



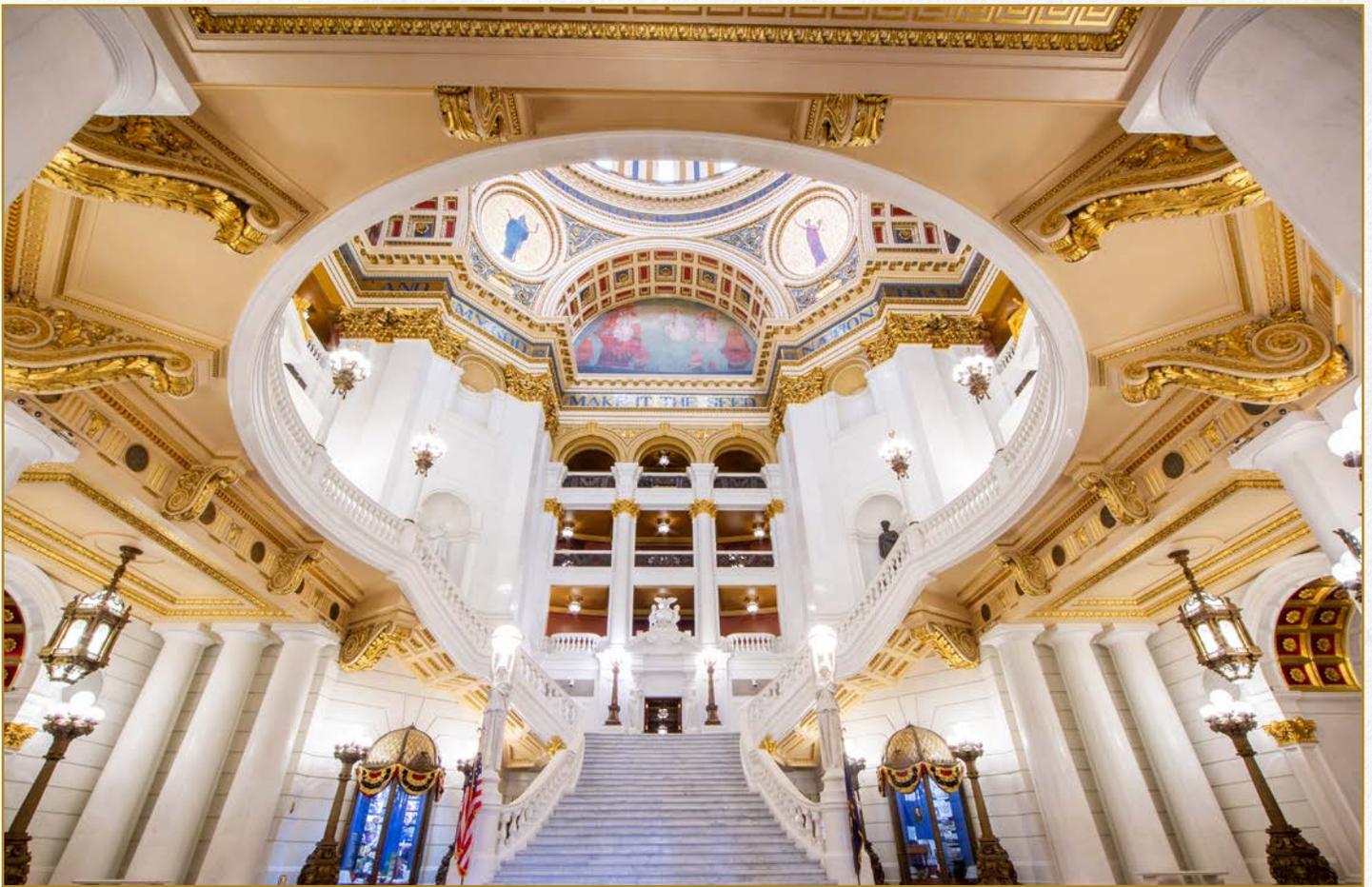
Pennsylvania Capitol Preservation Committee

2020 Annual Report

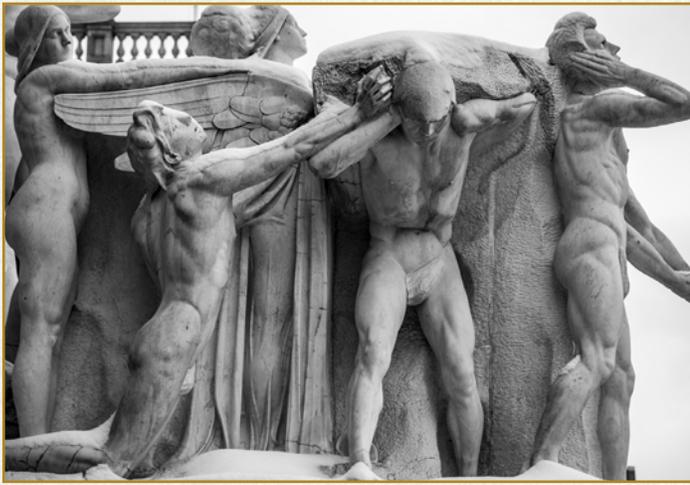
Preserving a Palace of Art



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About the Committee

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 and 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."



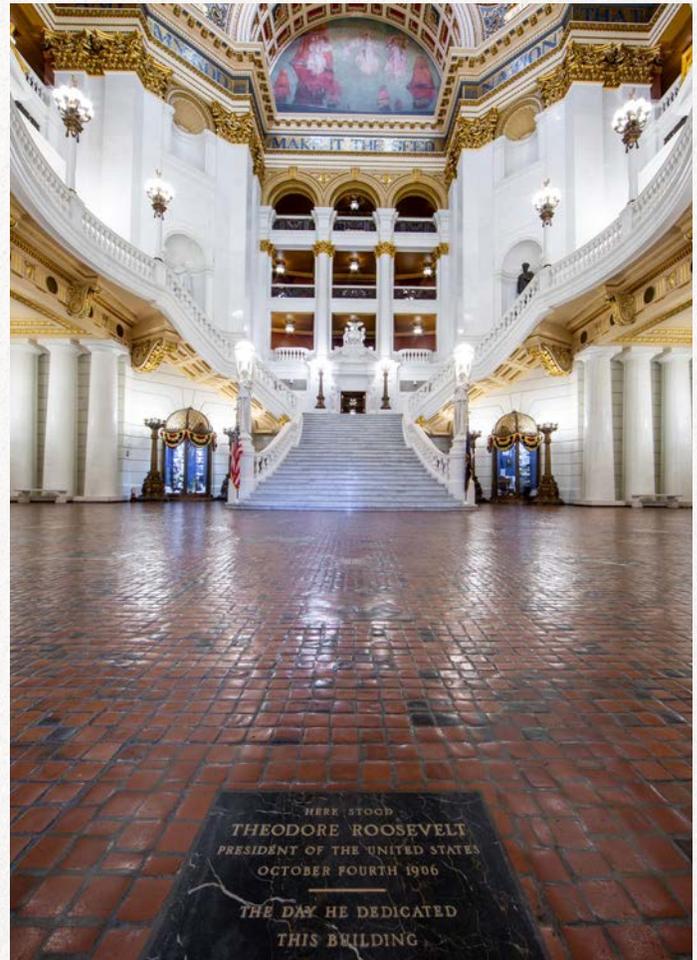
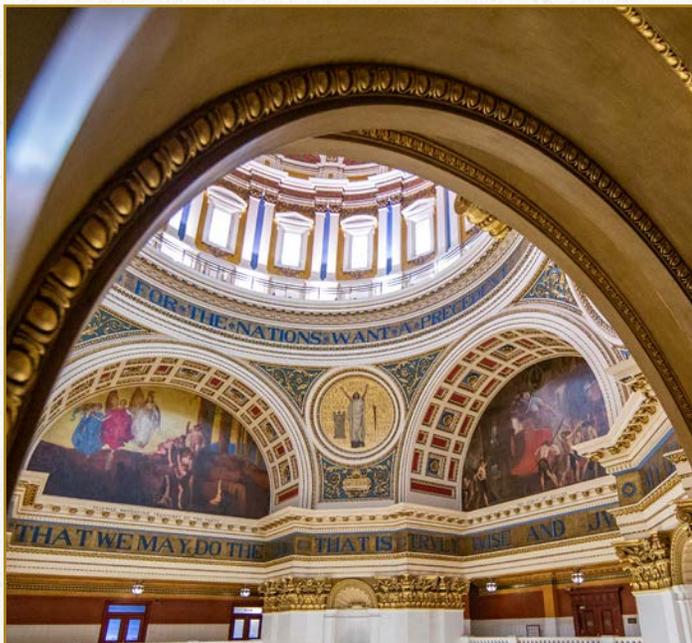


Educational Purpose

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.

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.



A National Historical 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

Welcome to the Pennsylvania State Capitol Building, architect Joseph M. Huston's magnificent 1906 "palace of art." The year 2020 marked the Capitol Preservation Committee's thirty-eighth year of historic preservation and restoration maintenance within the Capitol Building and Complex. Since 1982 the Committee has undertaken numerous multi-year projects to conserve, preserve, and restore the Pennsylvania State Capitol, widely hailed as one of the most beautiful Capitols in America and a "Commonwealth treasure."

In 2020 we moved Pennsylvania's priceless one-of-a-kind collection of Civil War battle flags to a new state-of-the-art location at 2221 Forster Street in Harrisburg. This new facility will ensure that the collection is protected, preserved, and available for scheduled tours for generations to come. Additionally, we moved our collection of Capitol artifacts and added stock items such as carpets, chandeliers, furniture, marble and archival materials to a new facility to ensure that they too are preserved and protected from long-term damage.

Lastly, in 2020, in conjunction with the Department of General Services, we were able to begin a complete restoration of the Governor's Private Office Suite. This amazing area contains ornate bas-relief carved oak wood paneling, the historic collection of Governors' Portraits, as well as historic clocks, carpets, draperies, sconces, chandeliers, and custom-oak furniture. Restoration of this ornate space is a major undertaking, but will serve as another milestone of the Committee's restoration efforts—the last ornate space in the Capitol to undergo a complete restoration to its original 1906 appearance.

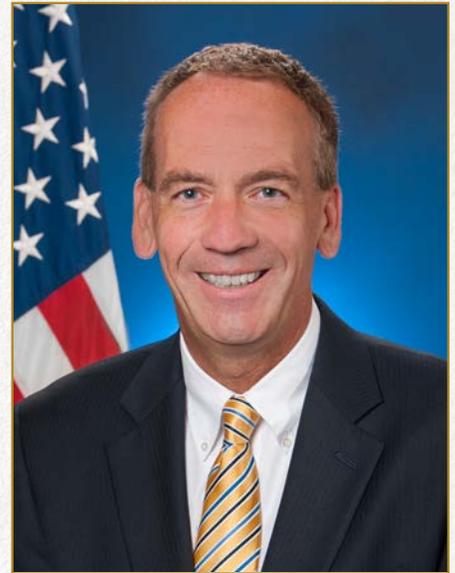
As you tour some of the 640 rooms in our Capitol Building, we hope you'll notice all the beautiful fine and decorative arts; murals by Edwin Austin Abbey and Violet Oakley, stained glass by William Brantley van Ingen, decorative painting by the Donald MacGregor Company, statues by George Grey Barnard, gold, aluminum, and copper leafing and the attention to the most-minute details by architect Joseph Huston.

It is not by accident that our Capitol is perhaps the most beautiful and best-preserved in the nation. Preservation maintenance and addressing maintenance needs as they occur is an ongoing and never-ending task.

It ensures that our Capitol, a National Historic Landmark, remains a building that all Pennsylvanians can admire. The Capitol is truly a one-of-a-kind structure and the members of the Capitol Preservation Committee take great pride in ensuring that architect Joseph Huston's "palace of art" is preserved for future generations.



John R. Gordner, Senator
Chairman



Committee Members

COMMITTEE MEMBERS



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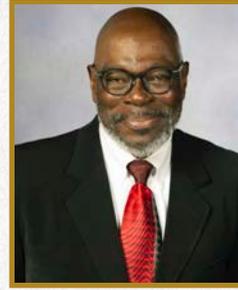
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Lenwood Sloan
Governor's Appointee



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: Director of Projects Christopher R. Ellis

Question 1: Can you tell us about your educational and professional background in preservation and personal interests in the field?

I have a Bachelor of Arts from Dickinson College where I was a History Major with a focus in American History and a Master of Arts degree in Historic Preservation from Goucher College. My graduate thesis focused on utilizing accurate and appropriate paint colors in historic interior spaces. I have always had an interest in history, art, and architecture so what better way to be actively involved in these fields than being a part of the preservation of the Pennsylvania State Capitol Building, the ultimate collaboration between architect, artist, sculptor, and craftsmen. 2020 marked my 22nd year with the Capitol Preservation Committee.



Question 2: What is your favorite project or historical/architectural work within the Capitol/Capitol Complex?

To date, I have been a part of well over 50 major projects in the Capitol but my favorite project, and the one I am most proud of, was authoring the National Historic Landmark Nomination for the Capitol Building. Working with the National Parks Service, I was able to write the nomination that defined the Pennsylvania Capitol Building as an exceptional example of Renaissance Revival architecture as defined through Beaux-Arts classicism in time for the building's centennial anniversary in 2006.

Question 3: What are some of the most difficult issues faced in the preservation of a 640 room 115-year-old monumental building?

Education is probably the most difficult issue we face today in preserving the Capitol Building or more specifically, maintaining the Capitol. It's easy to sell restoration to people because you get great before and after photos. People can see what you did. Maintenance is a harder sell because you don't see any changes. One of our hardest jobs is educating people to the value of preservation and maintenance. Now that the Capitol has been restored it is the daily maintenance that prevents the need for another large scale, costly, restoration.

Question 4: What are some other interests or pursuits you have outside of historic preservation?

I have a passion for basketball. I played college basketball at Dickinson College and 1-year of semi-pro basketball with the Philadelphia Yellow Jackets of the Eastern Basketball Alliance. After my playing career I transitioned to coaching where I have worked at nearly every level: grade school, middle school, high school, and college. (I'm still waiting for a call from the 76ers.) I am currently in my 10th season as the Camp Hill High School Head JV coach and Assistant Varsity coach. My favorite seasons over the years have been when I have had the opportunity to coach my two sons, now teenagers, and their teams.

Question 5: What do you hope visitors to the building will take away for their visit?

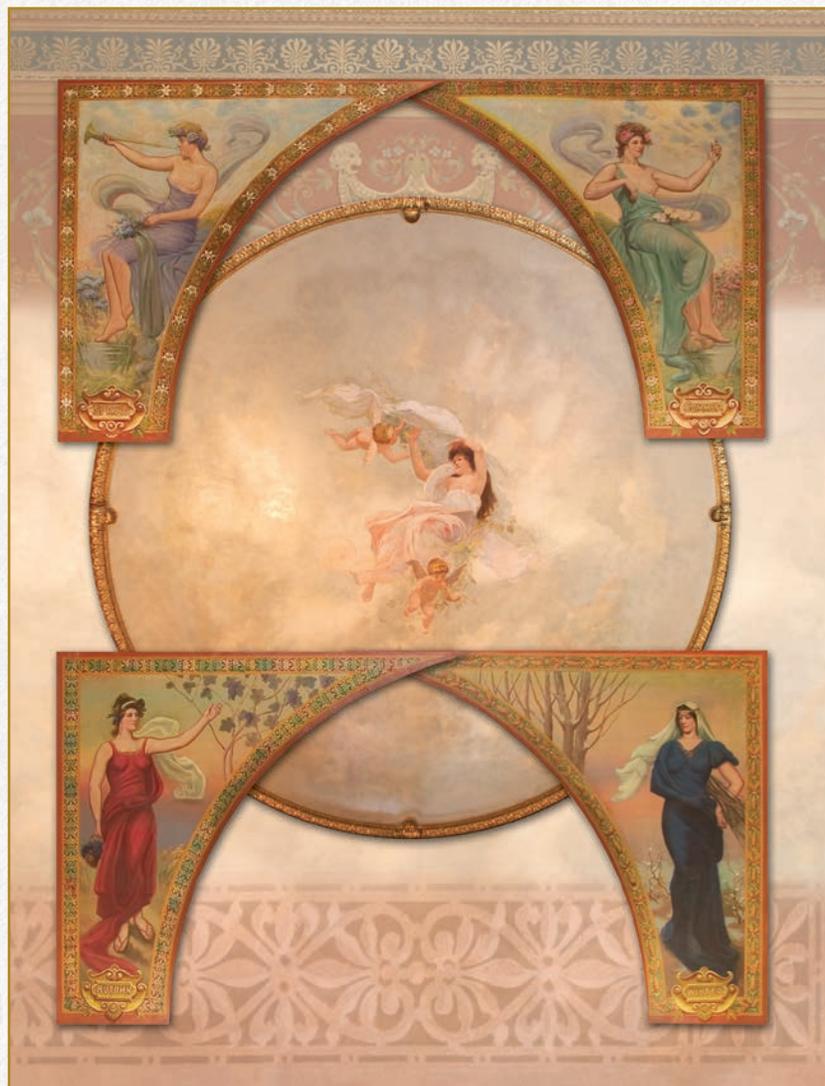
I want visitors to our Capitol to have a genuine feeling of awe and pride. The Capitol is spectacular in design and decoration and has been a labor of love to restore by many people. It is a National Historic Landmark but it's also a modern working governmental building. I hope visitors can appreciate the art and architecture and be proud that this "Palace of Art" is our Capitol.

Did You Know #1: Donald R. MacGregor and Company: Decorative Painters

The Pennsylvania State Capitol Building is best known for its fine arts through works by Edwin Austin Abbey, Violet Oakley, William Brantley van Ingen, Henry Chapman Mercer, and George Grey Barnard. However, in all of its 640 rooms, halls, and principal chambers, it is the attention to detail of the decorative finishes which include ornate stenciling, Greek key patterns, acanthus designs, gold and aluminum leafing and glazing work that create elaborate ornamental elements that make the building truly remarkable. This decorative work was completed by the Donald R. MacGregor Company of Philadelphia.

Donald MacGregor (1870–1930), the principal in the firm, studied at the Pennsylvania Academy of the Fine Arts under William Merritt Chase. As a result of his classical training he not only performed the decorative painting schemes of the building with his staff, including his son D.A. MacGregor, he also personally completed several murals within the building. His most notable work is one that cannot be seen by the general public, entitled *“Venus and Two Loves”*. It is located on the ceiling of a room in the Lieutenant Governor’s office suite which, in 1906, served as the Ladies Reception Room. MacGregor also contributed four murals located in the north and south light courts entitled *“The Four Seasons”*.

The work of Donald MacGregor and Company, while lesser known than his more famous counterparts, unified architect Joseph Huston’s design vision by creating a harmony of art and architecture



DID YOU KNOW #1

Profiles: Capitol Artist Edwin Austin Abbey



Edwin Austin Abbey was born in Philadelphia in 1852. Though having little academic training he appeared from a very early age to be a gifted illustrator and painter. At the age of fourteen he began studying with Isaac L. Williams, a Philadelphia portrait and landscape painter and was later hired by the Philadelphia publishing house of Van Ingen and Snyder. He took night classes at the Pennsylvania Academy of the Fine Arts under Christian Schuessle and in 1871 was hired full time by Harper and Brothers as a house illustrator.

Abbey made his first trip to England in 1878, sent by Harpers to create a series of illustrations for Robert Herricks' poetry. Before returning to New York in 1881, he traveled to the Paris Salon with Frank Millet and took a tour of Germany and Holland with Alfred Parsons, sketching, painting and observing. Upon returning to England in 1882 he traveled with fellow artists throughout much of Europe.

Abbey exhibited his first drawings at the Royal Academy of Arts in London in 1885 and in 1887 began a series of illustrations of Shakespeare's comedies.

Around this time he began to paint seriously in oils and completed his first decorative work for New York's Amsterdam Hotel.

In April of 1890, Abbey, then thirty-eight years of age, married Mary Gertrude Meade in New York. Additionally, the year 1890 seems to have been a professional watershed for Abbey, as he exhibited extensively in New York and Philadelphia, sent his first major oil painting "*May Day Morning*" to the Royal Academy and was asked by Augustus Saint-Gaudens to decorate the Delivery Room of the McKim, Meade, and White-designed Boston Public Library. In 1891 he moved to Morgan Hall, Fairford, Gloucestershire and he and fellow artist John Singer Sargent spent the first of many winters there, painting together.



Abbey again traveled and painted extensively through the mid-1890s and traveled to Boston to supervise the installation of the first half of the "*Holy Grail*" series in 1895. When completed in 1902 the full series was subject to some artistic criticism for discontinuity and technique as well as for several changes he made to the later murals. Yet this decade-long work ultimately led to his selection by Joseph Huston as the principal muralist for the Pennsylvania State Capitol.



Abbey's selection in 1902 propelled him into a new phase of his career. His biographer, E. V. Lucas indicates that Abbey thought his initial commission for the Main Rotunda would be the only room he would decorate. As such, Abbey initially wanted to depict all the different religious groups in the massive Rotunda lunettes, but instead chose to show a juxtaposition of allegory and realism highlighting (with the exception of one lunette) the industrial power of the Commonwealth. The 38' x 22' lunettes depict the steel, oil and coal/iron industries, as well as the ideals of religious freedom. Abby also painted the 14 foot rondel murals in the pendentives which depict art, law, science, and religion. Lucas states that after these murals were well under-way Abbey was given the commission for the remainder of the House and Senate Chambers, but it was too late to change the Rotunda scheme back to his religious themes.

The monumental scale of Abbey's Capitol murals caused him to hire assistants, enlarge his studio space, and change his overall approach to mural painting. The massive "*Apotheosis*" mural, for example, allowed him to place each figure and then conduct individual studies in oil, charcoal or pastel. The studies could then be squared and enlarged and projected via lantern slides onto their exact location on the canvas. After being outlined in charcoal the color would be added later.

During this process Abbey surrounded himself with historical references, studies, live models, mannequins, props, oil sketches and full-size cartoons to ensure that his vision of each figure was captured as accurately as possible.

Abbey had completed the "*Apotheosis*", "*Penn's Treaty with the Indians*", and "*The Hours*" mural for the House Chamber as well as "*The Training of the Troops at Valley Forge*" mural before 1911, when he became ill. Edwin Austin Abbey died on August 1, 1911. At the time of his death, his final mural, "*The Reading of the Declaration of Independence*:" remained unfinished, largely because Abbey was waiting for research corroborating the location of the Rittenhouse Observatory. That information came a few weeks before his death and he was able to sketch the necessary changes to the mural. After Abbey's death, his widow, Gertrude Abbey sought the advice of John Singer Sargent for how to complete the mural. Sargent supervised and advised Abbey's assistant Ernest Board who completed the mural before the series was sent to Harrisburg for installation in 1912.

Despite his untimely death at the age of 59, Abbey's murals have withstood the test of time. His Rotunda lunette murals are usually the first seen to the amazement of the Capitol's many visitors and his "*Apotheosis*" mural in the House Chamber is the largest piece of fine art in the building. The murals were restored in 1985-86, and 1990 respectively and will continue to awe visitors for years to come.

Committee Projects

2020 - CORONAVIRUS PANDEMIC: With Pennsylvania's initial pandemic shutdown in March of 2020, the Committee's projects were initially put on hold, but after the resumption of construction projects in May of 2020, we were able to begin work and execute all of our scheduled project work.

Conservation Maintenance of the Mexican War Monument

In July 2020, Smith Art Conservation completed preservation maintenance of the Mexican War monument. This was year five of a 6-Year project which alternates between the Barnard statues and Mexican War monument.



Designed by Hamilton Alricks, the Mexican War monument was built in 1868 as a memorial to Pennsylvanians who fought in the Mexican War (1846-1848). The monument was originally located where the Speaker Matthew J. Ryan Legislative Office Building now sits, but was moved to its present location in 1894.

The seventy-five foot monument consists of a fluted Corinthian column atop a marble base featuring inscriptions of significant battles.

Each corner of the base is ornamented with carved eagles. On top of the capital a marble figure of winged Victory faces westward. Victory holds a flag in her left arm and a laurel wreath in her right. Victory and the eagles are carved from white Italian marble, while the column and base are carved from domestic U.S. marble. The entire statue sits atop a gray granite sub-base.



Access to historic Capitol Park was undertaken through the laying of a plywood and plank system, mitigating damage to the walkways. Using an 86' high lift to access the monument, conservators conducted an initial investigation by rinsing the monument with water at a low PSI to remove all surface dust, dirt, and debris to enable them to inspect and issue a condition assessment of the monument.



Once cleaned, areas of loss within the mortar joints at the statue's base were repointed.

Bi-yearly evaluation and treatment of the Mexican War monument over multiple years indicate that the Committee's preservation maintenance projects are working to prevent costly damage to the statue.



Approximately 60% to 70% of previous crack infill remained intact, indicating that successive bi-yearly conservation treatments are working to preserve the statue. Areas requiring the most remedial work to cracks are on the capital, cavetto and inscriptions. The majority of cracks and fissures found were under 1/8" in width and were filled with a DHL (dispersed hydrated lime) injection. Typically, wider cracks are filled with a Jahn mortar mix, however during this preservation cycle no large areas of loss were present on the statue. The statue did however display areas of soiling, biological growth, and staining which were addressed during the cleaning process and which pose no danger to the overall condition of the statue except discoloration.

Additionally, the yewes at the granite base of the monument were trimmed back away from the statue to allow for the removal of biological growth that had collected on the stone.

Conservation of the Bronze Fixtures and Doors

2020 was the final year of a five-year project to maintain the exterior bronze doors, chandeliers, torchieres, security gates, and fixed pedestal signs.

DOORS: Each bronze door is first dry cleaned and vacuumed and all debris 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 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.



Conservation of the Exterior Bronze Statuary

The Major General John F. Hartranft Statue

In September of 2020 the committee continued the preservation maintenance of the John F. Hartranft and Boies Penrose Statues in Capitol Park. The Hartranft statue was in good overall condition following previous years of conservation maintenance. The statue displayed a normal accumulation of bugs, wasps, spider webs, as well as some minor corrosion where there was minimal wax loss. All mortar joints in the base remained intact and required no maintenance.



After the initial inspection the statue was rinsed with water at a low PSI. The statue and base were then washed using a brush and Orvis, a non-ionic solution, to remove the bugs, webs and tougher staining. After washing, the sculpture was inspected for wax failures and a custom mixture of wax was applied to all areas. The wax is heated with a torch and allowed to flow over the statue to blend with previous applications. After the wax is cool, buffing brushes and microfiber clothes are used to hand buff the statue. One additional element in this year's treatment was the re-gilding of the letters on the pink granite base. Microscopic analysis revealed that the lettering on the statue had originally been gilt when it was installed in 1899. After removal of the scaffold, a 23.75K gold leaf was applied to the recesses of the lettering, restoring the base to its original appearance.



The Senator Boies Penrose Statue



The Penrose statue stands at the Third and Walnut Street entrance to historic Capitol Park. Initial inspection of the statue showed that normal coverings of bugs, spiders, and wasps were present. Additional, brick pavers at the statue's base, which were installed to protect the granite pediment, had shifted, were damaged, and needed to be reset. On the statue itself, some biological growth was observed which was expected due to the location of the monument in the park. The Penrose monument, being made of bronze, was conserved in the same manner as the Hartranft statue. The statue was first rinsed, then scrubbed with a non-Ionic Orvus solution, rinsed again, and allowed to dry. Closer examination of the statue revealed that sub-freezing temperatures had allowed for some areas of the wax to lift away from the bronze, which in turn allowed water, air and contaminants to access and weather the statue. A heated custom wax mixture was applied to the entire statue, allowed to flow, and then brushed on and hand-buffed. The minimally required treatments and bi-yearly evaluations of the Hartranft and Penrose monuments demonstrates that cyclical preservation maintenance is working to ensure costly, full-scale restorations are unnecessary in the future.

Preservation Maintenance of the Ryan Building Finishes and Fixtures

The Committee continued its preservation maintenance of the Matthew J. Ryan Legislative Office Building. 2020 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. Staying on top of these repairs as they happen ensures larger, more expensive projects, will not be necessary.



Capitol Maintenance of Finishes and Fixtures



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.



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 2 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 was dedicated in 1906.



Mercer Tile Maintenance

The Committee executed year five of this five-year project in 2020, 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.



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 five 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.

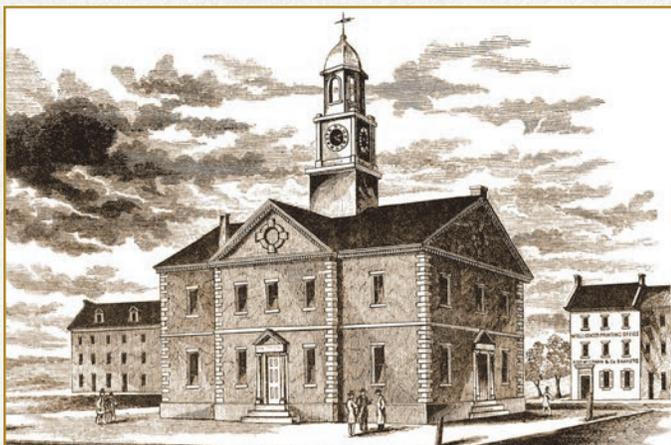


Did You Know #2: Pennsylvania's Capital moves to Harrisburg

Pennsylvania's capital city has moved several times over the course of our Commonwealth's history. Philadelphia was the first capital when the colony was founded in 1681. In 1799 the capital moved to Lancaster, but it finally settled in Harrisburg in 1812.

In 1785, John Harris, Jr. donated four acres of land along the Susquehanna at his family's settlement and trading-post called "Harris' Ferry" for "the publick use" and recommended this as the site for the Commonwealth's seat of government. In 1810, during the administration of Governor Simon Snyder, the General Assembly, after much debate and petitions by numerous towns, agreed to move to Harrisburg on or before 1812. The Assembly used Harris' donated land, combined with more than ten acres purchased from U.S. Senator William Maclay, to build two state office buildings. Local architect Stephen Hill was chosen to construct and build a suitable Capitol Building and in 1812, the Legislature moved to Harrisburg.

The General Assembly was somewhat slow to act on appropriating monies for the Capitol's construction after selecting Hill as architect, so he busied his time with assembling stockpiles of supplies for the project. However it was not until 1819 that the project really began to progress. By December of 1821 the first Pennsylvania Capitol Building in Harrisburg was completed and ready for occupancy. On January 2, 1822, the capitol was dedicated. Total cost for furnishing and construction was \$158,000. Harrisburg's first Capitol building was used for the majority of the 19th century until it burned in a fire on February 2, 1897.



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.



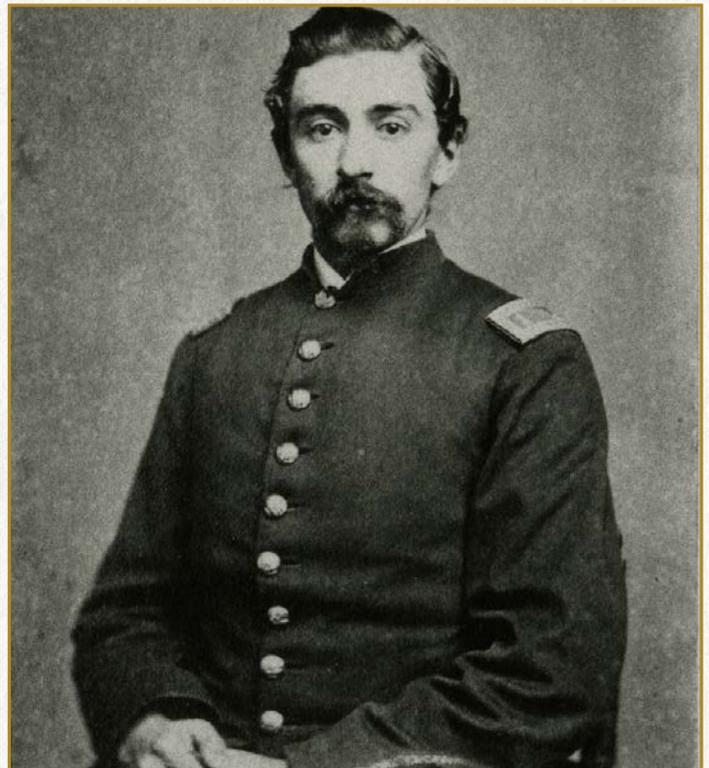
Numerous states north and south provided regiments with their own state-issued colors, while the national government and many small American communities did the same. The Commonwealth of Pennsylvania appropriated money to outfit the majority of its 215 regiments with flags emblazoned with the state Coat 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.

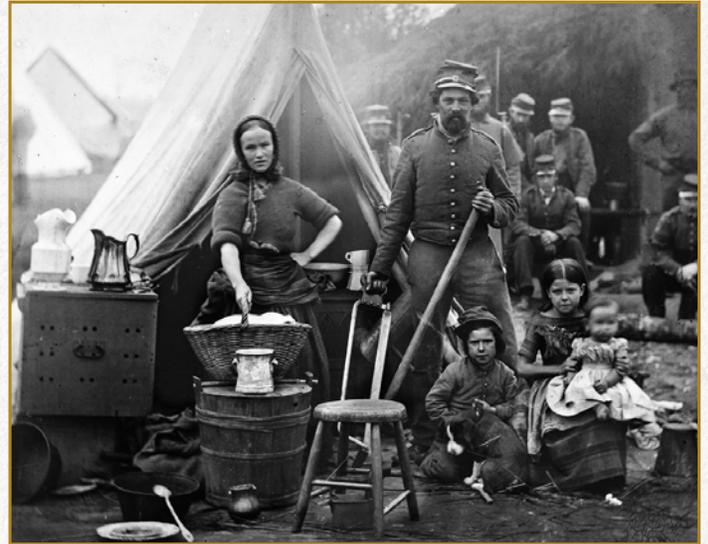


In 1981 the 87th reenactment group expressed a desire to raise funds and conserve its original banner for posterity. Though the original color had deteriorated almost beyond salvageability, a record banner for the original regiment was conserved. However, the 87th served an important role in heightening 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 Battleflag Education Center located at 2221 Forster Street in Harrisburg, with an opening date of July 2020.



The entire collection of Pennsylvania's Civil War flags are available for weekday tours, by appointment at our new Civil War Battleflag 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>



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.



Capitol Storage and Flag Facility Move



Late 2019 and early 2020 saw the completion of both the new Civil War Flag Education Center at 2221 Forster Street, as well as the Committee's preservation storage facility at 10 Tech Park. The completion of these two facilities was necessary to ensure the long-term preservation of the Committee's most invaluable artifacts—the Commonwealth's collection of Civil War battle flags, as well as thousands of historic materials and artifacts from the Main Capitol Building and surrounding complex buildings.

As a result of the fragile and massive size of both the flag collection and Capitol collection, professional moving companies were utilized to transport each. The Civil War flags were first to be moved.

Beginning in the fall of 2019, conservator B.R. Howard began the process of stabilizing all the Civil War flags for safe transport to the new facility. Utilizing acid free material and thousands of small pins, conservators secured each color to the exterior of the storage tray so it would not move during transport. Each of the cases housing the Civil and Spanish American War flags, (18 per case, 21 cases total) were secured, to ensure they could not move and then rolled to a moving truck. Approximately 8 trips between the new and old facility were made to transport the entire collection over the week of March 16-20, 2020. Once emplaced, conservators from B.R. Howard reversed the stabilization of the colors, examining each to ensure no damage had occurred.



During the week of June 8-12, 2020 Committee staff supervised the packaging, removal and placement of all items from the old storage facility at 10th and Market Streets to the new facility at 10 Tech Park. This work was completed by George W. Weaver and Sons utilizing three trucks and a crew of approximately 20 men until the move was complete. The new CPC storage facility, unlike the warehouse at 10 and Market, maintains proper security and environmental conditions for artifacts and will ensure that the Capitol's attic stock, historic furniture, and artifacts are properly preserved for generations to come.



Stories of Valor: Vignettes of Pennsylvania's Civil War Colors

The 116th PA Vols.



The 116th PA Vols. were recruited in the late summer of 1862, largely among Philadelphia's large population of Irish immigrants. The regiment, still incomplete, was rushed to Washington D.C. following the debacle at 2nd Bull Run. Remaining near the capital city, it was later moved to Harper's Ferry and attached to the Army of the Potomac's Second Corp, being assigned with the 28th Massachusetts, 63rd, 69th, and 88th New York to the famed "Irish Brigade." The 116th received its state color from Colonel Samuel B. Thomas in October of 1862.

At Fredericksburg, the Irish Brigade was part of the many fruitless charges made in an attempt to dislodge the Confederates from Marye's Heights. Many of the 116th's field officers quickly became casualties and Color-Sergeant William H. Tyrrell of Company C was struck in the leg, but managed to keep the flag aloft. Tyrrell was hit five times and a sixth bullet splintered the flagstaff. Forced to relinquish the color, Lt. Francis T. Quinlan ran for the color as the regiment was forced to retire under a withering fire. Quinlan grabbed the color, tucked it to his chest and rolled back down the hill as bullets whizzed past him.

The heavy losses at Fredericksburg immediately reduced the 116th to a four company battalion. The regiment went into winter quarters at Falmouth, VA before taking part in the Chancellorsville campaign in May of 1863. At Gettysburg the 116th fought in the Wheatfield. As the angle in the Peach Orchard collapsed, the 116th was forced to break ranks and recross the Wheatfield again. Sergeant Abraham Detweiler, color bearer since Fredericksburg, along with two or three other men, protected the flag in the retreat. The battered first state color was carried throughout the duration of 1863 before being returned to Harrisburg in the spring of 1864.

The regiment received their 2nd state color in the spring of 1864, and six new companies were added to the 116th increasing their strength. The rebuilt regiment took part in the 1864 Virginia campaign fighting at the Wilderness and Spotsylvania. On the last day of the battle, the regiment charged the enemy works. Corporal William Wertz of Company H, carrying the state color, managed to plant the 2nd state color on the works, before the regiment was forced to fall back. Wertz was killed as the regiment retreated, but his body could not be recovered. Captain David W. Megraw cut a star from the color to send to his grieving mother, Mrs. Wentz of Allegheny City.





The 116th went on to participate in the charge at Cold Harbor. During the carnage, Color-Sergeant Timothy A. Sloan was wounded by a bursting shell. Seventeen year old Private James M. Seitzinger leapt forward to grab the falling flag, shouting to his father (who was also in the regiment), "Come on Pop, I am alright!" Colonel St. Clair Mulholland recalled that Seitzinger's bravery was the talk of the regiment that evening as he was considered too small and slight to carry the color. As a result he was promoted to Sergeant and awarded the Medal of Honor in 1906 for his bravery at Cold Harbor.

The regiment continued to fight on through 1864 and the spring of 1865 until the surrender at Appomattox. The 2nd state color was largely destroyed during the endemic fighting and on April 2, 1865, Col. Mulholland requested a 3rd State color which was to include battle honors for the regiment. However, the honors were never completed on the color. The 2nd and 3rd state colors were officially returned to state custody at the July 4, 1866 parade in Philadelphia.

The 151st P.V.

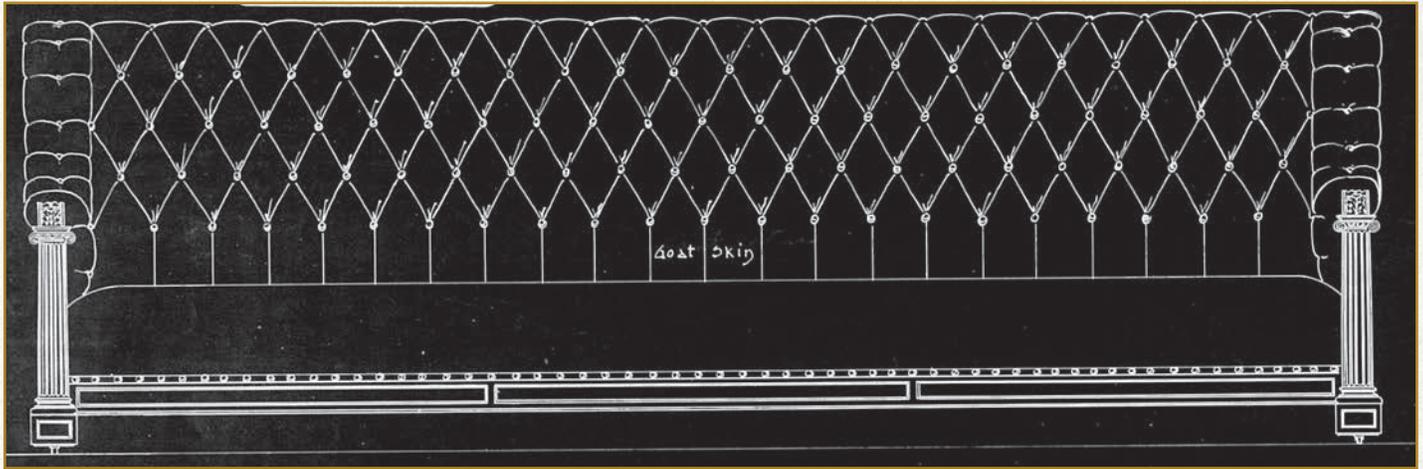
The 151st Infantry was organized at Harrisburg's Camp Curtin in September of 1862 to serve for a period of nine months. The regiment hailed from six Pennsylvania counties and counted more than 100 schoolteachers among its ranks. The men received their regimental color in November before leaving for Washington.

Over the winter of 1863 the regiment performed guard duty at various locations before taking part in the Chancellorsville Campaign in May of 1863, where it suffered sixteen casualties. The regiment proceeded to Gettysburg and took a position on the left flank of the First Corps on July 1. Initially held in reserve the regiment moved forward to fill a gap in the line as more Southern troops poured in along the battle line. The regiment was exposed to a decimating fire and suffered heavy casualties before being forced to retreat. Four color bearers went down, among them Sergeant Adam Heilman, a clerk from Reading, PA. Heilman was struck twice, once in the arm, once in the breast, while another bullet passed through his cap.

Owing to their casualties the regiment was only lightly engaged during the remainder of the battle. Casualties for all three days at Gettysburg totaled 367 of 478 men engaged, or approximately 76 percent casualties. The regiment was relieved of duty on July 19th and returned to Harrisburg where it was mustered out. Sergeant Adam Heilman recovered from his wounds and carried the colors during the 1866 parade.



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, Iris (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.



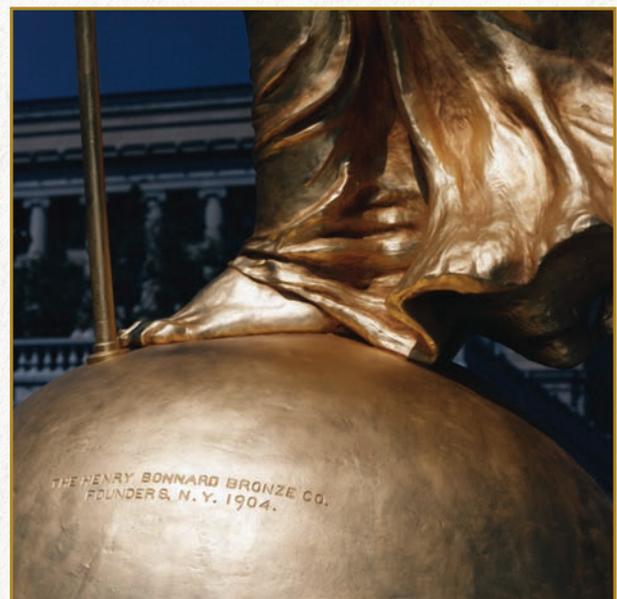
Did You Know #3: The “Commonwealth” Statue

The statue atop the Capitol dome is one of the most visible emblems of the state, but is often referred to incorrectly as “Ms. Penn.” The proper name of the statue is Commonwealth and it was sculpted in 1905 by artist Roland Hinton Perry. Perry was commissioned by Capitol architect Joseph Huston in 1904 to execute a drawing that the architect had done of this allegorical figure.

Using a series of steam hoists, the bronze figure was lifted to the top on the dome and installed on May 25, 1905. According to Huston, she represents “the symbolic embodiment of the Commonwealth of Pennsylvania.” The statue weighs three tons and the figure alone stands fourteen-feet-six-inches tall. Adding the four-foot round gilded ball at the base, the entire sculpture stands eighteen-feet-six-inches tall.

Roland Hinton Perry was a master of both painting and sculpture, and he began his studies at the Art Students’ League in New York City at the age of sixteen. Three years later he traveled to Paris to study with Paul-Louis Delance at the Académie Delécluse. He entered the École des Beaux-Arts in 1890 as the only American student admitted that year. Perry remained in Paris for six years, producing both paintings and sculpture.

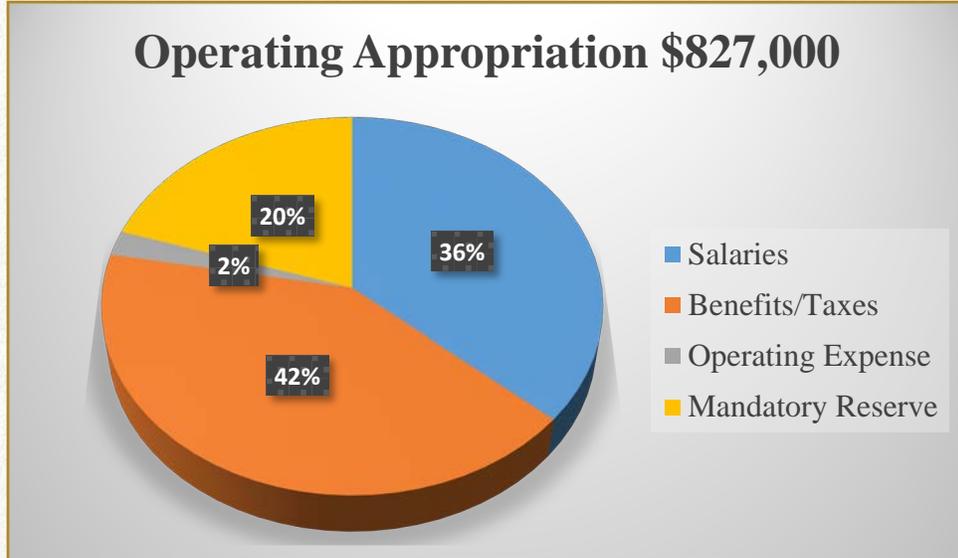
Returning to the United States, he was commissioned to sculpt bas-reliefs at the Library of Congress. He also created a frieze for the New Amsterdam Theater in New York City. Perry is also credited with two monuments at Gettysburg National Military Park — the statue of Brigadier General George Greene on Culp’s Hill, and Brigadier General James Wadsworth on McPherson’s Ridge. In all, Perry designed and created over thirty major pieces of art, and he continued to work prolifically until his death on October 27, 1941.



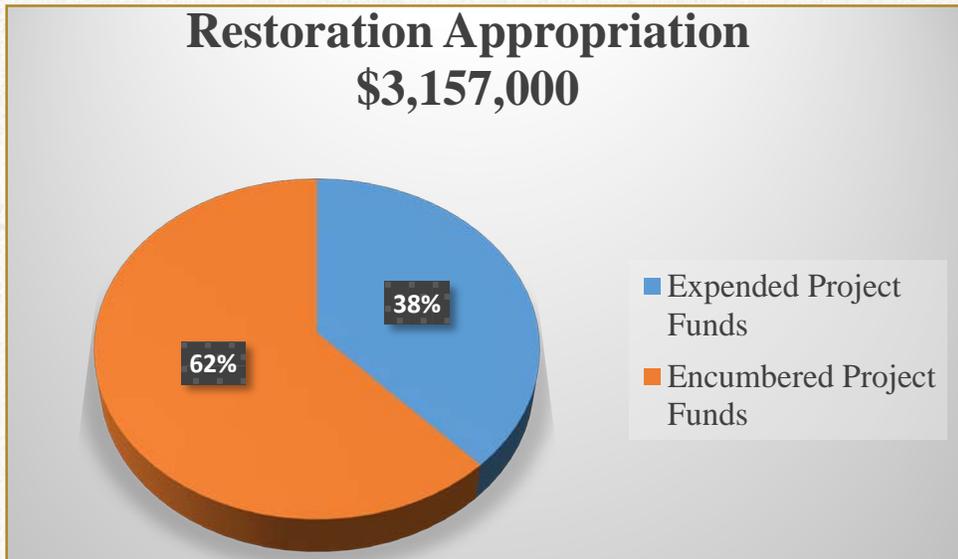
DID YOU KNOW #3

Financial Report
Fiscal Year Ending June 30, 2019

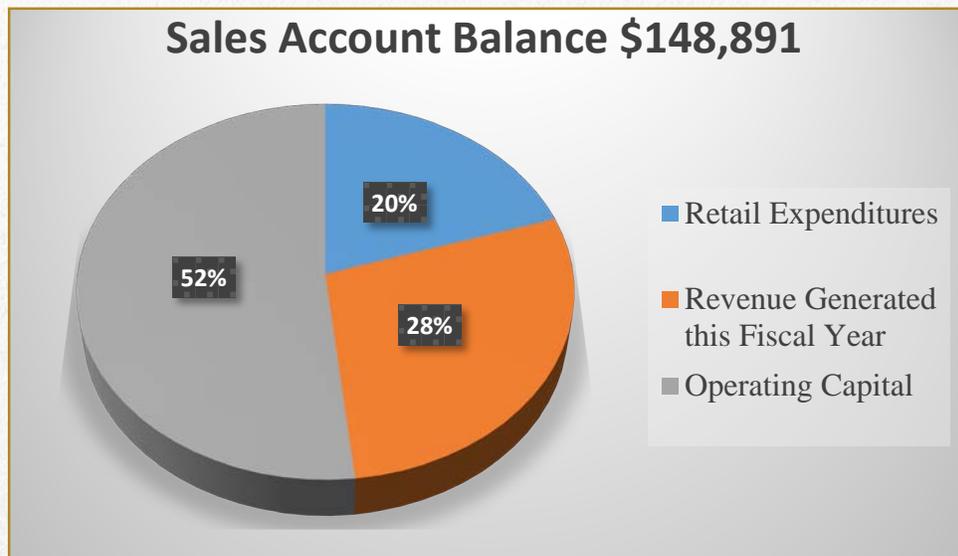
Appropriation FY 19-20



Project Budget FY 19-20



Sales Account FY 19-20



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>

2021 Senate Chamber Ornament

This ornament features a beautiful mural of the Senate 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.

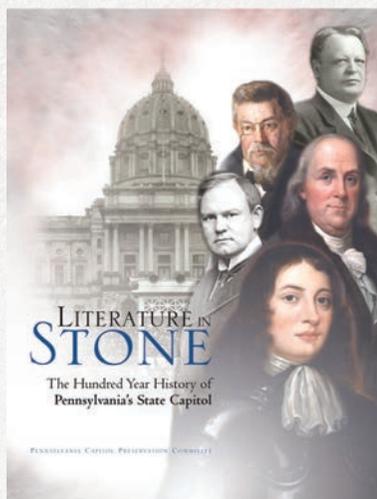


PA State Capitol Aluminum Clock

Enjoy this PA State Capitol Building clock from Wendell August. The 6" clock will make a beautiful gift for any occasion. Engraved in aluminum, each is handmade in America. "PA State Capitol" is hand-stamped into the back

Legislature Paperweight

This elegant glass paperweight featuring the "Legislature" Stained Glass Window, by artist William Brantley Van Ingen (1858-1955) is from the Senate Chamber.

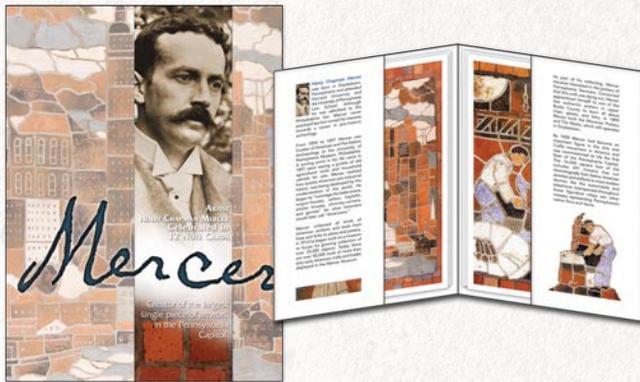


Literature in Stone: The 100 Year History of Pennsylvania's State Capitol

This book is a reprinted version that commemorated the 100th Anniversary of the Pennsylvania State Capitol Building, which features a colorful review of the building's history. Includes a special chapter revealing original project photos and information from the restoration work done by the Capitol Preservation Committee over the last three decades. This hardback book includes 400 full-color pages featuring over 300 photographs, artist biographies, insightful narratives, history of the building, and much more.

Commonwealth Commemorative Statue

This miniature statue is a reproduction of Roland Hinton Perry's Commonwealth, which is situated atop of the Capitol's dome. The classically designed statue represents the ideals upon which the Commonwealth of Pennsylvania was founded. Her right hand is eternally extended in benediction and blessing of the state while her left upholds a garlanded mace known as the "Standard of Statehood." Commonwealth symbolizes the government and community of Pennsylvania and has been a recognizable figure synonymous with the State Capitol for more than a hundred years.

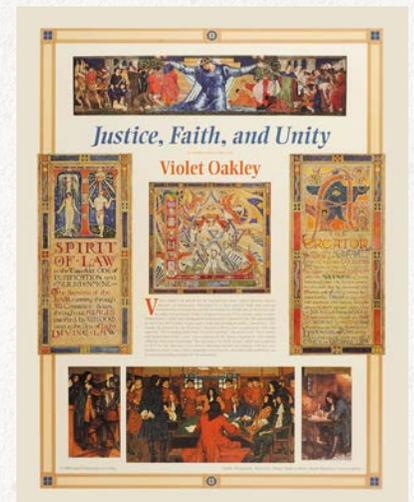


Mercer Tile Note Card Set

A collection of 12 note cards featuring Moravian tile mosaics from the Pennsylvania Capitol Building by artist Henry Chapman Mercer. Packaged in an attractive 2-pocket carrier with blank envelopes. Folded size 5X7". Blank inside.

Violet Oakley Mural Poster

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



Pennsylvania State Capitol Building Ceramic Coaster Set

This elegant ceramic coaster set (4 of same image) features a full exterior view of the Pennsylvania State Capitol Building. Each coaster measures 3x5"x .25" and has a durable natural cork backing on each one to prevent scratches on your furniture.

NOTES



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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