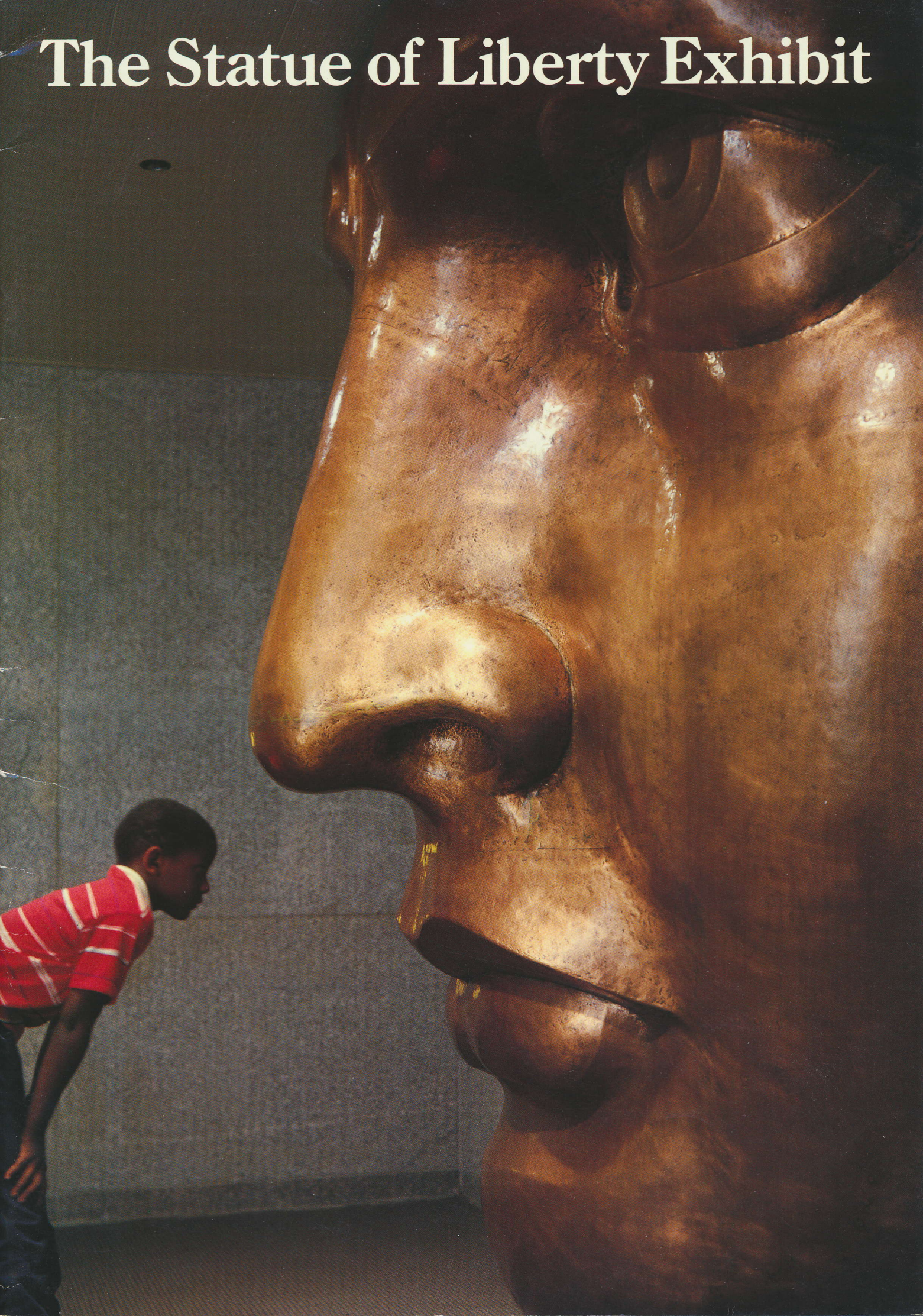
The Statue of Liberty Exhibit



The Statue of Liberty is a tapestry of old symbols woven into new meanings. The broken shackles at her feet stand for freedom newly achieved. The tablet she holds, inscribed "July 4, 1776," identifies her as an apostle of American freedom, law, and justice. Her classical face and drapery suggest a Roman goddess of liberty, and the seven rays of her crown correspond to the seven seas and seven continents. The light from her torch bespeaks her original name—"Liberty Enlightening the World"—and announces her lofty mission.



Cover: A full-sized copper replica of Liberty's face.

The Statue of Liberty is more than a monument. She is a beloved friend, an enduring symbol of freedom to millions around the world. For many, visiting her is like a pilgrimage to a shrine.

In 1986, on the occasion of Liberty's centennial, a permanent exhibit was opened in the base of the Statue. This exhibit is a visual biography with two major themes: the Statue's origin and construction, and her evolution into a national and international symbol. The Statue of Liberty Exhibit pays tribute to the people who created, built, and paid for her. It honors the ideals she represents and the hopes she inspires.

This book highlights some of the chapters in Liberty's history as they are presented in the exhibit.







The original torch—a revered symbol itself—is now on display in the main lobby. It was removed from the Statue in 1984 after serious structural defects were found.

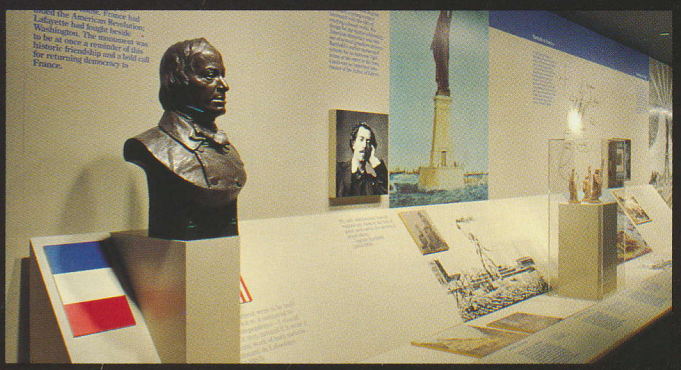
The flame has been altered several times since 1886 in attempts to illuminate the torch from within, an idea never intended by the French sculptor Auguste Bartholdi. The last major alteration took place in 1916 when 250 sections were cut out of the flame and replaced with amber panes of glass. Water leaking through the seams over the years damaged the torch and arm. Liberty now holds a gilded flame lighted from the outside, as the sculptor originally planned.



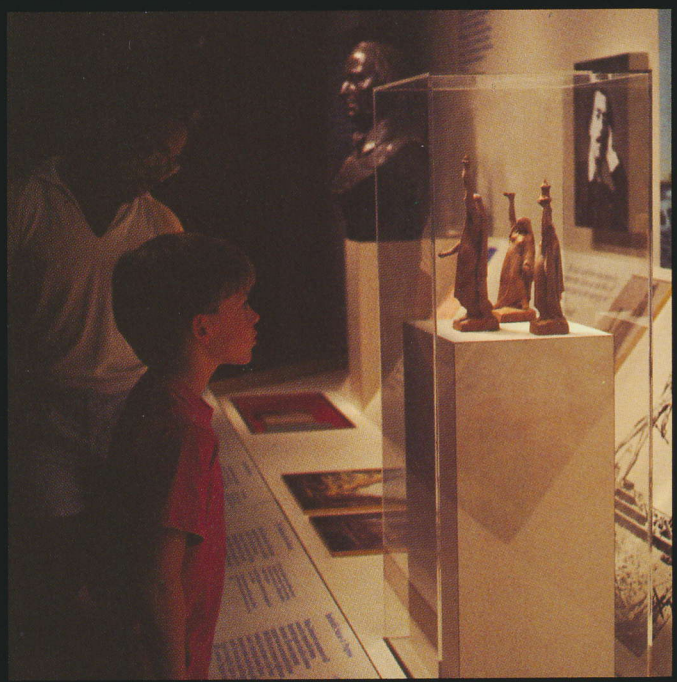


Visitors entering the exhibit see a full-sized copper replica of Liberty's face fashioned by the same hammering technique as the original. For the first time, they can meet Liberty face-to-face and sense her colossal scale.

The first part of the exhibit recounts the 21 years between the birth of the idea and the dedication of the Statue. The story begins with the two Frenchmen who were the principal figures in the creation of the monument: Edouard de Laboulaye, a historian who conceived the idea of a gift from France to the United States, and Auguste Bartholdi, the sculptor who created the Statue and guided the project to completion.

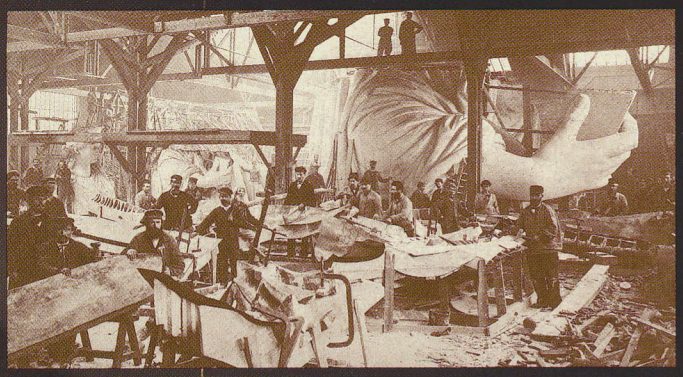


From 1870 to 1875 Bartholdi carefully refined the figure of Liberty. He made many study models, from small preliminary figures to 4-foot high models, before he arrived at a final form. This display shows most of the changes that took place during this process. The large terra cotta statue at the far right is the best surviving example of the 4-foot models from which the Statue's final measurements were taken.




Designing the Statue
"Liberty" was a controversial
idea in the 19th century. To many
people it suggested violence and
revolution. Laboulaye and Bar-
tholdi agreed that their monu-
ment should not be seen as leading
an uprising, but rather as lighting
the way, peacefully and lawfully.
Every element with the name they
gave to the Statue: Liberty Enlight-
ening The World.

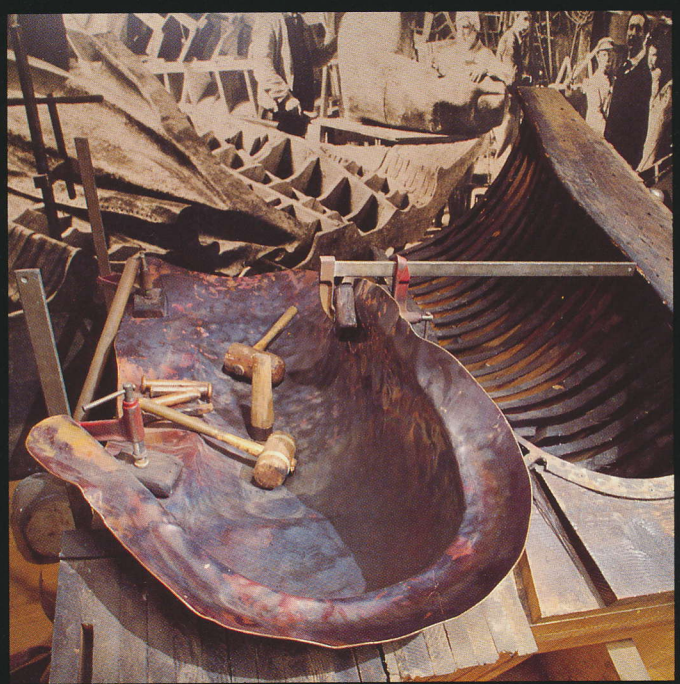




A photograph of the original workshop in France shows how the Statue was enlarged through successive stages to its final size. In the exhibit, a simulated workshop illustrates how the same techniques were used in the 1980s to duplicate the Statue's torch, face, and left foot. Scale models, molds, and tools explain the fabrication process step by step.



Though Liberty's feet are enormous, they are difficult for visitors to see. A full-sized copper replica of the left foot, measuring 6 feet, 8 inches wide, was made for museum-goers to touch. It was fashioned—like the original—from thin copper sheets hammered from the reverse side into negative molds. This technique, known as repoussé, is explained in a video program taped in the artisans' workshop.

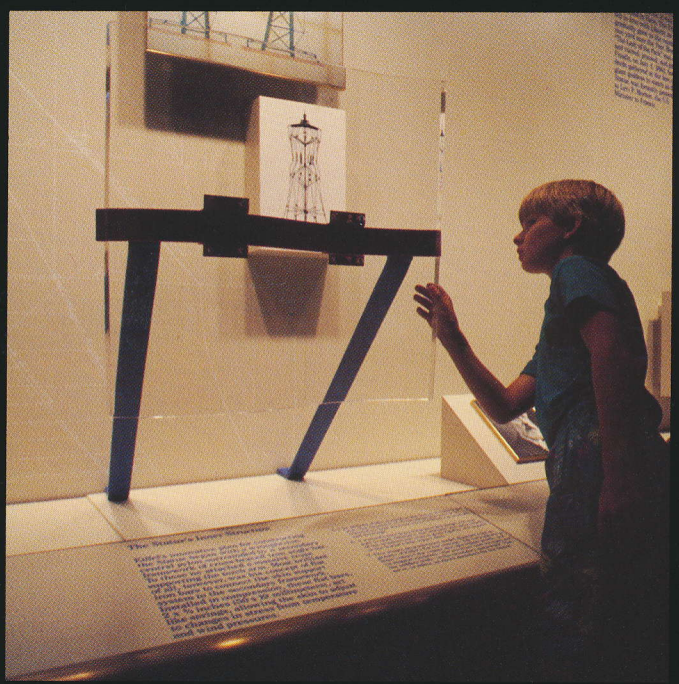


An 8-foot cut-away model reveals the internal structure of the Statue. Displayed so it can be seen from all sides, it clearly shows the armature system devised by the ingenious French engineer Gustave Eiffel to support the copper shell.

Eiffel's system consists of a central iron tower —or pylon—anchored deeply within the pedestal. From the pylon hang the second and third stages of framing. This framing supports the copper shell and transfers its weight and other stresses inward to the pylon.

A nearby model demonstrates how the spring-like support bars attached to the skin lend sufficient flexibility to the 151-foot figure for it to withstand gale-force winds and the temperature extremes of New York Harbor.







It took five years of imaginative work and special events in France to raise the money needed to pay for the Statue. Several ideas employed there are still very much alive in the United States. Souvenir statuettes and product labels with Liberty's image were popular then as well as now. Examples of these and other objects used for fund raising, some dating from the 1870s, are displayed in this section of the exhibit.

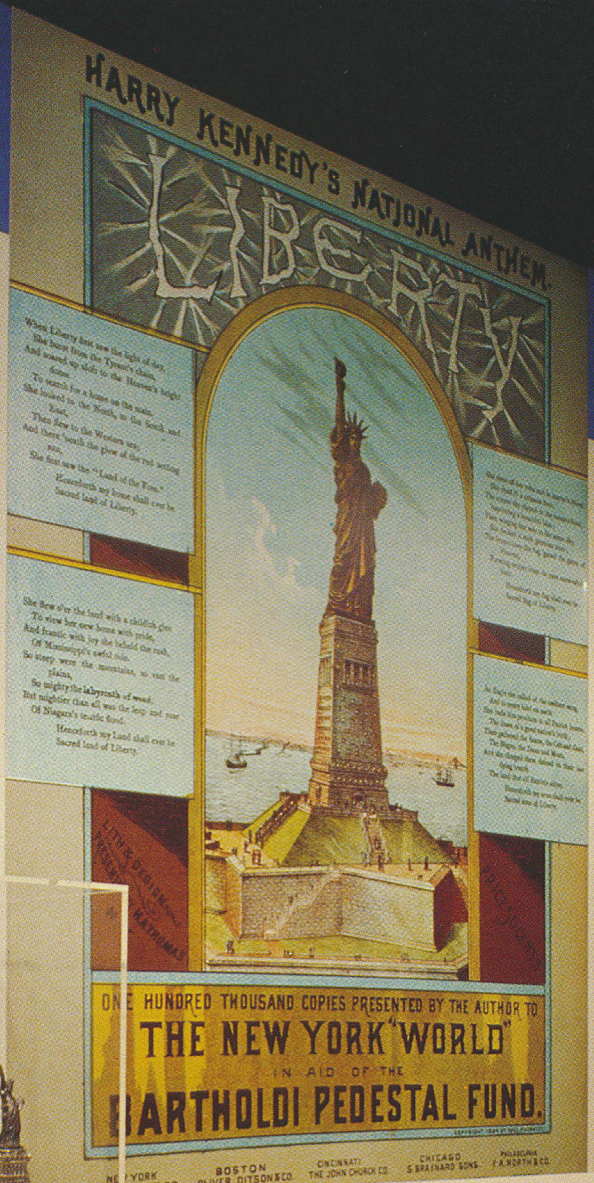




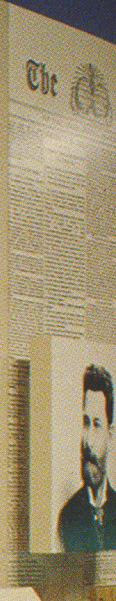
Paying for the Pedestal

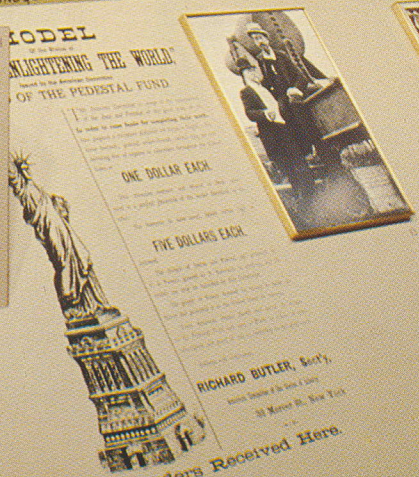
The price tag for building the pedestal and erecting the Statue topped $300,000. The American Committee raised half this sum between 1877 and 1884. Then a crisis occurred: the Statue was due to arrive, funds had run out, and work on the pedestal stopped. In March 1885, publisher Joseph Pulitzer and his newspaper, *The World*, came to the rescue with a highly successful six-month fund raising campaign.













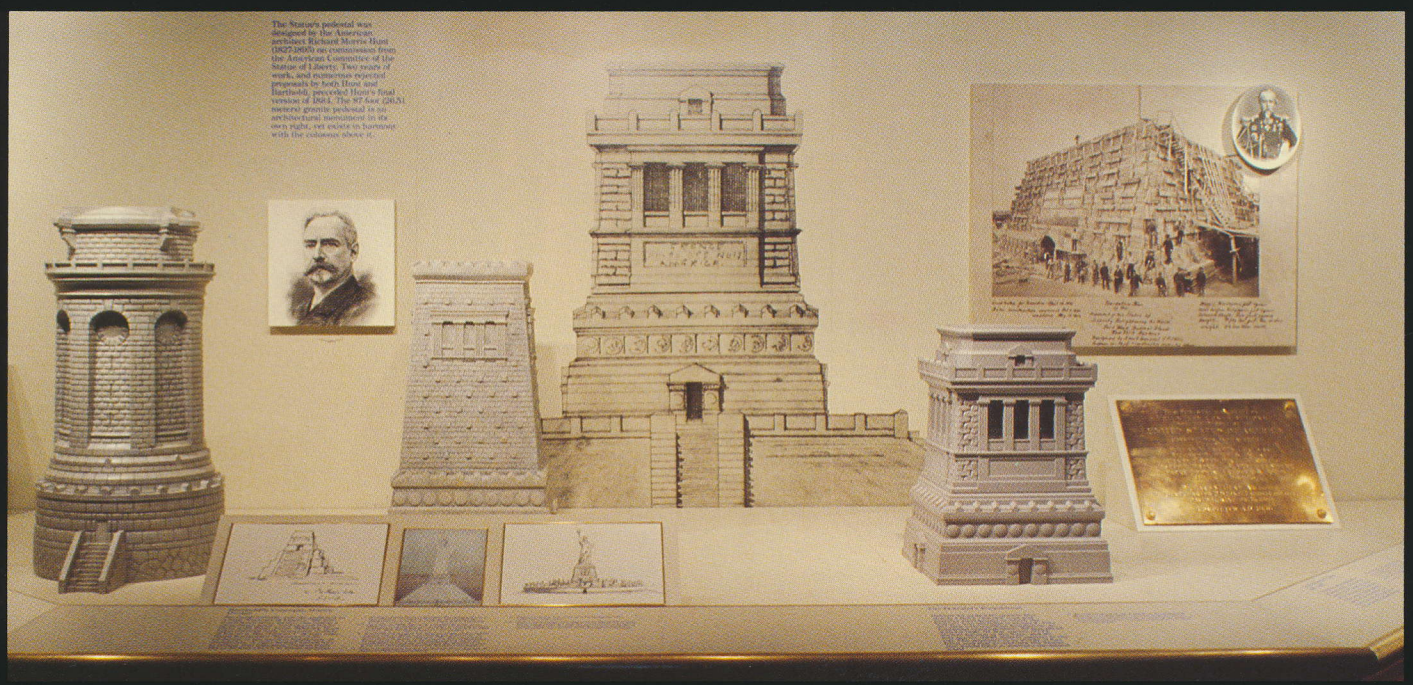


The American Committee Campaign

The leaders of the American Committee, Senator William Evarts, Richard Butler, and Henry F. Spaulding, relied on many of the same fund raising techniques of Franco-American Union Committee. They issued proclamations to stir popular enthusiasm, staged publicity events, organized conventions and solicited the help of Republicans of

The French paid for the Statue; the Americans agreed to build the pedestal. But raising the $300,000 needed for that work went slowly until Joseph Pulitzer and the New York "World" entered the campaign. Colorful mementos, cartoons, and souvenirs recall the 8-year-long drive for funds that sparked little enthusiasm at first but eventually enjoyed wide public support.

The Statue's pedestal is an architectural monument in its own right. It was designed by Richard Morris Hunt, a prominent American architect. Scale models of several of Hunt's alternative designs were specially constructed for this exhibit to help illustrate the long search for the right pedestal for Liberty to stand upon.





The long-awaited dedication took place on October 28, 1886, twenty-one years after the idea for the Statue was first proposed. Because of rain, the fireworks display seen in this woodcut took place four days later. A video tape of historic scenes recreates the excitement of those events.

Many gifts of gratitude were exchanged between French and American dignitaries. The mayor bestowed "the freedom of the City of New York (honorary citizenship) on Bartholdi with a richly illuminated document (left). From the French government came vases made by the celebrated Sèvres porcelain firm for those Americans who contributed to the project.

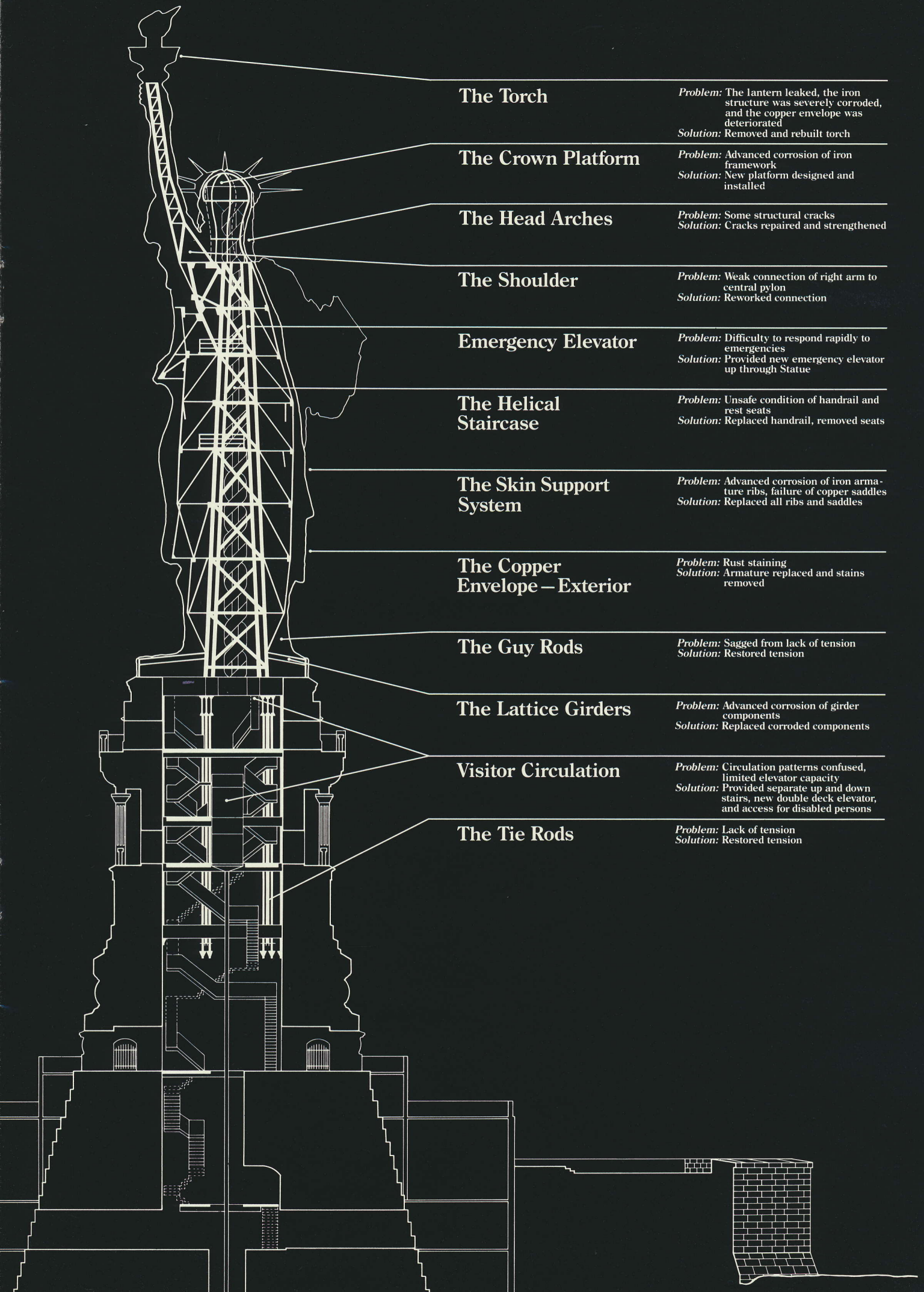


During its first century, the Statue of Liberty underwent many renovations but none so extensive as the restoration of the 1980s. The diagram on the opposite page lists the problems that existed throughout the structure and the measures taken to correct them.

One serious problem was the iron bars, some 1,825 in number, that connected the copper skin to the inner frame. Because of galvanic action, many of them had corroded at their point of contact with the skin. To resolve this problem permanently, all the armature bars were replaced with bars of stainless steel, carefully insulated from the copper by Teflon tape.

Some of the original iron bars are displayed so that visitors can see how each one was individually shaped to fit its section of the Statue.





The Torch

Problem: The lantern leaked, the iron structure was severely corroded, and the copper envelope was deteriorated
Solution: Removed and rebuilt torch

The Crown Platform

Problem: Advanced corrosion of iron framework
Solution: New platform designed and installed

The Head Arches

Problem: Some structural cracks
Solution: Cracks repaired and strengthened

The Shoulder

Problem: Weak connection of right arm to central pylon
Solution: Reworked connection

Emergency Elevator

Problem: Difficulty to respond rapidly to emergencies
Solution: Provided new emergency elevator up through Statue

The Helical Staircase

Problem: Unsafe condition of handrail and rest seats
Solution: Replaced handrail, removed seats

The Skin Support System

Problem: Advanced corrosion of iron armature ribs, failure of copper saddles
Solution: Replaced all ribs and saddles

The Copper Envelope—Exterior

Problem: Rust staining
Solution: Armature replaced and stains removed

The Guy Rods

Problem: Sagged from lack of tension
Solution: Restored tension

The Lattice Girders

Problem: Advanced corrosion of girder components
Solution: Replaced corroded components

Visitor Circulation

Problem: Circulation patterns confused, limited elevator capacity
Solution: Provided separate up and down stairs, new double deck elevator, and access for disabled persons

The Tie Rods

Problem: Lack of tension
Solution: Restored tension


1905
Post Card
POST CARD

The last section of the exhibit is devoted to Liberty's evolution into an international symbol. Over the past century two modestly priced items, postcards and souvenir statuettes, have carried the Statue's image around the world.

In one display, Liberty's unmistakable form emerges from a mosaic wall pieced together from hundreds of picture postcards, some dating from the 1880s. Together they testify to Liberty's wide-ranging popularity.





Between 1886 and 1924, fourteen million immigrants entered America through New York Harbor. To the newcomers, the Statue's uplifted torch said "welcome." Many have tried to describe what they felt when they first saw Liberty in the harbor. The immigrants' own words—written and recorded on tape—are the heart of this tribute to the "Mother of Exiles."

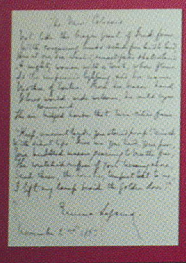
In 1883, Emma Lazarus contributed a copy of her poem "The New Colossus" to an auction to raise funds for the pedestal. A bronze plaque with the words of that poem was affixed to an interior wall of the base in 1903. This plaque is now part of the exhibit.

Mother



Emma Lazarus
(1849-1887)

In 1883, a young writer, Emma Lazarus, donated a poem to an auction raising funds for the Statue. "The New Colossus" vividly depicted Liberty as offering refuge from the miseries of Europe. The sonnet received little attention at the time, but in 1903 was engraved on a bronze plaque and affixed to the base of the Statue. Still, it was only in the late 1930's, when millions fled fascism, that the poem became fully identified with the Statue.



"Mother of Exiles"

Between 1886 and 1924, 14 million immigrants entered America through New York. The Statue of Liberty was a reassuring sign that they had arrived in the land of their dreams. To these anxious newcomers, the Statue's uplifted torch did not suggest "enlightenment," as her creators intended, but rather, "welcome." Over time, Liberty emerged as Emma Lazarus' "Mother of Exiles," a symbol of hope to generations of immigrants.



Anticipation and
of sleep that last night
morning hours you
eyes: New York harbors
committee.

I first saw you on the evening of May 4, 1909, from the deck of the Immigrant Ship that brought me from Norway. I was wondering, as I looked at you and the lights in all directions, "What is going to happen to me in this vast, new land of America?"

# of Exiles

THE NEW COLOSSUS.

NOT LIKE THE BRAZEN GIANT OF GREEK FAME,
WITH CONQUERING LIMBS ASTRIDE FROM LAND TO LAND;
HERE AT OUR SEA-WASHED, SUNSET GATES SHALL STAND
A MIGHTY WOMAN WITH A TORCH, WHOSE FLAME
IS THE IMPRISONED LIGHTNING, AND HER NAME
MOTHER OF EXILES. FROM HER BEACON-HAND
GLOWS WORLD-WIDE WELCOME; HER MILD EYES COMMAND
THE AIR-BRIDGED HARBOR THAT TWIN CITIES FRAME.
"KEEP ANCIENT LANDS, YOUR STORIED POMP!" CRIES SHE
WITH SILENT LIPS. "GIVE ME YOUR TIRED, YOUR POOR,
YOUR HUDDLED MASSES YEARNING TO BREATHE FREE,
THE WRETCHED REFUSE OF YOUR TEEMING SHORE.
SEND THESE, THE HOMELESS, TEMPEST-TOST TO ME,
I LIFT MY LAMP BESIDE THE GOLDEN DOOR!"

THIS TABLET, WITH HER SONNET TO THE BARTHOLDI STATUE OF LIBERTY ENGRAVED UPON IT, IS PLACED UPON THESE WALLS IN LOVING MEMORY OF
EMMA LAZARUS
BORN IN NEW YORK CITY, JULY 22d, 1849
DIED NOVEMBER 19th, 1887.

Tears of joy streamed
on my face as we passed
the Statue of Liberty.

excitement robbed us
at sea for in the early
uld rise before our very
single lady welcoming

I am now 91 years
You have kept most
promises & I love dear
best I could. I have
rich, but have been happ
most of the time! I l
your America, & I thank

A boy was screaming with joy,
"Wake up, wake up, you can see
the Statue of Liberty. You can see
the Statue of Liberty—

She was a beautiful sight after a miserable cr
September. She held such promise for us all with h
high, the torch lighting the way - opening a new w
who would accept the challenge.

You, American born
can never imagine how we, we lived under all kinds of "isms" felt when we , in the
early hours of a very cold January morning saw you,The Statue of Liberty. To us
meant real freedom.Thank God we made it.

During World War I, the Statue came to represent America itself. Original Liberty Bond posters, sheet music, and other publications with patriotic themes depict her role as a unifying symbol in a time of national trial. Early movie footage shows how soldiers and sailors greeted Liberty as their ships sailed past on their way to and from the war in Europe.

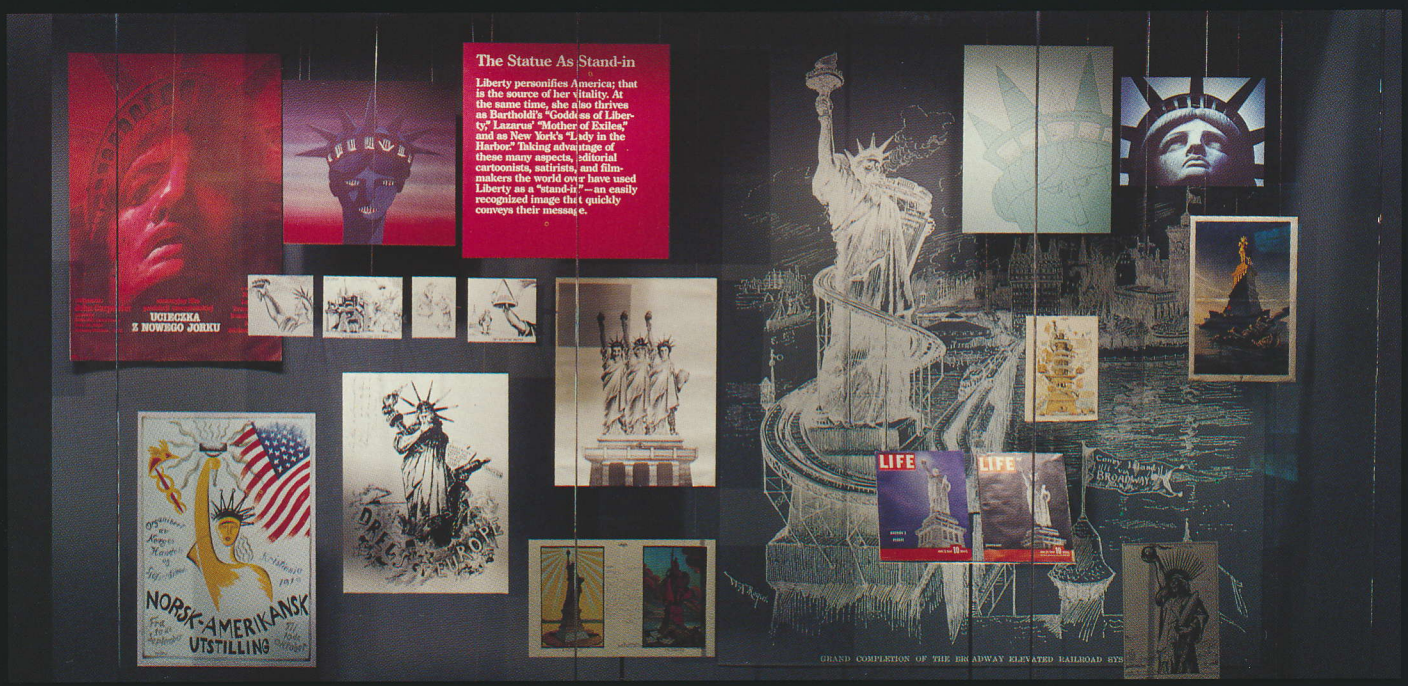



ue of America"
BEHIND
Y LOAN
ERNMENT
BEFORE SUNS
BUY A U.S. GOVERNMENT
2ND LIBERTY LOAN
The "Statue of America"
During World War I, the Statue came to symbolize America. Ships that she had welcomed bearing immigrants now sailed past her carrying soldiers.
ica had become "The al of Democracy," and ty Bonds were a means of ing that arsenal. The Statue ared regularly on sheet c and in bond promotions. nell's poster, "That Liberty Not Perish," for example, ed Liberty's possible uction. Two million copies of re ordered in two weeks.
FOR
BERTY'S SAKE
ST IN THE NAVY
YOU
buy a
LIBERTY BOND
LEST I PERISH
STAND BEHIND
The Boys in the Trenches
BUY
LIBERTY
BONDS
SAVE
MORE
LIVES
INVEST MORE MONEY IN
U.S. LIBERTY BONDS
U.S.
AMERICA CALLS
ENLIST IN THE NAV

From the time Liberty was conceived in France, her image has been exploited for commercial purposes. Manufacturers around the world have not hesitated to use the Statue to sell cigars, soap, and countless other products. A video program shows how the world of international advertising views the Statue.



The times have cast Liberty in many roles. She is Bartholdi's "Goddess of Liberty," Emma Lazarus's "Mother of Exiles," New York's "Lady in the Harbor." To free men and women everywhere she is the personification of America. This protean identity is the source of her vitality. Taking advantage of these many meanings, artists, cartoonists, and filmmakers all over the world have used Liberty as a stand-in, an easily recognizable image that quickly conveys their point.



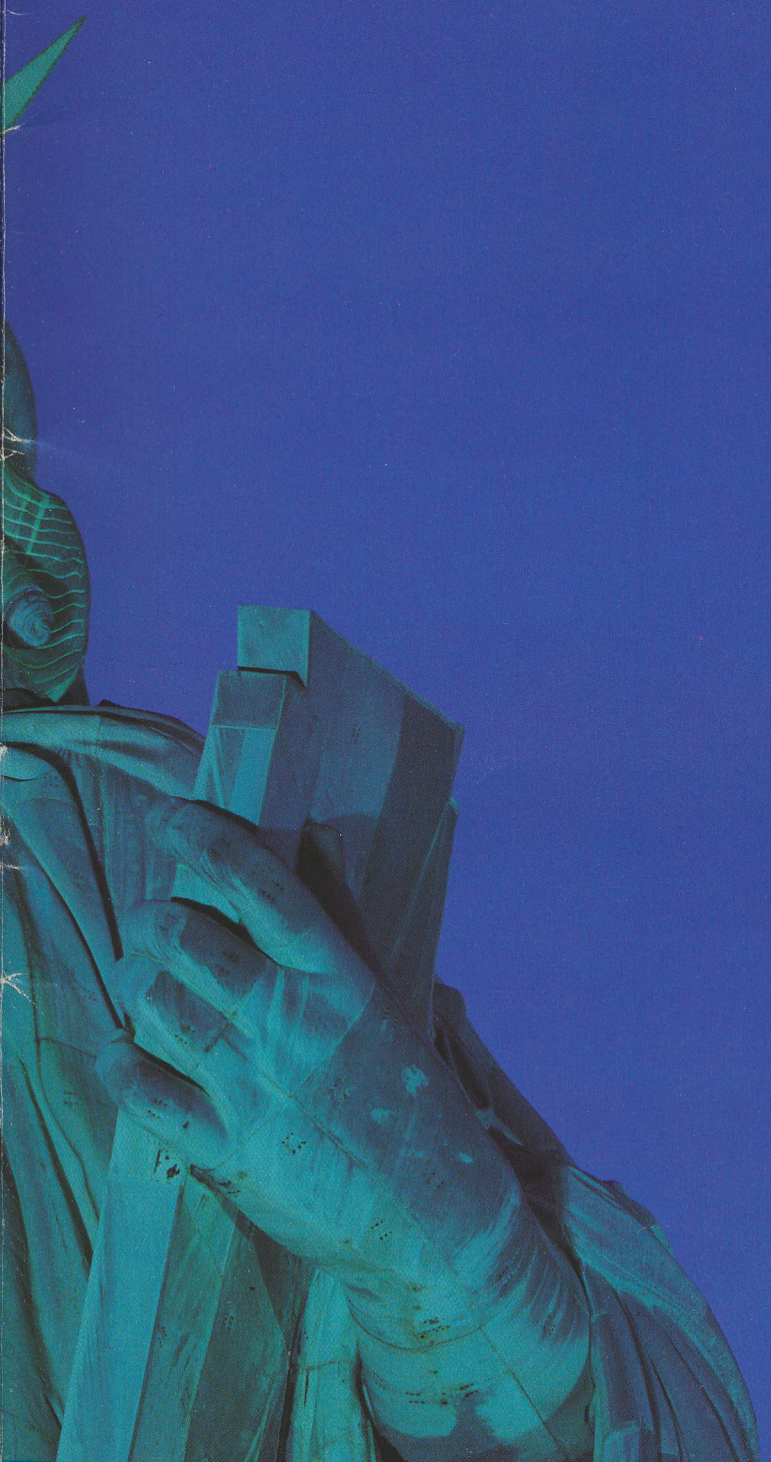

The Statue in Popular Culture
From the beginning, Liberty has stirred the emotions of ordinary people, and has inspired folk artists and commercial manufacturers alike—not to debase her, but, in their own ways, to honor her. Through the years, the Statue's admirers have sewn, hammered, cut, molded, fired, printed, and painted her image on an extraordinary array of materials.



From Laboulaye's time on, Liberty has stirred deep emotions. She has inspired children, artists, craftsmen, manufacturers, and persons from every walk of life to honor her in their own ways. Through the years, the Statue's admirers have sewn, hammered, cut, molded, fired, printed, and painted her image on almost every material imaginable.



The exhibit closes with a wall of quotations reminding us that liberty is an aspiration shared the world over.



I am content! America is assured of her independence. Mankind has won its cause; liberty is no longer homeless on earth.
—Lafayette

Where liberty dwells there is my country.
—Unknown Latin author

Liberty costs a great price, and one must either resign himself to live without it or decide to pay its price.
—José Martí

I had reasoned this out in my mind, there were two things I had a right to, liberty and death. If I could not have one, I would have the other. . . .
—Harriet Tubman

Love of all the world is the most important thing, and liberty. Without liberty, there is no love.
—Marc Chagall

Liberty . . . is one of the greatest blessings that Heaven has bestowed upon mankind.
—Miguel de Cervantes

I would not care to be a king to lose my liberty.
—Phaedrus

Liberty is not the power to do what one wants, but it is the desire to do what one can.
—Jean-Paul Sartre

Liberty is never out of bounds or off limits: it spreads wherever it can capture the imagination of men.
—E. B. White

I am a lover of my own liberty and so I would do nothing to restrict yours.
—Mahatma Gandhi

National Park Service

The Statue of Liberty Exhibit was designed and produced by MetaForm/Rathe/D&P (The Liberty/Ellis Island Collaborative) for the National Park Service.

This book was designed by MetaForm Inc. Photographs by Alan Shortall; inside covers and page 3, Dan Cornish/ESTO.

For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

☆GPO: 1988—506-174

U.S. Department of the Interior

As the Nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering the wisest use of our land and water resources, protecting our fish and wildlife, preserving the environmental and cultural values of our national parks and historical places and providing for the enjoyment of life through outdoor recreation. The Department assesses our energy and mineral resources and works to assure that their development is in the best interest of all our people. The Department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

