

# Pennsylvania Capitol Preservation Committee

2021 Annual Report

## Preserving a Palace of Art





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2021

ANNUAL REPORT

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## About Us

In 1982 the Pennsylvania Capitol Preservation Committee was created by the General Assembly (Act 327). As an independent Commonwealth committee, its purpose is implementing and directing programs to conserve and restore the Pennsylvania State Capitol, the historic Capitol Complex buildings, and their contents—preserving and maintaining them for future generations.

### Preservation Maintenance

Prior to 1982 the Capitol building had been host to a string of abuses and neglect which obscured its original beauty and in some places altered its historic appearance. With the majority of the Main Capitol now restored, the Committee's major work has transitioned from restoration to long-term preservation maintenance. This will ensure that over time the building and its historic works will retain their integrity and historical significance, preventing deterioration, and making future costly campaigns of restoration unnecessary. As part of the cohesive maintenance master plan, a list of maintenance items is regularly prepared, with repairs addressed as they arise. In order to prevent history from repeating itself, continued preservation must be done.

While the needs of individuals and agencies will change, priorities in state government will vary—one thing is certain, fiscal responsibility indicates that periodic cyclical maintenance over time is more effective than successive non-unified campaigns of often detrimental renovation. Unified efforts at sustaining a regular and preservation-based maintenance plan will ensure that all Pennsylvanians can continue to be proud to walk the halls of their State Capitol, Pennsylvania's "Palace of Art."

### Services We Provide

The Committee oversees the restoration of all art and artifacts throughout the Capitol Building, the Park, and the surrounding National Historic Landmark Capitol Complex, as well as performs long-term preservation maintenance. Committee staff is responsible for monitoring the restoration and repair of historic clocks, furniture, and artwork within the buildings through the use of an archival database to catalog damage and maintenance. The Committee also serves to educate the public and state agencies about the history of the Capitol Complex, the Commonwealth's Civil War flags, and produces literature to educate visitors and school groups on Pennsylvania's history.





## Educational Purpose

The Capitol Preservation Committee serves an important role in an educational capacity as the primary clearinghouse for information on the history of Pennsylvania's Capitol Building, its fine and decorative arts, architecture, and Civil War battle flags. The Committee conducts tours of the 390 Civil War battle flags, which are seen by re-enactors, genealogists, Civil War scholars, and the general public. Committee staff also answers hundreds of questions regarding the history of the building and the Capitol Complex. The Committee's staff also educates the public and agencies on the benefits of long-term preservation maintenance.

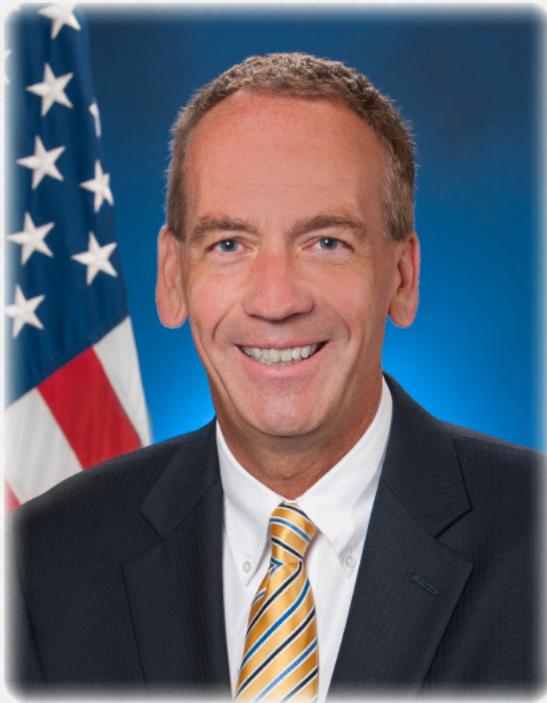
The Committee installs biennial exhibitions in the Main Rotunda on the history of the Capitol and its restoration. These exhibits serve to educate visitors and the general public about our Capitol's rich history. We have also published several books and pamphlets on the art and history of the Capitol Building.



## A National Historic Landmark

In September 2006, on the eve of the 100th anniversary of its dedication, the Capitol Building was proclaimed a National Historic Landmark. According to the National Park Service, "National Historic Landmarks (NHLs) are nationally significant historic places designated by the Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States." In 2010, the application was amended to include the Ryan, Irvis, North Office, Forum, and Finance Buildings, as well as the State Street Bridge, Soldiers' Grove, and historic south Capitol Park as contributing resources to the Complex's national significance. To this end, the Pennsylvania State Capitol stands as one of the most beautiful buildings in America, the culmination of the Commonwealth of Pennsylvania at the height of its industrial and commercial might. "The rich decoration, which glorifies Pennsylvania's achievements in labor, industry, and history, is expressive of the power and might of the Commonwealth. The Pennsylvania State Capitol is both unique and representative of the finest in American Renaissance style architecture and stands apart from other capitol buildings of its time." The members and staff of the Capitol Preservation Committee are honored to be the guardians and stewards of the Pennsylvania State Capitol, architect Joseph Huston's amazing "Palace of Art."

## Chairman's Message



As Chairman of the Capitol Preservation Committee, I'd like to welcome you to the halls of the Pennsylvania State Capitol Building. Our state Capitol is nationally recognized as one of the most beautiful state capitols in America. This is both because of the design of the building by Philadelphia architect Joseph M. Huston, who saw it as a monumental achievement in art, history and architecture, and also because of the continued campaign of preservation maintenance, which has returned the building to its 1906 grandeur and preserves it as the "palace of art" envisioned by Joseph Huston.

The building, constructed from 1902-1906, stands as a primary example of American Renaissance architecture and the unification of architect, artist and artisan. It contains murals by Violet Oakley, Edwin Austin Abbey, William Brantley van Ingen, and Vincent Maragliotti. Sculpture designed by George Grey Barnard and Vincenzo Alfano and modeled by the famed Piccirilli Brothers. Stained glass by Alfred Godwin, van Ingen, and the Church Glass and Decorating Company of New York. Bronze by Henry-Bonnard and the Pennsylvania Bronze Company. Marble from Sienna and Carrera, Italy, North Africa, Galway, Ireland and the Pyrenees Mountains, as well as domestic marble from across the United States.

In 2021 the Committee completed preservation maintenance work on the Barnard statues, exterior bronze statuary, and Moravian Tiled Floor. We continued ongoing maintenance of the finishes and fixtures in the Main Capitol and Speaker Matthew J. Ryan Legislative Office Building as well as maintenance, service, and winding of the historic collection of Capitol clocks.

The highlight of our work in 2021 was the complete restoration of the Governor's private office areas, a project some twenty-five years in the making. The Governor's private office space is one of the most ornate in the building, as well as one of the most difficult to restore. We hope you'll marvel (as our Committee did) at the transformation of the suite showcased in this report. Though the Governor's office is the last ornate area to be restored, the preservation of the 640 room Capitol is not finished.

Continued and ongoing preservation maintenance is the best way to ensure the building does not again fall into disrepair as it did in the past. During that time water damage, neglect, and disunified and at times incorrect restoration harmed the historic and architectural integrity of the building, necessitating costly repairs and renovations.

The Capitol Preservation Committee is proud to be the steward of the Capitol and historic Capitol Complex Buildings. Our continued preservation work will preserve the history and architecture of the buildings and ensure that Pennsylvania's "palace of art" is preserved for future generations.



  
John R. Gordner, Senator

Chairman

## Committee Members



Vice Chairman  
John R. Bowie  
Governor's Appointee



Secretary  
Thomas B. Darr  
Supreme Court Appointee



Treasurer  
Patty Kim  
Representative



Dawn Keefer  
Representative



Jim Cox  
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Timothy Kearney  
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Andrea Lowery  
Executive Director  
PHMC



John DiSanto  
Senator



Stephen P. Samuelson  
Representative



Curtis M. Topper  
Secretary,  
Department of General Services



Lenwood Sloan  
Governor's Appointee



David L. Craig  
Executive Director



Ruthann Hubbert-Kemper,  
Honorary Emeritus Member

## Administrative Staff



David L. Craig, Executive Director

Christopher R. Ellis, Director of Projects

Hayley L. Moyer, Retail/Office Administrator

Tara A. Pyle, Project Secretary

Jason L. Wilson, Historian

Carla E. Wright, Controller/Personnel Supervisor

## *Q and A with CPC Staff: Historian Jason L. Wilson*



### **Question 1: What is your background and how long have you been with CPC?**

I started with the Capitol Preservation Committee in the fall of 2000. I have a Bachelor of Arts in History degree from Susquehanna University. 2021 marks my 21st year with the Committee.

### **Question 2: What is your favorite room/project or architectural component of the building or Complex?**

Since I was about 10 years old, I've always had a passion for the Civil War, so my favorite project (and there are many) is the Commonwealth's collection of Civil War battle flags. CPC just built a new facility to house the collection and we are currently working on a new exhibition to showcase and highlight the collection. I'm very excited about seeing that installed and telling the story of specific flags and bearers.

### **Question 3: What are some of your other interests/pursuits outside of working at the Capitol?**

In short right now, kids and all their activities. We have three children. Two are in band, the boys are busy with baseball in the spring and Boy Scouts year-round, and our daughter plays soccer in the fall. Aside from that I have an old 1885 farmhouse that keeps me busy as well as gardening and landscaping.

### **Question 4: Who's your favorite Capitol artist?**

I really like Abbey's work for the building, in terms of his historical subjects, especially the Apotheosis and the allegorical lunette murals of the Rotunda. I think the idea of taking Pennsylvania industry and ideals from the turn of the last century and juxtaposing them against classical motifs makes for an interesting composition.

### **Question 5: What's the most interesting question you've had asked about the building or Capitol Complex?**

I've had some good ones, including "how many bricks are in the building" (we don't have an exact count), "what volume of water based on the usual flow of the Susquehanna past Harrisburg would fill the Capitol dome" (we also don't know exactly), and "what's the deal with the Civil War?" (I wasn't sure how to answer the last question in short form).

## *Did You Know #1: The Capitol's Bronze*

Everywhere you look, the Capitol Building showcases ornate art and architectural elements. Some of the most visible are the massive bronze light fixtures, chandeliers, sconces, and doors present throughout the building. Part of architect Joseph M. Huston's overall design for the building, the ornate bronze work was completed by two firms, the Henry-Bonnard Bronze Company of New York City, and the Pennsylvania Bronze Company of Philadelphia.

Henry-Bonnard completed the Capitol's main doors (each leaf weighs a ton apiece), as well as the two large, monumental eagle light standards at the main entrance. On the interior, Bonnard created the light standards on the first floor of the Capitol, second floor rotunda balcony, Supreme Court Chamber and Governor's Reception Room, as well as the bronze grills at the original post office areas and over the House and Senate Chamber main entry doors.

The Pennsylvania Bronze Company was founded in 1902. It furnished all the ornate wall and hanging fixtures in the building, including the chandeliers and sconces in the House, Senate and Supreme Court chambers, the large lanterns at the Capitol's west entrance, and pumpkin ball fixtures and other sconces and chandeliers throughout the building.

Both Bonnard and Pennsylvania Bronze, were two of the foremost foundries of the day and the bronze produced for the Capitol, much of which is gilded in 24 karat gold or coated in gold-tinted lacquer, adds to the ornateness of the building.



## Profiles: Architect Henry Ives Cobb

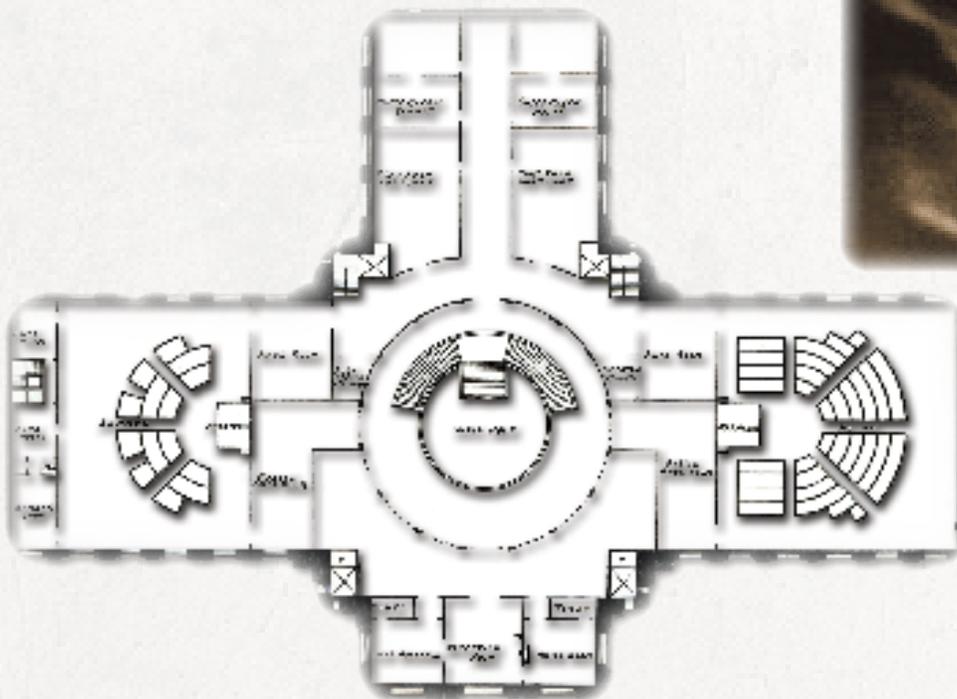


One of the significant yet lesser-known architects associated with the Capitol Building is Chicago architect Henry Ives Cobb.

Henry Ives Cobb was born in Brookline, Massachusetts in 1859. After being educated in the public schools, Cobb graduated with a Bachelor of Science degree from Lawrence Scientific School, a joint program between MIT and Harvard. After graduation, he toured Europe for further study and after his return to the U.S. he began his career at the architectural firm of Peabody and Stearns. Several years later he entered a design competition for a new Union Club building in Chicago and was awarded the commission.

Cobb moved to Chicago in 1882 and joined the firm of Charles S. Frost, remaining architectural partners until 1889. Some of Cobb's more notable Chicago commissions from the time are the Historical Society Building (1887), Newberry Library (1888), Chicago Athletic Club, and the Fisheries Building (1893), at the Chicago World's Fair. Additionally, the firm was responsible for several buildings on the campus of the University of Chicago's campus including Kent Chemical Laboratory, Ryerson Laboratory, Bartlett Gymnasium, and dormitories in the central quad.

Cobb also completed the exterior of the Potter Palmer mansion as well as the Chicago Federal Building, built between 1898-1905. Cobb's Chicago buildings varied widely in style—ranging from Richardsonian influence to Gothic and Neo-classical motifs. This willingness to adapt and utilize any architectural style caused some criticism among several architects and “purists” within the field. Nevertheless, when the Hill's Capitol in Pennsylvania burned on February 2, 1897, the PA General Assembly quickly held a new Capitol design competition and out of thirty-one submissions Cobb's proposal, a monumental building designed in the American Renaissance style, was selected as the winning design on October 22, 1897.





The finished structure, if it could be called that, was largely devoid of ornamentation, had no north or south wings, and had no dome. A wooden-truss roof was covered with boards, tarred felt, and gravel to keep out the rain. Governor Hastings was outraged and termed it a “sugar factory,” Cobb himself called it simply “ugly.”



Sadly, the final version of the Cobb Building differed vastly from his original ornate design. His unfinished building would later be clad in granite and incorporated into architect Joseph Huston’s design for the 1902-1906 Capitol. The brick Cobb structure was a significant start to the new Capitol in Harrisburg and allowed the seat of government to stay in Harrisburg, despite recommendations that it move to Philadelphia, Pittsburgh or elsewhere. The Cobb Building has become somewhat a footnote in the history of the Pennsylvania Capitol, but his vision for what the new Capitol should be was not unlike Joseph Huston’s . . . a monumental “palace of art” emulating classical architecture and the 1893 Chicago World’s Fair.



After being denied the chance to finish the Harrisburg Capitol, Cobb’s architectural designs seemed to move from the monumental toward the practical. With the advent of larger office spaces, Cobb moved to New York and busied himself with the design of Manhattan office buildings as well as a number of buildings in Washington D.C. He died in March of 1931.

## Committee Projects

### Barnard

During July and August of 2021 the Committee completed biennial conservation of the Barnard statuary groups. The ornate Barnard statues, designed and installed in 1911 by George Grey Barnard and sculpted by the famed Piccirilli Brothers, were initially conserved in the early 1990s. However, due to Pennsylvania's harsh winters, the Barnard's need bi-yearly attention to keep them from cracking and spalling and preventing another costly restoration.

Conservators first document and photograph the existing conditions of the statues. Then working off man-lifts, (versus scaffolding, which was previously used), conservators wash and brush the statues with a Triton X-100 detergent with D/2 additive to remove any dirt or biological growth. After being allowed to dry, any micro-fissures are filled with dispersed hydrated lime (DHL). Areas of loss or damage to the mortar or shelter coat are repaired, and when needed reapplied. Areas of calcium accretions were also removed.

In certain areas where the marble was friable, a consolidant was applied to protect it, as well as a polyurethane sealant at the pediment base of the statues where the marble and granite meet. After treatment, the statues were again rinsed and allowed to dry. Cyclical treatment of the Barnard groups ensures that these invaluable architectural masterpieces are preserved for future generations.



## Conservation of the Bronze Fixtures and Doors

**DOORS:** Each bronze door is first dry cleaned and vacuumed and all debris, including biological growth, spider webs and bugs, is removed. The surfaces are then cleaned with a .02% solution of nonionic cleaning solution and filtered water to remove any accumulated soiling. Once rinsed and allowed to dry, the doors are waxed using a clear paste wax and a hot waxing method. The doors are heated to drive off any moisture as well as to allow the wax to flow evenly over the surface of the door. The heated wax is brushed out to remove any streaks and allowed to cool and dry before each door is hand buffed.

**CHANDELIERS & TORCHIERES:** Prior to the conservation of the bronze chandeliers, the glass components of each fixture are removed and stored during the process. The glass is cleaned separately from the fixtures prior to being reinstalled. The conservation methods for the chandeliers and torchieres, as well as the other ancillary bronze fixtures, mirrors the methods employed in conservation of the bronze doors. Once the cleaning and waxing is complete, the bulbs, lenses and glass are cleaned and reinstalled. Cyclical maintenance of the Capitol's bronze doors and fixtures removes all the salts, bugs, and biological growth that accumulate on the bronze over the course of a year and prevent future costly campaigns of restoration from deferred maintenance.



## Preservation Maintenance of the Ryan Building Finishes and Fixtures

The Committee continued its preservation maintenance of the Matthew J. Ryan Legislative Office Building. 2021 was the final year of a 5-year maintenance project for the building. The scope of this work generally focuses on the public spaces of the building. Conservators clean and repair a multitude of finishes including plaster, finished canvas and stone, decorative moldings, bronze and stone railings, gilded surfaces, finished woodwork, light fixtures, artificial palms, and miscellaneous architectural materials and finishes. In addition to the specialty preservation, this project also undertakes more meticulous repairs as required. One such repair was resetting of the stone jamb of the single passenger elevator on the first floor that shifted out of place. Another issue addressed by this project was water damaged plaster in the center library. By staying on top of these repairs when they happen insures a larger, more expensive project, will not be necessary.





### Capitol Maintenance of Finishes and Fixtures

The Capitol Preservation Committee has a long history of commitment to preservation maintenance in the Main Capitol Building. Starting in 2004, the Committee started issuing 5-year cyclical maintenance projects to protect the investment that was made in restoring the National Historic Landmark Capitol Building. These projects have run continuously since 2004 with the current project in Year 3 of the 4th iteration of this project. In addition to the semi-annual preservation cleaning of the public corridor surfaces, the Committee conducts a review and documents necessary repairs. This includes addressing repairs to all types of architectural and ornamental materials used within the historic Capitol building, including repairs to canvas, wood, marble, gold leaf, painted plaster, crystal, bronze, glass, and brass. This approach ensures minor damage does not become a larger project and in turn, keeps the building looking as it was intended to look when it opened in 1906.



While preservation maintenance is not as glamorous or high profile as some of the larger projects the Committee has undertaken over the years, it is equally, if not more important, because it preserves the initial restoration and limits costly repairs. At the end of the day, continued maintenance is the greatest form of historic preservation.

# Bronze Conservation



## HARTRANFT STATUE

Initial examination of the Hartranft statue in the summer of 2021 showed it to be in good condition and no areas of verdigris (detrimental oxidation) were found. The statue was initially rinsed with a pressure washer at 150 psi, using filtered water. The sculpture is washed with an Orvus solution of 2 cups Orvus to 4 gallons of water. This foamy solution is then brushed over the statue to remove webs, insects, and grime without high pressure spraying. The granite pedestal was also cleaned in the same manner. After scrubbing, the statue is then rinsed and wiped down with terry cloth towels. After cleaning, a custom wax mixture is applied to all areas and heated with a torch to allow it to flow over the statue. After the wax cools, buffing brushes and microfiber cloths are used to hand buff the statue to a high gloss.



## PENROSE STATUE

The Boies Penrose statue also appeared to be in good condition upon examination. The Penrose statue was cleaned with an Orvus solution as well and hand washed and brushed to remove any yearly accumulation of bugs and biological growth. A concern with the statue is a small Dutchman installed after casting and observed in the early 2000s. The Dutchman is not changing, but the heated torch-flowed wax was not applied in this area to alleviate any thermal stress on the Dutchman. After cleaning the wax is again torch heated and re-flowed wherever needed. The statue is allowed to cool and then the wax is hand-buffed using brushes and microfiber towels.





## Mercer Tile Maintenance

The Committee executed year one of a new five-year project in 2021, with continued maintenance on the Moravian tiled floor. This cyclical, specialized preservation schedule ensures there is no buildup of harmful dirt, salt, and debris on the tile and grout joints. The west entrances of the Capitol are given special attention over the winter months in an effort to reduce the adverse effects of the de-icing salt which is tracked in from the outside. The tile maintenance program also includes the marble floor outside the Lieutenant Governor's office on the second floor of the Rotunda. During bi-weekly cleanings, any new repair items are identified and addressed immediately. A survey of repairs is completed each summer while the legislature is in recess. These repairs include re-grouting loose or missing joints, repairing pitted or cracked tiles, and application of protective coatings.



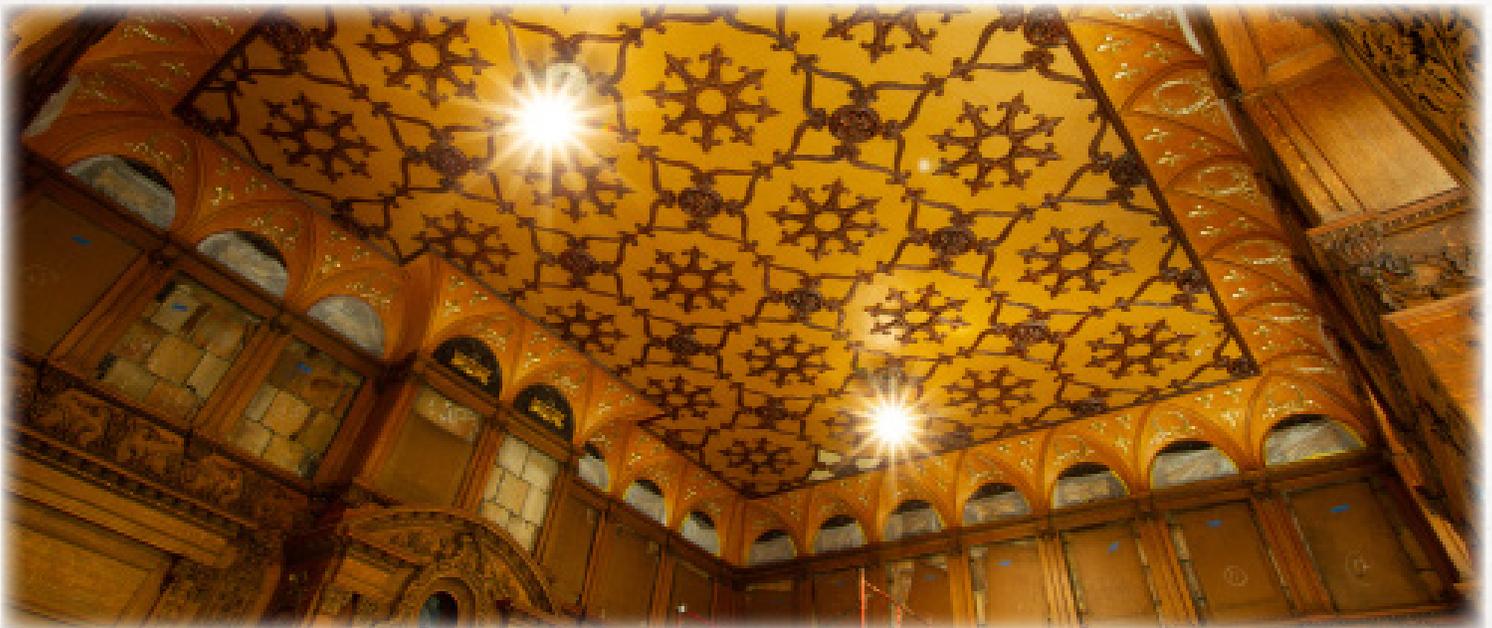
## Restoration of the Governor's Private Office Area

The Capitol Preservation Committee began documenting the Governor's private office spaces in the late fall of 2020 and work on the space began in April of 2021. These private areas for the Governor and staff are some of the most ornate spaces within the Capitol Building. Originally the space was used for the Governor, as well as a reception room for the Speaker of the House. As a result, there are both mahogany and oak wooden paneling within this suite.

Initial development of a project to restore the Governor's spaces actual dates to the time of the Ridge administration in the late 1990s. However, owing to budget constraints, administrative changes, and the difficulty in displacing the Governor and his staff for approximately fourteen months, this project never came to fruition.

Owing to the long-duration of work from home orders during the Covid-19 pandemic, the Committee, with the blessing of Governor Tom Wolf who agreed to allow the work to progress, was able to access and begin work in the space.

The scope of work for the restoration of the Governor's office included restoration of the oak and mahogany woodwork, much of which was bas relief, hand-carved panels. The full-length wooded panels were cleaned, stripped, repaired, and refinished, as well as wooden walls, doors, trim, and ornamentation. Intricate wall panel tracery was repaired or replaced, and missing trim was replicated. Repair, repainting, and decorative finishing of the ornate plaster strapwork ceilings was also undertaken, as well as repairing and replacing the wooden parquetry flooring and recreation of reproduction carpet (which matched the original historic design). The marble fireplace was cleaned and polished as well as the restoration of miscellaneous walls, ceilings, molding, metal hardware, wooden blinds, curtains, and other historic items.



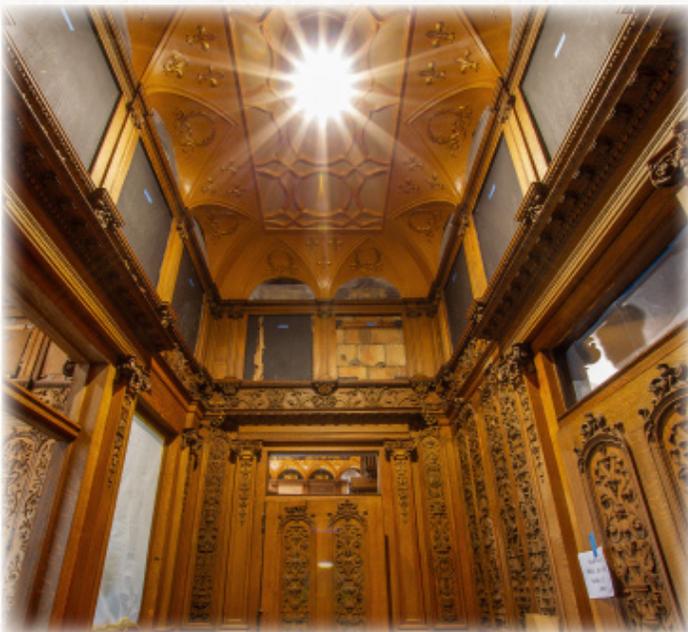
## ROOM 220 STAFF OFFICE

Room 220 contains Colonial Revival ornamentation and mahogany wainscot which sets it apart from the other areas of the Governor's suite which are white oak. Originally this room was utilized as the Reception Room for the Speaker of the House. Previous renovations which closed off the entryway door to the rear of the House Chamber can be seen on the room's east elevation. Room 220 also contains an ornamental white marble fireplace, with corbels and mantel. The fireplace is incorporated into the mahogany wall with a projecting gable pediment. The pediment is supported by free-standing fluted columns sitting on raised paneled pedestals on each side of the firebox. Above the fireplace a recessed niche contains a historic E. Howard mantel clock.

The paneling within the room is 11-foot-high mahogany. Above the paneling throughout the room is an upper wall area, consisting of canvas over plaster and above that a cast plaster entablature consisting of architrave, cornice, and frieze before it meets the ornamental pressed-plaster ceiling.

Within the room the mahogany wainscot was stripped and refinished. On the ceiling space several of the ornamental finials were missing. These were recast and reinstalled, and the entire ceiling was refinished and glazed to match its 1906 appearance. The marble fireplace was cleaned, hardware and chandeliers were cleaned, rewired, and reinstalled before new carpet (custom-made to match the historic carpet) was installed.

Adjacent room 221 contained historic chandeliers which were removed, rewired, and restored, however this room did not historically contain ornate oak or mahogany wainscot, instead having canvas over plaster with base, chair, and picture rail before the installation of new carpet.



## ROOM 224 GOVERNOR'S PRIVATE OFFICE

An analysis of the Governor's private office oak woodwork was conducted in March of 2008 by Milner and Carr Conservation. Johnson and Griffith's (one of the Committee's conservators for the Governor's Suite project) was able to utilize this initial study and make further tests to determine which method would be most effective to clean and remove the darkened dry wax and restore the historic oak panels. A solution of 5-10% Green Soap and water was found to be the most effective method to remove the old, darkened finish. After removal, an application of linseed oil, shellac, and wax was applied to all panels and applied relief carvings.

Within the upper niche spaces of Rooms 224 and 225 the original series of Governor's Portraits was removed and housed offsite while the restoration project was ongoing. The vacant niche spaces were labeled to ensure that the paintings were returned to their historic locations and the surrounding trim was restored to match the oak paneling.

Several areas of the ornamental paneling required repair or in some cases replacement of decorative elements. This was done using quartersawn white oak which was garnered from previous areas of the Governor's suite, Capitol Complex, or in some cases produced from new material. Seven large acanthus-style carvings required repair or replacement, as well as numerous smaller areas of loss.

For replacement, conservators would begin by using tracing paper to create a pattern of the original piece's profile. A scroll saw was used to rough-cut the shape of the pattern. These rough-cut pieces were then screwed into place, and hand-held tools used to reproduce the final detail of the original, matching the methods used by artisans over 116 years ago when the room was first constructed. Once completed the repaired and modified areas were custom-stained and blended to make them harmoniously match the older quarter-sawn oak original to the building's construction.





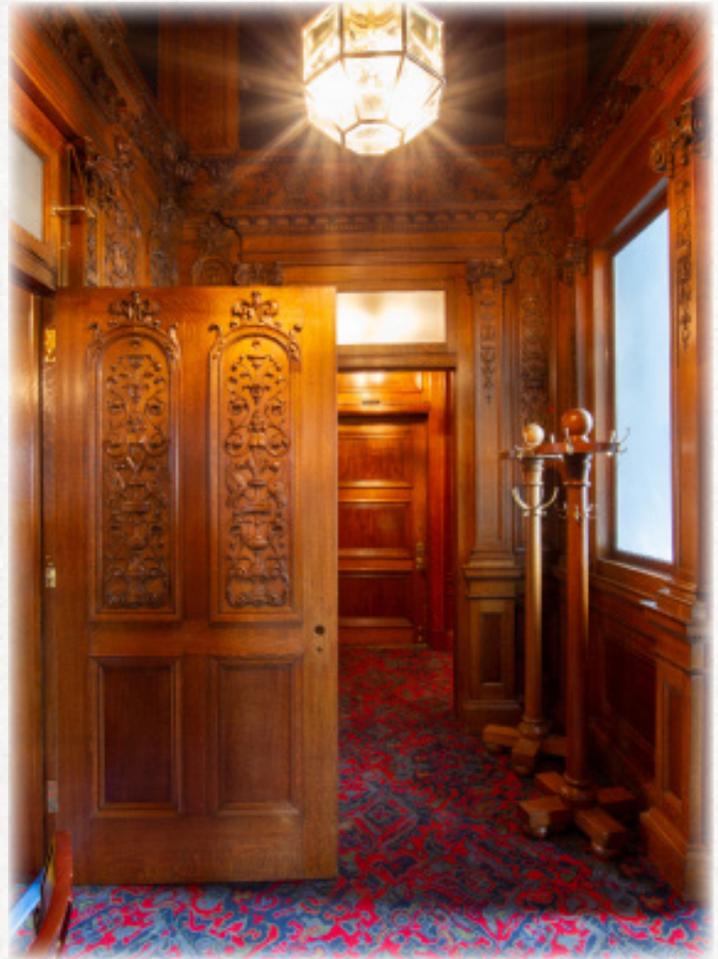
While CPC was undertaking the restoration process, the Department of General Services was also upgrading the electrical, HVAC, data, life-safety, and other modern components of the room. This necessitated the removal of numerous historic panels to access the conduit/chase which houses these systems. Once completed, the panels were reinstalled overtop of a modified specialized shim system which will allow for movement via expansion and contraction and prevent warping or distortion of the ornate wood panels over time.

Over the course of the history of the suite, several ornate sconces were removed. The Committee retained one of these sconces in our offsite archives, which was utilized as a template to reproduce others for reinstallation. Albert Michaels Conservation, one of the Committee's conservators, fabricated two new wall sconce brackets and Crenshaw Lighting produced four ornamental cherub wall sconces which match the original from the room. Unfortunately, the large ornate glass-beaded chandeliers original to the room were at some point removed and discarded. Instead, four reproduction 6- arm pressed and etched type chandeliers were installed in the room, to match the type of chandeliers historic to other areas of the 1906 building.

The Governor's ornate Red Numidian marble fireplace was cleaned using a custom-blended solution and then polished to a bright sheen. The ornate plaster ceiling was addressed next, with initial ceiling plasterwork stabilized and then repaired. In some cases of loss, a pre-mixed joint compound was utilized to repair surface imperfections. Once dry the space was smoothed with fine grit sandpaper, primed, and repainted. Decades of soot and nicotine stains were removed using a 7% solution of Vulpex and distilled water. Once complete the ceiling was repainted to match the original 1906 historic color scheme.

The existing floor was in such bad condition that it could not be salvaged so a decision was made to replace it with new wood parquet flooring. Once removed, two areas of damage. Two areas of damage within the concrete substrate were remediated and repaired. The substrate was then prepared and vacuumed, and a moisture barrier emplaced. The floor was then re-leveled using Ardex, a self-leveling underlayment. Next, pieces of 2' x 12" sections of quartersawn white oak were installed in a herringbone pattern and glued using a polymer adhesive. Work progressed in twenty-slat sections until the room was complete. The slats were joined with painter's tape and weighted to ensure precise alignment as installation progressed.

The ornate oriental rug and two runners were removed and sent to CPC's offsite facility. From there they were transported to a Philadelphia-area specialist for cleaning using the Makoor technique. The rugs were unfurled in a concrete basin and soaked for 30 minutes. The rugs were then scrubbed, beginning with the reverse side first and then shampooed by hand brushing. The rug was then rotated, and the same process undertaken on the face. The rug was then rinsed, squeegeed, and transferred to an air-circulating space, where it was elevated on a metal rack and allowed to dry for 24 hours. Following cleaning, the rug was groomed, and then vacuumed to raise its pile. Loose threads were identified and removed. The fringe was cleaned with a handheld brush. Access panels were cut to align with those in the floor of room 224. Once complete, the cleaned rugs were returned to CPC's storage area.





After installation of the flooring, the entire wood parquet floor was successively sanded with decreasing grits of sandpaper. Lastly, an oil-modified urethane stain was applied to the entire floor and allowed to dry.

The transformation of the Governor's Private office area was remarkable from start to finish as one of, if not the most, ornate area of the 1906 Capitol Building. It is the culmination of the unification of architect Joseph Huston's vision for the building and countless hours of work by highly skilled craftsman, artisans, and conservators and a space that present and future governors of the Commonwealth can be proud to showcase.



## ROOM 225 GOVERNOR'S CHIEF OF STAFF

Much of the Room 225 Governor's Chief of Staff Office restoration work mirrors that undertaken in the Governor's Private Office. The oak paneling was stripped of old finishes, repaired, and restored and the same application of linseed oil, shellac, and wax was applied. New HVAC enclosures were fabricated for the room (as they were for room 224), and the plaster strapwork ceiling was restored in a process identical to that in the private office spaces. The ceiling in Room 225 did differ in terms of colors and glazing from that present in Room 224.

Additionally, all door and transom hardware and accessories for both room entry doors were removed, restored, and reinstalled within the room. New wooden window blinds were also produced and installed. A custom Wilton Loom reproduction historic carpet in an "Arabesque" pattern was installed wall-to-wall within the room. The carpet is an Axminster-cut, yarn-dyed carpet with a pile height of .29".



## ROOM 226

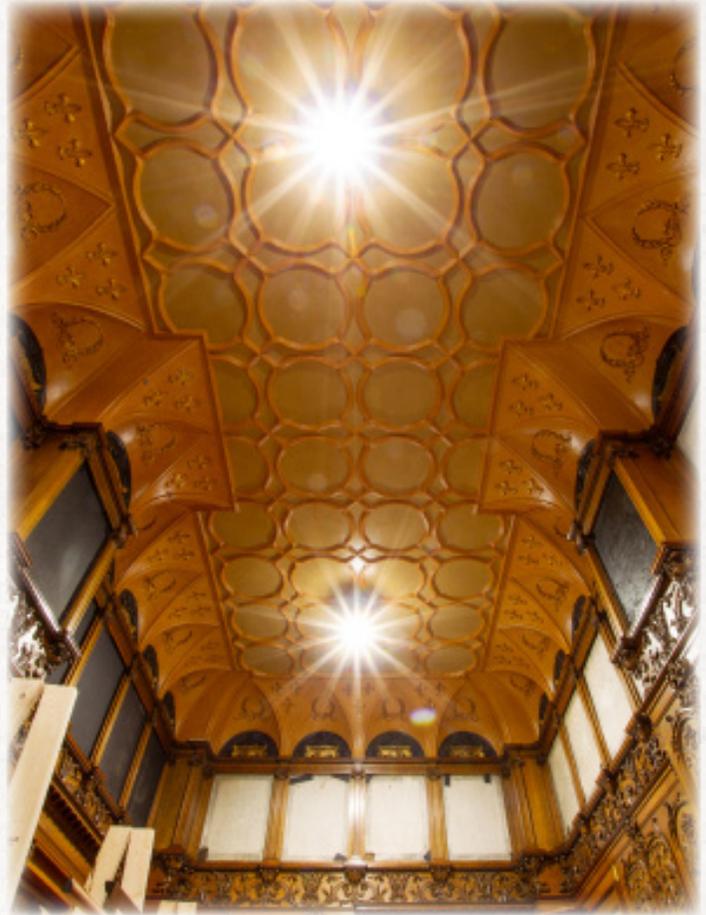
The hallway to rooms 224 and 225 also contains the same ornate carved oak panels, flooring, and other decorative elements as the rest of the suite. It received the same Wilton reproduction carpet as room 225. However, this room differs somewhat in that pendant light fixtures salvaged from other areas of the Capitol Complex were rewired, re-lamped and reinstalled within this space.

## ROOM 225A

Room 225A, the original entry foyer to the suite, is the last highly ornate area of the suite containing oak panels, flooring, and strapwork ceiling. This area was restored in the same manner as rooms 224 and 225 and also received a Wilton reproduction carpet, as well as two-six arm reproduction light fixtures secured by long chains.

## ROOM 227 HALL

Room 227, the entry hall from the Governor's Reception Room, contains a non-ornate upper wall area of canvas over plaster and a lower area of flat white oak panels (as opposed to the carved oak panels in the more ornate areas). Repairs to the upper canvas areas were executed and the surface was primed and repainted. This area received a restored pendant light fixture salvaged from other areas of the Capitol Complex, as well as Wilton "Arabesque" carpet.



## ROOM 239 ANTEROOM

Room 239 was originally not a part of the Governor's Suite but was created as an extension of the second-floor public corridor. The style of its decorative finish mirrors that retained in the public corridor spaces with Greek-key stencil work on a plaster and canvas ceiling, and entablature of gold and green acanthus leaf pattern, as well as the red-floral stencil pattern on canvas walls and lower-wall marble wainscot evident throughout the remainder of the Capitol's public spaces.

This area contained terrazzo flooring, which was cleaned and polished, as well as a non-historic yet highly ornate custom-designed oak entry door which was also restored. Lastly, the space received the last of four salvaged pendant light fixtures which were modified, re-lamped and placed in the room.

The restoration of the Governor's Suite offices was one of the last ornate, non-public spaces to undergo restoration. It was a challenging and multi-faceted project, but the results were immediate and long-lasting. The successful restoration of the Governor's suite is yet another ornate space that showcases just how amazing the Pennsylvania State Capitol Building is in its design and restoration. It truly is a majestic one-of-a-kind National Landmark worthy of continued preservation and maintenance to ensure it retains its historic, artistic, and architectural integrity.

## Clock Maintenance



The Capitol Preservation Committee is responsible for the regular maintenance of 253 original Capitol clocks located throughout the Capitol and associated Complex buildings. The year 2020 was year four of a five-year-project which combines both winding as well as cyclical maintenance of all Capitol clocks. The clock project began in 1993 with the objective to restore and maintain the clocks' wood finishes and inner mechanisms. In addition, the Committee wanted to collect and maintain historic documentation along with an inventory of each clock. By developing an electronic database, detailed information was compiled, including clock descriptions, construction materials, conditions, location, and an ongoing maintenance history. Following their restoration, each clock was put on a cyclical maintenance program. The Committee's clock conservator cleans the clocks and then they are placed on a yearly maintenance schedule wherein they are either oiled or cleaned cyclically every five years.

During the course of the last clock project the Committee combined the winding and conservation work into one packaged project. This allows the same clock winder to see each clock weekly, diagnose and report problems immediately and, when necessary, have a clock conservator on-call to fix or troubleshoot a problem. Having the winding as part of the project has increased the Committee's ability to monitor and quickly fix problems to the 114-year-old collection of Capitol clocks. While the majority of Capitol clocks have now been restored, ongoing preservation maintenance remains key to ensuring that they continue to operate and keep the correct time for years to come.



## *Did You Know #2: First Floor Plaster Capitals*

One of the more commonly overlooked though interesting pieces of art within the Capitol are the 12 plaster capital heads on the first-floor hyphen corridors. Each capital is modeled in plaster and gold leafed, with a flower representing their native country. Each figure represents a significant individual from Pennsylvania history. From the Rotunda, north or south to either wing the figures are:

**Benjamin Franklin-American:** Multi-talented figure in American history. Some of his accomplishments include signing the Declaration of Independence, publishing Poor Richard's Almanac, serving as postmaster of Philadelphia, founding the first American fire insurance company, serving as an American ambassador to France, and numerous inventions like the lightning rod, the Franklin stove, and bifocal glasses.

**George Keith-Scottish:** Converted Quaker who did much to spread the doctrine. He came to the Americas and served as Surveyor General for New Jersey.

**James Logan-Scots Irish:** Cofounder of Philadelphia with William Penn. Remained in the state spending his time as a public servant and author.

**Daniel Boone-American:** Born in Berks County, Pennsylvania. First to attempt colonizing Kentucky.



*Muhlenberg*

*Keith*

*Logan*

*Jones*

**Heinrich Melchior Muhlenberg-German:** An organizer of the Lutheran Church in U.S.

**Daniel Hayes Agnew-French:** Born in Lancaster County with Huguenot descent. Famous physician and surgeon at the University of Pennsylvania, most known for his inventions and medical writings.

**Gustavus Hesselius-Swedish:** Earliest painter and organ builder in America. Received first public commission by a U.S. resident.

**David Jones-Welsh:** Clergyman of early Baptist church in U.S., served as a chap-lain in Revolutionary War. He specifically served under General Anthony Wayne.

**David Rittenhouse-Dutch:** Astronomer, mathematician, and clock maker. Member of the convention that formed the State Constitution of Pennsylvania.

**Count Casimir Pulaski-Polish:** Joined Revolutionary army as a volunteer and was appointed by Congress as a brigadier-general three days later. Became leader of a light horse and cavalry division at Valley Forge called Pulaski's Legion.

**Oneida Chief Swatane-Native American:** Representative of the "Five Nations" involved in treaties with land purchases between settlers and Native Americans between 1728–1748. Served as a viceroy of government to tributary tribes from Shamokin, now Sunbury, Pennsylvania.

**Delaware Chief Tedyuscung-Native American:** Born in Delaware, he joined the Moravian Indian Mission and was baptized into their faith. He left shortly afterward to address the grievances of his people by settlers. He helped negotiate a short-lived peace treaty to resolve the conflict.

# Stories of Valor: Pennsylvania's Civil War Colors

## 1st Rifle Regiment (13th Reserves), Pennsylvania Bucktails



Confederates must have been fortunate and found the color as it next re-appeared in April of 1865. Major General Edward O.C. Ord found the state color, along with a large garrison flag, in the attic of the Confederate Capitol in Richmond. Recognizing it, he took the flag home with him and his daughter Lucy (Ord) Mason, placed it on permanent loan where it remained from 1899-2003. In the later 1990s, elements of the regimental reenactment group of the Bucktails Company B, contacted the Smithsonian Institution regarding the location of the flag and whether it could come back to the Commonwealth's collection.

The "Pennsylvania Bucktails" were initially the brainchild of Thomas Leiper Kane. Kane conceived the idea of recruiting a regiment of riflemen from the rugged mountaineers who lived along the Commonwealth's northern tier. Eventually, 10 companies assembled at Harrisburg, some making the journey partway on rafts from Clearfield County and the unit became known as the Pennsylvania Reserves, First Rifle Regiment, but more commonly known as the "Bucktails" for the deer tail they wore in their caps as a sign of their marksmanship.

The green regiment was sent along with the Fifth PA Reserves and an artillery battery to Cumberland, Maryland for guard duty. The regiment took part in the battle at Drainesville on December 20, 1861, and the battle was ordered to be emblazoned on the flag by Governor Andrew Curtin. The division moved south to occupy Fredericksburg in May of 1862 and the regiment was divided into two detachments. Col. Kane commanded companies C, G, H, and I in the Shenandoah Valley. Major Roy Stone took command of the remaining six companies as the regiment moved toward the fighting on the Peninsula.

The regiment was engaged at Mechanicsville and after that battle Company K was cut off and forced to eventually surrender. As the division retreated parts of companies D and E were surrounded. Captain Alanson E. Niles, commander of company E, had his men bury the state color in the swamp, rather than be forced to surrender it.

The Smithsonian was able to find the color in their vast collections, but all surviving descendants of Lucy Ord Mason had to agree to return the color to Pennsylvania. Nine out of eleven members eventually agreed, and the Capitol Preservation Committee took custody of the original state-issued color for the Bucktails and immediately proceeded to have it conserved. Today it remains with the other 378 Civil War flags in the state's collection.



## 5th Heavy Artillery

The 5th Heavy Artillery was recruited mainly in southwestern Pennsylvania in the late summer of 1864. After being organized in Pittsburgh, the regiment moved to Washington D.C. and was placed on garrison duty in the forts south of the city. The regiment later guarded the Manassas Gap Railroad and at times engaged the troops of Confederate General John S. Mosby. In October of 1864 they returned to the D.C. forts and remained there until they were mustered out in Pittsburgh on June 30, 1865.

The regiment has both a state-issued standard and a regimental color. The regimental color is unique within the collection because it has a black crepe surround sewn overtop of the fringe.

This add-on was sewn on in 1865 to pay homage to President Lincoln after the assassination. Most all regiments in Federal service paid this type of honor by adding to or modifying their colors, but most removed it after the services. The 5th Heavy Artillery is one of a few regiments for which this mourning ribbon remains, which makes it highly unique within the collection.



## Preserving Pennsylvania's Civil War Battle Flags



Whether the vision of the 143rd's Sergeant Benjamin Crippen shaking his fist at advancing Confederates at Gettysburg, or a stage of fiery shot and shell illuminating the first color to be planted upon the ramparts of the fort, the image of Civil War battle flags 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 focal 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, 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 horrific nature of mid-eighteenth century warfare.

In the postwar 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 Hills Capitol. The collection remained safe in the new Executive, Library, and Museum Building when in 1897 the Capitol building burned. By 1911 it was determined by state officials to build large bronze cases in the main rotunda of the new Capitol to house the Commonwealth's Civil War flag collection. On June 15, 1914 (Flag Day, observed) 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. Though the weather was rainy, the parade went ahead anyway, and the flags got wet. Though they were not aware of the future conservation problems this would cause conservators, the damp to wet flags, still furled, were gingerly placed in the new flag cases and it was here that they remained for approximately seventy-two 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 (CPC), along with bipartisan support of House leaders, began a project of sponsorship and conservation of the collection in 1984. Each color was carefully unfurled. The effects of the rain in the 1914 parade were evident when the colors were removed from the cases. Each had to be independently and carefully unrolled, so as to not break the fragile silk fold and painted surfaces. Some evidence of bleeding of the red dyes, caused by the rain on Flag Day 1914 was also discovered. By 1992 the entire collection, now numbering almost 400 flags, was completely conserved and stands as one of the most remarkable single collections of state-issued battle flags in the country. In 1991, CPC, in cooperation with DGS created a Civil War flag facility for preservation, study and scheduled viewing by the general public at 10th and Market Streets in Harrisburg. Beginning in 2015, notice was given that General Services was seeking to divest itself of the 10th and Market facility and a search was begun to find a suitable location for the vast collection of Civil War colors. In 2018-2019 construction was completed on the Committee's new Civil War Battle Flag Education Center located at 2221 Forster Street in Harrisburg, with an opening date of July 2020.

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 were 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's Civil War flags is available for tour, by appointment at our new Civil War Battle Flag Education Center at 2221 Forster Street in Harrisburg. For more information, or to schedule a tour of the collection, please contact the Committee at 717-783-6484, or visit our website at <http://www.pacivilwarflags.org>

### ***Did You Know #3: The Preservation Aesthetic: A Brief History of the Capitol Preservation Committee and a Look at Future Projects with Executive Director David Craig***



The Capitol Preservation Committee will celebrate its 40th year in 2022. Since our creation in 1982 the Committee has worked to restore the building room-by-room and floor-by-floor, and then sought to secure and protect that initial restoration through preservation maintenance and cyclical maintenance of the fine and decorative spaces, architectural and historic fabric of the building. The preservation maintenance program for the main capitol is perhaps the most important in ensuring the high degree of historical integrity of the Capitol. Since 1982 the CPC has undertaken over 150 individual projects to conserve, restore or preserve areas of the Capitol and larger Capitol Complex. It is both the original design of the Complex as well as the sustained campaign of historical preservation that elevates the Complex to National Historic Landmark status.

Originally, there was no overarching program to coordinate oversight of the Capitol and Complex Buildings. For this reason, furniture, clocks, chandeliers, and even wood wainscot and marble fireplaces, were sold at surplus, salvaged to contractors, or worse yet, thrown in dumpsters and discarded. Agencies were free to do whatever they wanted as they “upgraded” to drop ceilings, partitioned rooms and modern furniture and lighting. Much of the credit for curbing this long string of abuses to the building goes to two former Speaker’s of the Pennsylvania House, Matthew J. Ryan and K. Leroy Irvis. Speaker Ryan often told a story of when he was a freshman representative, walking past a dumpster on the Capitol grounds which contained a marble fireplace and surround. He vowed that if he was ever in a position of power to do something to protect the building he would. By the early 1980s Mr. Ryan was Speaker of the House. Owing to the national interest in history and preservation stemming from the national bicentennial in 1976 and the tercentenary of the Commonwealth in 1981-82, Speaker Ryan, working in bipartisan fashion with Democrat K. Leroy Irvis, created by legislation the Capitol Preservation Committee. The committee was enacted by law, and made up of four members of the House, and Senate, (from both sides of the aisle), one Supreme Court and three Governor appointees, as well as the Secretary of General Services and the Executive Director of the Pennsylvania Historical and Museum Commission. The Committee would be truly bipartisan.

Two of the committee’s first projects were the emergency conservation of the Spirit of Light mural which led to the restoration of the entire Rotunda by Biltmore, Campbell, and Smith. The second large project was the conservation of the Civil War flags which were housed in the Main Rotunda from 1914-1985.



From there the Committee began systematically restoring the fine and decorative artwork in the building beginning with the Moravian Tiled Floors and the William Brantley van Ingen stained glass windows. In 1989 work began on Edwin Austin Abbey's murals in the House Chamber with restoration of the Chamber proper to begin in the summer of 1998. The Lieutenant Governor's suite was also restored in the late 1980s. In 1990 the Committee began for the first time addressing exterior artwork including the Capitol's bronze doors and the Barnard statuary groups. In 1991-92 CPC restored the Violet Oakley murals in the Senate Chamber and work on the Senate Chamber, Majority Caucus Room and Library began in 1993. As more and more projects were undertaken throughout the mid-1990s, committee staff was increased with the goal of having initial restoration of the building complete in time for the building's centennial in 2006. In 1997 the committee began working in conjunction with the Department of General Services on ADA and Life Safety upgrades. As the Department went floor by floor the Committee conducted restoration of the woodwork and decorative elements, paints, carpets, and furnishings throughout the building. In 1998 the Committee completed one of its most highly visible projects, the removal and restoration of the Commonwealth statue on top of the Capitol's dome.



Additional initiatives and projects followed at the turn of the millennium with work including restoration of the Governor's portraits, Governor's Reception Room, the House Majority Caucus Room and Speaker's Suite, Cleaning of the Capitol Dome. Projects increased with the Committee beginning restoration campaigns in the ornate areas of the other Complex Buildings including a multi-year campaign to restore the Law Library in the Forum Building, the Forum Ceiling, the Finance and Forum doors, all the while conducting campaigns of preservation maintenance within the Main Capitol.

In the later part of the 2010's the Committee retrofitted a secure environmentally controlled area for the long-term preservation of Commonwealth's collection of Civil War flags, as well as a new facility to house all historic and architectural fabric, artifacts, attic and revolving stock for the Capitol. In 2020-2021 the Committee was able to gain access to restore the Governor's private office areas, one of the most ornate in the building.

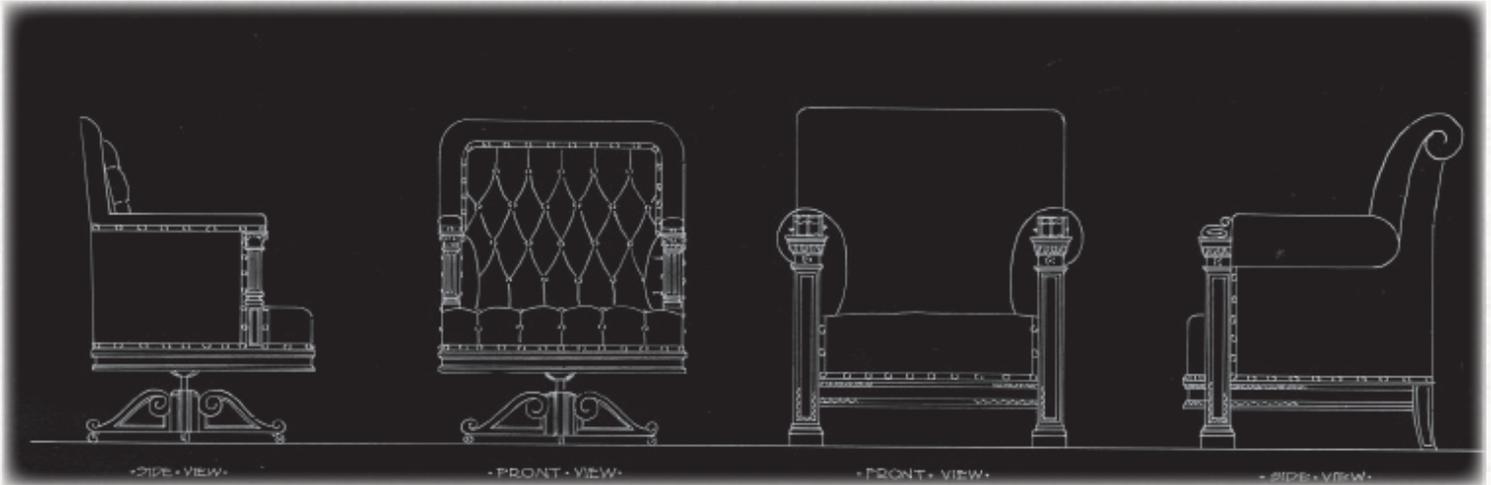
It is important to note that as we move forward with continued restoration on the eve of our 40th year, there are still ornate areas of fine and decorative arts in need of restoration throughout the Capitol Complex. Work at present is being conducted by DGS in the Forum Building and future ornate spaces exist in the Art Deco Finance Building as well. Additionally, there are several upcoming projects and revisitations of past projects which will need to be addressed moving forward .

## *Capitol Furniture and Comprehensive Inventory*

In addition to the meticulous detail employed by architect Joseph Huston while designing the Capitol in 1906, many people are unaware that he also designed thousands of pieces of historic furniture for the new building. Housed in the Pennsylvania State Archives are over 100 pages of furniture line drawings and designs, which correspond to the 1904 Special Furnishings and Fixtures schedule for the Main Capitol. From corner cabinets to desks, chairs, mirrors, even the escutcheon and telegraph plates, architect Joseph Huston had his hand in the design of everything for the building.

As part of the Committee's preservation efforts, staff periodically surveys and inventories all of the historic pieces of furniture that remain in the Capitol. This allows us to note any damage or maintenance needs and also ensures that furniture remains in the correct locations.

Committee staff has entered the collected furniture inventory into a comprehensive database system which will track the historic contents of every room in the Capitol to the most minor detail. When completed, this comprehensive database will allow the Committee to maintain the Capitol's fixtures and furnishings with an even greater degree of respect for the historic integrity of the building as originally envisioned by Joseph Huston.



### *Historic Photos Sought*



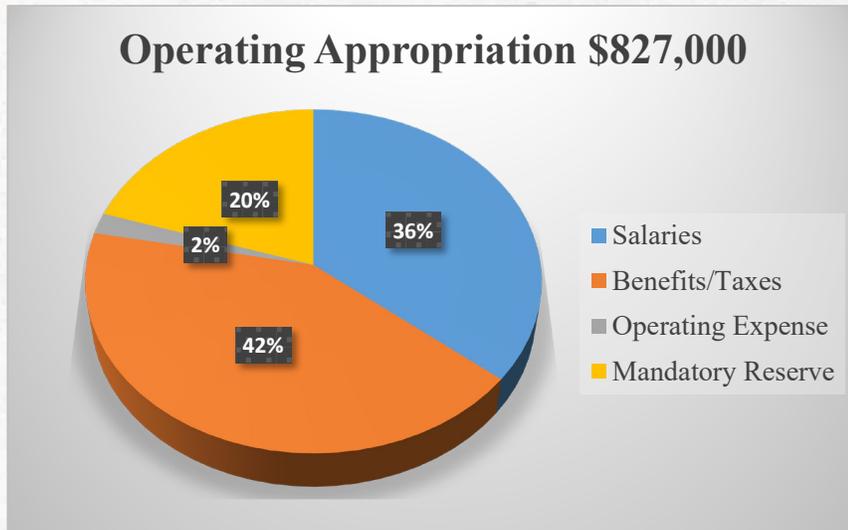
The Capitol Preservation Committee is in search of any pre- 1950 interior photographs of the Main Capitol and Capitol Complex Office Buildings including: the Ryan Office (Executive, Library, and Museum) Building, North Office Building, Irvis (South Office Building), Finance, and Forum (Education) Buildings. These historic photographs will aid the Committee's ongoing restoration mission.

If you, or anyone you know has historic images, the Committee would like to obtain digital copies of these pertinent photographs. Interested parties can upload digital photos at <http://www.cpc.state.pa.us/upload-historic-photos.cfm>. If you are unable to upload photos and are in the Harrisburg area, please call our office at (717) 783-6484 to set up an appointment to come in and have your images scanned by Committee staff.

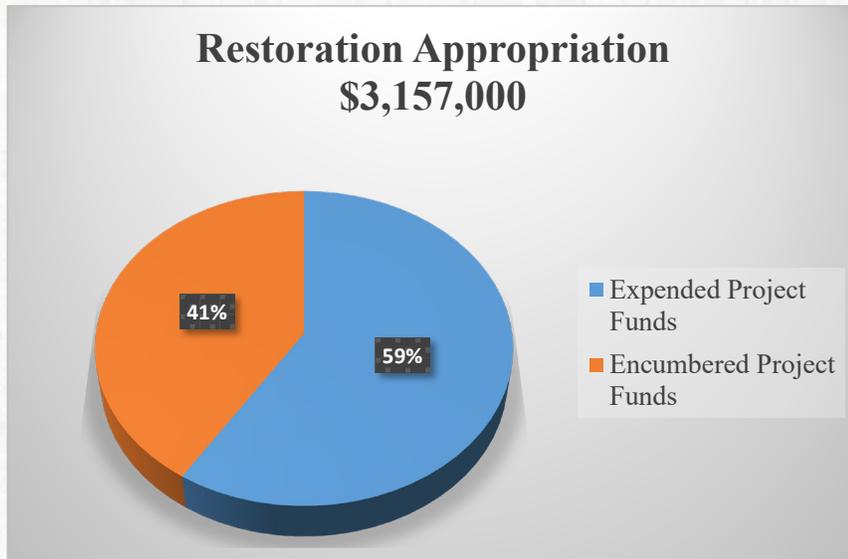
# Financial Report

## Fiscal Year Ending June 30, 2021

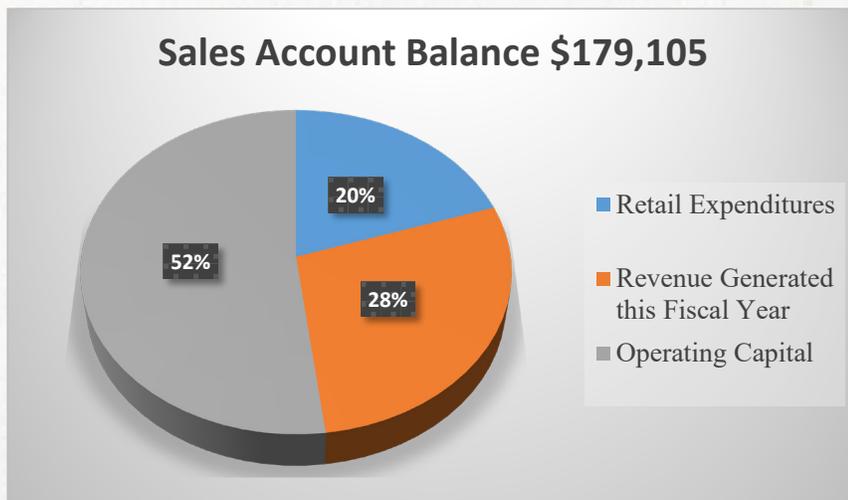
### Appropriation FY 21-22



### Project Budget FY 21-22



### Sales Account FY 21-22



# Gifts and Collectibles

The Capitol Preservation Committee maintains a retail shop in Room 630 Main Capitol. Hours are Monday through Friday from 9:00 AM to 3:30 PM. For a full catalog of gifts and collectibles, or to order online, please visit our online store at <http://store.cpc.state.pa.us>

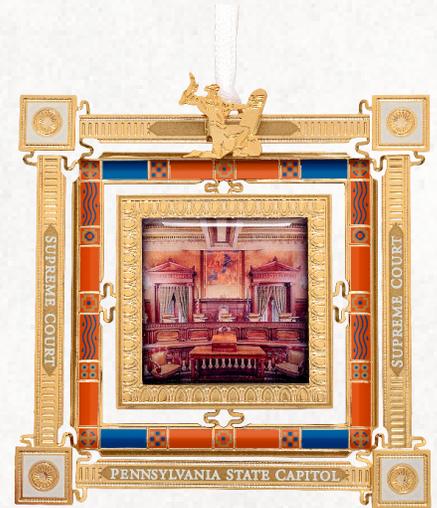


## “The Hours” Mural Keepsake Box

Beautiful keepsake box featuring “The Hours” painting from the House Chamber. The keepsake box measures 8” x 8” and comes with an informational card.

## 2022 Supreme Court Chamber Ornament

This ornament features a beautiful mural of the Supreme Court Chamber on the front and back. Measuring 2.5” x 2.5”, the ornament is made of an 18K gold finish and is accented with screen-printing. Beautifully gift boxed with an informational card.



## Resin Container

Resin containers featuring; Capitol Building, Peace Stained-Glass and Liberty Stained-Glass. Measures 3” tall, comes beautifully boxed with an informational card.

## Capitol Challenge Coin

Capitol challenge coin features the Capitol Dome on one side and Commonwealth Statue on the other. Measures 2” with antique brass finish.



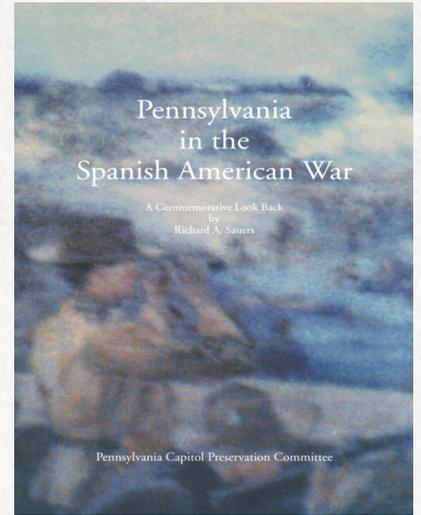


### Interior Dome Paperweight

This elegant glass paperweight features a full interior view of the Pennsylvania State Capitol Building Dome. This 3 3/4” round paperweight is packaged in a gift box with an informational card.

### Pennsylvania in the Spanish American War

A unique look at the Spanish American War from the Pennsylvania perspective. Contains overview of the conflict and outlines Pennsylvania’s role.



### Civil War Flag Poster

In 1982, the Committee began its mission to “Save the Flags,” by establishing a Civil War conservation facility. This poster features 18 original Pennsylvania flags bordering an historic photo depicting the reunion of Union and Confederate veterans at Gettysburg. Approximate measurement: 22X28 Inches

### Chicken Mercer Tile

Inspired by an original Capitol mosaic, this unique tile was hand-crafted by Henry Chapman Mercer’s Moravian Pottery and Tile Works. Measures approximately 3 1/4” square and comes with an informational card.



# NOTES



MAKE IT THE SEED

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 associated historic complex buildings and grounds, preserving it for future generations.



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