



THE MINNESOTA STATE CAPITOL

A 1905 masterpiece restored to its original grandeur



Representative Gene Pelowski's multimedia presentation on the
Minnesota State Capitol Restoration.

The \$310 million, three year project has returned the Capitol to its 1905 splendor.

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Tom Olmscheid was the Official Photographer of Minnesota House of Representatives for 30 years. When he retired from being the House Photographer he continued as a freelance photographer and committed himself to being the chronicler of the Restoration of the Minnesota Capitol.

He gave Representative Pelowski four disks of over 2400 pictures taken over seven years to use in this presentation. The majority of pictures in this presentation are from Tom Olmscheid's photographs. His unique access to the Capitol Restoration and understanding of the historic changes happening in its art, architecture and access have created a remarkable visual photographic record.

Representative Pelowski and Minnesota are indebted to Tom Olmscheid for being the chronicler of the Minnesota Capitol's Restoration.



Minnesota HISTORY

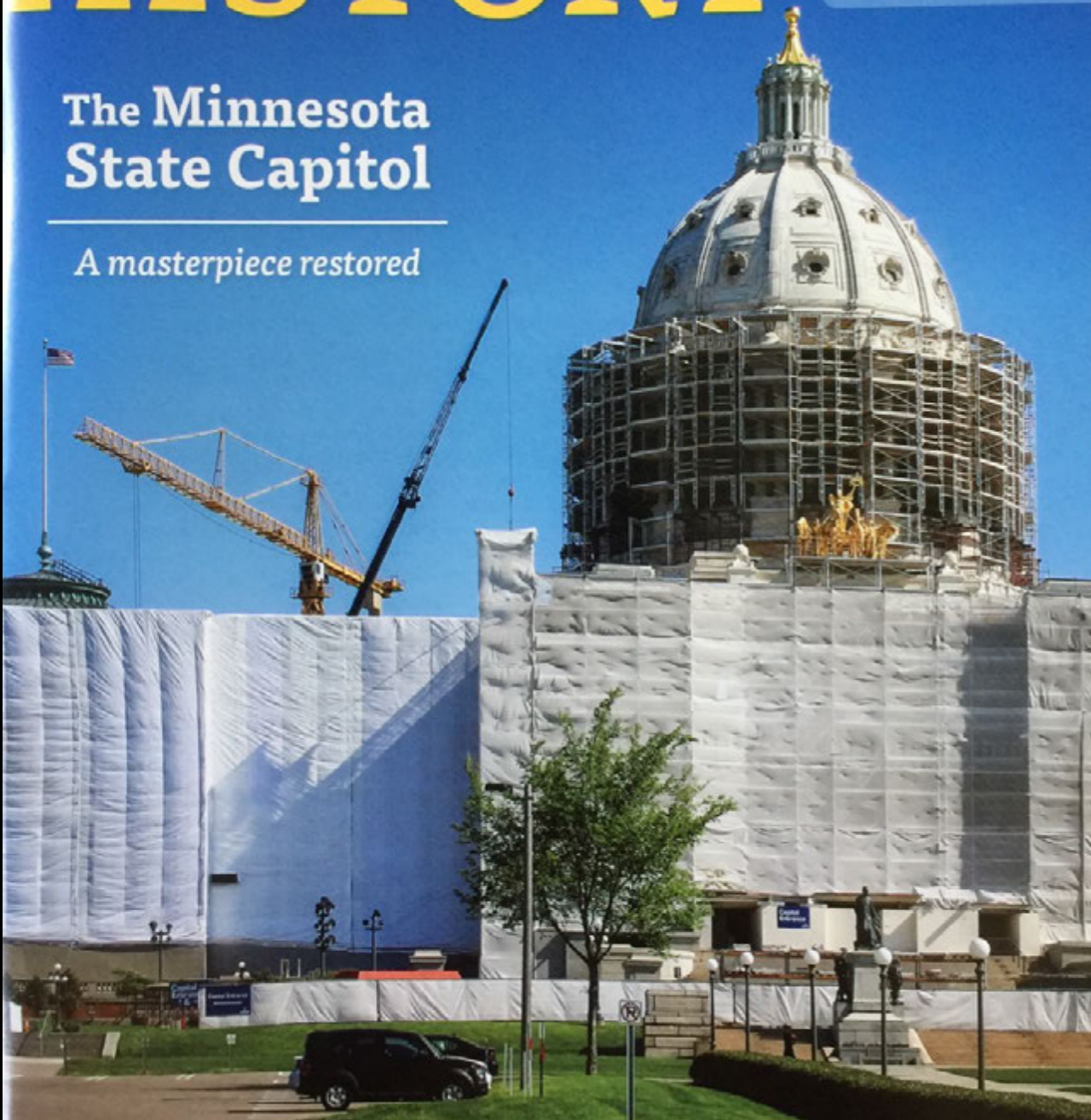
In this issue

Evolution of the
capitol mall
Behind the screens
and scaffolding

The general v. the artist:
Promise of Youth sculpture

The Minnesota State Capitol

A masterpiece restored



Approaching the Capitol

THE STORY OF THE MINNESOTA STATE CAPITOL MALL

MARJORIE PEARSON

WHEN THE MINNESOTA STATE CAPITOL opened in 1905, it overlooked a vastly different setting. At the time, an asymmetric grid of streets, modest buildings, billboards, and vacant lots surrounded the area. Capitol architect Cass Gilbert spent almost the next 30 years, until the end of his life, advocating for a grand capitol approach that would do justice to his building's design.

The decades-long struggle to realize Gilbert's plans reflected the competing financial and political interests of the State of Minnesota, the City of St. Paul, and Ramsey County, as well as St. Paul business interests. While the

state legislature had appropriated funds and authorized bonds to construct the capitol in accordance with Gilbert's vision, legislators had little interest in authorizing the acquisition of nearby properties to implement a grander scheme, whether for a war memorial or to expand the facilities of state government. Gilbert's capitol approach plan followed the Beaux-Arts precedents of the Chicago World's Columbian Exposition (1893) and the McMillan Plan for a park system in Washington, DC (1902). Both had drawn inspiration from European cities and eighteenth-century gardens.



Clearing the site of the state capitol approach at Wabasha Street and Tenth Street, August 13, 1953

<http://collections.mnhs.org/MNHistoryMagazine/articles/65/v65i04p136-141.pdf>



THE MINNESOTA STATE CAPITOL

A 1905 masterpiece restored to its original grandeur

DENIS GARDNER

Construction of the Minnesota State Capitol in St. Paul began early in 1896. The immense undertaking was completed nine years later. This was not the state's first capitol building. The initial attempt, at Tenth and Cedar Streets, was completed in 1853 as the territorial capitol, and it continued as the seat of Minnesota's government with statehood in 1858. After two expansions, in 1874 and 1878, the pedestrian Greek revival-style statehouse was consumed by fire. It was replaced with a new building on the same site in 1882. While also featuring classical architectural elements, the second capitol building had a Victorian air. Almost from the time it was erected, it was thought too small for the state's business.

With the third building, Minnesota finally got it right. A marvelous Renaissance monument in the Beaux-Arts tradition, the elegant design was the handiwork of St. Paul architect Cass Gilbert, who embraced the grandeur possible with traditional architectural forms. For Gilbert, the capitol commission provided entrance to the national stage; even as it was under construction, he relocated to New York. There Gilbert would complete his neo-Gothic design for that city's Woolworth Building, one of the country's early skyscrapers. Other major commissions followed, including the US Supreme Court Building in Washington, DC, an unashamed early-twentieth-century expression of classicism.

Gilbert topped the Minnesota State Capitol with a monumental marble dome and attired the building in a polychromatic swirl of white Georgia marble. Virtually every manner of classical embellishment festooned the

capitol—including actual festoons—paying overt deference to the Renaissance palazzo. Fluted columns with ornate capitals are adjacent to immense Roman arches accented with scrolled keystones. Six sculpted figures symbolic of humankind's better qualities adorned the entablature over the portico, upon which gleamed the quadriga of golden horses—*The Progress of the State* sculpture created by Daniel Chester French and Edward C. Potter. Paired columns encircled the richly ornamented dome, supporting a cornice bearing raptors, while window openings featured pediments and scrolled hoods framed within recessed panels parceled by the dome's vertical ribbing. The final garnish on this architectural confection was a lantern with shining, globed finial.

The capitol's interior was even more classically exuberant. Here also were finely detailed arches, columns, entablatures, piers, and balustrades. Rich earth tones accented in gold warmed public spaces. Inside the rotunda and dome were blue hues, the contrast making plain Gilbert's desire to evoke earth and sky. Elaborate, colorful murals embellished walls, providing allegorical illustration of Minnesota's evolution. Easel paintings (some of which ultimately would spur controversy) hung in the governor's reception room, an ornately decorated space of white oak with gilded plaster of Paris emblems of the state.

Though more than a century of harsh winters and deferred maintenance have exacted a toll, this incredible statehouse continues as the seat of government in

DENIS GARDNER is the National Register historian at the Minnesota Historic Preservation Office in St. Paul. He is the author of *Minnesota Treasures: Stories Behind the State's Historic Places* (MNHS Press) and *Wood, Concrete, Stone, and Steel: Minnesota's Historic Bridges* (University of Minnesota Press) and a forthcoming book on the Minnesota State Capitol (MNHS Press, summer 2017).

FACING: Workers install Minnesota granite at the west entrance to the new pedestrian mall that replaces Aurora Avenue, August 17, 2016. Note the absence of the quadriga (golden horses) sculpture from the roof. ABOVE: A fine example of the intricate marble carving on the exterior of the capitol.

WINTER 2016-17 137

Minnesota. The building may have appeared fine from a distance, but leaks and cracks were multiplying behind the scenes. At close inspection it was grossly evident that the exterior stone was far from fine. Inside, the building was giving up its age a piece at a time. In 2010, a section of one of the zodiac murals encircling the upper reaches of the capitol dome, composed by artist Elmer Garnsey, broke free. Fortunately, due to work being done inside the dome, the canvas's fall was arrested by a construction tarp, limiting damage to the art. In 2012, a photographer captured an iconic image of Representative Dean Urdahl hefting a stone scroll while speaking in the House chamber. His prop had been removed with a few taps of a hammer, proving that the capitol was shedding stone.

Subsequent investigation convinced the reluctant that it was time to pony up for the state's principal monument. In previous years attempts at restoration were piecemeal, some dollars acquired here or there in an attempt to restore one or two aspects of the building. It was inefficient, reminiscent of the fantastic cathedrals of Europe, perpetually obscured by scaffolding that moved from one location to the next in an attempt to keep up with the faltering buildings. A comprehensive master plan for the building was completed in early 2012. Although the state legislature wrangled somewhat over timing, funding, and overall scope, the state's leaders understood that comprehensive restoration could no longer wait, and that the aesthetic delight that was the state capitol building need not be forever blemished by metal framework.

Finally, thankfully, the Minnesota State Capitol underwent a thorough restoration, the largest preservation

The quadriga (golden horses) statue removed from the capitol roof lands safely on May 14, 2016.



138 MINNESOTA HISTORY



Restoring the intricate decorative artwork on the house chamber ceiling.

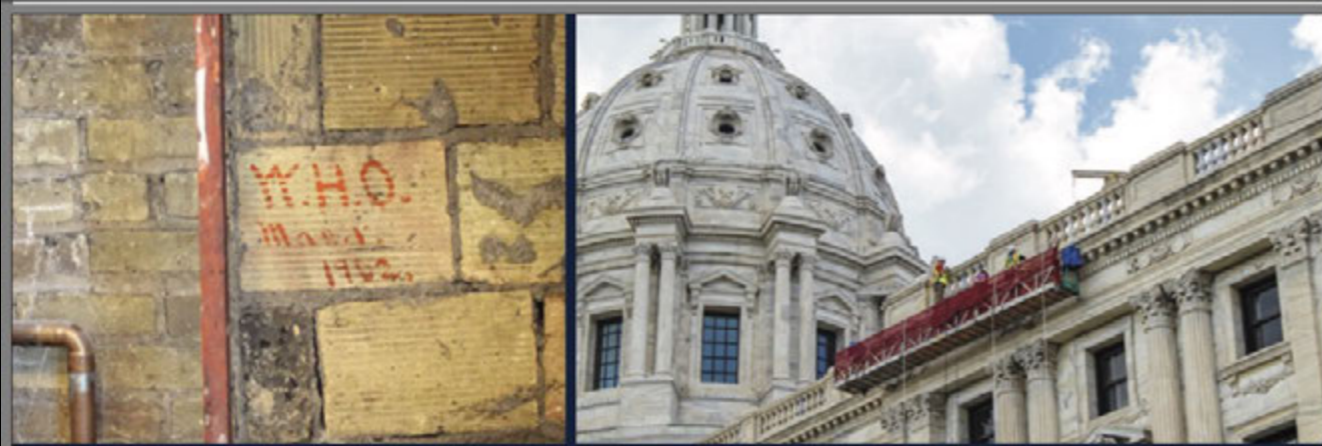
effort since it opened. Many labored to re-polish our capitol jewel in the past three-plus years. The exterior marble was cleaned, repaired, restored, or replicated using marble from the same Georgia quarry that was the stone's source. Skylights were uncovered and restored; murals and decorative stencil work were restored to appear as they did when the capitol opened in 1905; and the basement level has been opened up to reveal exposed limestone foundation walls and original arched tile ceilings.

The building reopened to the public and to government business in time for the 2017 legislative session in January. Grand reopening festivities are scheduled for August 11-13, 2017. Public space has doubled to nearly 40,000 square feet and includes an expanded information and tour center, and new meeting rooms, event spaces, and classrooms. Accessibility features throughout the capitol make the building available to all.

This restoration has been a pricey endeavor, but when the public views what \$310 million buys, including \$4 million for fine art restoration and \$350,000 for regilding the beloved quadriga, criticism should be muted. It is a once-in-a-century endeavor, ensuring another hundred years for Minnesota's testament to the democratic process. ■

Sources: Board of State Capitol Commissioners, "First Biennial Report of the Board of State Capitol Commissioners Appointed to Construct a New Capitol for the State of Minnesota," Jan. 1, 1895, available at MNHS Library, St. Paul; Jeffrey A. Hess and Paul Larson, *St. Paul's Architecture: A History* (Minneapolis: University of Minnesota Press, 2006) 18; Minnesota Historical Society, "Minnesota State Capitol: Self-Guided Tour," n.d., copy of pamphlet available at sites.mnhs.org/historic-sites/sites/sites.mnhs.org/historic-sites/files/selfguided_1.pdf; Schooley Caldwell Associates Inc. and Luken Architecture, "Historic Structures Report for Repairs and Restoration to the Minnesota State Capitol," vol. 1, available at Minnesota State Historic Preservation Office, St. Paul, 110; Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 79-81; Lee Ann Wahi, "Fixing the State Icon," *Twin Cities Daily Planet*, Apr. 20, 2012.

All photos courtesy Minnesota State Capitol Restoration Project.



Top row

LEFT: Worker's initials from 1902 are uncovered during demolition in a west wing restroom.

RIGHT: Architects assess and catalog the level of stone damage along the capitol's south facade, June 6, 2014.

Middle row

LEFT: An example of cracked marble, October 15, 2010.

RIGHT: Marble blocks are reviewed, inspected, and selected by the design team during a September 2013 visit to the Tate Marble Quarry in Georgia. The capitol's exterior marble restoration used stone from the same quarry that was the source of the original building.

Bottom row

LEFT: Approximately 4,700 nails were used to recreate the patterns on 10 doors, door panels, and frames in the Supreme Court and house chambers. The new nails match the color, diameter, and dome height of the original, historic nails.

RIGHT: The capitol as seen from John Ireland Boulevard, October 22, 2015.



Top row

LEFT: Signage directed visitors through temporary corridors in the basement tunnel, February 24, 2014.

RIGHT: Progress of transforming Aurora Avenue into a pedestrian mall, July 11, 2016.

Middle row

LEFT: A special frame was built to transport this piece of curved stained glass for restoration. The stained glass skylight above the capitol's spiral staircase had not been touched for over 100 years.

RIGHT: Here, the restored stained glass skylight above the stairs in the east wing.

Bottom row

LEFT: The removal of the charioteer from the quadriga on September 23, 2014, was a momentous event. Here, the repaired and regilded charioteer returns home, April 29, 2015.

RIGHT: Column capital deterioration, 2015. In the background is the St. Paul Cathedral.



Minnesota State Capitol Restoration Project

State of Minnesota

[Home](#) > [About the Project](#)

About the Project

The Minnesota State Capitol Restoration Project is a \$309.674 million, three plus-years restoration, renovation and repair initiative.

After more than a century of use, the Capitol building had reached a critical deterioration point:

- Crumbling exterior marble and stone
- Life-safety concerns
- Antiquated mechanical, electric and plumbing systems
- Inefficient and cumbersome spaces for the public

Construction began in fall 2013 and will end in 2017.

This is the first comprehensive preservation of the Capitol building since its original construction in 1905. When completed, this historic project will prepare our Capitol for the next 100 years.



[Guiding Principles](#)

The Minnesota State Capitol Restoration Project is governed by three guiding principles that lead all decision making.

[The Winding Road to Restoration](#)

Before this latest initiative, there were more than 30 years of pre-designs and studies on restoring the Capitol.

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[Overview of Restoration Tasks](#)

Learn about the Capitol Restoration Project's four-phase plan and the major repairs, restoration and renovation underway.

[Future Occupancy Floor Plans](#)

See how each floor of the Minnesota State Capitol will be configured for occupancy once the Restoration Project is complete.

[Minnesota State Capitol Preservation Commission](#)

See meeting agendas, minutes, presentations, budgets, correspondence and key documents generated by the State Capitol Preservation Committee, architects and construction firms.

[Project Team](#)

See a list of the management, design, and construction teams who are working collaboratively to restore the Capitol to the State of Minnesota.

ATTORNEY GENERAL

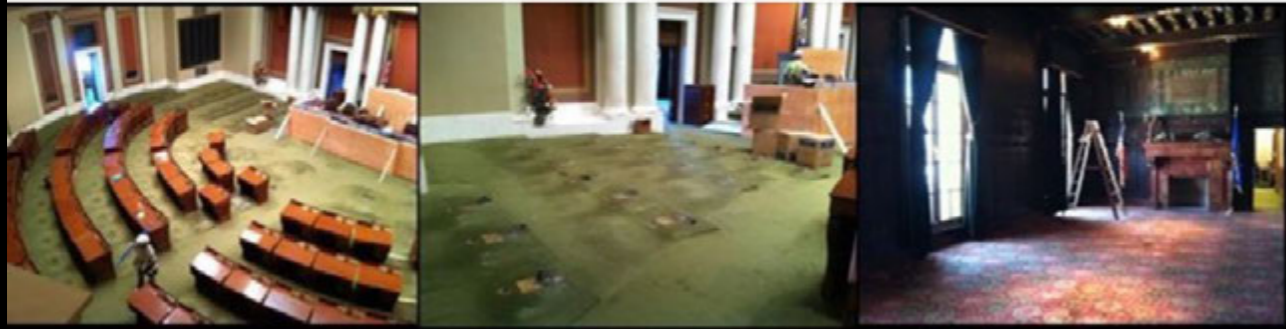
ATTORNEY GENERAL'S OFFICE
IS TEMPORARILY RELOCATED TO
BREMER TOWER
PLEASE CALL 296-6196
with any questions.


All state offices were moved out of the Capitol for over a year during the Restoration.

< Gene Pelowski >

 **Gene Pelowski**
May 23, 2015 · 2

The day after session adjourned the House Chamber & Retiring Room were being dismantled for Restoration. The Lincoln portrait was one of the first items removed for safe keeping.



 **Gene Pelowski** added 2 new photos.
June 12, 2015 · 2

1st picture The Minnesota House of Representatives in Special Session in Room 10 of State Office Building due to the Capitol Restoration.
2nd picture The Winona Model Legislature's House of Representatives in session at WSU.



Representative Pelowski's use of Social Media to inform the public of the Capitol Restoration.





The painting "Attack on New Ulm" is removed for restoration and storage.



Courtesy Minnesota Historical Society

Attack on New Ulm, c. 1904

Anton Gag

Oil on Canvas

7'7" x 8'10"

Room 118

Installed circa 1923

Description:

Many Dakota in Minnesota, frustrated and angry after years of deceptive trading practices, the mishandling of annuity payments, forced acculturation efforts, and the signing away of half their reservation lands, went to war in southern Minnesota on August 18, 1862. Their first organized attempts to clear the white settlers and traders from the Minnesota River Valley took place in a series of bold attacks at the Lower Sioux Agency and Fort Ridgely. After defeats at Fort Ridgely, several hundred Dakota soldiers on August 23, 1862, swept down the terraced slopes and attacked the town of New Ulm. Nearly 1,200 inhabitants, refugees and citizen soldiers from neighboring communities, huddled in brick buildings or fought behind barricades in the center of town during the series of attacks. Both parties set fire to nearly two hundred buildings outside the three-block defensive perimeter. The defenders torched buildings that offered protective cover for the attackers and the Dakota, without success, set fires hoping the flames, fanned by prevailing winds would burn the defenders out of the buildings they occupied. The 250-armed citizens held back the Dakota until nightfall when the Indians retired from the engagement. Thirty-four of the town's protectors were killed and sixty wounded. The loss to the Dakota combatants is unknown. Two days later, low on food and ammunition, the survivors evacuated New Ulm. In a large caravan of 153 wagons, they reached safety thirty miles away in Mankato. This tragic episode in Minnesota's history, a war that included thousands of victims on both sides, raged for a total of six weeks. An estimated 450 whites and many Dakota combatants were killed. The Dakota people, including a majority that did not participate in the war, were forced from their land and placed on reservations in South Dakota and later Nebraska. After hasty military trials, 303 Dakota men were slated for execution. Most were given stays of execution but served time in prison. Those who did not, including thirty-eight Dakota soldiers were hanged in Mankato for crimes committed during the war.

The Journal

July 9, 2017 | Today's Paper | Submit News | Subscribe Today

Future of Anton Gag's 'Attack on New Ulm' weighed

LOCAL NEWS

MAY 2, 2017

CONNOR CUMMISKEY

Staff Writer

cummiskey@nujournal.com

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ST PAUL — Anton Gag's "Attack on New Ulm" will be on display for the public to weigh the painting's future.

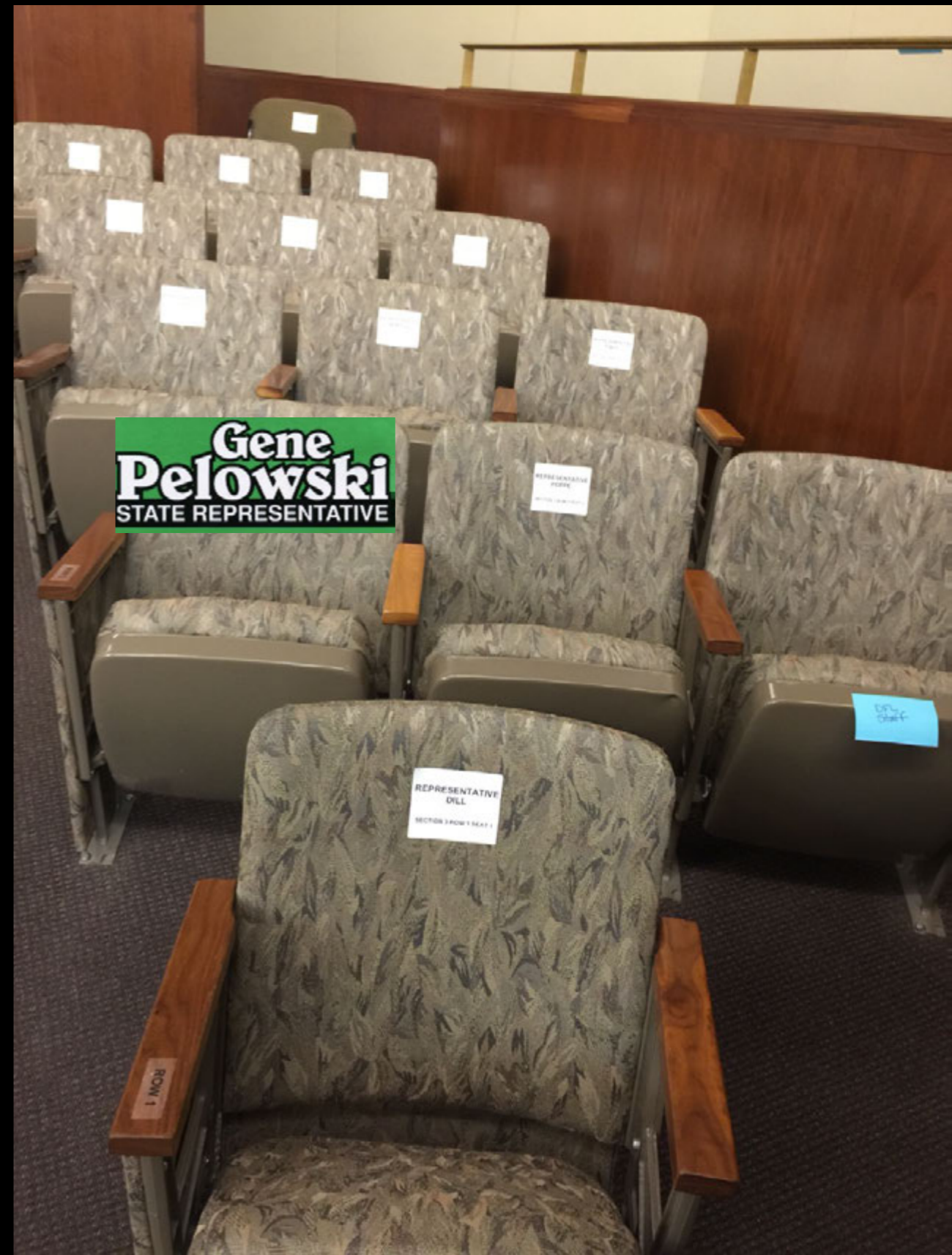
Starting the last half of September, the Minnesota Historical Society (MNHS) will display the painting in the James J. Hill House free of charge. MNHS hopes to foster a discussion on the future of the controversial painting.

"We use that as a place where we display art from our collection on a rotating basis, and we had a place in the schedule where we could put New Ulm on display, and we thought this was the best place to put it," Jennifer Jones, the senior director of Collections and Research Services, said.

"Attack on New Ulm" resided in the Capitol building in St. Paul until the most recent restoration removed it for cleaning and protection.

It is one of the paintings removed from the building due to ongoing controversies. Controversies surrounding "Attack on New Ulm" relate to the portrayal of Dakota during the U.S.-Dakota War of 1862.

"We thought it would be a really great opportunity to put some kind of exhibit around it and make it possible for people to see it," Jones said. "We suspect, in fact, we know, because the art got taken out in the course of the restoration, that a lot of the conversation that has been happening around these paintings has been happening by people who either maybe have never seen the paintings up close, or have not seen them in a very long time."



State Office Building Committee Hearing Room 10 was transformed into the House 12 Floor for June 2015 Special Session

Gene Pelowski added 2 new photos.
 March 9, 2016 · 1

Despite Capitol renovation limitations of no running water and outdoor restrooms the members desks now have USB ports, Internet Cable and an electric plug in on their desks. The House vote board also has new bright lights that display vividly a unanimous vote on a Call of the House.



Dietz Parker and Zander Danielson Sellie

Like Comment Share

Gene Pelowski
 March 7, 2016 · 1

Picture taken by Representative Gene Pelowski on his daily walk. Session starts Tuesday March 8th. Note State Capitol Closed sign and new Senate Office Building behind Capitol. House of Representatives will meet in Capitol without running water or indoor restrooms.



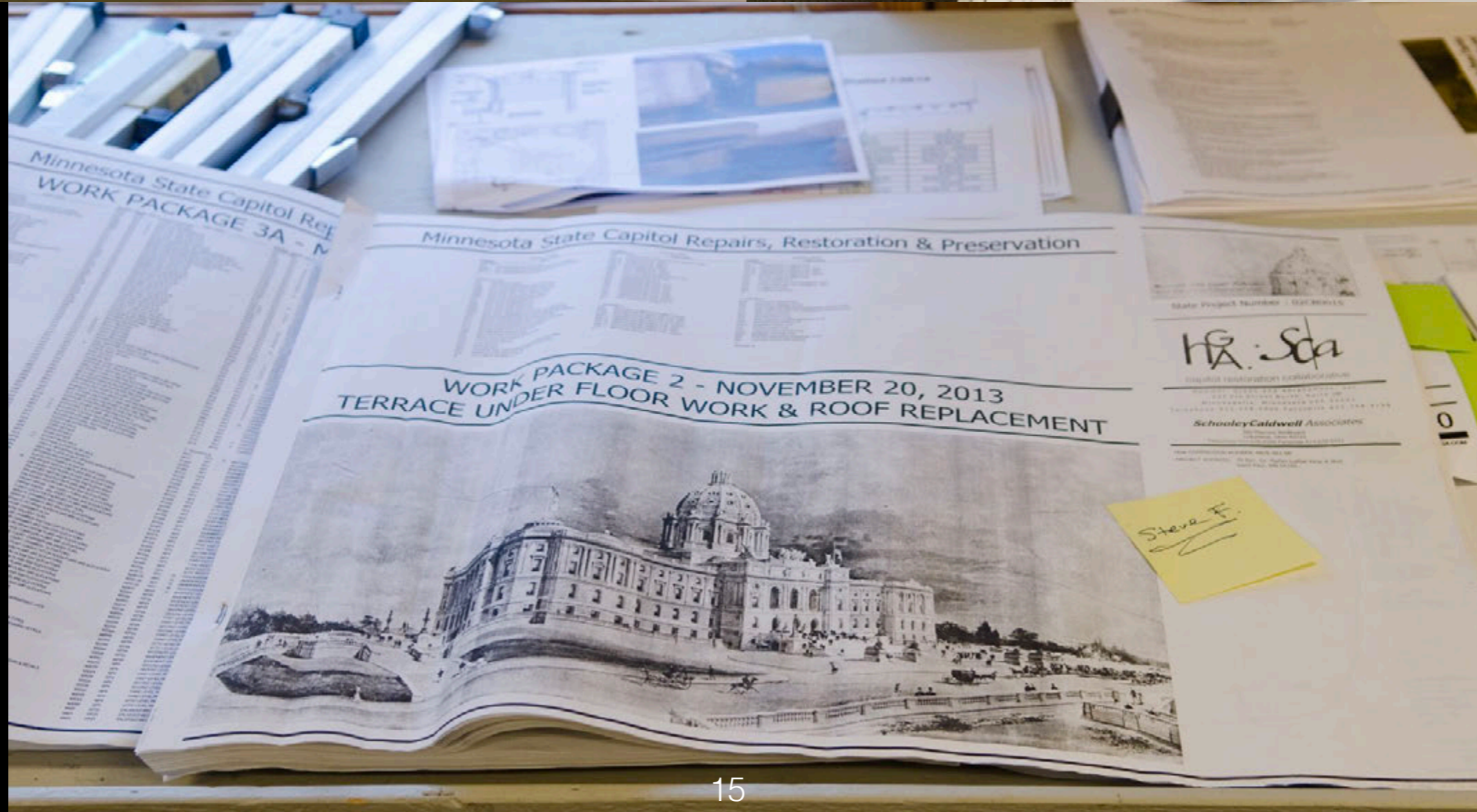
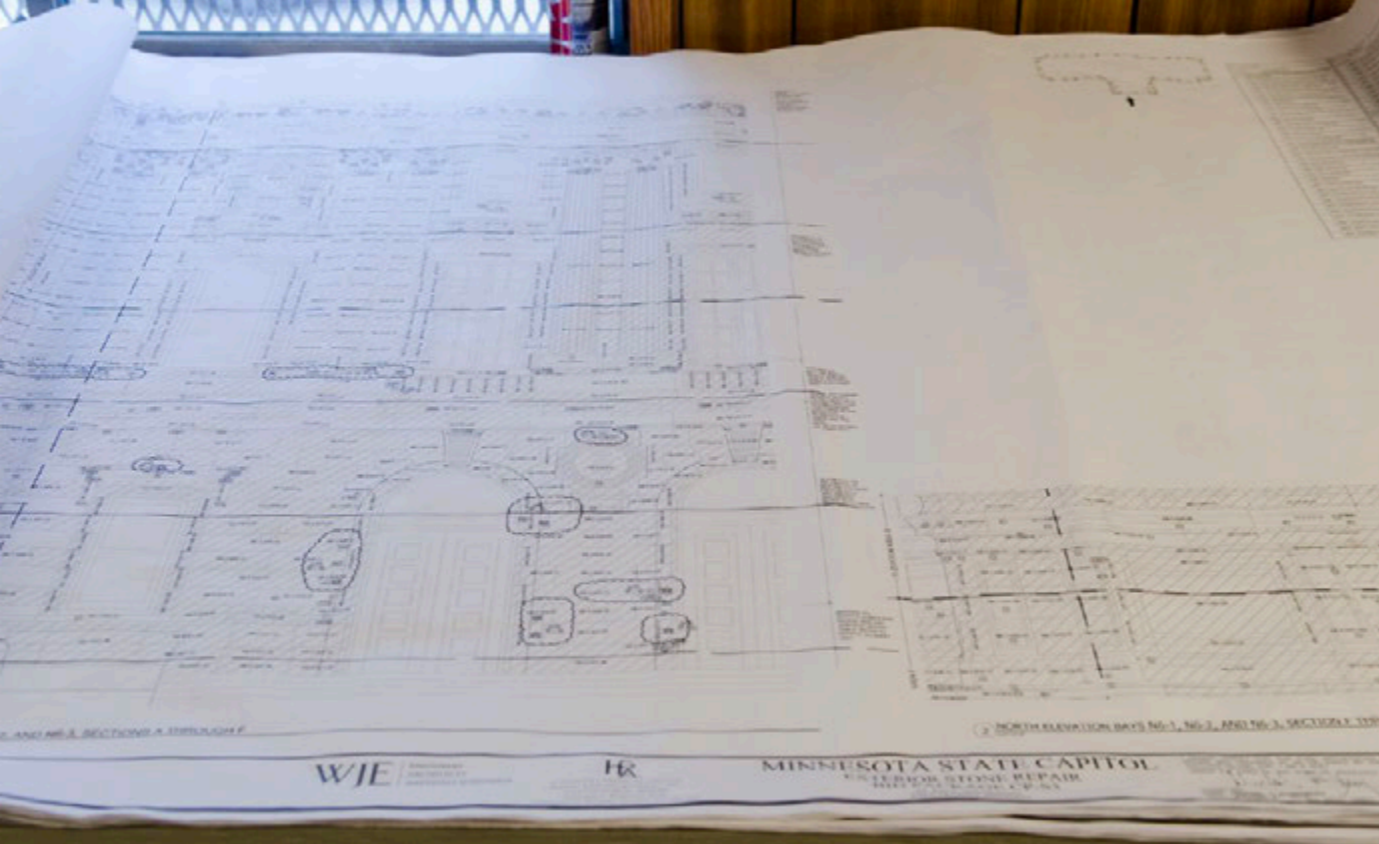
ALBRIGHT	ECKLUND	JOHNSON, B.	MELIN	RUNBECK
ALLEN	ERHARDT	JOHNSON, C.	METSA	SANDERS
ANDERSON, C.	ERICKSON	JOHNSON, S.	MILLER	SCHOEN
ANDERSON, M.	FABIAN	KAHN	MORAN	SCHOMACKER
ANDERSON, P.	FENTON	KELLY	MULLERY	SCHULTZ
ANDERSON, S.	FISCHER	KIEL	MURPHY, E.	SCOTT
ANZELC	FLANAGAN	KNOBLACH	MURPHY, M.	SELGER
APPLEBAUM	FRANSON	KOZNICK	NASH	SIMONSON
ATKINS	FREIBERG	KRESHA	NELSON	SLOCUM
BACKER	GAROFALO	LAINÉ	NEWBERGER	SMITH
BAKER	GREEN	LESCH	NEWTON	SUNDIN
BARRETT	GRUENHAGEN	LIEBLING	NORNES	SWEDZINSKI
BENNETT	GUNTHER	LIEN	NORTON	THEIS
BERNARDY	HACKBARTH	LILLIE	O'DRISCOLL	THISSEN
BLY	HALVERSON	LOEFFLER	O'NEILL	TORKELSON
CARLSON	HAMILTON	LOHMER	PELOWSKI	UGLEM
CHRISTENSEN	HANCOCK	LOON	PEPPIN	URDAHL
CLARK	HANSEN	LOONAN	PERSELL	VOGEL
CONSIDINE	HAUSMAN	LUCERO	PETERSBURG	WAGENIUS
CORNISH	HEINTZEMAN	LUECK	PETERSON	WARD
DANIELS	HERTAUS	MACK	PIERSON	WHELAN
DAVIDS	HILSTROM	MAHONEY	PINTO	WILLS
DAVIE	HOPPE	MARIANI	POPPE	YARUSSO
DEAN, M.	HORNSTEIN	MARQUART	PUGH	YOUAKIM
DEHN, R.	HORTMAN	MASIN	QUAM	ZERWAS
DETTMER	HOWE	McDONALD	RARICK	SPEAKER
DRAZKOWSKI	ISAACSON	McNAMARA	ROSENTHAL	DAUDT

Representative Pelowski's use of Social Media to inform the public of the Capitol Restoration.



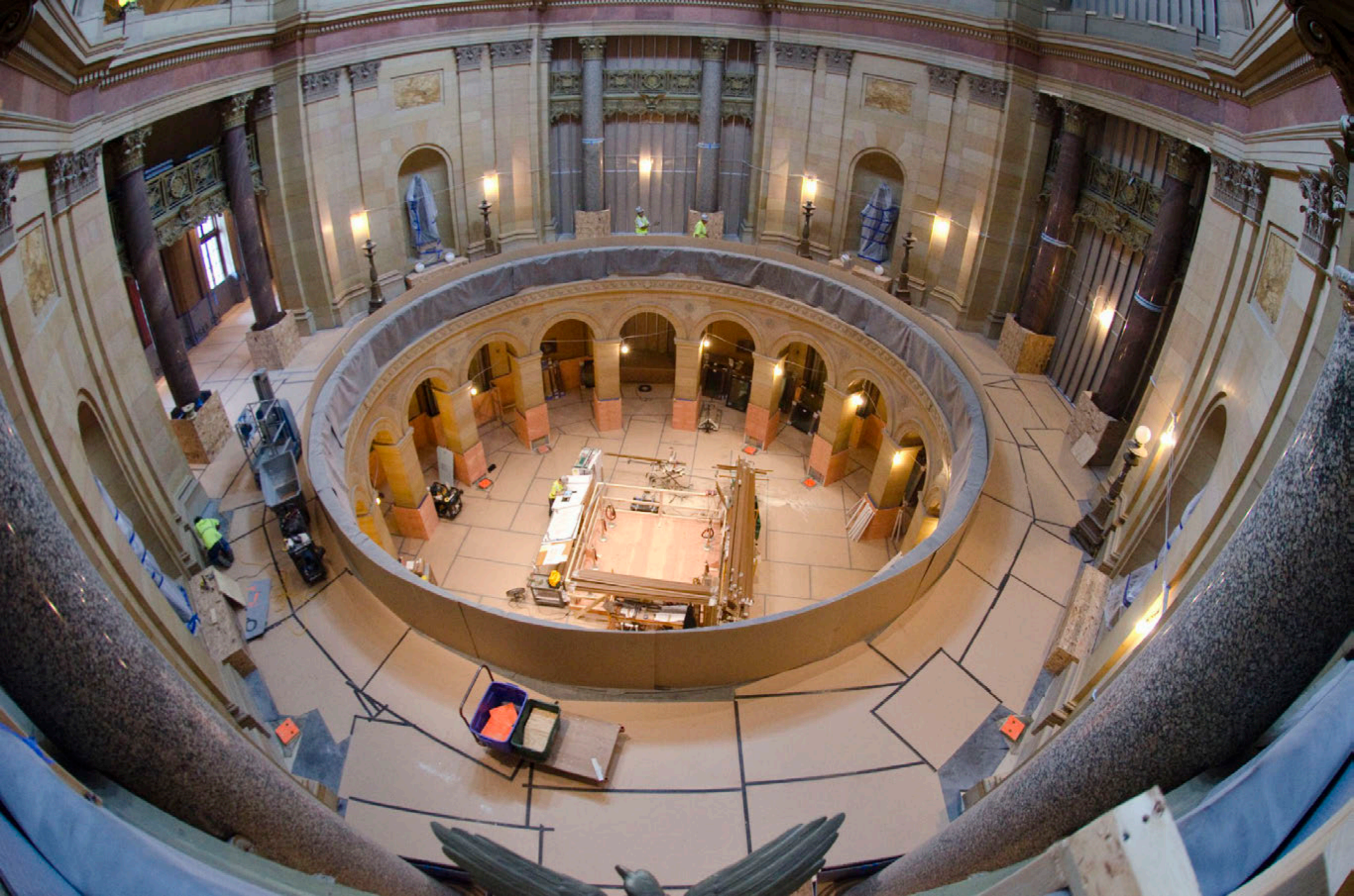
Cass Gilbert, the architect of Minnesota's Capitol, above and the revolving book stand he designed above right and carved details from the House Retiring Room.


















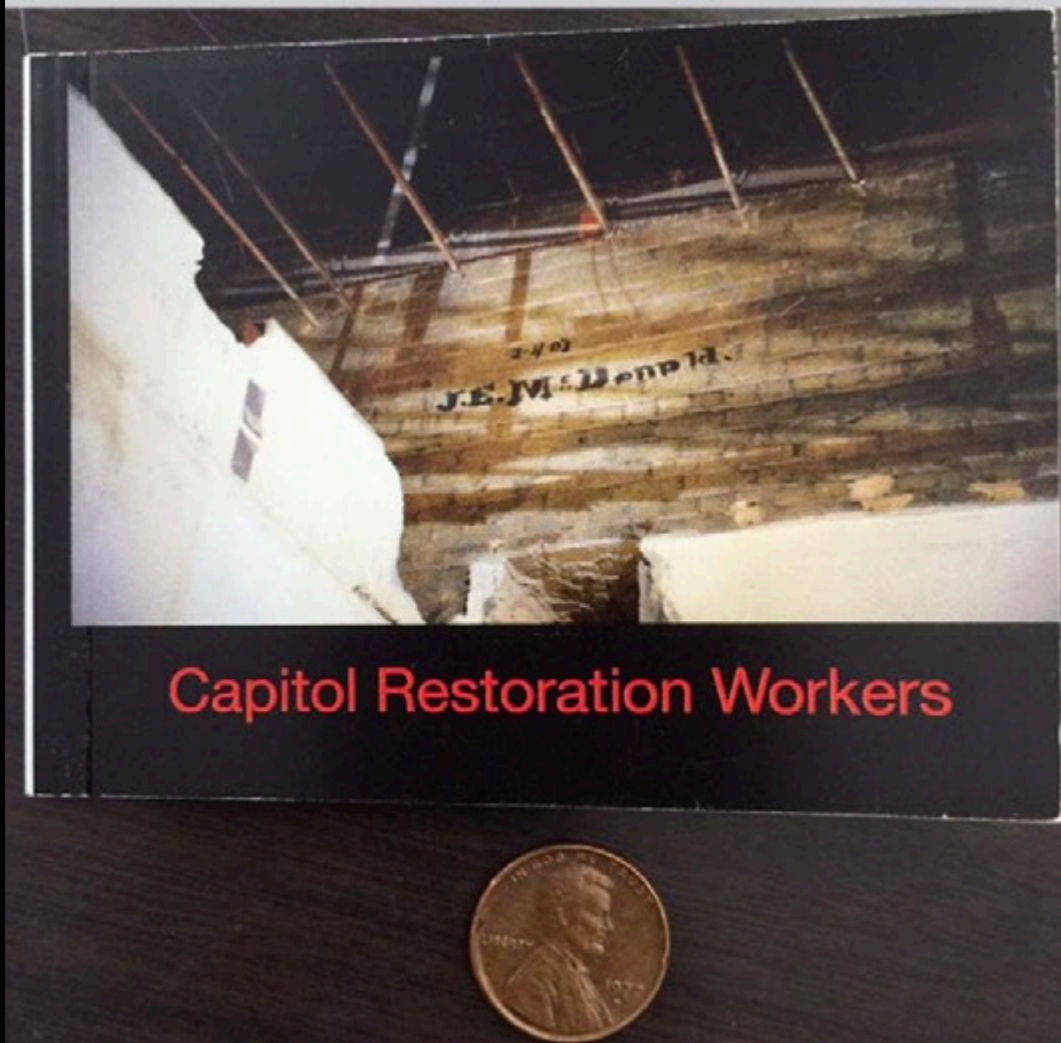
Gene's Post

 Gene Pelowski added 2 new photos.
 May 16, 2016 · 

Tom Olmscheid's pocket edition of the pictures of every worker restoring the Capitol. Size is compared to a Lincoln penny.

  Steve Wilmot and 14 others


 Like  Comment  Share



Gene's Post



Capitol Restoration Workers

 Like  Comment  Share

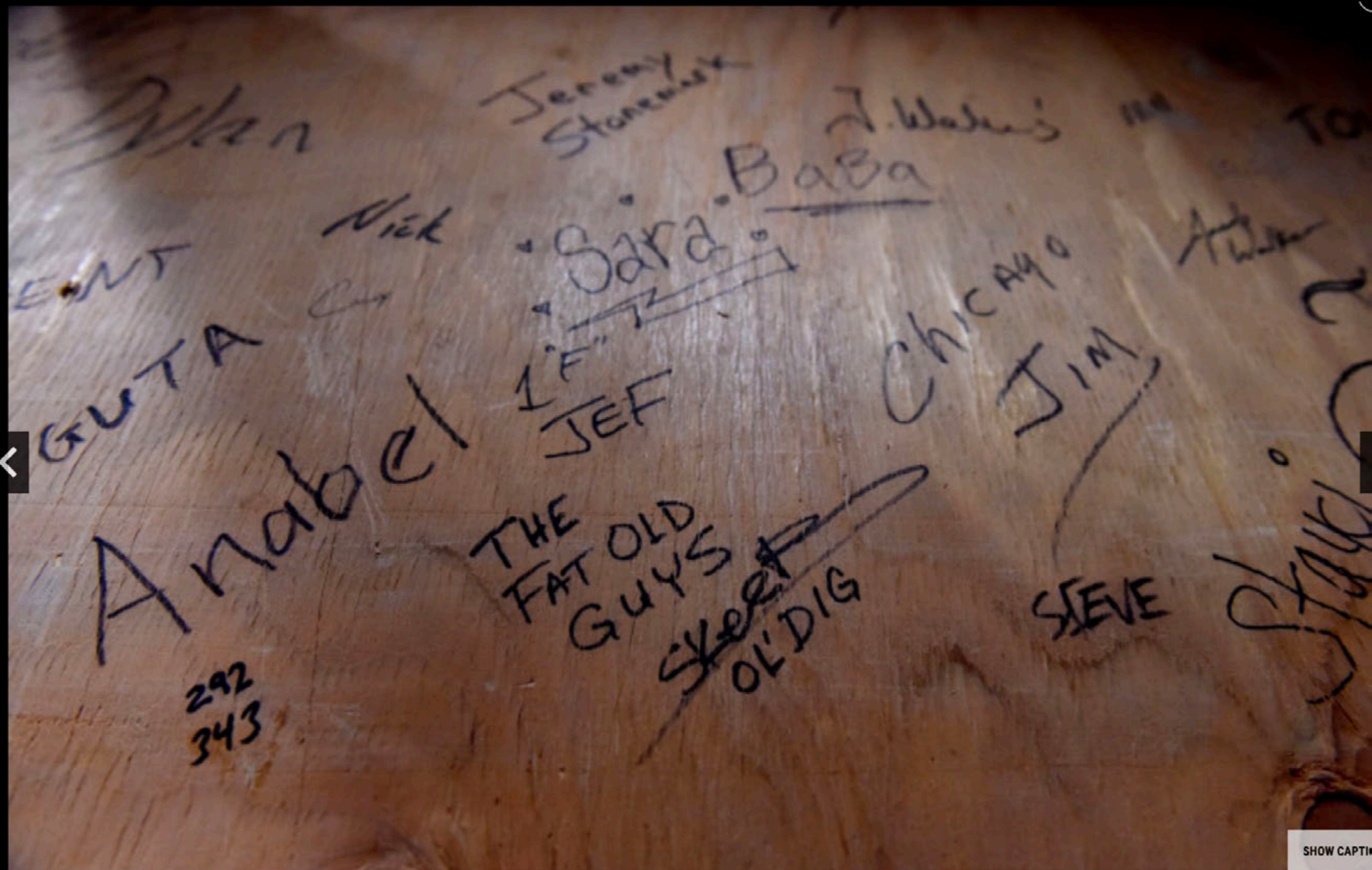


Representative Pelowski's use of Social Media to inform the public of the Capitol Restoration.



34 of 36

Curtis DeYoung shows a photo on his phone of a construction worker's signature from 1904, found in the west wing of the third floor at the State Capitol, on Wednesday, Dec. 14, 2016. (Pioneer Press: Jean Pieri)



Workers from the current project have signed their names in an elevator at the State Capitol. (Pioneer Press: Jean Pieri)



A workman adjusts his tools before he begins to cut a hole in the Capitol's inner frost dome. The holes are being cut to release hot air and prevent condensation from building up and damaging the decorative inner dome.



Inside the Capitol Dome a new ventilation system is installed to control moisture content and prevent water from leaking into the inner dome from the outer dome.



The ball at the top of the dome was lowered to the ground for re-gilding.





The quadriga (golden horses) statue restored is hoisted to its place on the Restored Capitol.

The quadriga statue
photographed by
Tom Olmscheid
looking over St. Paul.



The quadriga titled “The Progress of the State”
stands watch over the front entry of the Capitol.
The sculpture was repaired and re-gilded as
part of the Capitol Restoration Project.



The entire roof of the Capitol would be replaced with copper, tin and tile.



The roof had suffered significant rot and decay from 100 years of Minnesota's extremes in weather.



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A workman solders copper sheeting on the base of the skylight over the Supreme Court Chamber of the Capitol.

The entire roof of the Capitol would be replaced with copper, tin and tile.



The Capitol completely enveloped in scaffolding. 40% of the exterior white marble would have to be replaced.



The Capitol completely enveloped in scaffolding.



Marble pieces began to fall off the Capitol.



To protect the public scaffolding was erected over the entrances.
The restoration has ensured no marble piece will be falling off the Capitol.



Templates are used extensively to help guide the process. Here, a master carver develops a historically-accurate template, using a photo from 1909 for the new torch.



To begin the carving process, a plain block of marble is affixed to the exterior with stainless steel pins and epoxy.



Then the sides of the torch are roughed out to give the flame its three-dimensional shape.



The template is taped to the marble block and used as a stencil.



Next, the master carver sculpts more intricate detail, using tools essentially identical to those used during the Capitol's original construction in 1905.



Small red points marked on the flame help guide final shaping and



What a dramatic difference between the torch before the repair and after!

The replacement of one sculptural detail is time consuming art.



The marble scroll on the left shows the wear of 100 years.

It's replacement below and to the right restore the incredible detail.





The new white marble arrived in crates and stored for its use on the Capitol.



40% of the exterior white marble was replaced. 100 years of Minnesota winters and pollution took a heavy toll on the details once present in the marble. The white replacement marble brings back the original sculptural beauty.





40% of the exterior white marble was replaced. 100 years of Minnesota winters and pollution took a heavy toll on the details once present in the marble. The white replacement marble brings back the original sculptural beauty.





Damaged marble sections are cut away to be replaced by restored marble sections.

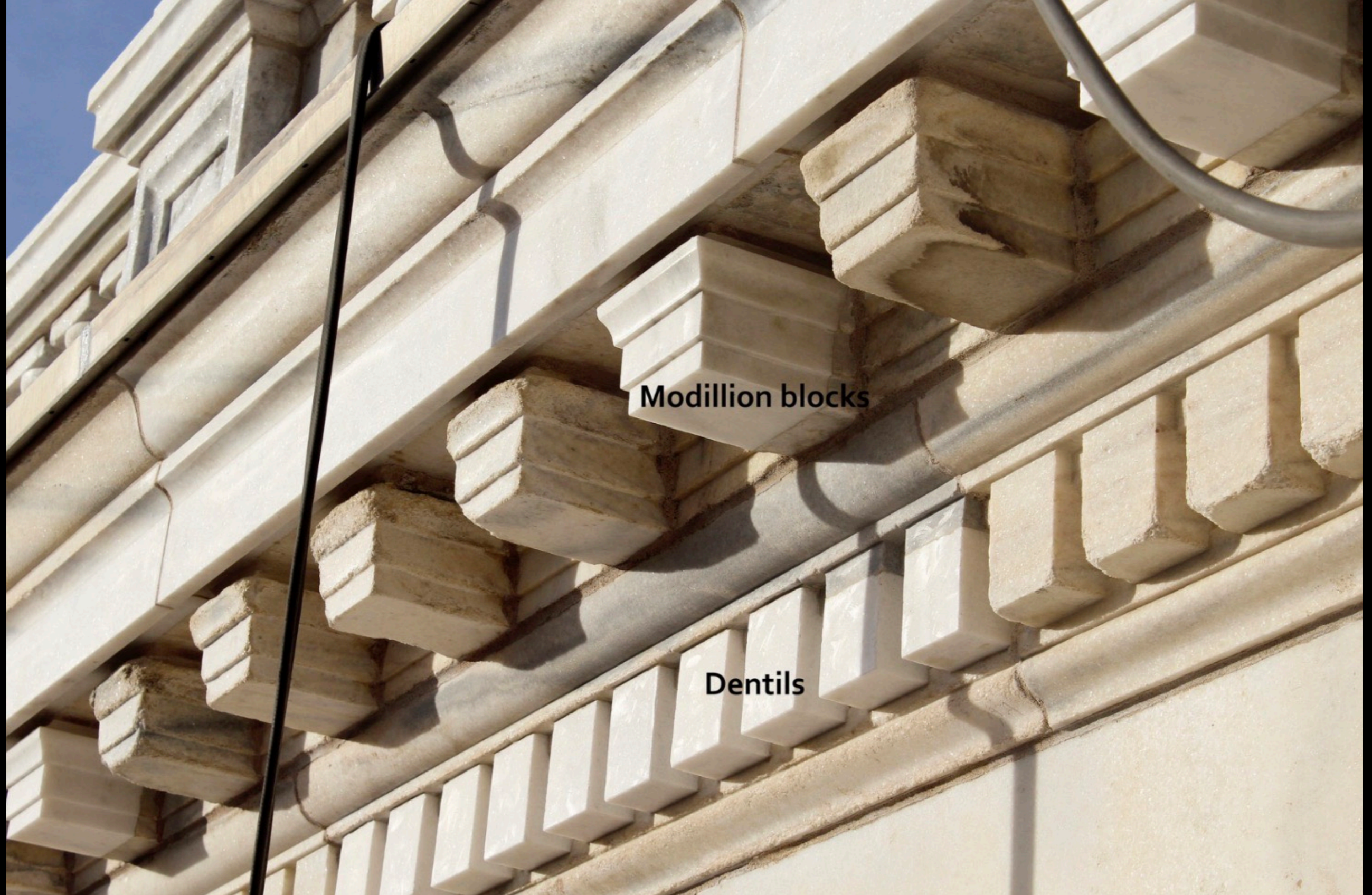


A marble capital arrives to replace a damage marble capital.



Contrast between capital restored marble sections and original marble sections are dramatic.





The photo shows how completed architectural repair and restoration blends in with similar elements not restored. The architects had to assess elements in greatest need of repair that would fit within the budget.



40% of the exterior white marble was replaced. Note the new white marble contrasts with the original darker marble. June 2017



40% of the exterior white marble was replaced. Note the new white marble contrasts with the original darker marble. June 2017



Granite steps in front of Capitol needed repairs, replacement and resetting. The foundations under the steps were crumbling. This was an additional \$22 million cost that was discovered during the foundation restoration of the Capitol.



Granite steps in front of Capitol needed repairs, replacement and resetting. This was an additional \$22 million cost that was discovered during the foundation restoration of the Capitol.



The granite step foundation in front of Capitol is now ready for the installation of the granite steps.



The Granite steps stacked in front of Capitol waiting for installation.



New Granite Steps in front of the Capitol show contrast in the replacement, lighter colored granite. June 2017



All of the granite step foundations of Capitol had to have their granite steps reset, repaired and replaced. The Supreme Court wing steps of the Capitol are being rebuilt above.



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All of the granite step foundations of Capitol had to have their granite steps reset, repaired and replaced. The Supreme Court wing steps of the Capitol are being rebuilt above.



New signage was also part of the Capitol Restoration. June 2017



The entrance to the new Capitol Mall on the Judicial Building's side takes shape. Looking from the Judicial Building to the State Office Building.



The entrance to the new Capitol Mall on the State Office Building side takes shape. Andrew VonBank, House Photographer, taking pictures on same spot May 2017.



**Grand Mall
replaces a
Street in front
of the Capitol.
June 2017**



**State Office
Building to the
left and the
Judicial Building
to the right flank
the entrances to
the Mall.**



The lowest level of the Capitol. Never accessible except by maintenance. It now will become an impressive, new public space.



The lowest level of the Capitol. Never accessible except by maintenance. It now will become an impressive, new public space.



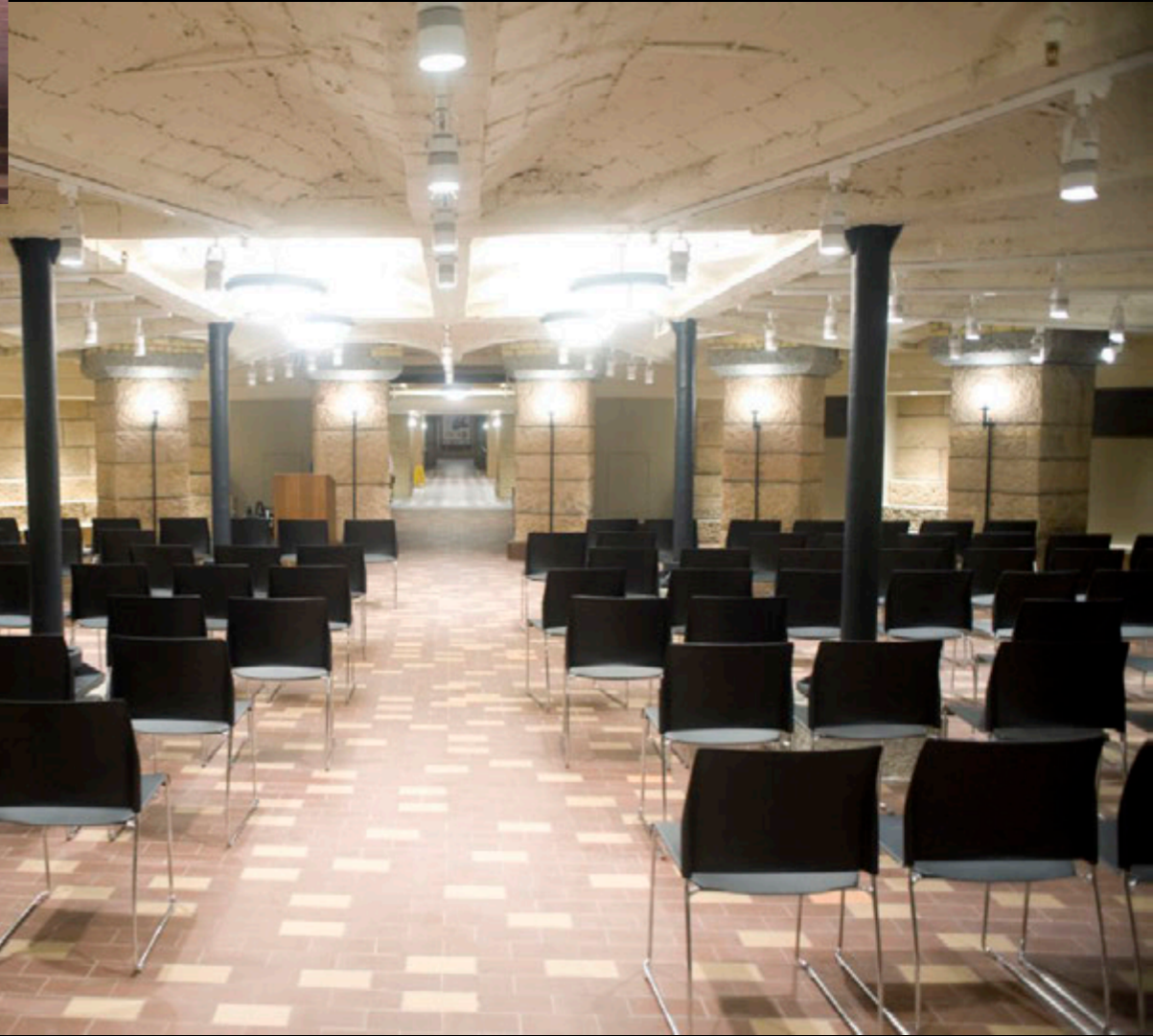
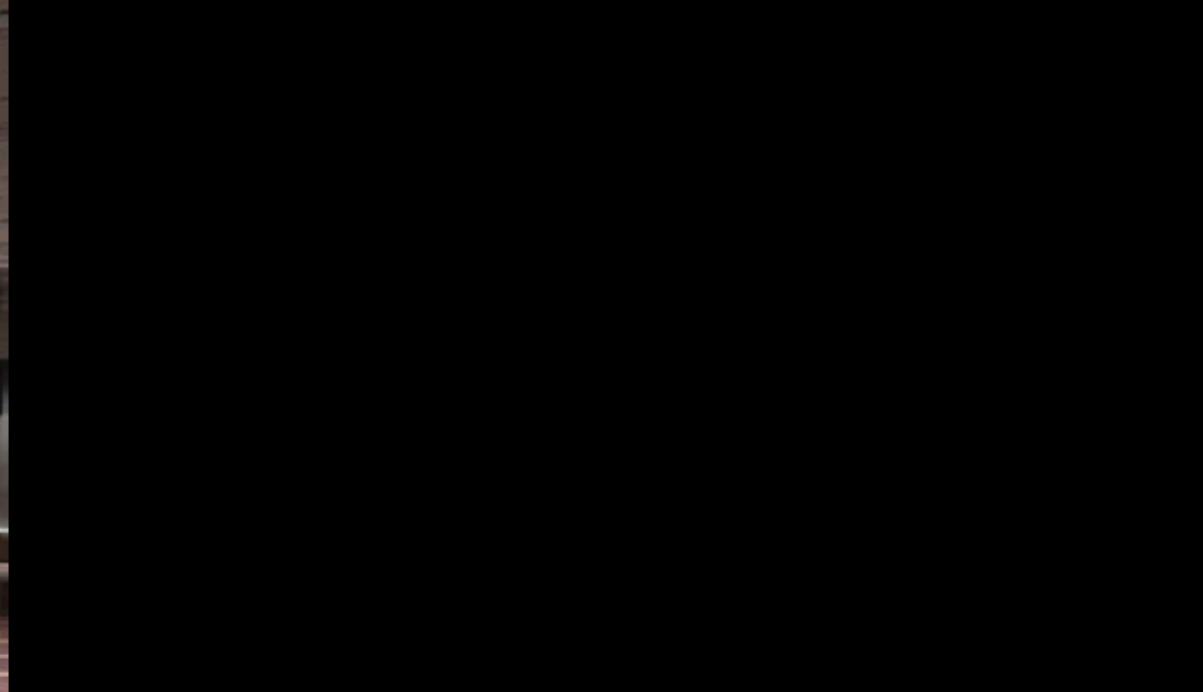
The lowest level of the Capitol. Never accessible except by maintenance. It now will become an impressive, new public space.



The lowest level of the Capitol. Never accessible except by maintenance. It now will become an impressive, new public space.



The lowest level of the Capitol. Never accessible except by maintenance. It now will become an impressive, new public space.



New public spaces created by converting the lowest level of the Capitol into useable areas that were storage or dirt.



Tom Olmsheid pictures now adorn the walls that were buried in debris and expose the foundations of the Capitol.



New wider stairs, flanked by exposed foundation pillars, go up from the lowest level of the Capitol.



Five floors were opened up to create new stairways.

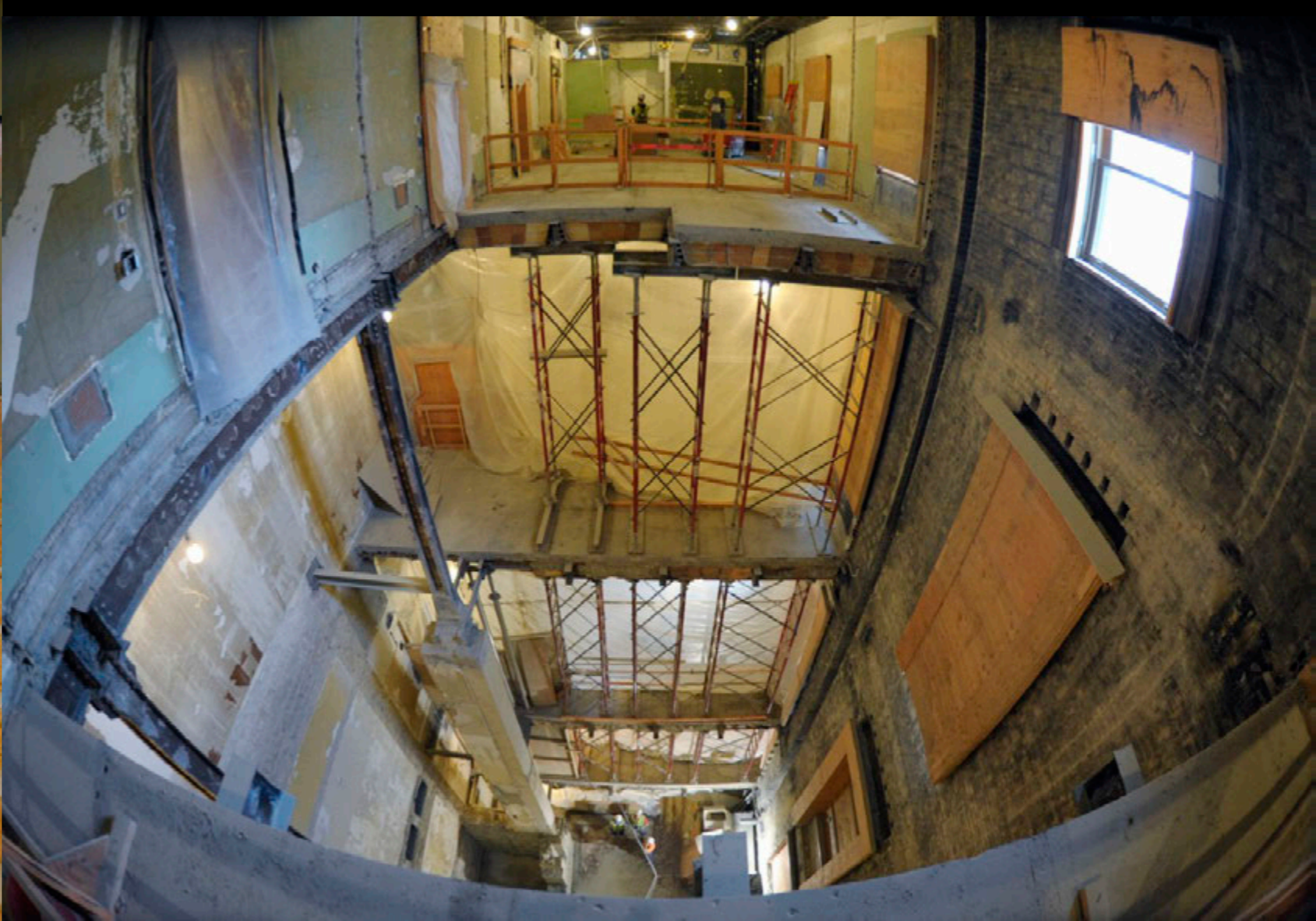
These open areas were also converted to public rest rooms. Code required each floor needed public access and restrooms.



These new open areas were converted to public rest rooms on every floor of the Capitol.
Code required each floor needed public restrooms.



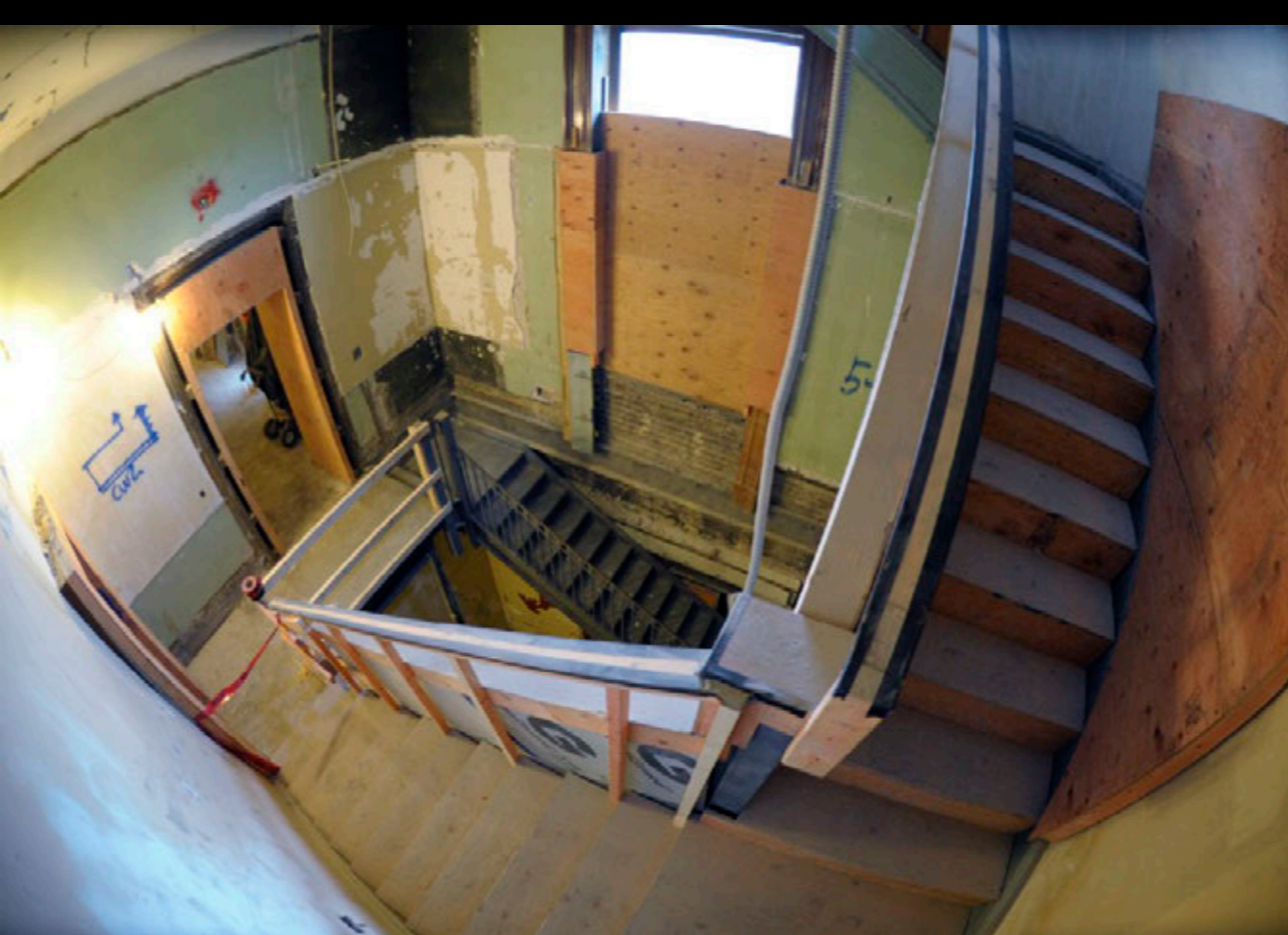
These new open areas were converted to public rest rooms on every floor of the Capitol.
Code required each floor needed public restrooms.



Several floors were opened up to create these new stairways. These open areas were also converted to public rest rooms. Code required each floor needed public restrooms.



New stairways were created where offices once existed to meet modern code requirements. These were needed to ensure people could safely enter and leave all areas of the Capitol.



Several floors were opened up to create these new stairways. This new stairway is next to the House Retiring Room and allows access and exits from this side of the Capitol.



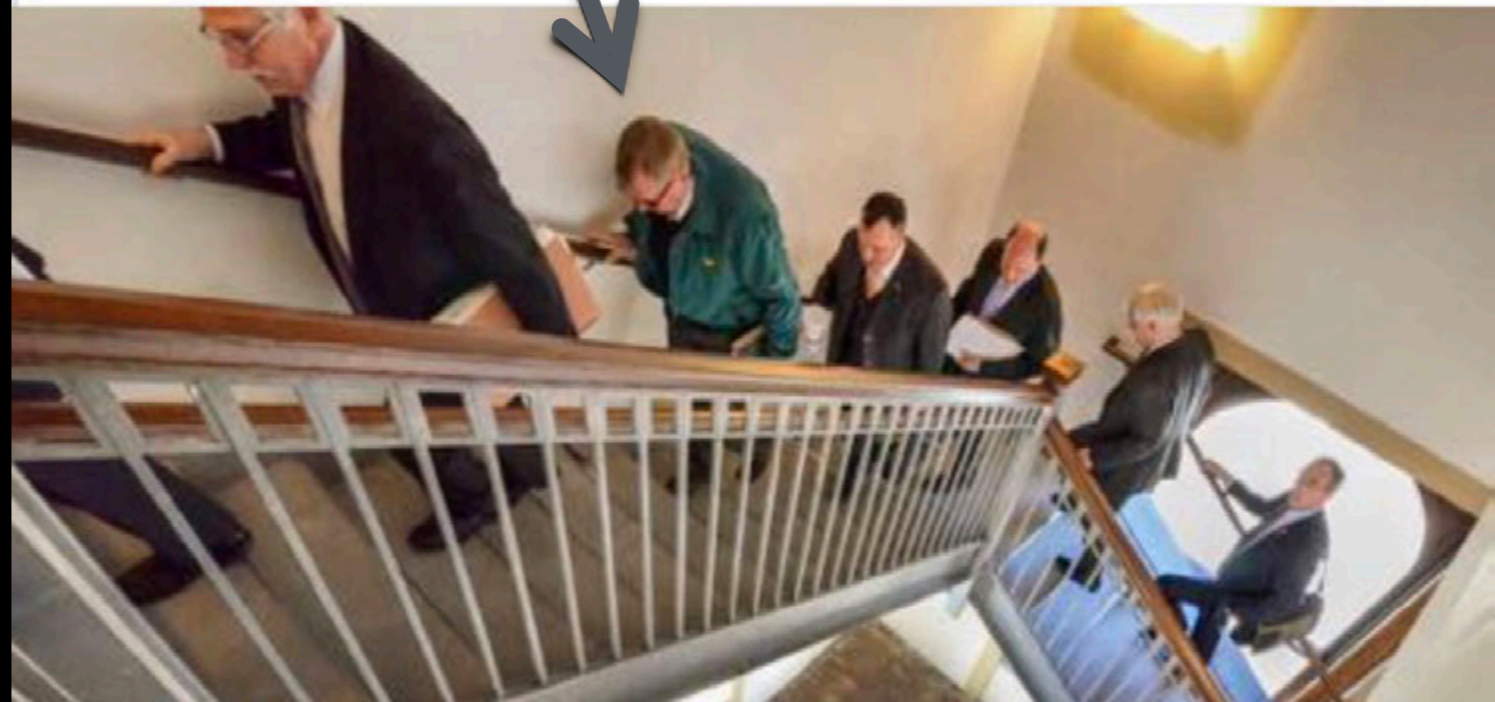
February 23, 2017 in the new House stairwell leading to the rear of the House Chamber. Catherine Thompson took this picture of Representative Pelowski writing in his journal.



Gene Pelowski

March 25, 2016 · 2

New stairway on north side of renovated Capitol still under construction is the only way Representatives can enter the House Chamber from outside. Representative Gene Pelowski is in center wearing the green Masters jacket.



The arrow points to the window well location Representative Pelowski is sitting in on February 23, 2017 and how it looked on March 16, 2016 and in 2015 at the start of the renovation.



Gene Pelowski

March 29 · 22

Teamster Local 320 visit with Representative Gene Pelowski on March 29, 2017 on legislative budget issues. Picture taken in new stairwell leading to House of Representatives.



Several floors were opened up to create these new stairways. This new stairway is next to the House Retiring Room and allows access and exits from this side of the Capitol.

Minnesota Senate


Get bill info 

The Senate is adjourned until 12 Noon Tuesday, February 20, 2018



Welcome to the Minnesota Senate

Legislation

- [Bill search and status](#) - Search for Legislation by number, subject and key words.
-  [MyBills*](#) - Individual Bill tracking application.
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- [2017-2018 Senator Information](#)
- [2017-2018 Senate Leadership](#) - A list of the elected leaders and their leadership role.
- [All Senate Staff](#)
- [More links](#) ▼

Senate Committees

- [2017-2018 Committee Information](#)- Lists of committees and divisions.
- [Conference Committee Activity*](#) - List of bills in Conference, membership and current status.
- [Hearing Room Audio and Video Archives](#)

Schedule / News

July 2017						
Su	Mo	Tu	We	Th	Fr	Sa
25	26	27	28	29	30	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

01 Links to days that have meetings scheduled are shown in **red** on the calendar.

All Upcoming Meetings

Senate Schedules



Above the entrance to the Senate and the West Grand Staircase is the mural “The Sacred Flame (Yesterday, Today and Tomorrow)”.



Courtesy of David Oakes, Senate Media Services

The Sacred Flame (Yesterday, Today and Tomorrow), c. 1903

Henry Oliver Walker

Oil on canvas, permanently fixed to wall

West Grand Staircase

Installed 1905

Description (original by artist in letter to Channing Seabury):

The painting for the lunette over the entrance to the Senate Chamber has for its subject “The Progress of the Flame”.

The composition is an arrangement of three draped female figures. The central and most important one is that of a mature and thoughtful woman, seated, bearing in her outstretched right hand a blazing torch which she has lighted at a fire seen burning on the ground beside her. The fire is kept alive by an aged woman, half kneeling, who throws twigs upon it. The torch in the hand of the central figure is lighting a lamp held by a youthful, floating figure which appears to be passing onward to the left. The arrangement of the personages explains at a glance the idea of the painting –which is the transmission of a flame from the Past, by the Present, to the Future. The flame may be “Civilization”, or “Thought”, or “Knowledge”, or even “Being” itself; perhaps the Sacred Flame of the Greeks and Romans. In fact, the central figure, called in this instance “The Present”, bows her head deep in emotion at the seriousness of her task.

The figures are placed among rocks, apparently in a high place, and above them are clouds; below them, afar off, is a plain with towers, as of distant cities.

Henry Oliver Walker (1843 – 1929) was an American painter of figures and portraits best known for his mural decorations. His works include a series of paintings honoring various poets for the Library of Congress and decorations for public buildings such as the Appellate Court House in New York City, Bowdoin College in Maine, the Massachusetts State House, the Minnesota State Capitol, and the Court House in Newark, New Jersey.

[Biography provided by artfinding.com]

Conservation Notes:

Minnesota State Capitol: Overview of the Fine Art



M MINNESOTA
HISTORICAL
SOCIETY

2015



The Senate Chamber being wired for the 21st century.



The restored Senate Chamber.



The restored Senate Chamber.



SENATE CHAMBER,
STATE CAPITOL
BUILDING,
ST. PAUL, MINN.

*Dr. H. H. Hays
July 23-1906*

No. 205. W. D. HAMMON PUBL. CO., MINNEAPOLIS AND CHICAGO

Senate Chamber July 23, 1906 color postcard.



OUR LAND, CALL FORTH ITS POWERS, BUILD UP ITS INSTITUTIONS, F

Senate Chamber mural “Discoveries and Civilizers Led to the Source of the Mississippi”.



Senate Chamber mural “Discoveries and Civilizers Led to the Source of the Mississippi”.



Courtesy of David Oakes, Senate Media Services

Discoverers and Civilizers Led to the Source of the Mississippi c. 1905

Edwin H. Blashfield

Oil on canvas, permanently fixed to wall
Senate Chamber, North Wall
Installed 1905

Description:

Set in a northern Minnesota forest, in the center of the lunette sits the Manitou or Great Spirit. He is symbolically pouring water out of an urn to start the flow of the river. In front of him is a young Indian woman and in a protective stance, an Indian wearing an eagle feathered headdress. At the right are the explorers who searched for the source of the river. They are led by the Spirit of Discovery who holds in her hand a compass. The left side of the lunette shows the civilizers, representing families and religion coming to this area led by the Spirit of Civilization.

Born in New York and groomed for a career in engineering, **Edwin Howland Blashfield** (1848-1936) studied at Boston Latin School, Harvard College, and Massachusetts Institute of Technology (MIT). While at MIT, his mother, an artist, sent some of his drawings to the French academic painter Jean Léon Gérôme, whose interest convinced Blashfield's father to allow his son to pursue a career in art. He studied in Paris with the French history and portrait painter Léon Bonnat from 1867 to 1870 and, interrupted by the Franco-Prussian war, from 1874 to 1880. During the interregnum, he traveled in Europe and returned to New York, where he painted genre pictures. He settled in New York in 1881, producing paintings and illustrations for St. Nicholas Magazine and for books, and decorating private homes. Not until 1892, at the request of Frank Millet, whom he had met during a stay, in Broadway, England, did he begin the large mural painting at the World's Columbian Exposition for which he became well known. The patriotism evident in his public commissions for state capitols and court houses took the form of triumphal, classicizing allegories. He continued to paint large murals for public and private commissions, including the Library of Congress and the Appellate Division Courthouse in New York, until his beaux-arts style was no longer in favor. He closed his studio in 1933, when Public Works of Art project muralists were using a less decorative style, harsher colors, and dissenting political themes. [Biography provided by the Smithsonian American Art Museum]

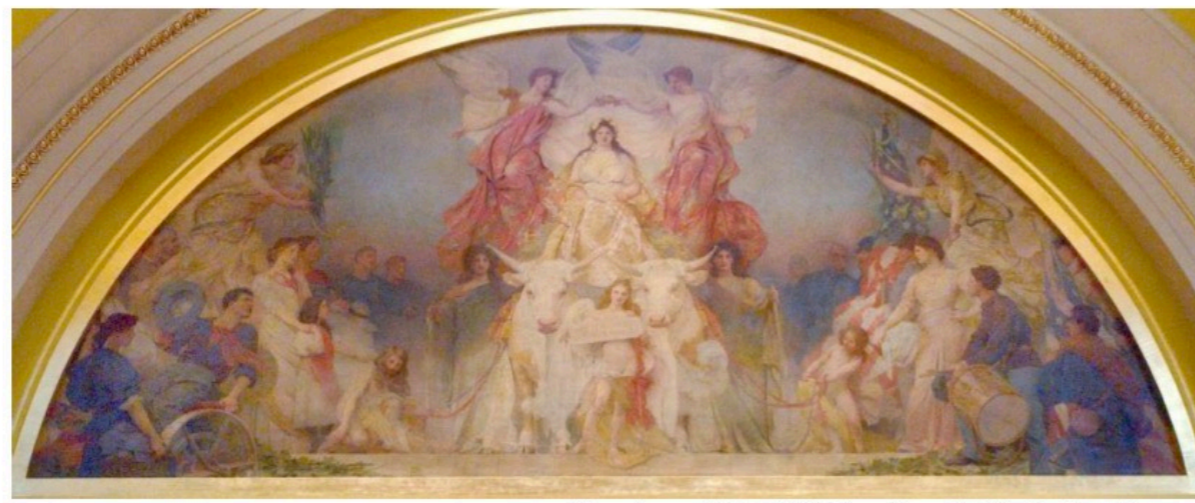


AND GENERATION, MAY NOT PERFORM SOMETHING

Senate Chamber mural “Minnesota Granary to the World”.



Senate Chamber mural "Minnesota Granary to the World".



Courtesy of David Oakes, Senate Media Services

Minnesota: Granary of the World, c. 1905

Edwin Blashfield

Oil on canvas, permanently fixed to wall

Senate Chamber, South Wall

Installed 1905

Description:

In the center, riding upon a cart drawn by oxen and filled with wheat and corn is a seated woman representing Minnesota. The right side of the lunette represents the role the state had as a preserver of the Union. Civil War soldiers hold battle flags in the foreground and a nurse with bandages along with the other figures are covered by the Spirit of Patriotism. The left side represents 1900 and extols Minnesota as a leader in agriculture and through our products a contributor to national prosperity. Flying above the figures is the Spirit of Agriculture. Each group of figures also represents changes through time. On the right side, in the background are figures of aging Civil War veterans to provide a contrast to the young men in the foreground who served forty years before in the Civil War. The seated male figure on the left corner of the mural, with hat in hand, is sitting on a turn-of-the-century tractor which also shows the changes in agriculture from oxen pulled wagons to mechanization.

Born in New York and groomed for a career in engineering, **Edwin Howland Blashfield** (1848-1936) studied at Boston Latin School, Harvard College, and Massachusetts Institute of Technology (MIT). While at MIT, his mother, an artist, sent some of his drawings to the French academic painter Jean Léon Gérôme, whose interest convinced Blashfield's father to allow his son to pursue a career in art. He studied in Paris with the French history and portrait painter Léon Bonnat from 1867 to 1870 and, interrupted by the Franco-Prussian war, from 1874 to 1880. During the interregnum, he traveled in Europe and returned to New York, where he painted genre pictures. He settled in New York in 1881, producing paintings and illustrations for St. Nicholas Magazine and for books, and decorating private homes. Not until 1892, at the request of Frank Millet, whom he had met during a stay, in Broadway, England, did he begin the large mural painting at the World's Columbian Exposition for which he became well known. The patriotism evident in his public commissions for state capitols and court houses took the form of triumphal, classicizing allegories. He continued to paint large murals for public and private commissions, including the Library of Congress and the Appellate Division Courthouse in New York, until his beaux-arts style was no longer in favor. He closed his studio in 1933, when Public



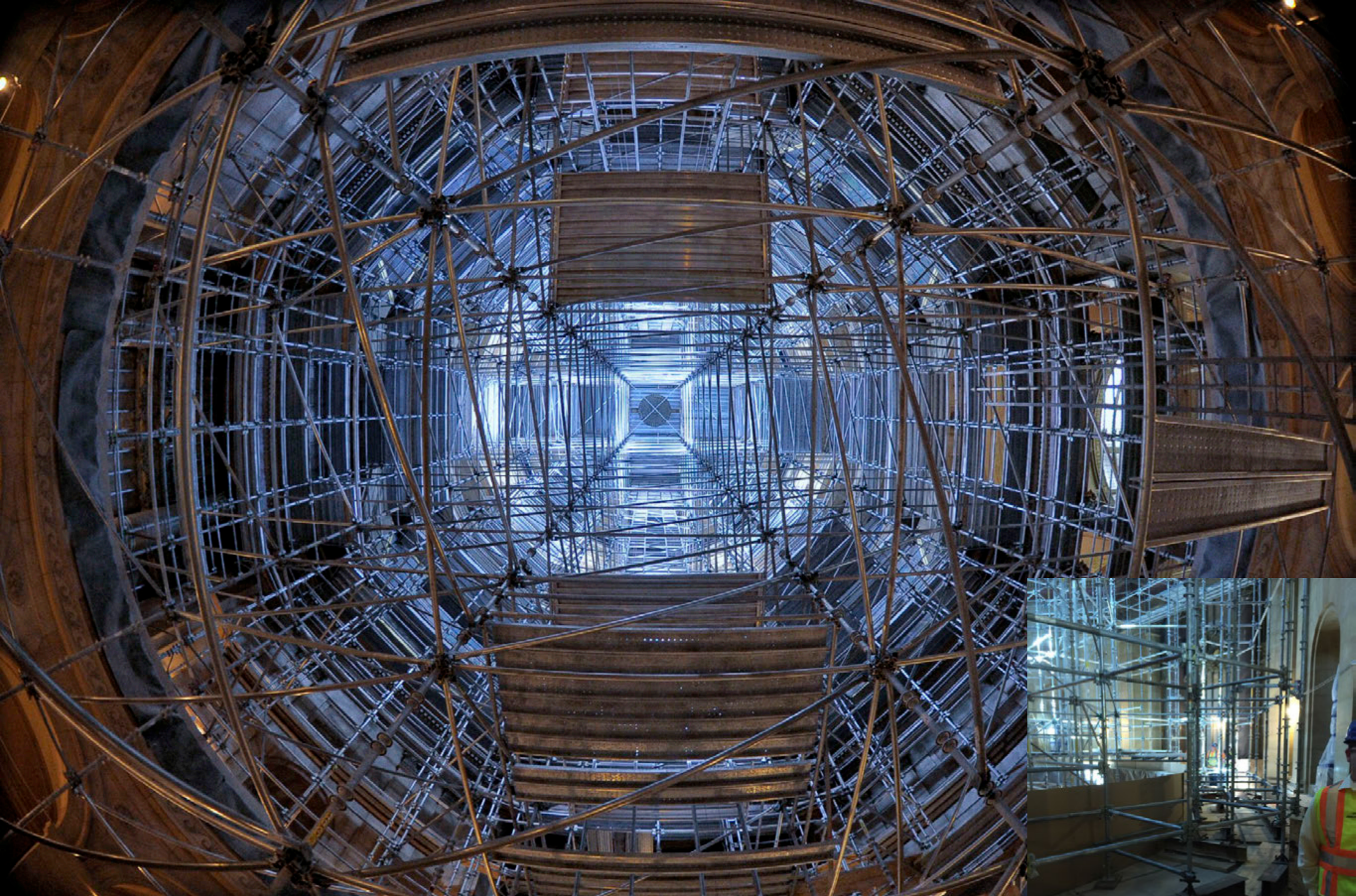
Senate Chamber Retiring Room being Restored. This is a room only used by Senators. The Public and even House members are not allowed in it by Senate Rules.



Senate Chamber Retiring Room being Restored. This is a room only used by Senators. The Public and even House members are not allowed in it by Senate Rules.



Scaffolding fills the entire interior space under the dome.



Scaffolding fills the entire interior space from the floor to the space where the chandelier hung₄ under the dome.



Under the dome are the restored murals “Civilization of the Northwest; The American Genius” series.



Courtesy of House of Representatives Photographer Andrew Von Bank

Civilization of the Northwest, c. 1904

Edward Simmons

Oil on canvas, permanently fixed to wall
Rotunda, Southeast Corner
Installed circa 1906

Description (original by artist):

Southeast Panel: The American Genius – a young man – leaves home. He is held back by a figure representing “Timidity”, and other figures at his left typify those who will not leave home, but he starts forward to follow the beckoning of a figure representing “Hope”, who is accompanied by handmaidens. Minerva (Wisdom,) stands at his shoulder, encouraging him. The background, with a glimpse of the sea, suggests the east, from which he turns his face, westward.

For biography on this artist see first page in this section.

Conservation Notes:

In 1985 all four murals had surface dirt removed, small tears were repaired along the edges and where paint loss was discovered, inpainting was completed.

Curatorial Notes:

This series of paintings were painted in Paris.



Courtesy of House of Representatives Photographer Andrew Von Bank

Civilization of the Northwest, c. 1904

Edward Simmons

Oil on canvas, permanently fixed to wall
Rotunda, Southwest Corner
Installed circa 1905

Description (original by artist):

Southwest Panel: The American Genius – a young man – is led by Wisdom and Hope, is scourging from the land, the Bear, (typifying savagery,) the Cougar, (cowardice), female figure, (sin,) and male figure, (stupidity). The woman bears the plant, Deadly Nightshade – the man, Stramonium – both evil plants.

Painter-writer **Edward Emerson Simmons** (1852-1931) was born in Concord, MA the son of Unitarian minister George Frederick Simmons and Mary Emerson Ripley. When his father died (ca. 1858), the family was left in poverty and Simmons was raised in Concord’s Old Manse by his mother, grandmother and Bible-toting grandfather. For years, Simmons liked to listen to his father’s cousin Ralph Waldo Emerson tell stories because he “rendered the commonplace sacred”. Throughout his staunch New England upbringing, the only solace Simmons found was through art, literature and song. After obtaining a degree from Harvard in 1874, he traveled alone to Cincinnati and met the famous teacher-painter Frank Duveneck, who convinced him to go to Europe and become a painter. Upon his return to Boston, Simmons studied at the Boston Institute of Technology with William Rimmer. Rimmer convinced Simmons to study at Boston’s Museum School with Frank Crowninshield. In 1878, he studied in Paris at the *Academie Julian* with C.R. Boulanger, J.J. Lefebvre and was inspired by a friendship with J.A.M. Whistler. After winning an award at the *Academie* (1881), he painted in Concarneau and Pont Aven his *La Blanchisseuse* won an honorable mention at the Paris Salon (1882). In 1891, he was commissioned to construct a stained-glass window for Harvard and in 1893, Frank Millet chose Simmons to decorate the domes at the Manufacturer’s Building for the World’s Columbian Exposition. From that point on, Simmons devoted himself to murals of American life. Simmons remained a dedicated, inquisitive painter and spokesperson for artist’s rights until his death in Baltimore, MD in November 1931. [Biography provided by Pierce Galleries, Inc.]



Under the dome are the restored murals “Civilization of the Northwest; The American Genius” series.



Under the dome are the restored murals "Civilization of the Northwest; The American Genius" series being restored.



Courtesy of House of Representatives Photographer Andrew Von Bank

Civilization of the Northwest, c. 1904

Edward Simmons

Oil on canvas, permanently fixed to wall

Rotunda, Northeast Corner

Installed circa 1905

Description (original by artist):

Northeast Panel: The youth having now acquired wisdom, Minerva no longer appears, but he now wears her cloak and her shield rests against his knee. He is commanding the Four Winds to bear to the four corners of the earth, the products of the state—wheat, minerals, the fine arts, etc. The figure bearing the torch typifies mental progress. Beside him, sits Hope, no longer leading but watching, and bearing jewels and flowers, indicating prosperity and wealth.

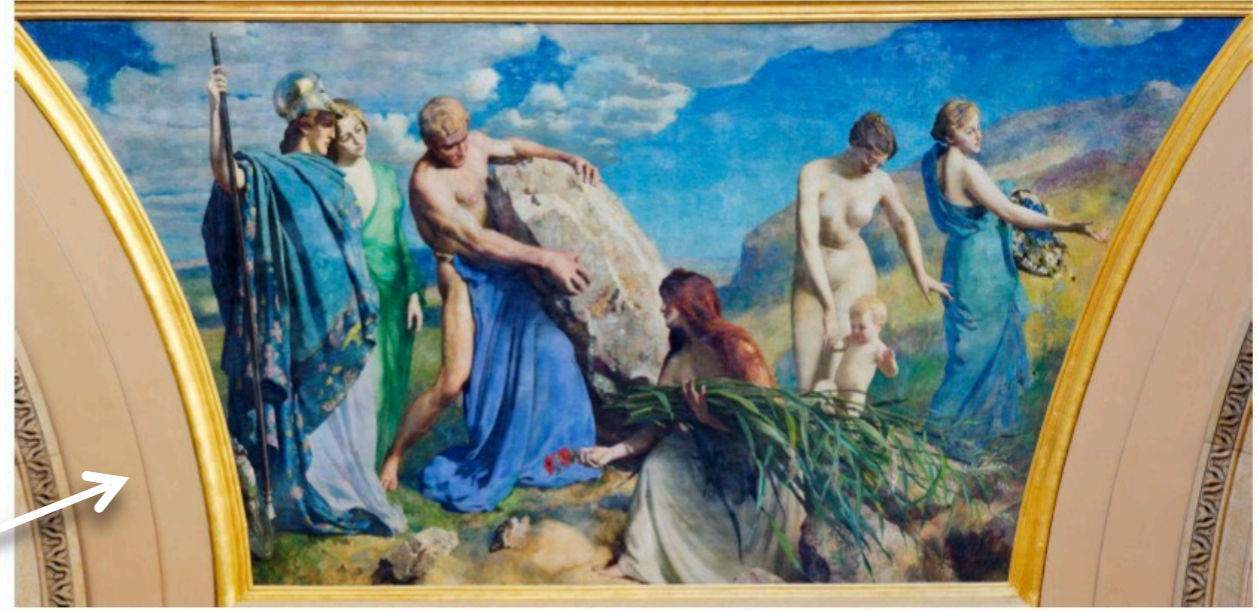
For biography on this artist see first page in this section.

Conservation Notes:

In 1985 all four murals had surface dirt removed, small tears were repaired along the edges and where paint loss was discovered, inpainting was completed.

Curatorial Notes:

This series of paintings were painted in Paris. In 1912, this mural's canvas came loose from the plaster wall and tore in two pieces, landing on the 2nd floor Rotunda.



Courtesy of House of Representatives Photographer Andrew Von Bank

Civilization of the Northwest, c. 1904

Edward Simmons

Oil on canvas, permanently fixed to wall

Rotunda, Northwest Corner

Installed circa 1905

Description (original by artist):

Northwest Panel: The American Genius – a young man - is lifting a stone, bearing crystals and gold, thereby breaking the soil. Beside him stand the figures of Wisdom and Hope. One figure, typifying Fertility of the soil, bearing Maize and Poppies—another, the mother and child,—another strewing flowers – and the fields behind him, all carry the sense of advancing agriculture.

For biography on this artist see first page in this section.

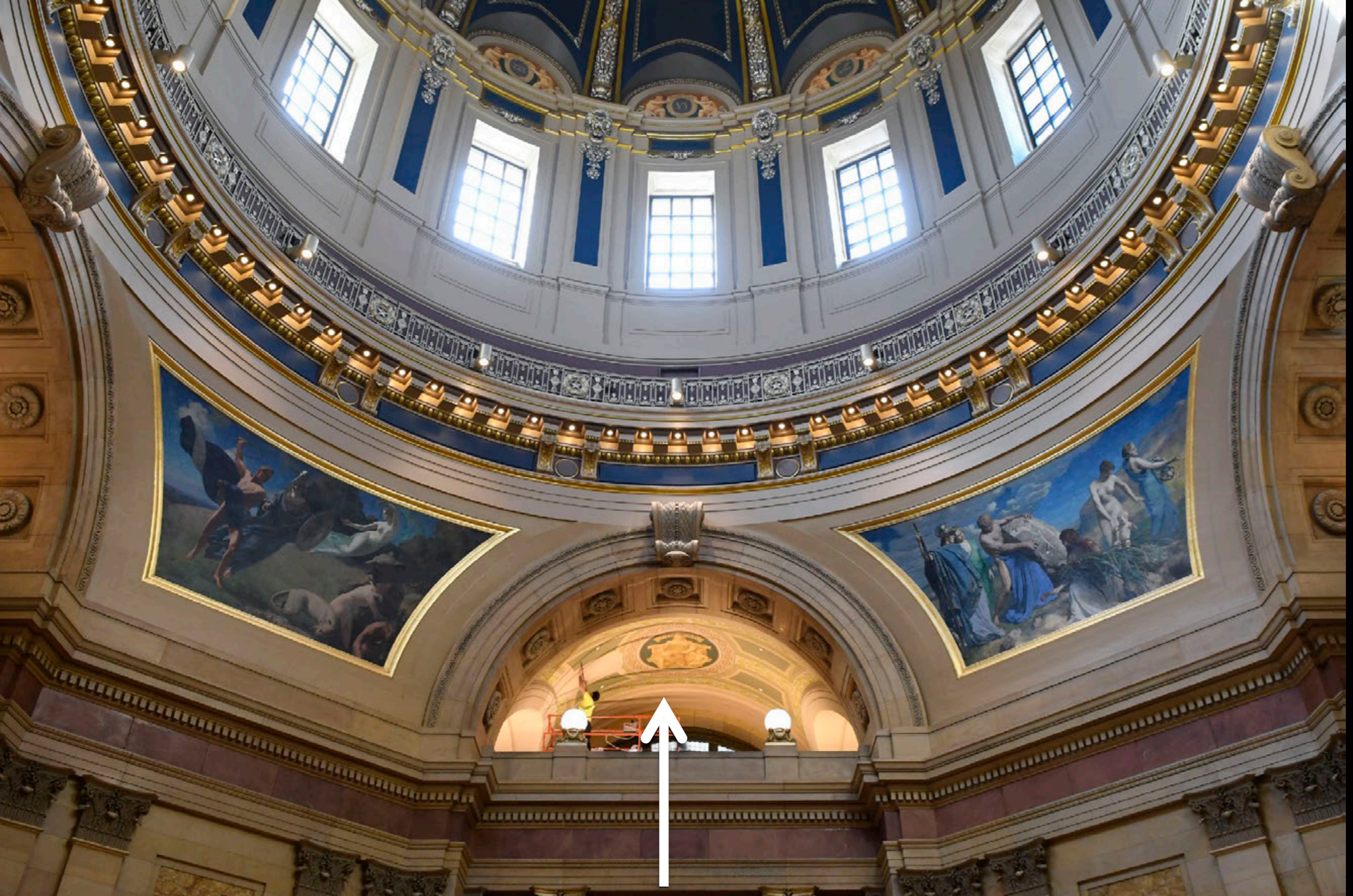
Conservation Notes:

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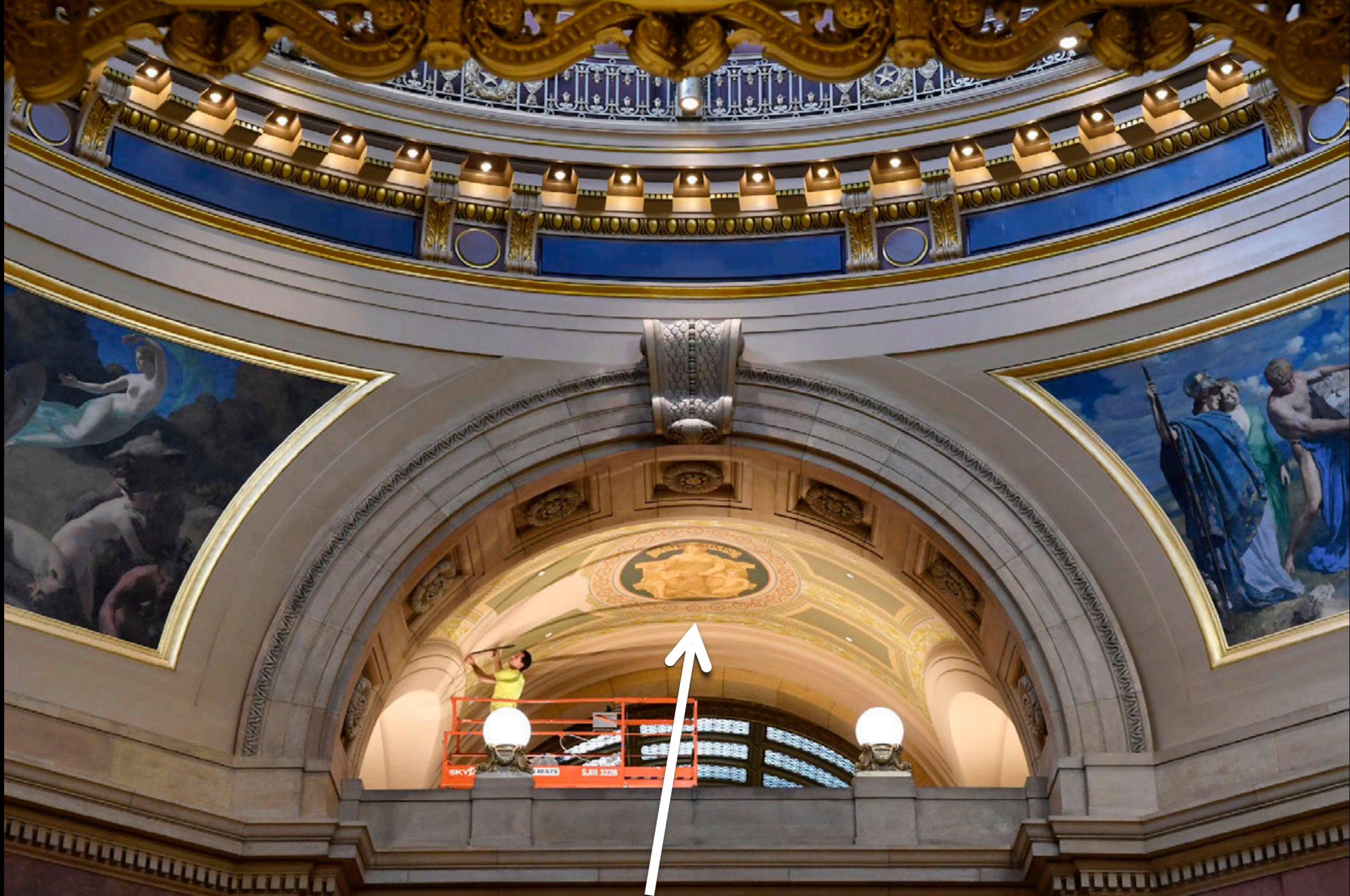
Curatorial Notes:

This series of paintings were painted in Paris.

Under the dome are the restored murals
“Civilization of the Northwest;
The American Genius” series.



The seasons of the year murals are on the ceilings of the arches between “The Civilization of the Northwest” murals. Autumn is being restored above.



The seasons of the year murals are on the ceilings of the arches between “The Civilization of the Northwest” murals. Autumn is being restored above.



The seasons of the year murals are on the ceilings of the arches between “The Civilization of the Northwest” murals. Autumn is being restored above.



The attention to detail is incredible. 104



The brilliance is evident in this picture of the contrast between the restored areas and a section yet to be restored beneath the dome.

Note the corn stalks and the detail in the restored area.



Courtesy Minnesota Historical Society

Zodiac, (12 pieces), 1904

Gemini (above)
Aquarius (not pictured)
Aries (not pictured)
Cancer (not pictured)
Capricorn (not pictured)
Leo (not pictured)
Libra (not pictured)
Pisces (not pictured)
Sagittarius (not pictured)
Scorpio (not pictured)
Taurus (not pictured)
Virgo (not pictured)

Elmer Garnsey (Design)

Oil on canvas, permanently fixed to wall
 5' x 9'
 Rotunda dome
 Installed 1904

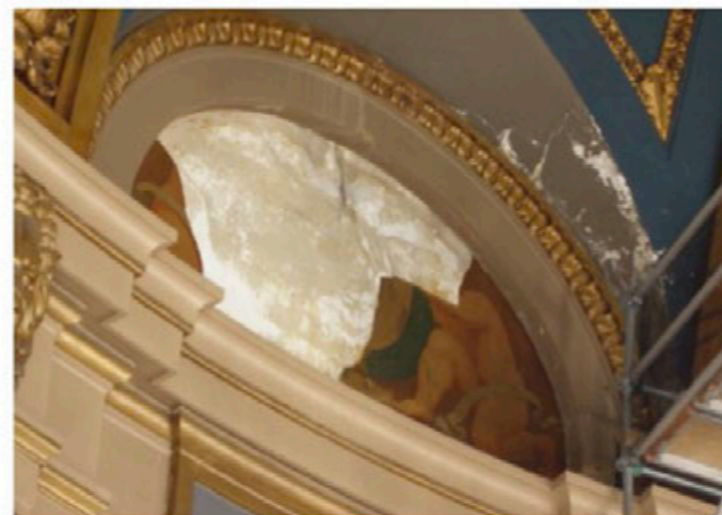
Description:

In each of the twelve lunettes, two putti hold a framed symbol of the zodiac which suggests the constellations in the skies above.

Born in New Jersey, **Elmer Garnsey** (1862 – 1946) moved to New York City and found work as a painter on the Brooklyn Bridge. Wanting to hone his skills as an artist, he studied at the Cooper Union and began working in the studio of artist and decorator Francis Lathrop. He was selected to be an assistant to Francis Millet, who was the chief decorator at the Chicago World's Fair. This experience led him to be named the decorator in charge of the Library of Congress. As the

director of decoration for the Minnesota State Capitol Garnsey's role was to determine different color schemes, designs and motifs for the various spaces decorated with artwork. In addition to the zodiac paintings in the rotunda, he designed many of the smaller lunettes above the grand stairs, oversaw all the stencil work and the decorative motifs in the Rathskeller.

Conservation Notes:



Zodiac – Gemini – damaged canvas - 2010

Minnesota State Capitol: Overview of the Fine Art



M MINNESOTA
HISTORICAL
SOCIETY

2015



Using a long spatula, a conservator carefully begins separating lunettes shaped “zodiac” canvas mural from a wall in the Rotunda in order to repair the damaged and disintegrating plaster behind it.



To determine this “zodiac” canvas mural’s original colors conservators removed swatches of this canvases old varnish and paint.

A conservator carefully begins separating this “zodiac” canvas mural from a wall in the Rotunda in order to assess a large building settlement crack down its center and the disintegrating plaster behind it.



The “zodiac” canvas murals restored at the highest points of the Rotunda beneath the dome.



The “zodiac” canvas murals restored at the highest points of the Rotunda beneath the dome.



The “zodiac” canvas murals at the highest points of the Rotunda under the dome.
How was this picture taken?



The chandelier is lit every Statehood Day on May 11th. Minnesota became the 32nd state in the union on May 11, 1858



The chandelier is lit and the restored colors of the dome pop.
Statehood Day is May 11th. Minnesota became the 32nd state in the union on
May 11, 1858



The chandelier is lit.

Statehood Day is May 11th. Minnesota became the 32nd state in the union on
May 11, 1858



The chandelier is lowered for the first time in 31 years. It will undergo cleaning and maintenance. The chandelier has 92 bulbs surrounded by 40,000 crystal beads strung together. It has been lowered only six times in its history. The one ton "electrolier" hangs 142 feet up in the dome.





The chandelier's electrical system is upgraded.



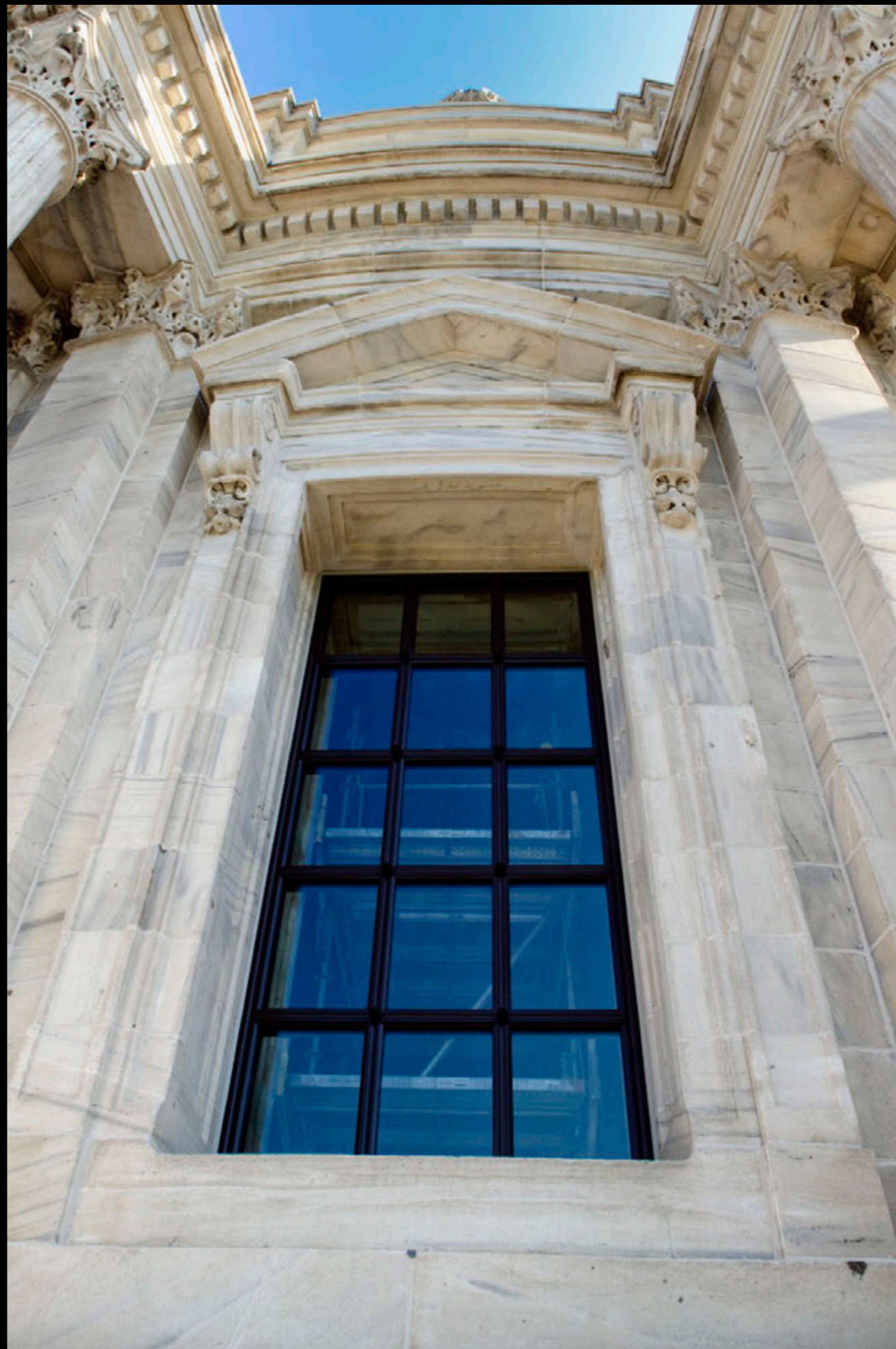
New energy efficient and historically accurate windows are installed in the dome.



New energy efficient and historically accurate windows are installed in the dome.



New energy efficient and historically accurate windows are installed in the dome.





Scaffolding fills the East and West Grand Staircases.



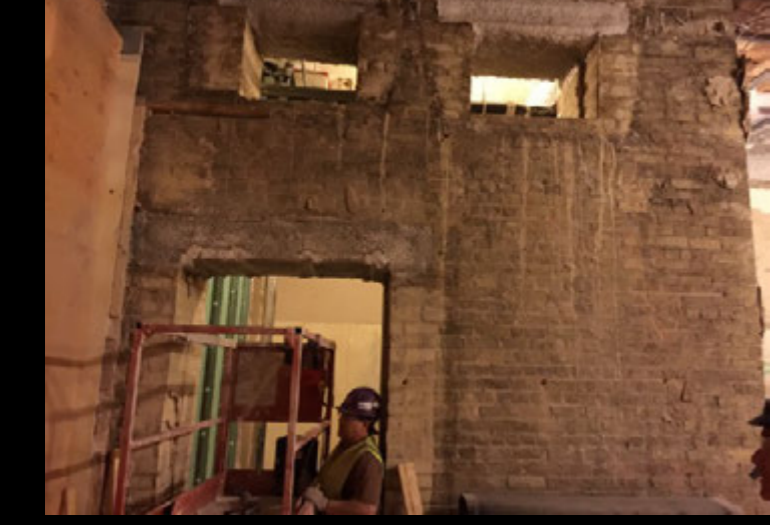
Scaffolding fills the East and West Grand Staircases.



Skylights once covered up or converted to artificial light will be reopened with natural light.
April 2015 tour of rectoration by Representative Pelowski and House staff.



Offices filled these spaces which were originally public spaces. The public will once again use these spaces at the Capitol. April 2015 restoration tour.



April 2015
Restoration in
Progress Tour of
what were Senate
Offices. Now will be
public meeting
rooms and hearing
rooms.





New public spaces created from the removal of Senate offices or converted hearing rooms. Skylights are now open with natural light.



New committee rooms are created from the removal of Senate offices or converted outdated hearing rooms.



New committee rooms are created from the removal of Senate offices or converted outdated hearing rooms.



MINNESOTA JUDICIAL BRANCH

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Minnesota Supreme Court

The Minnesota Supreme Court is, in effect, the final arbiter of the constitutional rights of the people of the state of Minnesota. Supreme Court decisions often serve as precedent for future cases.

[Supreme Court Opinions](#)

Related Links:

- [Court Rules](#)





June 30, 2017 The East Grand Staircase leading to the Supreme Court Chamber and above is the mural "Contemplative Spirit of the East". To the right the mural being restored.



Above the entrance to the Supreme Court Chamber and the East Grand Staircase is the mural “Contemplative Spirit of the East”.



Courtesy Minnesota Historical Society

Contemplative Spirit of the East, 1904

Kenyon Cox

Oil on canvas, permanently fixed to wall

East Grand Staircase

Installed 1904

Description (original by artist):

The intention is to symbolize the East as the land of contemplation and stability as contrasted with the progress and activity of the West. The composition therefore made as grave and formal as possible. Enthroned in the centre, with brooding wings, sits Contemplation, draped and hooded in deep blue. She is lost in thought and stares into space with unseeing eyes. On either side sit Letters and Law, both of Eastern origin. Letters is laurel crowned and reads from a great book. Law bears the scepter of power and the bridle of control.

The composition as a whole is meant to form a fitting introduction to the decorations of the Supreme Court, which depict the development of Law.

Kenyon Cox (1856-1919) was born into a prominent mid-western family of theologians, lawyers, and politicians. Despite poor health and his mother's concerns for his welfare, Cox took art courses, hoping one day to combine his artistic talent with his family's commitment to social service. He studied in Paris from 1877 until 1882, when he moved to New York to work as an illustrator and art critic. Within ten years Cox was accepting mural commissions for such prestigious institutions as the Library of Congress and the Brooklyn Institute of Arts and Sciences. These projects helped realize his hopes that art could serve an educational purpose. [Biography provided by the Smithsonian American Art Museum]

Conservation Notes:

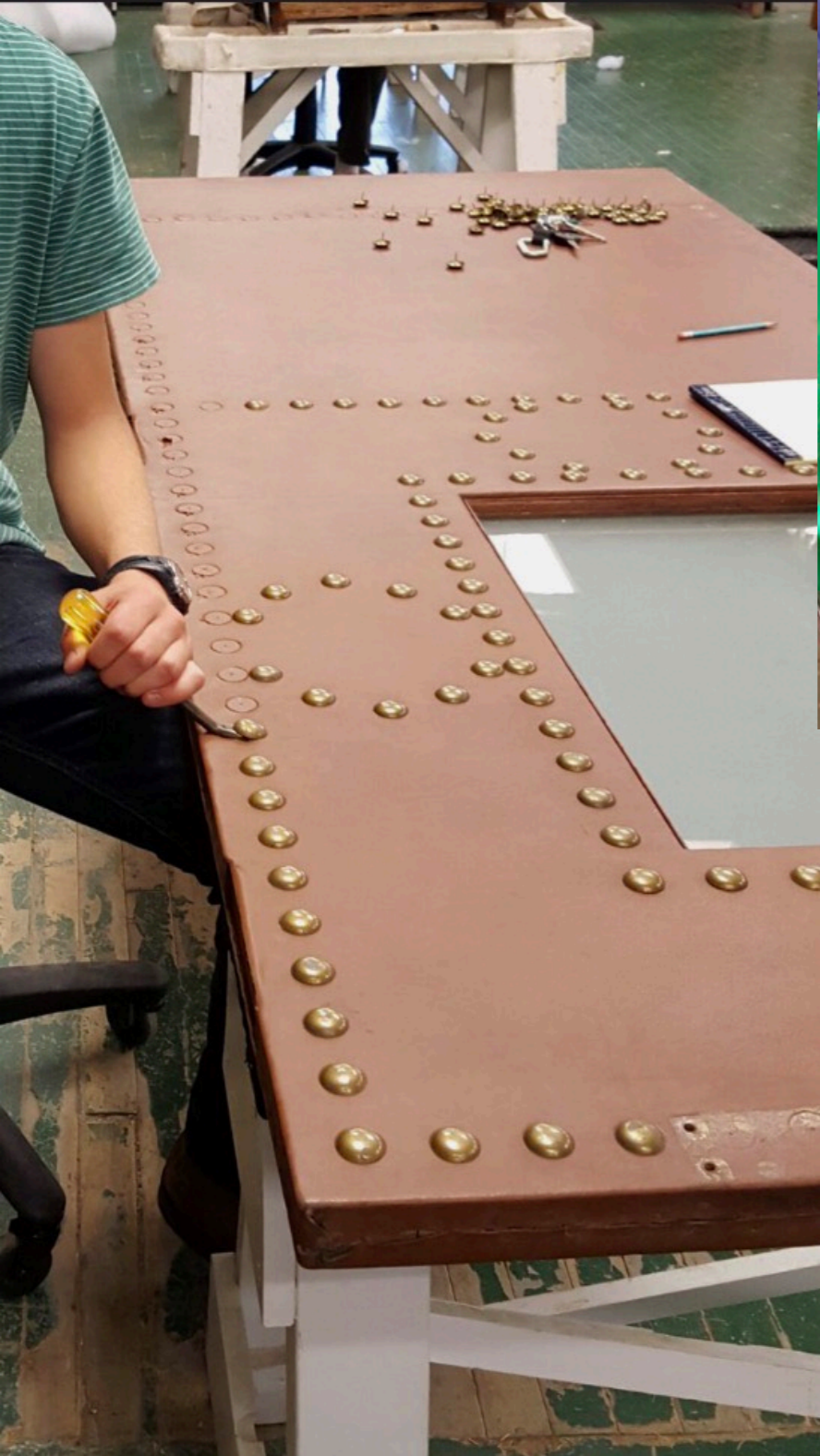
In 1979, the painting was cleaned of surface dirt and water stains. Old varnish was removed and a new layer of varnish applied to the surface.



April 2015 Representative Pelowski and House staff are given a tour of the Supreme Court Chamber under restoration. They had to crawl through a small opening to enter the Chamber gallery about the courtroom.



The restored Supreme Court Chamber with the mural
“Moral and Divine Law” above the Judges Bench.



4700 nails weighing 53 lbs from 10 doors were used to recreate the patterns on the Supreme Court and House Chamber doors .

After removing the old nails a template was created by laying paper on the doors and marking each nail hole.

The vinyl coverings and old glue were removed to ensure the historically accurate new leather coverings would be smooth.



Scaffolding in the Supreme Court fills the entire interior space from the floor to the dome of the restored skylight.



Lex, the Latin word for "law" or "statute".



The restored Supreme Court Chamber skylight and interior dome.



The restored Supreme Court Chamber mural “Moral and Divine Law”.



Courtesy Minnesota Historical Society

Moral and Divine Law, c. 1903

John La Farge

Oil on canvas, permanently fixed to wall
Supreme Court Chamber, East Wall
Installed circa 1905

Description (original by artist)

Moses is represented receiving the Law “in the mount.” Joshua warns the people away. Aaron kneels in reverence and fear. Clouds and vapor cover parts of the scene. The mountain “is on a smoke.” Fire comes out of the rocks, and the wreaths of vapor crawl out of the crevices. Far below to the left the vapor wreaths ascend. The studies have been made from personal observation in a volcano and from photographs of the eruptions in the Caribbean Islands (kindly loaned by Professor E. O. Movey). The distance represents a portion of the actual mountain. This subject has been treated in a realistic manner because of the other subjects requiring such treatment and to harmonize with them. There is no distinct archaeology aimed at, but the costumes and the types of character have been carried out in harmony with tradition. It is needless to remark that there are no documents extant.

John La Farge, (1835-1910) was an American painter, muralist, and stained-glass designer. After graduating from St. Mary’s College in Maryland, La Farge studied law, but in 1856 he went to Europe to study art. He worked independently, studying briefly in Paris with Thomas Couture and coming under the influence of the work of the Pre-Raphaelites in England. Returning to the United States, in 1859 La Farge went to Newport, Rhode Island, where he studied with the artist William Morris Hunt. La Farge produced landscapes and figure compositions in the 1860s and was among the earliest American painters to adopt the stylistic elements derived from progressive French landscape painting of the mid-19th century as well as from Japanese prints, which he collected. He took up mural painting in 1876 with a commission to decorate the interior of Trinity Church in Boston. His finest mural is the *Ascension* (1887), in the Church of the Ascension in New York City. He also decorated the homes of William Watts Sherman and Cornelius Vanderbilt II and painted murals in New York’s Union League Club. About the same time, he became interested in stained glass. Through his invention of opalescent glass and his imaginative designing, he contributed to a revival of the art of stained glass in America and gained an international reputation. In later life La Farge traveled to exotic places, painting a notable series of watercolor scenes during his trips to Japan and the South Pacific in



The restored Supreme Court Chamber mural
“The Adjustment of Conflicting Interests”.



Courtesy Minnesota Historical Society

The Adjustment of Conflicting Interests, c. 1905

John La Farge

Oil on canvas, permanently fixed to wall

Supreme Court Chamber, South Wall

Installed circa 1906

Description (original by artist):

The subject or pretext of Count Raymond of Toulouse in this imaginary action has been chosen because the story of the rulers of that race is fairly a type of the very many difficulties in the adjudgment of Mediaeval ideals and necessities. This line of sovereign lords had to struggle with the demands of the Church, formulated more distinctly then than before, to meet the opposing claims of their vassals or their subjects, heretical and denounced by the representatives of the Church, to meet the various possible questions of their rights as regarding their own interior claims of sovereignty; and their relations to the King whose power, gradually increasing, devoured theirs; and to meet both in policy and arms the ferocious attacks o [sic] other lords anxious to dispossess them of their properties and rights of sovereignty, now urged and now held back by the Roman Pontiff. Moreover, there is a romantic character to the troubled story of the establishment of the Inquisition and the violent excesses of Orthodox and Heretic.

There is also the memory of fierce Mediaeval war, so that in this picture "the figures in the story, acting within the four walls of a church, represent the organized bodies, whose chiefs and representatives meet in a form of war, therein strict law and no longer ethical justice is the theme.

Each of the personages is, to a certain extent, opposed to the others and ready to meet any contradictory inimical intention on their part. The rights of the Bishop, which are partly ecclesiastical and partly temporal, may be in opposition to these of each of the religious orders whose representatives stand by him. They, whatever their submission to the Bishop may be, have their claim both of religious liberty for themselves, and their obligations and duty to their Bishop. They are also either friendly or antagonistic to the temporal ruler of the city, according



The restored Supreme Court Chamber mural
“The Recording of the Precedents”.



Courtesy Minnesota Historical Society

The Recording of the Precedents, c. 1904

John La Farge

Oil on canvas, permanently fixed to wall

Supreme Court Chamber, North Wall

Installed circa 1905

Description (original by artist)

Confucius took the Past to build on and seemed to comment rather than discover principles. He said of himself the he was "a transmitter and not a maker, believing and loving the Ancients."

"He examined and arranged old literature, monuments and records, deciding to commence with the ancient heroes, Yao and Shun, and to come down to the time of Hau. All these deserve to be handed down to other ages and to supply permanent lessons; he made in all one hundred books, consisting of canons, counsels, instructions, announcements, speeches and charges." So says a descendant of his in the Eleventh generation in the Second Century before Christ.

Hence he has been chosen as a type of the preservation of Precedents. Of course, he is a thinker and poet and this charm of thought and of sentiment remains with his memory.

Fortunately also for the painter there are facts about him which easily lead to such a pictorial representation of him and of his scholars as I have attempted. He taught in groves and by waters and rivers, and therefore with picturesque backgrounds. Indeed, one of the elegancies of Chinese records is the connection of the thinker and the landscape.

The young Confucius and three of his disciples are here represented seated upon the river bank. Confucius ponders over his annotation to the roll of manuscript stretched upon his knee.

Two of his disciples unroll the long fold of another manuscript for further comment and elucidation of the Master. The text is ancient and refers to the work of one of the early kings and heroes whom he admired and commented upon. Another younger pupil has partly unrolled a scroll, about which he intends to consult his Chief and Friend. It has inscribed upon it a few words of ancient lore which Confucius interpreted thus, "Laying on the colours follows the preparation of the plain ground;" a lesson like that of Socrates that one's duty is first to the work and not to outside influences.



The restored Supreme Court Chamber mural
“The Adjustment of Conflicting Interests”.



Courtesy of David Oakes, Senate Media Services

The Relation of the Individual to the State, c. 1905

John La Farge

Oil on canvas, permanently fixed to wall
Supreme Court Chamber, West Wall
Installed circa 1906

Description (original by artist):

Socrates has gone down from Athens to the Piraous “because he wanted to see in what way they would celebrate the festival of Bendis, the Tracian Artemis, which is a new thing.”

After the procession and the prayers, as he turns with a friend in the direction of the City, Polemarchus, the son of a wealthy citizen detains him, asking him to spend the day and later to see the races and other festivities. Socrates accepts, and goes to his friend’s residence and remains in conversation with the two sons and the father and various other guests and friends who come in and out through the story.

In this representation, which is not meant to be literal, but typical, Socrates may be said to be talking to the eldest son of his host. One of the other guests, presumably the sophist, Thrasymachus, listens ready to interrupt. The younger son has come in for a moment from the outside – a slave girl with tambourine drops in from one of the processions, to look and listen, and a little further a charioteer drives his horses past. The festival is foreign, so perhaps is the charioteer. The family of Cephalus, the host, is also foreign.

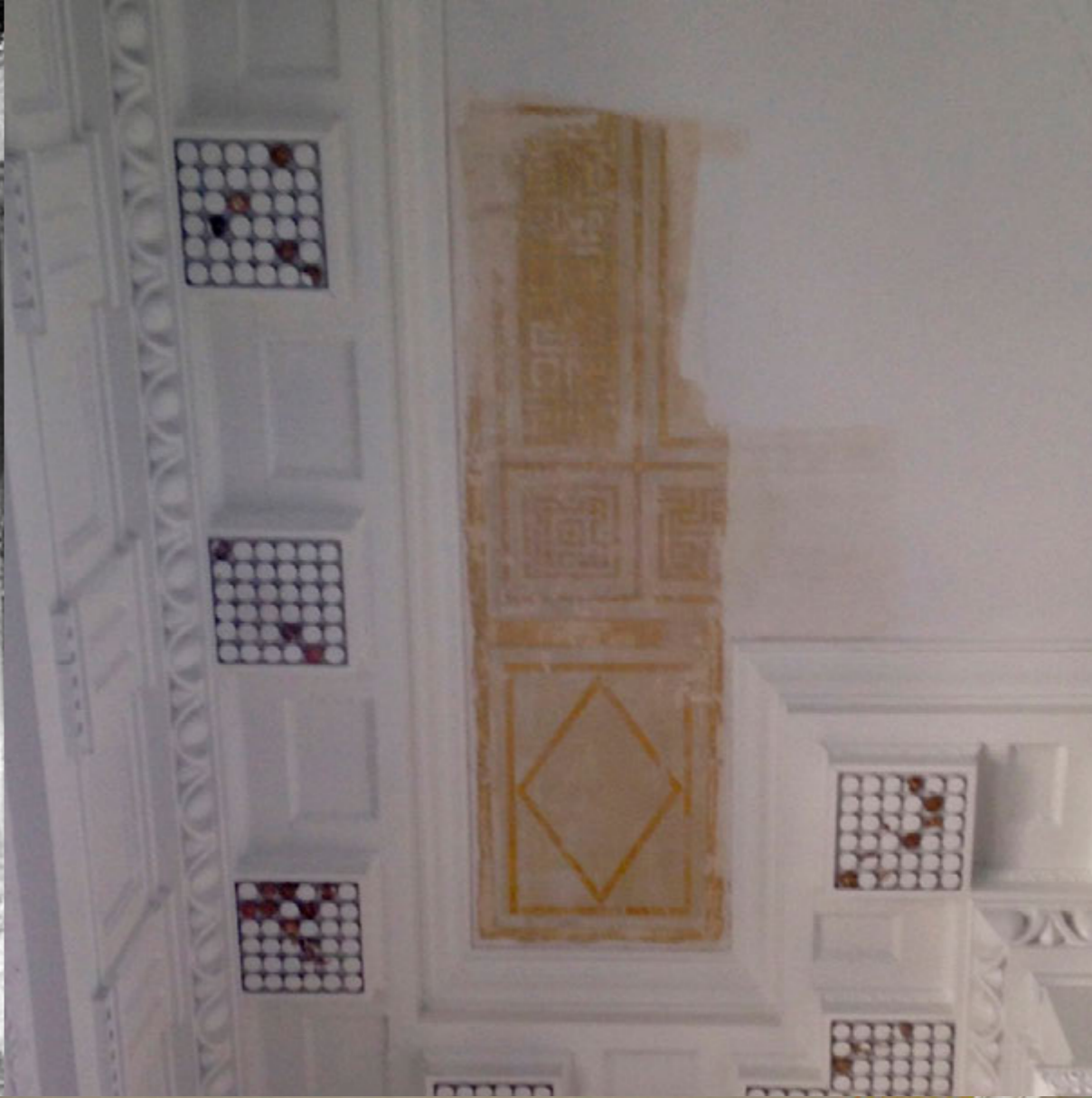
If a moment in the discussion be chosen for my representation, it may be the argument of Socrates when he explains to Polemarchus and Thrasymachus that “the true artist in proceeding according to his art does not do the best for himself, nor consult his own interest, but that of his subject.”

In this painting there has been no strict intention of giving an adequate and, therefore, impossible historical representation of something which may never have happened. But there has been a wish to convey, in a typical manner, the serenity and good nature which is the note of the famous book and of Greek thought and philosophy. Hence, the choice of open air and sunlight and a manner of representation that will exclude the mistake of any Academic formality.

For biography on this artist see first page in this section.

Conservation Notes:

Treated 1974



The 1907 photograph of the Supreme Court Retiring Room revealed the original 1905 gold foil Greek fret design around the ceiling. Removing the paint uncovered it and now it is restored.





Supreme Court Retiring Room restored the original 1905 gold foil Greek fret design around the ceiling.



The Supreme Court Retiring Room was repainted with the original colored paint. Light fixtures restored to original design.



The Supreme Court Retiring Room was repainted with the original colored paint. The room was designed to copy the court room in Independence Hall in Philadelphia where the Declaration of Independence was debated and signed.



April 2015 Restoration Tour the winding stairway to the side of the House Chamber. It was discovered the skylight was on the verge of collapsing and special conservation methods had to be used to preserve it.



It was discovered the skylight was on the verge of collapsing and would have fallen down without structural repairs. Special conservation methods had to be used to preserve it.



The skylight fully restored.



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THE HOUSE IS ADJOURNED UNTIL 12:00 NOON TUESDAY FEBRUARY 20, 2018



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House Chamber - Agendas and Journals



Meetings

July 2017						
Su	Mo	Tu	We	Th	Fr	Sa
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

All upcoming meetings

Chamber Display Board

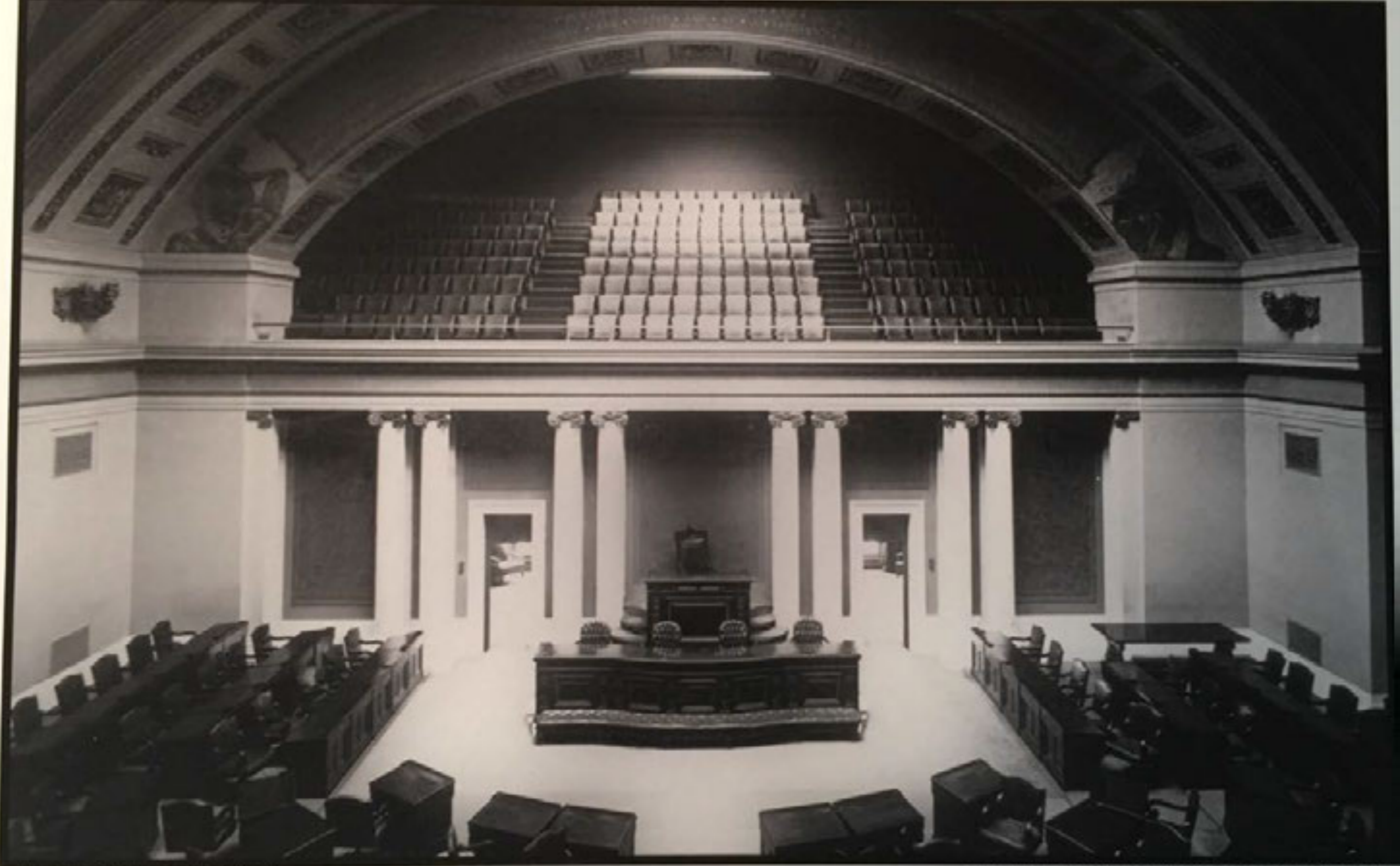
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Posted: Jun 26 2017



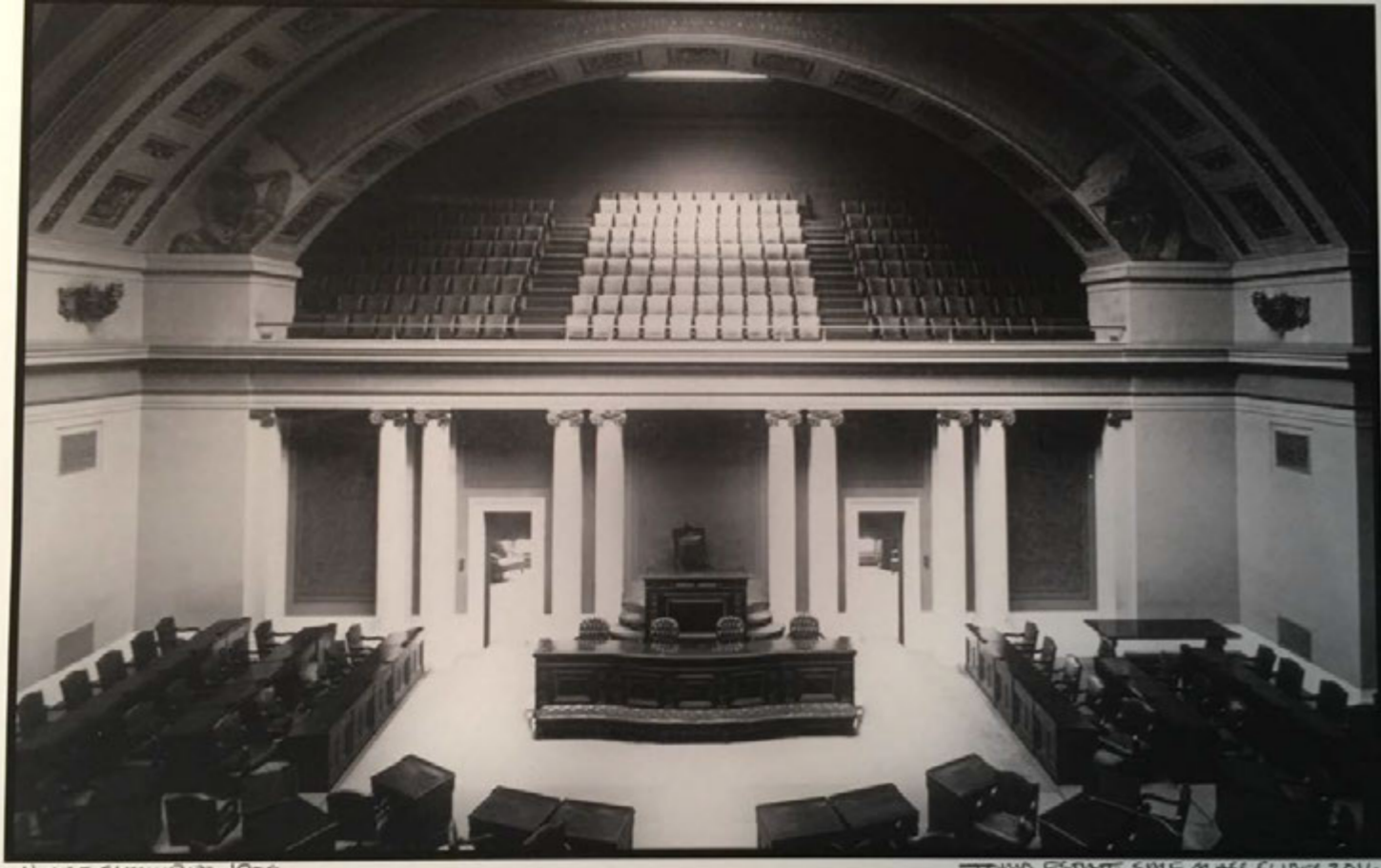
The House Chamber by Tom Olmscheid in 2017 with 134 members desks.



HOUSE CHAMBER 1909

TOMO ESTATE SILE GLASS SLIDES 2016

The House Chamber 1909 from the glass slides Tom Olmscheid purchased at an estate sale for \$46. Note the gallery above the Speaker's Rostrum and the open space on the House floor. There were 119 members in 1909. In 2017 there are 134 members.



MICHIGAN CHAMBER 1909

TOMO ESTATE SALE GLASS SLIDES 2016

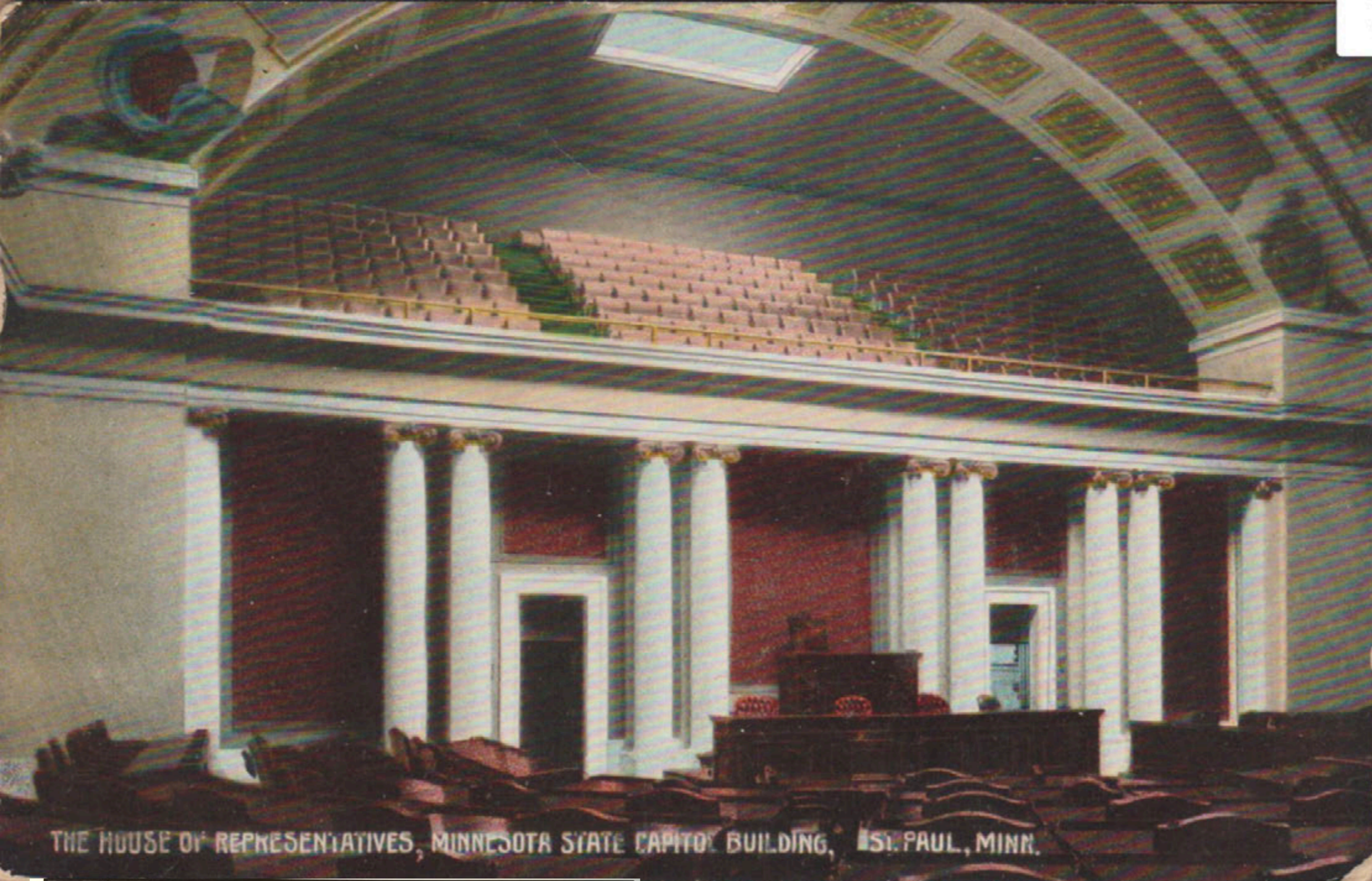


2/27/17
Tom O visits
Representative
Pelowski and
displays the
glass slides he
found at an
estate sale for
\$46.



Tom O 2017

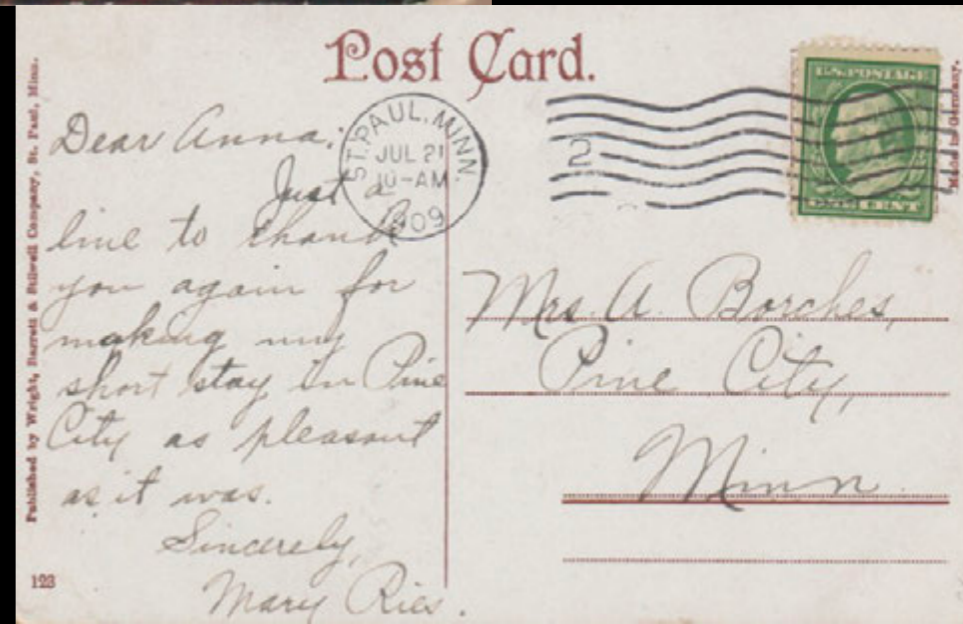


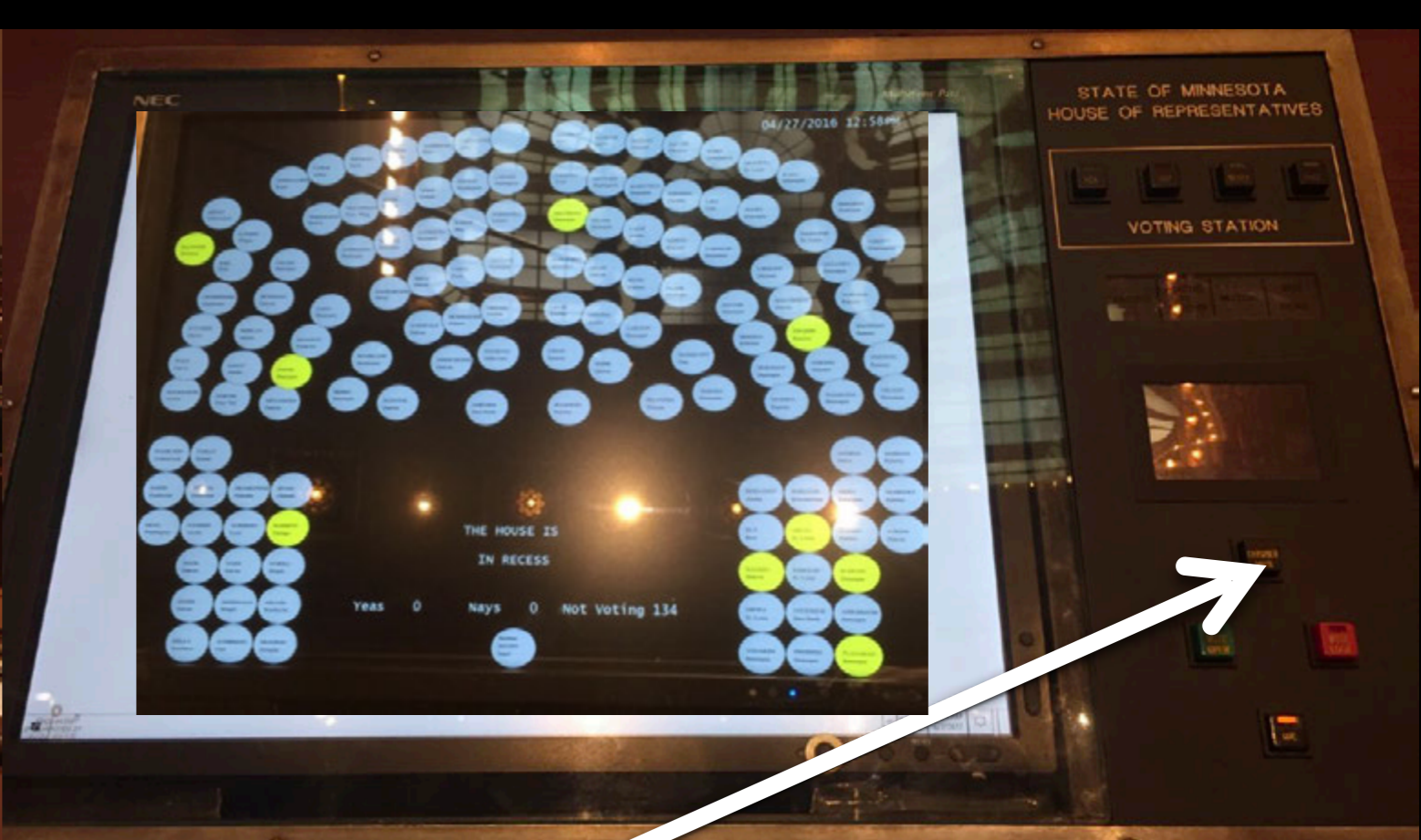


1909
 postcard
 shows the
 House
 Chamber
 in color.
 The
 reverse
 side has a
 1909
 postage
 stamp.



HOUSE CHAMBER 1909
 PHOTO BY STATE ARCHIVE 2016





POLITICS & POLICY

The House speaker's new 'master mute' button: minor change or a big deal?

By Briana Bierschbach | 07/11/16

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House Members desk were removed and rewired for modern technological uses.

New House chairs were based on the original Cass Gilbert design. The arms were hand carved. The desks were upgraded to better support long stays in a seated position.



Four feet and new five feet.



Details from the hand carved plaster statuary high up in the House Chamber. Commissioned by a Great Depression Work Program to St. Paul father and son sculptors Carlo and Amerigo Brioschi in 1938.



Details from the hand carved plaster statuary high up in the House Chamber. Commissioned by a Great Depression Work Program to St. Paul father and son sculptors Carlo and Amerigo Brioschi in 1938.



The House Chamber restoration of the painted areas of the ceiling.



Scaffolding fills the entire interior space of the House Chamber from the floor to the skylight dome which will be reopened with natural light.



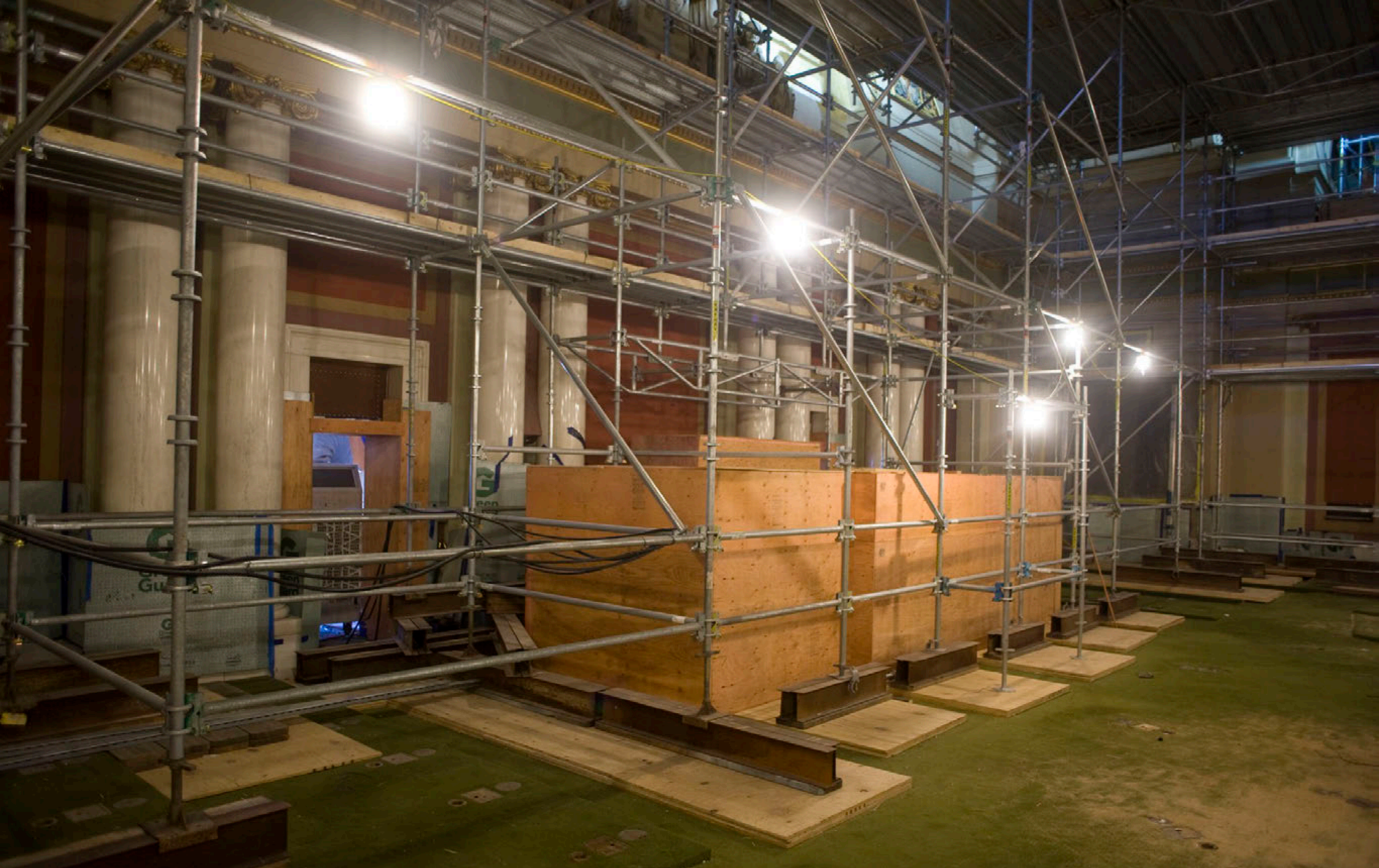
Scaffolding fills the upper most areas of the House Chamber to allow restoration of the sculpture and frescoes and skylight.



Scaffolding fills the House Chamber. The Speakers Rostrum is covered in protective sheets of particle board.



Supports for the scaffolding fill the House Chamber floor. The Speakers Rostrum is covered in protective sheets of particle board.



Supports for the scaffolding fill the House Chamber floor. The Speaker's Rostrum is covered in protective sheets of particle board.





The House Chamber floor with new carpeting that matches the original.



Minnesota House of Representatives Retiring Room being used to pump fresh air into the House Chamber during its Restoration.



Minnesota House of Representatives Retiring Room Being Restored.
This space is open to the public and used by members' guests.



Minnesota House of Representatives Retiring Room Being Restored.
This space is open to the public and used by members' quests.



Minnesota House of Representatives Retiring Room Restored

On the fireplace is a Sir Francis Bacon quote, "Measure not dispatch by the times of sitting, but by the advancement of business." Below it is a line from Scottish writer George Campbell: "Free and fair discussion will ever be found the firmest friend of truth."



Minnesota House of Representatives Retiring Room Restored

On the fireplace is a Sir Francis Bacon quote, "Measure not dispatch by the times of sitting, but by the advancement of business." Below it is a line from Scottish writer George Campbell: "Free and fair discussion will ever be found the firmest friend of truth."



Courtesy Minnesota Historical Society

Flora of Minnesota, c. 1904 (detail)

Elmer Garnsey (designer)

Oil on canvas, permanently fixed to wall

House Retiring Room

1904

Description:

Based on a suggestion from Cass Gilbert, Elmer Garnsey, the Capitol's director of decorations, designed the layout of the canvas above the wainscoting to depict trees and flowers found in Minnesota. In the background, amidst the variety of trees are sunlit ponds and other landscape features.

Born in New Jersey, **Elmer Garnsey** (1862 – 1946) moved to New York City and found work as a painter on the Brooklyn Bridge. Wanting to hone his skills as an artist, he studied at the Cooper Union and began working in the studio of artist and decorator Francis Lathrop. He was selected to be an assistant to Francis Millet, who was the chief decorator at the Chicago World's Fair. This experience led him to be named the decorator in charge of the Library of Congress. As the director of decoration for the Minnesota State Capitol Garnsey's role was to determine different color schemes, designs and motifs for the various spaces decorated with artwork. In addition to overseeing all the stencil work, he designed many of the smaller lunettes above the grand stairs, the zodiac paintings in the rotunda and the decorative motifs in the Rathskeller.

Minnesota State Capitol:
Overview of the Fine Art



M MINNESOTA
HISTORICAL
SOCIETY

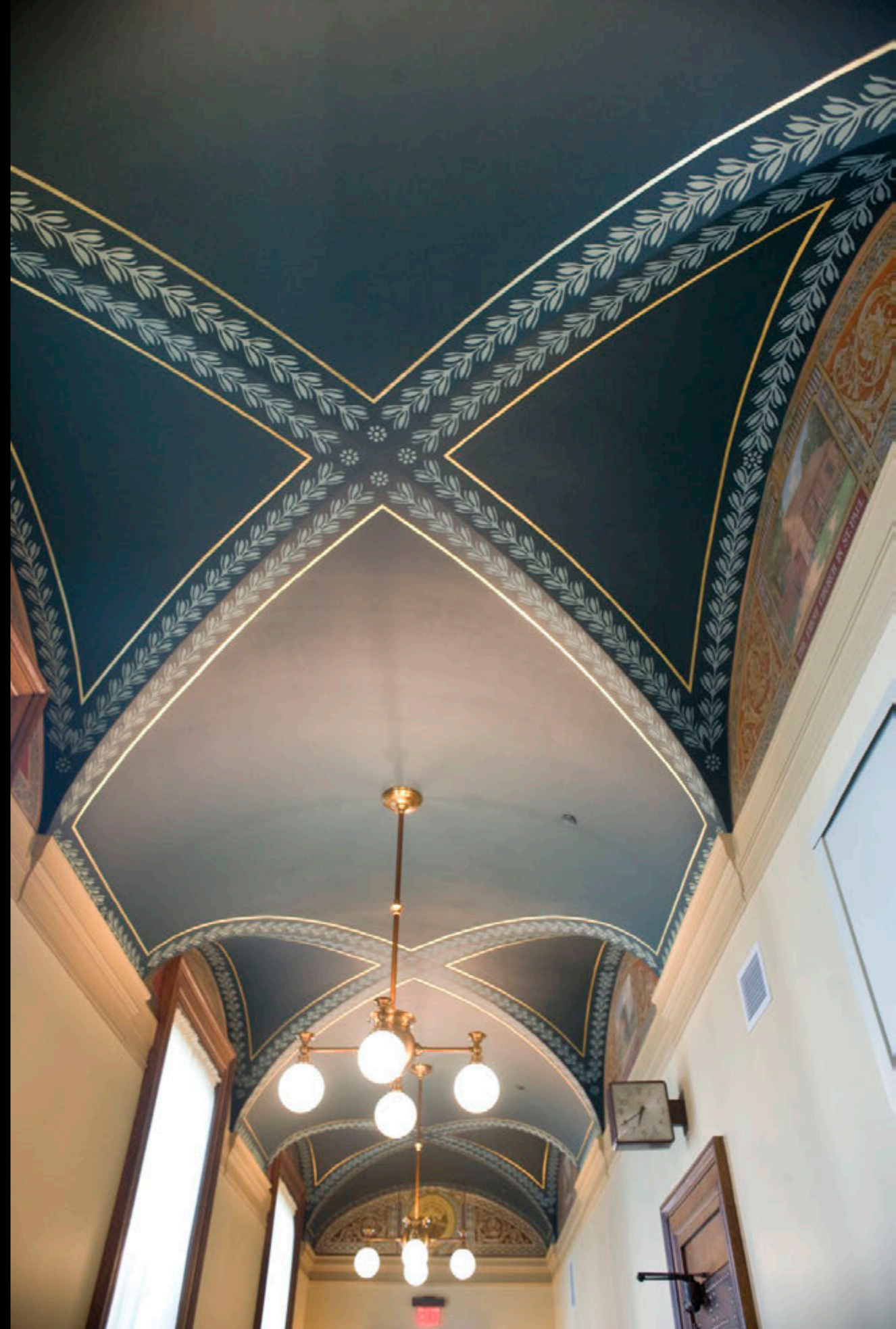
2015



The House Chief Clerks Staff office area to the side of the House Chamber. It's ceiling needed restoration and repairs.



The House Chief Clerks Staff office area next to the side of the House Chamber restored. A spectacular transformation.





All of the electrical fixtures in the Capitol had to be updated for 21st century uses.





The electrical fixtures in the Capitol were replaced with copies of the original light fixtures. These light fixtures had to be specially made since no company produced this type.



This piece of hardware is called an escutcheon. It is a flat piece of metal for protection and ornamentation around a keyhole, door handle, or light switch. The escutcheons in the Capitol feature the State of Minnesota seal used in the early 1900s.



Willamette Hardware, working through Minnesota-based Kendell Doors and Hardware, Inc., began the replication process by creating resin-based molds using the original Capitol hardware as templates.



Next, the molds were shipped to a foundry where metal castings were made.



A corn kernal "bath" soaked up any remaining solution on the metal.

Escutcheon replacement historic in every detail.



The new metal castings were then shipped back to Willamette Hardware to go through the refinishing process, starting with smoothing out edges.



Next, the hardware was dipped into a solution to darken the metal finish to match the finish of the original hardware in the Capitol building.



The final step was hand-waxing and polishing. Each piece took about four hours to go through all steps of refinishing.



These beautiful, historically-accurate finished pieces are ready to be shipped to the Capitol for installation.



A new elevator above was created near the House Chamber to allow handicap access in this area of the Capitol. Elevator to the left restored and upgraded.

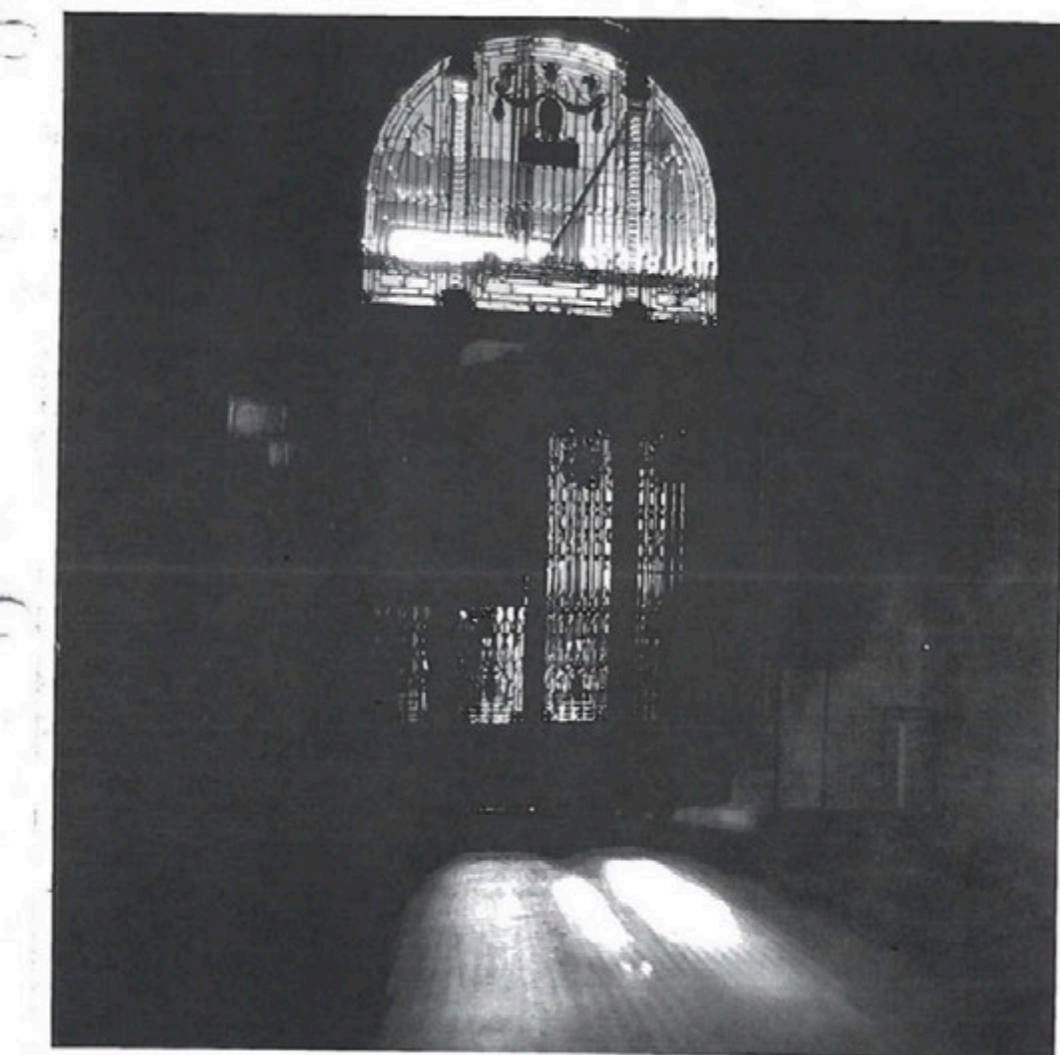
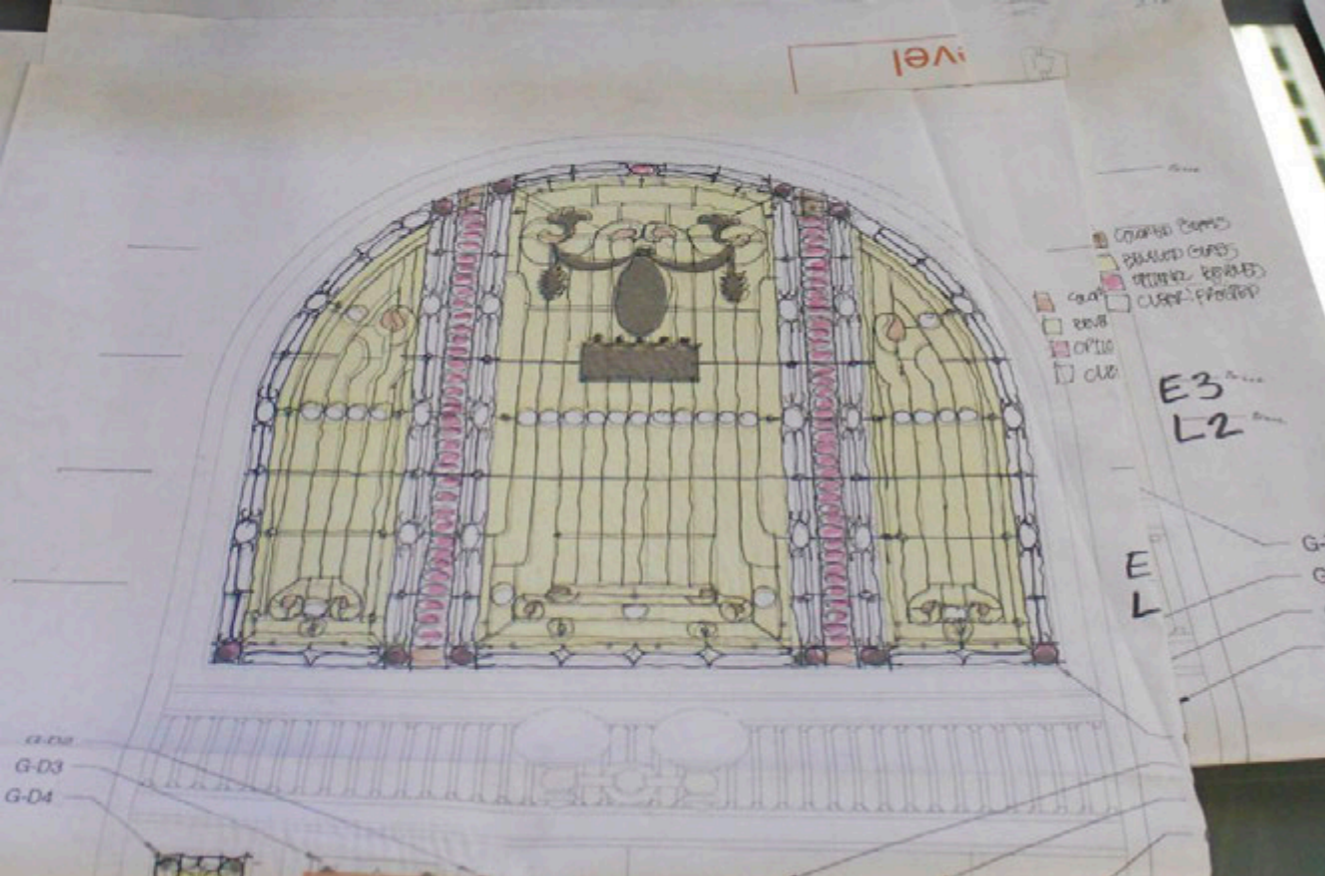


Figure 1 Southeast elevator in the second floor, ca. 1970. Minnesota Historical Society audio-visual collection. no. FMP6.15Cp35.

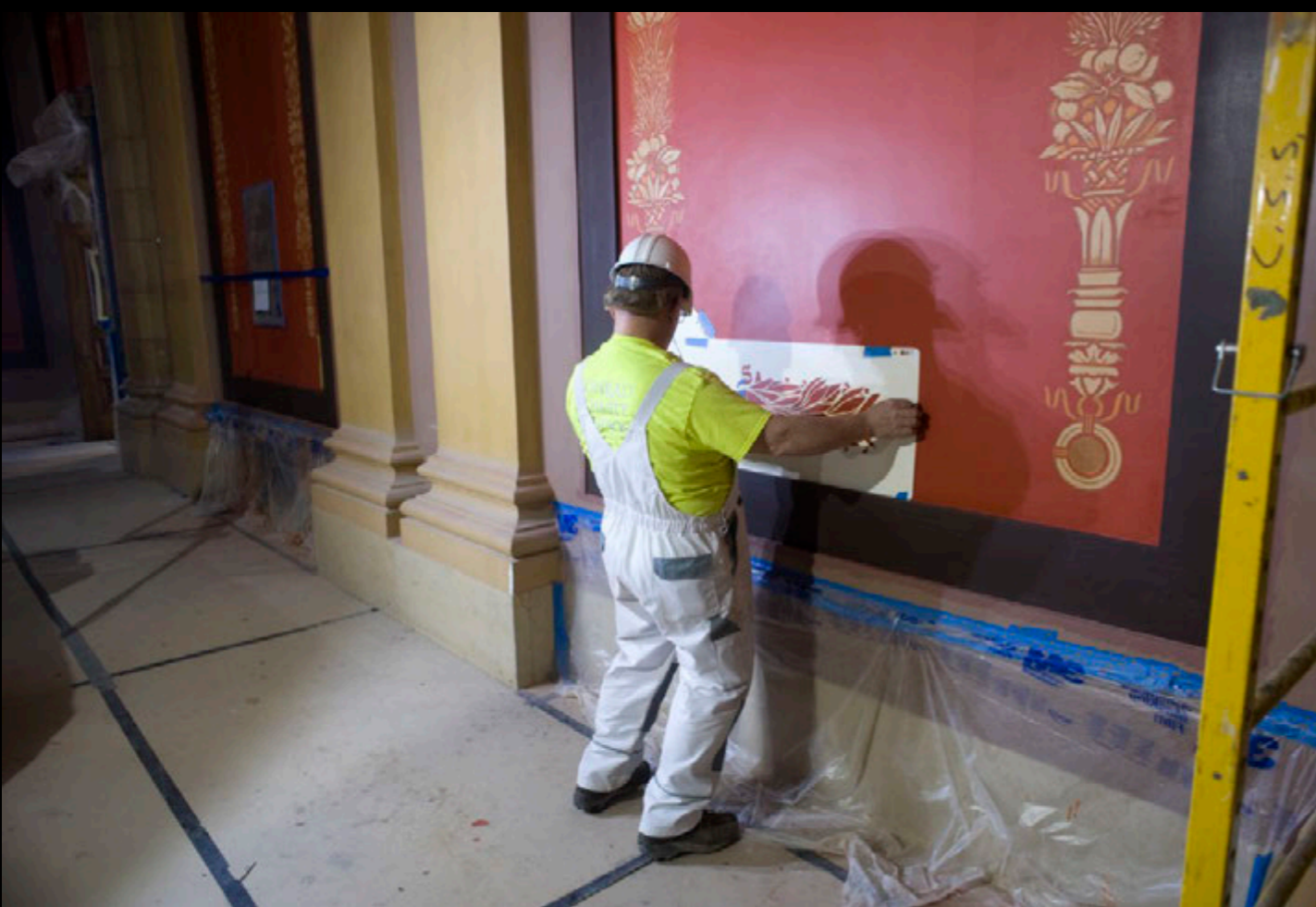
This 1970 black and white photograph was used as a guide to restore the decorative stained glass that adorned this elevator. Over 660 pieces of glass were hand cut to complete it.





Throughout the Capitol the art work on the walls was in need of repair and restoration. The restored area to the right is a dramatic example of the vibrance of the newly restored areas.







Throughout the Capitol the art works on the ceilings were in severe need of repair and restoration.



Office of Governor Mark Dayton & Lt. Governor Tina Smith

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#MyMNCapitol

Join Governor Mark Dayton and Lt. Governor Tina Smith for the MN State Capitol Grand Opening Celebration, August 11-13!



Like it or not, Dayton to have Civil War art back on governor office walls

By David Montgomery / St. Paul Pioneer Press on Dec 8, 2016 at 10:43 p.m.



“Battle of Gettysburg,” an oil painting by Rufus Fairchild Zogbaum, hangs in the Governor’s Reception Room at the Minnesota State Capitol. Photo courtesy of the Minnesota Historical Society.

ST. PAUL—Six paintings of Civil War battles have survived a political battle of their own and will remain prominently displayed in the Minnesota Capitol.



Civil War reenactors attend the discussion! Civil War Roundtables lobbied for the paintings return.

Dayton had urged the Historical Society to move all six Civil War paintings out of his suites to elsewhere in the Capitol.

Art in the highly visible gubernatorial suite "should better represent the full complexion of our state and a more varied perspective on history, geography and culture," Dayton wrote in an October letter to the Historical Society's executive council.

But a letter calling to keep the Civil War art in the Capitol from state Rep. Matt Dean, R-Dellwood, provoked drama over the issue last week. Dayton walked out of a meeting of the state Capitol Preservation Commission and accused Dean of playing politics over the art.

None of that drama was present Thursday as the Historical Society made the final decision, which happened with no opposition and little debate.

Executive council member Eric Ahlness, a veteran, said he was initially sympathetic to the argument that there was too much Civil War art in the Capitol until he surveyed major Minnesota art museums and found few recent exhibits on military history.

Keeping the Civil War art prominently displayed creates a "place where people can really see our military history and internalize ... why (they're) proud to be a Minnesotan," Ahlness said.



Civil War Painting
Governor's Reception
Room June 7, 2017



The Governor's large Reception Room restored awaiting its artwork.



The Governor's large Reception Room restored awaiting its artwork.



A conservator cleans “The Battle of Nashville”.



Civil War Paintings

ArtServe staff, from left, Mark Friedl, Garth Thompson and Dave Reimers prepare to rehang "The Battle of Nashville" by Howard Pyle to its original place in the Governor's Reception Room at the Capitol.



Civil War Paintings

ArtServe's Garth Thompson, left and Dave Reimers, right, move "The Battle of Nashville" to where it will be rehung.



Civil War Paintings

ArtServe staff lift "The Battle of Nashville" into its original frame on a wall in the Governor's Reception Room.



Civil War Paintings

ArtServe staff reposition "The Battle of Nashville" in its frame before fastening it in its original place in the Governor's Reception Room.





Civil War Paintings

The Civil War painting "The Fourth Minnesota Entering Vicksburg" by Francis Davis Millet waits to be rehung in the Governor's Reception Room.



Civil War
Painting
Governor's
Reception
Rooms
June 7, 2017





Courtesy Minnesota Historical Society

The Fifth Minnesota at Corinth, c. 1912

Edwin H. Blashfield

Oil on canvas
7'8" x 14'7"
Governor's Reception Room
Installed 1912

Description:

On October 4, 1862, the second day of the Battle of Corinth, Lt. Col. Lucius Hubbard led the Fifth Minnesota Regiment in a pivotal charge that thwarted Confederate efforts to retake this strategic Mississippi railway center. Near the center of the painting Hubbard, astride a brown horse, leads the charge. Visible farther back amid the troops is the clean-shaven John Ireland, who served as regimental chaplain and reportedly distributed ammunition to the men during the fight. He later became archbishop of the Archdiocese of St. Paul and, early in the 20th century, directed construction of the Cathedral of St. Paul.



Courtesy Minnesota Historical Society

The Third Minnesota Entering Little Rock, c. 1910

Stanley M. Arthurs

Oil on canvas
6'8" x 8'4"
Governor's Reception Room
Installed 1910

Description:

After an embarrassing surrender to Confederate Gen. Nathaniel Bedford Forrest in Murfreesboro, Tennessee, in July 1862, the Third Minnesota was sent home, where it served during the U.S.-Dakota War. Later that year, it was redeployed back to the South. This scene shows the regiment marching into Little Rock on the morning of September 11, 1863, a significant event given these soldiers were the first infantrymen to enter Arkansas's capital after its desertion by the Confederate Army. In recognition of its efficiency and discipline, the Third Minnesota was chosen to serve as the occupation force. The garrison's commander, Col. Christopher Columbus Andrews, went on to play a key role early in Minnesota's forest-conservation movement.



Courtesy Minnesota Historical Society

The Battle of Gettysburg, c. 1906

Rufus Fairchild Zogbaum

Oil on canvas
6'8" x 8'4"
Governor's Reception Room
Installed 1907

Description:

The First Minnesota Regiment, one of the most seasoned and respected units of the Union Army, played a crucial role in this turning-point battle of the Civil War. Ordered to charge down Cemetery Ridge on July 2, 1863, the regiment successfully stopped the advance of a Confederate brigade that was nearly six times larger and threatened to break through the Union-held line. Of the 262 men ordered forward to buy time until reinforcements could arrive, 220 were either killed or seriously wounded; the 82-percent casualty figure was the highest single-battle toll for any Union regiment during the war. Col. William Colvill, standing behind the tattered flag, rallies his men forward. He would soon be wounded and crippled for life.



Courtesy Minnesota Historical Society

The Second Minnesota Regiment at Missionary Ridge, c. 1906

Douglas Volk

Oil on canvas
6'8" x 8'4"
Governor's Reception Room
Installed 1906

Description:

On November 25, 1863, still stinging from defeat in the Battle of Chickamauga two months earlier and under siege with dwindling supplies, Union forces charged Confederate-held Missionary Ridge, outside Chattanooga, Tennessee. After overtaking trenches at the base of the steep hills, the Army of the Cumberland, including the Second Minnesota Regiment, daringly pushed forward without orders and swept Confederate troops from atop the ridge. Because this assault was spontaneous, many have called it the "Soldiers' Battle." The officer waving his hat and urging his men upward is Lt. Col. Judson Bishop, a teacher and newspaper editor from Chatfield, Minnesota.



Courtesy Minnesota Historical Society

The Fourth Minnesota Entering Vicksburg, c. 1904

Francis D. Millet

Oil on Canvas
6'8" x 8'4"
Governor's Reception Room
Installed 1906

Description:

The event depicted here occurred on July 4, 1863, when the Fourth Minnesota Regiment entered the Confederate stronghold of Vicksburg, Mississippi. The city had just surrendered, following a six-week siege. The honor of being one of the first units to march into the city was bestowed upon the regiment for the significant role it played in combat preceding the surrender. In the background is the Warren County Courthouse, which served as an artillery target during the siege. Col. John B. Sanborn, a St. Paul lawyer and brigade commander, is shown on horseback, leading his troops.



Courtesy Minnesota Historical Society

The Battle of Nashville, c. 1906

Howard Pyle

Oil on canvas
6'8" x 8'4"
Governor's Reception Room
Installed 1906

Description (original from artist in letter to Cass Gilbert):

Representing the Second Brigade under the command of Col. Lucius F. Hubbard, comprising the Fifth and Ninth Minnesota, the Eleventh Missouri, the Eighth Wisconsin, the Second Iowa Regiments, which, at four o'clock p.m., on the 16th of December 1864, made the final charge that broke the Confederate lines and drove them back in rout from their last position. The following brief account may supply any additional data which you may care to put upon the tablet to be placed below the picture:-
The battle of Nashville was fought upon the 15th and 16th of December, 1864. The battle picture represents the second and final day of battle at about four o'clock in the afternoon of the 16th of December, 1864. It had been raining during the latter part of the afternoon, but ceased a little before four o'clock. The order was given to charge and the advance was made across a sodden cornfield, and against a stone wall, behind which lay the Confederate line. In spite of the shot and shell which poured upon them, the Minnesota regiments dashed against the wall and over it, driving the Confederates before them. The Minnesota regiments were nearest the turnpike, and the viewpoint of the picture is taken at or near the juncture of the stone wall and the turnpike. The two regiments, becoming somewhat intermingled in the charge, rushed to breast-work at about the same time, and each planted its flag almost simultaneously upon the captured stonewall. The nearest regiment is the Fifth, and the flag in the middle distance is the flag of the Ninth, which perhaps was planted upon the captured wall a fraction of time before the other.



Courtesy Minnesota Historical Society

Father Hennepin at the Falls of St. Anthony, c. 1905

Douglas Volk (1856-1935)

Oil on canvas

7'4" x 10'5"

Governor's Reception Room

Placed in 1905

Description:

In this painting, Douglas Volk interpreted an event that took place in 1680, when Europeans were first exploring the area that is now Minnesota. Dakota Indians captured Father Louis Hennepin, a Belgian priest, as he traveled northward along the Upper Mississippi River with two French explorers. The priest is portrayed naming the falls after his patron saint, Anthony of Padua. Drawing upon Hennepin's popular travel book, "New Discovery of a Vast Country in America," and upon his own familiarity with the riverside terrain, Volk created an image that reflects his interpretation, with Hennepin dominating the scene, when in fact, he was a prisoner of the Dakota. The painting also incorrectly depicts Dakota dress customs for women.

Son of the noted sculptor Leonard Wells Volk (1828-1895), the genre, history, and portrait painter **Stephen Arnold Douglas Volk** (1856-1935) was born in 1856 in Pittsfield, Massachusetts. At the age of fourteen he attended classes at the Accademia di San Luca in Rome; at that time he also received informal guidance from George Inness. Volk exhibited his first major painting, *En Bretagne*, at the Salon of 1875, and in the following year he visited America and was one of the youngest exhibitors at the Centennial Exposition in Philadelphia. Volk continued to study in Paris until 1879, when he permanently returned to America and initiated a lifelong career in art education by accepting a professorship at the Cooper Institute in New York City, where he taught until 1884. In 1886 he founded the Minneapolis School of Fine Art, Minnesota (now the Minneapolis College of Art and Design) and served as its director until 1893. Volk moved back to New York and became an instructor at the Art Students' League until 1898. He also taught classes at the New York Society for Ethical Culture, and his moral



Courtesy Minnesota Historical Society

The Treaty of Traverse des Sioux, c. 1905

Francis D. Millet

Oil on canvas

7'4" x 10'5"

Governor's Reception Room

Installed 1905

Description (original from artist in letter to Channing Seabury):

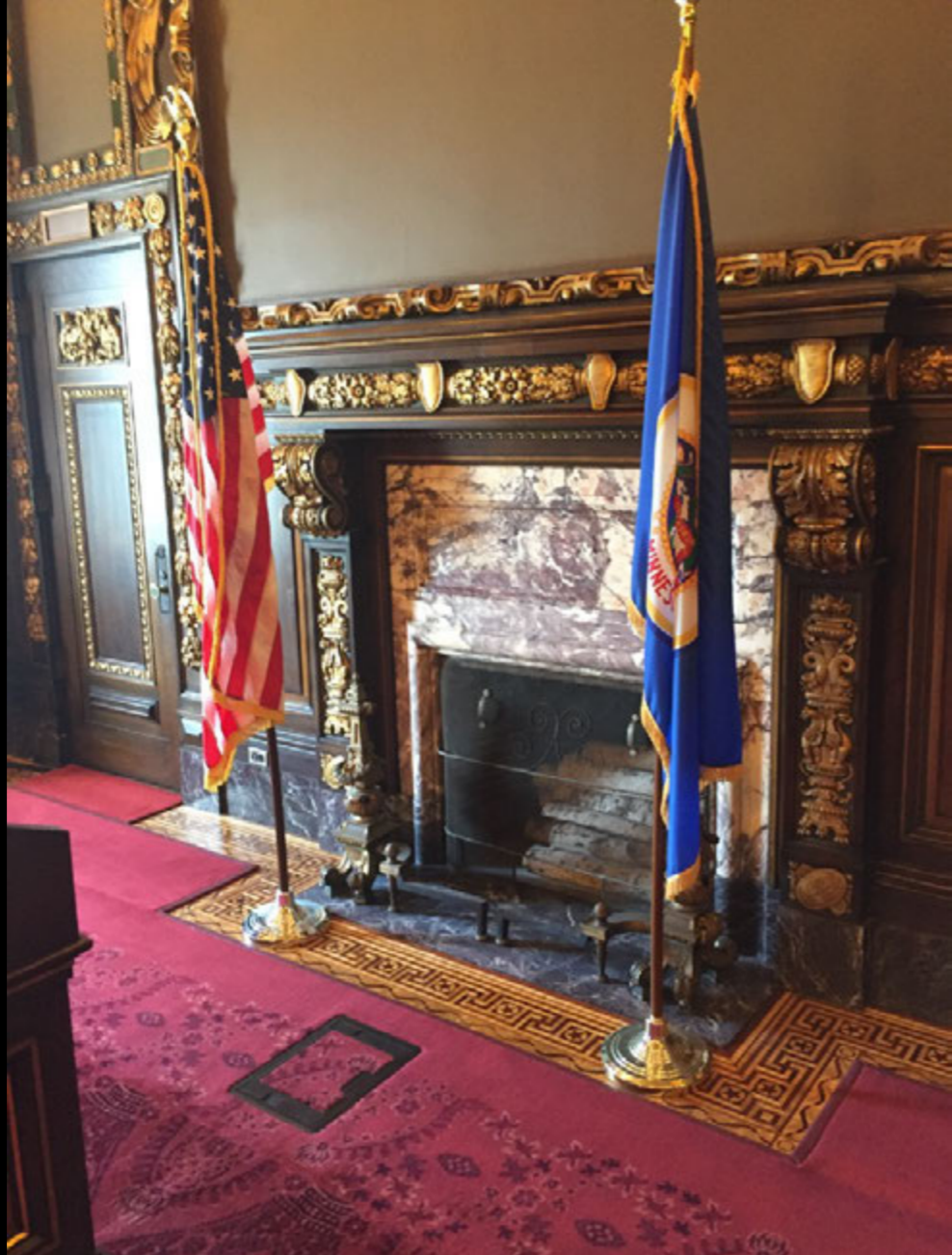
The ceremony took place under a large shelter of boughs which was built to protect the negotiators from the July sun. At one end of this shelter a platform was erected and behind it was hung a piece of canvas for the purpose of shade. Rough benches were arranged in front and on the sides for the accommodation of the chiefs. Quantities of blankets, miscellaneous articles, powder, &c., &c., were heaped near the platform, and in the middle of the shelter stood a barrel of sugar and water, the favorite soft drink of the Indians.

Thirty-two white men were present, and a large number of chiefs, representing the two thousand Indians who had assembled to settle the question of the sale of twenty odd million acres of land. The incident selected for illustration is the signing not only of the treaty, but of the agreement to assign a certain portion of the payment for the land to the traders, to satisfy their claims against the Indians furnished them on credit.

The United States Indian Commissioner, Colonel Luke Lea of the Tennessee, and General Alexander Ramsey are standing on the platform behind a small table on which the treaty is spread to receive the signatures, the former shaking hands with a chief in token of amity, and the latter holding a medal to present to the chief after he had signed the document. Seated behind the two officials are various members of the party, and to the left, on the ground, the chiefs are about to sign the agreement which is spread out on a table improvised out of a barrel and a board. In the extreme left is a group of traders, missionaries and other white men, with a heap of blankets and other presents.

In the immediate foreground and in the shadow of the shelter on the right are benches crowded with seated Indians and behind them a mass of spectators.

The two paintings above will not be returned to Governor's Reception Room.



The Governor's Reception Room wooden floor inlay has been restored .



HF 296 as introduced - 90th Legislature (2017 - 2018) Posted on 02/01/2017 10:02am
 KEY: ~~stricken~~ = removed, old language. underscored = added, new language.
[Version List](#) [Authors and Status](#)

Jump to page/line #

1.1 A bill for an act
 1.2 relating to state government; requiring all governors' portraits to be displayed in
 1.3 the State Capitol at all times;proposing coding for new law in Minnesota Statutes,
 1.4 chapter 138.
 1.5 BE IT ENACTED BY THE LEGISLATURE OF THE STATE OF MINNESOTA:

1.6 **Section 1. [138.681] GOVERNORS' PORTRAITS.**
 1.7 A portrait of each former Minnesota governor must be publicly displayed in the State
 1.8 Capitol at all times. The Minnesota Historical Society and the Capitol Area Architectural
 1.9 and Planning Board shall determine locations for the governors' portraits in any of the
 1.10 following spaces: the rotunda, public hallways or corridors, the public gallery and orientation
 1.11 area, or any other area of the State Capitol designed for public ceremonies.

1.12 **EFFECTIVE DATE.** This section is effective the day following final enactment.

HF 296 Status in the **House** for the 90th Legislature (2017 - 2018)
 Current bill text: [As Introduced](#) Companion: [SF27](#) Revisor number: 17-1120
[Add HF 296 to MyBills](#) [Companion Text](#)
[Version List](#) [Senate Search](#)

[Long Description](#) [Further Committee Actions](#) [House Research Summary](#)

Description
 All governors' portraits required to be displayed in the State Capitol at all times.

Authors
[Urdahl](#) ; [Nomes](#) ; [Hansen](#) ; [Howe](#) ; [Knoblach](#) ; [Halverson](#)

Actions [Separated](#) [Chronological](#)

House

01/17/2017	Introduction and first reading, referred to Government Operations and Elections Policy	pg. 110 Intro
01/19/2017	Authors added Hansen, Howe, and Knoblach.	pg. 163
01/26/2017	Author added Halverson.	pg. 232
01/30/2017	Committee report, to adopt	pg. 244
01/30/2017	Second reading	pg. 244

SF 27 Status in the **Senate** for the 90th Legislature (2017 - 2018)
 Current bill text: [As Introduced](#) Companion: [HF296](#) Revisor number: 17-1120
[Add SF 27 to MyBills](#) [Companion Text](#)
[Version List](#) [House Search](#)

[Long Description](#) [Committee Hearings and Actions](#) [Senate Counsel & Research Summary](#)

Description
 State Capitol building governors' portraits public display requirement

Authors
[Besl](#) ; [Bakk](#) ; [Nelson](#) ; [Gazelka](#) ; [Cohen](#)

Actions [Separated](#) [Chronological](#)

Senate

01/05/2017	Introduction and first reading	pg. 41 Intro
01/05/2017	Referred to State Government Finance and Policy and Elections	
02/13/2017	Withdrawn and returned to author	pg. 592

Legislation was introduced to require all 38 Governor's portraits to be hung in the Capitol. HF 296 never passed the full House. The Senate companion bill, SF 27, was introduced but withdrawn and returned to its author in February.²⁰³



ArtServe staff, from left, Dave Reimers, Garth Thompson and Mark Friedl rehang the portrait Gov. Horace Austin the sixth governor of Minnesota.



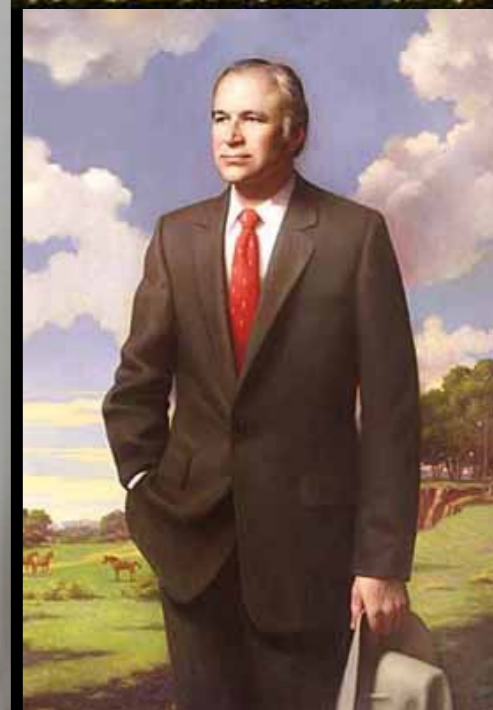
ArtServe staff, from left, Dave Reimers, Garth Thompson and Mark Friedl rehang the portrait Gov. Henry Swift the third governor of Minnesota.





MARK BRUNSWICK – STAR TRIBUNE

A conservator removed the official portrait of former Gov. Jesse Ventura Wednesday after it was defaced with a red marker.



Controversy arose when Governor Perpich wanted his wife Lola included in his portrait. Range Legislator Tom Rukavina had buttons made supporting Perpich! Rukavina's argument was that if Governor Quie could have his horses then Governor Perpich should have his wife Lola. He had buttons made "Mr. Ed Says Let Lola In". 205



Paintings on display in Capitol on June 30, 2017.
Covered with glass now for protection.



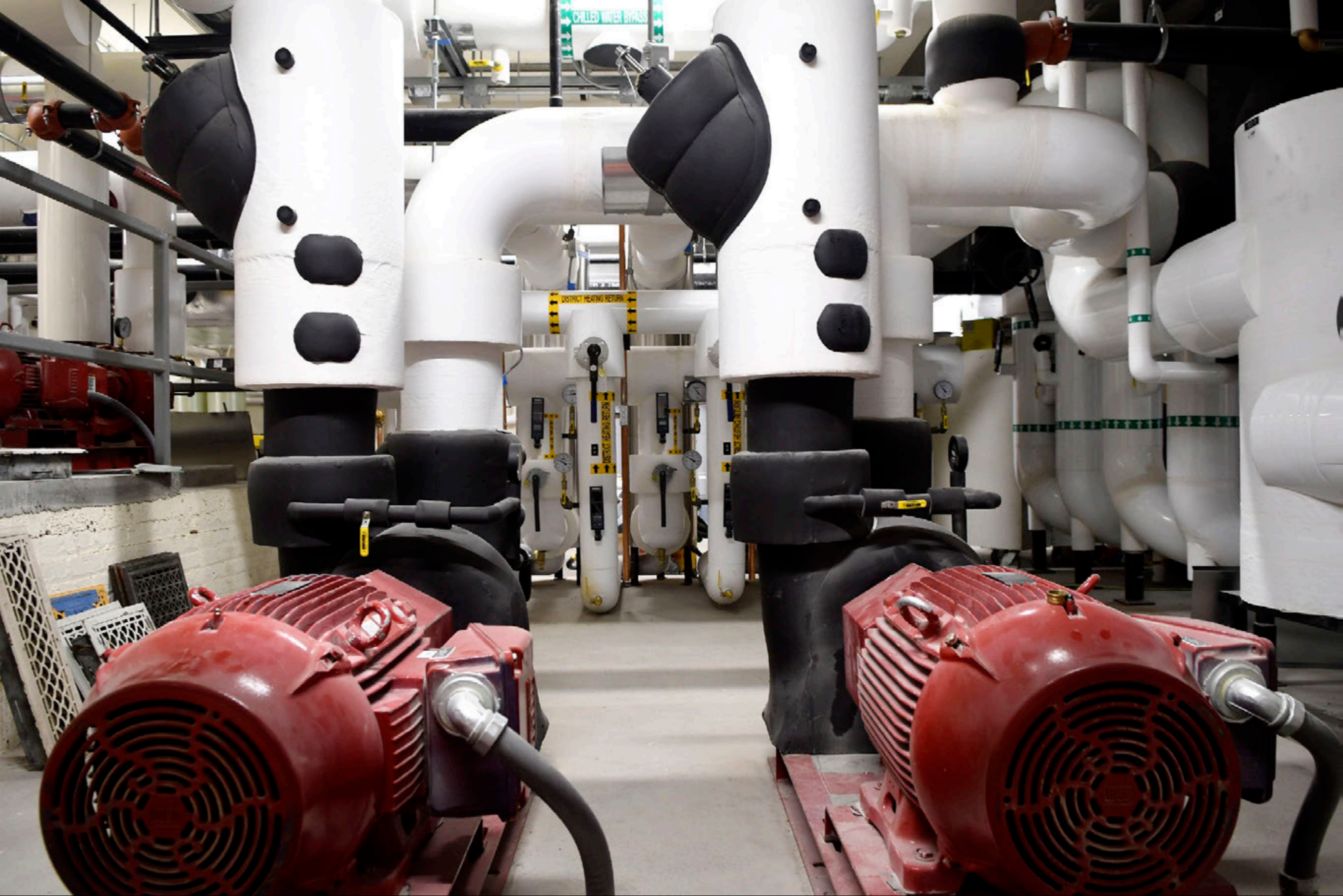
21st
Century
Technology



The most important unseen renovations are the infrastructure improvements to the Capitol in the heating, ventilation, and technology upgrades.



The Governair System supplies Air to the Capitol!



The Governair System supplies Air to the Capitol!



The Supreme Court Dining Room in use an undated picture.



The Supreme Court Dining Room as it was found at the beginning of the restoration. It had extensive water damage. It had not been used for 60 years. The wooden China and silverware serving cabinet was in severe disrepair. The restored cabinet is ready for use at lower right.



The Supreme Court Dining Room mural panels being restored. It had not been used for 60 years. It had extensive water damage.



The Supreme Court Dining Room mural “Untitled (River Fishing Scene)” by Carl Olson 1936 prior to restoration on the left.

Being installed after restoration on the right.



The Supreme Court Dining Room mural “Untitled (River Fishing Scene)” by Carl Olson 1936 fully restored. Picture taken July 7, 2017



GLEN STUBBE - STAR TRIBUNE

Gallery: Chairs found in crawl space near the Supreme Court dining room (they are the original chairs from the dining room). 9/18/2013 Minnesota State Capitol St. Paul.



The Supreme Court Dining Room mural panels needed complete restoration. The room had not been used for 60 years. It had extensive water damage.



The Supreme Court Dining Room restored and open to the public.
Pictures taken July 7, 2017



The Supreme Court Dining Room restored and open to the public. Pictures taken July 7, 2017



The Supreme Court Dining Room restored with its historic light fixtures.

There are two light switches a modern and an historic. The historic dims the light to the 1905 electric light level.

Pictures taken July 7, 2017



The Governor's Dining Room had been converted into a press room in the pictures above. Below the stages of restoration to bring it back for public use.





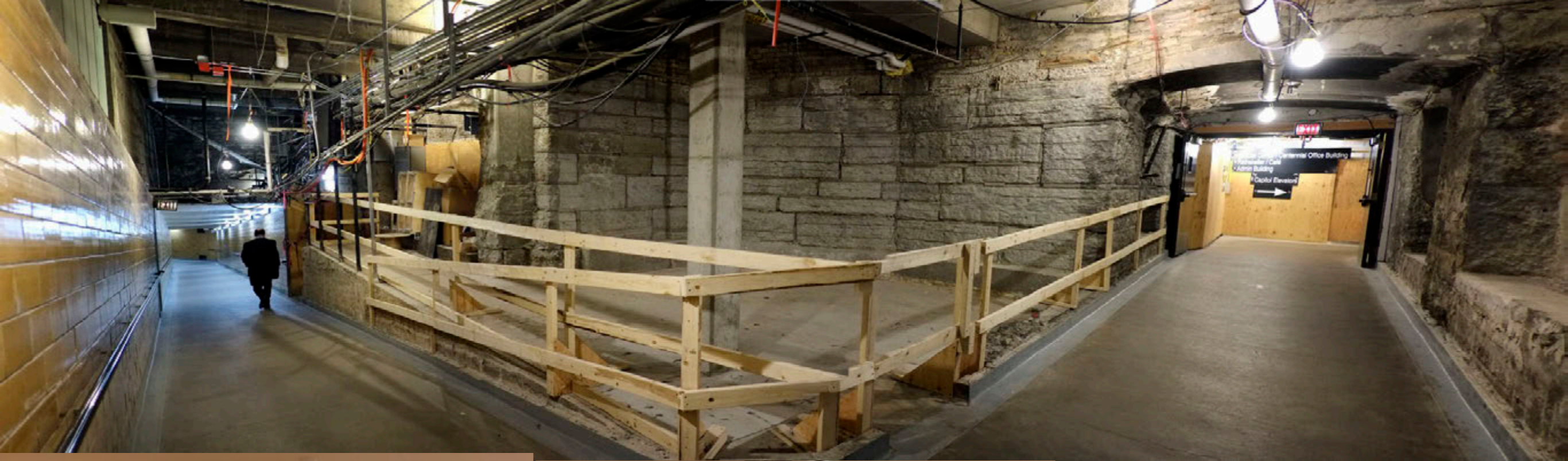
The Governor's Dining Room restored.

The mural had also been removed and restored after extensive conservation work to bring it back to its original beauty.



The Governor's Dining Room mural restored. The mural had been removed and restored after extensive conservation work. "Old Fort Charlotte on the Pigeon River" 1935 by an unknown SERA (State Emergency Relief Administration) artist.

The center has a log building.
The mural curves on both sides.
Pictures taken on June 30, 2017.



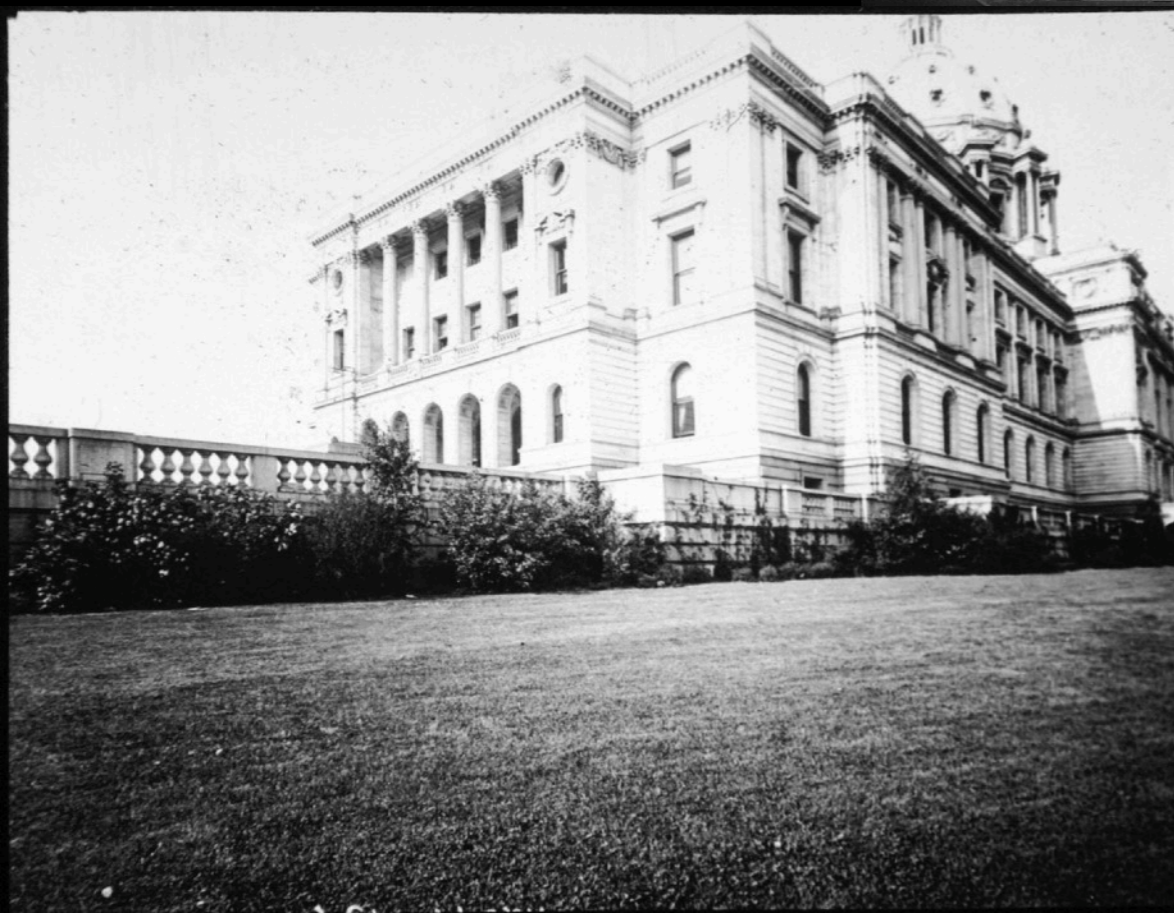
The tunnel to the Capitol from the State Office Building.
A new public space is created where only walls and storage existed.
This picture was taken on June 30, 2017 and by happenstance a resident
of Winona was enjoying the new space.



Andrew Von Bank, House of Representatives Photographer, took this picture of groups visiting the Capitol. It vividly displays the vibrant colors of the restored Capitol.

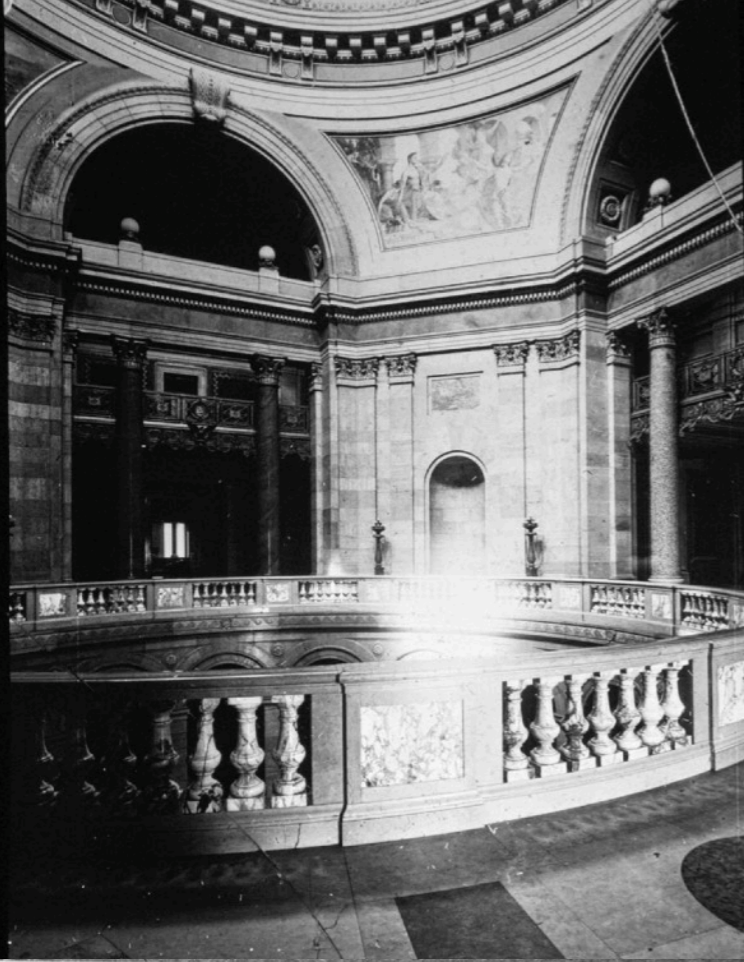


Tom Olmscheid sent this photograph to Representative Pelowski on July 2, 2017 of the Capitol's newly landscaped mall and completed exterior restoration.

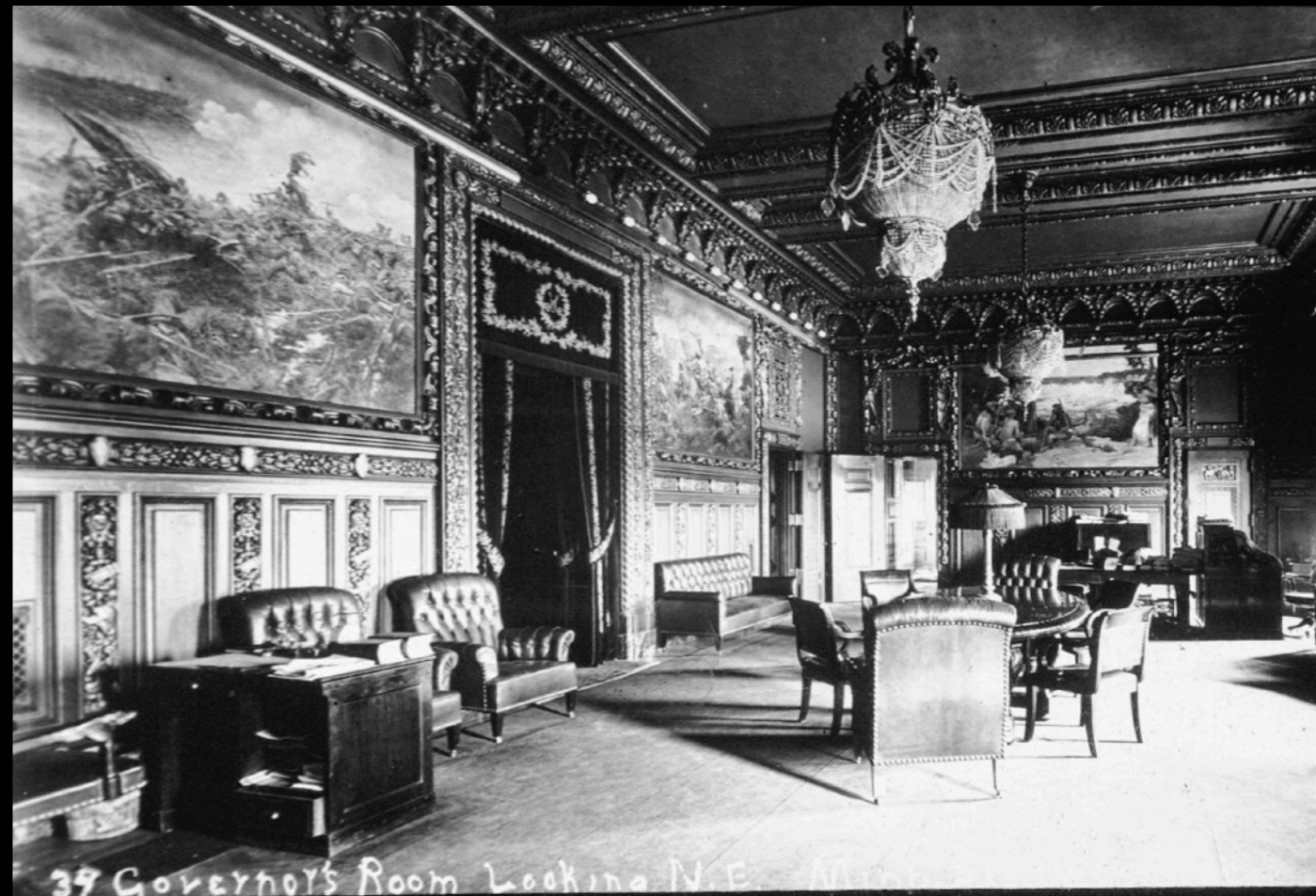


2/27/17
Tom
Olmscheid
displays
the 1909
glass slides
he found at
an estate
sale for
\$46.





2/27/17
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**MINNESOTA STATE CAPITOL
2017 GRAND OPENING
AUGUST 11-12-13
WWW.MN.GOV/MYMNCAPITOL**

GRAND OPENING HIGHLIGHTS

KID ZONE

Join the Science Museum of Minnesota, Minnesota Children's Museum, Minnesota Zoo, the Minnesota Historical Society, and librarians from across the state in fun family friendly events. Every day from 11:00 AM to 4:00 PM there will be engaging indoor and outdoor activities for kids to enjoy.

OUTSTANDING ENTERTAINMENT

Enjoy diverse music and dance performances throughout the weekend with groups of singers and dancers performing a variety of styles celebrating Minnesota's vibrant culture. Musical performances are on the outdoor stage throughout each day. On Friday night grab a friend and bust a move as we end the day with a Prince dance party. On Saturday afternoon join the Craft Brewer's Guild at "Cap Untapped" before a free concert from The Current Presents: Lizzo and Policial. Saturday night following the concert, fireworks will light up the sky behind the Capitol. On Sunday, join Classical MPR and VocalEssence at "Bring the Sing on the Capitol Green" and sing-along side other Minnesotans in a community choral event on the Capitol lawn.

YOGA AND BREAKFAST ON THE CAPITOL LAWN

Grab your yoga mat and join us for some sun salutations on the Capitol Mall! Yoga classes will be led by the St. Paul YWCA. On Saturday, free water bottles are provided to participants while supplies last. Also, a limited supply of free blueberry muffins will be served each day compliments of General Mills.

TOURS

Join guides from the Minnesota Historical Society and a host of Capitol tenant volunteers for a tour of the Minnesota State Capitol Building. Grand Opening Tours will include special behind-the-scenes looks at restored spaces including the Loggia and Quadriga, Governor's office, the House and Senate Retiring Rooms, and the private Supreme Court Conference Room. Tours run all day, beginning every 30 minutes from the Information Desk. And, dusk each day will feature a special viewing, raising and lighting of the Rotunda Chandelier.

GETTING TO THE CAPITOL

Take free metro transit rides on Saturday and Sunday to the Capitol. State-owned Capitol area parking lots accessible for free Saturday and Sunday.

FRIDAY, AUGUST 11, 2017

- 7:30 AM Yoga on the Capitol Lawn (North Lawn)
- 9:00 AM Capitol Blessings and Ribbon Cutting (Capitol Steps)
- 10:00 AM Tours begin (MNHS Info Desk)
- 11:00 AM Kids Zone begins on the Capitol Lawn and indoors (Rooms G750 & G950)
- 12:00 PM Minnesota's State Band Performance (Stage)
- 2:00 PM Hotdish: The Life and Work of Cass Gilbert (Cass Gilbert Room)
- 3:00 PM Afoutayi Performance (Stage)
- 4:00 PM Kids Zone ends
- 5:00 PM Tub Ntxhais Thaji Lij Performance (Stage)
- 7:00 PM Cocktails on the Loggia – free, ticketed event (Capitol Loggia)
- 7:00 PM Theatre of Public Policy– free, ticketed event (L'Etoile du Nord Vault)
- 7:00 PM Northland Community Schools Drum and Dance Performance (Stage)
- 8:00 PM Raising of the Chandelier in the Capitol Rotunda
- 8:30 PM Prince Dance Party with DJ Dudley D (Stage)
- 10:00 PM Tours end

SUNDAY, AUGUST 13, 2017

- 9:00 AM Yoga on the Capitol Lawn
- 9:00 AM Tours begin (MNHS Info Desk)
- 10:00 AM Hotdish: The Minnesota Native American Experience (Room G-15)
- 10:00 AM Somali Museum Dance Troup Performance (Stage)
- 11:00 AM Kids Zone begins on the Capitol Lawn and Indoors (Rooms G750 & G950)
- 1:00 PM Bring the Sing on the Capitol Green, presented by Classical MPR and VocalEssence (Stage)
- 2:00 PM Hotdish: Minnesota Folklore (Room G-15)
- 2:30 PM Capitol Workers' Memorial Plaque Dedication (L'Etoile du Nord Vault)
- 3:00 PM Capitol Worker's Appreciation Ice Cream Social and Celebration (South Lawn)
- 3:30 PM Bill Koncar Polka Band Performance (Stage)
- 4:00 PM Hotdish: Our Changing Demographics (Cass Gilbert Room)
- 4:00 PM Kids Zone ends
- 5:00 PM Sumunar Musical Performance
- 8:00 PM Final Raising of the Chandelier in the Capitol Rotunda
- 8:00 PM Tours end

SATURDAY, AUGUST 12, 2017

- 8:00 AM Yoga on the Capitol Lawn – free water bottles while supplies last! (North Lawn)
- 8:00 AM Tours begin (MNHS Info Desk)
- 9:00 AM Ticket to Brazil Performance (Stage)
- 11:00 AM Kalpulli Ketzal Coatlicue Performance (Stage)
- 11:00 AM Kids Zone begins on the Capitol Lawn and Indoors (Rooms G750 & G950)
- 11:00 AM Hotdish: Minnesota's Contributions to Music (L'Etoile du Nord Vault)
- 11:00 AM Hotdish: VP Walter Mondale and Governor Quie (Room G-15)
- 1:00 PM Sansei Yonsei Kai Performance (Stage)
- 2:00 PM Hotdish: Women's Leadership Panel (L'Etoile du Nord Vault)
- 2:00 PM Zorongo Flamenco Dance Theatre Performance (Stage)
- 2:30 PM Hotdish: History of Beer in Minnesota (L'Etoile du Nord Vault)
- 3:00 PM Afoutayi Performance (Stage)
- 4:00 PM Cap Untapped, presented by the Craft Brewers Guild and The Current (MLK Jr. Blvd)
- 4:00 PM Kids Zone ends
- 5:00 PM Titambe Performance (Stage)
- 7:00 PM Cocktails on the Loggia – free, ticketed event (Capitol Loggia)
- 7:00 PM The Current Presents: Lizzo and Policial (Stage)
- 8:00 PM Raising of the Chandelier in the Capitol Rotunda
- 9:30 PM Fireworks! (Capitol Lawn)
- 10:00 PM Tours end

EVENTS HAPPENING ALL DAY EVERY DAY

- Marble cutting and giveaway
- Photo challenge and scavenger hunt
- Public art installation
- Information booths
- Video of the Capitol Restoration
- Quiet room
- Kid Zone featuring the Science Museum of Minnesota, Minnesota Children's Museum, Minnesota Historical Society, Storytime with Minnesota Librarians.



POLITICS & POLICY

100 years after being excluded from the Minnesota State Capitol, women rebuilt it

By Briana Bierschbach | 06/22/17

Email Share Tweet Print



MinnPost photo by Briana Bierschbach

Rebekah Hudson directed hundreds of people working on the interior historic renovation of the rotunda, House and Senate chambers and Supreme Court chamber.

When the Minnesota State Capitol opened to the public and legislators on Jan. 2, 1905, it was a modern wonder, with a dazzling white marble exterior and the latest technology: interior lamps that ran on electricity.

But there was something notably missing from the project, and from the group of legislators and construction workers gathered in St. Paul to celebrate the occasion: women.

Women didn't work on the construction crews that built the Capitol, and no women were part of architect Cass Gilbert's original design team. And since there were also no women serving in the state Legislature, the original design of the Capitol didn't even include women's restrooms.

Fast forward more than 100 years, as crews finish up work on a massive \$310 million project to restore the Capitol for the next 100 years: restoring murals and plaster work in every corner of the building; installing and carving massive slabs of marble on the exterior; rewiring the building to make it a modern workspace. Everyone agrees: It wouldn't have happened without women.



From the state senator who introduced the first bill to catalog the damage to the state Capitol to the electricians, painters, architects and construction workers, women played an integral part of the building's restoration — at every level. This time around, when the Capitol celebrates its official reopening in August, there will be a lot more women at the party.

"Every meeting you go to, every time you turn around, it was mostly women at the table," said Ginny Lackovic, an architect and historic preservationist who spent years

working on the Capitol. "I've never had a project like that, with such a representation of women from every angle, at all levels."

The legislator: 'I couldn't really get anybody to listen'

Ann Rest has spent plenty of time in the hallways and chambers of the Minnesota Capitol. First elected to a seat in the state House in 1984, the DFLer from New Hope eventually moved her way up to the state Senate.

More than a decade ago, she started noticing little signs of decay around the building: paint peeling away on the many Capitol murals, water damage in the walls. Over the years, legislators had handled issues with the aging Capitol building on a case-by-case basis. Rest suspected there was more to be done, but she had a hard time rallying other legislators to the cause. "I felt like I couldn't get anybody to listen to me," said Rest.

So about a dozen years ago, she quietly offered an amendment to a state department funding bill. The amendment allocated \$100,000 to plan and study the scope of restoration projects needed for the interior of the Capitol. Little did she know that the money would be the first spent on what would snowball into a massive \$310 million renovation. It turned out that the murals throughout the entire building were chipping and peeling away, the water damage was worse than anyone thought, and chunks of the marble on the exterior were falling off the building.



Sen. Ann Rest

Rest stuck with the project as it got more complicated, both logistically and politically. As the price tag grew, so did legislative disagreements about how it should proceed. Republicans and Democrats argued over who would have space in the newly renovated building, since the Department of Administration said there was no way all 67 state senators could have their offices inside the renovated Capitol.

So four years ago, Rest quietly added an amendment to the tax bill that authorized the planning and funding for a new Senate Office Building, a controversial project that became the subject of a lawsuit and more than a few attack ads, but now sits on the north side of the Capitol. She also co-sponsored a bill with Sen. Carla Nelson, R-Rochester, another point person on the project, to create the Minnesota State Capitol Preservation Commission, which helped develop the multiyear plan for the restoration.

“It didn’t even occur to me how much it actually was going to take to reimagine Cass Gilbert’s vision in today’s dollars,” Rest said. “It was a wake-up call to us to start thinking of our role as stewards of the Capitol building. We were really neglecting our duty to make sure that this building stayed in good shape and was restored.”



Courtesy of JE Dunn Construction

A new modillion block of marble next to a deteriorated one.

The architects: ‘There’s a lot of discovery’

In 2005, when the state first started digging into the damages in the interior of the Capitol building, they called up HGA Architects and Engineers in Minneapolis. The initial plan was to get a comprehensive look at the interior of the building and the damages done over the last 100 years.

That’s where Ginny Lackovic got involved. The HGA architect and historic preservation specialist started noticing things “no one was even thinking about,” including the crumbling stone on the entire exterior of the building.

Ultimately, the the smaller scale, interior-only restoration morphed into something much bigger, in part based off of HGA assessment reports. As the project grew over the years, so did the team working on it. Kimberly Sandbulte was brought on as project architect on the



Courtesy of HGA Architects

From left to right: Ginny Lackovic, historic preservationist; Angela Bateson, HGA intern; Kimberly Sandbulte, project manager; and Debra Young, project manager.

“I think there’s this misunderstanding about what architects do, that as soon as the drawings are done and out the door that we’re done,” Lackovic said. “That’s usually just when it starts. On a project like this, there’s a lot of discovery.”

The HGA team poured over Gilbert’s original drawings of the Capitol to get a sense of his original vision for the Capitol, but they also had to update some facets of the structure to make it a modern office building, one where hundreds of people work every day.

“It needs to be an office building that works for legislation, and it’s also a historic monument,” Young said.

“There were moments where it was really odd to think about how long this building has been here and how much has changed in the course of 100 years,” Sandbulte said. “This building is still here and we can bring it into the modern era and think about, what’s going to happen in the next 100 years? And what legacy are we leaving behind?”

The project manager: ‘They got out, we got in’

During the construction and restoration of the Capitol, Rebekah Hudson liked to brag to her co-workers that the building was made from sturdy white marble from Georgia, where she grew up.

Hudson calls herself a Minnesotan now, after she joined the team at Minneapolis-based JE Dunn Construction, which was contracted to work on the Capitol restoration. Hudson is a project manager, meaning that at times she directed hundreds of people working on the interior historic renovation of the rotunda, House and Senate chambers and Supreme Court chamber, all on an incredibly tight timeline.



MN Dept. of Admin.

Rebekah Hudson: "I don't really like just sitting at my desk. I love being involved and seeing a project from the beginning to the end."

It was so tight that Hudson and her crew were waiting for legislators at 12:01 a.m. in May of 2015, as the lawmakers gaveled out the session, so the workers could move in and start work immediately, removing desks and furniture and putting up scaffolding. While other Capitol tenants moved out of the building during the restoration, the House needed to be able to access its chamber every year during session. "As soon as they got out, we got in," Hudson said.

Hudson got a civil engineering degree and initially planned to do more design work, but she fell in love with construction on a job in Georgia. Before coming to Minnesota, she worked on a \$600 million project on the Department of Homeland Security headquarters in Washington.

"I don't really like just sitting at my desk," she said. "I love being involved and seeing a project from the beginning to the end."

The stone carver: 'Some of it is just zen'

With her graduation from high school looming, Mimi Moore wasn't sure where she would go next. She wasn't drawn to any field in particular, but she knew she liked to work with her hands. Almost by chance, she saw a brochure for a program in architectural stone carving in her home state of South Carolina, so she signed up. Moore fell in love with the trade, she said, because it combined hands-on work with history. "It just clicked really hard for me," Moore said.

Since then, Moore, now 30, has worked on various Capitol restoration projects around the country, including the Kansas, Utah, and New York state Capitols. She's spent the last three years in Minnesota working exclusively on the statehouse, hundreds of hours carving the fine, decorative details into white marble pillars and cornices across the building. It was slow and tedious work, with Moore nearly developing a disorder called "white finger," an industrial injury triggered by continuous use of vibrating hand-held machinery.



Courtesy of HGA Architects

Stone carver Mimi Moore spent the last three years in Minnesota working exclusively on the statehouse.

"Some of it is just zen," Moore said. "It's romantic and cliché, but it's true. You have to love the tediousness."

The project required a lot of time away from Moore's husband and her home in Missoula, Montana. But her home could be changing: Moore loved her time in Minnesota so much that she's in talks with her husband to move here.

The electrician: exploring untouched spaces

Brienna Quinn was on track to be a veterinarian until a temporary summer job doing electrical work changed her trajectory. She loved the work, so she shifted gears to enroll in a three-year program in Fridley to be an electrician. While getting her degree, Quinn, 22, was offered a daunting job: to help wire up the 112-year-old Minnesota Capitol to operate like a modern workplace.

Quinn specializes in so-called low voltage work, like wiring up telecommunication systems, internet and security systems. Some of those systems were in place when the restoration started, but the project required a complete redo of the state's wiring and networks. It's taken all three years she's been in school to finish the Capitol project.



Courtesy of Mimi Moore

An "after" image of the stonework Mimi Moore was working on in the previous photo.

"I'm not a person that likes repetitive work, and in this job you learn something new every day," Quinn said. "You are always doing something, and you are never sitting around."

Quinn's favorite part of working on the Capitol was crawling into the small, cramped attic spaces that have been untouched for decades. There, she would discover newspapers and pop cans left there decades ago, the last time workers were up in the smallest nooks in the building.

There aren't many women in her electrician classes, Quinn said, but she's noticing more working out in the field, particularly on the Capitol project. "It's growing a lot now," she said. "There were quite a few women on this job — a lot more than you see on other job sites."

The painter: 'When you walk in, it just wows'

Working on the Minnesota State Capitol was like returning home for Emily Litjens. She currently lives in Milwaukee, where she works as a painter with Conrad Schmitt Studios, but she previously spent a decade living in the Twin Cities and attended the Minneapolis College of Art and Design.

After college, she worked with a woman-owned business that specializes in decorative painting in homes, but historic work was always in the back of Litjens' mind. As part of the Capitol project, she spent another a year and a half back in Minnesota, trying to restore the decorative painting in every corner of the building that had been damaged or dulled over the years. "It was pretty daunting at first to put paint on something that's over 100 years old," she said.



MN Dept. of Admin./Cathy Klima

Emily Litjens adding detail to an oak leaf swag in a main corridor of the East Wing.

Now that the building is nearly ready for its grand reopening celebration, Litjens loves seeing everything put back as it was supposed to look, with some improvements.

"When I started this project there was no plumbing, no electricity," Litjens said. "You were working in these areas where you don't understand the grand scale of the building. Now when you walk in, it just wows."

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This presentation is dedicated to Mary Louise Pelowski who as an artist filled her family's home with her paintings and music instilling in them a life long love of the arts.



MN STATE CAPITOL RESTORATION



THE MINNESOTA STATE CAPITOL
A 1905 masterpiece restored to its original grandeur

On July 13, 2017 at 10am the Winona County Historical Society's Wanek Room will host Representative Gene Pelowski's multimedia presentation on the Minnesota State Capitol Restoration. The \$310 million dollar, three year project has returned the Capitol to its 1905 splendor.


Date: Thursday, July 13, 2017
Time: 10:00 a.m.
Location: Winona County History Center – Wanek Room

THISWK: via advisory, **VERBATIM:** "Rep. Gene Pelowski Jr. will be hosting a multimedia presentation on the restoration of the Minnesota State Capitol. The presentation combines the work of House of Representative photographers **Tom Olmscheid** and **Andrew Von Bank**, the Minnesota Historical Society and Representative Pelowski's Journal. The presentation will be given to the Winona Learning Community **on July 13, 2017 at 10am** in the Wanek Room of the Winona County Historical Society. This event is free and open to the public."

iPad 8:26 PM 98%

Inbox 5 Messages

Minnesota House of Representatives



Rep. Gene Pelowski Jr. (28A) - Legislative Update

Friends,

I'll be hosting a presentation on the State Capitol Restoration next week. Here's an advisory I sent to the press with information on attending:

SAINT PAUL, MN – Rep. Gene Pelowski Jr. will be hosting a multimedia presentation on the restoration of the Minnesota State Capitol. The presentation combines the work of House of Representative photographers Tom Olmscheid and Andrew Von Bank, the Minnesota Historical Society and Representative Pelowski's Journal. The presentation will be given to the Winona Learning Community on July 13, 2017 at 10am in the Wanek Room of the Winona County Historical Society. This event is free and open to the public.

What: Presentation on Minnesota's Capitol Restoration
Where: Winona County Historical Society – Wanek Room
When: Thursday, July 13 at 10:00 a.m.

The attached images show portions of the presentation by Rep. Pelowski, including the pieces entitled "The Civilization of the Northwest; The American Genius."

I hope you'll join me for this event!

Sincerely,
 Gene Pelowski

295 State Office Building
 100 Rev. Dr. Martin Luther King Jr. Blvd.
 Saint Paul, Minnesota 55155
 651-296-8637 or 888-681-8226

E-mail:
rep.gene.pelowski@house.mn

Legislative Assistant:
 Lill Pohkamp 651-298-9552

Committee Assignments:
DFL-Lead: [Higher Education and Career Readiness Policy and Finance](#)
[Rules and Legislative Administration](#)
[Ways and Means](#)

Biographical Information:
Home: Winona * 257 Wilson St., 55987; 507-454-3282
Occupation: Educator
Business: Winona Senior High School; 901 Gilmore Ave., 55987
Education: B.S., social studies, Winona State University; M.S., education, Winona State University
Elected: 1986

News Items

- [Republicans Higher Education Budget Runs Over Students with Higher Tuition and Increased Student Debt](#) - (Posted: 2017-05-22)
- [Rep. Pelowski grateful REAL ID conference committee found bipartisan agreement](#) - (Posted: 2017-05-17)
- [Republicans' Higher Education bill will Raise Tuition and Increase Student Debt](#) - (Posted: 2017-05-03)
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Please join us for

MINNESOTA STATE CAPITOL

Ribbon Cutting Ceremony

at the Grand Opening Celebration

Friday, August 11, 2017
 Blessing of the Building begins at 8:30 a.m.
 Ribbon Cutting Ceremony begins at 9:00 a.m.
 Upper Mall, South Steps of the Capitol

Please RSVP before Friday, August 4, 2017 to Courtney Jasper at courtney.jasper@state.mn.us

iPad 4:07 PM 100%

Search Facebook Gene

Gene Pelowski added 2 new photos.
3 hrs · 🌐

Thank you to the Winona Learning Club for the excellent turn out for Representative Gene Pelowski's presentation on the Restoration of the Minnesota Capitol.




Tap to tag friends

Like Comment Share

Tony Albright and 14 others

Write a comment... GIF 😊 Post

News Feed Requests Marketplace Notifications More

iPad 4:06 PM 100%

Search Facebook Gene



Tap to tag friends

Like Comment Share

Tony Albright and 14 others

Denise Rostad
Thank you, Gene! It was great!
2 hours ago · Like · Reply · 🌟 1

Gregg Marg
Want to come to Mankato to present??
1 hour ago · Like · Reply

Gene Pelowski
Absolutely get John Dorn to host with you!
51 minutes ago · Like · Reply · 🌟 1

Write a reply...

Lee Gundersheimer
Gene, this was a wonderful presentation and your breadth of knowledge about the process and our buildings was astounding. Thank you!
1 hour ago · Like · Reply · 🌟 1

Pat Mutter
Thank you for a great presentation, Gene. Sorry I had to leave early for a meeting.
53 minutes ago · Like · Reply · 🌟 1

Timothy R. Leahy
Can I become your public relations person and receive some of the proceeds from your popularity in drawing large crowds?
11 minutes ago · Like · Reply · 🌟 1

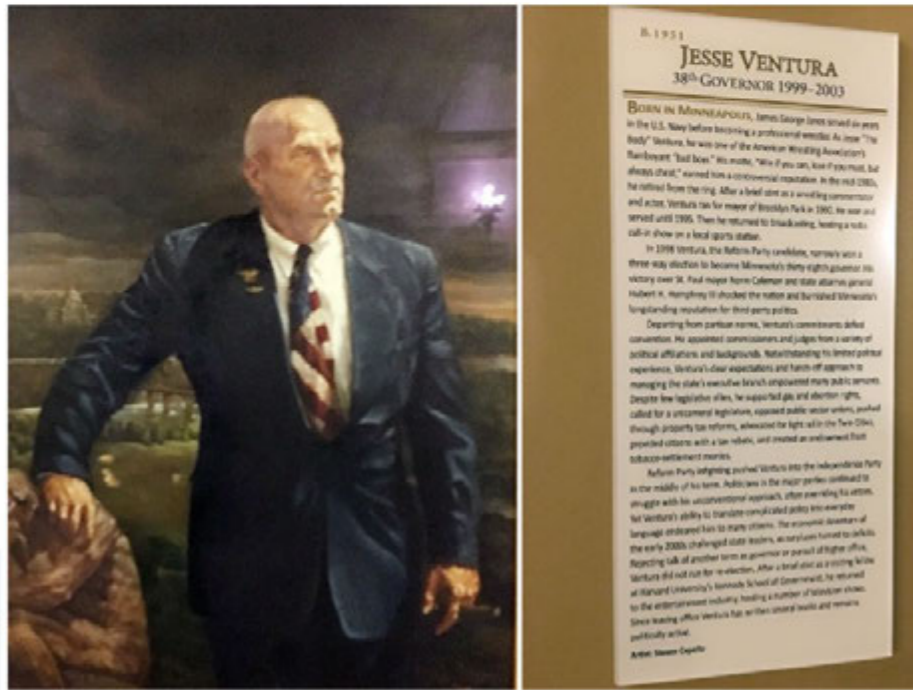
Write a comment... GIF 😊 Post

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'That has to go': Ventura, Pawlenty slam new bios on Capitol portraits

Brian Bakst · St. Paul · Jul 14, 2017

Politics



New biographical plaques went up this month next to portraits of all 38 past governors, including that of Jesse Ventura. *Brian Bakst | MPR News*

LISTEN Story audio 4min 22sec

Jesse Ventura spoke many memorable lines in his years as a pro-wrestling bad boy and as a Minnesota governor. He swears he never said, "Win if you can, lose if you must, but always cheat."

That's the motto, though, that thousands of school children and other visitors will read when they pause at Ventura's official state portrait inside the state Capitol.

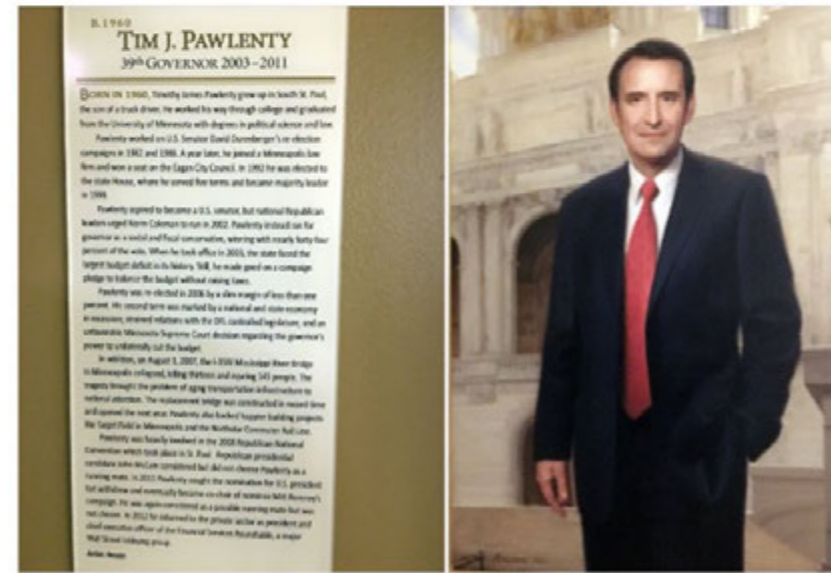
New biographical plaques went up this month next to portraits of all 38 past governors, paintings that had been removed during the Capitol's recently completed \$310 million restoration.

None of the living former governors say they or close associates were consulted about what would be written, nor were they given an advance look at the finished product. This is the first time every portrait will include a biographical note. Previously, only deceased governors got write-ups.

Now, two of those living governors are pushing back — and the Minnesota Historical Society says it's listening to their calls for change.

Objections surfaced after MPR News posted images Thursday on Twitter of the new plaques. Ventura wasn't the only ex-leader unhappy about his immortalized text. Former Republican Gov. Tim Pawlenty argued the write-up for his portrait reeked of political bias.

Former aides to Pawlenty grumbled about what was said — and what wasn't — about their boss. Asked to comment, Pawlenty outlined his issues in an email.



The paintings had been removed during the Capitol's recently completed \$310 million restoration. *Brian Bakst | MPR News*

"It's disappointing, reads like a political commentary in parts, and is not up to the Historical Society's usual quality standards," Pawlenty wrote.

Specifically, he said the display leaves out what he sees as key accomplishments: "Moving MN out of the top 10 states in taxes, leading education and energy reforms, developing the first major state park in modern state history, innovative health care reforms, being elected Chair of the National Governor's association, the leading role my administration played in supporting members of the military, their families and veterans during two wars and much more."

He's also bothered by a section on the Interstate 35W bridge collapse that leaves out mention of the 1960s-era design flaw pinpointed by federal investigators as the cause of the disaster.

The rest of the placard describes Pawlenty's rise through politics. It ends with his disappointments on the national political stage and his new role as leader of a financial industry association described as a "Wall Street lobbying group."

"It seems it was written by someone with a biased political agenda," Pawlenty wrote in his email.

The Minnesota Historical Society declared itself open Friday to revising biographies posted alongside portraits of former governors after two objected to the way aspects of their life or political service are represented.

Historical Society curator of art Brian Szott said he takes the concerns seriously, and said plans were in the works to contact Pawlenty.

"These aren't written in stone and we will work with the governor and his representatives to make the necessary changes going forward," Szott told MPR News.

Ventura's portrait sits just down the hall from Pawlenty's in a ground floor corridor. The adjacent biography starts with a recitation of his days as "The Body" of professional wrestling.

When read to Ventura over the phone, he interrupted after a section early on that said his motto was "Win if you can, lose if you must, but always cheat."

"That has to go," Ventura insisted.

Ventura, elected in 1998, argued those words never came from his mouth even though they were attached to him over the years.

"That's Kenny Patera's. I can tell you exactly who said it. Ken Patera used to say it, not me," he said of his one-time pro wrestling colleague. "To put that quote in at a building like the Capitol, I think is utterly ridiculous."

The Independence Party governor is fine with the way historians portrayed his time in public office and what came after.

Szott said the decision to include biographies for living ex-governors stemmed from a desire to give Capitol visitors more information about the former heads of state well before they die.

"They are continually leading long lives past their governorship and we want to include them, and we thought the public would be interested in their biographies, especially with such colorful governors as we have had in the recent past," he said.

Szott said a Historical Society editor reviewed the biographies, freshening up some old ones. They were also reformatted to make them uniform and more readable when the paintings returned to Capitol walls.

For the new ones, historians reviewed existing biographies on record with the society or from other places. Everything was conveyed in 350 or fewer words.

"We're more than happy to make amendments or changes going forward," Szott said. "Unlike the previous bios, these labels are easily updated and the old ones, if you remember, were on brass."

This isn't the first uproar over the portraits.

When a Capitol art subcommittee pursued a plan to rotate portraits instead of having all hang at once, state lawmakers objected. The Historical Society and the panel relented after the Legislature threatened to require the full display in law.

Former Republican Govs. Arne Carlson and Al Quie quibbled with some minor details of their biographies, but neither planned to seek out changes.

"Oh, it's certainly fair," Carlson said of the biographical placard, which he hadn't seen until MPR News emailed him a picture of it.

Carlson said it's hard to write a biography that doesn't rankle someone.

"Governors, as anybody as a whole, like only the flattering things said," Carlson said.

Quie said the facts are the facts.

"Truth is what you should have," he said.

When he was in office in the early 1980s, that meant a run of awful budget circumstances that confined his tenure to a single term.

Quie's plaque winds from his days as a Navy pilot during World War II to his time on the family dairy farm to his two decades in Congress through his governorship and his prison ministry work after leaving office.

"I'd vote for that guy," the 93-year-old said with a hearty chuckle.

Gene Pelowski

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Gene Pelowski @GenePelowski · 19h

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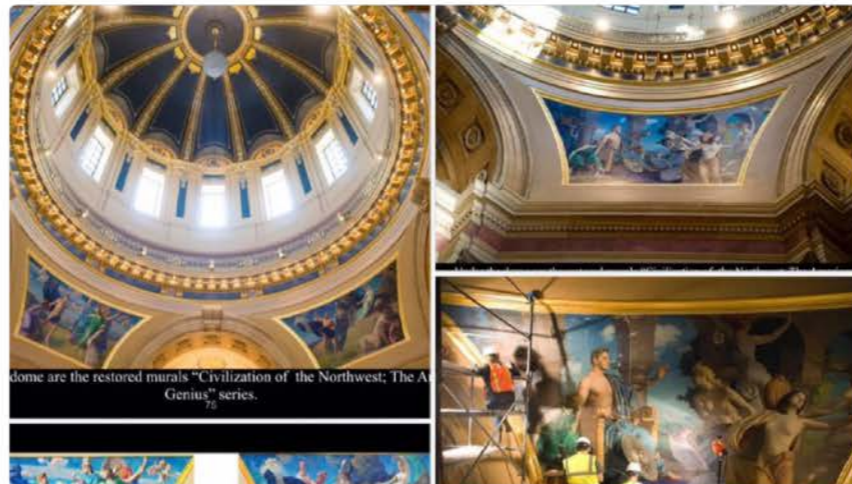
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