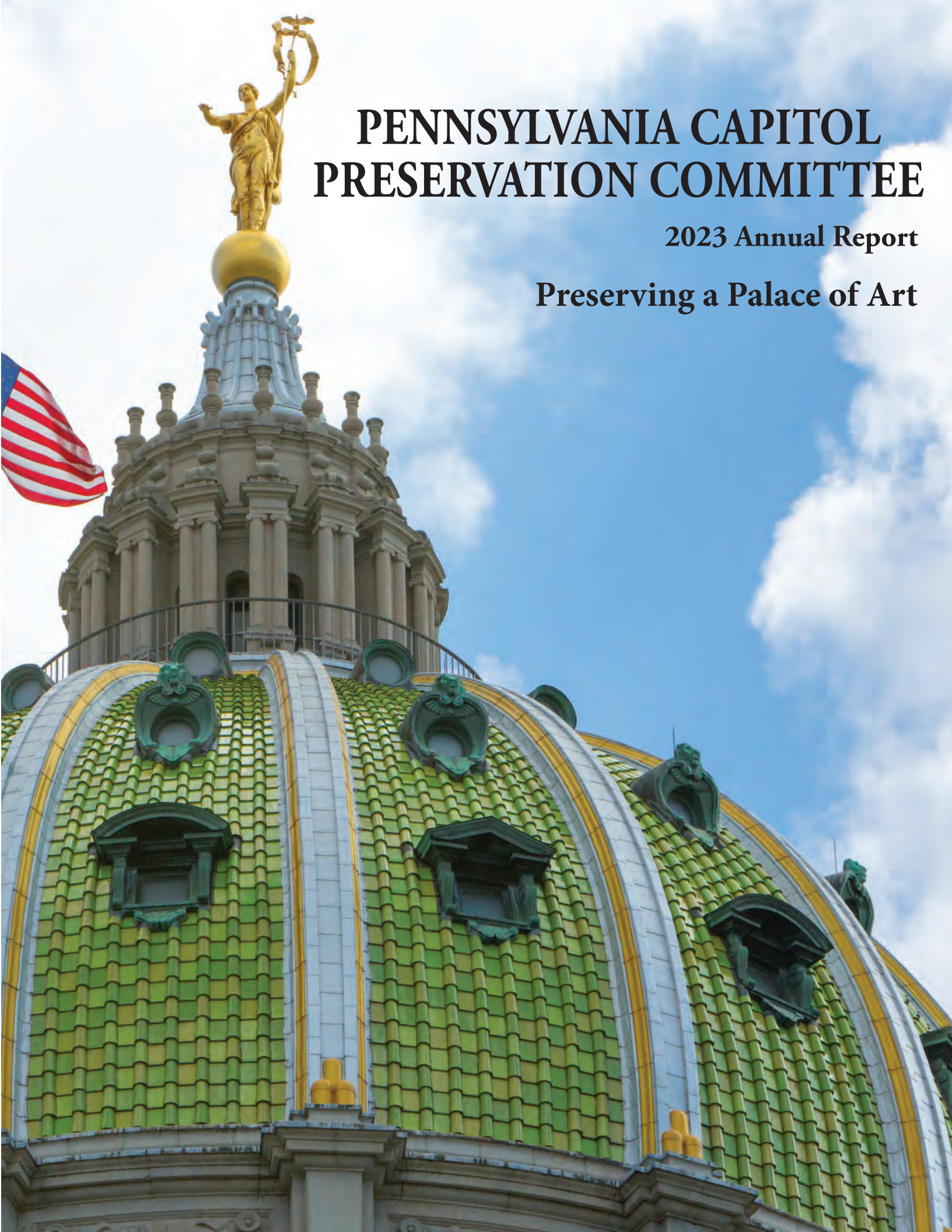

PENNSYLVANIA CAPITOL PRESERVATION COMMITTEE

2023 Annual Report

Preserving a Palace of Art

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About

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."

From the Chair

Welcome to the Pennsylvania State Capitol Building in Harrisburg. Designed by Philadelphia architect Joseph M. Huston and built from 1902-1906, our state capitol is widely-recognized as one of the most beautiful Capitol Buildings in America.

Joseph Huston was a talented thirty-six-year-old architect from Philadelphia when he received the commission to construct the Pennsylvania State Capitol. Determined to make his mark, he sought to make his building a "palace of art," incorporating as many European styles and adornment as possible into the building. As such our Capitol contains priceless works of art. Sculptures by George Grey Barnard, the Piccirilli Brothers, Roland Hinton Perry and Vincenzo Alfano, murals by Violet Oakley, Edwin Austin Abbey, William Brantley Van Ingen, Donald MacGregor and Vincent Maragliotti, stained glass by Alfred Godwin, bronze by the Henry-Bonnard and Pennsylvania Bronze Companies, and foreign and domestic marble from throughout the world.

For over forty years, the Capitol Preservation Committee has been directing over one-hundred and sixty individual multi-year large-scale restoration and preservation maintenance projects to ensure the Pennsylvania State Capitol building is preserved for future generations. One of the Committee first and largest projects was the removal and preservation of the Commonwealth's collection of historic Civil War battle flags. In 2020 we again moved this priceless collection to a new "state of the art" facility and in 2023 completed a new interactive interpretive exhibit which tells the stories of the 360,000 soldiers of the Commonwealth who fought and died to preserve the Union.

As we move ahead in the coming years, we look forward to completing work in the 1939-1940 Finance Building ornate offices, as well as the ongoing challenge of ensuring that all ornate and architecturally-significant spaces of the wider Capitol Complex are preserved for future generations of Pennsylvanians.

We hope you'll visit and marvel at the art and architecture of Pennsylvania's truly magnificent "palace of art."

Sincerely,

Representative Patty Kim,
Chair

Committee Members

Vice Chairman
John R. Bowie
Governor's Appointee

Secretary
Thomas B. Darr
Supreme Court Appointee

Treasurer
Kyle Mullins
Representative

Dawn Keefer
Representative

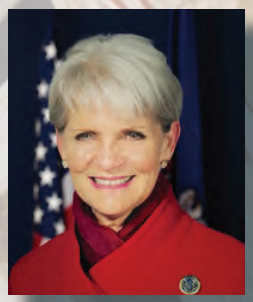
Parke Wentling
Representative

Kim Ward
Senator

Timothy Kearney
Senator

Andrea Lowery
Executive Director
PHMC

John DiSanto
Senator



Carolyn Comitta
Senator

Reggie McNeil
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 Brunner Plan

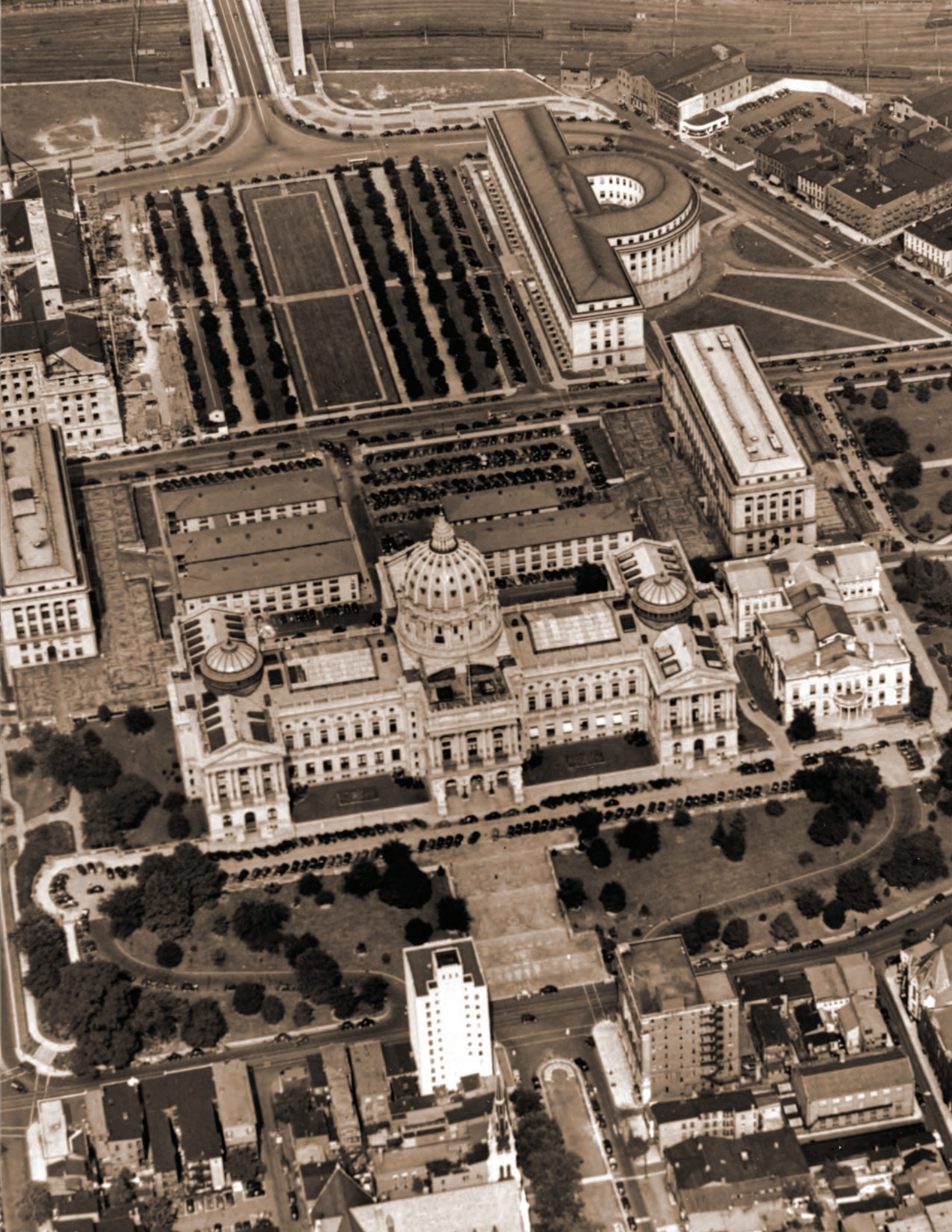
In 1911 the General Assembly passed the first Capitol Park Extension Bill, appropriating $2 million dollars over a six year period to begin purchasing property in Harrisburg's eight ward, just east of the 1906 Capitol Building. The rationale at the time was the eighth ward had deteriorated into an area of closely packed slums and that removal of it would benefit both the city and the Commonwealth, who needed the area to expand the state's growing agencies.

In 1916, with land acquisition drawing to a close, the Board of Commissioners of Public Grounds and Buildings met with New York architect Arnold Brunner, who had a national reputation for large scale urban park planning projects. The Commissioners decided to hire Brunner to design both the landscape and office plans for the new Capitol Park Extension. Brunner presented some of his landscape sketches to the board in 1917 and asked that both a survey of Capitol Park be completed but also that a model showing the buildings, roads, plantings and ornamental features in relation to the surrounding city be completed.

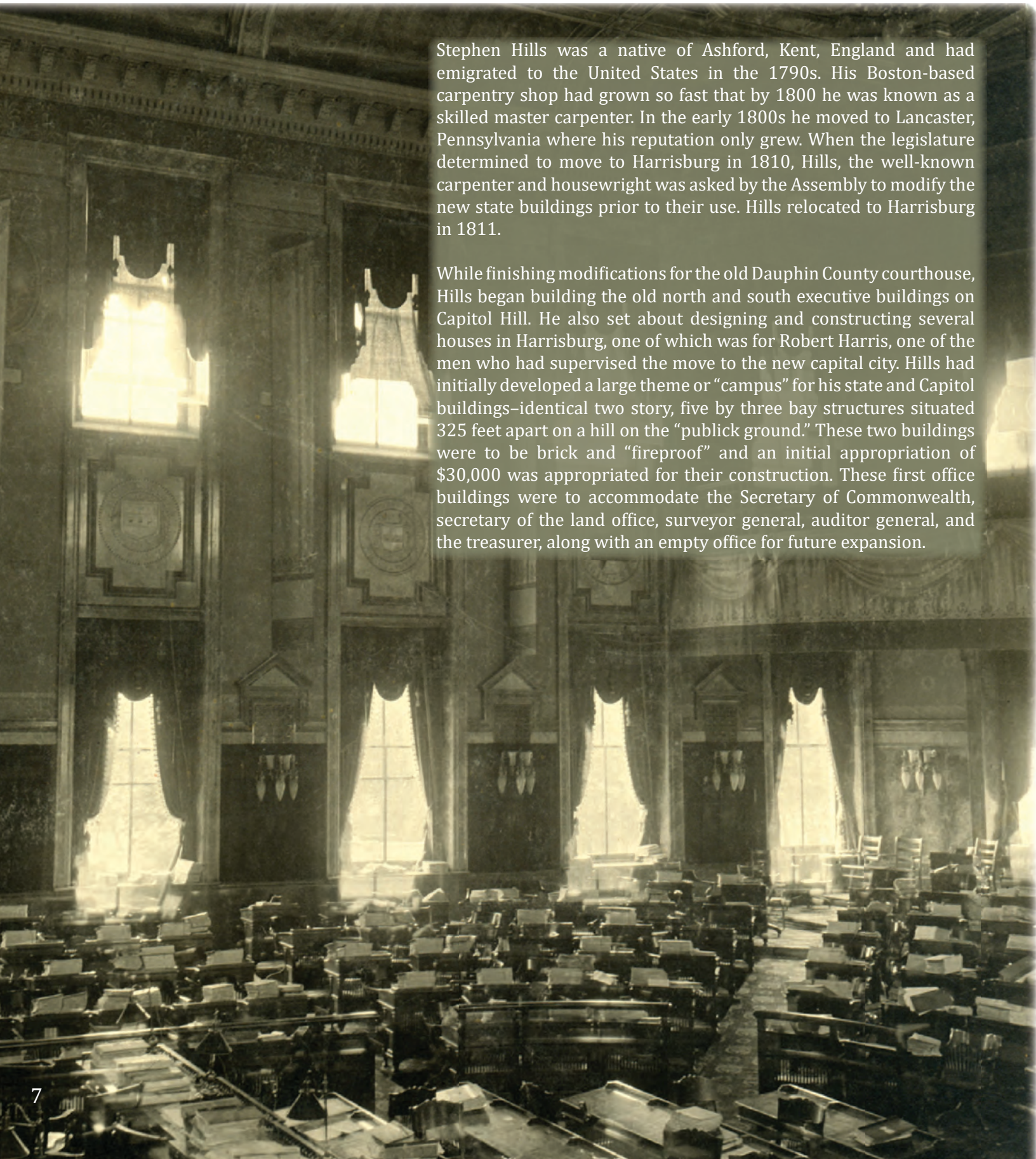
The Brunner Plan, as it became known, made drastic changes in how the general public would view the approaches to the Capitol. Its primary change was the bilateral symmetry along an east-west axis through the center of the Capitol and aligned with State Street. Four office buildings would flank this axis, two on the north and two on the south of a new street, called Commonwealth Avenue. The eastern approach to the new "Complex" would be dominated by an almost mile long bridge, which would culminate in a low terrace at the Capitols eastern wing to be called the "People's Forecourt."

Brunner's plan mandated other changes to the Capitol as well, including lighting, balustrades, the removal of the old "Rose House," and a new grand entry staircase to be built on the western approach to the Capitol.

Though Arnold Brunner only lived to see "South Office Building #1," (Today's Speaker K. Leroy Irvis Office Building) completed before he passed away in 1925, architects Gehron and Ross would go on to complete the remainder of Brunner's original plan. Though not all of his tenets and recommendations were adopted, the majority were, and the Brunner plan remains the literal blueprint for the seventy-five year evolution of the Capitol Complex and one of the primary reasons why it is a National Historic Landmark, one of the primary national examples of monumental governmental planning at the state level.



Profiles: Stephen Hills and the First Capitol Building



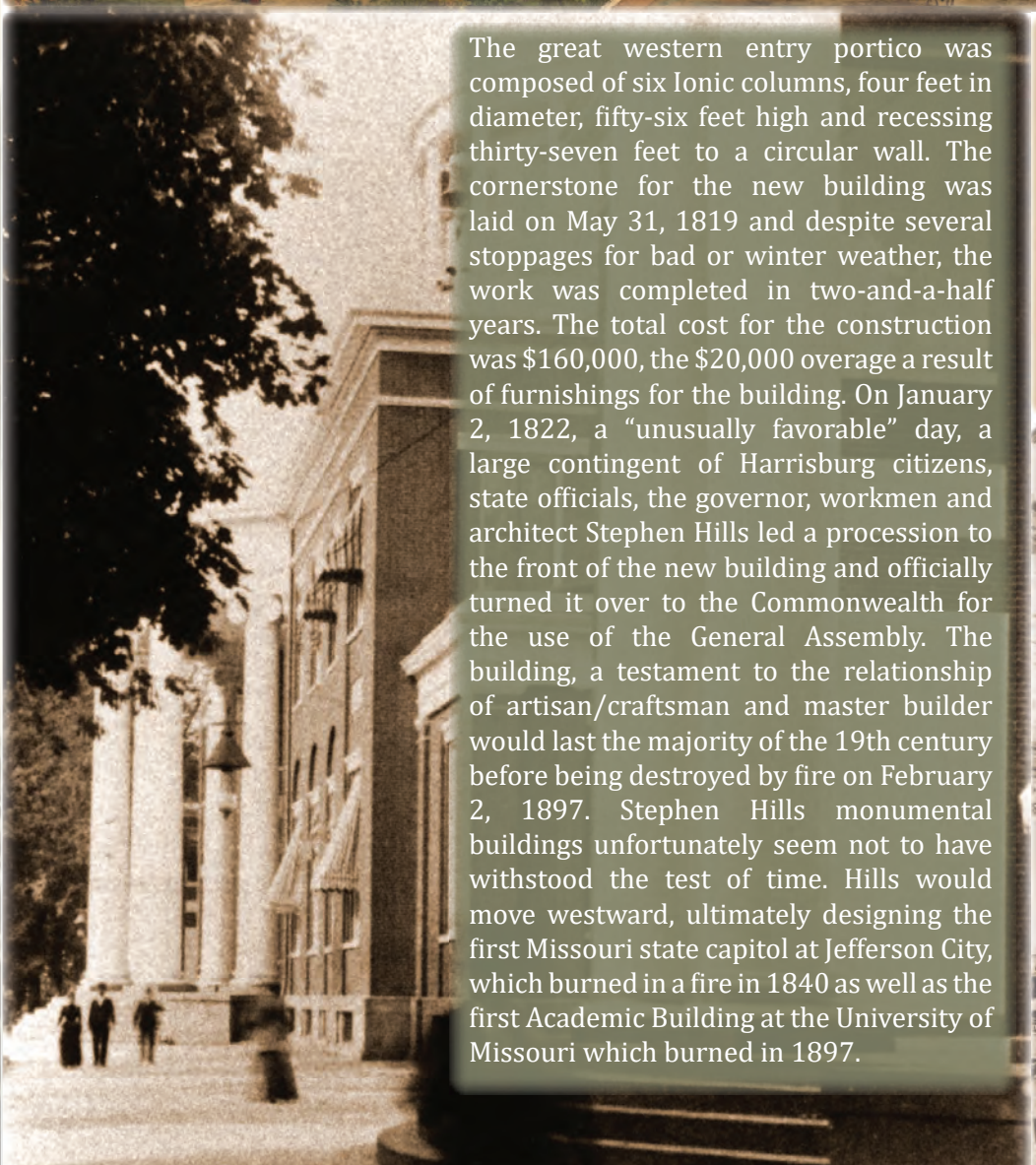
Stephen Hills was a native of Ashford, Kent, England and had emigrated to the United States in the 1790s. His Boston-based carpentry shop had grown so fast that by 1800 he was known as a skilled master carpenter. In the early 1800s he moved to Lancaster, Pennsylvania where his reputation only grew. When the legislature determined to move to Harrisburg in 1810, Hills, the well-known carpenter and housewright was asked by the Assembly to modify the new state buildings prior to their use. Hills relocated to Harrisburg in 1811.

While finishing modifications for the old Dauphin County courthouse, Hills began building the old north and south executive buildings on Capitol Hill. He also set about designing and constructing several houses in Harrisburg, one of which was for Robert Harris, one of the men who had supervised the move to the new capital city. Hills had initially developed a large theme or "campus" for his state and Capitol buildings–identical two story, five by three bay structures situated 325 feet apart on a hill on the "publick ground." These two buildings were to be brick and "fireproof" and an initial appropriation of $30,000 was appropriated for their construction. These first office buildings were to accommodate the Secretary of Commonwealth, secretary of the land office, surveyor general, auditor general, and the treasurer, along with an empty office for future expansion.

Though Hills had successfully completed the first two buildings, the War of 1812 seemed to slow the pace of planned construction on Capitol Hill. It was not until 1816 that the Assembly revisited the issue and decided that instead of awarding a contract to Hills that they should hold a design competition for the new central building. Only four of the entrants for the design competition are known, but none of the designs were chosen owing to the fact that all came in vastly over budget for what the state was prepared or willing to spend on the new Capitol.

From 1816-1818 the General Assembly seemed to wrangle with the idea of how they were going to pay for the new Capitol Building. During this time Hills, still under a state contract for procurement, continued to stockpile wood, brick and other raw materials on Capitol Hill. In January of 1819, after appropriating approximately $140,000, the Assembly held another design competition ultimately selecting Stephen Hills design from seventeen proposals.

Hills winning design called for a two-story structure set in Flemish bond with partition walls of limestone, stone facing at the foundation and a large portico facing the Susquehanna River to the west at State Street. The building would measure 180 feet along its north/south axis and 80 feet deep along its east/west axis.



The great western entry portico was composed of six Ionic columns, four feet in diameter, fifty-six feet high and recessing thirty-seven feet to a circular wall. The cornerstone for the new building was laid on May 31, 1819 and despite several stoppages for bad or winter weather, the work was completed in two-and-a-half years. The total cost for the construction was $160,000, the $20,000 overage a result of furnishings for the building. On January 2, 1822, a "unusually favorable" day, a large contingent of Harrisburg citizens, state officials, the governor, workmen and architect Stephen Hills led a procession to the front of the new building and officially turned it over to the Commonwealth for the use of the General Assembly. The building, a testament to the relationship of artisan/craftsman and master builder would last the majority of the 19th century before being destroyed by fire on February 2, 1897. Stephen Hills monumental buildings unfortunately seem not to have withstood the test of time. Hills would move westward, ultimately designing the first Missouri state capitol at Jefferson City, which burned in a fire in 1840 as well as the first Academic Building at the University of Missouri which burned in 1897.

Q&A with CPC Project Assistant Tara Pyle

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

I started in February of 1999 and have been with the Committee for twenty-five years.

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

The Supreme Court room is by far my favorite in the Capitol Building.

Who is your favorite Capitol artist and why?

I like the grandeur of the George Grey barnard marble statues at the Capitols Main Entrance.

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?

How important the final report is for future reference, the detail that's required each year.

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

I have two adult children and a grandson that I like spending time with. Family is number one for me.

Committee Projects

21.181 Barnard Statuary

The Committee completed year two of the Barnard statuary project in the summer of 2023. Due to past campaigns of preservation maintenance the Barnard groups remain in a good and stable condition. Biennial treatment concerns for the statuary generally remain the same with soiling, micro-cracks and fissures, failed mortar seams, sealant separations, material and dutchman loss and possible minimal movement of sections (which is ascertained by the use of crack monitors).

Treatment of the groups included washing of the statuary with detergent and rinsing with clean water. After this process, mortar joint repointing and repair was undertaken and local areas of shelter coat were re-applied, as well as sealant re-installation. Any dutchman that were deemed faulty of failing were re-installed. The fiberglass top caps were painted and backer rod reinstalled. In the case of previous cracks and fills which were shown to faulty or failing, fills were removed and re-installed. Lastly, hardwater accretion on the granite bases was removed and the bases cleaned. The ongoing cyclical conservation maintenance program for the Barnard is crucial to protect the long-term health of the Barnard groups and prevent costly damaged to these works of art.

21.180 Grand Opening, PA Civil War Battle Flag Education Center

On October 4, 2023 the Committee held a Grand Opening and ribbon cutting of the new Pennsylvania Civil War Battle Flag Education Center at 2221 Forster Street. This new exhibition was begun in the spring of 2022 and combines technology and traditional Civil War displays and artifacts to highlight Pennsylvania's Civil War battle flags, their use in combat and the stories of valor of the men who fought and died carrying them. This long-term exhibit also showcases the postwar history of the collection, while three mounted touchscreens allow visitors to browse bearers, flags, regiments and battle histories as well as artifacts focusing on Pennsylvania regiments. A fourth touchscreen panel allows visitors to trace the service history of each flag in every battle in which they fought.

This new innovative exhibition is the first overall 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 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

20.175 Exterior Bronze, Fixtures and Doors

The year 2023 was the third year of a five-year-project for the annual conservation and maintenance of the exterior bronze doors, fixtures and accessories at the north, main, and south entrances of the Capitol building. Additional work included the maintenance of the entry thresholds and vestibule fixtures, as well as cleaning and maintenance of the main entrance wood and revolving door, and exterior granite. The project also included the rinsing and treating of the several elements of the Matthew J. Ryan Building. This included the west portico upper balustrade, architrave ceiling, column capitals and the columns and portico level. Additional work at the Ryan Building included the cleaning and clearing of the gutters and downspout and the cleaning of the exterior portico chandelier, both interior and exterior. All work was completed in July through September 2023.

20.176 Penrose and Hartranft
Initial assessment of the Boies Penrose statue showed the sculpture to be in good condition, owing to previous campaigns of preservation maintenance. Some areas of failing wax were noted, as well as other minor areas of loss. Of primary concern is the aluminum edge at the base of the statue were the granite base meets the brick pavers. This seems to incur yearly damage by lawnmowers and a better installation of the bedding at the brick is recommended.

Conservation maintenance of the Penrose proceeded with an initial rinsing and washing of the statue to remove any biological growth, nests and webs. After this process the statue is again rinsed and wiped down with terry cloth towels to remove any remaining debris. Surface dirt mainly comprised pollen, mayflies, wasps, spiders and bird droppings.

Once clean and dry, areas of failed wax is heated and where necessary reapplied using a torch to heat it and allow it to flow over the bronze. All areas were given a new paste wax treatment to even out color and provide protection for the bronze. Once completed the entire statue is buffed to a high sheen with buffing brushes and microfiber cloths.

Conditions on the Hartranft statue were also noted to be good. The same intrusion of two years of biological growth, pollen, nests, bugs and bird droppings were present. The Hartraft was initially rinsed with filtered water and then scrubbed by hand with an Orvus solution, and rinsed again. The sculpture is then hand dryed with terry cloth towels to ensure all debris is removed. Like the Penrose the Hartranft stature was then evaluated for wax failures, which were repaired with an application of hot wax. After these areas were completed a new wax treatment was applied over all areas and allowed to flow over the statue to protect the bronze and give a uniformity of color. Once dry, the statue was buffed to a high sheen.

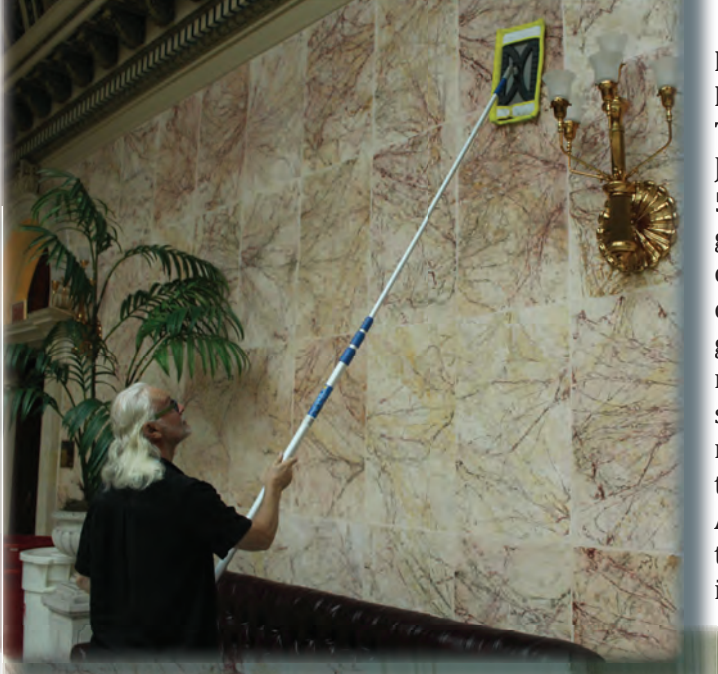
21.184 Senate Chamber Desk Rehabilitation and Completion
The Senate Chamber desk rehabilitation project concluded in late 2023/early 2024. The original 1906 Senate desks had previously undergone a campaign of restoration in the 1990s. This project entailed the removal of 5 desks per cycle for restoration until all 50 desks were restored. A series of five temporary desks was emplaced in the Chamber while the historic desks underwent treatment.

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

After completion of the staining, restored and polished hardware was re-installed on the desks and tested to ensure that all works properly. Once complete each set of desks was 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. The successful restoration of the Senate desks will hopefully ensure that it is many years until a subsequent full restoration will need to be re-addressed.

Did You Know #2: Piccirilli Brothers

This famous New York firm, headed by Attilio Piccirilli and several of his brothers produced sculpture for the Capitol's main rotunda, including the caryatids for the entrance for the entresol and the eagles for the interior of the Capitol dome. Artisans for the firm also performed the rough carving of the Barnard statue groups at the Capitol's main entrance, installed the completed groups in 1911 as well as inspected and cleaned them in the late 1920s and 30s.

The list of monument works completed by the Piccirilli's are too numerous to name but among the most famed are the façade and pediment of the New York stock exchange, Washington Square Arch in New York, the Brooklyn Museum, the lions and cornice figures of the New York Public Library, the Tomb of the Unknowns at Arlington National Cemetery and Daniel Chester French's Abraham Lincoln stature at the Lincoln Memorial.

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 Fixturest

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

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

Mercer Tile Maintenance

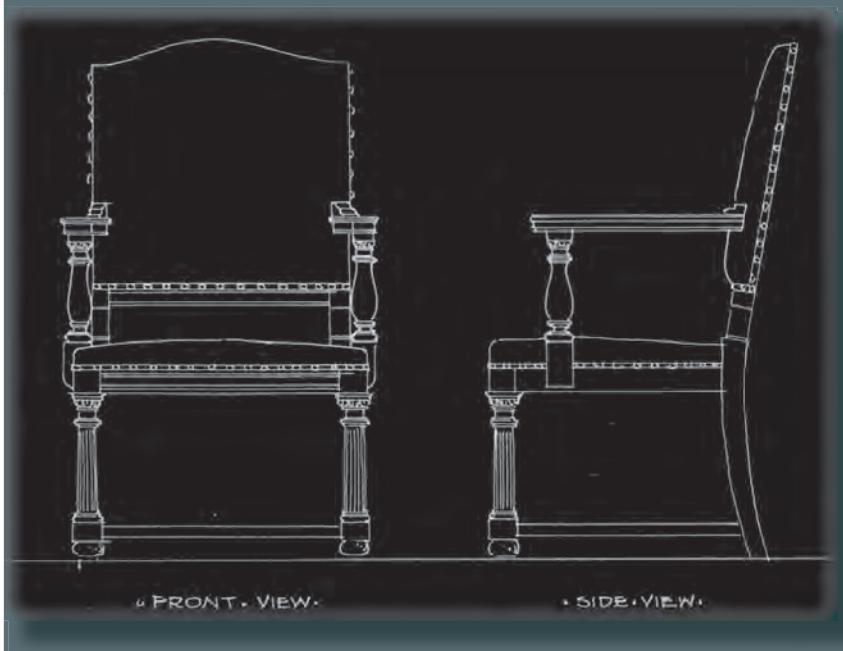
The Committee executed year three, of a five-year project in 2023, with continued maintenance on the Moravian tiled floor. This cyclical, specialized preservation schedule ensures there is no buildup of harmful dirt, salt, and debris on the tile and grout joints. The west entrances of the Capitol are 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 Committee executed year three, of a five-year project in 2023, 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 2022-2023 was year three 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

51st PA Most of the members of the 51st PA were original members of the 4th PA, three month volunteers under the command of Col. John F. Hartranft. The regiment was organized at Harrisburg's Camp Curtin in the fall of 1861. After muster the 51st left Harrisburg by rail for Annapolis in November of 1861 to take part in General Ambrose Burnside's amphibious operations in North Carolina. They landed at Roanoke Island, forcing the garrison to surrender, and then fought small skirmishes at New Bern.

Burnside's troops were withdrawn and sent to Virginia as reinforcements, becoming part of the ninth army corps, with whom they would serve throughout their term of service. In August and September of 1862 the regiment was engaged at Second Manassas and Chantilly, suffering few casualties. The regiment was briefly engaged at South Mountain, Maryland.

The regiments moment of fame came during the Antietam Campaign when the regiment, after several attempts to retake the heights on the Union left, were ordered to cross a stone arch bridge and assault the enemy position. With the 51st New York in support, the regiment charged across the open field and over the bridge. Captain William Allebaugh and three color bearers were the first the reach the far side of the bridge and the flags carried were hit by numerous shot and shell, with the flagstaff for the state color being badly damaged.

After Antietam the 51st participated in the battle of Fredericksburg, suffering ninety-one casualties, before being sent to Newport News, VA for the winter. In the spring of 1863, the ninth corps was transferred to the Department of the Ohio and served in the siege operations against Vicksburg, MS. Though not actively engaged at Jackson, the hot Mississippi summer caused health problems for many men in the regiment.

The 51st traveled to Knoxville and was besieged by Longstreet's men in the fall of 1863 before traveling to Harrisburg for rest and refit in February 1864. Most of the men reenlisted for a three year term and the state color was left behind in the state arsenal when the regiment returned to service in April of 1864. The men participated in Spotsylvania from May 8-18th, suffering 8 killed, 91 wounded and 32 captured of missing during the campaign. During the fight several at least two bearers were killed, several others wounded and the Second State color captured by the 37th North Carolina. (The color was recaptured in 1865).

The regiment continued to fight in the battles near Petersburg and Richmond participating the battle of the Crater, Weldon Railroad and Hatcher's Run. After Lee's surrender at Appomattox, the regiment was sent to Washington, where it was mustered out of service on July 27th. Of all Pennsylvania regiments the 51st has the largest extant collection of Civil War flags, owing to the generosity of businessmen in Norristown and Pottsville who paid for and presented several stands of colors to the regiment throughout its term of service.

5th Heavy Artillery (204th Regiment)

The 5th PA Heavy Artillery was recruited primarily in southwestern Pennsylvania during the late summer of 1864. Upon organization in Pittsburgh, the regiment moved to Washington, D.C. for garrison duty in the forts north of the Potomac River. Soon after the regiment was moved to guard the Manassas Gap Railroad and was at time engaged with southern Major John Singleton Mosby. In late October the regiment moved to forts south of the Potomac River where it served for the remainder of its term of service. Though they lost more men to disease than to battle wounds, the flag for the 5th Heavy Artillery is unique. Around the original fringe is a black crepe shroud which was sown on in April of 1865 and remains attached. This black crepe was in honor of President Lincoln following his assassination. All regiments in Federal service were ordered to take appropriate measures to honor the slain president, but most removed these adornments after the funeral. The 5th artillery, however, kept them on . . . a testament to how troops and Pennsylvania regiments specifically honored their fallen commander-in-chief.

Did You Know #3: Capitol Construction Deaths

Deaths in construction and heavy industry were not only commonplace during the turn of the 20th century, they were rather expected. Builders at the time would actually estimate the number of deaths by total construction price. According to their assessment, builders at the turn of the century could expect one death per $200,000 of contract price, meaning that the Capitol's construction could have anticipated approximately 18 fatalities. Tragically, but thankfully, that number was only six over the course of the building's construction.

The first fatality was Mr. Owen Roberts, a superintendent for the general contractor George Payne and Company, who was killed in 1903 by a falling piece of terra cotta while a wall from the old Cobb Capitol was being removed. In 1904 William Campbell, a mason's helper was killed while laying brick or granite in the Capitol's dome. Though more information on his death is unavailable, the heights and high winds atop the dome made for a perilous and sometimes deadly scenario. In fact most all of the remaining construction deaths were caused by falls. In September 1904 George Johnson, an African-American laborer assisting with lifting a 1000 pound girder was killed after scaffold collapsed in the Senate Chamber. Several other men were severely injured in this accident.

Steel setter Albert Lyter of Philadelphia fell to his death while working on an iron girder on the Capitol's north wing and again in November of 1904 laborer Lucas A. Hoelle was killed when he fell twenty-six feet through an opening in the Senate floor. The last death during construction was Meyer Kauffman of Pittsburg, a roof tiler, who fell through an empty elevator shaft which was to hoist him to the base of the dome.

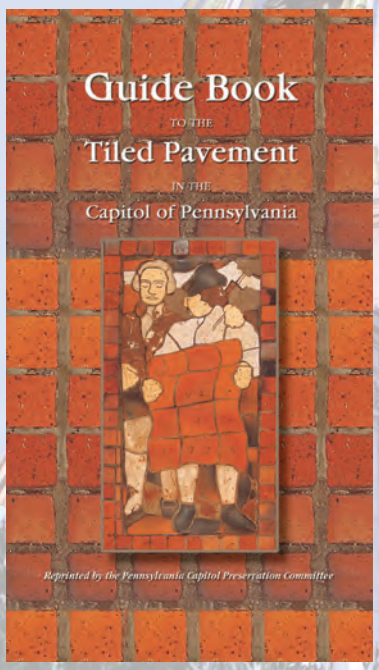
Though the loss of these hardworking men was tragic, the six fatal accidents during the Capitol's construction were considered to be "the smallest number of accidents that ever happened on the erection of the building the size of the Capitol."

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. The building was 520 feet long, 254 feet wide, 272 feet tall and occupies two acres of ground.



Guide Book to the Tiled Pavement

A reprint of Henry Mercer's 1908 guidebook that describes the 400 mosaics of the Capitol's tile floor. Also includes a map of the floor with the location of each mosaic.

Chicken Tile

Inspired by an original Capitol mosaic, this unique tile was hand-crafted by the same company who produced the Capitol's historic floor in 1906 — Henry Chapman Mercer's Moravian Pottery and Tile Works. Measures approximately 3 1/4" square and is packaged in a gold-embossed gift box accompanied by an informational brochure.

Legislature Stained Glass Paperweight

This elegant glass paperweight featuring "Legislature" Stained Glass Window, by artist William Brantley Van Ingen (1858-1955) is from the Senate Chamber. William Brantley Van Ingen was one of the few artists of the Capitol to paint both murals and also design stained glass. He produced the ocular windows in both the Senate and House Chambers, which represent industries and ideas for which the Commonwealth of Pennsylvania was known in 1906.

Civil War Battle Flag Poster

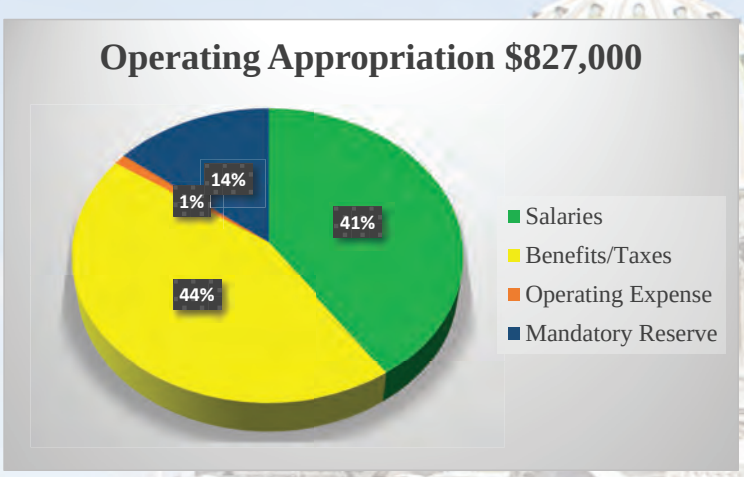
In 1982, the Committee began its mission to "Save the Flags," by establishing a Civil War conservation facility. This poster features 18 original Pennsylvania flags bordering an historic photo depicting the reunion of Union and Confederate veterans at Gettysburg. Approximate measurement: 22X28 Inches

Mercer Tile Notecards

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.

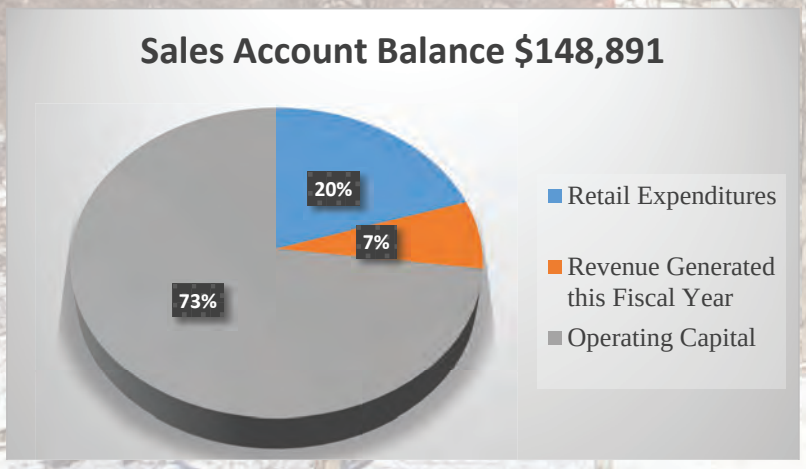
Financial Report
Fiscal Year Ending June 30, 2023

Appropriation FY 22-23



Project Budget FY 22-23

Sales Account FY 22-23



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
PRESERVATION COMMITTEE

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