

CRBIB#002099
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INTERIM HISTORIC STRUCTURES REPORT

on

EAGLE TYMPANUM, PORTICO,

FIRST BANK OF THE UNITED STATES

PART II

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Prepared by

Staff

Independence National Historical Park

Philadelphia, Pennsylvania

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July 1960



UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WASHINGTON 25, D. C.

IN REPLY REFER TO:
H30-DCA

July 29, 1960

REGION FIVE		INITIAL AND DATE
AUG 1 1960		
✓ REG. DIRECTOR		8/1
✓ ASST. REG. DIR.		8/1
✓ OPERATIONS		8/15
✓ INFORMATION		
ADM.		
REC. RES. PLAN		
RANGER ACT'S		

Noted 8/8/3

Memorandum

To: Regional Director, Region Five

From: Acting Chief Architect

Subject: Interim Historic Structures Report, Part II, on Eagle Tympanum, Portico, First Bank of the United States, Independence

The Interim Historic Structures Report, Part II, on Eagle Tympanum, Portico, First Bank of the United States, Independence National Historical Park, has been reviewed by the interested Divisions in the Washington Office and is recommended for approval.

We commend the staff at Independence and those who contributed to this excellent report. Every effort should be made to take immediate steps to preserve this most interesting and handsome eagle pediment. We are fortunate to have this decorative element of the original structure so well preserved.

Robert E. Smith
Robert E. Smith
Acting Chief Architect

Copy to: Chief, EODC (2)
Supt., Independence

Info	OPERATIONS	Act	Initial and Date
	Lands		
	Engineer		
✓	Architect		<i>WSD 8/10</i>
	Land Archt		
✓	Programs		<i>Chris 8/10</i>

Region Five
143 South Third Street
Philadelphia 6, Pa.

1130

June 28, 1960

Nelligan
6/28

Memorandum

To: Superintendent, Independence National Historical Park
From: Regional Director
**Subject: Historic Structures Report, Part II Portion, Eagle
Tympanum, First Bank of U. S.**

We have reviewed Miss Clapp's interesting, indeed intriguing report on the Tympanum Eagle of the First Bank of the U. S.

In order that the conservation of this important and conspicuous feature of the park can be done at the first opportunity, we suggest that Miss Clapp's report be resubmitted as an Historic Structures Report, Part II Portion, Eagle on Tympanum, First Bank of U. S. If history has more to contribute than is used in Miss Clapp's report or was presented in Part I, it should do so; otherwise, the Historical Data Section need consist only of a simple statement that history has nothing to add in the way of evidence or recommendation. The Architectural Data should follow suit. The Administrative Data should of course include an estimate of cost.

We expect that preparation of this report will not take long. Will you please advise as to when it may be expected here for review distribution. And please convey to Miss Clapp and those who assisted her - Architect Wartschorn, Museum Curator Hanson, Museum Preservation Specialist Wandrus - our compliments for preparing such a fascinating report.

(Sgd.) Ronald F. Lee

Regional Director

In duplicate

Copy to: Director
Chief, Museum Branch, Washington
Chief, EOB

MHNelligan/lh
General
Daily
Area

H30

Region Five
143 South Third Street
Philadelphia 6, Pa.

August 5, 1960

Memorandum

To: Superintendent, Independence

From: Regional Director

Subject: Interim Historic Structures Report, Part II, on Eagle
Tympanum, Portico, First Bank of the United States

We have reviewed the subject report - an extremely interesting
presentation - and recommend its approval.

(Sgd.) Ronald F. Lee

Regional Director

In duplicate

Copy to: Director
Chief, EODC

MHNelligan/cp

General ✓
Daily
Area
Programs

Nelligan
8/5
Belton
8/6

INDEPENDENCE
Historic Structures Report, Part II, ~~Portico~~, Eagle Tympanum, Portico,
First Bank

Comments due August 1, 1960

INTERPRETATION

8-1

✓	History	~~B~~	obc. Agree
✓	Mat. His.		
✓	Archaeo.		
✓	Art	MS	no comment
✓	Spec. y.	HW 7/25/	Agree with need for speedy conservation work
✓	Restoration		supporting boards of pediment <u>first</u> Restoration as described should follow immediately.
✓	Intelligible		ast
			hr

8-11 - Agree - Note: It is urgent to replace flashing and check supporting boards of pediment first
Restoration as described should follow immediately.

OPERATIONS

Info	OPERATIONS	Act	Initial and Date
	Lands		
	Engineer		
✓	Architect		MS 7/29
	Land Archt		
	Programs		

Passarelli
7/21/60

Region Five
143 South Third Street
Philadelphia 6, Pa.

H30

July 21, 1960

Memorandum

To: Director

From: Regional Director

**Subject: Interim Historic Structures Report, Part II, on Eagle
Tympanum, Portico, First Bank of the United States,
Independence NHP**

In accordance with the instructions for the preparation of
Historic Structures Reports, attached, in duplicate, is the
subject report for review and comment.

All offices should submit comments by August 1, 1960.

(Sgd.) Ronald F. Lee

Regional Director

In duplicate

Attachments

**Copy to: Chief, EODC, w/copy of report for review
Supt., Independence**

CPassarelli

General
Daily
Area
Programs



UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

Independence National Historical Park
Old Custom House
420 Chestnut Street
Philadelphia 6, Pa.

July 19, 1960

IN REPLY REFER TO:

H30

REGION FIVE		INITIAL AND DATE
JUL 20 1960		
DIRECTOR		
ASST. REG. DIR.		
OPERATIONS		
INTERPRETATION		
ADM.		
REC. MGMT. PLAN		
RANGER		

TO: Regional Director, Region V

FROM: Superintendent, Independence

SUBJECT: Interim Historic Structures Report, Part II, on Eagle Tympanum, Portico, First Bank of the United States

As Regional Director Lee requested in a memorandum of June 28, 1960, we have converted Miss Anne Clapp's report on "The Eagle Tympanum of the Pediment of the First Bank of the United States" into an Interim Historic Structures Report, Part II, on Eagle Tympanum, Portico, First Bank of the United States, which is enclosed in quadruplicate for your review and distribution.

M. O. Anderson
M. O. Anderson
Superintendent

Enclosures (4)

OFFICE MEMORANDUM

To: Park Historian

From: Superintendent, Independence NHPSubject: Historic Structures Report, Part II Portion, Eagle
First Bank of U. S.

REGION FIVE		INITIAL AND DATE
JUL - 1 1960		
JUN 30, 1960		
REG. DIR.		
ASST. REG. DIR.		
OPERATIONS		
INTERPRETATION		
ADM.		
REC. RES. PLAN.		
MANAGER ACT'S		
[Signature]		7/6/

Please note attached memorandum dated June 28 from Regional Director Lee requesting that an Historic Structures Report relating to the Eagle Tympanum be prepared. Please take the necessary steps to assemble Part II Portion, Eagle Tympanum, First Bank of U. S., as a basis for our desire to subsequently recommend the reprogramming, if necessary, of the funds to undertake this work within the 1961 F.Y.

M. O. Anderson
Superintendent

Copy to: Regional Director, Region Five
Chief, EODC

SIGNATURE SHEET

RECOMMENDED

Director _____ Date _____

Regional Director _____ Date _____

Chief, Eastern Office, Div. of Design & Construction _____ Date _____

APPROVED

Superintendent _____ Date _____

TABLE OF CONTENTS

CHAPTER I

ADMINISTRATIVE DATA

Section 1. Name and Number of Building

Section 2. Proposed Treatment of Tympanum Carving

Section 3. Estimate of Cost for Rehabilitation of
Tympanum Carving

CHAPTER II

HISTORICAL DATA

Section 1. Historical Data on Eagle Carving on
Tympanum of Portico

CHAPTER III

ARCHITECTURAL DATA

Section 1. Proposed Treatment of Tympanum Carving

CHAPTER VI

PRESERVATION DATA

Section 1. Recommended Treatment of Eagle Carving
on Tympanum of Portico

CHAPTER I

ADMINISTRATIVE DATA

Prepared by Superintendent M. O. Anderson

Chapter I
Section 1
Page 1

NAME AND NUMBER
OF BUILDING

First Bank of the United States, Building No. 11.

PROPOSED TREATMENT OF
TYMPANUM CARVING

The condition of the tympanum carving outlined in Chapter VI, Section 1, of this report is such that immediate steps should be taken to preserve this important element of the original structure. Accordingly, we recommend that the preservative measures recommended in Chapter VI, Section 1, be carried out at the earliest possible moment, with the use of F.Y. 1961 construction funds programmed for the First Bank.

Chapter I
Section 3
Page 1

ESTIMATE OF COST FOR
REHABILITATION OF
TYMPANUM CARVING

\$12,500.

CHAPTER II

HISTORICAL DATA

Prepared by Historian David A. Kimball

HISTORICAL DATA ON EAGLE
CARVING ON TYMPANUM OF PORTICO

Reference is made to Chapter VI, Section 1, of this report. The Park master file contains no additional information on the history of the tympanum decoration.

The recommendations included in Chapter VI, Section 1, of this report are strongly endorsed. It is felt that they should be carried out at the earliest possible moment.

CHAPTER III

ARCHITECTURAL DATA

Prepared by Resident Architect Charles S. Grossman

PROPOSED TREATMENT OF
TIMPANUM CARVING

We have nothing to add to the data contained in Chapter VI,
Section 1, of this report. We concur in the recommendations made
therein.

CHAPTER VI

PRESERVATION DATA

Prepared by Museum Preservation Specialists
Harry Wandrus and Anne Clapp

RECOMMENDED TREATMENT OF EAGLE
CARVING ON TYMPANUM OF PORTICO

The following report on the structure, materials and condition of the carved-wood eagle on the tympanum of the First Bank portico, with recommendations for its preservation, was prepared by Museum Preservation Specialists Harry Wandrus and Anne Clapp, Eastern Museum Laboratory, Branch of Museums, Washington, D. C.

Introduction

Howsoever closely the handsome eagle pediment is considered, it is still impressive as an architectural ornament of high merit. This is aside from the fact that it is unique; undoubtedly there remains nothing of its period quite like it since the destruction of Federal Hall in New York City. Viewed casually from the ground or scanned through field-glasses, it arouses an admiration which is more than confirmed by near scrutiny from scaffolding. Its deep carving, bold and sure, calculated to read well from a distance, loses nothing close at hand, whether architectural detail or figure definition. Miss Penelope Hartshorne's photographs show the lively and articulate character of the foliated brackets. If Dr. Murray Nelligan's suggestion be carried out to publish a picture-book of the early wood carving within Independence National Historical Park, the eagle pediment will surely play a leading role. Recently a lucky few inspected it from a scaffold. There were: Mr. Joseph Silberholz, Park carpenter informed on wood and carving techniques, Miss Hartshorne, architect of E.O.D.C., Mr. Frederick Hanson, Park curator,

and preservation specialists of the Washington Branch of Museums, Mr. Harry Wandrus and Anne Clapp. The last two are responsible for the suggestions for treatment which follow in this report. All decided to advise strongly that the preservation of the pediment be placed as high on the Park agenda as is practically possible. Serious damage has not yet occurred, although there are some most unfortunate losses. But conditions have developed which, if not soon arrested, will make necessary extensive repair and replacement.

The writer would like to acknowledge the help of not only the people mentioned above, but the willing and sympathetic aid of Messrs David Wallace, John Platt and David Kimball, Park staff, of Mr. William Spawn of the American Philosophical Society and of Mr. Henry Judd, architect of E.O.D.C.

The carving of the pediment is contemporary with the erection of the building, therefore done around 1797. The sculptor is not positively known, but almost certainly it was Clodius F. Legrand, a French craftsman whose name appears in directories of Philadelphia between 1795 and 1801. In the directories he is described as wood-carver, gilder and stone-cutter. Further, he definitely was involved in work on the Third Street facade of the First Bank. He placed an advertisement in the newspaper Aurora of December 14, 1797, in which he made the following statement "...That having just finished the marble collonade, sculpture, carving, &c of the portico of the new building of the Bank of the United States, they [he and his three sons] are ready to contract for any works

of their respective professions, from the plainest to the most extensive job of stone cutting; likewise all sorts of sculpture and carving executed in the marble, wood, plaster of Paris or terra cota; also monuments with figures, &c or plain architecture...."

The accompanying sketch by Mr. Frederick Hanson shows the composition of the relief. In the center the fierce-eyed eagle with open beak and partly spread wings holds a firm stance on the upper portion of the globe. In his raised left claw he grasps the shield of thirteen stripes and thirteen stars, behind which is a cluster of arrows. An olive spray is placed across the globe. To the left of the eagle is a cornucopia from which tumble all kinds of good things--wheat, corn, pears, apples, pomegranate, grapes and melon. To the right is an oak branch well furnished with leaves and acorns. The basis for the iconography of the eagle and his symbols is still obscure. The seal of the Bank at this time and the Federal seal resemble one another closely, except that in the former case the words "Seal of the Bank of the United States" run around the rim and in the latter a ribbon bearing the words "E Pluribus Unum" is held in the eagle's beak. In both cases the body of the eagle is covered by the shield, and the spread claws clasp the olive branch in the proper right and a cluster of arrows in the left. The pediment eagle has a different stance and the additional symbols of a globe, a cornucopia and an oak branch, which occur in neither seal. Oak branches and cornucopias are found in a number of bank emblems of the time with obvious significance, and the cornucopia appears in the seal of

the City of Philadelphia. It is not unlikely that the subject matter of the pediment was invented as a suitable device for this particular use and had no official basis. On the left side of the wood join at the upper chest, there is a rectangular hole which looks more like a deliberate cut than a lost piece. If deliberate, it could have served to support another symbol. However prints of the building done by Thomas Birch in 1799 and 1800 show no attachment at this point. They, of course, depict the original appearance. Yet, teasingly enough, in later prints, around 1830, an additional shield is shown covering the front of the eagle. Was Girard responsible for this possible change when he took over the bank in 1812? At present the Park historians are going through the Girard Papers and may turn up the answer to this slight problem.

Structure and Materials of the Tympanum Carving

The tympanum of the pediment is made up of inch-thick, horizontal, pine boards of varying widths tongue-and-grooved together. There are two vertical joins to left and right of the center section which bears the high relief. Nailed to the reverse of the tympanum panel, eight slender, vertical cleats add strength and rigidity. The panel is longer and consistently higher than the opening formed by the pediment molding, and appears to be held in place simply by being pressed against the molding with wedges and furring boards which are themselves nailed to the beams supporting the pediment roof. The panel is held from forward movement by occasional nails driven from the outside into the

lower ends of some of the furring boards. Its weight rests on the roof of the horizontal member of the pediment. Thus the tympanum wall is actually a panel, free to expand and contract. An added board along the outside bottom edge serves as a weather strip. The dimensions as framed by the pediment members are $34\frac{1}{2}$ feet long by $6\frac{1}{4}$ feet high.

The carving is made of a number of pieces of solid mahogany, except for the bottom strip of the globe which is pine. This strip appears to be original, but may have been added after the tympanum was put in place, in order to make the protruding bottom edge of the globe conform to the slope of the horizontal pediment roof. See Figure 5.

Mahogany was probably a deliberate choice of wood not only for its adaptability to carving but because its uniformly dense, relatively unringed structure allows it to withstand better than other woods moisture and termites. Most of the mahogany pieces are directly attached to the tympanum wall. But whenever the wood block was not thick enough or high enough to accommodate the design, other pieces were added which are fastened only to the adjacent carving. It is interesting to note that the grain of this appliqued wood is at right angles to that of the supporting pieces. Attachment to the wall was by glue reinforced with large, three-inch, hand-wrought nails. Some of these nails were driven in on an angle from the reverse of the wall, some through the carving to the reverse where the points were clinched. Attachment of the plied wood was accomplished sometimes by glue alone, sometimes by glue and nails. It is very probable that the various pieces were first blocked out and glued together

before the detailed carving took place. The reinforcing nails were then added. It would be needlessly lengthy to point out each individual member, and very likely there are more than have so far been discovered. The body of the eagle, for an example of joined pieces each attached to the tympanum wall, is made up of at least six members: the head to the throat is one block, the throat to the chest, the chest to a join level with the lower line of the wing, two pieces in the leg, and the larger part of the claw. See Figures 1 and 6. The shield, shown in Figures 6 and 7, is the best example of a built-out mass. Here there were at least seven pieces, including one of the raised stripes, applied to the back shield-form, and held with glue and nails. Figure 6 shows the eagle's talons and the olive spray, whose outer plies were attached only by glue and have unfortunately fallen off. Some of the principal dimensions of the carving are as follows: the height from the head of the eagle to the bottom of the globe 6' 9", the maximum width approximately 21', the shield (for scale) 3' 4" high by 2' 8" wide. The bunch of grapes of the cornucopia has the maximum depth 1' 6" while the oak cluster is 1' deep as is the breast of the eagle.

Wood-worker's putty was used throughout the sculpture for several purposes: to define areas of low relief, to form gradual transitions between surfaces at sharp angles to each other, and as a caulking material to fill cracks and hollows. This putty, quite the same substance known to carpenters today as that defined in Thomas Dobson's Encyclopedia published in Philadelphia in 1798, is a mixture of whiting

and other inerts in a matrix of linseed oil. It clings to wood and other surfaces, retains its plasticity for a long time, shrinks little with aging, and is congenial to covering paint coats. It was generally used to make up inequalities in woodwork. In the eagle it defined the cloud-bands of the background. The deepest lines of the clouds were incised into the tympanum wall and from these lines the cloud masses were built up in putty. See Figures 1 and 9. It is found in angles, such as along the lines of the wings; in pockets where water could collect, as at the top of the shield. It filled the joins. In fact, its use may be found to be more extensive than can be at present ascertained. For example, it may form the shallower details of the feathers and even some of the feathers themselves.

There are more than twenty layers of paint on the pediment, and no evidence that any was ever removed. The paint layering on a dentil of the roof molding is identical to that on one of the leaves of the oak branch and on the barb of an arrow; and almost certainly paint has never been deliberately removed from the carving. All layers are varying shades of cream, white or light grey, frequently with covering coats of varnish. Therefore the eagle was never polychromed. The thick bottom layer is a warm, light, creamy color and was covered with a coat of varnish that has become very dark with time and soil. Thus the original intent must have been to make the pediment resemble marble, probably toned to conform to the dominant color of the columns below. The accumulated paint, together with runs and drips in the latterly applied coats, fills much of the details of the carving.

Condition

The tympanum wall, unwarped and strong, seems to be fulfilling its supporting function as well today as it originally did. This is also true of the attachment of the major masses of the carving. Although the glue must have long since lost its adhesiveness, the nails are serving so well that there is nowhere any indication of these blocks pulling loose from the wall. The failure of the glue, however, has had a more serious effect on the attachment of the appliqued wood. Those held by nails in addition to glue can be easily budged, such as the outer parts of the shield and the outer two arrows. Many of the parts dependent on glue alone have fallen off at various times in the past and been lost. Several were easily detached when, during the recent examination, they were tested for stability. The accompanying sketch indicates the locations of the detached pieces, single hatching denoting the lost ones, and cross-hatching the parts now removed for safe keeping. The dentil was deliberately taken for paint examination. Comparison between the present losses and those revealed in a photograph taken by Mr. Charles E. Peterson in 1947 shows that most of them had taken place before that date. The small loss on the melon and the largest loss on the olive spray are the only ones which have occurred since.

Because the carving is protected by the overhanging eaves from all but lashing rains, the mahogany is still in relatively good condition, nor is there any trace of insect tunneling. However there are signs of beginning deterioration. In unprotected pockets and other places where

dampness can be held, the wood has developed the soft, easily penetrated characteristics of beginning rot. The most serious places of this type of damage are in the right shield shelf, in the back shield-form at the bottom tip, in the bottom pine board of the globe, and in the weather strip to the right of the shield. See Figures 5, 7 and 8. Also, notably in the globe, the areas of wood which have been long exposed to the weather, because of their location and consequent loss of paint, have developed splits and checks. See Figure 5.

The condition of the putty and that of the paint are the principal reasons why the tympanum should be treated with the least possible delay. The putty has hardened and lost its adhesiveness, and has shrunk away from the wood. In places where it filled joins, the adjacent wood members have forced it out of position (see the chest-join in Figure 1, and the leg-join in Figure 6), in places where it filled pockets and formed transitions between surfaces, it has become a crumbly substance (see the top of the shield in Figure 8 and the top of the wing in Figure 4), in places where it defined low relief it either already has sloughed away or is held in place only by the covering paint (see the cloud bands in Figure 9). The paint is in very bad condition. A good deal of it no longer exists. That remaining, especially in the lower weather-beaten half of the carving and tympanum wall, has become so cracked, broken and friable that showers of it can be loosened by brushing the hand over it. These two things, the paint and the putty, which formerly protected the wood from weather intrusions on its surfaces, at its joins and angles,

have badly failed. If the situation is not corrected, dampness will seep into the open troughs and channels, as it already must have done, and begin to destroy the wood from within.

The bad condition of the paint is not confined to the carving and its supporting tympanum wall. It is also true of the paint of the entire pediment, see Figures 10 and 11.

Mr. Henry A. Judd who later inspected the pediment from the scaffold said that the state of the flashing on the horizontal pediment roof might be considered one of the most dangerous factors of all. This flashing is made of 2' wide sheets of tin whose overlapping edges have become distorted and open. Rain, then, can flow through the gaps and effect the roof boards which are the support of the tympanum.

Recommendations for Treatment

The entire pediment requires repainting. The carving and its support are seriously endangered and in need of quick attention. Since this structure represents the only wooden element of the exterior of the First Bank, would it not be feasible and the results be not too incongruous to restore it as soon as possible, rather than to wait until the whole exterior is treated? Such a delay could easily be vital to a large part of the carving. Interim measures as shielding off the pediment are possible. But are they worthwhile?

To treat the tympanum and eagle, Mr. Harry Wandrus and Anne Clapp would proceed as follows:

1. To remove all existing paint from the entire pediment, with the exception of a triangle, perhaps of 2' base, in the lower right tympanum angle. The paint of this area, which is still relatively strong, could be kept for future paint research. The removal of the paint must be done by skillful people and with the most particular care. Further, it is recommended that the work be done largely with liquid paint remover and a minimum use of scraping devices. The battered state of much of the carving in Independence Hall demonstrates what pitiful and unnecessary damage can be done by the ruthless use of scrapers in the hands of unsympathetic workers. In the tympanum there are to be considered not only the preservation of the carving from gouges and digs, but other factors as well. It has been mentioned above that the putty is no longer adhesive and holds its position largely by virtue of the covering paint, also that its use may be more extensive than is at present realized. The chances are good that the putty will come away with the removal of the last layers of paint. So that wherever this material is found to be an integral part of the carving, either casts or detailed sketches should be made of these places. There is no hope of preserving the pieces of loosened putty, or indeed any virtue in doing so, yet their function as part of the context should be established before removal to permit exact duplication. The cloud bands are already in a fragmentary condition. But it still is worthwhile to make casts or drawings of what remains. An additional reason for particular care is that there probably are many small appliqued pieces of wood which will

not be found until paint removal. These pieces could be unwittingly knocked off and lost during work, unless caution is taken.

2. To test all parts of the carving for stability, and to remove all pieces which can be budged. It is recommended that this be done after a fairly long dry spell, so that any looseness will not be concealed by swollen wood.

3. To reattach these pieces and those already removed for safe keeping with a modern, long-life adhesive designed for outdoor use, augmented with dowelling, if considered necessary.

4. To test wood for rotting in the weathered areas, and to treat it with an impregnating and preserving agent, or to replace it if it has decayed beyond cure.

5. To carve and replace all missing parts of the wood, perhaps in a different kind of wood to distinguish these pieces from the original carving. Also to fashion or cast the low relief putty-parts of the sculpture, with either modern, synthetic putty or weather-proofed plaster. In order to establish the appearance of the missing parts, even of the cloud bands, reference can be made to an excellent photograph in the Henry Paul Busch Collection of the Historical Society of Pennsylvania. It is a photograph called The Girard Bank, and bears the impressed words: "Copyright 1899/Edward J. Jones, Jr./Watertown, Mass."

6. To dig out all remaining old filling material from the cracks and joins, and to refill them, as well as to fill all new cracks and splits, with a modern, long-life, weather-proof material.

7. To seriously consider treating the entire carving with a wood preservative.

8. To paint the whole pediment with several coats of paint whose outside coat is toned to match the original color. If a glossy (not necessarily a high-gloss) paint is used, there will be no need to cover the paint with a varnish, as was originally done.

9. To replace the flashing on the horizontal roof of the pediment, after making sure that the boards below are still in good condition.

Postscript

The plastics industry has developed (in fact, can now make to specification) such durable and long-life materials that the adhesives, fillers and surface sealers necessary for the restoration of the pediment should be finally chosen only after consultation with the industry and with wood-workers.

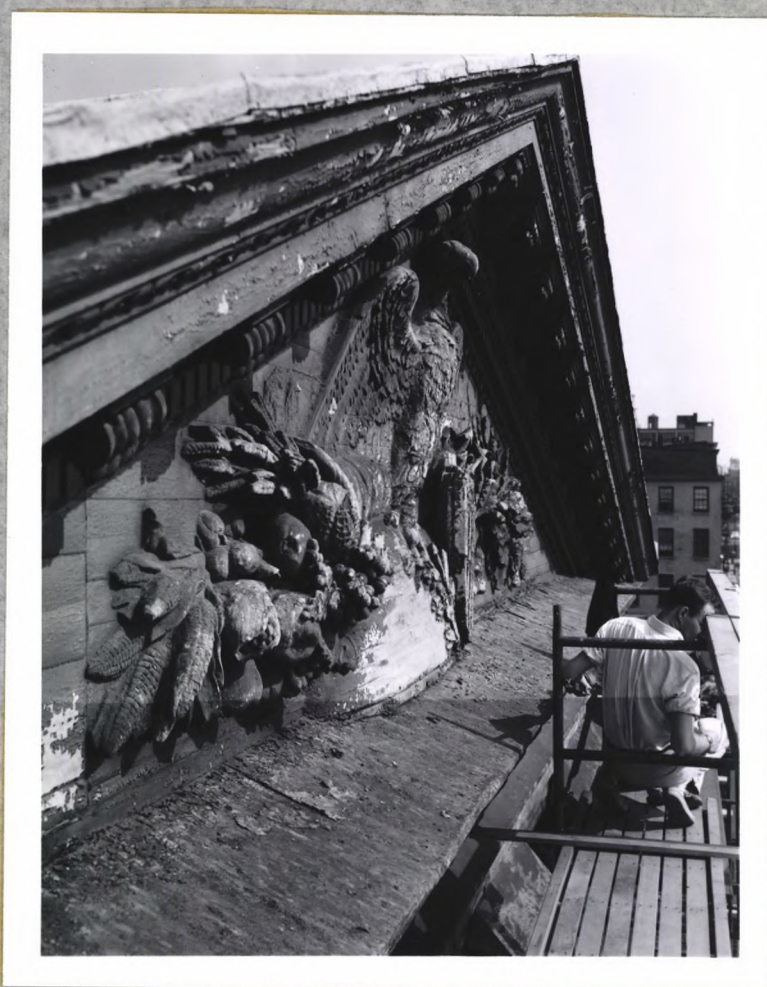
It is suggested that this work can be accomplished in the same way in which the interior of Independence Hall is now being painted. Skilled carpenters and painters could be hired on a day-labor basis, and the work be done under the constant supervision of a staff member from Independence National Historical Park, E.O.D.C., or the Washington Branch of Museums.

ILLUSTRATIONS

Chapter VI
Figure 1



Chapter VI
Figure 2



Chapter VI
Figure 3



Chapter VI
Figure 4



Chapter VI
Figure 5



Chapter VI
Figure 6



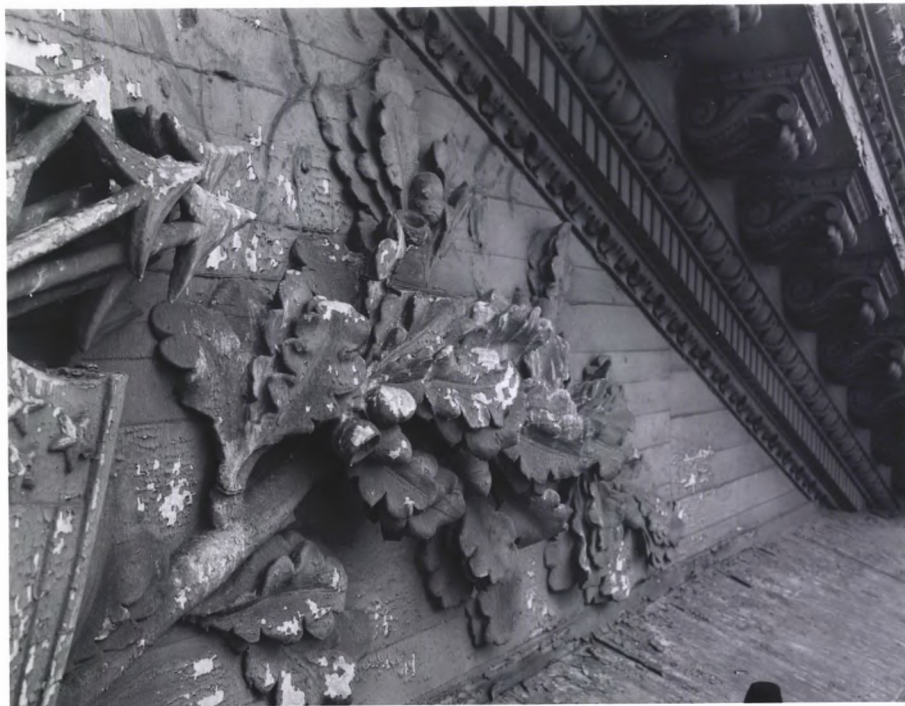
Chapter VI
Figure 7



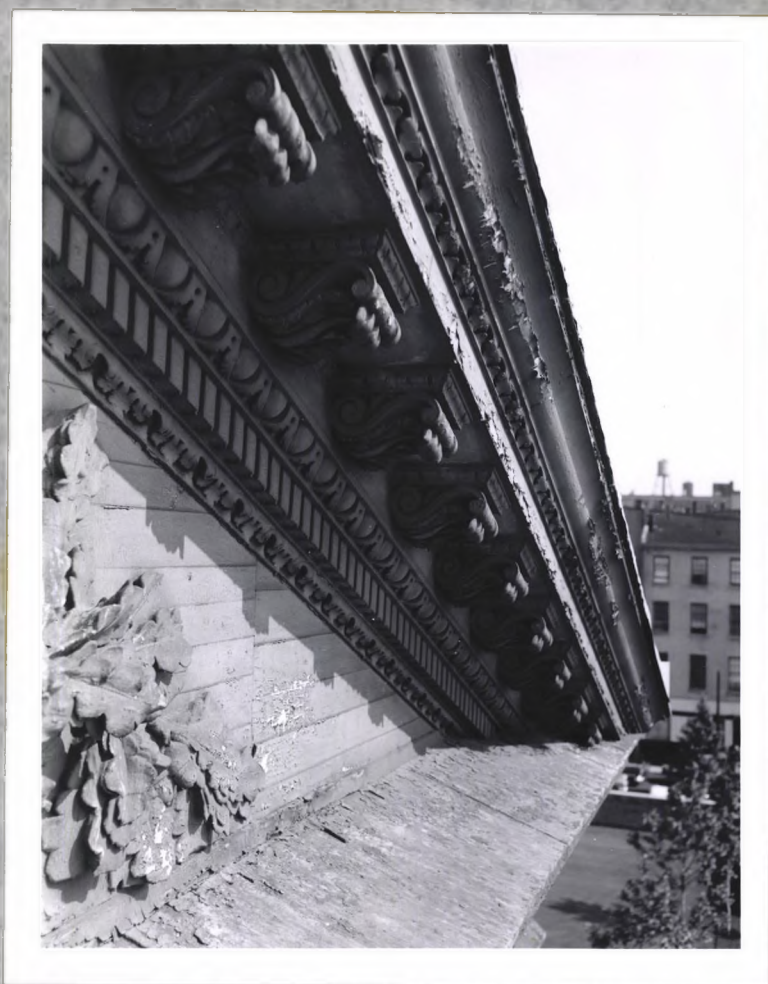
Chapter VI
Figure 8



Chapter VI
Figure 9

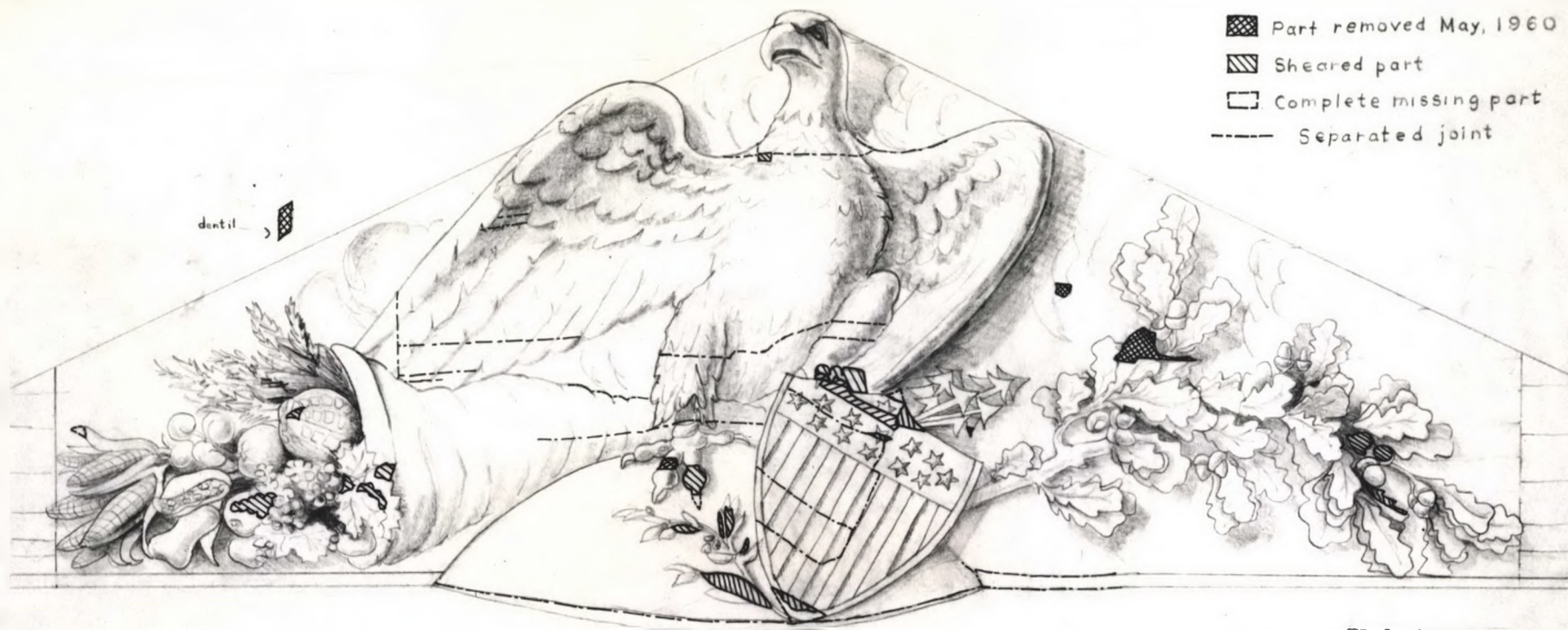


Chapter VI
Figure 10



Chapter VI
Figure 11.





FIRST BANK OF THE UNITED STATES

THIRD STREET FACADE

CARVED WOODEN EAGLE IN PEDIMENT

Sketch showing major defects and losses in the carving