

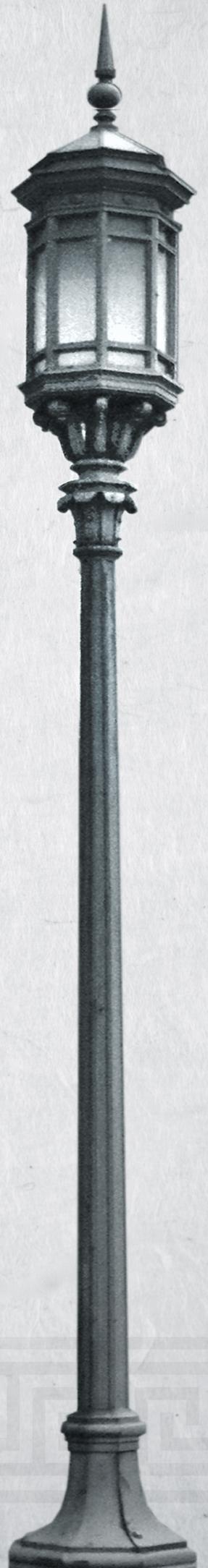
History of the PENNSYLVANIA FINANCE BUILDING





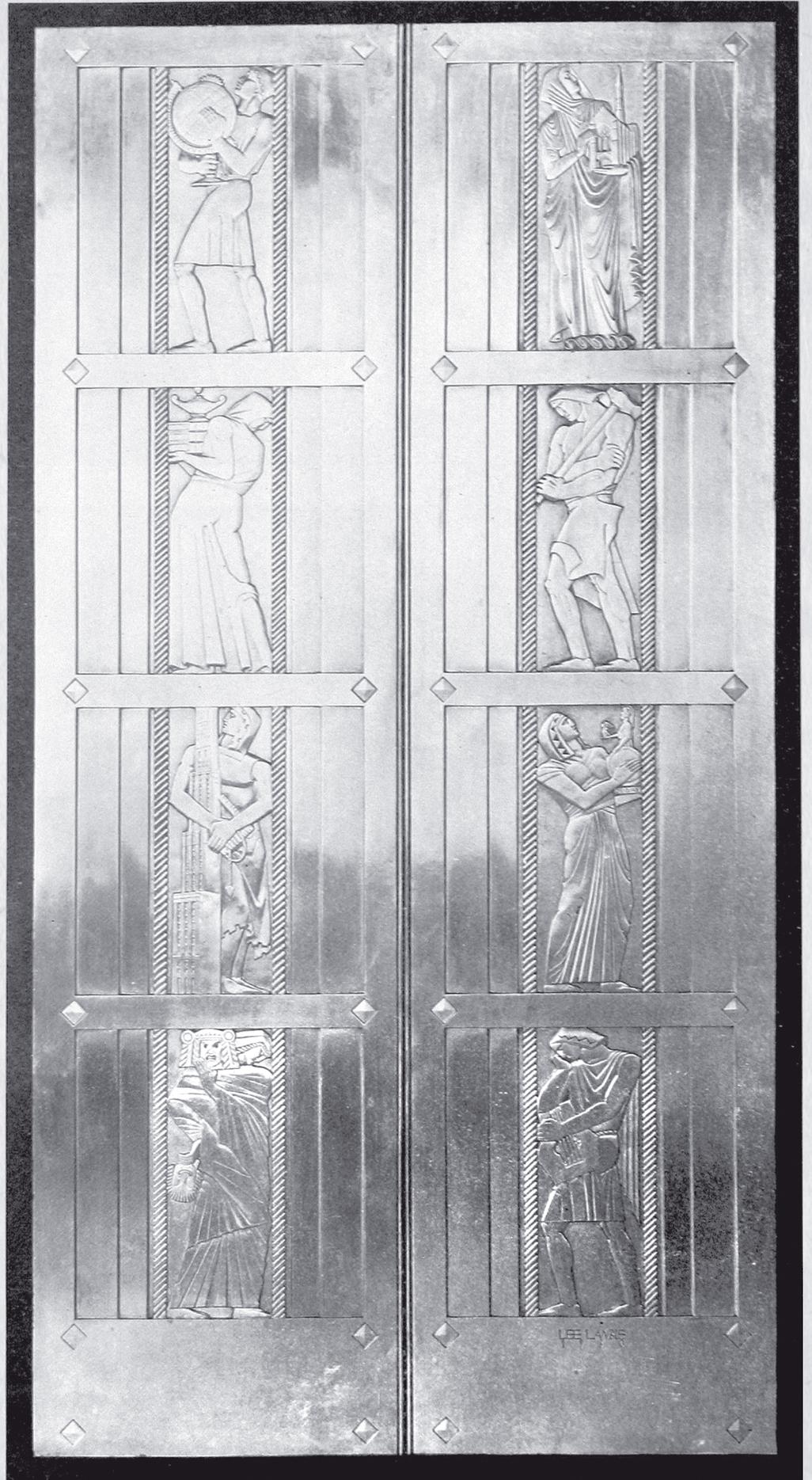
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Designed by Vincent Maragliotti, the brass elevator doors are decorated with bold reliefs of ancient and modern coins.

THE FINANCE BUILDING

THE FINANCE BUILDING is considered by many to be an architectural marvel of construction and fine workmanship. The Finance Building was envisioned in a plan proposed by New York architect Arnold W. Brunner in 1916. Known as the Brunner Plan, the architect's concept used the Capitol Building as the main axis from which four buildings were constructed in a neoclassical style. The South Office Building was completed in 1921, followed by the North Office Building in 1929, and the Education Building (now known as the Forum Building) in 1931. The Finance Building, completed in 1939, was the fourth unit of the plan built at a cost of \$4,650,000. Nearly 50 years later, in 1986, the east wing addition to the Capitol Building was completed at a cost of \$124 million. The addition, with its plaza and impressive black granite fountain, provides the long-missing focal point called for in Brunner's 1916 master plan.

In 1989, the Finance Building celebrated its 50th anniversary. All those who worked there took a moment to appreciate its beauty at a special ribbon cutting ceremony to commemorate the final result of Arnold Brunner's work.

Constructed from Indiana limestone, the Finance Building stands seven stories high and is crowned with a broad hip copper roof. The building is U-shaped in design, with two wings extending on the north side that flank a plaza paved with granite flagstones. A frieze encircles the building, carved with inscriptions and decorated with medallions representing the cities and economic life of the Commonwealth.

The main entrance on North Drive is adorned by three pairs of bronze doors with designs sculpted by Carl Milles depicting workers on the farm as well as in the glass, oil, steel and anthracite industries. The bronze doors on the North Street side of the building, where the plaza is located, illustrate the principal industries of Pennsylvania – agriculture, mining and manufacturing.

The interior of the Finance Building is characterized by beautiful dark brown Tennessee marble and terrazzo floors. The ceilings of both vestibules and the lobby are elaborately decorated. The elevator doors in the lobby are made of brass and feature ancient and 20th century coins cast in bold relief.



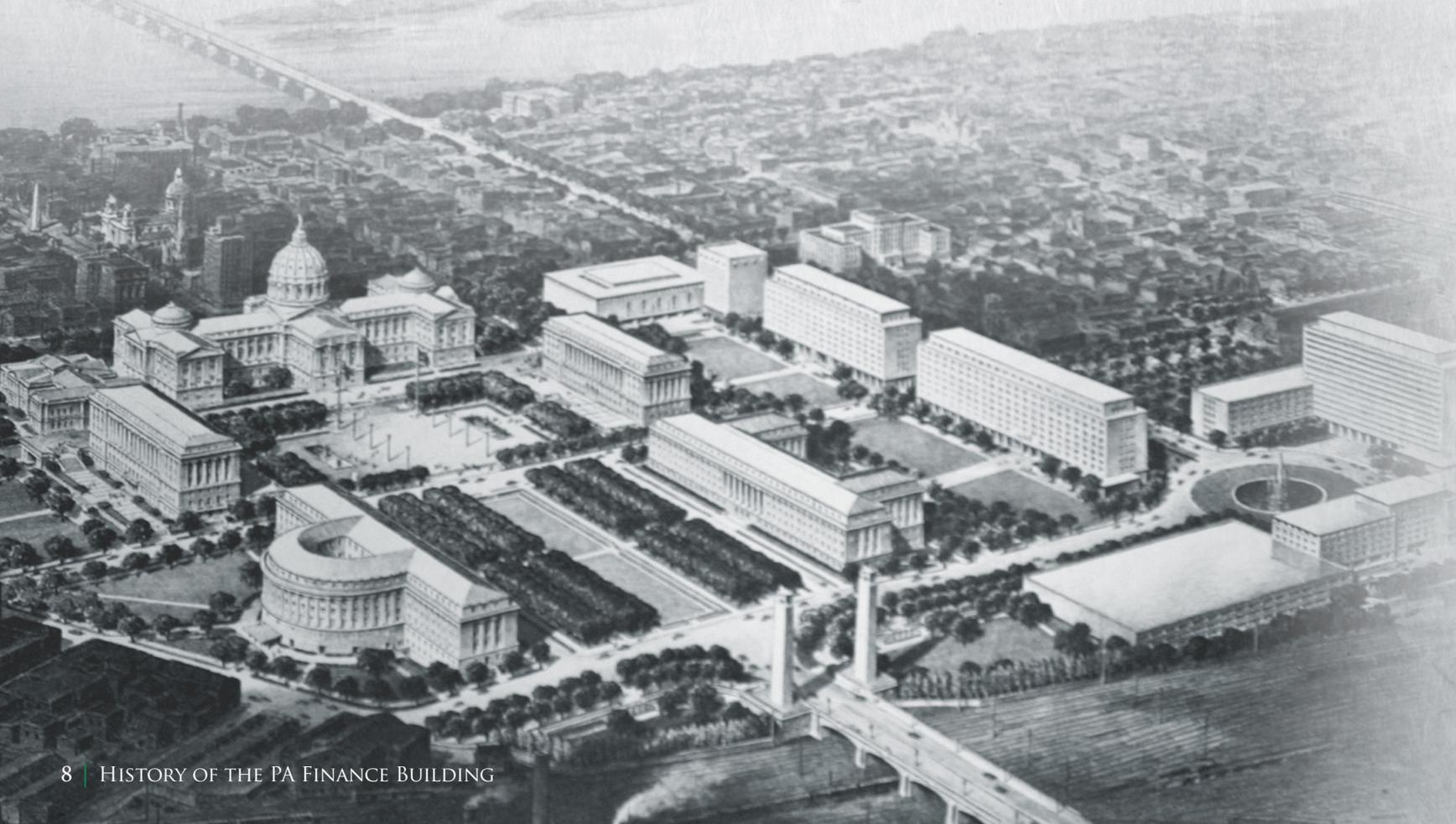
THE BRUNNER PLAN

THE STORY of the Finance Building begins long before ground was broken on the project. Spurred by the completion of the majestic new Capitol Building in 1906, state officials turned their attentions to the needs of a rapidly expanding state government. The creation of the State Railroad Commission and the Departments of Highways, Health, and Mines between 1901 and 1906 brought to issue the ability of the state to provide adequate office space for its growing bureaucracy. Soon the problem would be out of hand. Additionally, vivid memories of the inferno that swallowed the original Capitol Building in 1897 still haunted many state functionaries. Surrounded by an assortment of dilapidated row houses and tenements, the regal new Capitol Building, despite its formidable grandeur, was vulnerable to another fiery disaster at any time.

In 1911, responding to a pressing need for more office space, the Commonwealth began purchasing property east of the new Capitol. The land would provide adequate room for future growth and, when cleared of existing housing, might also reduce the potential for another fire like the one in 1897. During the next five years, the State was able to acquire a 27 acre tract of land bounded by Third Street on the west, North Street on the north, Seventh Street on the east and Walnut Street on the south.

Once sufficient acreage had been secured, Governor Brumbaugh, in 1916, authorized formal planning for an extension to the existing Capitol grounds. New office buildings and a park that would showcase the Capitol Building were to be built within the extension. After a brief but vigorous search, Arnold Brunner, a prominent New York City architect who had designed buildings throughout the country, was commissioned to design the project. Several months later, Brunner submitted a plan acceptable to the State Capitol Park Extension Committee, which had been appointed to oversee the project.

Brunner's plan called for a grand approach to the Capitol from the east. A new bridge leading down from State Street and across the railroad tracks would provide a dramatic entrance and view of the complex. The focus of the extension was to be the Capitol Building. Flanking the Capitol would be four substantial office buildings, two on either side, which were to be constructed of stone similar in appearance to the stone used in the Capitol. In the common space shared by these five buildings, Brunner called for a terraced plaza with two fountains and a tree-lined park. Bold and somewhat visionary, the Brunner Plan was warmly embraced by various state officials as well as the Extension Committee.

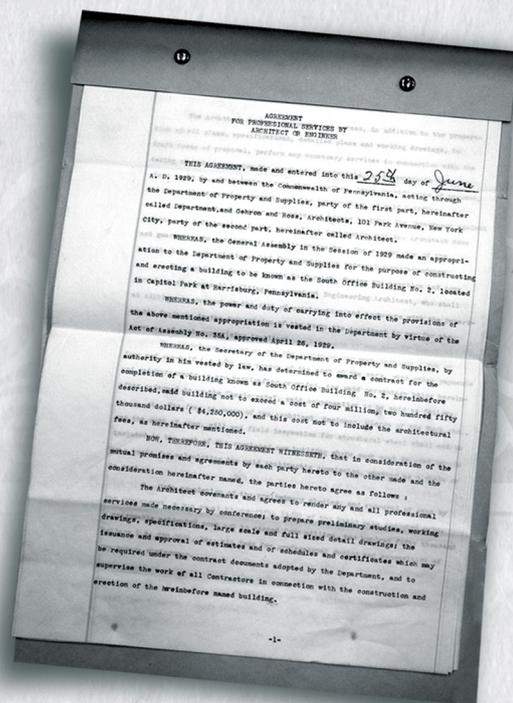


The first step toward the fulfillment of the Brunner Plan was the South Office Building. Authorized in 1919, the six-story structure combined design elements incorporated within the Capitol Building, yet its massive size and subdued detailing gave the structure a character of its own. The final product nicely complemented, but did not visually compete with, the centerpiece of the complex. Upon completion in 1921, the South Office Building became a model for the complex's later structures.

The same year that construction began on the South Office Building, work also began on the bridge that had been called for in the Brunner Plan. Named the Soldiers and Sailors Memorial Bridge in memory of the Pennsylvanians who had served in the military and naval forces during World War I, the span would take several years to complete. When finished in 1930, it provided the sort of stunning approach to the complex that Brunner had envisioned.

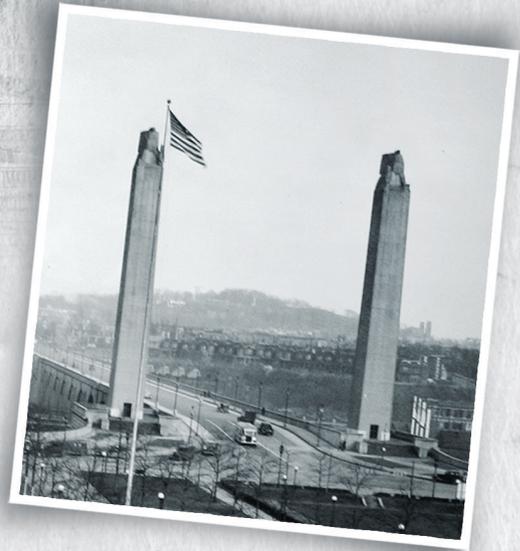
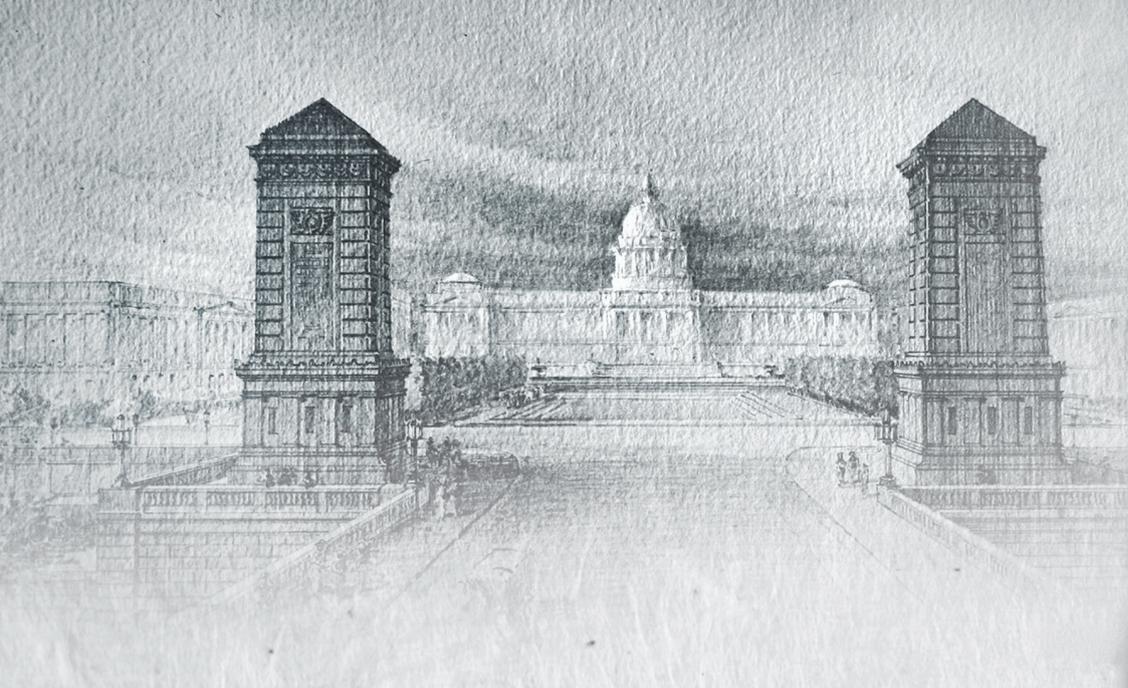
The next two additions to the complex were the North Office Building and the South Office Building Number Two, or, as it would become better known, the Education Building. The North Office Building, completed in 1929, provided a mirror image of the South Office Building. It, too, was designed in the Neoclassical style. Like its counterpart, the North Office Building featured 14 colossal Ionic columns along the upper half of the structure. In dimensions and detailing, the building closely resembled the South Office Building, thus further complementing both the Capitol Building and the complex.

The Education Building became the third structure in the complex. While the new building maintained the architectural unity that characterized the entire extension, its design departed a bit from the earlier structures. The building was significantly larger than its two predecessors and the rectangular shape of the structure was broken on the south façade by the inclusion of a spacious semicircular auditorium. Throughout the interior, wall and ceiling murals depicting historical and scientific events brought an artistic quality to the building, not present in the earlier edifices. When completed, the Education Building was immediately recognized as an exceptional addition to what was becoming one of the finest capitol complexes in the nation.



With the completion of the Education Building, and the Soldiers and Sailors Memorial Bridge in 1931, only one piece of the Brunner Plan remained unfinished. Initially called the North Office Building Number Two, the proposed structure became known as the Finance Building even before architectural plans had been prepared. It was anticipated that the final addition to the complex would duplicate the Education Building, just as the North Office Building duplicated the South Office Building, thus maintaining a strong sense of symmetry. The team of artists and craftsmen who had added fine detailing to the Education Building would again be employed to create the same qualities in the Finance Building. The structure would be the last, and perhaps the best, of the new Capitol complex buildings.

For half a century the Finance Building has stood imposingly along North Street between Commonwealth Avenue and Fisher Plaza. When completed in late 1939, the stately Neoclassical edifice became the final piece in a 25 year project to thoroughly redesign and expand the Capitol complex. Erected during the Great Depression, the building is the cumulative creation of skilled architects, sculptors, artists and craftsmen as well as a hardy corps of able laborers. The finished product is an unusual combination of fine art and diligent workmanship, aesthetics and function. It is a structure that reflects the vision and abilities of a bygone era, yet has effectively served the needs of the State for 75 years.



SOLDIERS AND SAILORS MEMORIAL BRIDGE

DESPITE THE ENTHUSIASM generated by the construction of the Education Building, it would be several years before work could begin on the Finance Building. The Great Depression, which blanketed the nation in poverty during the 1930's, demanded all the resources that the State could muster. By 1933, industrial production in Pennsylvania had withered to less than half of its pre-Depression levels. The State's unemployment rate hovered at between 35 and 40 percent. Those who did have jobs often worked for pennies as per capita income plummeted. Commonwealth revenues were slashed while the demands for state aid intensified. As conditions continued to deteriorate during the early and mid 1930's, there was little incentive to erect another state office building.

The conditions that delayed construction of the Finance Building ultimately became the reasons that work on the building was begun. To attack the unemployment problem within the state, the Commonwealth initiated a "little New Deal" in 1936. With the help of federal grants and loans through the Public Works Administration (PWA), various community improvement projects within the state were created. To administer these projects as well as provide employment opportunities for those who would otherwise be collecting relief payments, the State Assembly instituted an independent public corporation, the General State Authority. In essence, the General State Authority assumed

many projects that the state government was constitutionally prohibited from pursuing. For instance, on various building projects, the Authority secured the necessary financing, contracted services and labor, supervised construction, and then leased the completed facilities to the state. Among the first projects started by this new, independent public corporation was the Finance Building.

Upon opening its doors for business in February of 1937, the General State Authority immediately sought projects that could be accomplished relatively quickly. Foremost among those enterprises was the Finance Building. Detailed plans for the proposed building had been created and maintained since the early 1930's by two prominent New York City architects, William Gehron and Sidney Ross. The two builders had worked alongside Arnold Brunner before his death in 1925, and shared his enthusiasm for the entire Capitol Extension project. They had also designed the Education Building and were responsible for incorporating into the structure much of the fine craftsmanship which characterized that building. Even when it became clear that work on the final piece of the complex, the Finance Building, would be indefinitely postponed, Gehron and Ross continued to plan for an eventual start of construction. The wait ended in mid-1937 when the two architects were contracted by the General State Authority and work on the Finance Building was soon initiated.

THE FINANCE BUILDING BECOMES A REALITY

GEHRON AND ROSS wasted little time in pursuing their new project. Despite the General State Authority's announced policy "to erect buildings of simple and durable design," the two architects did nothing to modify their original plans. The Finance Building would resemble the Education Building in shape, size, and dimensions. Likewise, the artistry and detailing that set the earlier building apart from other structures in the complex would be included in the Finance Building. While the two architects were concerned that they had underestimated the cost and labor requirements of the project, they remained committed to designing a structure that would proudly complete the complex.

At the same time Gehron and Ross were putting the finishing touches on their design plans, they were busy securing the services of two artists, three sculptors and a philosopher. Four members of the team had worked with Gehron and Ross on the Education Building. The other two, one of the sculptors and the philosopher, did not contribute to the earlier building, but came with outstanding credentials. All were accomplished artisans who brought additional prominence and skills to the project.

Sculptor Lee Lawrie had worked with Gehron and Ross in the past. His artistry on both the Soldiers and Sailors Memorial Bridge and on the Education Building has been resoundingly acclaimed. Lawrie's most outstanding creations within the complex were the two monumental eagles which crowned the pylons at the Memorial Bridge entrance. The source of much speculation as they were being sculpted, the eagles were almost universally praised once completed. Lawrie was also responsible for the three grilled doors at the entrance to the Education Building. Containing 120 panels which depict sources of humanity in both industry and the arts, the doors further reflected the sculptor's exceptional abilities. Gehron and Ross chose Lawrie to create an appropriate sculpture for the Finance Building's north entrance.

In contemplating his assignment, Lawrie proposed to create a mammoth work that would "convey the Idea of Birth, or the creation, of a State – (Pennsylvania) – into being: from its early, mild uncultivated life to present, cultivated, industrious and progressive State and finally, the Light to illuminate the path of the Future." Framed by two granite stairways and set amid a substantial flagstone plaza, Lawrie's sculpture, which consists of three



large granite panels, achieved all he had hoped it would. Sculpted onto one side panel are representations of the four seasons, of wild and domestic animals, plant life, Native American civilization and the natural resources that blessed the land. The other side panel, which portrays the future, includes symbols of various activities including agriculture, dairying, lumbering, and manufacturing that would remain foundations of the Pennsylvania economy. The central panel, which is the dominant of the three sections, bridges the past and the future. The wall shows a plough, sheaves of wheat, a ship, an eagle and two large rampant horses, all components of the Seal of the Commonwealth. The state motto, "Virtue, Liberty, and Independence," is also included on the panel. The work, like Lawrie's other works within the Capitol complex, is exceptional. It provides a stunning, yet dignified, entrance to the building.

Perhaps the most accomplished artist to work on the Finance Building was Carl Milles. An established Swedish sculptor, Milles met William Gehron in 1930. Gehron was immediately impressed by the sculptor's work. The architect invited Milles to visit the United States with hopes of someday collaborating on a project (perhaps the Finance Building which Gehron was preparing to design). The following year Milles pursued the invitation and, within months of his arrival, was embraced by a number of prominent art patrons in this country. Intrigued by

American history and legends, Milles spent the next 15 years exploring the field.

Soon after work on the Finance Building began, Gehron commissioned Milles to design six sets of double doors, three each for both the north and south entrances. Within a few months, the sculptor had produced twelve bronze doors, each containing eight panels, that are among the finest works of art in the entire Capitol complex.

The Milles doors reflect two dominant Pennsylvania themes. Three sets of doors celebrate agricultural life in the state. The artist was able to convey a sense of charm, simplicity and the pastoral contentment that accompanies man's intimate relationship with nature. The other three double doors were given an altogether different quality. They depict the almost oppressive struggle associated with industrial activity. The figures on these doors are heavier and bolder in treatment and imbue both the raw power of industry as well as the unrelenting human toil that fueled industrial development. The reliefs on all 12 doors are extremely free and vigorous in treatment, demonstrating a remarkable freshness in expression.

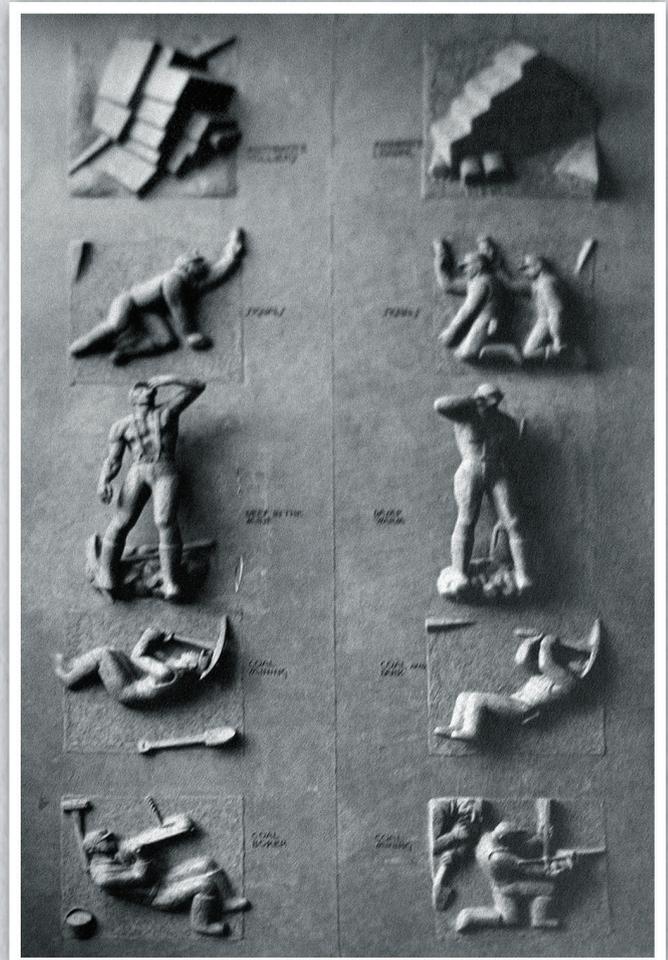
Another distinctive feature of the Finance Building is the frieze which encircles the structure. Created by sculptor Carl Paul Jennewein, the frieze contains a series of medallions and philosophical maxims which reflect the economic life of the Commonwealth.

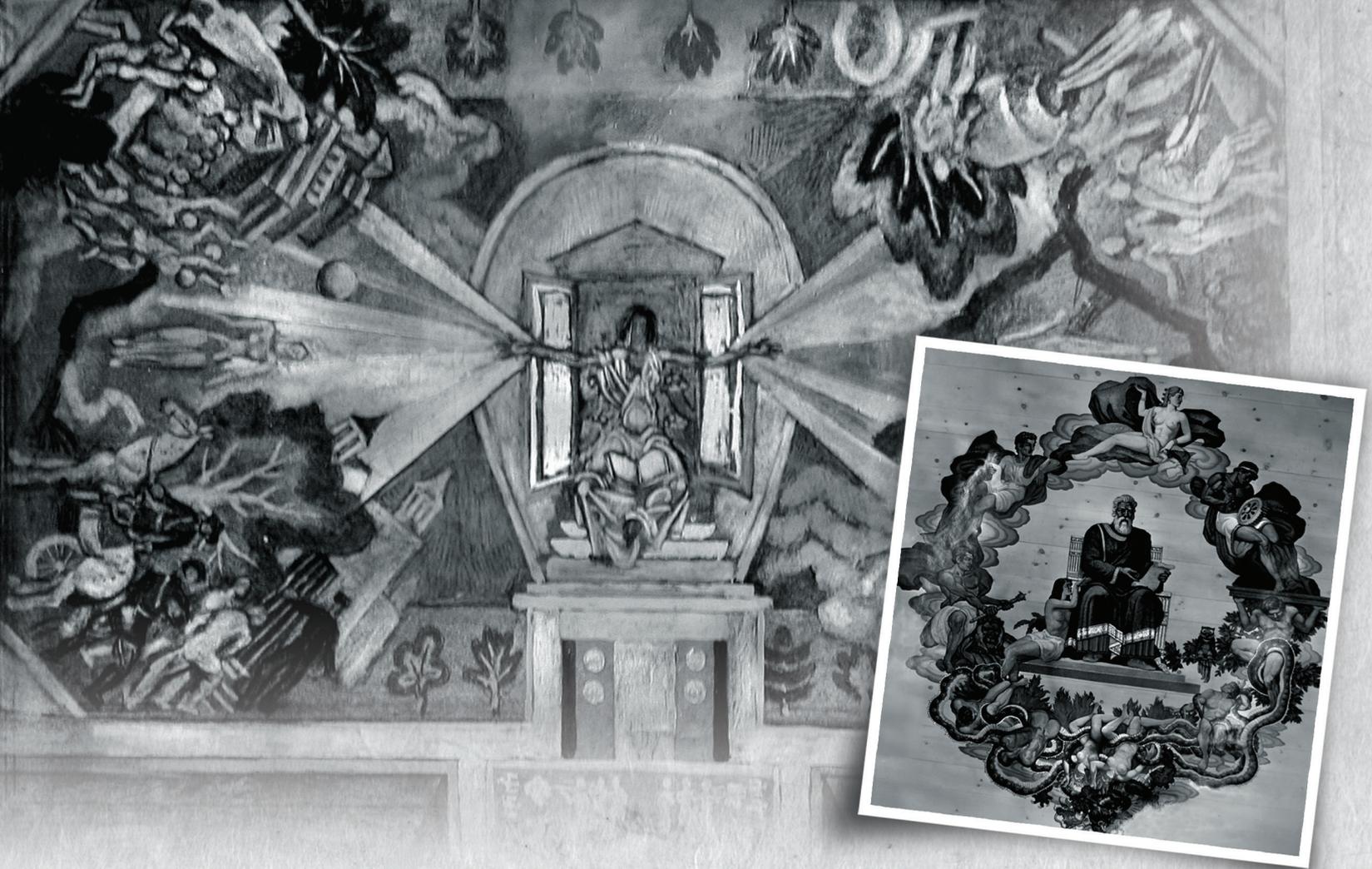


Above the south entrance, Jennewein designed eight medallions symbolic of various economic activities. To represent industry within the state, the sculptor carved a gear wheel. In another disc, an ear of corn symbolizes property. A bee with wings spread depicts the economic opportunity the state provides and a ship in full sail denotes the power of the public treasury. The frieze over the north entrance carries four more medallions. The central two, one showing the scales of justice and the other containing an eagle and a shield, remind viewers that both justice and timely activity are essential to economic life. Linking the two entrances are 48 medallions which represent the state's incorporated cities at the time the Finance Building was erected. Each disc depicts a unique quality associated with one of the 48 communities. For instance, an early oil refinery represents Oil City and a boat symbolizes Chester.

Working closely with Jennewein was H. B. Alexander, a Professor of Philosophy at Scripps College in Claremont, California. Alexander had been contacted by Gehron during the building's initial planning in the early 1930's. The architect hoped to include on the structure's frieze philosophical precepts describing the crucial services that the Treasury provides to the Commonwealth. For almost a decade, Gehron and Alexander discussed the possible content and placement of the precepts. In the course of these discussions, it was decided that Alexander's philosophy should be incorporated with and complemented by Jennewein's work on the frieze. Along the south façade, nine axioms were arranged to alternate with Jennewein's medallions. These principles discuss the essential responsibilities entrusted to the Treasury. Three more precepts were inscribed above the north entrance, again alternating with Jennewein's medallions. The central axiom over both entrances provides the themes for the adjacent principles. Above the south entrance, the maxim "ALL PUBLIC SERVICE IS A TRUST GIVEN IN FAITH AND ACCEPTED IN HONOUR" announces the topics of service and trust that the contiguous axioms address. Likewise, "IMPARTIALITY IS THE LIFE OF JUSTICE AS THAT IS OF GOVERNMENT" provides the theme for precepts above the north entrance. When completed, the integrated detail and craftsmanship provided by Jennewein and Alexander established the frieze, like the Milles doors, as an exceptional artistic achievement which provides the Finance Building with an identity of its own.

Gehron envisioned extending the building's exterior ornamentation to the interior vestibules. For that purpose, artists Eugene Savage and Vincent Maragliotti were employed to paint several wall and ceiling murals within the building.





The Finance Building Becomes a Reality (continued)

On the ceiling of the North Street vestibule, which is the larger of the two entrances, Savage created two elaborate images. One depicts the economic activities necessary to build the Commonwealth and the other shows the benefits and protection that, through its revenues, the Commonwealth is able to provide for its citizens. Savage decorated the south vestibule ceiling with an allegorical representation of tax collection. In the center of the two vestibules is an elevator lobby. The lobby ceiling contains a mural painted by Maragliotti which show various economic activities within the state.

In addition to the murals, numerous subtle elements were incorporated into the Finance Building vestibules. These features include four marble pillars upon which are carved the story of several ethnic groups that first occupied the state. Designed by Maragliotti, the brass elevator doors are decorated with bold reliefs of ancient and modern coins. The first-floor corridors which intersect with the vestibules have polished terrazzo floors and dark brown Tennessee marble walls. These modest features nicely balance the salient wall and ceiling paintings.

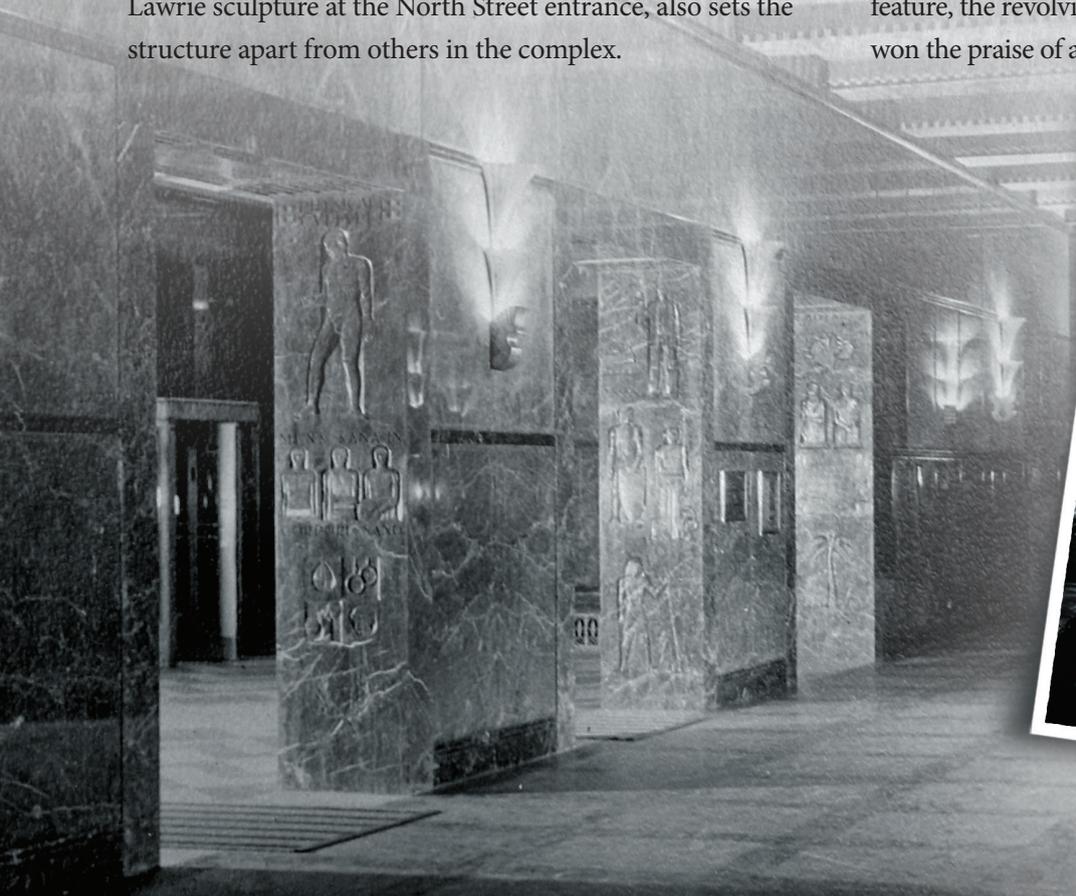
Though their names were not recorded alongside those of Lawrie, Milles, Jennewein, Alexander, Savage and Maragliotti, the small army of laborers who toiled on the building for almost two years were, in many ways, just as important to the final product as their artistic counterparts. Housed in temporary barracks just a few feet south of the construction site, the workers were organized into a small army similar to the Civilian Conservation Corps (CCC) encampments. They represented a pool of almost one million unemployed Pennsylvanians, over 20 percent of the working population who remained mired amidst the poverty of the Depression. They came from throughout the Commonwealth and reflected the ethnic diversity that characterized the state's populace. They were unskilled laborers as well as accomplished tradesmen. While receiving only minimum wage and limited to 30 hours of work per week, they were glad to have at least a temporary respite from the financial travails that for many state residents dominated the 1930's.

Beginning in mid-1937, this company of workers diligently labored toward the completion of the building. By early 1938, a steel skeleton had begun to emerge from the block-long hole that had been excavated the previous fall. In less than 12 months, the skeleton had grown to seven stories and flesh, in the form of Indiana limestone blocks. For almost a year, these massive blocks were piled and secured to the superstructure. By early 1939 most of the exterior was completed, and work on the interior was well under way. Within six months, some parts of the building were ready for occupation. As the autumn of 1939 turned to winter, the final touches were added. After almost ten years of planning and two years of construction, the final piece of Arnold Brunner's Plan for the Capitol complex, the Finance Building, was at last completed.

In most ways, the finished building conformed to the other four structures that comprised the Capitol complex. The building shares many of the Neoclassical features, including colossal columns along upper stories, found on the earlier structures. Likewise, the Finance Building is a visually formidable edifice with dimensions that almost duplicate those of the Education Building. At the same time, the structure has a character of its own. Instead of a bowed auditorium as on the Education Building, the Finance Building includes a U-shaped north entrance with an elaborate plaza. The outstanding artwork, particularly the Milles' bronze doors and the 30 foot long by 10^{1/2} foot high Lawrie sculpture at the North Street entrance, also sets the structure apart from others in the complex.

Upon its completion, the new building was immediately hailed as one of the finest structures built in the country. State Art Commission Chairman J. Horace McFarland claimed: "It is our opinion that (in terms of art and sculpture) nothing finer in quality and character has been achieved in America." Others lauded Gehron's design as well as the many magnificent decorative elements that graced the building. At a more pragmatic level, state officials were completely satisfied that the new structure would provide badly needed office space. Employees of the Treasury Department, the Revenue Department and the Auditor General's Office, who had been dispersed in various facilities throughout Harrisburg, could at last be brought together under one roof.

In addition to its aesthetic attributes, the Finance Building contained various state-of-the-art technological features that set it apart. The most conspicuous of these was the vault. In an age that included notorious bank robbers such as Bonnie Parker and Clyde Barrows, John Dillinger and others, the Finance Building vault, which would hold hundreds of millions of dollars in securities and cash, was built to be impregnable. It contains more than 400 tons of steel, is surrounded by nine miles of wire and has an intricate system of alarms, locks and rotating doors. The walls of the vault are capable of extinguishing a lighted torch. The structure was also among the first to include air conditioning, making an office in the building the envy of many state employees. Another innovative feature, the revolving doors at the north and south entrances, won the praise of at least one architectural magazine.





THE FINANCE BUILDING TODAY

FULL OCCUPATION of the Finance Building was achieved by the summer of 1940. Employees of the three departments originally housed in the building, Pennsylvania Treasury, the Auditor General and the Department of Revenue, quickly settled into their new home. As they did, the new tenants soon came to appreciate some of the building's more subtle qualities. The obvious artistic and technological achievements certainly enhanced the work environment. However, the building was more than just pleasing to the eye. It was also comfortable. Light fixtures, window treatments and flooring materials, among other features, were designed to offer a degree of ease for those who worked within the building. Likewise, individual offices were quiet and arranged to provide both privacy and accessibility. Of course, there were a few flaws that marred perfection. Even in 1940, parking was a subject of regular discussion. Acquiring a reserved space often tested the abilities of even the highest ranking officials. Nevertheless, the Finance Building was as comfortable as it was attractive.

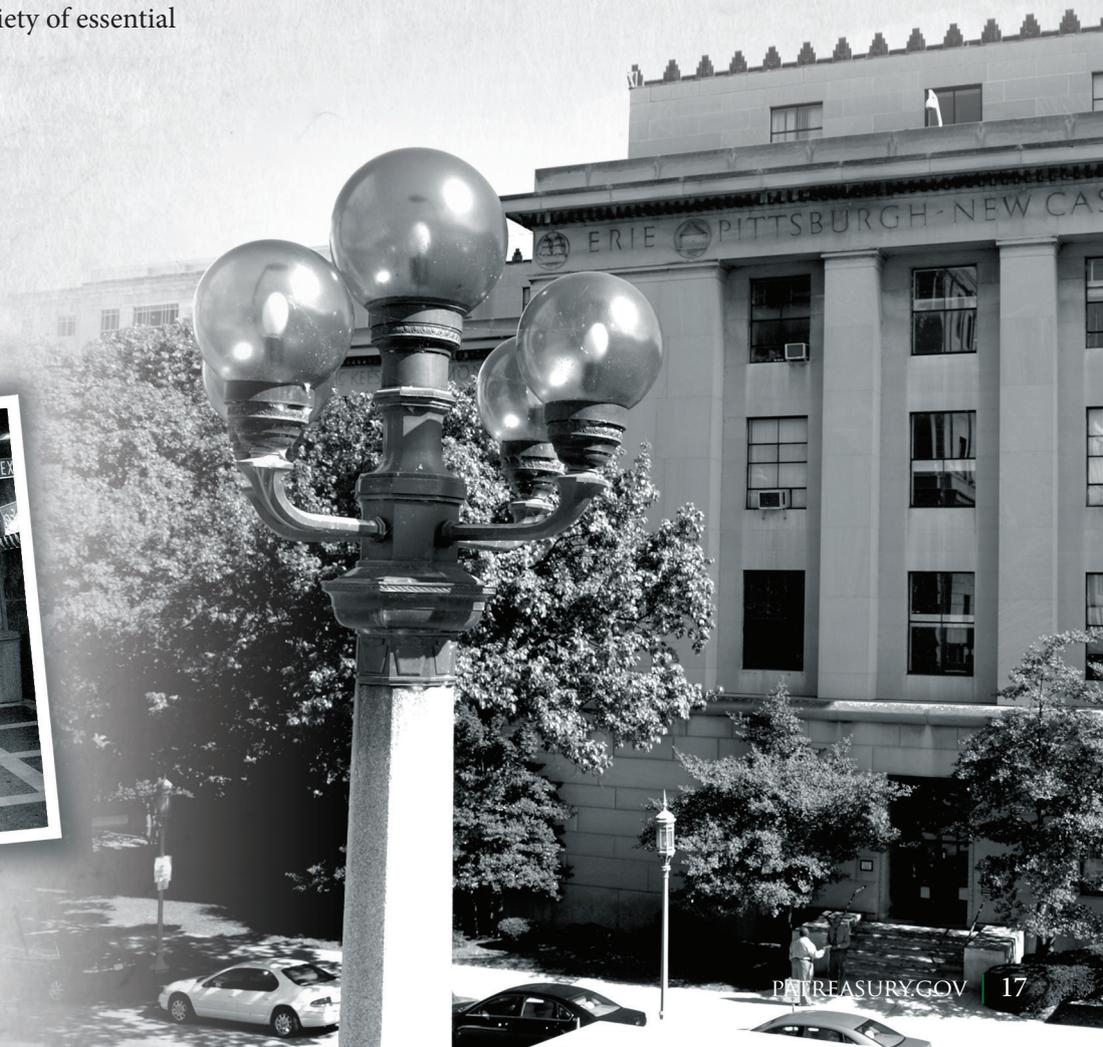
In the decades that followed, change became part of life for those who occupied the Finance Building. The earliest changes were physical and occurred outside the structure. Even before the building was completed, some state officials had begun to consider expanding the Capitol complex. The concerns that had brought about the Brunner Plan in 1916 again spurred plans for a second phase of building. Certainly more office space would be needed as the state government continued to grow. Various state offices were still scattered throughout the Harrisburg area and, like the departments housed within the Finance Building, would benefit from centralization. The threat of fire also posed a problem that worried some officials. A few feared that the dilapidated wooden tenements and row houses just across North Street were fire traps that might someday destroy the Finance Building.

Responding to these concerns, plans were drawn up for an extension to the complex. Though it would be a quarter of a century before the extension was completed, steps to make the plans a reality began in the early 1940's. Land north of the Finance Building was slowly acquired, formal architectural plans were created, and work began. While the extension project in some ways resembled the earlier Capitol complex project, the results were much different in character. The newer buildings reflected a different set of interests and priorities than those that motivated Brunner and Gehron. The extension was built with function in mind and included few of the elaborate or artistic qualities that adorned the Finance Building and the Education Building. The newer structures were designed in a more generic international style and building materials responded to contemporary rather than traditional values. When completed, the extension differed in numerous ways from the earlier buildings, thus assuring that the original complex, including the Finance Building, would retain a character of its own.

During the past half century, the duties of the two department's currently housed within the Finance Building have grown substantially. The Pennsylvania Treasury is responsible for a wide variety of essential

tasks involved in the management, investment and disbursement of state monies. Meanwhile, the Department of the Auditor General reviews virtually every financial transaction made by the state. It is also responsible for auditing the financial activities of more than 500 public school districts - a mammoth task. The increasingly complex nature of the responsibilities handled by the two departments has required larger and more sophisticated staffs. Other state agencies are housed in the Finance Building including, the Pennsylvania Council on the Arts, Latino Affairs, and more.

Through its growth, both inside and out, the Finance Building remains a stately reminder of the past. The Milles' doors, the Maragliotti and Savage murals and the remarkable frieze still reflect the exceptional skills and abilities of those who created the structure. When completed, the Finance Building became the final piece in what was in 1940 perhaps the most outstanding collection of state owned buildings in the country. Even after 50 years, the building is recognized as a central component in one of the nation's finest capitol complexes. As such, the Finance Building remains a source of pride and respect for all Pennsylvanians.



THE VAULT

THE FINANCE BUILDING VAULT was initially constructed in 1939 to hold “the payroll”, in addition to securities and other fiscal documents. Today, the vault is used by Treasury to process and hold tangible unclaimed property – the jewels, coins and other valuables that have been left behind by their rightful owner or heir.

The bulk of this type of unclaimed property is received from bank vaults, safe deposit boxes, nursing homes and police stations. Staff process this incoming property by identifying it, assigning an item number and entering any available information about the rightful owner into their database.

Treasury then engages in a process called due diligence, working through many avenues to track down the rightful owners of this property. This is done through TV, newspaper ads, participation in local events, and a vigorous follow-up on any personal information about the owner or rightful heir.

Once those efforts are, Treasury is able, by law, to sell the item to the highest bidder. All items are appraised, if necessary, photographed and placed on Treasury’s eBay website with an accompanying description. Any proceeds received through the eBay auctions are held in perpetuity for the owner or heir to claim.

Display cases in the vault show off some of the most interesting items, and this is sometimes used as a staging area for items that are about to go to auction. One showcase, however, does contain items of a historical nature. For example a Purple Heart, war ration coupons, and a note from Jacqueline Kennedy to a constituent thanking that individual for condolences sent regarding the death of President Kennedy. Treasury will keep these items securely on display and they will never be sold. Treasury has loaned historical items to the Pennsylvania State Museum and Penn State University. Treasury will continue to safeguard these items in perpetuity for any rightful owner or heir that steps forward to claim them.

COMMONWEALTH OF PENNSYLVANIA



The Treasury vault may be the most impressive architectural and engineering feature of the Finance Building. Located beneath the ground floor on the extreme eastern end of the building, it is one of the largest, most unusual and elaborately secured stainless steel vaults in the world. It measures 65 feet by 75 feet and cost less than \$600,000 when it was installed in 1939. To build a similar structure today would cost several million dollars, perhaps equal to the original cost of the entire Finance Building.

The vault and the area providing access to it are completely surrounded by a bandit barrier system which maintains an electrical protective network that can be controlled only from within.

The entrance is a revolving door comprising a laminated stainless steel cylinder which revolves inside a huge laminated steel cube. The rotating steel cylinder weighs 60 tons and the cube surrounding it brings the gross weight of the entrance to approximately 120 tons. The cylinder is slotted vertically so that when it is rotated on its vertical axis into the “open” position, one may walk through the slot into the vault itself. The revolving cylinder is eight feet high and of equal diameter. Yet, this ponderous mechanism can be opened or closed within 15 seconds. Its parts are machined to such exact tolerances that closing the door creates a seal which is airtight and watertight. It is controlled by time locks which must be manually wound and set.

The vault itself is of unique double-unit construction. Its exterior is a two-foot barrier of concrete and steel which makes up the walls, floor and ceiling. The concrete is reinforced by five layers of one-inch steel bars which form a four-inch mesh pattern within the solid cement.

Just inside this outer sheath and extending entirely around the structure is a corridor separating the inner and outer walls of the vault. In this corridor, there is an arrangement of full-length mirrors at each of the four corners, positioned so that any person at any point in the corridor is in plain and continuous view. The corridor, like other areas in and around the vault, is equipped with remote-control tear gas discharge nozzles. The inner unit



of the vault is made of six layers of metal, each of which has its own special purpose. For example, one layer emits a powerful noxious gas when subjected to flame and heat, electrical cutting chemical disintegration, or any other type of break-in attempt.

The interior of the vault includes a wide center aisle running from the main entrance to the rear. On each side of the aisle are three rooms, each divided from the aisle by stainless steel grilles. The door to each of the compartments is equipped with a pair of combination locks, and the presence of two Treasury employees is necessary to open any one of the doors since each knows the combination of only one lock.



ALL PUBLIC SERVICE IS A
TRUST GIVEN IN FAITH AND
ACCEPTED IN HONOUR



THE PHILOSOPHICAL PRECEPTS OF H.B. ALEXANDER

CONFIDENCE OF MAN IN MAN IS THE FUNDAMENTAL SANCTION THAT
UPHOLDS EVERY SECURE TITLE TO WEALTH

THE PUBLIC RECORDS ARE TEST AND TESTAMENT OF INTEGRITY

ALL PUBLIC REVENUES ARE SUPPORTS OF THE GENERAL WELFARE

THE PUBLIC TREASURY IS THE REPOSITORY OF THE PUBLIC POWER

ALL PUBLIC SERVICE IS A TRUST GIVEN IN FAITH
AND ACCEPTED IN HONOUR

RESERVE IN THE TIME OF NEED,
FRANCHISE IN THE HOUR OF OPPORTUNITY

OPEN TO EVERY INSPECTION,
SECURE FROM EVERY SUSPICION

JUST FINANCE GIVES SINEW TO SOCIETY,
PROSPERITY TO ENTERPRISE

THE FOUNDATIONS OF GENERAL PROSPERITY ARE LAID
IN THE INDUSTRY AND INTEGRITY OF THE PEOPLE

RESOLVE TO PERFORM WHAT YOU OUGHT,
PERFORM WHAT YOU RESOLVE

IMPARTIALITY IS THE LIFE OF JUSTICE AS THAT IS OF GOVERNMENT

SINCE THOU ARE NOT SURE OF A MINUTE,
THROW AWAY NOT AN HOUR

CITY MEDALLIONS

- | | | |
|--------------|--------------|----------------|
| Chester | Pottsville | Connellsville |
| Philadelphia | Lock Haven | Jeannette |
| Scranton | Williamsport | Bradford |
| Easton | York | Titusville |
| Carbondale | Sunbury | Duquesne |
| Wilkes-Barre | Altoona | New Kensington |
| Pittston | DuBois | McKeesport |
| Nanticoke | Corry | Monessen |
| Hazleton | Oil City | Monongahela |
| Allentown | Franklin | Washington |
| Bethlehem | Butler | Beaver Falls |
| Reading | Clairton | Meadville |
| Coatesville | Farrell | Erie |
| Lancaster | Johnstown | Pittsburgh |
| Lebanon | Greensburg | New Castle |
| Harrisburg | Uniontown | Sharon |



CHESTER



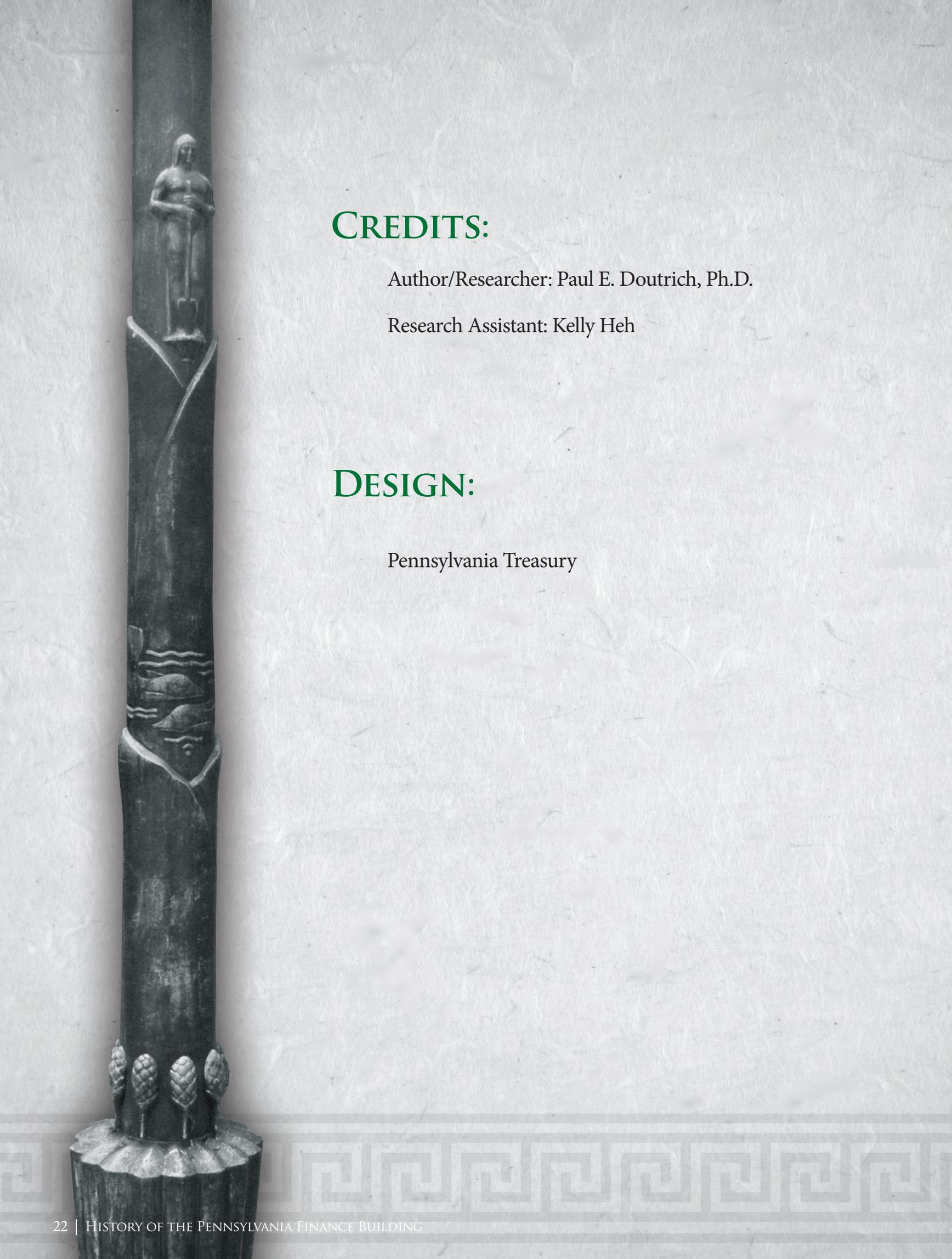
PHILADELPHIA



SCRANTON



EASTON



CREDITS:

Author/Researcher: Paul E. Doutrich, Ph.D.

Research Assistant: Kelly Heh

DESIGN:

Pennsylvania Treasury

