

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

PENNSYLVANIA STATE CAPITOL COMPLEX

United States Department of the Interior, National Park Service

1. NAME OF PROPERTY

Historic Name: Pennsylvania State Capitol Complex

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior September 20, 2006, updated documentation/boundary change February 27, 2013.

2. LOCATION

Street & Number: Roughly bounded by 3rd and 7th, North, and Walnut Streets Not for publication: N/A

City/Town: Harrisburg Vicinity: N/A

State: Pennsylvania County: Dauphin Code: 043 Zip Code: 17120

3. CLASSIFICATION

Ownership of Property

- Private:
Public-Local:
Public-State: X
Public-Federal:

Category of Property

- Building(s):
District: X
Site:
Structure:
Object:

Number of Resources within Property

Contributing

Table with 2 columns: Resource Type, Count. Rows: buildings (6), sites (2), structures (2), objects (3), Total (13)

Noncontributing

Table with 2 columns: Resource Type, Count. Rows: buildings (0), sites (0), structures (1), objects (1), Total (2)

Number of Contributing Resources Previously Listed in the National Register: 7

Name of Related Multiple Property Listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register
- Determined eligible for the National Register
- Determined not eligible for the National Register
- Removed from the National Register
- Other (explain): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic: GOVERNMENT

Sub: Capitol and Government Office

Current: GOVERNMENT

Sub: Capitol and Government Office

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19TH AND EARLY 20TH CENTURY REVIVALS
Beaux-Arts
Neoclassical

MODERN MOVEMENT
Art Deco
Moderne

MATERIALS:

Foundation: stone (granite), brick, concrete
Walls: stone (granite), ceramic tile, brick, metal (steel)
Roof: metal (copper and steel), terra cotta tile
Other: concrete, wood, glass, metal (bronze)

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Summary

The Pennsylvania State Capitol Building was designated a National Historic Landmark in 2006 along with six other resources situated in the immediate landscape surrounding the capitol. It is nationally significant under Criterion 4 as a superlative example of Beaux-Arts public architecture and particularly notable for the scale and extent of its opulent program of art and interior decoration. The project was launched to mark the building's 100th anniversary in 2006. During the initial review process, the Northeast Regional Office of the National Park Service and the nomination preparers believed the landmark should encompass the entire capitol complex, including the buildings, designed landscape, and bridge extending eastward from the capitol. Time and resources did not allow for the development of a context for this City Beautiful ensemble at that time and the preparer was advised to pursue a boundary expansion and additional documentation at a later date.

This updated documentation supersedes the original nomination and circumscribes a district still bounded by North Street on the north, North Third Street on the west, Walnut Street on the south. The eastern boundary has been moved one block to the east from Commonwealth Avenue to North Seventh Street and include the entirety of Soldiers' and Sailors' Memorial Bridge extending eastward from North Seventh Street. Two buildings included in Arnold W. Brunner's City Beautiful plan of 1917 positioned immediately east of the Capitol—the North and South Office Buildings—were listed as non-contributing buildings in the original documentation because their significance is derived from their association with the City Beautiful Movement rather than the art and architecture highlighted in the original nomination. These are now contributing features along with the Finance and Forum buildings, the Soldiers' and Sailors' Grove devised as a "court of honor" for Pennsylvania's war dead, and the Soldiers' and Sailors' Memorial Bridge with its massive art deco pylons. The expanded district more fully encompasses the scale and extent of the design—architecture, landscape architecture, art, and interior decoration—that contributes to the national significance of the Pennsylvania State Capitol Complex.

Describe Present and Historic Physical Appearance.

Harrisburg, Pennsylvania, lies in the south-central portion of the Commonwealth of Pennsylvania approximately 80 miles north of Baltimore, Maryland, and 100 miles west of Philadelphia, Pennsylvania. The city and surrounding communities are home to just under 50,000 people.

The Pennsylvania State Capitol Complex consists of seven buildings, two sites, two structures and four objects, which are located toward the southwestern area of the city upon a broad hill facing westward toward the Susquehanna River. The most prominent building in the group is the Pennsylvania State Capitol Building, which was built from 1902-1906, and designed by Philadelphia architect Joseph M. Huston. The granite edifice is a Palladian plan, consisting of three wings (center, north, south) connected by hyphen corridors. The remainder of the complex surrounds the Capitol to the west and south over approximately forty-eight acres.

The Pennsylvania State Capitol Building has national significance as an example of Renaissance Revival architecture as defined through Beaux-Arts Classicism. The Pennsylvania State Capitol Building represents the finest execution of the American Renaissance architecture movement of the early part of the twentieth century. Architect Joseph Huston's use of the Italian Renaissance style for the building and his collaboration with artists, sculptors, and craftsmen have proven to be successful. From the dome based on Saint Peter's Basilica in Rome and the grand staircase based on Garnier's Paris Opera House to the unprecedented collection of work from the great American artists Edwin Austin Abbey and Violet Oakley, the Pennsylvania State Capitol exudes American Renaissance. The rich decoration, which glorifies Pennsylvania's achievements in labor, industry, and history, is expressive of the power and might of the Commonwealth. The Capitol is both unique and an exemplar of the finest in the American Renaissance style architecture.

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The remainder of the complex is equally significant as an intact example of the power and wealth of the Commonwealth of Pennsylvania and its government. In addition to the Capitol, the complex contains the Executive, Library and Museum Building, the South Office Building, the North Office Building, the Forum Building, the Finance Building, the Grand Staircase and Capitol Grounds, the Soldiers' and Sailors' Grove, the Soldiers' and Sailors' Memorial Bridge, the Mexican War Monument, the Hartranft Monument, the Boies Penrose Monument, the Capitol East Wing Addition, the East Plaza Arcade and the East Plaza Fountain. These buildings, sites, structures, and objects represent the evolution of the government of the Commonwealth of Pennsylvania during the period of significance and serve vital ancillary functions to the operation of the state government.

Of particular interest within this group is the South Office Building, the North Office Building, the Forum Building, the Finance Building, the Soldiers' and Sailors' Memorial Bridge, and the Soldiers' and Sailors' Grove. The elements were designed in 1917 by Arnold W. Brunner in the Neoclassical style with extensive Art Deco style ornamentation and detailing. Known as the Brunner Plan, the buildings are symmetrically arranged around an east-west axis, with the Pennsylvania State Capitol Building serving as the western anchor and the bridge as the anchor to the east. Although the buildings are the focal point of the complex, the landscaping is equally detailed, as Brunner envisioned that while the buildings would address the educational and civic needs of the populace, the landscape would advance their virtue and morality. These principles were based around those of the City Beautiful Movement, which stated that the careful arrangement of both art and architecture would improve government and society both functionally and ethically. Brunner's interpretation of these tenets resulted in the magnificent and intact civic complex that stands as one of the most unified approaches to civic city planning in the country.

Pennsylvania State Capitol Building (contributing building)**Capitol Exterior**

The Pennsylvania State Capitol Building represents the American Renaissance incorporating Greek and Roman classical motifs. The basic construction material for the Capitol is Vermont granite. Visually, there are five vertical sections to the Capitol: the ashlar section (one story), the rusticated section (two stories), the column section (three stories), the roof section, and the domes. Horizontally, the Capitol can also be broken into five sections: the north wing, the north hyphen, the center wing, the south hyphen, and the south wing.

Starting with the vertical assessment, the ashlar section (basement) is the lowest level of the building and is cut and coursed rectangular stone with a smooth finish. This part is extremely plain with the exception of a pedimented entryway in the central wing rear. Its highest course of stone is constructed to make this level appear as a large water table. Large cut and dressed stone slabs are used for the window heads. The windows in this section as for the entire Capitol are found in sets of two, recessed and usually with stone separating them. A simple rounded drip course separates the ashlar section from the rusticated part.¹

The rusticated section includes the first and entresol floors. This section features the granite with deep-channeled grooves between the courses and blocks of stone. Forming the ends of the steps at this level are the noted Barnard statues. On the main wing, the rusticated stone is raised and forms an arcade between the raised rusticated sections. Three entrances with bracket-like embellishment over them form the main entrance to the Capitol. On each of the other wings are entrances. A set of steps leads to all of the entrances. Windows found on this level are either flat-headed with radiating voussoir or round headed and arched. The windows of the

¹ Unless otherwise noted, the general description of the Capitol's materials, wall composition, architectural elements, and spatial organization is based on the National Register of Historic Places Inventory form for the "State Capitol Building, Pennsylvania," U.S. Department of the Interior, National Park Service, 1973, and Capitol Preservation Committee, *Historic Structure Report: A Comprehensive Preservation Plan of The Pennsylvania Capitol*, vol. 1 (Harrisburg, PA: Capitol Preservation Committee, 1996).

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hyphen are somewhat larger than those found on the wings. This section uses a drip course for windowsills. The rear and side windows are one over one sash with a fixed decorated section above. At the top of the rusticated section is a more square drip course on which the column section rests.

The column level encompasses the second, third, and fourth floors of the Capitol. The most prominent feature of this level is the mass of Corinthian columns and pilasters. Starting from a slight water table, the base for each of the columns and pilasters sits on a pedestal. They have square plinths, a simple base and shaft and a Corinthian capital. Columns are used on the porticos of the wings, engaged columns are used on the hyphen section and pilasters are used elsewhere on the building. Above the columns, actually supported by the attached ones, an entablature runs around the whole building. It consists of three parts, the architrave, consisting of three successive bands, the frieze, and the cornice the last consisting of rows of bed moldings surmounted by a course of square block dentils. Three sets of windows are found on this level. The lowest of the three consists of sets of two, one over one sash with a boxed ornamental section above. These windows are usually found with either pedimented or hooded heads. The other two heights of windows are simple with the second tier being smaller than the previously mentioned windows and the final tier square and smaller than the second. On the front wing and hyphen sections there are only two tiers of windows, the elaborate ones and either round or square windows above them.

The next level is the parapet, composed of a series of alternating piers and balustrades. This arrangement however is varied over the projection of the principal wings, where the pierced parapet is replaced by a solid one. Over the central wing this takes the form of an attic while the side wings have the attic partially concealed by a low gable.

The dome rests upon a drum, or circular wall of masonry. Each of sixteen supporting piers is ornamented with a pair of Corinthian columns, which project from the cylinder of the dome. Between them are sixteen windows, surmounted by a hood molding, alternating triangular and curved. Above this portion of the cylinder are sixteen garlands, which are interrupted by the continuation of the piers, with the whole ring being crowned with a cornice. In the latter appears a course of egg-and-dart molding, and it is here that the granite, as an exterior material, ceases. From the molding upward, as far as the ball, the sheathing, except for the bronze hoods over the lights, is composed of green glazed terra cotta.

The cupola repeats in miniature the lower arrangement, having a series of sixteen pairs of Corinthian columns, and intervening windows. The cornice over them is surmounted by two diminishing circles of ornamentation, above which the structure terminates in a truncated spire. On this is mounted a gilt ball, supporting a bronze and gilded statue, symbolic of the Commonwealth. The allegorical female figure, molded by Roland Hinton Perry, measures fourteen feet six inches high and with the ball, eighteen feet six inches. It is poised, facing west, with the right arm extended forward, and the left upholding a garlanded mace.

On each of the end wings is a smaller dome. It rises about one-third of the height of the main dome and consists of copper ribs and green glazed terra-cotta tile. The midsections of these domes consist of a series of window panels that illuminate interior light shafts. These domes are topped with a protruding copper cap and finial ornament.

Horizontally, the Capitol can be broken down to the three wings and two hyphens. The south hyphen houses the house chamber, while the north hyphen houses the senate chamber.

The center wing serves as the main entrance to the building and follows the same basic vertical layout as previously described with a few exceptions. At the ashlar level, a wide set of granite steps lead to the entrance arcade at the rusticated level. Positioned at the rusticated level are two large decorative bronze light standards

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and three large bronze lanterns hang within the arcade. Flanking the steps at this level are two monumental statuary groups carved in Carrara marble by George Grey Barnard. Centered within the arcade is a set of large, sculpted bronze doors topped by a bronze sculpted lunette. The column level protrudes from the building creating a portico and is capped by the building's entablature. The parapet level over the center wing is solid, unlike the majority of the building where it is alternating piers and balustrade. Above the parapet level of the center wing sits the dome.

The north and south wings are reflections of each other and also follow the same basic vertical layout as previously described with a few exceptions. At the ashlar level, the north and south wings have a set of stairs leading to the rusticated section where there are large, sculpted bronze doors topped with a fixed lunette. The column level protrudes from the building creating a portico capped with a triangular pediment at the parapet level. Each wing is in turn capped with the previously described small dome.

The north and south hyphens, which are mirror images of each other, also follow the same vertical layout as previously described with the exception at the column level where the upper most oculus windows contain stained glass images by William Brantley Van Ingen. At the parapet level rises a gabled roof of green glazed terra-cotta tile beyond the parapet wall.

The north and south wings and the hyphens follow the patterns established at the west façade with the exception of the entrances. There are no grand entrances at either wing. The rear entrance to the Capitol was at the ashlar level however this entrance is now enclosed as part of the modern East Wing addition of 1986. The center east wing extends out the back of the building one more bay than the north and south wings and is capped with a gabled roof of green glazed terra-cotta tile and contains a clerestory to illuminate the stained glass dome in the Supreme Court below.

The north and south elevations of the Capitol follow a very similar vertical alignment to the west and east elevations. The ashlar level is cut and coursed rectangular stone with a smooth finish and is penetrated by pairs of one-over-one windows. A simple rounded drip course separates the ashlar level from the rusticated level. The rusticated level, again encompassing the first and entresol floors, has deep-channeled, grooved granite blocks. Each side has two rows of one-over-one windows with the exception of the west end of each façade, which has a decorative grille window over each one over one window.

The column section of the north and south façades has a series of engaged Corinthian columns and pilasters. Like the west and east elevations, the base for each of the columns and pilasters sits on a pedestal. They have square plinths, a simple base and shaft and a Corinthian capital. Columns are used on the portico in the center of the elevation; pilasters are used elsewhere on the elevation. The columns and pilasters support the entablature that runs around the entire building. Three sets of windows are found at this level. The parapet level is composed of a series of piers and balustrades. A triangular pediment caps the extended center wing portico of these elevations. The roof is a green glazed terra cotta tile.

Capitol Interior

The interior of the Capitol can be divided into sections by its individual occupants. The north wing and hyphen are occupied by the Pennsylvania Senate. The south wing and hyphen are occupied by the Pennsylvania House of Representatives as well as the governor on the second floor. The center wings house the Lieutenant Governor's office, House Members, and the Pennsylvania Supreme and Superior Court. The interiors of typical offices consist of plaster walls over terra cotta clay tile. Rooms are accented with Honduras mahogany wainscot and ornamental plaster ceilings. Exceptional ornamentation is found in the house, senate, and supreme and superior court chambers, the governor's grand executive reception room and the governor's and lieutenant governor's private offices. Artwork plays a vital role in the decoration of the Capitol including murals by

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Violet Oakley and Edwin Austin Abbey, stained glass and murals by William B. Van Ingen, and the unique mosaic tile floor by Henry C. Mercer, which depicts the history of Pennsylvania

Rotunda

As one enters the west main entrance of the Capitol through the decorative bronze doors, designed by architect Joseph Huston, modeled by Otto Jahnsen and cast by the Henry Bonnard Bronze Company, you pass through a barrel vaulted vestibule before one enters the rotunda. The floor of the rotunda, as well as the entire first floor, is a clay tile floor created by Henry Chapman Mercer. Mercer's floor contains decorative mosaics depicting the history of Pennsylvania. The Arts and Crafts style floor is in strong contrast with the rest of the finishes in the Capitol.

The main focus in the rotunda is the grand stair. Inspired by the staircase in the Paris Opera House, it is made from Vermont marble while the treads are Italian grey marble. On either side of the grand staircase are two light standards. Each standard is a classical, winged female figure holding a lighted orb made up of stringed crystal beads in her upwardly extended hands. The figures are supported by two marble pedestals that act as newel posts. The grand stair ascends in two parts to the circular gallery at the second floor. The first part of the stair, from the main floor up to the Entresol level, is separated into two runs by a shallow landing. The second part, from the entresol level up to the second floor gallery level, is divided into two separate flights; one rises to the north and the other to the south.

The walls of the rotunda are rusticated, white Vermont marble. Flanking the entrance points to the rotunda from the hyphens, entrance vestibule, and east wing are massive piers also sheathed in marble, which rise to support the second floor gallery. At the first floor level each pier has a marble-lined niche centered on its face. Each niche, as well as the two smaller niches behind the staircase, contains cast bronze and glass cases designed by Harrisburg architect Joseph N. Uhler to house Pennsylvania's Civil War battle flags.

In addition to the two light fixtures at the foot of the grand stair, the rotunda is illuminated by six pairs of bronze light standards, designed by architect Joseph Huston and cast by the Henry Bonnard Co. On the first floor are two standards at the entresol floor, nine standards around the balustrade of the second floor, and six standards around the perimeter of the second floor. They are paired outside of the house chamber, senate chamber, and the lieutenant governor's office.

The second floor level of the rotunda provides access to the house chamber to the south, the senate chamber to the north, and the lieutenant governor's office to the west. Between the second and fourth floors are large Corinthian pilasters supporting an entablature that forms the base of the dome drum. The plaster frieze of the entablature is ornamented with gold and blue glass mosaic with the inscription by William Penn noting "AND MY GOD WILL MAKE IT THE SEED OF A NATION" "THAT AN EXAMPLE MAY BE SET UP TO THE NATIONS" "THAT WE MAY DO THE THING THAT IS TRULY WISE AND JUST." Above the entablature are four barrel vaulted arches, each with a recess creating a lunette. The lunettes formed by these arches are embellished with Edwin Abbey's four murals as follows: east - *The Spirit of Religious Liberty*, west - *Science Revealing the Treasures of the Earth*, north - *The Spirit of Vulcan*, south - *The Spirit of Light*. In each corner, between each arch, is a single, large, circular medallion. Each medallion is decorated with a canvas painting by artist, E. A. Abbey. In each medallion a solitary, female figure stands before a background inscription. The allegorical figures represent: *Religion, Law, Science, and Art*. Each painting is inscribed *Copyrighted 1908 By Edwin Austin Abbey*. Above the pendentives, at the apex of each of the four large arches, there is another entablature, which forms the base of the dome above. The plaster architrave of this entablature is ornamented with gold glass mosaic. The inscription "THERE MAY BE ROOM THERE FOR SUCH A HOLY EXPERIMENT. FOR THE NATIONS WANT A PRECEDENT" "WILLIAM PENN" is formed in blue glass mosaic on the gold background.

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Around the dome of the drum are sixteen large rectangular windows featuring a wood sash that holds leaded stained glass in a geometric pattern. The lantern drum, above the domed ceiling, also has sixteen tall vertical glazed openings separated by fluted pilasters.

House Chamber

The house chamber is the largest of the three chambers of the Capitol (ninety-five feet wide by one hundred and twenty feet long.) and is built in the Corinthian order. It is located on the second floor and occupies the space in the south hyphen of the building with the main entrance to the house chamber located on the second floor balcony of the rotunda. The floor of the house chamber ramps downward from the north to the south with eleven stepped platforms. The platforms are arranged in an arched pattern in which banks of original mahogany member's desks are arranged. The floor is carpeted with an ornate pattern in the historic colors of the chamber, blue and gold. The rostrum extends along the south end of the chamber. It is arranged in three levels, which rise above the chamber's floor. The lowest platform has a mahogany balustrade. The second rise contains a long mahogany desk holding clerk functions. The top riser holds the marble faced speaker's podium.

The chamber has a wainscot of book-matched marble quarried from the French Pyrenees Mountains ranging from six feet high to nine-feet four inches in the pit. Above the wainscot, the east and west walls are divided into six bays by paired Corinthian columns. Each pair of columns has a corresponding pair of pilasters projecting from the wall behind. These plaster elements extend upward to support a full entablature. Between each of the columns resting above the marble wainscot are eighteen bronze sconces. The entablature supported by the columns and pilasters is only located in blocks directly above each pair of columns; it is not a continuous entablature. Between each set of columns are tall mahogany casement windows which are divided by muntins forming a repetitive Roman cross pattern. Transom windows are located above the casement windows, which are also divided into Roman cross muntin patterns. Above each of the window openings there is a corresponding oculus window situated in the plaster cove with a lunette above the entablature. Each of the fourteen openings (two are located in the north gallery area) contains leaded stained glass designed by William Van Ingen. The figural subjects represent, on the west side south to north, *Steel and Iron*, *Education*, *Petroleum*, *Abundance*, *Commerce*, and *Steam*. On the east side they represent, south to north, *Electricity*, *Chemistry*, *Bridge-Building*, *Natural Gas*, *Justice*, and *Liberty*. The two additional subjects, located in the gallery, are *Printing Press* on the east side and *Religion* on the west side.

The north and south walls are each divided into a wide center bay flanked on each side by a narrow bay. Each of the three bays is separated by pairs of Corinthian columns and their corresponding pilasters. These columns and pilasters also rest on the marble wainscoting below. In addition to Edwin Austin Abbey's painting, *The Camp of the American Army at Valley Forge, February, 1787*, a balcony is located halfway up the columns on the north wall, while the south wall is ornamented with murals between the columns. These murals are: *Penn's Treaty*, *The Apotheosis*, and *The Reading of the Declaration of Independence*. At both walls the outer, narrow bays each have pedimented doorways in them. The projecting pediments are supported on Corinthian columns and pilasters.

The ceiling is composed of two types of surfaces. The central part of the ceiling is coffered with flat panels and the ceiling at the perimeter of the room is coved. The east and west plaster coves are each divided into six bays separated by ribs. Springing from the Corinthian columns, the face of each curved rib is ornamented with square coffers and rosettes. Because of the presence of the lunette, the coved ceiling section in each bay is broken into a partial vault with two ribs of the vault springing from the entablature. All surfaces of the coves and lunettes are profusely ornamented with raised plaster gilded foliate scrolls, griffins, urns and cherubs all designed by artist Edwin Austin Abbey.

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The coffered, central portion of the ceiling is composed of a large circular center coffer ornamented with Edwin Abbey's oil on canvas painting of *The Passage of the Hours*. Two large square coffers flank the center coffer at both the south and north side. Their ceiling surfaces are ornamented with gilded foliate relief ornament similar to that used in the coves. The massive ribs, which span the length and breadth of the chamber, are faced with small square coffers with rosettes.

Four ornate bronze and glass chandeliers weighing nearly four tons are located at the crossing of the major ribs of the ceiling. Two smaller bronze and glass chandeliers are located one between the east chandelier and between the west chandelier. At the north end of the ceiling is a cartouche with the inscription: "AND YE SHALL KNOW THE TRUTH AND THE TRUTH SHALL MAKE YOU FREE."

Senate Chamber

The senate chamber is the second largest of the three main chambers of the Capitol (ninety-five feet wide by eighty feet long). It is located on the second floor and occupies the space in the north hyphen of the building with the main entrance to the chamber located on the second floor balcony of the rotunda. The floor is carpeted in reproduction 1906 pattern Wilton carpet and the member's desks are arranged in a linear fashion. Four gold finished bronze floor light standards are offset from each corner of the room. At the north end of the chamber is the rostrum. The rostrum has an Irish Connemara marble balustrade which is carved in a Roman cross pattern. Behind the balustrade sits a mahogany desk unit for the clerks. Three risers above this desk sits the President's mahogany desk ornamented with a large cartouche emblazoned with the state seal and flanked by carved consoles.

Five-foot high green Connemara Irish marble wainscot surrounds the room and is set so the cut veining is book matched. A deep sill is formed at the top of the wainscot on the east and west walls. The sill supports five fluted Doric pilasters, which form four bays on each wall. Between each pilaster are fourteen bronze sconces around the room. The pilasters support the entablature whose frieze consists of a succession of triglyphs, ox-skulls, and a breastplate with crossed swords. A pair of tall casement windows is located within each bay. Each casement leaf is divided by muntins creating a repetitive Roman cross pattern. A glazed transom window is located above each window, also with a Roman cross muntin. Above each of the eight casement windows are eight round windows located in the ceiling coves with stained leaded glass with emblematic motifs by William Brantley Van Ingen that represent industries of Pennsylvania; on the east side, *Weaving, Temperance, Glass Blowing* and *Peace*. On the west side the figures represent *Legislature, History, Foundries, and Architecture*. Two additional round stained glass windows are located in the Gallery. "Railroads" is on the east and "Militia" is on the west.

The north and south walls are five bays wide, also separated by fluted Doric pilasters. The north wall contains murals by Violet Oakley. The murals are *Troops of the Revolution/ Washington*, above the west door, *The Constitutional Convention* to the west of the dais, *Lincoln at Gettysburg* to the east of the dais and *Troops of the Civil War/ General Meade* above the west door. Above the entablature beginning on the east side of the north wall is *The Slaves of the Earth* followed by the center frieze of *International Understanding and Unity*. The west side mural depicts *The Arms of the Earth*.

The first, third and fifth bays at the south wall have doors at the floor level with the visitor's gallery balcony located above. Above the balcony an open arch frames each bay. The second and fourth bays have rectangular mural panels above the wainscot with a lower balcony located below and the visitor's gallery above. The murals, which depict scenes from Pennsylvania's Quaker history, are Violet Oakley's *The Little Sanctuary in the Wilderness* and *The Slave Ship Ransomed*. Between the second and third arches stand caryatides that project from the wall above the entablature. These were the only pieces completed and installed in the chamber by Edwin Austin Abbey, who had the original commission.

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The ceiling of the senate chamber is composed of two types of surfaces. The central part is coffered with flat panels and the ceiling at the perimeter of the room is coved. The east and west coves are each divided into six bays separated by ribs. The central section of the ceiling section has twelve coffers formed by massive ribs whose undersides are molded in the form of gilded, bound leaves. At the intersections of the ribs are massive rosettes. Six of these serve as the points of suspension of the bronze and glass chandeliers. In the recessed panel of each coffer is a large, gilded rosette.

Supreme and Superior Court Chamber

The supreme and superior court chamber is located on the east side of the fourth floor and is executed in the style of Greek Ionic. It is forty-two feet wide by seventy-two feet long. The room has wall-to-wall 1906 reproduction Wilton carpet with the Judges' bench located at the northern part of the room. The mahogany bench is located on a raised dais and ornamented with paired engaged Ionic colonettes, recessed panels and a carved palmette frieze. A semi-elliptical mahogany bar with Ionic balustrades is located at the north and south sides of the room.

The chamber has a nine-foot high wainscot of mahogany. The paneling of the wainscot consists of geometric Greek grille patterns, and a wood entablature. The north and south walls each have two windows flanked by mahogany fluted Ionic columns, which support a triangular pediment above the window. Centered between the windows on each wall is one of Violet Oakley's sixteen murals depicting the history of law. The east and west walls have a projection in the wainscoting which supports two pairs of fluted ionic columns. The columns flank a central mural panel and rise to support a projecting section of the room entablature. At the west wall, a pair of doors is located directly under the mural. Another three murals, spanning from the wainscoting up to the entablature, flank each side of the two porches for a total of seven murals per wall. Violet Oakley's murals for the supreme and superior court chamber are entitled *The Opening of the Book of Law* and include:

Divine Law
The Scale of the Law
The Golden Age
Themis
The Decalogue
The Beatitudes
Code of Justinian
Blackstone's Commentaries
The Spirit of William Blackstone
Commentaries
Penn as Law-Giver
Supreme Court of the STATE
Supreme Court of the NATION
Supreme Court of the WORLD
DISARMAMENT
The SPIRIT OF LAW

The ceiling of the chamber is dominated by the circular stained glass dome at the center of the room. Dropped beams flanking the dome create a coffered ceiling area at the north and south ends of the room. The stained glass dome, designed and executed by Pennsylvania native Alfred Godwin, is supported on a wooden drum containing vents with a Greek grille motif. The dome is divided into panels by ribs. The pattering of the glass is of conventionalized flowers and scrolls, the principal colors being green and white with buff and gold highlights and a golden oculus. Four bronze and glass chandeliers, each with four clusters of flame-shaped

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orange globes with projecting arms, hang in the four corners of the center coffers of the room. The center of each chandelier holds a statue cast in bronze that depicts lawgivers Moses, Solomon, Socrates, and Aristotle.

Governor's Grand Executive Reception Room

The governor's grand executive reception room (seventy-two feet long by twenty-seven feet wide) is located on the second floor of the south wing of the Capitol and is executed in the style of the English Renaissance. The reception room has wall-to-wall carpet that has been reproduced to match the original Berlin rug in color and pattern that was originally installed in this room. In the four corners stand massive bronze and glass light standards.

The wainscoted walls are book matched quarter-sawn English oak. A wood entablature consisting of scrolled brackets and ornamented acanthus leaves encircles the room at the top of the wood paneling. The eleven north wall panels are divided by engaged pilasters with three pairs of doors evenly spaced. The south wall mirrors the north with the exception of French doors with double lights that open to a portico. Transoms are located above each opening.

The east and west walls each have a center fireplace. The detailing of the two is identical. The smooth fireplace surround and hearth are constructed of yellow Siena marble. The marble rises in a flush face to the wood entablature of the wall paneling, which continues above the fireplace. A wood pilaster flanks each corner of the projecting marble face, rising to support the wood entablature above. Each carved wooden pilaster is ornamented with a sword entwined with snakes surmounted with a helmet, above which are laurel branches and a gorget, and finally, the helmeted head of a woman. The composition represents bravery and prudence in the founding of the Commonwealth. Above the wood entablature a massive chimneybreast rises to the ceiling. The chimneybreast is fabricated in molded plaster faux painted to match the oak. The chimneybreast composition includes a figure flanking each side of a central panel. The figures represent agriculture and mining. The center panel incorporates the coat of arms of William Penn with the shields of the United States and Pennsylvania. Above the central panel is a spread-wing eagle. A denticulated cornice caps the chimneybreast.

Above the entablature circling the room is a collection of murals by Violet Oakley. The entire collection is entitled *The Founding of the State of Liberty Spiritual*. "It embraces incidents from the life of William Penn and other early Quakers, as well as the translation of the Bible into English and the trials and deaths of English dissenting martyrs."²

The ceiling of the reception room is plaster, composed of rectangular, triangular and diamond shaped coffers arranged in a geometric pattern. The faces of the ribs that form the coffers are ornamented with gilded recessed bands of bound leaves and the sides of the ribs are grained to match the oak paneling. The coffers feature large gilded rosettes. Three massive bronze and glass chandeliers hang evenly spaced through the center of the room.

Governor's Private Office

The governor's private office is located on the second floor to the west of the reception room. This office has a herringbone oak floor covered with an ornate Karastan area rug.

The walls are full height ornate quarter sawn oak panels that are divided into four parts. The lower section is composed of smooth rectangular panels under a projecting chair rail. The next section, equal to the height of the door trim, is made up of tall, narrow arch-topped panels decorated with raised relief carving of acanthus scrolls and foliage. The uppermost section, above the frieze, is divided into compartments, which hold portraits

² *The Pennsylvania Capitol: A Documentary History*, vol. 2 (Harrisburg, PA: Capitol Preservation Committee, 1988), 354.

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of former governors. Each portrait is separated from the next by a narrow, Ionic wood pilaster. These pilasters support a narrow wood entablature. The entablature is comprised of a three-facia architrave, a flush frieze and a cornice ornamented with egg and dart molding.

A projecting fireplace is located on the north wall of the room. The black cast-iron firebox is decorated with a raised relief fleur-de-lis pattern. The fireplace surround is constructed of red Numidian marble. It is flanked on each side by paired marble caryatids, which support an entablature above. The projecting cornice of this entablature forms the mantelshelf. A wood chimneybreast rises above the marble mantelshelf. A recessed pendulum clock is centered in the chimneybreast, under a segmental pediment. Two pairs of Corinthian pilasters, resting on the mantelshelf, support the pediment.

There are three doors in the governor's office. Each single stile and rail door has four panels. The two upper panels of each door are ornamented with raised relief carving matching the carved wall panels. Each door is flanked by Ionic pilasters on chair rail height pedestals. The single panel face of each pilaster is ornamented at its capital with a short garland. The pilasters support a projecting lintel above each door, which rises to the frieze section of the wall paneling. The lintel is comprised of a three-fascia architrave, a flush frieze and a denticulated cornice ornamented with modillions and egg and dart molding.

A pair of French double doors with single pane sidelights providing access to a terrace is located on the west wall. Each sash is topped with a glazed transom with a Roman cross muntin pattern. The south wall has two pairs of casement windows with their sills at chair rail height. The glazed transoms above each sash also have a Roman cross grille muntin pattern.

The plaster ceiling is ornamented with shallow, running moldings forming an intertwining pattern of scrolls and fleur-de-lis. A plaster cove turns down from the ceiling onto the wood entablature at the top of the wall paneling. This cove is ornamented by a series of lunettes, one above each of the portrait compartments. The presence of the lunettes results in half vaults occurring within the cove, one over each lunette. The plaster cove vaulting is decorated with raised relief, gilded fleur-de-lis and wreaths. The lunettes contain molded plaster scrolls inscribed with the name and term of the governor framed below it.

Two round metal disk-shaped incandescent light fixtures are suspended from what may be the chain and crown of the original chandeliers.

Lieutenant Governor's Private Office

The lieutenant governor's private office is located on the second floor on the west side of the circular gallery in the rotunda. This office has wall-to-wall 1906 reproduction arabesque carpet.

The wainscot walls are mahogany stile and rail paneling. A denticulated mahogany cornice caps the paneling and runs continuously across the head of the door openings. The upper wall surface is divided into panels, which feature portraits of former lieutenant governors. Each portrait frame is separated from the next by narrow paneled mahogany pilasters. An original plaster entablature encircles the room consisting of a three-facia architrave, a flush frieze and a denticulated cornice ornamented with egg and dart molding and acanthus leaves. Two dropped beams running east/west flank the fireplace and divide the ceiling plane into three rectangular coffers. The face of the dropped beams has a recessed panel and the sides are ornamented with moldings to match the entablature. The flat ceiling surface of each coffer is ornamented with an applied inner frame of scrolled plasterwork.

A massive marble fireplace is centered in the east wall of the room. The carved red Numidian marble fireplace extends up to the height of the mahogany wall paneling. It is flanked at its projecting edges by red marble

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pilasters faced with recessed panels. A scroll ending in a triglyph with guttae is located at the top of each pilaster, in place of a capital. The segmental arched, black cast-iron firebox is decorated with a raised relief fleur-de-lis pattern. The fireplace surround is flush red marble. A bracketed marble cornice spans between the marble pilasters, in place of a mantel. Above the mantel cornice is a recessed marble panel with raised relief marble garlands and foliage. The running mahogany cornice which caps the wall paneling projects forward at the fireplace and continues across the face of the chimneybreast, separating the marble fireplace below from the mahogany chimneybreast above. The mahogany chimneybreast rises above the marble to the room entablature and is articulated by a Palladian motif at its face. The three panels are separated by short, flat pilasters. The center, segmental arched panel has a pendulum clock recessed into it.

The north wall has a pair of single-light casement windows while the west wall has a pair of floor to ceiling French doors with sidelights providing access to a terrace.

Two original bronze and glass chandeliers hang from the ceiling, one in each of the outer two ceiling coffers. There are three original bronze and glass wall sconces, two located on the north wall and one located on the south wall. Concealed, perimeter uplighting has been added at the base of the portraits.

Executive, Library, and Museum Building (Speaker Matthew J. Ryan Legislative Office Building)
(contributing building)

The Speaker Matthew J. Ryan Legislative Office Building was completed in 1894 and is the oldest building on Pennsylvania's Capitol Hill. Designed in the Neoclassical style by Philadelphia architect, John Torrey Windrim, the Ryan Office Building sits to the south of the Capitol. Originally called the Executive, Library and Museum Building, the Ryan Office Building is a two-story, limestone structure with an I-shaped plan. The west façade is Gibbsian in style: it is symmetrical, with the middle third slightly extended with a classical portico front. The main entrance to the building, a round portico at the top of ten steps is accented with five ionic columns in the center of the building. The frieze contains bronze letters spelling out the name of the building: "The Speaker Matthew J. Ryan Legislative Office Building." Above the cornice is a balustrade creating a second floor porch above the portico. The six first floor windows are all double hung with stone lintels centered with a keystone. Just below these windows at ground level are six windows to the basement level. There are nine second-floor windows on the west façade. The far north and south windows are accented with ionic pilasters and a triangular pediment. These two windows also have a small balcony with a balustrade railing. The next two windows moving towards the center are identical to the first floor windows except they have rectangular lintels. The three center windows are set between four Ionic columns. Above each window is a decorative garland. There is a triangular pediment above the center one-third of the building with a stone carving of the Pennsylvania state seal in the center, extending above the balustraded parapet at the roofline. The Ryan Office Building has a metal roof with a copper roofed shed with windows over a large skylight directly above the main rotunda of the building. The north, south and east façades follow similar designs as the west façade, with the exception of the portico and porches at the second floor windows at the east façade.

Today, the Ryan Office Building serves as legislative offices for members of the House of Representatives. Over the more than one hundred year history of this building, there were three major occupants. First the second floor west wing was the governor's office and reception room. Below the governor's office on the first floor were the governor's executive officers and staff. In the center hyphen was the location of the Pennsylvania state museum. Finally, the east wing of the building served as the state library. The Ryan Office Building also has a basement and an attic. Originally these spaces were used for storage, but today they have been converted into offices.

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The interior of the Ryan Office Building features red oak doors and trim. The grand staircase in the main rotunda is modeled after the staircase of Doge's Palace in Venice, Italy. The entire rotunda area of the west wing is covered with a pink scagliola and there is a decorative skylight illuminating the space. In the center of the main reading hall of the Library stands a statue of Abraham Lincoln in front of a photograph mural of the Battle of Gettysburg. The east wing that originally was the library now houses House of Representative legislative staff and is accented with two large reproduction crystal chandeliers.

The neoclassical style of the Speaker Matthew J. Ryan Legislative Office Building influenced the style chosen for the new Capitol, which was constructed eight years later.

South Office Building (contributing building)

The South Office Building was begun in 1919, as the first building of the Brunner Plan. The building is located in the southwest corner of the Capitol complex, directly west of the Forum Building and south of the North Office Building. It was the only building to be completed during Brunner's lifetime.

The neoclassical rectangular building is clad in Indiana limestone with a broad hipped copper roof. The south and west elevations are six stories in height, while the north and east elevations are five stories and open onto an elevated granite plaza. A lower granite plaza with granite balusters borders the south elevation and a paved sidewalk borders the east elevation. On the three lower floors of the south and west elevations and the two lower floors of the north and east elevations, the building has a rusticated base topped by a decorated limestone cornice. On the north and south elevations, the three outermost bays are recessed and separated by denticulated Doric pilasters. The remainder of both elevations is further recessed and fronted by massive freestanding Ionic columns, which create a loggia.³ The east and west elevations are also recessed with freestanding Ionic columns and two Doric pilasters at either end. The roofs of all four loggias are clad in terra cotta coffers, and the pilasters on all four elevations are topped by a plain frieze and a heavy, denticulated limestone cornice with projecting lion's heads that creates a promenade around the recessed top floor. The building has one entrance centered on both the east and west elevations and three entrances centered on the north and south elevation. The entrance on the west elevation consists of an interior double-leaf, glazed bronze door with a glazed bronze transom, and an exterior double-leaf paneled bronze door with a latticed bronze lintel and bronze surround. The door is flanked by bronze globe lamps and accessed by a short flight of straight-run granite steps. Above the entrance is a three bay bracketed and balustraded limestone balcony. The entrance on the east elevation consists of an interior double-leaf, glazed bronze door with a glazed bronze transom, and an exterior double-leaf paneled bronze door with an arched and foliated bronze lintel and bronze surround. The door is flanked by hexagonal bronze lamps and is below a large and elaborate limestone cartouche. It is accessed by a short flight of straight-run granite steps. The three entrances on the south elevation are identical to that on the west elevation and the three entrances on the north elevation are identical to that on the east elevation. The window openings contain paired one-over-one metal windows, paired three-light metal windows, one-over-one metal windows and multi-light double-leaf balcony doors.

On the interior of the building, the arrangement of all floors is essentially identical with a prominent east-west corridor, off of which is a series of meeting rooms and office spaces. The most impressive interior spaces in the South Office Building are the north and south entrance lobbies in the center of the elevations. The south entrance lobby contains an elaborate hexagonal coffered ceiling, polished marble walls, marble floors and original round bronze lighting fixtures. The north entrance lobby contains an elaborate square coffered ceiling, polished marble walls, marble floors and original rectangular pendant bronze lighting fixtures. Along the east

³ In 1923, these were the "largest monolithic limestone columns ever turned." Matlack Price, "Capitol Park, Harrisburg, PA," *The Architectural Record* 53 (Apr. 1923): 303.

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wall of the lobby is a mural by Edward Trumbull of *Penn's Treaty with the Indians* and along the west wall is a mural, also by Trumbull, of the *Industries of Pittsburgh*.⁴ There are three other, smaller murals in the vestibule, also by Trumbull, which depict laborers in various industries. The first-floor elevator lobbies at the east and west ends of the building feature a similar square coffered ceiling with polished limestone walls and tan terrazzo floors and the first-floor corridor features tiered tray ceilings with polished limestone walls, tan terrazzo floors and original square bronze lighting fixtures. On the upper floors, the corridors retain their original tan terrazzo floors, occasional bronze grills and polished marble wainscoting and the elevator banks additionally retain their arched, polished marble surrounds. Although the remainder of the upper floor spaces would never originally have had as high a level of finish as the first floor, the spaces have been repeatedly renovated and primarily feature contemporary finishes, including wall-to-wall carpeting, florescent lighting and dropped acoustical tile ceilings.

North Office Building (contributing building)

The North Office Building, begun in 1927, mirrors the South Office Building, but features slightly different elements including colossal Ionic columns, as well as exterior sculpture and bronze entrance doors, which showed a move toward the Art Deco style, which was not as prominently featured in the South Office Building. The North Office Building is located in the northwest corner of the Capitol complex, directly west of the Finance Building and directly north of the South Office Building.

The neoclassical rectangular building is clad in Indiana limestone with a broad hipped copper roof. The north and west elevations are six stories in height, while the south and east elevations are five stories and open onto an elevated granite plaza. Paved concrete sidewalks border the north and west elevations. On the three lower floors of the north and west elevations and the two lower floors of the south and east elevations, the building has a rusticated base topped by a decorated limestone cornice. On the north and south elevations, the three outermost bays are recessed and separated by denticulated Doric pilasters. The remainder of both elevations are further recessed and fronted by massive freestanding Ionic columns, which create a loggia. The east and west elevations are also recessed with freestanding Ionic columns and two Doric pilasters at either end. The roofs of all four loggias are clad in terra cotta coffers, and the pilasters on all four elevations are topped by a plain frieze and a heavy, denticulated limestone cornice with projecting lion's heads that creates a promenade around the recessed top floor. The building has one entrance centered on both the east and west elevations and three entrances centered on the north and south elevation. The entrance on the west elevation consists of an interior double-leaf, glazed bronze door with a glazed bronze transom, and an exterior double-leaf paneled bronze door with a latticed bronze lintel and bronze surround. The door is flanked by bronze globe lamps and accessed by a short flight of straight-run granite steps. Above the entrance is a three bay, bracketed balcony with Art Deco style, bas-relief scenes from Pennsylvania's history. The entrance on the east elevation consists of an interior double-leaf, glazed bronze door with a glazed bronze transom, and an exterior double-leaf paneled bronze door with an arched and foliated bronze lintel and bronze surround. The door is flanked by hexagonal bronze lamps and is below a large and elaborate limestone cartouche. The three entrances on the south elevation are identical to that on the east elevation and the three entrances on the north elevation are identical to that on the west elevation. On all four elevations, the flush bronze doors were designed by C. P. Jennewein to illustrate the construction of state highways and various methods of transportation. The window openings contain paired one-over-one metal windows, paired three-light metal windows, one-over-one metal windows and multi-light double-leaf balcony doors.

On the interior of the building, the arrangement of all floors is essentially identical with a prominent east-west corridor, off of which is a series of meeting rooms and office spaces. The most impressive interior spaces in the

⁴ Both murals were originally designed for the Pennsylvania Building at the Panama-Pacific International Exposition of 1915.

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North Office Building are the entrance lobby in the center of the south elevation and the senate hearing rooms. The entrance lobby contains an elaborate square coffered ceiling with rosettes, polished marble walls, marble floors and original rectangular bronze pendant lighting fixtures. On the floor of the space is a bronze-inlaid terrazzo map of the Pennsylvania highway system. The senate hearing rooms consist of three spaces at the west end of the second floor. The hearing rooms are accessed by a small corridor and entry hall, both of which have variegated, colored marble on the walls and floors. On the ceiling of the entry hall are plaster rosettes and stars, as well as round bronze lighting fixtures. Hearing room #1 is the largest of the three spaces and features walnut paneling and pilasters and an ornate geometric coffered ceiling. Hearing rooms #2 and 3 are nearly identical with oak paneling and ornate geometric coffered ceilings. On the upper floors, the corridors retain their original tan terrazzo floors, occasional bronze grills and full-height polished marble cladding on the walls. Although the remainder of the upper floor spaces would never originally have had as high a level of finish as the first floor, the spaces have been repeatedly renovated and primarily feature contemporary finishes, including wall-to-wall carpeting, florescent lighting and dropped acoustical tile ceilings.

Forum Building (contributing building)

The Forum Building is located in the southeast corner of the Capitol complex, directly southwest of the Solders' and Sailors' Memorial Bridge and west of the South Office Building. The building was begun in mid-1929 and was originally known as the Education Building because of its original function.

The rectangular, neoclassical building is five-stories on the west, south and east elevations and six-stories on the south elevation, with a semi-circular forum extending to the south. The building is clad in Indiana limestone and topped with a broad copper roof and has copper finials and owls that edge the roofline. On the 1st floor of the west, south and east elevations and the first and second floors of the south elevation, the building has a rusticated limestone base and a limestone bullnose. On the west, south and east elevations, as well as the outermost bays of the north elevation, massive square limestone Doric piers separate the recessed window bays, which contain paired one-over-one metal windows. The center five bays of the north elevation feature six freestanding Ionic columns that create a loggia in front of the recessed façade. The roof of the loggia is clad in terra cotta coffers. Throughout the building, the piers are topped by an elaborate frieze that contains the names of thirty-five educators, philanthropists and statesmen who have served Pennsylvania. Above the frieze is a heavy limestone cornice that creates a promenade around the recessed top floor. The building has one entrance centered on the east and west elevations, three entrances centered on the north elevation and eleven entrances on the south elevation around the perimeter of the forum. On the east and west elevations, the entrances consist of interior double-leaf glazed bronze doors with glazed bronze transoms and bronze surrounds and exterior double-leaf, bas-relief paneled bronze doors with detailed bronze transoms and bronze surrounds. The entrance on the west elevation is accessed by a short flight of granite steps. On the north elevation, all three entrances contain interior bronze revolving doors with glazed bronze transoms and bronze surrounds and exterior double-leaf, bas-relief paneled bronze doors with detailed bronze transoms and bronze surrounds. On the south elevation, each of the entrances contains interior double-leaf glazed bronze doors with bronze transoms and surrounds and exterior double-leaf, bas-relief bronze doors. Above the doors are carved limestone lintels and above the doorways and below the bullnose are bas-relief limestone panels. On either side of the three center doors are projecting bronze hands that hold sculpted bronze torches.

In keeping with the tenets of the City Beautiful Movement, the Forum Building is adorned with numerous decorative and instructional elements. For the design of the doors on the north elevation, sculptor Lee Lawrie

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was charged with representing the achievements of humanity through the arts and industry.⁵ In response, Lawrie crafted 120 panels adorned with foresters, musicians, plowmen, printers, tailors, teachers and bankers, all with the implication that no feat was too small or too great and that the application of education was universal and felt throughout. On the south elevation, Lawrie depicted the creative, recreational and cultural occupations of humanity and included images of mythology, drama, poetry and music as represented by Shakespeare, Aladdin, Aesop and Robin Hood.⁶ The limestone lintels contain general maxims, such as “Education for all the people is America’s noblest contribution to civilization” and the panels, carved by C.P. Jennewein and Harry Kreis, pictorially and allegorically depict familiar classical quotations and “symbolize the characteristics which mark the tempered spirit, qualities usually learned through experience but without which no man could call himself truly educated. Courage, justice, aspiration, charity; these are among the attributes of the cultured person.”⁷ For example, the panel depicting a caped male warrior spearing an attacking lion bears the tenet: “audaces fortuna juvat.”⁸ In reference to these panels, Warren P. Laird, Dean of the School of Fine Arts at the University of Pennsylvania said, “feeling that their first duty of the sculptor is to further the effect sought by the architect, the sculptors governed their effort within the scope of, first, their own artistic integrity; second, their relation to the architecture of the building; and third, their relation to the purpose of the building.”⁹

On the interior of the building, the arrangement of all floors is essentially identical with a prominent east-west corridor, off of which is a series of meeting rooms and office spaces. The building has numerous impressive spaces including the entrance lobby and first-floor corridor, the general library, the law library and the forum itself. The entrance lobby and first-floor corridor contain dark Golden Vein Formosa marble walls from Nassau, Germany, marble floors, and sculpted jambs that are reminiscent of Egyptian wall paintings. The jambs were sculpted by Jennewein and Kreis and are known as the “Gates of Learning.” They represent “those activities of mind and body, which have contributed to man’s advancement in the march of civilization” and contain images of the three zones of the earth with their creatures, the four great ages of history, the three arts, famous men, great thinkers, scenes of recreational physical culture, astronomy, literature, chemistry, history, zoology, geography and botany.¹⁰ The entrance lobby contains an elaborate square coffered ceiling with gold rosettes by Maragliotti that depict the educational symbolism of the building and original bronze starburst lighting fixtures. The first-floor corridor contains bronze fan sconces, an information desk of Levanto marble, and bronze and silver elevator doors by Lawrie that depict the “various phases of man’s work and aspiration” through scenes of literature, drama, music, sculpture, exploration, religion, architecture and physical labor. The corridor also features thirteen painted ceiling beams that are alternately pictorial and ornamental with scenes of industrial tools, agricultural implements, recreational diversions, fantastic animals, the arts, the sciences, religion and philosophy, commerce, agriculture, transportation, and Pennsylvania industries.¹¹

The general library is located at the east end of the first floor and consists of a massive, quadruple-height space with a hexagonal coffered ceiling, twenty-five miles of shelving, ornate chandeliers of gold and alabaster, and three mezzanines around the perimeter of the floor plate that are supported by ornate bronze balustrades that depict various Classical style motifs and columns of Mexican mahogany. The phases of art and literature are

⁵ J. Horace McFarland Co., “Education Building, Capitol Park, Harrisburg, PA,” 1932, np, Pennsylvania Capitol Preservation Committee files, Harrisburg, Pennsylvania (hereafter PCPC files). Unless otherwise noted, all information, including direct quotes, about the Forum Building is drawn from this unpaginated source.

⁶ Ibid.

⁷ “Education Building, 1929-1931: Harrisburg, Pennsylvania,” 100, PCPC files.

⁸ The translation of this is “fortune favors the bold.”

⁹ Warren P. Laird, “Art in the Service of Education,” 21 May 1932, np. Delivered at the reception in honor of the artists of the Pennsylvania State Education Building, 21 May 1932.

¹⁰ “Education Building, Capitol Park, Harrisburg, PA,” and “Education Building, 1929-1931: Harrisburg, Pennsylvania.”

¹¹ “The Education Building: Dedicatory Congress,” 4-6 Nov. 1931, np, PCPC files; “Education Building, Capitol Park, Harrisburg, PA.”

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represented at the tops of the columns. The law library is a double-height space with a gilded square and hexagonal coffered ceiling and a centered bas-relief image of a Classical Justice. The space has a single mezzanine around the perimeter of the floor plate that is supported by geometric bronze balustrades and Mexican walnut columns.

The most impressive space in the building, however, is the Forum itself. The space is accessed by a semi-circular corridor that projects from the center of the south elevation. The corridor has floors of Blue Belge and Tennessee marble laid in a geometric pattern, wainscoting and door surrounds of Botticini marble, doors of Victoria pink, dark cedar, Travernelle, and Tennessee marbles, as well as an ornamented ticket booth clad in Red Numidian marble with door handles depicting the Greek Fates.¹² Despite this extensive decoration, the corridor does not compare to the interior of the Forum. The program of the space is modeled after that of a Greek amphitheater with 1,833 seats in the center of the space and a colonnaded promenade around the perimeter. Designed by Eric Gugler and Richard Brooks, the ornamentation of the space also recalls the academic pursuits of the ancient Greeks and took thirty artists over two years to complete.¹³ The ceiling displays the grandeur of the heavens while the walls depict the march of civilization from 4241 BCE to World War I.¹⁴

The ceiling depicted the mid-April sky in the northern hemisphere with over 1,000 crystal glass stars, 365 of which are illuminated according to their specific level of brilliance, and which were arranged so that the ceiling could simulate the effect of either a sunrise or a sunset. The ceiling also portrays the various constellations, including a thirty-five foot long illustration of Venus, which were first painted by Maragliotti on ten-foot square canvas panels and then affixed to their ceiling like wallpaper. The most dominant feature of the ceiling, however, is the central light fixture, which weighs six tons and contains ten lights. Designed both to resemble a sunburst and to conceal a ventilation shaft, the fixture illustrates the three theories of the solar system—Ptolemaic, Copernican and Keplerian.

In designing the walls of the Forum, Gugler and Brooks were emphatic that they needed to portray “the history of man... not that of nation or heroes.” To this end, the walls were divided into seven maps, measuring thirty-five feet by twenty-one feet, and eight explanatory panels, with 30,000 words in all. Painter George Nakashima, one of many artists employed and directed by Gugler and Brooks, depicted the historical and scientific events of Eastern civilization at the east end of the space with the Chinese, Aryan, Indian, Japanese, Korean, and Mongolian empires, and Western civilization began at the west, with the Egyptian, Babylonian, Chaldean, Sassanian, and Greco-Roman empires.¹⁵ The remainder of the space contains a shallow Circassian walnut proscenium in the center of the north elevation. Although in many ways the Forum was extremely progressive for its time, it was also very much a product of its era. On the upper floors, the corridors retain their original tan terrazzo floors and Roman Travertine cladding on the walls. Although the remainder of the upper floor spaces would never originally have had such a high level of finish as the first floor, the spaces have been repeatedly renovated and primarily feature contemporary finishes, including wall-to-wall carpeting, florescent lighting and dropped acoustical tile ceilings.

¹² “The Education Building: Dedicatory Congress,” and “Education Building, Capitol Park, Harrisburg, PA.”

¹³ Eric Gugler is perhaps best known for designing the Oval Office of the White House for Franklin D. Roosevelt in the early 1930s.

¹⁴ Paul B. Beers, “Reporter at Large,” *Evening News* 31 Oct. 1973: np.

¹⁵ “The Education Building: Dedicatory Congress,” np. George Nakashima is more prominently known as a woodworker who was an innovator of twentieth-century furniture design and a leader of the American craft movement.

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Finance Building (contributing building)

The Finance Building is located in the northeast corner of the Capitol complex, directly northwest of the Solders' and Sailors' Memorial Bridge and west of the North Office Building. Begun in November 1937, the Finance Building was the final component of the Brunner Plan.¹⁶

The neoclassical building is rectangular in shape with two smaller wings extending to the north. The north, east and west elevations are six stories in heights, while the south elevation is five stories in height. Clad in Indiana limestone, the building has a broad hipped copper roof with copper finials that edge the roofline. Paved sidewalks border the west, south and east elevations. The north elevation opens on to a landscaped, granite and flagstone area known as Fisher Plaza. The landscaping in this area, along with the exterior metal fixtures designed by Jennewein, is continued around the exterior of the entire building. On the two lower floors of the north, east and west elevations, and the lowest floor of the south elevation, the building has a rusticated limestone base topped by a limestone bullnose. On the west, north and east elevations, as well as the outermost bays of the south elevation, massive square limestone Doric piers separate the recessed window bays, which contain paired one-over-one metal windows. The center five bays of the north elevation feature six freestanding Ionic columns that create a loggia in front of the recessed façade. The roof of the loggia is clad in terra cotta coffers. Throughout the building, the piers are topped by an elaborate frieze designed by C. Paul Jennewein, which contains the names of the forty-eight cities in Pennsylvania along with a carved medallion that represents the economic achievements of that city. The frieze also contains a series of moral precepts—with accompanying medallions—written by H. B. Alexander, that relate to the responsibilities of the Treasury.¹⁷ Above the frieze is a heavy limestone cornice that creates a promenade around the recessed top floor. The building has eight entrances: three centered on the north and south elevations, one at the south end of the east and west elevations. On the east and west elevations, the entrances consist of interior double-leaf glazed bronze doors with glazed bronze transoms and bronze surrounds and exterior double-leaf, paneled bronze doors with detailed bronze transoms and bronze surrounds. Both entrances are accessed by a short flight of granite steps. On the south and north elevations, all three entrances contain interior bronze revolving doors with glazed bronze transoms and bronze surrounds and exterior double-leaf, bas-relief paneled bronze doors with detailed bronze transoms and bronze surrounds, which were designed by Carl Milles. On the south elevation, the westernmost pair of doors depicts the harvest and man's gratitude for the gifts of the soil; the center pair of doors depicts springtime activities, such as digging, plowing and sowing; and the easternmost pair depicts the religious attitude of the farmer and his wife toward their life of agrarian pursuits.¹⁸ On the north elevation, the doors depict scenes of agriculture, mining and manufacturing, which are the three primary industries of Pennsylvania, and the lintel of each door is decorated by carved maxims written by William Penn. The doors are accessed by two granite stairways that parallel the building and are concealed behind an elaborate stone retaining wall designed by Lee Lawrie. In the center of the wall is a stylized depiction of the state seal of Pennsylvania. To the left of the seal are natural elements that are native to Pennsylvania, from raw materials such as coal and iron, to plants and trees, such as pine and laurel to fish, animals and birds. The area to the right of the seal illustrates the implementation of those elements, such as animal husbandry, agriculture and the mining industry.¹⁹ Lawrie felt that the purpose of the sculpture was to "convey the idea of birth, or creation, of a State into being: from its

¹⁶ The building was not fully occupied until the summer of 1940. "Fifty Years: The Finance Building, 1939-1989," 7, PCPC files.

¹⁷ H. B. Alexander was a professor of philosophy from Scripps College in Claremont, California. For example, the word "Harrisburg" is accompanied by a medallion of the dome of the Capitol Building and the moral precept "public records should be tests and testament of integrity" is accompanied by a medallion showing an open book with an oak leaf.

¹⁸ "The New Finance Building," Bulletin 15 (Harrisburg: Commonwealth of Pennsylvania, Department of Public Instruction, 1939), 12.

¹⁹ *Ibid.*, 13.

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early, mild, uncultivated life to present, cultivated, industrious and progressive State, and finally, the light to illuminate the path of the future.”²⁰

On the interior of the building, the arrangement of all floors is essentially identical with a prominent east-west corridor, off of which is a series of meeting rooms and office spaces. The most notable spaces in the interior of the building are the north and south entrance lobbies, the first-floor corridor and the treasury vault in the basement. The north and south entrance lobbies contain ceiling murals by Eugene Savage, titled “The Disbursement of Public Funds” and “The Collection of Taxes,” respectively. The walls of dark brown Tennessee marble and the original Art Deco light fixtures have been retained. The jambs between the south entrance lobby and the center of the first-floor corridor have been attributed to Maragliotti with scenes of those who have established Pennsylvania, including Native Americans, Swedes, Dutch, Quakers, the Mennonite founder of Germantown, Scotch and Irish settlers, the English fathers of the country, the Americans of the Revolution, and 19th century Pennsylvanians and Immigrants.²¹ The first-floor corridor also contains walls of dark brown Tennessee marble and has centered beamed and coffered ceiling murals by Vincent Maragliotti that depict the sports and recreation facilities operated by Pennsylvania, the administration of Pennsylvania fish and game laws, and various other industries and activities in Pennsylvania. Also in the center of the first-floor corridor are six brass elevator doors with bas-relief replicas of ancient and modern coins designed by Ulysses Ricci. The treasury vault is located at the eastern end of the ground floor. Designed to be state of the art in the late-1930s, the 400-ton steel vault measures 65' x 75' with walls of the thirty-inch-thick concrete and one-inch-square steel rods. The walls were also designed to contain chemical gas in the event that the space was breached.²² Designed by the York Safe and Lock Company, it was only one of two in the world, with the other being in Japan. Other rooms on the first floor retain their original, custom designed Art Deco door hardware. On the upper floors, the corridors retain their original tan terrazzo floors and Roman Travertine cladding on the walls. Several of the more prominent rooms, including the Auditor General’s and the Treasurer’s offices are ornate and contain decorative ceiling murals painted by Eugene Savage. Although the remainder of the upper floor spaces would never originally have had such a high level of finish as the 1st floor, the spaces have been repeatedly renovated and primarily feature contemporary finishes, including wall-to-wall carpeting, florescent lighting and dropped acoustical tile ceilings.

Capitol Grounds (contributing site)

The capitol grounds occupy an area bounded by North Street to the north, North 7th Street to the east, Walnut Street to the south, and 3rd Street to the west. The current capitol grounds are largely the design of Arnold W. Brunner as part of his comprehensive building campaign. His plan included modifications to the grading, paths, light fixtures and, most significantly, the main entrance steps to the Capitol from 3rd Street.

The grounds directly to the south of the Capitol and Executive, Library and Museum Building are officially known as “Capitol Park.” It is a triangular parcel of land that was given to the State of Pennsylvania in 1785 by John Harris, Jr., the son of Harrisburg founder John Harris. The landscaped park is full of trees and assorted plant specimens with walkways traversing the park in multiple directions and illuminated by tall lantern-topped light fixtures. The topography has a long distinct slope away from the Capitol, which sits at the apex of the hill, towards Walnut Street to the south where it falls at a drastic slope to street level. The park also has a very dramatic slope at Third Street. These significant drops were caused by the widening of the city streets at the same time as the Capitol Park improvements in the 1920s. There are several sets of granite stairs from Capitol Park to the street level below which were installed in the 1920s as well. These are located at Third and Pine

²⁰ “Fifty Years: The Finance Building, 1939-1989,” 11.

²¹ “The New Finance Building,” 14-15.

²² *Ibid.*, 16.

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streets, Third and Locust streets, at the corner of Third and Walnut streets, and at the corner of Fourth and Walnut streets. There is also a modern bridge crossing Walnut Street from Capitol Park to Strawberry Square, a downtown mall constructed in 1978. The east border of Capitol Park is a high granite retaining wall at Fourth Street.

There are also two smaller and less formal landscaped areas that complete the capitol grounds. The first is between North 4th Street and Commonwealth Avenue. It is a flat grassy area with several mature trees and a path running from the entrance to the South Office Building to the corner of Fourth and Walnut streets. N. 4th Street, north of Walnut Street is now an exit access road from the underground roadway and parking garage under the Capitol East Wing Addition. This access road is protected by security bollards and a wedge barricade. The secondary landscaped area is bordered by the Forum Building to the north, Walnut Street to the south, 7th Street to the west and Commonwealth Avenue to the east. Paved sidewalks edge the entire perimeter. The area contains grassy areas, hedges, oak trees, bronze street lamps and paved sidewalks with no formal arrangement or composition.

Grand Staircase and Entrance Drive (contributing structure)

To the north of the Capitol, the landscape is initially level with a substantial slope to North Street, and contains various trees, bushes, paved paths and lantern-topped light fixtures. A steep set of stairs lead from the top of the hill to North Street. Within the slope is a stone retaining wall allowing for a path to be cut into the hill. A second set of stairs sweeps from the northwestern corner of the hill to the corner of North and 3rd Streets. The west grounds are immediately in front of the Capitol. The grand staircase is centered on the building and follows the slope of the hill down to 3rd Street. The grand staircase is a large and prominent feature on the west grounds.

Between the building and the steps is a parking plaza, which has an entrance driveway to the south and an exit driveway to the north. The entire west side of the plaza flanking both the north and south sides of the stairs is a granite balustrade with incorporated benches at the central stairs. At the north exit from the plaza to the driveway sit two geometric forms known as rhombicosidodecahedron, which feature a regular arrangement of pentagons, squares, and equilateral triangles that were designed by Gehron and Ross. At the entrance and exit of the Capitol driveway sit two Capitol police guardhouses, which were installed in 2000. The driveways were also modified in 2000 with security bollards and a wedge barricade on both sides. Across the front of the steps along Third Street, granite bollards have also been installed. Within the grass area between the driveways and central staircase are a collection of mature trees of various specie. Lantern-topped light fixtures outline the stairs, driveway and paths in front of the Capitol.

Soldiers' and Sailors' Grove (contributing site)

The Soldiers' and Sailors' Grove is bordered by the Finance Building to the north, the Forum Building to the south, 7th Street to the west and Commonwealth Avenue to the east. Originally known as the Court of Honor, the space was designed as a memorial to Pennsylvania's war dead and was dedicated in 1931 by Governor Fisher.²³ It is an important connection between the Capitol and the Soldiers' and Sailors' Memorial Bridge. Paved sidewalks edge the entire perimeter, and along the north and south borders are allees of massive oak trees. The center is open with grassy areas, various small-scale memorials, paved areas, sidewalks, bronze street lamps and benches. At the east end of the grove is a large concrete platform that is part of a structure containing

²³ The area was originally designed to have forty sculptures by Milles, as well as reflecting pools.

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condensers and chillers for the physical plant; the feature emits steam daily, which affects views into and out of the Grove.

Soldiers' and Sailors' Memorial Bridge (contributing structure)

The Soldiers' and Sailors' Memorial Bridge is located at the easternmost point of the capitol complex and spans the railroad tracks that parallel the park to the east. Constructed in 1926, the bridge was designed to be the formal access point to the Pennsylvania State Capitol Complex.²⁴

At over half a mile in length and over eighty feet in width, the bridge consists of seventeen reinforced concrete segmental arches, which are supported by reinforced concrete piers clad in rusticated Indiana limestone, with a granite base.²⁵ The keystones in each of the arches are carved to portray military objects, such as tanks, battleships and canons.²⁶ At the west end of the bridge are two 300-foot stone pylons that honor the Army and the Navy.²⁷ Each of the pylons rest on a stone base that measures sixteen feet by twenty feet, and into which are carved scenes showing armed conflicts in which Pennsylvanians participated, as well as battles that took place in Pennsylvania.²⁸ Near the top of the pylons, dates have been carved into each face that reflect the eight wars fought by the United States. Perched on top of each pylon is a massive Art Deco style stone war eagle carved by Lee Lawrie, which keep watch over the entire capitol complex. Encircling the base of each pylon is an elevated terrace with a square U-shaped stone bench, into the back of which is carved the names of the principal battlefields of the eight wars. Originally, Gehron and Ross intended to have a memorial room located underneath the bridge to operate as a museum, displaying various Pennsylvanian war memorabilia.²⁹ However, this aspect of the design was never completed. Although the 1988 National Register nomination describes the bridge as an "excellent example of a long-span monumental urban bridge," it is evident that the bridge also incorporates the artistic components found throughout the capitol complex.³⁰

Mexican War Monument (contributing object)

Legislation passed in the winter of 1858 allowed for a monument to be constructed as a memorial to the Pennsylvania citizens who lost their lives in the Mexican War (1846-1848). The structure, costing approximately \$10,000 to construct with an additional \$24,000 for marble, stands sixty-four feet high—measuring from the bottom of the first granite step to the top of the monument. Supports, adorned with eagles on top, are located at each corner of the base. The monument also consists of a Corinthian style marble column measuring thirty-one feet high and resting on a marble base with the names of the battles written on panels located on the faces of each side. A statue of winged victory sits atop the monument. Executed in Rome, the statue is made of Italian marble and measures ten feet and four inches high. Originally, there was an iron fence surrounding the base of the monument in which the pickets resembled muskets used during the war.

In 1868, the monument was placed in Capitol Park, twenty years after the end of the Mexican War. Originally located where the Executive, Library and Museum Building (Speaker Matthew J. Ryan Legislative Office Building) is today, the monument was moved to the southeast section of the park in 1893 due to construction of the new building.

²⁴ The engineers for the project were G.W. Strayer, James McGraw and John E. Greiner and Company.

²⁵ "Soldiers' and Sailors' Memorial Bridge, Capitol Park, Harrisburg, PA," np, description by Gehron and Ross, Architects, PCPC files.

²⁶ Patricia Remy, "Soldiers' and Sailors' Memorial Bridge," *Pennsylvania Historic Resource Form* (1988), 3.

²⁷ Remy, 3; "Soldiers' and Sailors' Memorial Bridge, Capitol Park, Harrisburg, PA."

²⁸ "Bridge Built by Pennsylvania as War Memorial," *United States Daily*, 10 Feb. 1932, 2879.

²⁹ F. D. Beary, "The Pennsylvania Memorial Bridge," PCPC files.

³⁰ Remy, 3.

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Hartranft Monument (contributing object)

In November 1896, the Hartranft Statue Commission announced it had selected sculptor Frederick Wellington Ruckstuhl to sculpt and cast a statue built to commemorate John Frederick Hartranft (1830-1889), a Civil War general and a former governor of Pennsylvania. The monument, costing \$18,000, stands twenty-nine feet high and is a representation of the general returning victoriously from the war—waving his hat while riding in on his fearless steed. Ruckstuhl sculpted the monument in Paris, and it was later cast in bronze in the United States.

Although originally scheduled to be unveiled in October 1898, the monument was not installed in Capitol Park until 1899 and was eventually unveiled May 18, 1899. It was placed in front of the main entrance to the Capitol in the middle of the walk from State Street. In 1927, the monument was moved to its current location in front of the Executive, Library and Museum Building (Speaker Matthew J. Ryan Legislative Office Building) as part of the Brunner Plan.

Boies Penrose Memorial (contributing object)

On May 4, 1927, friends within the Pennsylvania General Assembly of former United States Senator Boies Penrose passed legislation for construction of the Boies Penrose Memorial. Sculptor Samuel Murray was hired to model the \$20,000 memorial to be built in remembrance of the late Senator who had passed away in 1921. The statue of Penrose stands nine feet and four inches tall, with the total memorial measuring sixteen feet high. The monument was dedicated on September 23, 1930 and is located at the Third and Walnut Street entrance to Capitol Park.

Capitol East Wing (non-contributing addition); East Plaza Arcade (non-contributing structure); East Plaza Fountain (non-contributing object)

The Capitol East Wing, East Plaza Arcade, and East Plaza Fountain was completed in 1987 on a design by the Pittsburgh firm of Celli-Flynn Associates. The addition extends east from the Capitol and occupies 929,000 square feet with a subterranean parking garage for 840 vehicles. The Capitol East Wing, East Plaza Arcade, and East Plaza Fountain were considered non-contributing features within the original landmark boundary that did not detract from the overall integrity of the district. They are visually distinctive and dominant features on the complex's east side that, while departing from the design and execution of the Brunner Plan of 1917, serve as a modern response to the proposed "People's Forecourt." Brunner envisioned the forecourt as a means of formally uniting the Capitol and the North and South Office Buildings and the addition is in keeping with this overall concept, although as enclosed, rather than open, space.

The construction of the North and South buildings enclosed the space intended for Brunner's "People's Forecourt," but the landscape feature was never realized and the history of the area prior to the 1980s was one of functions highly incompatible with Brunner's concept. Before completion of the Finance Building in 1939, the area was mostly infilled with temporary administrative buildings and a small parking lot. After World War II, the administrative buildings were entirely removed and the entire precinct between the Capitol, North and South buildings, and Commonwealth Avenue served as a parking lot until the East Wing development. The completion of the addition, plaza, arcade, and fountain in 1987 established formal circulation space generally envisioned in the Brunner plan, but limited and obscured during most of the twentieth century. The addition did result in the unfortunate loss of the exterior terraces and stairs North and South buildings, but these edifices still frame the Capitol building and contribute significantly to maintaining the dominant axis on the east side of the site.

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The construction of the Capitol East Wing and related elements allowed for the modern expansion of the Capitol without compromising its historic interiors. It also maintained continuity in materials such as granite facing and reproduction Moravian tiles, and in design elements such as bronze light standards. The addition followed an established sense of monumentality, symmetry, and axially on the east side of the complex and builds on established motifs and forms, such as the Capitol dome and the semicircular extension at the back of the Forum Building.

Integrity

The Pennsylvania State Capitol Complex retains an extremely high level of integrity, not only within each individual building, but also with regard to the configuration and use of the complex as a whole.

The Pennsylvania State Capitol Building – Exterior Alterations

The Pennsylvania State Capitol Building is an ever evolving and changing building. First and foremost, it is a fully operational building. Since the building was occupied in 1906, the Capitol had been modified to meet new needs or address changing tastes. Major exterior changes mainly affected the roof and dome while interior modifications were far greater in scope.

Most of the exterior alterations to the Capitol building were completed as a result of general maintenance and upgrades and have had minor effects on the integrity of the building. They began as early as 1928 when flood lighting was added to the roof of the building. During the reconstruction of Capitol Park in the 1920s, the north, center and south wing façades received one granite ashlar coursing, and three new granite steps at each entrance matching the existing ones. Work undertaken in the early 1930s during the roof reconstruction project included the replacement of the ceramic tiles on all flat roof areas with custom tiles from the original manufacturer, the Ludowici Tile Company, to retain the original appearance of the roof. The gable roofs received new Roman tiles, skylights were replaced with new frames that were glazed with new wire glass, deteriorated copper flashing and vent pipes were replaced, and the elevator penthouses received new copper roofs. Both of the copper caps atop the wing domes received new copper replacements, and the eyebrow windows of the main dome received new copper flashing and roofs. Also, during the project, wooden flagpoles were replaced with tubular steel, existing wooden roof ladders were replaced with aluminum, and six granite balusters at the perimeter of the roof were replaced due to deterioration.

By the 1940s, as a result of water infiltration, the exterior dome and cupola were rebuilt, visibly changing the look of the original construction in three ways. First, the ornamental terra cotta tiles covering each rib of the dome were removed. Wood blocking was subsequently bolted to the steel frame of each rib and covered with new lead sheeting. Second, the cupola, that by this time was fifty percent deteriorated, also lost its decorative terra cotta along with its granite walls and Corinthian columns. The cupola's steel frame was repaired and covered with lead sheeting to match the ribs and the granite cupola walls were replaced in limestone with simple Ionic columns replacing the Corinthian columns. Thirdly, gold leaf was applied to the molded lead sides of each rib, although no written documentation for this has been located. Evidence of this alteration is found in postcards of this era showing yellow-colored ribs as well as physical evidence uncovered during the 1998 waterproofing project under the Department of General Services. Because lead expands and contracts, it is thought that the gold leaf applied in the 1940s quickly flaked off.

From 1971-74 the Department of General Services executed their second roof restoration project. Repairs consisted of removing broken and worn tiles replacing them again with the same tiles from the original manufacturer used by Joseph Huston when the Capitol was built. They replaced deteriorated valley and ridge flashing, changed vent pipes to new lead-coated copper, and removed or covered over the skylights. However, during fifth floor renovations in the mid-1990s, the covered skylights that remained intact were rediscovered

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complete with their wire glass that had been changed in the 1930s. The interior lay light portion of the skylight system was restored and retrofitted with artificial fluorescent back lighting to simulate the natural lighting since the roof openings remained covered.

In 1990, the Committee began restoration work on the Capitol's three bronze doors, the John Frederic Hartranft statue adjacent to the Executive, Library, and Museum (Speaker Matthew J. Ryan Office Building), the Boies Penrose monument in Capitol Park and the three interior bronze figures of Oliver, Stewart and Curtin and the two large bronze light standards at the building's main center west entrance. This has turned into a cyclical maintenance program.

The Department's 1998 waterproofing project resulted in the building being repointed and cleaned, as well as the replacement of many of the Roman and flat roof tiles with new tiles. The lead ribs had discolored with heavy black streaking which looked unsightly next to the new work that was accomplished by the Department. Therefore, before the project scaffolding was removed from the dome, the Capitol Preservation Committee executed a project to restore the dome ribs to emulate the look of the 1940s. To accomplish the look of the gold leaf without the known deterioration effects and expense, the surface of the lead sheets was cleaned and received an application of gold and lead colored acrylic resins. The Capitol Preservation Committee also removed the statue *Commonwealth* from atop the dome and restored and re-leafed it before it was reinstalled.

The Pennsylvania State Capitol Building – Interior Alterations and Restoration

Since 1906, offices have been altered according to needs and taste or for ease of maintenance. New partition walls, suspended ceilings, and fluorescent lighting were installed in many of the Capitol's original 600 plus rooms save the main chambers, creating smaller office spaces. No room was ever safe from a fresh coat of cream or battleship gray paint over their ornate finish.

Recognizing that the Capitol, the crowning jewel of Pennsylvania, had lost some of its luster, Speaker Matthew J. Ryan and Minority Leader K. Leroy Irvis sponsored legislation for the creation of an independent Commonwealth committee to address the faltering condition of the Capitol. The Capitol Preservation Committee was established by the General Assembly in 1982. Serving as historic guardian, its mission is directing programs to conserve, preserve, and restore the Pennsylvania State Capitol and its contents to its 1906 grandeur, and maintain it for future generations.

In 1987, Heritage Studios, Inc. published a four volume documentary history of the Capitol for the Capitol Preservation Committee documenting the original 1906 conditions. The Committee followed this publication with a two volume Historic Structure Report in 1996 documenting the building's existing conditions. These collections served as the basis for the comprehensive restoration of the Pennsylvania State Capitol Building. Since 1982, the Capitol Preservation Committee has completed the restoration of nearly every space in the Capitol. Major restorations include but are not limited to as follows.

The first public area of the building to be completely restored was the interior dome and the Abbey rotunda murals. The committee has restored the stained glass in the Capitol including the large ornate dome in the supreme and superior court chamber and the windows in the house and senate chambers. Fine art conservation was undertaken on all of the Capitol's murals.

The three major chambers of the Capitol, the senate chamber, the supreme and superior court chamber, and the house chamber have all been restored in 1993, 1994, and 1998-2000 respectively. Henry Mercer's mosaic tile floor has been plotted using CAD (Computer Aided Design) enabling restorations to the floor to be documented and assisting in implementing a cyclical maintenance program. The Committee has restored the house and senate caucus rooms, the senate library, and the former house library and speaker's office. The Committee

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conducted a comprehensive restoration of the governor's grand reception room as well as conserved the fifty-two governors' portraits that hang in the governor's private suite.

In addition to these projects, the Committee has also worked to restore even the most common office space. To accomplish all of this work, the Capitol Preservation Committee worked in conjunction with the Pennsylvania Department of General Services (DGS) who simultaneously had been implementing life safety upgrades such as smoke detection, fire suppression, and fire alarms, as well as ADA compliance, and upgrades to the electrical, plumbing, and mechanical systems in the building. A daunting task, it has been the Committee's responsibility to insure that all upgrades were sensitive to the historic fabric of the 1906 edifice. Together, the Capitol Preservation Committee and the Department of General Services have successfully been able to preserve and bring the fully operational Capitol into the twenty-first century.

The Capitol Preservation Committee's major work has now moved from restoration to maintenance. Concerted and unified efforts at keeping a regular and preservation-based maintenance plan in place will ensure that future major and costly campaigns of restoration are unnecessary. In recognition for their work, the Pennsylvania Capitol Preservation Committee was awarded the National Preservation Honor Award by the National Trust for Historic Preservation in 1995 for its interior and exterior preservation and stewardship plan, for the future. In 2004 the F. Otto Hass award, the highest preservation award given in Pennsylvania by Preservation Pennsylvania, was additionally awarded to the Capitol Preservation Committee. On November 17, 1998, the Pennsylvania Historic and Museum Commission designated the Pennsylvania Capitol Building as an official "Commonwealth Treasure." The designation as a Commonwealth Treasure was bestowed to recognize the proven commitment of partnerships that preserve the Capitol as an outstanding example of Pennsylvania's history.

Despite the numerous alterations and modification to the Pennsylvania State Capitol Building since 1906, the ensuing restoration by the Pennsylvania Capitol Preservation Committee has successfully maintained the essential physical features of the building. The integrity of the Pennsylvania State Capitol Building, while perhaps once slightly compromised, has been reestablished through the building's meticulous restoration. Today, the Pennsylvania State Capitol Building is once again Joseph Huston's masterpiece of 1906 American Renaissance architecture. Key to the integrity of the building is that not only have the decorative finishes been restored, the artwork, including murals by Edwin Austin Abbey and Violet Oakley and sculpture by George Grey Barnard and Roland Hinton Perry, as well as the Moravian tile floor by Henry Chapman Mercer and the art glass of William Brantley Van Ingen have also been diligently cared for. However, of greatest importance to the future of the building and its integrity is that maintenance programs have been created so that large-scale restorations will not be required again.

Executive, Library, and Museum Building

The 1894 Executive, Library and Museum Building has had multiple tenants over the years. In 1906 the Governor's offices moved to the newly constructed Capitol Building. The Building became the Pennsylvania State Library and Museum from 1906 until 1931 when the Library relocated to the newly constructed Education Building (Forum Building). From 1931 to 1964 the building was the State Museum until the museum relocated to the William Penn Memorial Museum and Archives Building on Third and Forester streets in Harrisburg. The building was utilized by several executive branch entities until the early 1970s when legislative administrative offices moved in and renamed it the Capitol Annex Building. In 1981, the Department of General Services started small projects within the building including restoring skylights and windows, but these projects ended in 1987. In 1988, a large carved stone balcony bracket detached from the building's west entrance and fell to the driveway below. This event, in conjunction with several roof leaks, brought renewed attention to the building. In 1991, the American Appraisal Associates, Inc., headquartered in Milwaukee, Wisconsin, listed the Capitol Annex among the top ten Unique and Monumental Buildings in Pennsylvania, placing it second only to the

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Capitol in significance. In 1993, the Pennsylvania Capitol Preservation Committee completed a Historic Structures Report, which paved the way for the Department of General Services initiating *The Restoration and Renovation of the Capitol Annex Building Project* in 1997.

Under *The Restoration and Renovation of the Capitol Annex Building Project* the building was restored preserving its original 1894 finishes. In addition to the restoration, another goal of this project was to address Life Safety, code upgrades and ultimately make the building a functioning legislative office building including upgrades to HVAC, ADA, tele/data, and security.

The west end of the building, originally the governor's offices, did not require any major space reconfigurations. The restoration of this space was non-decorative and included returning painted mahogany and oak trim and doors to original stained finish. Original wall and ceiling paint colors were accurately reproduced using scientific analytics. Decorative lincrusta wainscot was restored and replicated where needed, and interior Caen stone was cleaned and repointed.

The most significant spaces in the west wing of the building undertaken by the restoration were the grand staircase, which was based on the fifteenth century staircase of the Doge's Palace in Venice, Italy, and the main hall. The walls of the second-floor balcony were originally covered with panels of scagliola, a plaster painted faux marble. During the occupation of the State Museum, the scagliola was removed in order to display pieces of artwork. In 1997, only about thirty percent of the original scagliola remained. Through this project, artisans accurately reproduced new scagliola to return this space back to its original grandeur. The main hall also has a decorative leaded glass laylight. Fortunately, the laylight was in excellent condition and only required conservation cleaning. The only major change to the laylight was to backlight it with fluorescent lights since the shaft had been closed years ago.

The east wing of the Annex Building which once housed the State Library contained small alcoves where the book stacks were once located. Although the finishes would match the 1894 colors, the configuration and function of this space was altered by creating private offices in each alcove. Additional office space was also created in the seldom-used basement and attic. These new modifications to both layout and function successfully increased the occupancy of the building from 94 to 207.

The exterior of the Annex was also included in this restoration. The exterior limestone was cleaned and repointed and missing elements, such as modillions and balustrades, were replicated and installed. This recent restoration project was completed in the first quarter of 1999. On October 25, 1999, the building was officially rededicated as "The Speaker Matthew J. Ryan Legislative Office Building," after the current Speaker of the House of Representatives, who championed for its restoration. Although the Executive, Library and Museum Building (Speaker Matthew J. Ryan Legislative Office Building) has endured several transformations, the most recent restoration and renovation has left a very positive mark on the history of the building. In its current state, The Speaker Matthew J. Ryan Legislative Office Building is an excellent example of adaptive use for a building. The Library, Museum, and Executive offices all eventually outgrew this facility. Modern upgrades have allowed this space to be adapted and reused as office space while at the same time preserve the historic integrity of the structure. Although the function of the building is solely office space, the aesthetics and original vision of the building by architect John T. Windrim are still present. The Executive, Library and Museum Building (Speaker Matthew J. Ryan Legislative Office Building) stands as an example of Italian Renaissance architecture built in America as a direct result of the 1893 Columbian Exposition. Although numerous changes have affected the building, both the 1997-1999 renovation and restoration were very sympathetic to the building's original concept, thus validating its historic integrity. The Executive, Library and Museum Building (Speaker Matthew J. Ryan Legislative Office Building), architecturally and functionally, plays a critical role in the history of both Pennsylvania and Harrisburg and still maintains the original 1894 character of the building.

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The South Office Building, the North Office Building, the Forum Building, the Finance Building, and the Soldiers' and Sailors' Memorial Bridge

On the exteriors of the South Office Building, North Office Building, Forum Building, Finance Building, and Soldiers' and Sailors' Memorial Bridge, no changes have been undertaken since the time of construction. On the interiors, aesthetic changes have been made to the upper floor office spaces, including wall-to-wall carpeting, florescent lighting and suspended acoustical tile ceilings. However, the introduction of these materials rarely resulted in the removal of historic fabric and the square footage of these spaces remains largely intact. As the interior circulation elements in all buildings, including the elevators, stairways and corridors, have been entirely retained, the interiors of all buildings function according to their original design.

Capitol Grounds, Grand Staircase, and the Soldiers' and Sailors' Grove

The Capitol Grounds as they are today reflect the Brunner Plan, and have survived with few alterations since that time. Between 1929 and 1931, several new paths were added to Capitol Park. In the 1940s, several retaining walls were built on the north side of the Capitol grounds. In 1950, new pipe railings were installed at several steps and walkways. In 2000, Capitol Police guardhouses were installed at the west entrance and exit driveways along with perimeter security measures including security cameras, bollards and wedge barricades in the driveways. Despite these modifications, and the addition of new plantings and trees over the years, the appearance and historic integrity of the original Brunner Plan for the Capitol grounds remains entirely intact.

The Soldiers' and Sailors' Grove remains nearly entirely intact other than the construction of the concrete platform at the east end, and the addition of monuments and memorials over the years. In keeping with Brunner's original vision, the landscape remains an open, inviting area for the public to use in any way that they are inclined.

The Hartranft Monument, the Mexican War Monument, and the Boies Penrose Memorial

Within the area considered Capitol Park are located the Hartranft Monument, Mexican War Monument, and Boies Penrose Memorial. The Hartranft Monument, originally located in the center of the walk from Third Street to the Cobb Capitol, was relocated to its current position in 1927 as part of the Brunner Plan. The Mexican War Monument was originally located on the site currently occupied by the Executive, Library and Museum Building (Speaker Matthew J. Ryan Legislative Office building). The monument was relocated to its current spot in 1894 when the new building was erected. The Boies Penrose Memorial was placed at the Third and Walnut streets entrance to Capitol Park in 1930 and remains there still today.

Since roughly 1995, the Pennsylvania Capitol Preservation Committee has undertaken the maintenance of these three monuments. The Hartranft Monument and the Boies Penrose Memorial are part of an ongoing cyclical bronze maintenance program that also includes the Capitol bronze doors, and west entrance light standards and fixture. The Mexican War Monument also has its own cyclical maintenance program. Under the 2001-2006 contract, the Mexican War Monument has had annual conservation cleaning, biological growth removed, repairs have been made to stone carvings, and structural and surface imperfections have been addressed.

Given that the relocation of the Mexican War Monument occurred prior to the Brunner Plan, the relocation of the Hartranft Monument occurred as part of the Brunner Plan and the Boies Penrose Memorial was installed at the completion of the Brunner Plan, all three are associated with the overall design for Capitol Park and each maintains historic integrity both individually and as part of the greater scheme.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: __ Locally: __Applicable National
Register Criteria:A__ B__ C X DCriteria Considerations
(Exceptions):

A__ B__ C__ D__ E__ F__ G

NHL Criteria:

4

NHL Theme(s):

III. Expressing Cultural Values
5. Architecture, landscape and urban design

Areas of Significance:

Architecture, Art, Planning

Period(s) of Significance:

1894-1940

Significant Dates:

N/A

Significant Person(s):

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Abbey, Edwin Austin (1852–1911)
Alfano, Vincenzo (1854-1918)
Barnard, George Grey (1863-1938)
Brooks, Richard (1894-?)
Brunner, Arnold William (1857-1925)
Gehron, William (1892-1958)
Gugler, Eric (1889-1979)
Huston, Joseph Miller (1866-1940)
Jennewein, Carl Paul (1890-1978)
Lawrie, Lee (1877-1963)
Lewis, Stanford B. (1869-1935)
MacGregor, David A. (1883-1911)
Maraglioltti, Vincent (1888-1978)
Mercer, Henry Chapman (1856–1930)
Milles, Carl (1875-1955)
Nakashima, George (1905-1990)
Oakley, Violet (1874–1961)
Perry, Roland Hinton (1870–1941)
Piccirilli Brothers (1887–1949)
Ricci, Ulysses (1888-1960)
Ross, Sidney Fuller (?-1948)
Savage, Eugene (1883-1978)
Trumbull, Edward (1884-1968)

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Van Ingen, William Brantley (1858–1955)

Windrim, John Torrey (1866-1934)

Historic Contexts:

XVI. Architecture

M. Period Revivals (1870-1940)

6. Beaux-Arts (1890-1915)

XVII. Landscape Architecture

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**Introduction**

The Pennsylvania State Capitol Complex holds national significance under NHL Criterion 4 as an extensive and distinctive architectural and artistic ensemble composed of buildings, structures, sites, and objects intended to convey the power and wealth of the Commonwealth of Pennsylvania. Despite a construction period spanning nearly fifty years during which the scale and organization of government operations shifted significantly, the complex remains a cohesive district. This cohesion was an outgrowth of the strength and guiding design influence of the Pennsylvania State Capitol Building (1902-06) and the Brunner Plan (1917), and commitment of Pennsylvania's leaders to the latter's implementation over a twenty-five year period.

The Pennsylvania State Capitol Building is nationally significant as an example of Renaissance Revival architecture as defined through Beaux-Arts classicism. It is an exemplary representation of the collaboration between architect, artist, sculptor, and craftsman that sought to develop a true unity and singleness of purpose. In consequence, the Capitol also offers a tribute showcasing the history of the building of the Commonwealth. The Capitol is also the centerpiece of a greater civic plan that evolved out of the City Beautiful Movement. During the period that witnessed a national movement to build monumental state capitols, the Pennsylvania State Capitol emerged on Harrisburg's Capitol Hill as a distinguished and nationally-significant example of the American Renaissance influence on government buildings. The design of the Capitol shows direct influence of European styles and sources and the buildings of the World's Columbian Exposition of 1893, as well as Cass Gilbert's Minnesota State Capitol (1893-1905), McKim, Mead & White's Rhode Island State Capitol (1895-1904) and the Library of Congress in Washington DC (1886-97; NHL, 1965). Drawing from these influences, architect Joseph M. Huston's design went a step further and fully integrated the works of some of Pennsylvania's and the nation's greatest artists. The Pennsylvania State Capitol Building has been meticulously restored and brought into the twenty-first century. Today, the Pennsylvania State Capitol is an exemplar of the finest in the American Renaissance style architecture. The rich decoration produced major spaces that remain expressive of the power and might of the Commonwealth of Pennsylvania.

The expanded complex of government buildings and related landscape features are significant as an intact and notable group commissioned and entirely funded by the Commonwealth of Pennsylvania. Completed largely as conceived, the ensemble is wholly ascribed to the vision of one man, Arnold W. Brunner, despite his death at an early stage of the project. Brunner completed the design in 1917, and it was implemented over the next two decades. Despite the economic downturn of the Great Depression, and a shift in city planning approaches away from the City Beautiful Movement and changes in dominant architectural trends, the complex emerged as an intact and cohesive collection of civic buildings that focused on the imposing Capitol. Unlike many other comparable, early-twentieth-century civic projects, which either ran out of money or lost their uniformity over time or because of dilution through the many players involved, the Pennsylvania State Capitol Complex clearly exhibits the design intent of Brunner within the context of twentieth-century City Beautiful planning principles.

Harrisburg's Capitol Hill

The city of Harrisburg was founded in 1719 as a trading post by John Harris, Sr., with a ferry being established across the Susquehanna River in 1753.³¹ In 1785, John Harris, Jr., offered the Commonwealth four acres of ground for its perpetual use, provided it located the seat of government there.

³¹ George H. Morgan, *Annals of Harrisburg* (Harrisburg, PA: Evangelical Publishing House, 1906), 25.

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Despite Harris's offer, and the views of a commission formed by the general assembly and headed by Philadelphia's David Rittenhouse that lauded Harrisburg as a worthy location for the seat of government, the assembly was slow to act. By 1790, the original assembly had become a bicameral legislature under the new Pennsylvania constitution and it was difficult to get both the Senate and House to agree on a single suitable location. Finally, in 1799, both Houses agreed that the next session should be held in Lancaster on the first Tuesday in November of that year. The new measure agreed that the city of Lancaster would remain the Capitol "until the permanent seat of the government shall be hereafter established."³²

It was not until 1809 that the debate began again with a proposal from the citizens of Northumberland, Pennsylvania to locate the seat of government in their town. Several other locations throughout the Commonwealth were proposed, but both houses finally settled on Harrisburg as the seat. On February 21, 1810, Governor Simon Snyder signed the act that established Harrisburg as the location of the state government as of October 1812. The legislature temporarily took residence in the Dauphin County Court House in December 1812 pending completion of a new capitol.

The First Capitol by Stephen Hills (1822-1897)

Three capitols have sat upon Harrisburg's Capitol Hill. The first was designed in a Federal style by Harrisburg architect Stephen Hills. It was constructed from 1816-21 and dedicated on January 2, 1822. In conjunction with two Capitol office buildings Hills previously constructed on Capitol Hill in 1811-1812, Harrisburg had its first Capitol "complex."

Between 1822 and 1897, Hills's Capitol endured multiple additions and it became obvious that it no longer suited the Commonwealth's needs. "By the mid-1880s, the subject of building a new Capitol or group of buildings had become a hot topic of debate at every Legislative session without resolution."³³ In 1893, the question for Pennsylvania was whether to build a new capitol or make alterations to the currently overcrowded statehouse and build an additional, smaller building for the overflow. Those in favor of a new capitol argued that a new building was necessary as a symbol of power for the Commonwealth. Why continue to expend money on improvements every year, it was asked, when a new building could be built to accommodate everyone? Those against a new capitol both believed it would cost too much and felt a strong sense of nostalgia towards the old brick statehouse. Regardless of the additions and changes, Stephen Hills's capitol had been the only statehouse since Pennsylvania's capital moved to Harrisburg in 1812. There was a strong historic tie to the old capitol.³⁴

A Partial Reconstruction by Henry Ives Cobb (1897-1902)

In April 1893, Governor Robert E. Pattison signed a bill that appropriated monies to build an Executive Office Building and Library next to the Capitol, and to make improvements to the current building, thus attempting to appease both sides of the argument.

The new building for Capitol Hill, influenced by the Columbian Exposition in Chicago that same year, was designed by Philadelphia architect John T. Windrim in the same American style of Italian Renaissance or Beaux-Arts classical style used at the Fair. Supporters for a new Capitol building hoped the style chosen for the Executive Office Building and Library would increase support for a new Capitol.

³² Lewis Slifer Shimmell, *The State Capitol of Pennsylvania, Harrisburg* (Harrisburg: The Telegraph Printing Company, 1907) 17.

³³ *The Executive, Library and Museum Building: A Capitol Treasure Celebrates 100 Years 1894-1994* (Harrisburg: Pennsylvania Capitol Preservation Committee, 1994), 7.

³⁴ *Ibid.*, 8.

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This new building will be so different, so beautiful, that beside of it the old capitol will be a very rusty looking affair, and the Board of Public Buildings and Grounds feels that there will be a demand from all over the State that we put a capitol building that will be a credit to Pennsylvania and in keeping with its prominence in the sisterhood of states.³⁵

Even magazines and newspapers such as *Harper's Weekly* and the *Philadelphia Inquirer* referred to the new Executive Office Building and Library as the new Capitol of Harrisburg.³⁶ The wait was not long. On February 2, 1897, a fire destroyed Harrisburg's old brick Capitol Building, paving the way for a new Capitol to be built in the Italian Renaissance style.

On October 22, 1897, the Capitol Building Commission announced Henry Ives Cobb of Chicago as the winner of a second competition for a new capitol at Harrisburg to replace the burned one.³⁷ Cobb expanded the existing foundation of the original to construct a stone façade on his new building; however, due to lack of funds, Cobb was unable to complete the building as designed. By 1899, with the factory-like shell of the Cobb building deemed finished, the legislators moved into the building but found it lacking in ornamentation or the embellishment of a dome. Consequently, both public and political response to what even Cobb conceded was an ugly structure, was exceptionally negative. Governor Hastings was the most outraged, stating that, "the structure in which you are assembling today is unworthy of your honorable bodies and is a disgrace to the Commonwealth."³⁸ As a result, in 1899, and again in April 1901, factions of the legislature attempted to move the capital from the city of Harrisburg. However, political alliances temporarily prevented this and by August 20, 1901, the legislature formed a new building commission.

The Design and Construction of Joseph Huston's Pennsylvania State Capitol (1902-06)

Governor William A. Stone had, even before the formation of the new commission, decided that a new building was necessary for the state and his administration quickly began collecting outstanding debts owed to the Commonwealth to fund the construction. In addition to Governor Stone, the new Capitol Building Commission included Nathan C. Shaeffer of Lancaster, the state superintendent of public instruction in the Hastings and Stone administrations; William H. Graham, a congressman from Pittsburgh; William P. Snyder, senate president *pro tempore*, from Chester County; and Edward Baily, a Harrisburg banker. The commission also hired William R. Ware, respected professor of architecture at Columbia University, as consulting architect.³⁹ Ware reviewed submissions without knowing which architects submitted designs. He evaluated the designs and submitted a report evaluating each and selected the four he preferred; however, the commission made the final decision. The commission's next order of business was to call for a new competition. One requirement made by the commission was that the architect must include the uncompleted Cobb building in the design, which consisted of a single brick edifice with a large central transverse pavilion flanked by two longitudinal wings. On February 25, 1902, Philadelphia architect Joseph Huston was awarded the capitol commission.

At this time, the influence of the American Renaissance and the Columbian Exposition was widespread in the United States. The rise of the American Renaissance at the end of the nineteenth century was part of an American discovery and reinterpretation of the past integrally linked to a desire for public and institutional buildings more fitting the growing wealth and importance of the United States. This period was characterized

³⁵ *Harrisburg Telegraph* 17 Aug. 1893.

³⁶ *The Executive, Library and Museum Building*, 79.

³⁷ The first competition was thrown out due to challenges that the Review Board enforced minor rules about drawing technique yet ignored the mandatory cost ceiling. It was determined that the challenge was valid. The submitted drawings were returned to their respective firms. New leadership of the Commission was installed and a second request for submissions was made.

³⁸ *The Pennsylvania Capitol*, 73-74.

³⁹ *Ibid.*, 77-78.

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by a strong sense of nationalism and a feeling that the United States was the heir to Greek democracy, Roman law, and Renaissance humanism. There was a belief that America was the appropriate place for the continuation of the Renaissance with its knowledge of the past and a scholarly approach. The American Renaissance was not strictly a revivalist movement. Rather, it was meant as a new aesthetic state. Its models were derived from fifteenth- and sixteenth-century Italy, later manifestations of the Renaissance in France and England, as well as eighteenth-century America, and the ultimate sources of classical imagery, Greece and Rome. From these sources the designer created a style thought at the time to be expressive of the ascendancy of American civilization.⁴⁰ Paramount to the American Renaissance was the collaboration between architect, artist, and sculptor.

Like many American artistic movements, the American Renaissance originated east of the Hudson River, specifically with the architectural firm of McKim, Mead & White, and a group of artists in New York. McKim, Mead & White are generally credited with introducing the full-blown American Renaissance style. Their first essay in the style was domestic, although on a large scale, the Villard Houses of 1882-85 in New York City. More attention focused on the first public building of the American Renaissance, the Boston Public Library (1888-95; NHL 1986), which embraced the idea of collaboration between architect, artist, and sculptor. The Library included murals by Puvis de Chavannes, John Singer Sargent, and Edwin Austin Abbey, and sculpture by Augustus Saint-Gaudens and Daniel Chester French. "Even before the completion of the Boston Public Library, Italian Renaissance architecture was recognized as proper for them (public buildings). All architectural firms aspired to public work, first for the money, but certainly for the prestige as well. Classicism was once again a marketable product. It would live longer this time in public architecture than any other style; its aura of aesthetic perfection stood out in a pragmatic age."⁴¹

What propelled this eastern style to the forefront of national attention was not just these buildings but also the Chicago World's Fair and Columbian Exposition of 1893. The exposition's Court of Honor, or White City, as it was commonly known, was a collection of classic revival buildings formally arranged around a central lake. All of the buildings in the Court of Honor were tied together with a uniform cornice height, regular spacing and proportional detail, and laid out in the rational and axial order common to Beaux-Arts planning. The White City gained immediate acceptance as an American image. Thus, by the time the Pennsylvania Capitol competition was prepared, the transmission of the colonial into Renaissance would have been readily acceptable.⁴²

Additionally, Huston was asked by the Capitol Building Commission to consider the style of the Library of Congress in his model of the Capitol.

The fact that Huston chose the Italian Renaissance style for the Pennsylvania State Capitol Building was no surprise because it represented power. "For a rising world power, the architectural language of the Roman Empire offered an appropriately majestic and powerful image for its public buildings, including the palaces of the new Aristocracy."⁴³ The Boston Public Library, designed by McKim, Mead & White, is a landmark building of the Italian Renaissance style. According to Mark Gelernter:

The trustees explicitly asked for a 'palace for the people' that would embody Boston's cultural Heritage. The architects consequently designed the library as an Italian Renaissance

⁴⁰ Richard Guy Wilson et al, *The American Renaissance: 1876-1917* (New York: The Brooklyn Museum, 1979), 10-13.

⁴¹ Henry-Russell Hitchcock and William Seale, *Temples of Democracy* (New York and London: Harcourt Brace, 1976), 211.

⁴² Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context* (Hanover, NH: University Press of New England, 1999), 202.

⁴³ Ibid.

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palace, whose main organization idea is a square block hollowed out to form a courtyard within. In their version, the courtyard transformed into a reading court with other public areas and the book stacks arranged around it. Just as the Renaissance palaces placed the main reception rooms on the second floor and marked them on the outside with larger windows, the Boston Public Library lights main public rooms on the second floor with a grand arcade of windows. This particular treatment echoes Labrouste's Bibliotheque Ste-Genevieve earlier in the century. Readers in the library could imagine themselves sitting in a fifteenth-century palace during the Renaissance revival of arts and learning, and naturally equate its world with theirs.⁴⁴

Like McKim, Mead & White's Boston Public Library, the Pennsylvania Capitol has been called a palace of art. To execute this collection of art, not only did Huston enlist artists and craftsmen, he specifically chose to have the artwork executed by Pennsylvania artists, and incorporate Pennsylvania themes.

The idea to use Pennsylvania artists was interpreted loosely by Huston. Artist William Van Ingen was born in Philadelphia and educated at the Pennsylvania Academy of the Fine Arts; Sculptor George Grey Barnard was born in Bellefonte, Pennsylvania, but his family had moved to the Midwest when he was three, and his artistic training had been at the Chicago Art Institute and then at the École des Beaux-Arts. He had spent most of his professional career in Paris. Although he was a resident of New York City when chosen for the Harrisburg commission, he returned almost immediately to France in order to execute it. Edwin Austin Abbey, selected as the major muralist for the Capitol, was another expatriate. Born in Philadelphia and trained at the Pennsylvania Academy of the Fine Arts, he had immigrated to England, where he had become a devoted cricket player and Royal Academician. The others, however, were bona fide Pennsylvania residents: Henry Mercer of Doylestown, who designed and manufactured floors for the rotunda and first floor corridors, and Violet Oakley of Philadelphia, who was commissioned to paint murals for the Governor's Reception Room, and who, after Abbey's death, assumed his commission for the Senate Chamber and Supreme and Superior Court Room.⁴⁵ Through Huston's foresight and the efforts of these artists the group did not simply decorate the Capitol but created a magnificent combination of art and architecture.

The City Beautiful Movement and Arnold W. Brunner's Capitol Complex Design of 1917

The Pennsylvania State Capitol Building was completed in 1906, and soon afterward it became clear that one building, and its surrounding sixteen acres, would not be sufficient for the various needs of such a large state.⁴⁶ Even this realization is significant, in that it marks a shift in the evolving and increasing role and power of State government, which could no longer be efficiently contained under a single roof.

In addition to the physical limitations of a single building, the contrast between the new and grand Capitol Building and the dilapidated rowhouses and tenement buildings that surrounded it, became too remarkable to ignore. The initial response to this condition was first championed by Mira Lloyd Dock (1853-1945) and J. Horace MacFarland (1859-1948). Mira Lloyd Dock was born into a prominent Harrisburg family and embraced the tenets of the City Beautiful Movement from the outset. Outraged at the generally uninhabitable and over-industrialized conditions of Harrisburg, Dock began her campaign for municipal improvements as early as 1896. In 1898, she helped to found the Civic Club of Harrisburg and, in 1900, she gave a speech to the Harrisburg Board of Trade entitled "The City Beautiful," which spearheaded the movement. As this speech was particularly well received, she continued her crusade and found an ally in J. Horace MacFarland, who was the president of the American Civic Association, the founder of the "Crusade Against Ugliness" and a resident of

⁴⁴ Ibid., 202-03.

⁴⁵ Capitol Preservation Committee, *Historic Structures Report: A Comprehensive Preservation Plan of The Pennsylvania Capitol*, vol. I. (Harrisburg, PA: Capitol Preservation Committee, 1996), 24-25.

⁴⁶ The original land occupied by the Capitol Building was sixteen acres, which were acquired prior to 1873.

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Harrisburg. Their initial approach was to earn the support of the influential members of Harrisburg and to raise enough money to fund their projects. Their primary objectives involved the removal of sewage from streets and the Susquehanna River, paving all major streets, providing clean water and creating parkland.

In 1902, Vance C. McCormick (1872-1946) was elected mayor of Harrisburg and established the Harrisburg League for Municipal Improvements. While he was in office, McCormick succeeded in paving seventy miles of streets, establishing 900 acres of a park and boulevard system, providing a clean water supply, promoting increased street cleaning, and creating a safe method of sewage disposal. Through the efforts of Dock, MacFarland and McCormick, Harrisburg established itself as not only a city worthy of being a state capitol, but also as one of the archetypal cities of the City Beautiful Movement.

he State government responded to this public advocacy by creating the Capitol Park Extension Committee (CPEC) on June 16, 1911, which was in charge of coordinating and financing the second building campaign. The committee's first step was to acquire the land on which to build. Between February 1912 and March 1919, 29.59 acres was acquired to the east of the Capitol.⁴⁷ Once this process had begun, the next vital step was to select the architect who would provide the vision for such a project. After a brief search, Governor Brumbaugh and the CPEC selected Arnold W. Brunner (1857-1925) as the architect and Warren H. Manning (1860-1938) as the consulting landscape architect in late 1916.⁴⁸ Brunner was "one of the foremost Beaux Arts planners of the early 20th century" and someone whose "broad visions of city planning have contributed much to the enlargement of architectural thought in this country."⁴⁹

When Brunner first presented his plan in early 1917, he "decided that the Capitol Building should constitute the main [east-west] axis, with the proposed buildings grouped around it according to a definite design and purpose."⁵⁰ Brunner also envisioned a grand approach from the east and numerous terraced plazas with fountains and tree lined parks. The challenge of the "Brunner Plan" was twofold; not only did Brunner have to "design a group of which the then existing Capitol should be a part... [but also] to design the remaining individual buildings of the group."⁵¹ His initial solution to this was to design the North and South Office Buildings, which both strengthened the bilateral symmetry of the State Capitol and served as "detached wings."⁵² Additionally, Brunner was forced to be architecturally "courteous to the old building, and, if possible, tend even to glorify it and make it, by approach and setting, look better than it actually is."⁵³ He primarily did

⁴⁷ The area was bordered by the Capitol on the west, North Street on the north, the Pennsylvania Railroad on the east and Walnut Street on the South. "Capitol Grounds Extension Study." Pennsylvania Capitol Preservation Committee files, Harrisburg, PA, 1. Most of this land was filled by tightly packed slums. Pennsylvania Capitol Preservation Committee. *Literature in Stone: The Hundred Year History of the Pennsylvania State Capitol*. 2006. Pennsylvania Capitol Preservation Committee files, Harrisburg, PA, 261.

⁴⁸ Manning was a nationally-prominent landscape architect and a founding member of the American Society of Landscape Architects. Brunner subcontracted with him at a rate of \$2,500 a year from 1916 to 1918, but there is presently no known documentation of his specific contributions to the project (*The Pennsylvania Capitol*, 787). Brunner is the designer of record and it is likely that he hired Manning in a more general capacity as an advisor. Manning had previously proposed a twenty-mile long greenbelt around Harrisburg (1903) and completed a comprehensive plan for a public park system (1906). As a respected practitioner and having familiarity with the area's landscape, Manning would have been a logical person to turn to for advice and ideas in the development of the Pennsylvania State Capitol Complex. In 1929, the Olmsted Brothers were also hired to do consulting work on the landscape plan for the Capitol complex, but the firm was removed from the project shortly after the onset of the Great Depression because of reduced finances.

⁴⁹ "Arnold W. Brunner," in biographies, 746, PCPC files; "Capitol Park, Harrisburg, PA," 289.

⁵⁰ "The New Finance Building," 7. The proposed buildings were the North and South Office Buildings, the Education Building, the State Laboratory Building, and the Bridge. "Capitol Park Development, Arnold W. Brunner," *Pennsylvania School Journal* (Sep. 1922), 8. This was not the first plan for a capitol complex in Harrisburg. Stephen Hills's 1810-1821 plan for the capitol called for supporting and adjacent administrative buildings as well. See: Hitchcock and Seale, 61.

⁵¹ "Art in the Service of Education," np.

⁵² Arnold W. Brunner, "Capitol Park, Harrisburg, PA," *Architecture* 41 (May 1920): 128.

⁵³ Price, 291.

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this through a use of compatible, but subordinate materials and architectural detailing.⁵⁴ The North and South Office Buildings, which are those closest to the Capitol, have less volume, level of finish, and quality of detail than the Forum and Finance Buildings, which are farther away. He also continued the precedent set by the Capitol, calling for the sophisticated integration of art and architecture, both as a reference to the work at the Capitol and to enhance the instructional element of the buildings. This approach was praised by historian Matlack Price, who said “the individual buildings do not contradict the existing building [the Capitol] on the score of style, though they are designed in a far more scholarly manner, and expressed in dignified terms their purpose as important buildings in a Capitol group.”⁵⁵ By May 1920, Brunner had completed his plans for the complex and produced a three-dimensional model of the entire site.

Brunner’s approach to civic planning strongly references the principles of the City Beautiful Movement.⁵⁶ The City Beautiful Movement had been made popular by Daniel Burnham and the World Columbian Exposition of 1893, and was characterized by buildings arranged in a formal manner, conceived on a vast scale, and referencing classical architectural modes and Beaux-Arts planning.⁵⁷ This synthesis of architecture and landscape was intended as a form of idealized city in which “architecture was recognized as the dominant process in this artistic collaboration and civic monuments were used as expressions of the city’s governmental and cultural functions. Such elaborate arrangements were thought to conduce the individual citizen to embrace higher ideals through a new artistic environment.”⁵⁸ However, the movement was not solely beauty for beauty’s sake. Its supporters also believed that this new approach to planning would prompt social change as it would inspire civic pride, promote culture, and improve morality among urban populations.⁵⁹

One of the most fundamental outcomes of the City Beautiful Movement was the civic center, which was “intended to be a beautiful ensemble, an architectural triumph far more breathtaking than a single building, no matter how comely, could be. Grouping public buildings around a park, square or intersection of radial streets allows the visual delights of perspectives, open space, and the contrast between the buildings and their umbrageous setting.”⁶⁰ Brunner closely adhered to this tenet, creating a whole that was far greater than the sum of its parts. The design was not only an architectural and planning masterpiece but was also an embodiment of the ideal function of a government and a capitol city.

Brunner, however, was not content with merely replicating the ideas of an already established design approach. In speaking of the notion of the City Beautiful, Brunner stated, “I shall not speak of the city beautiful, which seems to imply sculpture, fountains and a world of pretty things.... The City Sensible is more to the point.... A city should be treated as a whole and should have a plan the same as a building. It may not be built from plans and specifications and finished according to contract, but it must follow some definite pre-arranged scheme.”⁶¹

⁵⁴ For example, there is nothing on the roofs of any of the buildings to detract from the view of the dome, and decrease in size the closer they are to the State Capitol.

⁵⁵ Price, 301.

⁵⁶ Not only was this a principle followed throughout the country, but it had already been adopted in Harrisburg in the design of the Executive Library and Museum Building (1893-1894). *Literature in Stone*, 261.

⁵⁷ Burnham’s sentiments about this movement were best summarized by his famous quote: “Make no little plans; they have no magic to stir men’s blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty.”

⁵⁸ William H. Wilson, *The City Beautiful Movement* (Baltimore, Johns Hopkins University Press, 1989), 116.

⁵⁹ The City of Harrisburg also adopted this approach when it created the Harrisburg League for Municipal Improvements. When the Capitol Building was constructed, Harrisburg also resolved that “streets would be paved, the sewage from the Susquehanna was to be cleaned up, and a more ordered architectural and municipal system would develop throughout the city.” *Literature in Stone*, 257.

⁶⁰ Wilson, *The City Beautiful Movement*, 92.

⁶¹ *Ibid.*, 24.

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He characterized his thesis as that of *beautility* or an approach that ascribes to the “inextricable natures of beauty and utility.”⁶² The *Architectural Record* stated its coinciding belief that the purpose of the design should be “to create a group of public buildings in which the public could really take a part; to create a State Capitol which could mean something to all the people in the State, and to provide, at the same time, a practical solution for the growing needs of the State’s legislative and executive functions. For gradual growth a unit system in plan is the most logical, because it is the most economical and may proceed in pace with actual needs.”⁶³ This fusion of the aesthetic, the functional and the moral simultaneously situated the Pennsylvania State Capitol Complex firmly within the City Beautiful Movement while awarding it a wholly unique identity that was more grounded in daily life.

When Arnold Brunner died in 1925, William Gehron and Sidney Fuller Ross took over as the chief architects of the project. Gehron and Ross had served directly under Brunner during his work on the project and had been involved with the design and planning from the beginning. Although they certainly influenced the project between 1925 and 1939, they wholly adhered to Brunner’s volumes, arrangements, and stylistic vision. In 1939, the complex was finally finished with the completion of the Finance Building and the total cost of construction for the entire complex was more than \$36 million. Although this figure is substantial in its own right, it represented a project that was “perhaps the most outstanding collection of State owned buildings in the country” as well as “‘one of the largest, most ambitious’ and most successful campaigns of civic governmental planning ever undertaken in the United States.”⁶⁴ With its bilateral symmetry along an east-west axis and flanking buildings anchored by the Soldiers’ and Sailors’ Memorial Bridge and the Capitol, Brunner’s unique approach was “excellently expressive of the growth of the State’s requirements as well as of the architect’s intention of providing a park for the people and a rallying point for the whole State. It is a plan of the utmost logic from a practical point of view, and a plan of fundamentally large vision from the abstract architectural point of view.”⁶⁵ As one of the first cities in the country to adopt this unified method of municipal improvement, Harrisburg defined itself as one of the most progressive and powerful United States capitols in the early-twentieth century.

Buildings within the Pennsylvania State Capitol Complex

Construction of the Pennsylvania State Capitol Complex occurred over a forty-six year period that consisted of two major building campaigns—the first for the Pennsylvania State Capitol Building and the second for the Brunner Plan. The remaining buildings and features of the complex were built with a less formal vision but are still integral components of the cohesive plan. All of the buildings and features at the complex are a unique representation of a specific administrative and educational function within the State Government.

⁶² *Ibid.*, 83.

⁶³ Price, 294-295.

⁶⁴ “Fifty Years: The Finance Building, 1939-1989,” 23; *Literature in Stone*, 285. The project, however, was not to remain complete for long. The first expansion campaign was not completed until May 1939, and initial proposals for a second expansion campaign were introduced as early as 1938, when the city was once again running out of office space. The proposals called for the expansion of the Pennsylvania State Capitol Complex to the north, in an arrangement that more closely resembled that of typical city blocks than of the principles touted in the World Columbian Exposition. It was felt that a northern expansion was in keeping with the original scheme as Brunner had originally pushed for more land to the north, although there was no money at the time to acquire it, and because grading along North Office Building and main entrance approach were never completed, in order to allow for possible expansion. “Capitol Grounds Extension Study,” 2. One proposal argued that the “acquisition and development [of more land] would provide sites for needed office buildings, furnish a better setting of existing office buildings along North Street, provide for the development of a major traffic artery north of the Capitol Park and eliminate an area of questionable residential desirability.” Pennsylvania State Planning Board, “Study for the Proposed Extension of Capitol Park,” Aug. 1938. The same arguments that had fostered the Pennsylvania State Capitol Complex in the first place.

⁶⁵ Price, 299.

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The Pennsylvania State Capitol Building

The start of the Capitol's construction was marked with an informal groundbreaking ceremony on November 7, 1902, during which architect Joseph Huston marked the outline of a Masonic cross on the ground where excavation for the new south wing was to begin, and removed the first spade of earth. After a slow start, construction activity began in January 1903, with ground excavation following months of bid preparation, planning, and contract negotiations. Work on the Capitol accelerated through the summer and fall of 1903. Brick masons worked simultaneously on all three wings and in the rotunda. Steel and granite shipments arrived frequently and in sufficient quantities to enable the construction force to work without serious interruption.⁶⁶

During the summer and fall of 1904, attention turned to preparing the Capitol for the upcoming 1905 legislative session. Construction continued and by the end of November windows were being glazed in the chambers. By May 1905, the Department of Public Grounds and Buildings and the Department of Public Instruction were already in their permanent offices in the basement, first floor and entresol.⁶⁷

On June 9, 1905, Huston reported that the construction was progressing as quickly as possible. However, by September 11 the completion date was postponed and Huston indicated that the completion would not occur until January 1, 1906. This date ultimately was pushed out further into the summer of 1906 when Governor Samuel W. Pennypacker called for a special session of the Legislature in January 1906, ordinarily an off year.⁶⁸

On July 27, 1906, Huston drafted the final certificate of completion, pending approval by the Capitol Building Commission. The Commission met on August 15 and accepted the certificate of completion even though not all of the murals were yet installed. The Pennsylvania Capitol Building was dedicated by Governor Pennypacker on October 4, 1906, with President Theodore Roosevelt in attendance as the Keynote Speaker.⁶⁹ Huston's vision was successful, as evident in President Roosevelt's keynote speech at the building's dedication: "This is the handsomest State Capitol I ever saw."⁷⁰

Joseph Huston's design for the Pennsylvania State Capitol was a granite structure based on the Palladian five-part layout and in the Italian Renaissance style. This style was directly influenced not only by Huston's visits to Europe, but also by the 1893 World's Columbian Exposition's White City and the precedent established by the 1894 Executive Office Building and Library, and the Library of Congress in Washington, D.C., which was a favorite of many on the Capitol commission.

Like the earlier capitol, the second floor of the Capitol contained the main chambers of the legislature: the House of Representatives, in the south hyphen and the Senate, in the north hyphen. From the exterior, these rooms were also marked with large windows, each capped with a pediment. A symmetrical building, each chamber contained seven windows on each façade. Above each window is another circular window in which stained glass windows were installed. Huston utilized the Corinthian order for the Capitol. Each entrance portal has arched entrances with each wing capped by a large pediment. The building has a central dome inspired by St. Peter's Basilica in Rome with two smaller domes over the north and south light courts of each wing.

⁶⁶ Pennsylvania Capitol Preservation Committee, *Preserving A Palace of Art: 2003 Annual Project Report* (Harrisburg, PA: Capitol Preservation Committee, 2003), 3.

⁶⁷ *Ibid.*, 4.

⁶⁸ *Ibid.*, 4-5.

⁶⁹ *Ibid.*, 5.

⁷⁰ Charles H. Caffin, *Handbook of the New Capitol of Pennsylvania* (Harrisburg, PA: Mount Pleasant Press, 1906). Reprinted with Appendix by the Pennsylvania Capitol Preservation Committee (Harrisburg: Capitol Preservation Committee, 1999), Appendix page 2.

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By the time Huston had prepared his construction drawings in the spring of 1902, a new spirit infused his work. The product was in part the development of his own thoughts regarding the building, and in part the influence of two other state Capitols: Minnesota's, designed by Cass Gilbert, and Rhode Island's, designed by McKim, Mead & White. Although neither building was finished until 1906, the plans for each were published in the 1890s. Gilbert's design for the façade of the Minnesota Capitol in particular appears to have influenced Huston's west façade. Huston's central pediment inherited from the Cobb Capitol vanished in favor of a massive attic, a better base for the quadriga that was to surmount it. The dome was reduced still further in height, becoming a faithful one-half scale reproduction of Michelangelo's St. Peter's Basilica in Rome. The elongation of the building through the addition of an extra bay to the hyphens and the enlargement of the terminal wings also tightened the composition, bringing it closer to classical ideals of proportion and relationships of masses.⁷¹

Although Huston acknowledged the influence of the Minnesota and Rhode Island Capitols, he more frequently evoked fifteenth- and sixteenth-century Italy as the font of inspiration apparent in the rotunda. The interior of Huston's rotunda is also a crossing of St. Peter's executed not in polychrome, but in pure white Vermont marble accented with gold leaf. If Huston had been designing the building on a blank page, he might have fit the stair elsewhere, at the entrance or in the front corridor of his design. Nevertheless, he was bound by the existing partition walls of Cobb's structure. Huston's solution was to incorporate the stairs into the rotunda. For a model he turned again to Europe, this time not to sixteenth-century Rome but to a much more recent prototype—the foyer of Charles Garnier's nineteenth-century Paris Opera House. Into the rotunda he inserted the neo-baroque sweep of the Paris stairway, backed by the triple arcade. The foyer of the Paris Opera was rectangular, while the space in which Huston was working was octagonal, a result of the great piers supporting the dome. Huston was forced to compress the arcade in relation to the stair, an effect he attempted to minimize by using single rather than paired columns. Other details of the rotunda, although greatly simplified, owe much to the Paris Opera House. He adopted the caryatid doorway flanked by light standards from the Opera and the Putti holding a shield above it, later substituting an orb for the shield.⁷²

Huston also incorporated motifs from Italian sources that had impressed him on his grand tour or in his readings. One source he mentioned was La Basilica di San Marco in Venice, presumably the inspiration for the quadriga over the main entrance, although the motif had become a common one in the American Renaissance period. To it he also ascribed the inspiration for the first story's tiled floor. The main entrance bronze doors resemble Ghiberti's baptistry doors in Florence. Huston incorporated portrait heads in emulation of his model and, as Ghiberti had done, included one of himself, which lifts to reveal the keyhole. Elsewhere in the building he was more eclectic, citing the Italian Renaissance as inspiration for the House Chamber, the French Renaissance for the Senate, and the English Renaissance for the Governor's suite. Such eclecticism was a common feature of the American Renaissance, which accepted treatment of separate spaces within a building in different styles, as long as each was treated with fidelity to historical precedent.

Huston's concept of the Capitol as a product of a new Renaissance extended to far more than the design of the building or its components. He believed, as did many of his contemporaries, that the ideals for the Renaissance were expressed in the combined efforts of painters, sculptors, and craftsmen, all orchestrated by the ultimate guiding spirit, the architect. He intended from the start to have the building adorned with historic depictions of the history of Pennsylvania, incorporating this in all aspects throughout the building—including the paintings, sculpture, mosaic, and stained glass—and he also bore the responsibility for locating appropriate artists, and managing the most intricate details.

⁷¹ *The Pennsylvania Capitol: A Documentary History*, vol. 1 (Harrisburg, PA: Capitol Preservation Committee, 1988), v - vi.

⁷² *Ibid.*, 118.

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For the sculptures to adorn the central entrance to the Capitol, the choice fell on George Grey Barnard. At the north side of the main entrance to the Capitol building Barnard's monumental sculptural group represents *Agriculture; The Rewards of Labor; Love and Labor: The Unbroken Law*, that includes figures of the Prodigal Son, The Thinkers: Philosopher-Teacher, Baptism, The Young Parents, and Two Brothers representing the New Youth. The sculptural group at the south side of the main entrance characterizes the *Lost Paradise: Adam and Eve; The Burden of Life: The Broken Law*, and includes figures of Adam and Eve, Forsaken Mother, Angel of Consolation; Kneeling Youth Mourning Woman, Two Brothers and Burden Bearer representing Despair and Hope. Barnard's sculptures were dedicated with great pageantry on October 4, 1911, five years to the day after the dedication of the Capitol.⁷³

Edwin Austin Abbey was selected as the major muralist for the Capitol.⁷⁴ The paintings for the Pennsylvania Capitol were a peculiar blend of romantic, almost mystical, allegory and realism. To achieve the latter, Abbey drew on not only his large personal collections of historical costumes and props but poured over photographs supplied by Standard Oil and Bethlehem Steel, companies he visited to achieve historical accuracy. In the rotunda, the four medallions in the pendentives bear female figures representing *Religion, Law, Art and Science*. The four great lunettes symbolize Pennsylvania's spiritual and industrial contributions to modern civilization—*The Spirit of Religious Liberty*, with guardian angels guiding ships to Pennsylvania; *Science Revealing the Treasures of the Earth*, represented by the winged figures, Science, Fortune, and Abundance; *The Spirit of Vulcan*, with the Roman god presiding over the foundry; and *The Spirit of Light*, with diaphanously-clad maidens spouting light from their fingertips rising against a background of oil derricks. Abbey called on classical imagery in his evocations of such figures as Fortune and Vulcan but united these symbols with very real renditions of industrial processes and historical events. Like the Mercer tile floor, Abbey's glowing paintings contrasted with, rather than complemented, the academic classicism of the architecture. However, like the floor, they also tempered the somewhat cold magnificence of the space. Abbey's murals were not installed in the rotunda until 1908. Three of Abbey's paintings for the House of Representatives, *The Apotheosis of Pennsylvania*, the largest painting in the Capitol, *Penn's Treaty*, and *The Hours*, were completed before he died on August 1, 1911. His paintings show him as "a master of pictorial narrative." Abbey's unfinished work, *The Declaration of Independence*, was completed in 1912 by his assistant, Ernest Board, and his neighbor, John Singer Sargent.⁷⁵

Henry C. Mercer, born in Doylestown, Pennsylvania, designed and manufactured the tile for the first floor of the Capitol, which depicts the history of the Commonwealth. His Arts and Crafts tiles, with their rough textures and flat, matte colors are in contrast to the glittering white marble and gilded surfaces of the architectural ensemble. His "tiled pavement" for the Capitol is the largest installation of Mercer tiles in the world.

In Violet Oakley, Huston sought out a female artist in order to "act as an encouragement of women of the State." Oakley's murals for three of the Capitol's major rooms became her most well-known work and serve as the major artistic statement of an important American painter. She was awarded the Governor's Reception Room in 1902 and she completed it in 1906, using as her theme: *The Founding of the State of Liberty Spiritual*, representing the triumph of Liberty of Conscience in Penn's Holy Experiment—Pennsylvania. The Pennsylvania Academy of the Fine Arts gave her its Gold Medal of Honor, for her work on the Governor's Reception Room. After Edward Austin Abbey's death in 1911, Oakley was contracted to paint her own theme for the Senate Chamber, titled *The Creation and Preservation of the Union*, which she completed in 1917. Her large figure *Unity* dominates this panel. Her most original and avant-garde work in the building is in the Supreme and Superior Court Chamber entitled *Divine Law*. The keynote for this series represents one of the

⁷³ *The Pennsylvania Capitol*, vol. 2, 379.

⁷⁴ Abbey was the first American to become a member of the Royal Academy of Painters to the Court.

⁷⁵ *The Pennsylvania Capitol*, vol. 2, 379.

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most interesting murals in the building. Oakley's murals for the Supreme Court Room were unveiled on May 23, 1927. "With the placement of the murals in the Supreme Court, the major art work of the Capitol was finally completed over twenty years after the building's dedication."⁷⁶ In all, Oakley decorated forty-three murals in the building, making her public work the largest and first of its kind awarded to a woman.⁷⁷

William Brantley Van Ingen painted fourteen mural panels, which were installed in the lunettes under the vaulted ceiling along the first floor south corridor in December 1906. The subject of his murals fulfilled a part of Huston's program for the artwork, representing the varied religious and ethnic groups that had played a role in the founding of Pennsylvania.⁷⁸ A *New York Evening Post* article said that Van Ingen spent much of his time looking at "ancient" records and drawing inspiration from "rare old prints he has found." In addition to painting the murals, Van Ingen also supplied designs for stained glass windows for the House and Senate Chambers depicting female figures accompanied by emblematic details of the arts, sciences, and industries of the state.

David B. MacGregor, a principal in the firm of D. A. MacGregor and Sons of Philadelphia was responsible for much of the painting and decorating in the Capitol including the public corridor glazed and stenciled finishes and the ornate ceiling decoration of general offices designated for department heads. He provided four allegorical figures representing the "Four Seasons," spring and summer in the south court, and autumn and winter in the north court. He also executed the circular ceiling mural in the Ladies' Reception Room that is now a part of the Lieutenant Governor's Suite, portraying figures of "Venus and Two Loves," against a blue sky with puffy white clouds.⁷⁹

Roland Hinton Perry executed *Commonwealth*, for the finial of the Capitol dome. The bronze and gilded statue, designed by architect Joseph Huston and cast by the Henry Bonnard Bronze Company of New York, was set in position on the afternoon of May 25, 1905. Facing west, *Commonwealth* measures fourteen feet six inches tall and stands atop a gilt ball. With her right hand extended outward, and her left hand holding a garlanded mace, *Commonwealth* stands two hundred fifty-two feet above the ground, an allegorical embodiment of the Commonwealth of Pennsylvania.⁸⁰

According to Henry-Russell Hitchcock and William Seal in *Temples of Democracy: The State Capitols of the U.S.A.*, a reporter visiting the Pennsylvania Capitol Building after it was completed was quoted:

Mr. Huston has put himself squarely on record as believing that every great building erected by and for the people should be a monument of the national union of the sister of the arts, sculpture and painting . . . Standing beneath the dome, I believe that the architect's ideal was that of a shrine, conceived as a habitation for the spirit of this utterance—great, as befits the

⁷⁶ *Ibid.*, 367.

⁷⁷ Pennsylvania Capitol Preservation Committee, *A Sacred Challenge: Violet Oakley and the Pennsylvania Capitol Murals* (Harrisburg, PA: The Pennsylvania Capitol Preservation Committee, 2002), 14.

⁷⁸ *Ibid.*, 368.

⁷⁹ *Ibid.*, 369-70.

⁸⁰ Charles H. Caffin, *Handbook of the New Capitol of Pennsylvania*, Reprinted with Appendix by the Pennsylvania Capitol Preservation Committee (Harrisburg: Capitol Preservation Committee, 1999), appendix, 6. There are subsequent artists and companies that received commissions for art and decorative artwork within the Capitol Building. The Bonnard Bronze Company also created the huge bronze doors to the three primary entrances of the building along with numerous chandeliers, standards and light fixtures. The Phoenix Glass Company of Monaca, Pennsylvania manufactured all of the cut-glass globes and crystal for the light fixtures of the Capitol. The noted Piccirilli Brothers of Italy and New York City, worked with Barnard in executing the statues, were contracted to hang the Abbey murals, and to assist in the creation of secondary marble sculptures in the building's interior.

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magnitude of its significance; soaring high, as with its aspiration; strong, serene, and beautiful as the faith that is in it.⁸¹

The finished building covered two full acres of ground; its circumference is over one half mile. It contained 475 rooms when finished, fifty-five more than the U.S. Capitol. The building itself was on time and within the parameters of the four million dollar appropriation. However, including the furnishings, the price of the new Capitol was around thirteen million dollars. In a climate of political factionalism and machine party politics, the Philadelphia press used the ongoing controversy against Republican Governor Pennypacker. State Treasurer William Berry, a Democrat, charged the Superintendent of Public Grounds and Buildings of spending more on the furnishings than they were worth. Through the furnishing contractor, John Sanderson, state officials and contractors misused the “per foot” and “per pound” regulations to effectively overcharge the state \$9 million. The resulting investigations, trials, and eventual convictions of several people came to be known as the Capitol graft scandal. The scandal was what most captured the attention of the press, critics, and many citizens of the Commonwealth, instead of the evaluation of the new edifice as a symbolic and artistic masterpiece.

Executive, Library, and Museum Building

The 1894 neoclassical Renaissance style Executive, Library and Museum Building (Speaker Matthew J. Ryan Legislative Office Building) is significant in that it is the oldest building on Capitol Hill and was the catalyst for the architectural style ultimately chosen for the Pennsylvania State Capitol Building. Within the Capitol complex, the Mexican War Monument, Hartranft Monument, despite being relocated from their original locations, and the Boies Penrose Memorial contribute to the significance of the park as a cultural landscape and when incorporated into Brunner’s Plan for the Capitol grounds further exemplify the ideals of both the Beaux-Arts classicism of the Capitol and the City Beautiful Movement and thus further elevate the Pennsylvania State Capitol Building’s monumental status.

South Office Building

The South Office Building “represents the first step in the implementation of Brunner’s grandiose scheme of monumental governmental architecture” in that it was the first building designed and completed in the Capitol Park complex as well as the only building to be completed under Brunner before he died in 1925.⁸² The architectural challenge presented by the building was that it not only had to be both architecturally compatible with and subordinate to the Capitol in scale and style, but it also needed to have a “character of its own.”⁸³ Unlike the Capitol which was overly ornate and somewhat inaccessible to the average person, Brunner believed that the building should be “of the utmost simplicity and efficiency, as benefits the working environment of today.”⁸⁴

The design of the South Office Building consequently served as the model for the other buildings in the Capitol Park complex in both scale and style. Funding for the South Office Building was authorized in 1919, along with the other buildings in the Brunner Plan, and construction was completed in 1921 at a cost of \$3.25 million. The building originally housed the Bureaus of Health Education, Teacher Training and Certification, the State Board of Education and its support personnel, as well as the Superintendent, and Deputy Secretaries.⁸⁵ Additionally, the building had a reference library and an auditorium with a projection booth on the 1st floor, which was “the

⁸¹ Hitchcock and Seale, 243.

⁸² “A Brief History of the South Office Building,” PCPC files.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ The educational aspects of the building left in 1936 when the Education Building (now known as the Forum Building) was completed.

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first of its kind for any state's use."⁸⁶ The building was renamed the Speaker K. Leroy Irvis Legislative Office Building on May 13, 2003 and currently houses the Commonwealth Courts and the House of Representatives.

North Office Building

Construction on the North Office Building was begun in 1927 by Gehron and Ross. Although the design mirrors the South Office Building and similarly complements the design of the Capitol Building, it contains considerably more Art Deco style elements than the South Office Building. This might be attributed either to the aesthetic shift towards the Art Deco style or because of the death of Brunner in 1925. The North Office Building serves as a natural precursor to the Forum and Finance Buildings, which even more enthusiastically embraced the increasingly popular Art Deco style.

Forum Building

The Forum Building, originally named the Education Building, was begun in mid-1929 and completed in mid-1931 at a cost of \$3.5 million. In keeping with the architectural unity of the complex, the Forum Building was similar in style to the North and South Office Buildings but was larger and featured a prominent semi-circular auditorium on its south side. Designed by Gehron and Ross, the building was designed to be a "record of man's accumulated knowledge."⁸⁷ As with the other buildings in the complex, Gehron and Ross were "determined that the building should express its purpose as an instrument of education, [and] have so restricted the ornament both inside and out that nothing appears, whether in architecture, sculpture, or painting, that does not symbolize the meaning of education by indicating the operations of the mind and the intellect and showing the forms that stimulate or represent their activities."⁸⁸ Essentially, the purpose of the building was to "serve education, and at the same time to be, in itself an instrument of education."⁸⁹ The building was named the Forum Building after vacation by the Education Department.

The inclusion of such a building in the Capitol Park complex was not typical and "only a few states—notably California and New York—have placed their departments of education in separate buildings. None [other than Pennsylvania] has given public education so well appointed a headquarters."⁹⁰ The building was designed to house the Departments of Public Instruction and Welfare, as well as the State Law Library and the State Library. While the General Library could hold over one million volumes, the Law Library was considered to be one of the most complete in the country.

Slightly over halfway through construction of the Forum Building, a large fire started in the Forum that was accelerated by the Chinese wood oil and turpentine used for ceiling panels. The fire caused nearly \$1 million in damages, but everything was restored by late 1931 and when the Forum was dedicated in November 1931, "it received more attention for its artistry than any other Harrisburg-area building, including the Capitol itself."⁹¹ Upon its completion, the building was so impressive with its over eight acres of floor space, and 250 rooms, that it "was lauded through the United States as one of the most ambitious undertakings in public education in years" and *The New York Times* stated that "no more comprehensive historical work has been undertaken before in any educational building in this country."⁹²

⁸⁶ "A Brief History of the South Office Building."

⁸⁷ "The Forum Has a Star-Studded History," *The Patriot News* 3 Nov. 1998, sec. D: 8.

⁸⁸ "Art in the Service of Education."

⁸⁹ "Education Building, Commonwealth of Pennsylvania," *Dedication* 4 Nov. 1931, 6.

⁹⁰ W. D. Boutwell, "Pennsylvania's New State Education Building," *School Life* 17 (Dec. 1931): 65.

⁹¹ "The Forum Has a Star-Studded History," D8.

⁹² "Shrine of Learning Tells Man's Story," *The New York Times* 1 Nov. 1931: 59.

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Finance Building

The Finance Building, begun in November 1937, was the final component of the Brunner Plan.⁹³ The building was originally conceived as a mirror of the Forum Building, just as the North and South Office Buildings were virtually identical. Although both have comparable Neoclassical style features, similar massing and formal façades, the Finance Building has a distinct, angled U-shape rather than the rounded Forum found on the Forum Building. Although construction for the Finance Building was scheduled to begin shortly after the completion of the Forum Building, it was postponed by the Great Depression of 1929. In 1936, the legislature founded the General State Authority (GSA), which re-instigated the building's construction through the appropriation of State and Federal Funds.⁹⁴ More specifically the GSA administered PWA projects as well as provided employment opportunities for those who would otherwise be collecting relief payments.⁹⁵ For those projects that specifically included building construction, the GSA "secured the necessary financing, contracted services and labor, supervised construction and then leased the completed facilities to the State."⁹⁶ The Finance Building was not only one of GSA's first projects but was also the largest Public Works Administration project in the state.⁹⁷ Consequently, the "construction of the building was seen as a necessary element in the economic recovery of Harrisburg and the Commonwealth."⁹⁸ At the building's dedication, Governor Cole stated that the GSA "embraces the spirit of the New Deal, which must be perpetuated in the form of huge public works if the country is to escape disaster."⁹⁹

In the case of the Finance Building, the spirit of the New Deal, went beyond mere financing and hard labor, and can be seen in every surface on the building, in the work of both prominent artists such as C.P. Jennewein, Lee Lawrie and Carl Milles, along with younger artists such as Ulysses Ricci, Eugene Savage and Vincent Maragliotti. This decoration was not random but reinforced the notion that "each structure through its decoration acquires individuality, and for each this decoration logically grows from the uses of the unit. In the case of this building, the themes of the ornament inevitably reflect the economic and industrial growth of the state and the significance of finance in the social organism."¹⁰⁰ The result was so stunning that at the building's dedication Horace McFarland, Chairman of the State Art Commission, stated that "it is our opinion that (in terms of art and sculpture) nothing finer in quality and character has been achieved in America."¹⁰¹

As with the Forum Building, the mere inclusion of a building in the Brunner Plan that was specifically dedicated to finance was thought to be essential as "important aspects of political life rest upon the financial structure of the State and Nation."¹⁰² When the building was completed in May 1939, its total cost was \$4.65 million. The building currently houses the Treasury Department, Office of the Auditor General and the Department of Revenue.

Soldiers' and Sailors' Memorial Bridge

Although construction did not begin until 1926, funding was first authorized for the bridge in 1919, making it the "first public war memorial authorized in the United States."¹⁰³ As with the other buildings in the complex,

⁹³ The building was not fully occupied until the summer of 1940. "Fifty Years: The Finance Building, 1939-1989," 21.

⁹⁴ "The New Finance Building," 7.

⁹⁵ "Fifty Years: The Finance Building, 1939-1989," 8. The Public Works Administration was a New Deal agency created in 1933 to revive American industry.

⁹⁶ Ibid.

⁹⁷ Ibid., 17; "Capitol Complex Tour," PCPC files.

⁹⁸ "Capitol Complex Tour," np.

⁹⁹ "The Finance Building," *Harrisburg Patriot* 16 Nov. 1937: 1.

¹⁰⁰ "State Finance Building, Harrisburg, Pennsylvania: Thematic Synopsis," PCPC files.

¹⁰¹ "Fifty Years: The Finance Building, 1939-1989," 19.

¹⁰² "The New Finance Building," foreward.

¹⁰³ "Bridge Built by Pennsylvania as War Memorial," 2789. The bridge was constructed from funds appropriated jointly by the Commonwealth and the City of Harrisburg. "The New Finance Building," 7.

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the location of the bridge was carefully chosen. From an aesthetic perspective, it provided both a formal approach to the Park, as well as an axial sightline to the Capitol. Additionally, it was practically located as it connected the complex to the Suburban District to the east and took advantage of an existing railroad overpass.¹⁰⁴

Beyond its stylistic and functional roles, the Soldiers' and Sailors' Memorial Bridge also symbolized "the cohesion, power, strength and utility of Pennsylvania's contribution to our National Defense in the various wars of this country."¹⁰⁵ As the bridge was so proximal to the Capitol and was such a prominent feature of the Capitol complex, this was not only an important sentiment to convey, but also one that was not presented in any other of the buildings at the complex. When the bridge was finally completed in late 1930, the total cost was over \$4 million.

Landscape and Sculptures

The Capitol Grounds encompass the area bounded by North Street to the north, Commonwealth Avenue to the East, Walnut Street to the south, and Third Street to the west. The plan for the Capitol grounds was created by New York architect Arnold W. Brunner. The grounds, as they are today, still reflect Brunner's grand plan, which created a greater civic center of monumental public buildings and parks, synonymous with the City Beautiful Movement.

By 1919, all of the required land had been purchased. Consequently, one of the first steps in creating the Pennsylvania State Capitol Complex was providing infrastructure for the area. These improvements included closing the southern half of Fourth Street, between State and Walnut Streets to provide space for the construction of the South Office Building, eliminating the existing landscape between the Capitol and Fourth Street, opening Commonwealth Avenue as the primary north-south transportation axis in the complex, widening Walnut, North and Third Streets, installing seventy-five light fixtures throughout the park and along the west side of the Capitol, re-grading much of the landscape, creating new sidewalks and pedestrian entrances, adding a balustrade to the plaza on the west side of the Capitol and removing the Rose House from the future site of the Executive, Library and Museum Building.¹⁰⁶ The remaining undeveloped land was transformed into a large city park that was designed to be accessible to and enjoyed by the public at large and not simply relegated to those in the government. In this way, the educational aspects of the buildings and the pleasurable aspects of the landscape combined to incorporate the daily lives of the citizens of Pennsylvania into the daily life of their civil government.

While the reconstruction of Capitol Park occurred between 1920 and 1928, work on the grand staircase started in 1921. The existing stair from Third Street to the Capitol was "about 35 feet wide and consisted of two closely spaced flights ascending to a circular walk that was a survival from the original park landscaping of the 1820s."¹⁰⁷ As this was deemed to be too narrow and more architecturally and proportionally compatible with the Hills Capitol than the current building, Brunner proposed to widen the grand stair to about 135 feet at Third Street, narrowing it above the first landing to about ninety-four feet. He called for three flights of steps, including two long flights of twenty-one and nineteen steps descending directly from the west plaza with only a small landing between them, leaving no room for the Hartranft Memorial statue. Instead, this statue was to be moved to the south end of the west plaza.¹⁰⁸ He also proposed the elimination of the circular walk and re-grading of the land in order to lengthen the grand stair to occupy the entire distance between Third Street and the west plaza. The plaza's driveways were also redesigned, making them much wider and allowing the plaza to

¹⁰⁴ "Soldiers' and Sailors' Memorial Bridge, Capitol Park, Harrisburg, PA," np.

¹⁰⁵ "The Pennsylvania Memorial Bridge," 13.

¹⁰⁶ "Capitol's Grounds." 678-699, PCPC files. Commonwealth Avenue was created by widening Aberdeen Street.

¹⁰⁷ *The Pennsylvania Capitol*, 685.

¹⁰⁸ *Ibid.*, 685-686.

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accommodate automobiles. Lastly, sidewalks were added along the entire length of the balustrade as well as adjacent to the Capitol.

Execution of this plan started in 1921 with the driveways being completed prior to work on the staircase. On May 22, 1922, Brunner issued a grading plan for the staircase “consisting of a short flight of four stairs, descending from the west terrace to a plaza extending about sixty feet toward Third Street. This plaza was virtually the same grade level as the walks it replaced, thus permitting the Hartranft statue to remain where it was.”¹⁰⁹ Although the width of the stairs remained the same as he proposed, Brunner’s grading plan resulted in a dramatic reduction of excavation and re-grading.

Unfortunately, the product of this reconstruction was greatly criticized. The Harrisburg *Telegraph* reported that the design “gave [the] Capitol entrance the appearance of a depression.”¹¹⁰ Due to criticism and outcry, the grand staircase was reconstructed for a second time during 1927-1928. This task was undertaken by William Gehron and Sidney G. Ross, associates of Brunner who died in 1925 before he could see his plan completed. The current arrangement of the steps in the grand staircase is the result of the second reconstruction which more closely resembles Brunner’s original proposal including the relocation of the Hartranft statue from the center of the stairs to its current location at the south end of the Capitol plaza adjacent to the Executive, Library, and Museum Building (Speaker Matthew J. Ryan Legislative Office Building).

Comparative Properties

The Pennsylvania State Capitol Complex should be compared with other capitol complexes in three areas. The first is the relation of the Capitol itself to others of a similar style and date. The second is the relation of the buildings of the Brunner Plan to others of a similar scale, philosophy, and plan. The third is the relation of the complex as a whole to other complexes within the period of significance.

The state capitols of Connecticut, Georgia, Texas, Wisconsin, and Wyoming all share a similar period of significance as that of Pennsylvania and have already been designated as National Historic Landmarks. Not only is the design of these buildings mostly based on that popularized by the United States Capitol Building in Washington D.C., but their individual significances is also particular to each location. The Georgia State Capitol (1884-89; NHL, 1973) is representative of the New South after Reconstruction. The Texas State Capitol building (1882-88; NHL, 1986) is significant as the highest achievement of architect Elijah E. Myers’ career. The Connecticut State Capitol (1872-80; NHL, 1970) while a monumental public building, it is High Victorian Gothic architecture. Although architecturally similar to the other buildings on this list, the Wyoming State Capitol (1886-90; NHL, 1987) is nationally significant for the women’s suffrage movement.

Of this group of National Historic Landmarks, the Wisconsin State Capitol Building (1906-17; NHL, 2001) is the only true peer of the Pennsylvania Capitol. Wisconsin’s Capitol is an example of Renaissance Revival architecture, as interpreted through American Beaux-Arts sensibilities with incorporated regional themes. However, the Wisconsin State Capitol is also significant as one of the final works of architect George B. Post and also as a legacy of the Progressive political movement, which Wisconsin was instrumental in promoting to the rest of the nation.¹¹¹

¹⁰⁹ Ibid., 687.

¹¹⁰ Ibid., 688.

¹¹¹ In addition, the Allen County Courthouse, in Fort Wayne, Indiana, (NHL, 2003) was also constructed as a monument to Beaux-Arts architecture and the collaboration of classical design, fine art, and applied ornamentation. However, the Allen County Courthouse represents this civic pride at a more local level.

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Like the Wisconsin State Capitol, the Pennsylvania State Capitol Building represents the finest execution of the American Renaissance architecture movement of the early part of the twentieth century. The Pennsylvania stands more singularly, however, because of its unity of the arts through architect Joseph Huston's collaboration with artists, sculptors and craftsmen. Huston's design for the Pennsylvania Capitol, while influenced by the new capitols in Minnesota and Rhode Island, was truly inspired by European examples, from the dome based on Saint Peter's Basilica in Rome to the grand staircase patterned after Garnier's Paris Opera House. The Pennsylvania Capitol, like the Wisconsin State Capitol, also contains an unprecedented collection of work from great American artists, in this case, Edwin Austin Abbey, Violet Oakley, George Grey Barnard, Henry Chapman Mercer, and William Brantley Van Ingen. 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 Pennsylvania State Capitol Complex stands apart from most other civic complexes in its completeness and embodiment of City Beautiful ideas.¹¹² One of the earliest and most ambitious civic plans of this era was for Cleveland, Ohio and was formulated in 1903 by Arnold W. Brunner, Daniel Burnham, and John Mervyn Carrère of Carrère & Hastings. The "Cleveland Group Plan" consisted of a Federal Building, City Hall, County Courthouse, Public Library, and Railway Station situated along a north-south axis that intersected with an east-west access centered on Lake Erie. Although the plan was never fully realized, the following buildings were all constructed in the neoclassical style over the next three decades: Federal Building and Post Office (now Howard M. Metzenbaum U.S. Courthouse) (1910), Cuyahoga County Courthouse (1912), Cleveland City Hall (1916), Public Auditorium (1922), the Cleveland Public Library Main Building (1925), and the Cleveland Public Schools Board of Education building (1931). As with the Pennsylvania State Capitol Complex, the axial and symmetrical arrangement of the buildings, the uniform scale and design, as well as the landscaped open spaces with sidewalks, trees and sculptures, result in one of the most complete examples of cohesive civic planning in the United States.¹¹³ In speaking of his design for Cleveland, Brunner stated,

the Civic Center is where the city speaks to us, where it asserts itself. Here the streets meet and agree to submit to regulation. They resolve themselves into some regular form, the buildings stop searing at each other, competition is forgotten, individuals are no longer rivals—they are all citizens. Petty struggles for prominence, small successes and failures disappear. Here the citizens assume their rights and duties and here civic pride is born.¹¹⁴

In both Cleveland and Harrisburg, Brunner believed that the administrative functions of government could be more than mere bureaucratic undertakings, they could represent the highest form of civic life and similarly inspire their citizens to greatness.

Of particular similarity to the buildings at the Pennsylvania State Capitol Complex is Cleveland's Federal Building and Post Office. Arnold Brunner designed the building between 1903 and 1910 and it was the first element of the plan to be completed. Much like the buildings of the Pennsylvania State Capitol Complex, the Beaux-Arts style building is clad in stone with a rusticated first floor, 42'-high Corinthian columns and pilasters on each elevation and bronze doors. The exterior and interior ornamentation was equally similar to the

¹¹² Other civic plans include McMillan Plan for Washington, D.C of 1901, the San Francisco Plan of 1906, the Chicago Plan of 1909, the Denver Civic Center of 1904, and the Olympia Plan of 1909.

¹¹³ Arnold W. Brunner, "Cleveland's Group Plan," Proceedings of the Eighth National Conference on City Planning, Cleveland, June 5-7, 1916, accessed online, 13 Jan. 2009, <http://urbanplanning.library.cornell.edu/DOCS/brunner.htm>.

¹¹⁴ Brunner, "Cleveland's Group Plan."

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Pennsylvania State Capitol Complex with statues of Jurisprudence, Commerce, Electricity and Steam, as well as a grand entrance lobby clad in marble and decorated with large chandeliers and numerous murals.¹¹⁵

The campus plan for Denison University in Granville, Ohio, is another example of a cohesive community plan by Arnold W. Brunner, with landscape design by Frederick Law Olmsted. Known as the “Greater Denison Plan”, the design was a series of quadrangles containing buildings of similar functions. This arrangement, along with the Georgian style architecture, was thought to foster a sense of community, dignity and warmth. Although this was a different sentiment from that of the Pennsylvania State Capitol Complex, Brunner implemented the same idea of designing a cohesive group of buildings for maximum function and emotional impact. As the Great Depression resulted in the construction of only the Swasey Chapel, two women’s dormitories, and the main entrance gateway to campus, the plan for Denison University is another example of a project with insufficient funding and of the unique example that is the Pennsylvania State Capitol Complex.

The idea of a civic complex based on the ideals of the City Beautiful Movement was not unique to Pennsylvania. In *Temples of Democracy*, Henry Russell Hitchcock states, “the Chicago fair and the Capitols that followed it left a legacy of perfection in city planning as well as in Classical design. The architect’s dream of himself as the prime artist in an American Renaissance converged with the layman’s dream of the City Beautiful.”¹¹⁶ Similarly, the notion of a civic complex within “a serene park” and “unfenced... grounds” and the ornamentation of interior spaces with “numerous artifacts and items of decoration” are other consistent attributes among statehouses across the country.¹¹⁷

This enlightened perspective of the civic complex for the betterment of the populace was also fostered by the more practical notion that “original functional concept of the statehouse, providing a headquarters for all of state government, had to be abandoned. As public responsibilities grew during the Progressive era, state governments outgrew their capitols. One by one, the administrative departments of government had to depart for other quarters. Over time, these departmental buildings came to form the basis of a state office complex that took on a life of its own as a small politico-administrative city surrounding the original statehouse.”¹¹⁸

While the administrative city, the landscape spaces, the interior decoration and the symmetrical organization were all then-contemporary objectives of civic planning, it is extremely unusual that such a complex was conceived of, funded and completed as originally planned. Unlike the Pennsylvania State Capitol Complex, most state governments operate in scattered buildings that cannot be easily identified as belonging to part of a whole. This is primarily because the unified and centralized plan found in Harrisburg is only possible to construct in some cities, as it is rare that a sufficient amount of available and affordable land would be found directly adjacent to the capitol building at the particular time that it was desired.

There are, however, two state capitols that share a considerable number of the attributes of the Pennsylvania State Capitol Complex. The complex surrounding the Illinois State Capitol (1867) in Springfield, Illinois, consists of constitutional offices, boards, departments, a visitors center, the Supreme Court, the State Office Building, the Centennial Building, three museums, and seven libraries, and the state archives. The most prominent buildings at the complex are the Michael J. Howlett Building, which was erected to commemorate the 100th anniversary of Illinois admission to the Union at a cost of \$3,000,000 between 1918 and 1923; the

¹¹⁵ United States General Services Administration, “Howard M. Metzenbaum U.S. Courthouse, Cleveland, Ohio,” accessed online, 13 Jan. 2009, <https://www.gsa.gov/about-us/regions/welcome-to-the-great-lakes-region-5/buildings-and-facilities/ohio/howard-m-metzenbaum-us-courthouse>.

¹¹⁶ Hitchcock and Seale, 255-256.

¹¹⁷ Charles T. Goodsell, *The American Statehouse: Interpreting Democracy’s Temples* (Lawrence: University Press of Kansas, 2001), 186, 183.

¹¹⁸ *Ibid.*, 181-182.

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Illinois State Library, erected in 1990, at a cost of \$36,000,000; the Margaret Cross Norton Building, which contains the State Archives and was constructed between 1936 and 1938 at a cost of \$820,000 with financing from the New Deal; the William G. Stratton Building, which was constructed in 1954 and houses the House of Representatives and other state agencies and departments; and the Art Deco style Armory Building.¹¹⁹ Although the Springfield state Capitol Complex has none of the symmetry or unified design of the Pennsylvania State Capitol Complex, it does represent a localized and comprehensive plan for a civic government that has evolved cohesively over nearly a one hundred year period.

The complex surrounding the West Virginia State Capitol (1924) is the most similar capitol complex to the Pennsylvania State Capitol Complex. Designed by Cass Gilbert between 1924 and 1932, the Beaux-Arts style capitol has been described as “the end of the American Renaissance.”¹²⁰ The Capitol itself lies parallel to the Kanawha River and two other large administration buildings are perpendicular to its end, creating an open quadrangle. The axial arrangement opens on to a centered fountain with extensive landscaped grounds.¹²¹ Despite the relative completion of this complex, Gilbert went beyond designing plans for the entire complex including sculpture, furnishings, landscaping, and expansion plans.¹²² Although not of the same scale as the Pennsylvania State Capitol Complex, the West Virginia State Capitol Complex embodies many of the design and planning principles set forth by Brunner and provides a comparable example on an early-twentieth-century civic complex.

Although taking in both state and city functions, the Denver Civic Center (recommended for NHL designation in 2012) closely relates to the Pennsylvania State Capitol Park Complex in terms of the period of significance and areas of significance: city planning and development, art, and architecture. Designed and realized between 1890 and 1935, the civic center had a “lengthy evolution” fostered by the integrated effort of local and national architects, planners, and artists.¹²³ As with the Pennsylvania State Capitol Park Complex, this did not result in a disparate environment, but rather one that adhered to a consistent set of literal and metaphorical principles. The first building to be designed in the Denver Civic Complex was the Capitol Building, which was completed in the Renaissance Revival style. In 1912, Arnold W. Brunner, in collaboration with the Olmsted Brothers, designed a civic plan that was arranged around a “grand transverse axis” which originated at the existing Capitol.¹²⁴ Not only was this fundamental framework comparable, but the proposed civic plan also similarly contained a balance of open spaces punctuated with buildings that served specific functions, such as a state office building, theater, library, as well as monuments to local history. As such, the Denver Civic Center is comparable to the Pennsylvania State Capitol Park Complex through its scale, age, and development history, as well as its symmetrical, comprehensive and consistent design.

¹¹⁹ “State and Local Government Facts,” *Illinois Blue Book, 2007-2008*, 486-490.

¹²⁰ Hitchcock and Seale, 255.

¹²¹ See images in: Historic American Buildings Survey, “West Virginia Capitol” (HABS No. WV-217), U.S. Department of the Interior, National Park Service, 1979.

¹²² Eldon Hauck, *American Capitols: An Encyclopedia of the State, National, and Territorial Capital Edifices of the United States* (Jefferson, NC: McFarland Publishing Company, 1991), 276. Perhaps his attention to detail was motivated by his thwarted plans for the 1906 St. Paul capitol in Minnesota. During his planning for the St. Paul capitol, Gilbert “planned grand avenues to accentuate it’s [the Capitol] place as a focal point in a City Beautiful scheme” and felt that the capitol “should become the focus and impetus for a comprehensive city plan that would apply the principles of the City Beautiful Movement to St. Paul.” Unfortunately, only the capitol buildings would be constructed to his designs. Hitchcock and Seale, 220; Barbara S. Christen and Steven Flanders, eds. *Cass Gilbert, Life and Work: Architect of the Public Domain* (New York: W.W. Norton and Company, Inc., 2001), 98.

¹²³ “Denver Civic Center.” *National Historic Landmark*, 2012, 4.

¹²⁴ “Denver Civic Center,” 5.

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Individuals Involved with the Development of the Pennsylvania State Capitol Complex**Edwin Austin Abbey, 1852–1911**

Edwin Austin Abbey was born in Philadelphia, Philadelphia and attended the Pennsylvania Academy of the Fine Arts. He was also elected to the National Academy of Design and The American Academy of Arts and Letters. Primarily an illustrator, muralist and painter, Abbey was selected to paint the coronation of Edward VII in 1902. His illustrations primarily focused on Victorian and Shakespearian subjects, and his most famous work is *The Quest of the Holy Grail* in the Boston Public Library. By the time of the Capitol Commission in 1901, he was one of the most respected muralists of the day.

George Grey Barnard, 1863-1938

George Grey Barnard was born in Pennsylvania and attended both the Art Institute of Chicago and the École des Beaux-Arts in Paris. As a sculptor, his subjects included primarily Biblical and allegorical work. In late 1908, several cast models from his work on the Capitol Building were exhibited at the Boston Museum of Fine Arts, where they “appealed to the connoisseur and to the crowd.” Both the work’s “moral beauty” and the “varieties of love” that it expressed were praised. The completed groups, with the exception of the backgrounds, were shown at the entrance to the Spring Salon in Paris in 1910. There, Boucher and Lefevre were enthusiastic in their praise. Hippolyte Lefevre hailed Barnard as one of the “greatest sculptors of the world.” *Le Temps* of Paris praised “the grandeur of inspiration in the ensemble, the power of sentiment, the perfection of technique,” while *La Fotografia Artistica* of Turin, Italy found Barnard “a great master of light and shade.” He was compared to Phidias, Michelangelo, and Velasquez. President Theodore Roosevelt visited the salon and found the groups ideal for a capitol. One later art historian wrote that Rodin saw the work and proclaimed it “magnificent.”

Arnold William Brunner, 1857-1925

Arnold Brunner was born in New York City and graduated from the Massachusetts Institute of Technology in 1879. He worked briefly in the office of George B. Post (1879-1884) until 1884, when he began a European tour. When he returned in 1885, he partnered with Thomas Tryon (1859-1920) until 1898. When that partnership dissolved, Brunner worked independently until his death. Brunner was a founder and president of the Architectural League of New York, a Fellow of the American Institute of Architects after 1892, on the National Committee of Fine Arts, Vice President of the American Civic Association and the National Sculpture Society, a member of the New York American Institute of Architects, the Fine Arts Federation of New York, the National Academy of Design and the National Institute of Arts and Letters, among others.¹²⁵

Prior to his work on the Capitol Complex, some of Brunner’s more prominent commissions included the Temple Beth-El in New York, New York (1891); Congregation Shearith Israel in New York, New York (1897); the Mount Sinai Hospital in New York, New York (1898); the Federal Building and Post Office in Cleveland, Ohio (1900); the Henry S. Frank Memorial Synagogue in Philadelphia, Pennsylvania (1901); the School of Mines at Columbia University in New York, New York (1904); Students’ Hall at Barnard College in New York, New York (1916); and the Cadet Hospital at the United States Military Academy at West Point (1924).¹²⁶ Brunner also won the competition for the United States State Department Building (1911), but the project was never completed under his direction. Despite this enormous volume of work, Brunner is best known for his large-scale city planning commissions, including a Group Plan for Cleveland, Ohio (1903); a master plan for Dennison University in Granville, Ohio (1916); city and waterfront plans for Baltimore, Maryland (1904),

¹²⁵ Robert Ingersoll Aitken, Edwin H. Blashfield, Daniel C. French, Clayton Hamilton, J. Horace McFarland, Brandes Matthews, Brand Whitlock, and Charles Harris Whitaker, *Arnold W. Brunner and His Work* (New York: Press of the American Institute of Architects, 1926), 44.

¹²⁶ “Brunner’s Projects,” PCPC files. Congregation Shearith Israel houses the oldest congregation in the United States and the building was the first Classical Revival style synagogue in the United States.

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Rochester, New York (1911), Denver, Colorado (1913), and Albany, New York (1914). Although none were of the same scale as the Pennsylvania State Capitol Complex, Brunner had extensive experience both adapting a new design to an existing complex of buildings as well as in large-scale works for public entities.

His extensive body of work was complemented by his equally enthusiastic spirit. In speaking of his work, Brunner stated, “we architects are the scene painters of the world. Much of the scenery, the backgrounds of great events, remain today as record, and are more convincing than written history. Constructed of enduring materials these scenes of marble, granite and bronze bring to our senses a vivid realization of stirring action and heroic deeds of actors long since gone.”¹²⁷ After his death, he was remembered as the following: “Nobody has given more thought or deeper study to the problem of building cities than he; no one was more intimately or responsibly associated with the remarkable movement in favor of municipal order and beauty in America and nobody achieved more lasting practical results.”¹²⁸

William Gehron (1892-1958) and Sidney Fuller Ross (?-1948)

William Gehron and Sidney Fuller Ross initially worked at the Pennsylvania State Capitol Complex under Arnold Brunner and carried on the work after he died in 1925. Although the pair remained in charge of the Pennsylvania State Capitol Complex project until its completion in 1939, they also completed numerous other commissions including the Los Angeles Public Library (1926), the Jewish Theological Seminary in New York, New York (1928), the 92nd Street YMCA in New York, New York (1929), Washington Hall (1925-1929) and Grant Hall (1931) at the United States Military Academy at West Point, and the Veterans’ Memorial Bridge (1933) in Rochester, New York.

William Gehron was born in Williamsport, Pennsylvania, and received a degree from the Carnegie Institute of Technology in 1912. His earliest professional association was with Arnold W. Brunner, with whom he worked until the latter’s death in 1925, and afterwards established the firm of Gehron and Ross. After that partnership dissolved in 1932, Gehron worked independently, occasionally partnering with prominent architects such as Alfred Easton Poor and with institutions such as the Housing Division of the Federal Public Works Department. In 1952, he and Gilbert L. Seltzer formed the firm of Gehron and Seltzer, and completed such projects as the Queens County Court and Prison in Kew Gardens, New York (1958), and Thayer Hall at the United States Military Academy at West Point (1958).¹²⁹

Sidney Fuller Ross was born in Kennebunk, Maine and received a degree from Cornell University in 1902. His earliest known employer was the firm of Trowbridge and Livingston in New York. In 1910, he and fellow Cornell alumnus J. Andre Smith established the firm of Smith and Ross, also in New York. By 1917, he was working for Arnold W. Brunner Associates, and later established the firm of Gehron and Ross. After the dissolution of the partnership in 1932, Ross also worked independently, primarily as an underwriting supervisor with the Federal Housing Administration.

Joseph M. Huston, 1866-1940

Architect Joseph Miller Huston, a Philadelphian born in 1866, worked as an architectural draftsman before entering the College of New Jersey (Princeton) at the age of twenty-two. After receiving his B.A. in 1892 and his M.A. in 1895, Huston worked in the office of Frank Furness before opening his own practice. He interrupted his practice in 1898-99 to make the Grand Tour, visiting Europe, and the near and Far East. Huston’s world view of architecture played a large part in future designs, but it was his trip to Europe and his interest in the Italian Renaissance that would prove most influential in his most significant commission. Huston’s accomplishments include his assistance in the design of Philadelphia’s Broad Street Station and the

¹²⁷ *Arnold W. Brunner and His Work*, 3.

¹²⁸ *Ibid.*, 8.

¹²⁹ “William Gehron, Architect, 71, Dies,” *The New York Times* 19 Nov. 1958: 37.

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Reading Terminal (NHL, 1976). Examples of Joseph M. Huston's work are located throughout the Philadelphia area, including his own home, Oaks Cloister, a blend of English Tudor and Arts and Crafts influence, however, his greatest commission was the Pennsylvania State Capitol Building in Harrisburg.

Carl Paul Jennewein, 1890-1978

Carl Paul (C.P.) Jennewein was born in Stuttgart, Germany and emigrated to the United States in 1907. He was a member of the Art Students League from 1908 to 1911 and, in 1912, he completed four murals in the prominent Woolworth Building (1910) in New York City. In 1916, Jennewein received the Prix de Rome and relocated to Rome for three years, where he began to fully focus on sculpting. In addition to his work on the Forum and Finance Buildings at the Capitol Park complex, Jennewein worked on such prominent buildings as the British Empire Building at Rockefeller Center (1930) in New York, the Justice Department Building (1935) in Washington, DC, the Kansas City Hall (1937) in Missouri and the Dauphin County Courthouse (1940) in Harrisburg, PA. His most important work is the polychrome pediment at the Philadelphia Museum of Art (1919). His work at the Pennsylvania State Capitol Complex included the exterior bronze doors on the North Office Building, the allegorical panels on the exterior of the Forum Building, the frieze on the Finance Building and the exterior light fixtures on the Forum and Finance Buildings.

Lee Lawrie, 1877-1963

Lee Lawrie was a "leading sculptor in America between the First and Second World Wars."¹³⁰ Lawrie was born in Rixdorf, Germany but moved to Chicago in 1882. His earliest known work was for the World's Columbian Exposition of 1893, after which he moved to the East Coast for the remainder of his career. His over 300 commissions were completed both under the partnership of Ralph Adams Cram and Bertram Goodhue, as well as independently. Some of his more prominent commissions include, the Nebraska State Capitol (1922-32; NHL, 1976), the Los Angeles Public Library (1926), the statue of Atlas in Rockefeller Center (1930; NHL, 1987), the Chapel at West Point (1911), St. Bartholomew's Church in New York (1918), large relief panels for the National Academy of Sciences Building in Washington, DC (1924), allegorical relief panels called Courage, Patriotism and Wisdom over the entry doors to United States Senate chamber in Washington, DC (1950), the statue of George Washington at National Cathedral in Washington, DC, the model of Franklin Delano Roosevelt for the United States dime (1946), and the bronze doors of the John Adams Building at the Library of Congress Annex in Washington, DC (1939). Lawrie's work at the Capitol Park complex included the war eagles on the Soldiers' and Sailors' Memorial Bridge, the bronze entrance doors on the Forum Building and the north entrance doors on the Finance Building.

David A. MacGregor, 1883-1991

In the nineteenth century, MacGregor would have been classified as a decorator rather than an artist. He attended classes at the Pennsylvania Academy of the Arts in the early 1900s and maintained a studio in the same building as Violet Oakley. He was a skilled artisan, capable of producing adequate figural or landscape pictures for architectural adornment, rather than paintings suitable for hanging as works of art.

Carl Milles, 1875-1955

Carl Milles was born in Uppsala, Sweden and moved to Paris in 1897, where he worked in the studio of Auguste Rodin. He returned to Sweden in 1906, but in 1931, moved to the Cranbrook Academy of Art in Bloomfield Hills, Michigan, to serve as the sculptor in residence. Some of his more prominent works include the monument for Peace at Saint Paul City Hall and Ramsey County Courthouse in Saint Paul, Minnesota (1936), the Racine County Court House in Racine, Wisconsin (1931), the Meeting of the Waters in St. Louis, Missouri (1936), the Spirit of Transportation at the Detroit Civic Center in Detroit, Michigan (1952), the Sunsinger and the Fountain of Faith at the National Memorial Gardens in Falls Church, Virginia (1952) and

¹³⁰ Susan E. Menconi, "Uncommon Spirit, Sculpture in America, 1800-1940," catalogue of Hirschl and Adler Galleries, 1989, 58.

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numerous works at Cranbrook. Milles met Gehron in 1930 and it was Gehron who encouraged him to work on the Capitol complex, where his work included the three elaborate bas-relief bronze doors on the north and south elevations of the Finance Building. In his later life, he returned to Sweden where he died.

Henry C. Mercer, 1856–1930

Born in Doylestown, Pennsylvania, Henry Chapman Mercer graduated from Harvard University. He was the curator of American and Pre-historic Archaeology at the Museum of the University of Pennsylvania from 1894 to 1897 and conducted site excavations in the Yucatan Peninsula and in the Delaware, Ohio and Tennessee River valleys. In his later years, he was an avid manufacturer of handcrafted tiles, which he produced for architects such as McKim, Mead and White, and Cram, Goodhue and Ferguson, as well as for numerous residences throughout the country. The casino at Monte Carlo, the Rockefeller Estate in Pocantico Hills, New York, and Grauman's Chinese Theater in Hollywood, are among the sites that also boast Mercer tiles in quantity. He was also granted three patents for his clay tiles and mosaics before 1905 and won the grand prize at the 1904 St. Louis Exposition, the 1921 gold medal of the American Association of Architects, and the 1920 medal of the Philadelphia Arts and Crafts Guild.¹³¹

Violet Oakley, 1874–1961

Born in New Jersey, Violet Oakley attended the Arts Students League of New York and the Drexel Institute. Although initially known as a popular illustrator and for her stained glass, Oakley's most prominent work is as a muralist, including forty-three murals in the Capitol Building. She was heavily influenced by the philosophy of the Pre-Raphaelites and moved to Switzerland in 1927 as a self-appointed artistic ambassador to the League of Nations.

Roland Hinton Perry, 1870–1941

Roland Hinton Perry was a sculptor and painter from New York City who trained at the Art Students League, the Academie Delecluse, the Academie Julian and the École des Beaux-Arts. His most prominent works include a series of bas-reliefs and the Fountain of Neptune at the Library of Congress in Washington D.C. and the statue of "Commonwealth" on top of the Capitol Building. Perry was a member of the Grand Central Art Gallery and the National Sculpture Society.

William Brantley Van Ingen, 1858–1955

William Brantley Van Ingen was a Philadelphia native who studied with Thomas Eakins and Christian Schuessele at the Pennsylvania Academy of Fine Arts. He later moved to New York City and worked with John La Farge, Louis Comfort Tiffany and Francis Lathrop, and with Leon Bonnat in Paris. He was a member of the Pennsylvania Academy of Fine Arts, the Philadelphia Architects League, the Society of Mural Painters, and the Artist Fencers clubs in New York and the Art Club of Philadelphia. His work is represented in a number of other public buildings. He completed six panels, "The Departments," for the Library of Congress; eleven panels on "Coinage" and four on "Gold Mining" for the U.S. Mint in Philadelphia; sixteen panels depicting the "Industries of New Jersey" for the state Capitol at Trenton; and "Construction of the Canal," five panels for the Panama Canal Administration Building, Balboa, Canal Zone, 1914-1915.¹³²

¹³¹ His home and tile works in Doylestown, Pennsylvania, were designated a National Historic Landmark in 1985.

¹³² *The Pennsylvania Capitol*, vol. 2, 368-69, 370-72.

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- Preliminary Determination of Individual Listing (36CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.

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Recorded by Historic American Buildings Survey: #

Recorded by Historic American Engineering Record:

HAER No. PA-456 (Soldiers' and Sailors' Memorial Bridge)

Primary Location of Additional Data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other (Specify Repository):

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10. GEOGRAPHICAL DATA

Acreage of Property: Approximately 48 acres

UTM References:	Zone	Easting	Northing
A	18	339665	4458876
B	18	339790	4458680
C	18	339947	4458526
D	18	340175	4458843
E	18	340513	4459158
F	18	340061	4459090

Verbal Boundary Description: The boundary includes the entire Pennsylvania State Capitol Complex, which includes the capitol; its grounds to the west, south, and east; other ancillary buildings to the north, south, and east; and the Soldiers’ and Sailors’ Memorial Bridge. The property is roughly bounded by Walnut Street to the south, North 3rd Street to the west, North Street to the north, and North 7th Street to the east that also includes the north and south sides of the Soldiers’ and Sailors’ Memorial Bridge to its junction on its east end with North 13th Street (marked by low rectangular pylons). The boundary is indicated by the bold line on the attached map labeled “Pennsylvania State Capitol Park Complex; Harrisburg, PA; Not to Scale.”

Boundary Justification: The boundary includes the buildings, structures and sites that have historically been associated with the Pennsylvania State Capitol Complex. No historically associated resources have been excluded.

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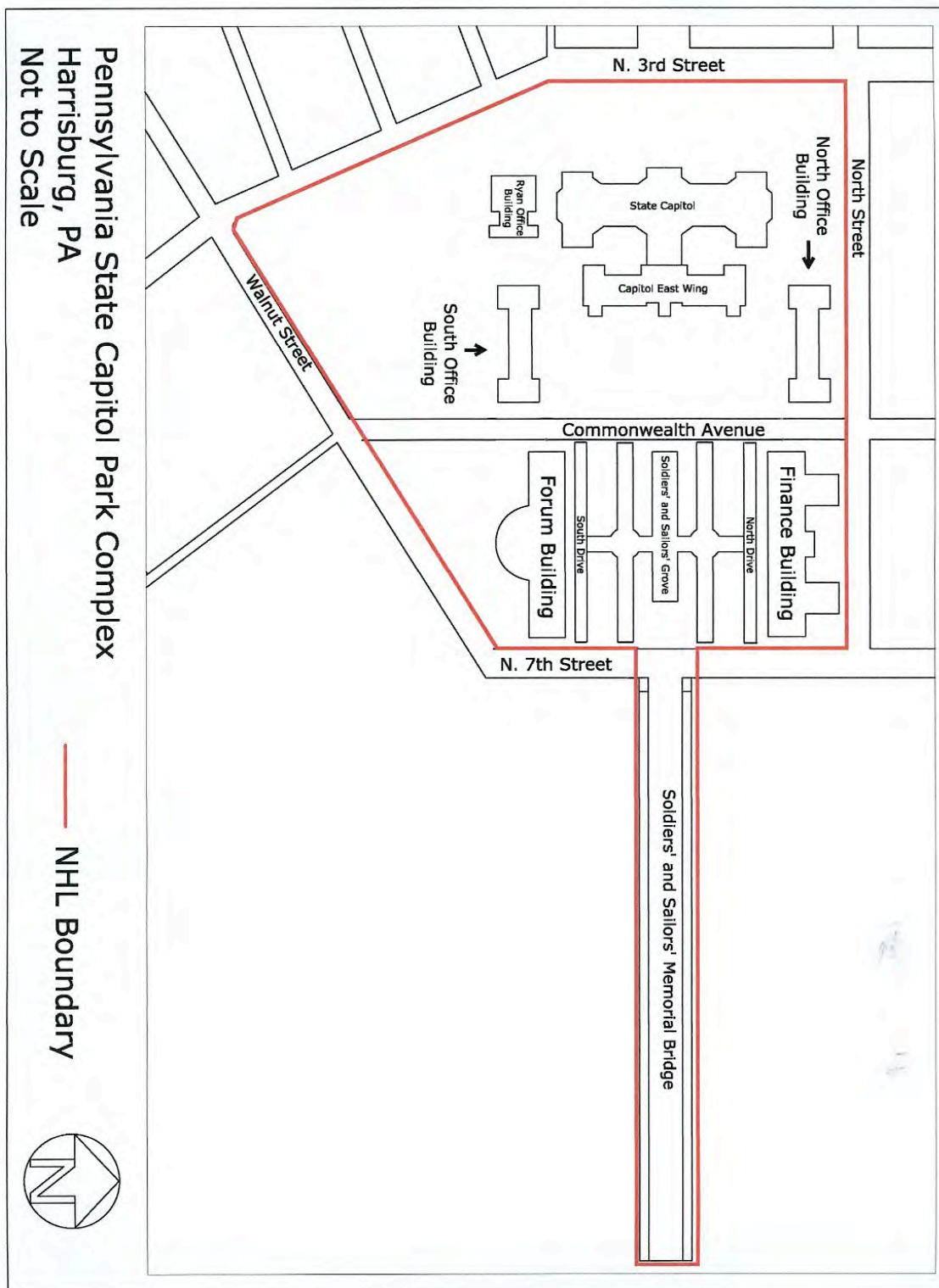
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NATIONAL HISTORIC LANDMARKS PROGRAM

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Aerial view of the Capitol Complex
Photograph by Brian Foster, 2000

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West elevation, main entrance to Capitol Building including grand staircase
Photograph by Christopher R. Ellis, 2005



East elevation Capitol with Capitol East Wing and plaza with the Arcade and Fountain in foreground.
Photograph by Christopher R. Ellis, 2005.

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Rotunda interior dome and grand staircase
Photograph by Brian Hunt, 1988

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Overall view of the Senate Chamber
Photograph by Brian Hunt, 1994



Overall view of the House of Representatives Chamber
Photograph by Brian Hunt, 1999

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Overall view of the Supreme and Superior Court Chamber
Photograph by Brian Hunt, 1995



Rotunda Lunette: *The Spirit of Vulcan* by Edwin Austin Abbey
Photograph by Brian Hunt, 1986

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Lincoln at Gettysburg, mural by Violet Oakley in the Senate Chamber (left)

Mercer Tile Mosaic, *Paring Apples*, by Henry Chapman Mercer (right)

Photographs by Brian Hunt, 1996 (L) and 1997 (R)

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Oblique aerial view of Capitol Building and Executive, Library, and Museum Building
Photograph by Brian Hunt, 1992



Executive, Library, and Museum Building (Speaker Matthew J. Ryan Building), west façade
Photograph by Christopher R. Ellis, 2005

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Mexican War Monument, located in Capitol Park
Photograph by Christopher R. Ellis, 2005



General Hartranft Memorial (left), and Boies Penrose Memorial (right)
Photograph by Christopher R. Ellis, 2005

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North Office Building (top) and South Office Building (bottom)
Photographed by Logan Ferguson, 2009

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South Office Building, entrance detail (left)

North Office Building, lobby (right)

Photographed by Logan Ferguson, 2009

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Forum Building, front (top) and rear (bottom)
Photographed by Logan Ferguson, 2009

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Forum Building interior views, forum auditorium (above), and library (below)
Photographed by Logan Ferguson, 2009



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Finance Building (top)
Finance Building, colonnade and roof detail (bottom)
Photographed by Logan Ferguson, 2009



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Finance Building, entrance detail (above)
Soldiers' and Sailors' Grove, view looking back toward the Capitol (below)
Photographed by Logan Ferguson, 2009



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Soldiers' and Sailors' Memorial Bridge, pylons (above)
General view of the Memorial Bridge looking east (below)
Photographed by Logan Ferguson, 2009

