

PENNSYLVANIA CAPITOL PRESERVATION COMMITTEE

2022 Annual Report

Preserving a Palace of Art





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2022

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

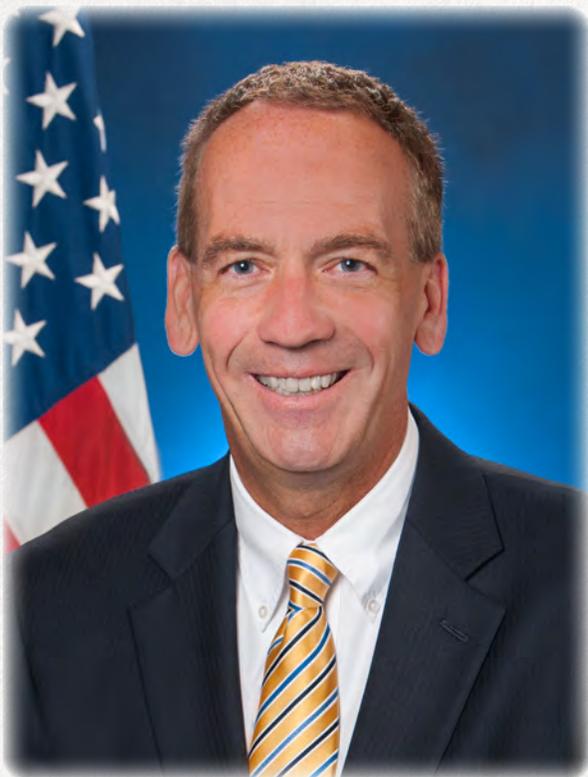
In September 2006, on the eve of the 100th anniversary of its dedication, the Capitol Building was proclaimed a National Historic Landmark. According to the National Park Service, "National Historic Landmarks (NHLs) are nationally significant historic places designated by the Secretary of the Interior 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

The Pennsylvania State Capitol Building is one of the most beautiful and ornamented state Capitols in the United States. Designed by Philadelphia architect Joseph M. Huston and built from 1902-1906, the building represents one of the primary examples of American Renaissance architecture in America.

Huston sought to incorporate as many European styles and motifs as possible into his grand building and chose Pennsylvania artists and artisans for much of the work. The building contains sculptures by George Grey Barnard and Vincenzo Alfano, murals by Edwin Austin Abbey, Violet Oakley, William Brantley van Ingen, and Vincent Maragliotti, stained glass by Alfred Godwin, bronze by the Henry-Bonnard Bronze and Pennsylvania Bronze Companies, and marble from Sienna, Carrera, North Africa, Galway, and the Pyrenees Mountains.

Since 1982, the Capitol Preservation Committee has been faithfully restoring the Capitol room by room. In 2021, we completed a signature project in the Governor's private office suite, completely restoring the wood paneling, chandeliers, carpet, furniture, and all other decorative elements, while the Department of General Services updated the infrastructure to modernize the suite. The successful restoration of the Governors suite was a remarkable project, but the restoration of the 640 room Capitol and other ornate spaces throughout the Capitol Complex is ongoing.



In 2022 we re-lamped the House Chamber chandeliers, completed restoration work on the Mexican War monument, and began a major interpretive exhibit for Pennsylvania's Civil War battle flags, which will be completed in July 2023. As we move further ahead, we look forward to conducting restoration in the Finance Building's ornate spaces, as well as conducting projects which continue to preserve the historic and architectural integrity of the wider Capitol Complex.

The Capitol Preservation Committee is the proud steward of the Capitol and historic Capitol Complex. Our continued work in preserving the history and architecture of these monumental buildings will ensure that Pennsylvania's "palace of art," a National Historic Landmark, is preserved for all Pennsylvanians.

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
Representative



Andrew Dinniman
Senator



Frank Dittenhafer, II
FAIA, LEED, PA



Timothy Kearney
Senator



Andrea Lowery
Executive Director
PHMC



John DiSanto
Senator



Carolyn Comitta
Senator



Joseph Lee
Secretary,
Department of General Services



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

Did You Know #1: The Capitol's Dedication



On Thursday October 4, 1906, the dedication of the new Pennsylvania State Capitol was celebrated with much anticipation. President Theodore Roosevelt had accepted the invitation to be the keynote speaker at the Capitol's dedication and the city of Harrisburg had been making preparations for months. Hundreds of Harrisburg citizens had organized to act as guides for visitors, serve food and water, and assist with lodging. Hundreds of others served on special events committees including decorations, a light show on the Susquehanna, fireworks, and music.

Beginning on the evening before the dedication, the central Pennsylvania Traction Company began running all the trolleys they had to all points on the line including Hummelstown, Middletown, Linglestown, and Rockville. Also on the evening before the dedication, the Capitol dome was lit for the first time, but many rooms in the building were still dark and locked. Treasurer Berry and Auditor General Snyder opened their agencies and allowed an estimated 5000 people to wander their spaces in the new building.

The next day October 4th, 1906, dawned windy and rainy, but the damp weather did not seem to lessen the crowds gathered in Harrisburg for the Capitol's dedication. Beginning around 9 am there was a continual movement of thousands of residents and visitors as they began trying to find a location from which to view the upcoming parade and ceremonies. All businesses in Harrisburg were closed from 10:30 am to 3:00 pm. At 10:00 am, the members of the Capitol Building Commission, Dedication Commission, Supreme Court Justices and other guests met in the Governors Office area and received their special medals and ribbons for the occasion. At 10:18 am, the first of a 21-gun salute echoed from the State Arsenal Building indicating that President Theodore Roosevelt's special train was approaching. When the train stopped at the station, church chimes began playing American and The Star-Spangled Banner and Governor Samuel Pennypacker, Mayor Edward Gross and other distinguished residents boarded the train to officially welcome the president.



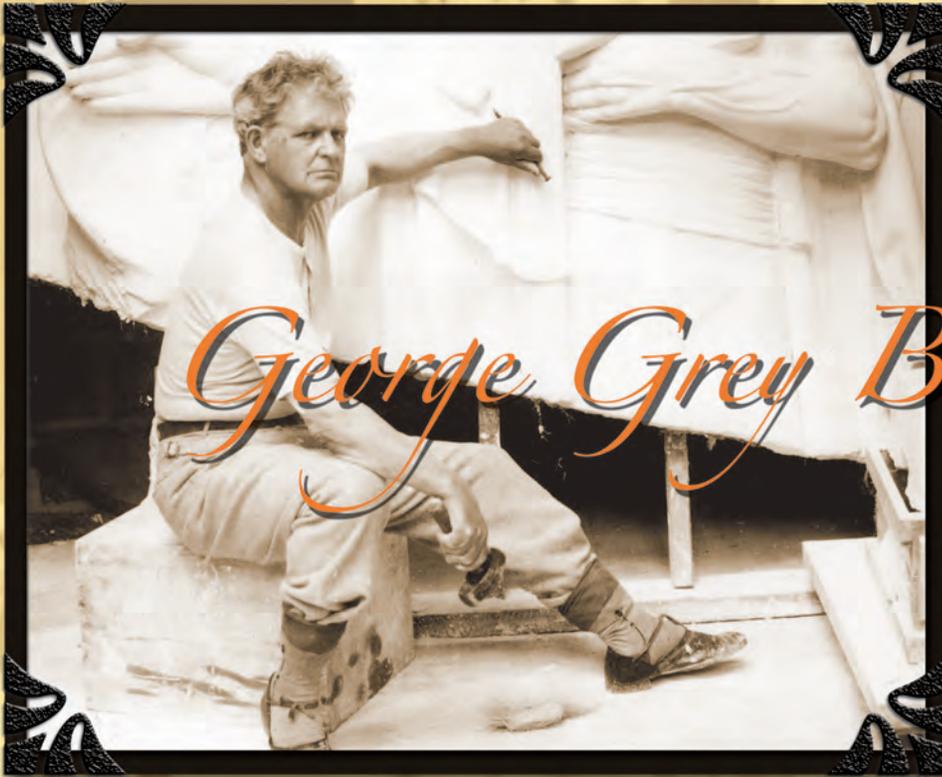


The party then boarded the carriages and made their way to the new Capitol, where the president was given a private tour of the Governors suite, and House and Senate Chambers. He personally congratulated Joseph Huston on the splendid edifice he had built, exclaiming the building “the handsomest state capitol I have ever seen.” Stepping out the west/main entrance onto the specially built grandstand and dais, the band played “Hail to the Chief” and the ceremonies began.

John Dillingham, a member of the Society of Friends, gave the blessing. Governor Pennypacker introduced former Governor Stone who had served as president of the Capitol Building Commission. Stone spoke a few words and then officially turned the building and gold key over to Governor Pennypacker who officially dedicated and accepted the building on behalf of the people of the Commonwealth. Next President Roosevelt spoke, lauding the new Capitol, Pennsylvania’s role in history and democracy and extolling support for a strong and progressive Federal government. The ceremony concluded with a benediction by Right Reverend James Darlington, Bishop of Harrisburg.

The celebrations continued into the late evening and early morning hours with the Capitol remaining open for public tours until all who wanted to see it had toured the building. Dinners and other foodstuffs and concessions were served. Choral and band music filled the night festivities as well as lights, fireworks and refreshments. Special trains ran visitors departing the city to all points throughout the Commonwealth. The dedication of the new Capitol was over and everyone proclaimed the building and the celebration a success.

Profiles: Sculptor George Grey Barnard

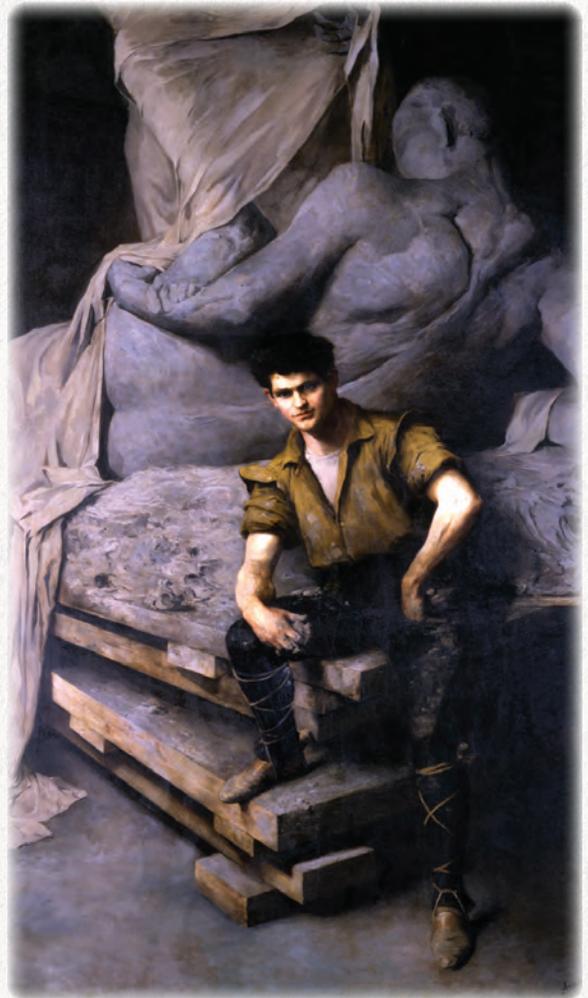


George Grey Barnard

George Grey Barnard was born in 1863 in Bellefonte, PA. At the age of three his family moved to Iowa and they young Barnard began to exhibit a fascination with the world around him. His younger years were filled with a study of nature, geology, animals and he served as a taxidermist and later an apprenticeship as a jeweler's engraver. At age seventeen he moved to Chicago and began studying with sculptor David Richards and drawing at the Art Institute. He abandoned his job as an engraver and began sculpting full time.

He made \$350 dollars sculpting a wealthy Chicago matron's child and traveled to Paris in 1881-82, to study with Pierre Jules Cavalier at the Ecole Des Beaux Arts. He studied sculpture by day, painting in the evening and architecture late at night, supplementing his funds by completing architectural drawings. After several years he sold his "Sleeping Boy" sculpture to Alfred Corning Clark, who was so impressed, he remained a patron of Barnard's for years. Another huge marble group "The Two Natures," was donated to the Metropolitan Museum of Art in 1897, as well as a bronze figure of "Pan," which was given to the city of New York. His early works were compared to the great masters and Rodin commented favorably on his sculptures as well.

Barnard returned to America in 1894, took up residence in New York and modeled portrait busts of a number of prominent men. He sent entries to the 1900 Paris Exposition and the 1901 Pan-American Exposition at Buffalo, winning gold medals at both. He undertook a number of public commissions including work for fountains in Tampa, Florida and Cairo, Illinois. His major works from this time period include "The Hewer," "Pan," and a monumental heavily sculpted clock (which he and architect Joseph Huston later tried to sell, unsuccessfully, to the Board of Commissioners of Public Ground and Buildings for inclusion in the Pennsylvania State Capitol.) From 1900-1904 he taught at the Arts Students League in New York City.



Upon his award for the Capitol sculptural groups, Harper's Weekly said he was the "New York sculptor to whom has been awarded the most important single commission yet given out in this country." Barnard returned to France in 1904 and settled at Moret-sur-Loing to work on his groups for the Capitol's west entrance. The conception and creation of the groups would take him eight years, largely owing to financial difficulties. He exhibited several of the figures at the Boston Museum of Fine Art and the Paris Salon. When unveiled on October 4, 1911, the figures garnered high praise, though the male nudes caused a furor in Harrisburg. The two groups are titled Love and Labor: The Unbroken Law and The Burden of Life: The Broken Law.

After the Capitol groups, Barnard returned to New York, continued exhibiting his work and from 1913-1917 executed sculptures for the south pediment of the New York Public Library. He also completed a full-length sculpture of Abraham Lincoln, of whom he had done several portrait heads. Barnard enjoyed considerable early success and acclaim and two museums devoted to his work were assembled, one in Madison, Indiana and one in Swarthmore, Pennsylvania.

By 1920, and owing to his ongoing financial difficulties he turned to dealing and collecting medieval antiquities. In 1914 he installed his increasingly large collection in the Washington Heights section of New York, where he maintained a studio. John D. Rockefeller, who had previously purchased several of Barnard's works, purchased his entire collection of antiquities in 1925, donating them to the Metropolitan Museum, where it became the core of a collection called The Cloisters. Barnard immediately began assembling another collection which would eventually be purchased by the Philadelphia Museum of Art. Becoming increasingly design and visually-oriented in later years, he devoted most of his time to a grand design for a peace monument in northern Manhattan. The monument was never produced. Barnard passed away in New York in 1938 and at his request was buried in Harrisburg Cemetery, near what he always considered his finest work.



Q and A with CPC Staff: Comptroller/Personnel Supervisor Carla Wright

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

I started with the Capitol Preservation Committee in June of 1996 as a Secretary/Receptionist. June of 1996 was my senior year at Greenwood High School. The Committee placed a phone call to the business teachers (the prior secretary was a former business student from Greenwood) and wondered if they had any graduating seniors that were knowledgeable with shorthand. I interviewed and was hired within a week. Over my 25 years of service with the Committee I also spent many years as a Retail/Office Administrator and the last five years as a Controller/Personnel Supervisor.

Question 2: What is your favorite room or project in the Capitol Building?

Two of my most memorable projects are the House Chamber Ceiling Restoration and the Commonwealth Statue Restoration. In conjunction with the House Chamber Ceiling Restoration, the Committee hosted a gala for the Commonwealth Statue. During this event the Committee offered tours of the House Chamber Ceiling Restoration. This gave visitors and staff the opportunity to get an up-close view of the Hours Mural and Stained Glass Windows. Until the Commonwealth Statue was removed from the dome for restoration, I never realized how gigantic the statue really was.

Question 3: Who is your favorite Capitol artist and why?

I really like Edwin Austin Abbey's work. More specifically, I am intrigued by the "Hours" mural in the House Chamber. In his painting, I love how the twenty-four maidens represent the hours of day. The maidens are wounded in a procession that opens the day in light and gladness and closes the day in solemn drapery carried on still shoulders.

Question 4: What do you think people should know about the Committee or the Committee's projects that they might only see from having been here for some time?

The Committee may have done the major restoration of the Capitol, but there is still lots of work to do keep this Capitol the most beautiful "Palace of Art." Our role is to be the educators and preservationists to keep this building in the condition it is in today. Many of us have a true passion or love for the grandeur of this building. If you have never seen the Pennsylvania State Capitol, I challenge you to visit. See with your own eyes the art, architecture, and history that Pennsylvania has to offer. You won't be disappointed.

Question 5: What are some of your other interests/pursuits outside of working at the Capitol?

Outside of work, I spend most of my spare time at our family-owned small business. My husband and daughter like my assistance with the bookkeeping and financials. During the summer months, our family spends most weekends canning our home-grown produce.



Committee Projects

21.181 Conservation of the Mexican War Monument

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.

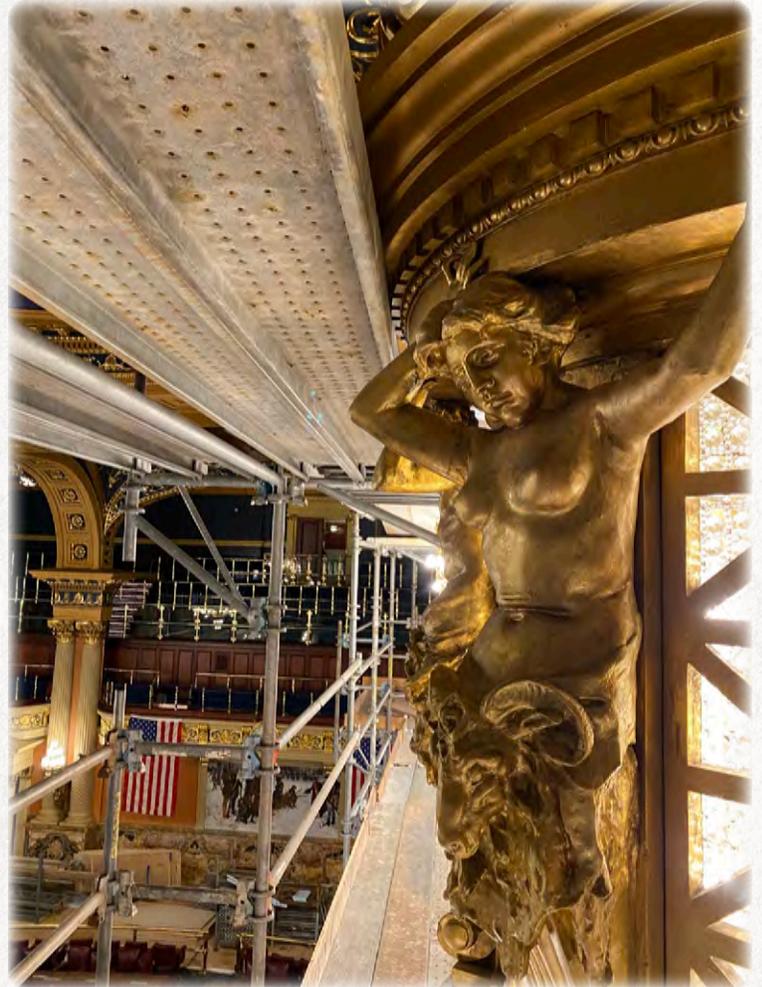
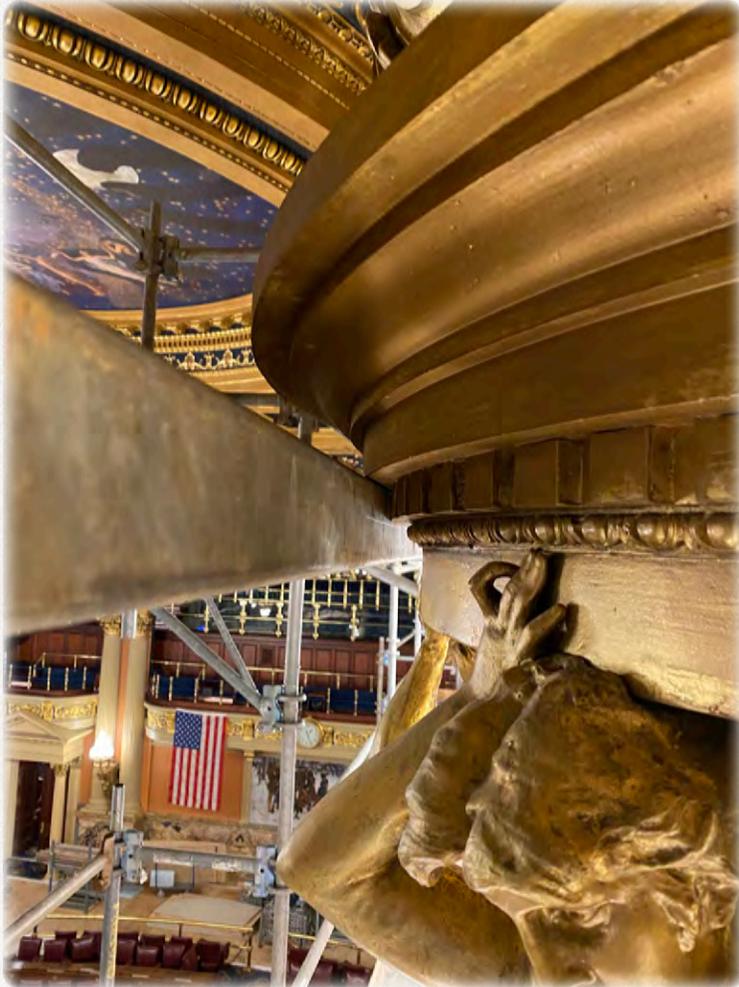
In certain areas where the marble was friable, a consolidant was applied to protect it, as well as a polyurethane sealant at the pediment base of the statues where the marble and granite meet. After treatment, the statues were again rinsed and allowed to dry. Cyclical treatment of the Mexican War Monument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



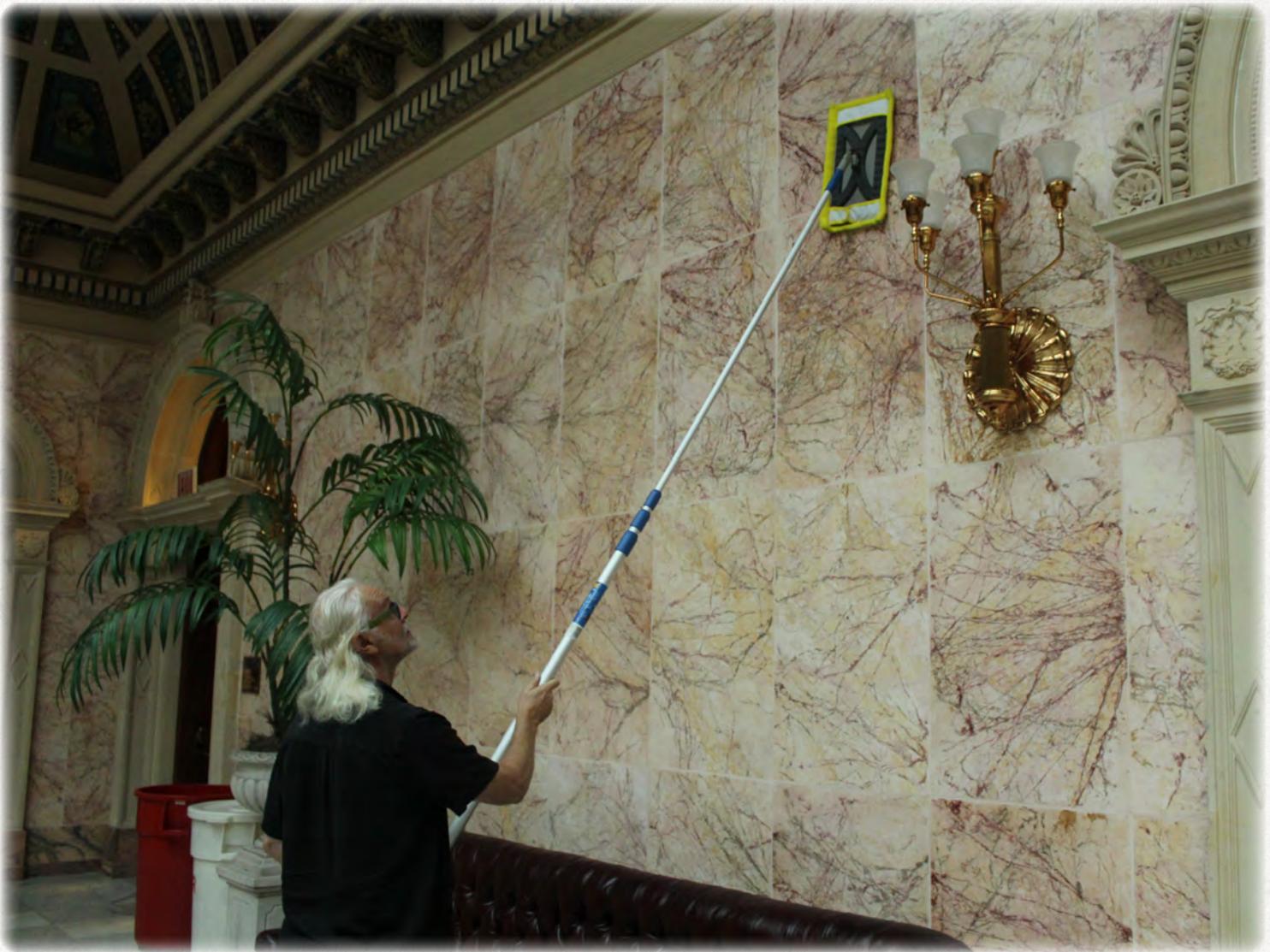
Maintenance Re-lamping of the House Chamber

In 2022 the committee undertook a complete re-lamping and cleaning of the House Chamber chandeliers. This work began after the House had recessed for summer. The project involved providing floor and wall protection along the second floor balcony entryway where the scaffold was brought in and then the erecting of scaffold towers to reach the massive bronze fixtures within the chamber. After erection and emplacement of the scaffolding, the historic House Chamber desks were covered with foam and plastic sheeting as protection from the work being conducted above.

Each chandelier was initially accessed, examined for broken and missing pieces and the existing conditions photographed. Next, the glass flame globes were removed and wrapped to protect them from damage during the project. Each chandelier was cleaned with brushes and soft clothes and the older LED bulbs removed. The largest chandeliers (4) in the chamber each had 168 bulbs that needed to be replaced. Though never removed to assess their weights, it is guessed that these massive bronze fixtures weight on the order to three tons apiece. The smaller chandeliers (2) have 92 bulbs per fixture. In all 856 light bulbs were replaced with LED's, which will last much longer and provide better energy efficiency and savings for the House of Representatives.



Preservation Maintenance of the Ryan Building Finishes and Fixtures



The Committee continued its preservation maintenance of the Matthew J. Ryan Legislative Office Building. The year 2022 was year two 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

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Mercer Tile Maintenance



The Committee executed years one and part of year two, of a five-year project in 2022, 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.



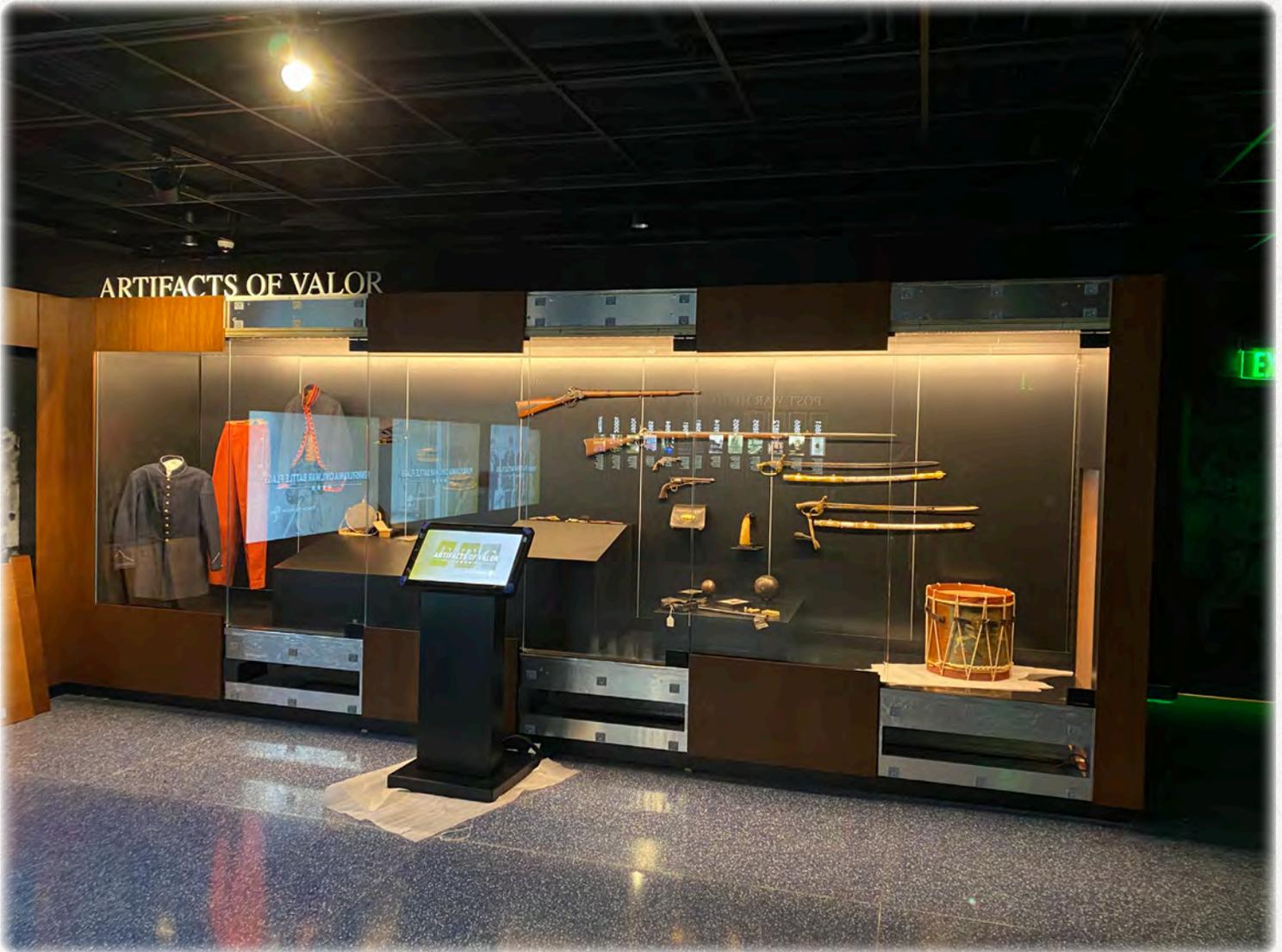
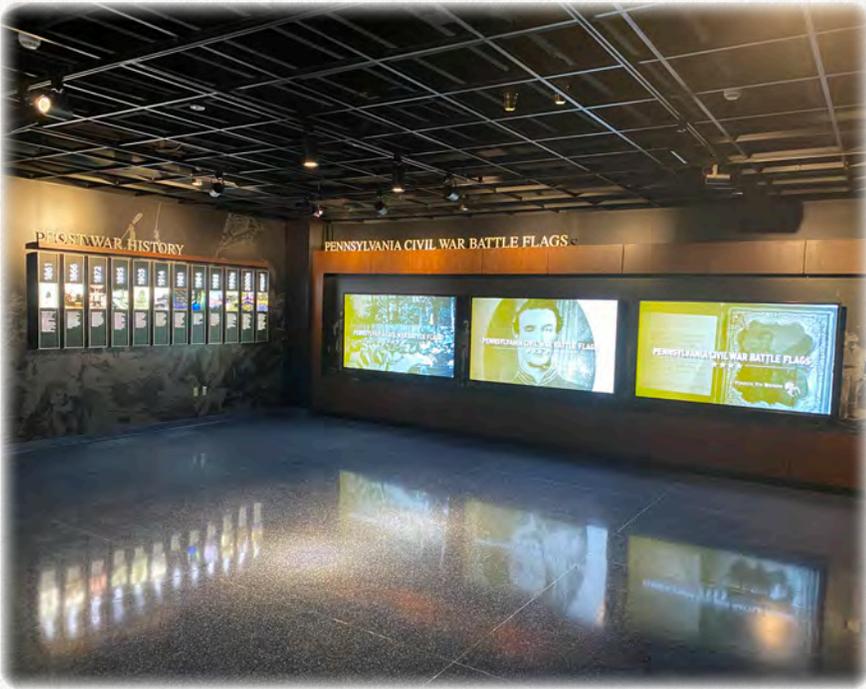


21.180 New Flag Exhibition



In April of 2022 the committee signed a contract with Exhibit Studios to produce a new interpretive center for Pennsylvania's Civil War battle flags located in the Education Center at 22nd and Forester Streets. The new exhibit will combine technology as well as Civil War artifacts to highlight Pennsylvania's Civil War battle flags and the men who served under them. The new exhibit will comprise a postwar history of the collection, three mounted touchscreens to browse bearers, flags, regiments and battle history, artifacts focusing on Pennsylvania regiments, and a touchscreen panel which will follow the service history of each flag through battle. The Committee is excited to unveil this new innovative exhibition, the first large scale interpretation of the collection in its 160-year history. The exhibit will help visitors understand the use of flags in battle as well as their significance in state and national history. The exhibit is scheduled to open in October 2023.





Did You Know #2: The Executive, Library and Museum Building



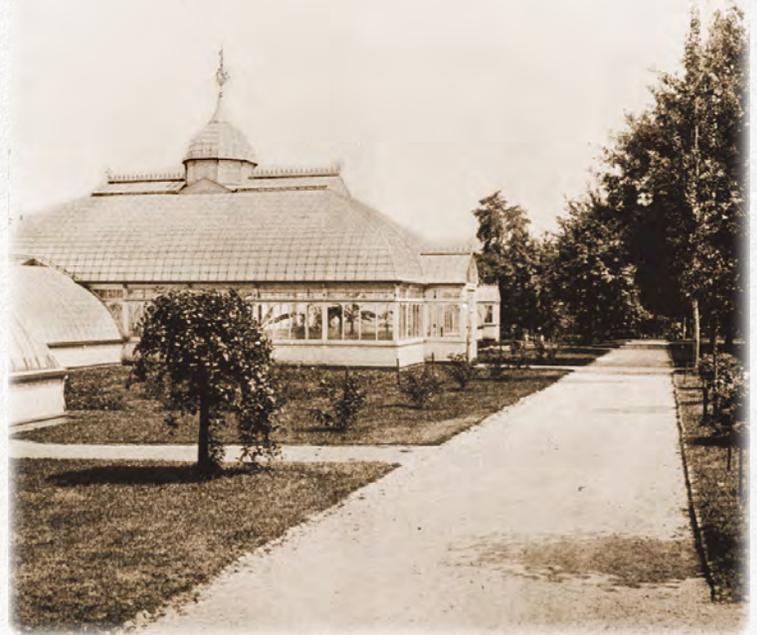
The Executive, Library and Museum Building was built as the first “fireproof” structure on Capitol Hill in Harrisburg. Overcrowding and unsafe conditions in the old Hills Capitol prompted the Board of Public Grounds and Buildings to begin discussions for a new structure in the mid-1880s. In January of 1893 the General Assembly passed an act “to provide for the erection of a fireproof building for the State Departments, the Library, archives, battle flags of the State, art treasures and geological collections.” An appropriation of \$500,000 was made for construction with an additional \$125,000 for furnishing the building.

As the debate on the new building developed, the scope of who would use the “state department” space in the building turned from the legislative to executive. The governors of the Commonwealth never had official office space wherein to conduct official state business, hold meetings or greet visitors. Governor Robert Pattison was insistent that future chief executives should appropriate offices and chambers, provided by the legislature. Therefore, the building would hold the Governor’s office and reception room, the State Museum and the State Library.

Philadelphia architect John T. Windrim was chosen as the architect from those designs that were submitted. Windrim proposed an Italianate design for the structure that would sit adjacent to the old “South Executive Building” on Capitol Hill. Before construction could proceed, the Mexican War Monument and a large fountain, called the “rustic fountain,” had to be removed. Ground was finally broken and the cornerstone for the new building was laid on December 15, 1893. Owing to an exceptionally mild winter in 1893-94, work was able to proceed almost unabated and on October 31, 1894, two months ahead of schedule and according to press releases from the time “not a cent over the \$500,000 appropriation,” even though furnishings for the new building were billed separately.

The new structure was hailed as a marvel, the purest style of Italian Renaissance architecture, and a nod to the monumental structures observed by many Pennsylvania delegates at the Chicago World's Fair the previous year. The building was a distinct contrast to the Federal style red brick Hills Capitol and old executive buildings adjacent to it. The Executive wing of the building was housed at the front of the building accessed via a beautiful portico and stairway at the west entrance. At the top of the grand staircase sat the Museum Room, containing the Commonwealth's Civil War flags, Rothermel paintings and numerous other militaria from the Commonwealth's wars. The wing at the rear of the building held the State Library including the main reading room which measured 26 feet wide by 112 feet long and held 500,000 volumes and documents.

The new building served an important role in securing and protecting the Commonwealth's most-treasured items when on February 2, 1897 the Hills Capitol burned. As a result of the new Capitol Building (1902-1906), the Governor's Executive Offices moved to the south wing of the new building and the State Museum and newly formed Pennsylvania State Archives took over space at the front of the building. In 1931, the State Library found new quarters at the newly constructed Education Building and in 1964 the William Penn Memorial Museum was finished to house the State Museum. The Capitol Annex, as the building was called, became administrative offices for the legislature and in 1999 its name was changed to the Speaker Matthew J. Ryan Legislative Office Building in honor of the service and statesmanship of the former Speaker of the House.



21.184 Senate Chamber Desk Rehabilitation



Beginning in the fall of 2022 the Committee, in conjunction with the Senate, began a project to rehabilitate the historic Senate Chamber desks. The original 1906 desks had previously undergone a campaign of restoration in the 1990s. This project, which is ongoing through 2023, entails the removal of 5 desks per cycle for restoration until all 50 desks are restored. A series of five temporary desks is emplaced in the Chamber while the historic desks undergo treatment.

After removal, each desk is examined for damaged, missing, or loose components. Next, desktops, drawers and hardware are removed and labeled to be matched with each desk, prior to stripping. Each desk is then chemically stripped down to the bare Honduran mahogany and allowed to dry. Repairs are made to any loose wooden components and dowels are reset in glue, where needed, as well as any Dutchman, which are hand scribed, cut and glued. Aniline dye is applied and the surface sanded with fine grit sandpaper. A sanding sealer is applied, followed by three coats of lacquer using a sprayer, with sanding occurring between coats.





After completion of the staining, restored and polished hardware is re-installed on the desks and tested to ensure that all works properly. Once complete each set of five desks is returned and reinstalled and the next set of desks removed for restoration. The transformation and matching of the historic red mahogany to the remainder of the woodwork within the chamber is remarkable and better melds with the historic intent and colors of the Senate Chamber.

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.



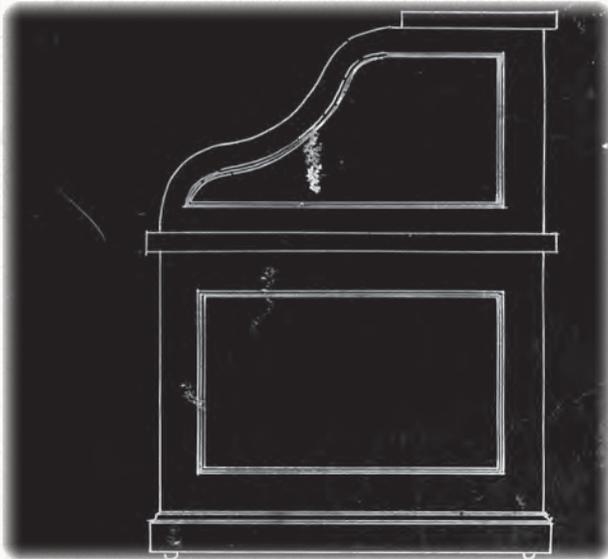
During the course of the last clock project the Committee combined the winding and conservation work into one packaged project. This allows the same clock winder to see each clock weekly, diagnose and report problems immediately and, when necessary, have a clock conservator on-call to fix or troubleshoot 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.



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.

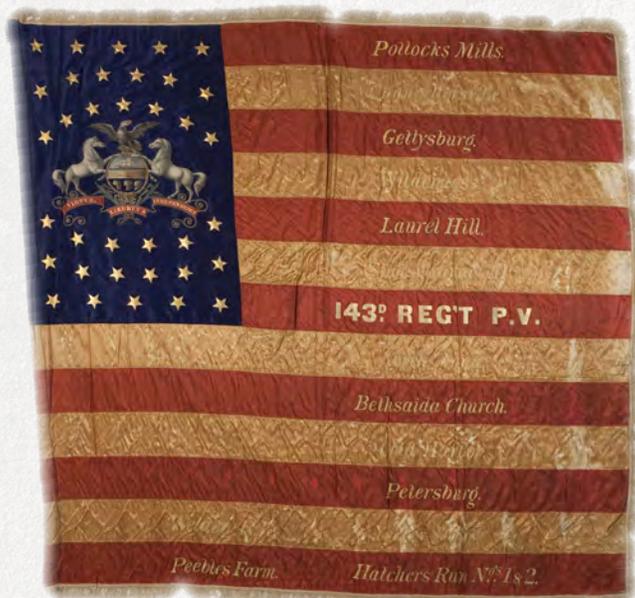
Historic Photos Sought

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.



Stories of Valor: Pennsylvania's Civil War Colors



143rd PA-When the battle of the Wilderness began the 143rd PA engaged the enemy, quickly suffering more than two hundred casualties, including longtime color bearer Owen Phillips, who fell mortally wounded. During the attack Sergeant Patrick DeLacy ran ahead of the line and shot a Confederate color bearer, which contributed to the success of the attack. At Spotsylvania, the regiment lost another seventy-three soldiers. During the fighting along the North Anna River on May 23rd the regiment almost lost its color to the enemy. A Confederate attack hit the Union line and caused a temporary repulse, splitting the unit in two. The larger part retreated but the smaller section failed to hear the order to fall back. Sergeant Patrick DeLacy of Company A rallied the men around the colors, running at a right angle to the main line. The small detachment managed to halt the enemy advance, but Union artillery also began to shell the small group and seeing the artillery

more Federal troops started to fire at the detachment among the enemy troops. Risking his life, DeLacy ran out between the lines and stopped the friendly fire. When he reached the main line, DeLacy had the flag and a few comrades with him. For his actions at the Wilderness and bravery at North Anna, DeLacy was later awarded the Congressional Medal of Honor.

7th Pennsylvania Cavalry-The 7th Pennsylvania Cavalry was organized at Camp Curtin in the fall of 1861. The twelve companies of soldiers were comprised of men from fifteen counties throughout the Commonwealth. After making a brief stop in front of the Capitol to receive the state standard and company guidons, the regiment was taken by train to Pittsburgh where it boarded a steamship bound for Kentucky and the western theater. The regiment would remain in Kentucky and Tennessee throughout most of its time of service with the Army of the Cumberland. During the spring of 1863, the 7th Cavalry was actively involved in the Tullahoma Campaign, an offensive against Confederate General Braxton Bragg's Army of Tennessee. On June 27, 1863, the fate of the Tullahoma campaign was decided at the battle of Shelbyville.



The cavalry, under Union General David Stanley attacked General Joseph Wheeler's Confederates occupying defenses in the center of Shelbyville. Charging on horseback, 150 men from the 7th PA Cavalry captured four pieces of artillery and continued chasing the fleeing men to the banks of the Duck River, one mile away. General Wheeler, followed by many of his men, leapt into the Duck, barely escaping capture. In his official battle report, Lt. Col. William B. Sipes wrote:

Never did men move more gallantly and daringly into the face of the most imminent danger than did this little force . . . To look upon these preparations, it seemed that utter destruction was inevitable to all those who dare advance, and yet, with sabers drawn, and with shouts of defiance, the men rushed onward, never faltering for an instant, and, to all appearance, utterly destitute of any apprehension of danger.

In 1894 Captain Charles C. Davis was awarded the Congressional Medal of Honor for his actions at Shelbyville.

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.

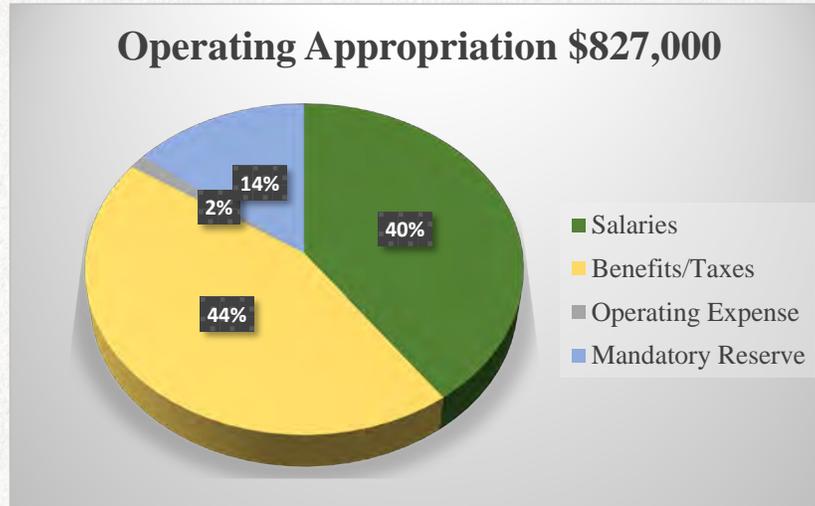
The entire collection of Pennsylvania's Civil War flags is available for tour, by appointment at our new Civil War Battle Flag Education Center at 2221 Forster Street in Harrisburg. For more information, or to schedule a tour of the collection, please contact the Committee at 717-783-6484, or visit our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



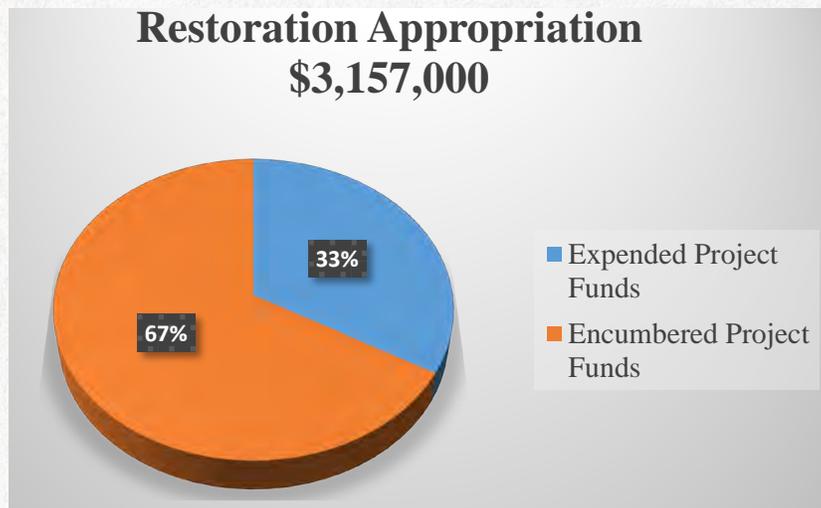
Financial Report

Fiscal Year Ending June 30, 2022

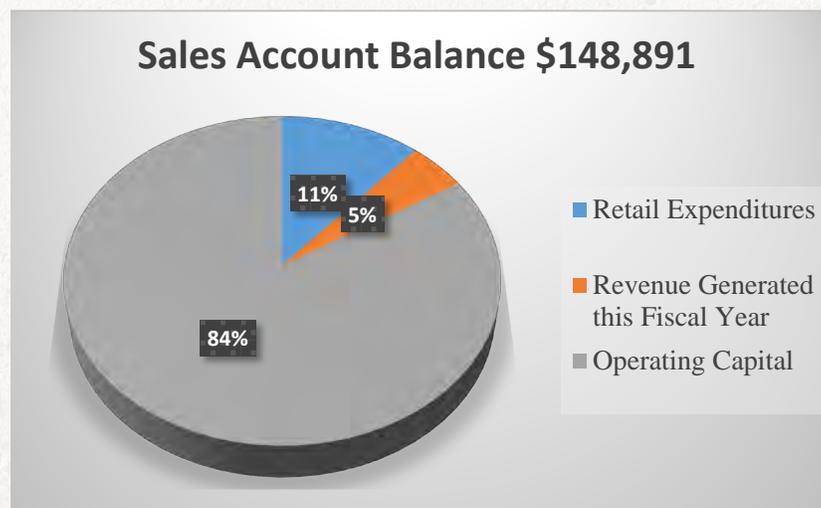
Appropriation FY 22-23



Project Budget FY 22-23



Sales Account FY 22-23



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>

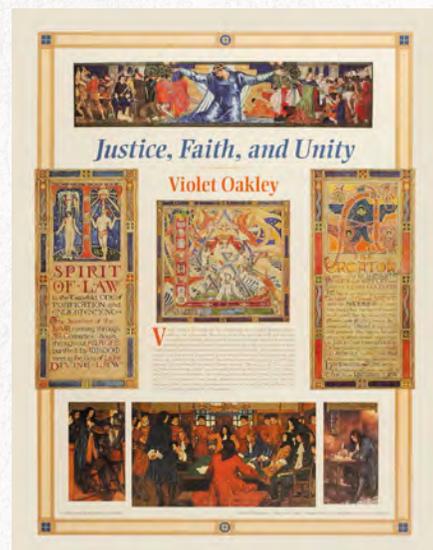


2023 PA Capitol Ornament

The Pennsylvania State Capitol Building was constructed from 1902-1906. Designed in the Beaux-Arts/American Renaissance style by Philadelphia architect Joseph M. Huston, the dome was modeled on St. Peter's Basilica in Rome and the grand staircase and triple arcaded gallery inspired by the 1868 Paris Opera House.

Violet Oakley 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).



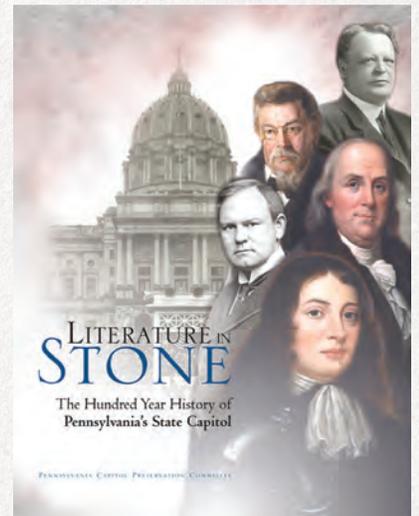
Art Collectors Card Set

Card set comes with (12) different murals that can be displayed on the art easel. The murals feature artists; Edwin Austin Abbey, Violet Oakley and architect Joseph M. Huston . The back of the card features a description and location of each mural.



Literature in Stone

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.



“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.

Commonwealth Statue Label Pin

Gold Commonwealth Statue lapel pin. The pin was produced by a local veteran owned and operated company in Central Pennsylvania.



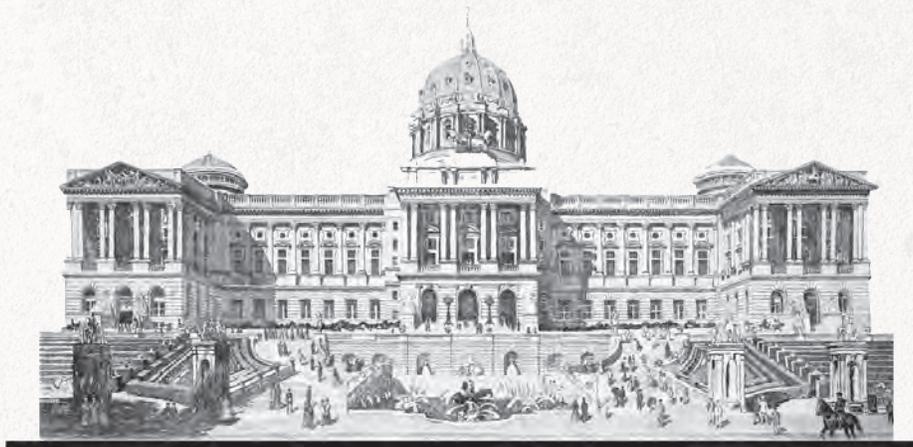
Capitol Challenge Coin

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



The Capitol Preservation Committee is an independent Commonwealth committee established by the General Assembly in 1982.

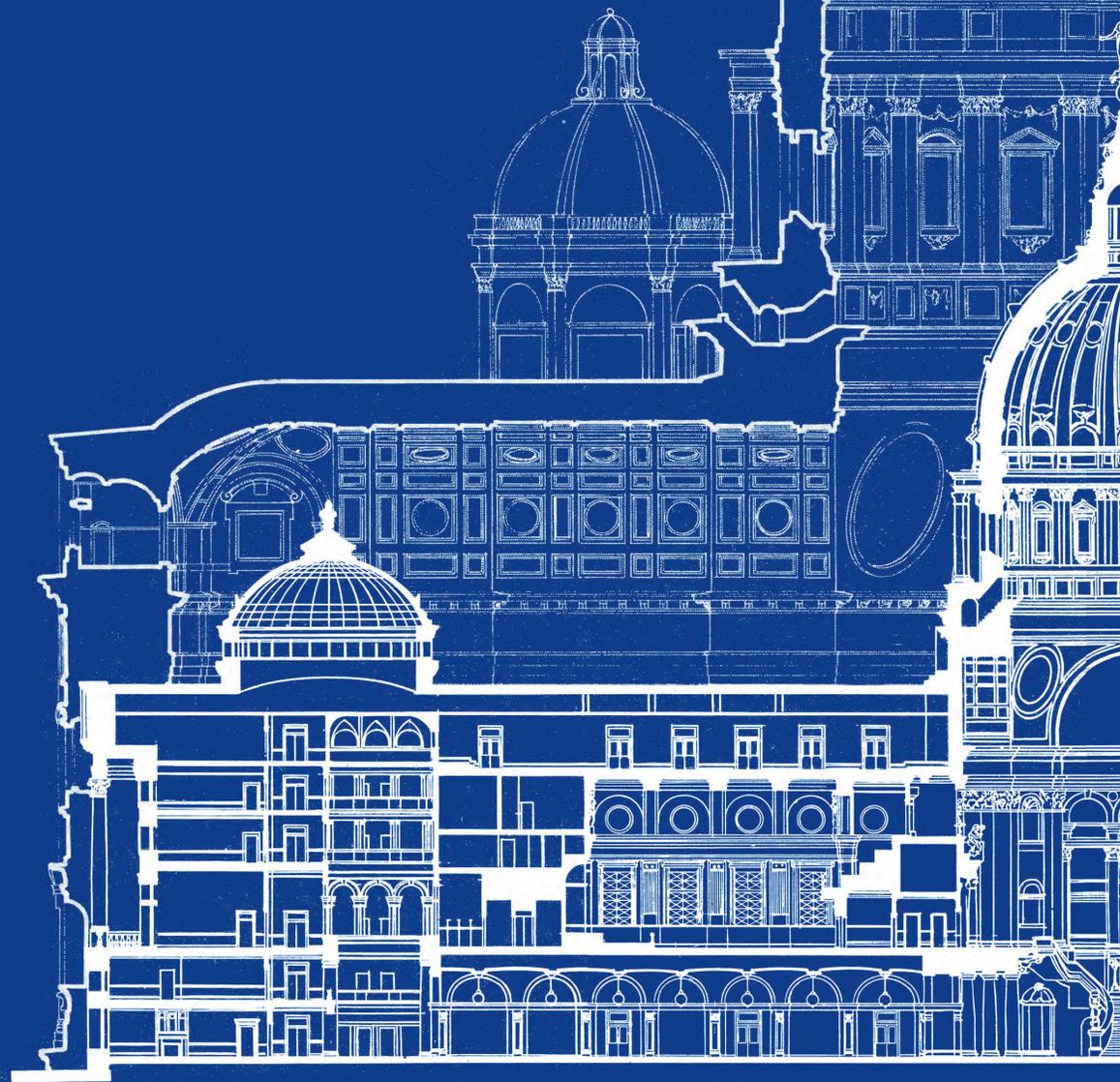
Serving as historic guardian, its mission is directing programs to conserve and restore the Pennsylvania State Capitol and associated historic complex buildings and grounds, preserving it for future generations.



PENNSYLVANIA CAPITOL
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MICHELANGELO
MDLXIV



JOSEPH HVS