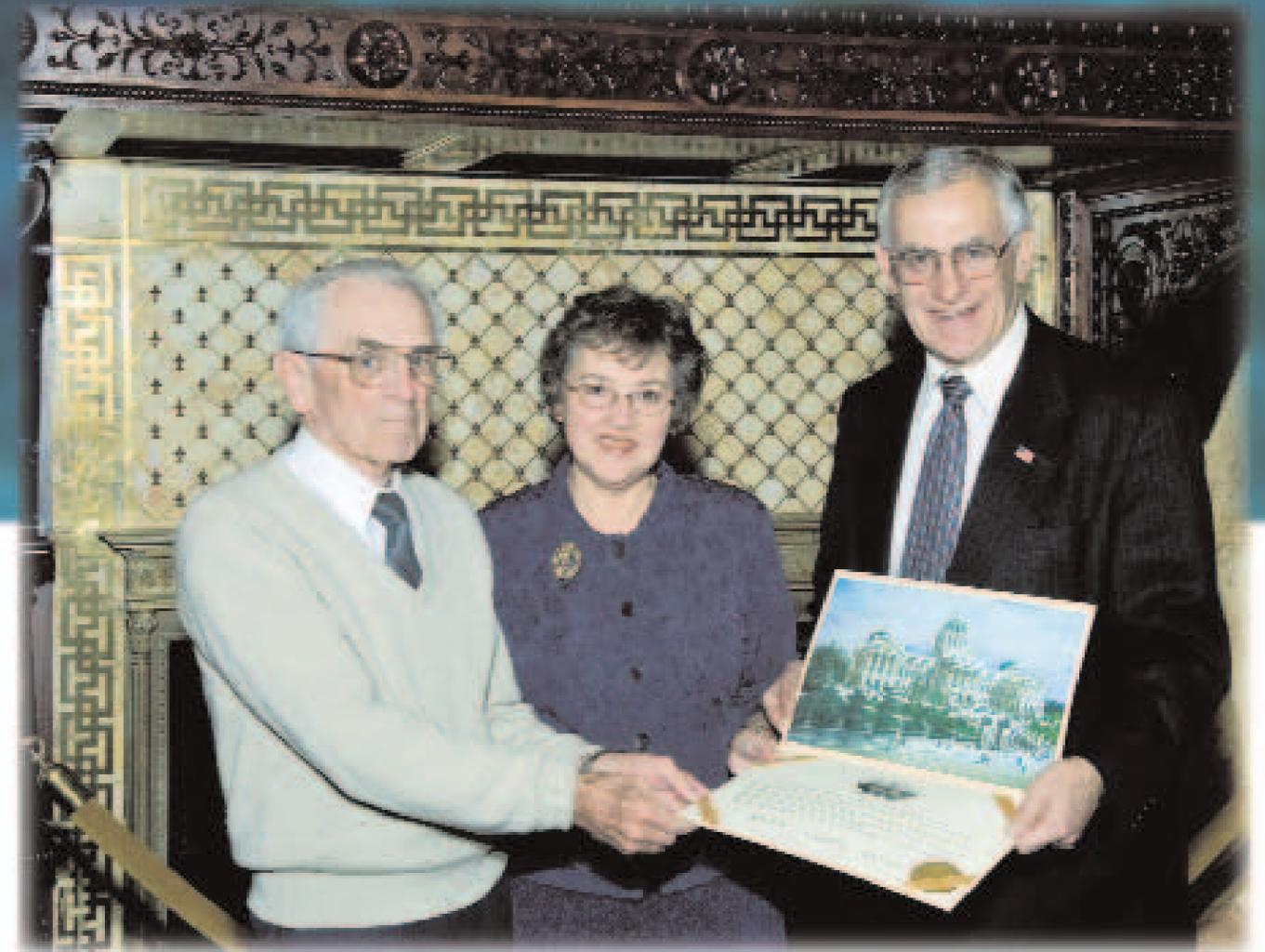
with four smaller chandeliers located in the center). In 1912 during the installation of Edwin Austin Abbey’s “Apotheosis of Pennsylvania”—the enormous painting on the central south wall of the House Chamber—two of the smaller chandeliers were removed because they obstructed the view of visitors in the gallery. The whereabouts of the chandeliers following their removal remains a mystery, and therefore, the Committee would be appreciative to learn of any new information as we continue to compile documentation about the Capitol’s history.

## LOST: HOUSE CHAMBER CHANDELIERS

Originally when the Capitol was first built, the House Chamber contained eight chandeliers (a larger set of four located on the ceilings’ outer perimeter along



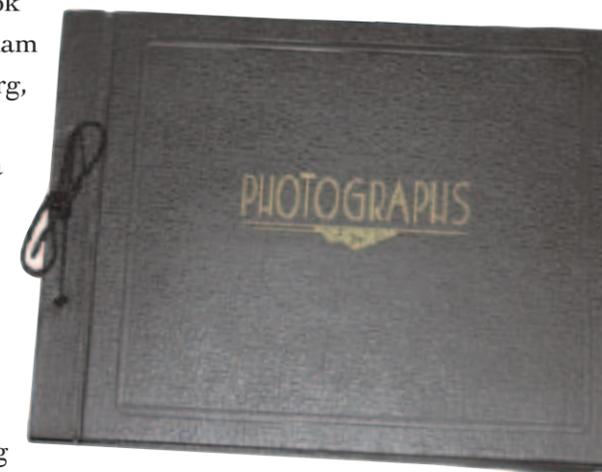
CLOSE-UP VIEW OF LOST CHANDELIER



WILLIAM THOMAS, RUTHANN HUBBERT-KEMPER, AND CHAIRMAN PAUL CLYMER

## FOUND: 1936 SCRAPBOOK OF CAPITOL PHOTOS

In the fall of 2004, local book dealer and collector, William H. Thomas of Mechanicsburg, Pennsylvania, found and donated to the Committee a historic scrapbook containing information about the Capitol. Mr. Thomas has been a loyal friend to the Committee since it was established in 1982 by donating and providing



leads on Capitol artifacts. As recognition for his continuing efforts, the Capitol Preservation Committee honored Mr. Thomas with a citation at

the full committee meeting on October 26, 2004. The presentation was made by Chairman Rep. Paul Clymer and Executive Director Ruthann Hubbert-Kemper.

### No Ordinary Scrapbook

This unique piece of history was assembled in 1936 by Harrisburg resident Charles W. Whisler during the



1936 SCRAPBOOK (ABOVE) AND PHOTOS FROM SCRAPBOOK (BELOW)

cleaning and repointing of the Capitol and State Museum buildings (the latter was renamed the Speaker Matthew J. Ryan Legislative Office Building in 1999). Whisler served as senior engineer on the project, which was conducted between May and December of 1936.

Most unique is the incredible amount of detail Whisler captured in his thirty-six-page Capitol memento. The majority of the pages are devoted to eight-by-ten-inch black and white photographs that capture the two buildings—before, during, and at completion of the project (much like one of the Committee’s final project reports would appear today). Not just ordinary snapshots, the photographs were taken by renowned local photographer S.W. Kuhner. Known for aerial and architectural photography in and around Central Pennsylvania, Kuhner’s photographs are today valuable and highly collectible with the State Museum housing one of his larger collections.

Other important aspects of the scrapbook include newspaper clippings about the progress of

the project; handwritten notes detailing what materials and methodologies were used during the course of the project; and autographs ranging from then Governor George Earle to project engineers and contractors including the Piccirilli Brothers.

One of the pages includes a detailed photograph of the Barnard statuary at the Capitol’s front entrance, which in September 1936 were being cleaned and preserved by the Piccirilli Brothers—the same New York firm who had installed the statuary in 1911. Amidst the documentation, we discovered details about how the statuary were cleaned, which included sand-



blasting and the application of a coat of beeswax and paraffin. Important details such as these give the Committee an understanding of the maintenance history along with better insight as to the statuary’s

present condition and stability requirements. This invaluable resource will become part of the Committee’s permanent collection of historic documentation and serve as a research source now and to future Capitol preservationists.

## FOUND: 1910 SWEET’S CATALOGUE OF BUILDING CONSTRUCTION

In the spring of 2004, Committee architect Hyman Myers shared his copy of the 1910 Sweet’s “Catalogue of Building Construction” after noticing that it contained information relating to the Pennsylvania Capitol Building.

On page 328 the catalogue features a listing for the WM. F. Remppis Company in the ornamental metal work section. The WM. F. Remppis Company had fabricated the ornamental iron work of the Capitol. The firm’s Philadelphia office was located in the Witherspoon Building, which was the same building where Capitol architect Joseph M. Huston’s office was housed.

The listing shows several illustrations highlighting the beautiful and artistic quality of the company’s work for some of its prominent customers. Included are two interior shots featuring the Capitol’s cast-iron light wells and staircases.



MAIN STAIRWAY, STATE CAPITOL, HARRISBURG, PA.  
Jos. M. Huston, Architect

An excerpt from the listing reads: “The WM. F. Remppis Company is at all times ready to furnish the architect, contractor, or owner with complete estimates for all classes of work, and to submit special designs upon

request. For the convenience of our many out-of-town clients we have fitted up commodious quarters, equipped with writing materials, phones, stenographer, and all the accessories of a modern office, which they are cordially invited to use as their headquarters while visiting Philadelphia. Our plant is modern in every respect, and we are prepared to execute orders of any magnitude, with the utmost promptness.”

Since 1906 Sweet’s has been the number one reference source for architects, engineers, and contractors. These generously illustrated old catalogues are a treasure trove of information and history.



CAST-IRON LIGHT WELLS STATE CAPITOL, HARRISBURG, PA.  
Jos. M. Huston, Architect

# GIFTS AND COLLECTIBLES

*Sale proceeds help restore the Pennsylvania Capitol Building*

## Commemorative Ornaments

### 2002 Liberty Stained Glass Ornament

A beautiful collectible, this stained glass reproduction is handcrafted in the U.S.A. Each ornament is elegantly packaged in a custom, gold-embossed gift box with an informational brochure and red ribbon. Conveying universal symbols of hope, freedom, and patriotism, Liberty is the perfect gift or decoration that you will be proud to display all year. Date inscribed. 4 3/8" diameter with a 1/2" hook. **\$17.50**



### 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. **\$12.50**



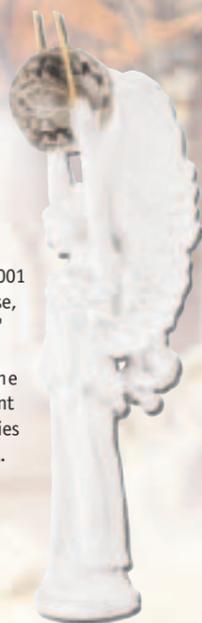
### 1st Edition, 1999 Capitol Ornament

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 complementing enamel colors. Beautifully gift boxed with a detailed information card. **\$11.50**



### 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. **\$16.50**



## Accessories

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

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



### NEW! Illuminated Capitol Glass Etching

This unique collectible features a detailed glass etching of the Capitol building on a 5" x 7.25" crystal clear glass seated in a rosewood piano finished illuminated base. The illumination is powered by a long-lasting LED board located in the wooden base. **\$75.99**



### Historic Window Pulleys

These original window pulleys were saved during the 1983 window restoration of the the Matthew J. Ryan Building—the oldest building in the Capitol Complex. Exclusively offered by the Capitol Preservation Committee, this handsome conversation piece makes a wonderful paper-weight or decorative item for your office or home. The solid bronze pulleys are mounted on an oak base along with a dated brass name plate, and measure 6" x 4.25" x 2.25". Quantities are limited, so don't miss this one-of-a-kind opportunity to own a unique piece of history! **\$32.99**



### Coasters

Burgundy leather coasters with gold-foil embossed Pennsylvania Senate emblem. **.99¢ each or 2 for \$1.50**



## Publications

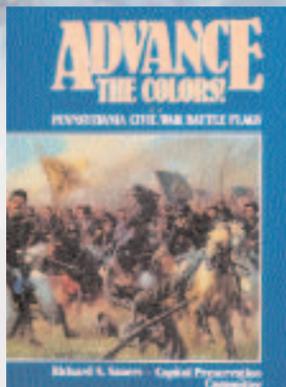
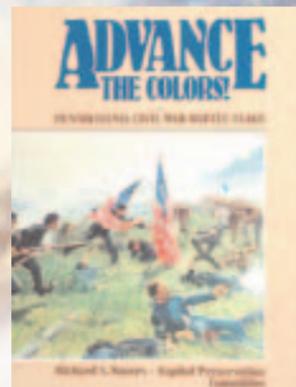


### A Sacred Challenge: Violet Oakley and the Pennsylvania Capitol Murals

Beautifully illustrated with more than 200 images, "A Sacred Challenge" provides amazing insight about Oakley's entire life's work, her journey to become one of the most respected artists in America, and features highlights of the Committee's 1992 Capitol murals' conservation project. 168 pages; hardcover. **NEW Special Price! \$39.95**

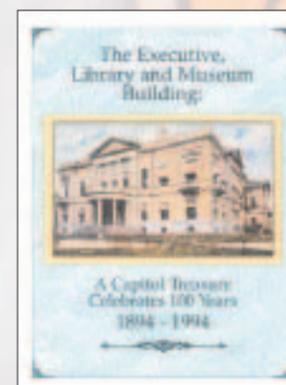
### Advance the Colors Volumes I & II

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**



### 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**

### 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 guide-book 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**



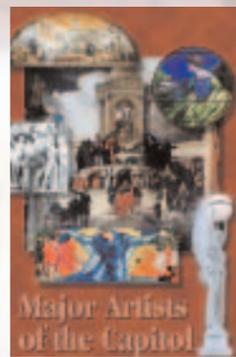
## Video Collection



**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 and Dome Preservation**  
The Committee's first large-scale restoration project involved extensive repairs to the Capitol dome and conservation of the Edwin Austin Abbey murals in the rotunda. Suspended by a web of scaffolding erected more than 220 feet from the rotunda's Moravian tile floor, conservators worked downward, completing the restoration by cleaning, repairing, and intricately repainting and reapplying gold metallic leaf to the decorative ceiling, walls, and elaborate embellishments. Approx. 30 minutes, color, VHS, 1987. **\$20.00**

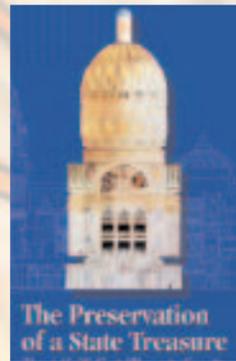


**Major Artists of the Capitol**  
The artwork of the Capitol was executed by some of the best-known artists of the early 20th century. This video highlights the remarkable works of Edwin Austin Abbey, Vincent Alfano, George Grey Barnard, Donald MacGregor, Vincent Maragliotti, Henry

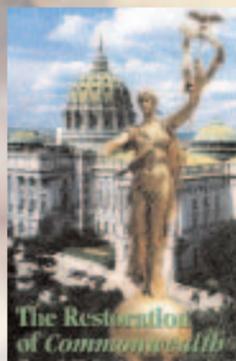
Chapman Mercer, Violet Oakley, Roland Hinton Perry, and William Brantley Van Ingen. Approx. 15 minutes, color, VHS, 1997. **\$20.00**



**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 Gouker and his wife Loice. The Goukers, who worked tirelessly to preserve the rich history of Oaks Cloister, generously opened their home to the Committee, making this film possible. Approx. 23 minutes, color, VHS, 1994. **\$20.00**

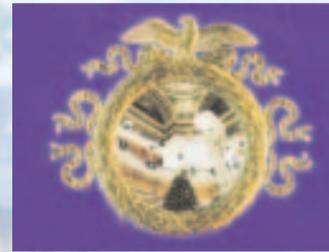


**The Preservation of a State Treasure**  
In addition to providing historical background information on the Capitol, this video presents several of the Committee's restoration and preservation projects including: the Capitol dome and Edwin Austin Abbey murals, bronze doors, Civil War Flags, Barnard statuary, Van Ingen stained glass windows, Moravian tile floor, and many others. Approx. 45 minutes, color, VHS, 1992. **\$25.00**

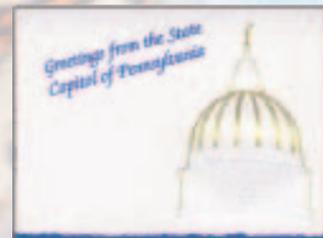


**The Restoration of Commonwealth**  
In 1997 the Committee began the painstaking process of restoring the once magnificent Commonwealth statue to its original grandeur. More than nine months later, a weather-damaged Commonwealth was transformed to a dazzling beacon standing majestically atop the Capitol dome. Approx. 16 minutes, color, VHS, 1998. **\$20.00**

## 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**

**Capitol Holiday Greeting Cards (Printed)**  
Same as above with inside greeting: "Warmest thoughts and best wishes for a Happy Holiday Season and a Happy New Year!" Folded size: 4 1/2" x 6". Box of 10 cards: **\$10.00**  
Sold individually: **\$1.50**



**Capitol Artistry Note Cards**  
Two of each image included in a pack of 10 colorful cards: *Paring Apples* Moravian Tile Mosaic by Henry Chapman Mercer; *The Pennsylvania State Capitol Building and Grounds* competition sketch by Architect Joseph Huston; *The Camp of the American Army at Valley Forge February 1778* mural by Edwin Austin Abbey; *Divine Law* mural by Violet Oakley; *Liberty* stained glass window by William Brantley Van Ingen. Folded size: 4 1/2" x 6 1/4". **\$12.00**

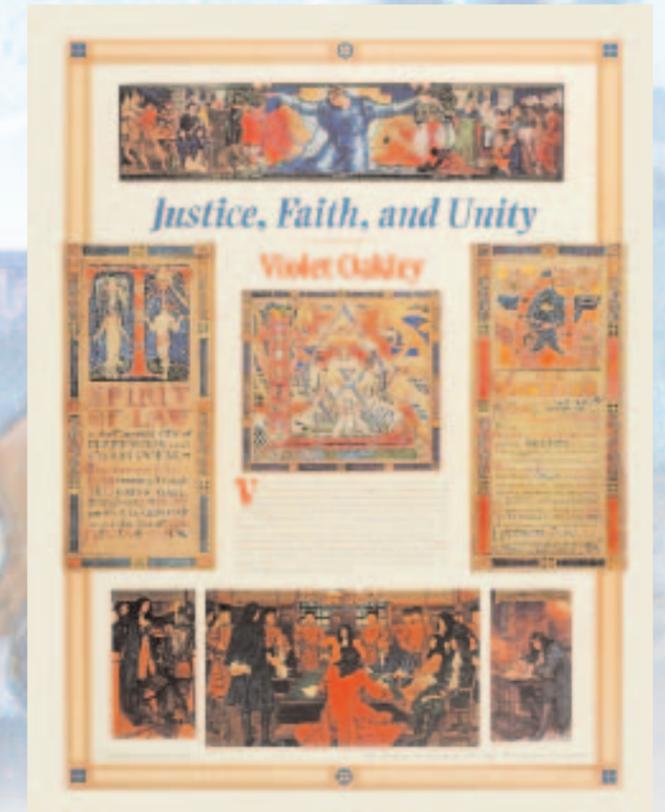
## Posters and Prints



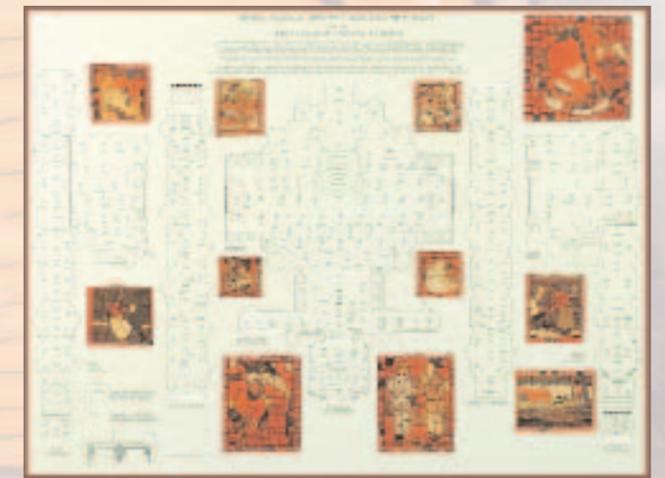
**1902 Capitol Competition Sketch by Joseph M. Huston Historic Print**  
This beautiful fine-art reproduction is printed on a 19.5" x 30" smooth, white, 100% rag-based paper with a thickness of 308 gsm. The printing method utilizes pigment inks, which provide a long-lasting print life and define the distinction of a true fine art reproduction. Only 206 numbered, limited edition prints will be made, accompanied by an official Certificate of Authenticity. **\$100.00**



**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**



**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**

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

# 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  
 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  
 717-783-6484 Fax: 717-712-0742  
<http://cpc.state.pa.us>*

CUT ALONG DOTTED LINE.

ITEM	QUANTITY	PRICE	TOTAL PRICE
<b>Ornaments</b>			
2002 Liberty Ornament		\$17.50	\$
2001 Angel of Light Ornament		\$16.50	\$
2000 Millennium Ornament		\$12.50	\$
1999 Capitol Ornament		\$11.50	\$
<b>Accessories</b>			
Lapel Pin featuring Violet Oakley's "Divine Law" Mural		.94¢	\$
NEW! Illuminated Capitol Glass Etching		\$75.99	\$
Coasters		NEW Special Price— .99¢ each or 2 for \$1.50!	\$
<b>Publications</b>			
A Sacred Challenge: Violet Oakley and the Pennsylvania Capitol Murals		NEW Special Price!	\$39.95
Advance the Colors Vol. 1			\$30.00
Advance the Colors Vol. 2 \$30.00			\$
Advance the Colors Set (Vols. 1 and 2)			\$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
<b>Video Collection</b>			
The Barnard Statuary Project Video			\$20.00
Capitol Rotunda and Dome Preservation Video			\$20.00
Major Artists of the Capitol Video			\$20.00
Oaks Cloister: The Home of Architect Joseph Huston Video			\$20.00
The Preservation of a State Treasure Video			\$25.00
The Restoration of Commonwealth Video			\$20.00
<b>Note Cards</b>			
Metallic Holiday Note Cards (Cards are blank on inside) 12 Per Box			\$12.00
Single Metallic Holiday Note Card			\$2.25
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
Capitol Artistry Note Cards, 10 Cards Per Pack			\$12.00
<b>Posters &amp; Prints</b>			
NEW! 1902 Capitol Competition Sketch by Joseph M. Huston Historic Print			\$100.00
Civil War Flag Poster			\$14.15
Violet Oakley Poster			\$14.15
Henry Chapman Mercer Moravian Tile Floor Map/Poster			\$4.00

### 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.state.pa.us>

Merchandise Total: \$ \_\_\_\_\_

Shipping & Handling: \$ \_\_\_\_\_

Sub Total: \$ \_\_\_\_\_

6% PA Sales Tax: \$ \_\_\_\_\_

Grand Total: \$ \_\_\_\_\_

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- Page 4: The Mercer Museum (Henry C. Mercer); Archives of American Art (Violet Oakley)
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- Page 8: John Rudy
- Page 9: John Rudy (Hearing Room One, after); Capitol Preservation Committee (preparing ceiling)
- Page 10: Capitol Preservation Committee
- Page 11: Pennsylvania State Archives
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