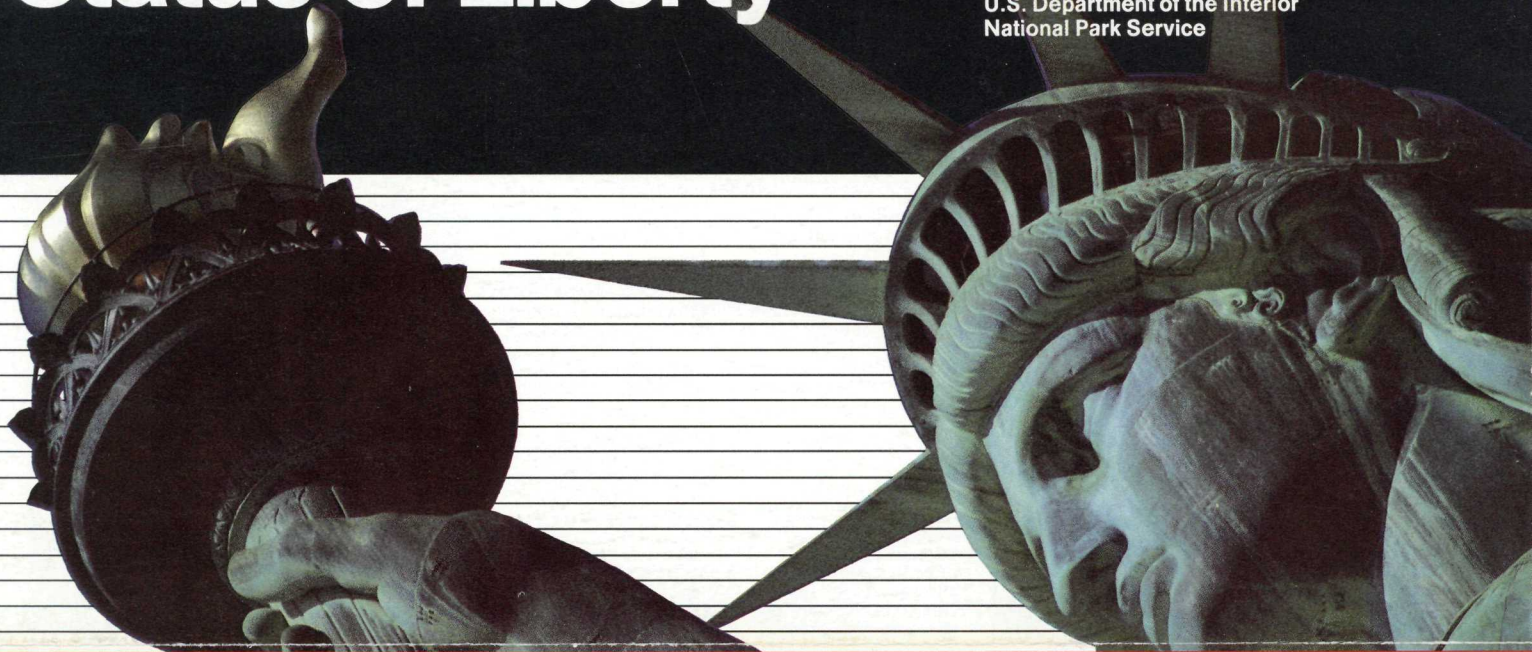


Statue of Liberty

National Monument
New York

U.S. Department of the Interior
National Park Service



Visiting the Statue



The Statue of Liberty is one of the abiding images of America. It is also among our most visited national monuments. For a century the colossal landmark has stood in New York Harbor, the first thing seen by millions of new citizens and visitors. Although the statue is remarkably durable, the years were beginning to tell, so for the centennial celebration in 1986, Liberty was completely restored. The renovation was paid for by citizen subscription, the same way the Nation raised funds to build the pedestal a century earlier.

For two years, a team of French and American workers climbed around the inner skeleton of the structure and over the outside scaffolding. They repaired popped rivets and replaced the corroded iron ribs with stainless steel. The most noticeable change was in the torch. The old flame, lit from within, began to leak when windows were cut out and sealed improperly. Craftsmen replaced it with a gold-plated copper flame lit by reflection, in keeping with the sculptor's original conception. The structure is better ventilated throughout. The stairs have been repaired and given larger rest platforms, and a new elevator will make the trip to the top of the pedestal more comfortable. The handicapped are better served with improved access.

The monument is open daily from 9 a.m. to 5 p.m. Hours are extended on weekends

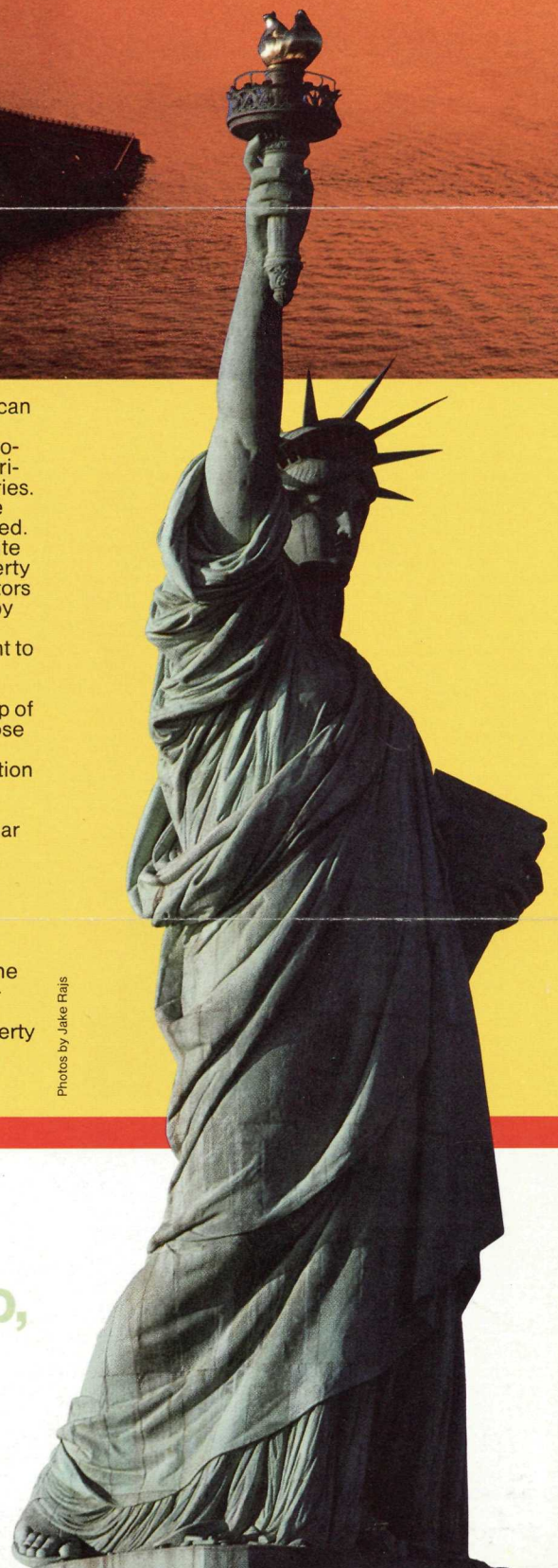
and every day in the summer. The American Museum of Immigration, located in the pedestal, recalls through words and photographs the arrival of millions of new Americans in the late 19th and early 20th centuries. An exhibit on the statue explains how the monument was conceived and constructed. To make reservations for group tours, write the Chief of Interpretation, Statue of Liberty National Monument (address below). Visitors can reach the top of the pedestal either by stairs or by elevator, for which there is a 25-cent fee for all persons over 16. Ascent to the statue's crown is by stairway only.

FOR YOUR SAFETY The climb to the top of the statue is equivalent to 12 stories. Those with physical difficulties are urged not to attempt it. All visitors should exercise caution in and around the statue.

GETTING THERE During most of the year the Circle Line-Statue of Liberty Ferry provides transportation to Liberty Island. For ticket and schedule information, call 212-269-5755.

ADMINISTRATION Statue of Liberty National Monument is administered by the National Park Service, United States Department of the Interior. For information, contact the Superintendent, Statue of Liberty National Monument, Liberty Island, New York, NY 10004.

Photos by Jake Rajs



Conceived as the embodiment of political freedom and as a gift of international friendship, "Liberty Enlightening the World" has become a universal beacon for people still in search of freedom and opportunity

A Gift of Friendship

The colossal figure of a woman striding with uplifted flame across the entrance to the New World—a symbol of America to most people—was conceived as an expression of French republican ideals. The idea for such a monument was first discussed in 1865 at a dinner in the Paris home of Edouard-René Lefebvre de Laboulaye (right), a well-known legal scholar, authority on America, and ardent supporter of liberty. In the unstable political climate of Second Empire France, republicans like Laboulaye chafed under the re-

pressive regime of Napoleon III and looked with admiration to America, a thriving republic whose union had just survived a civil war and which was becoming a prosperous indus-



Union League Club, New York

trial nation. America had achieved a delicate balance of liberty and stability that for so long had eluded France. French republicans were also mindful of the role their country had played in this successful experiment in democratic government. With an eye to future change in France, Laboulaye suggested a monument that would both keep the republican ideal alive in France and cement the friendship between two peoples who shared that ideal. He was shrewd enough politically to realize that the time was not right to

announce his plans. He did, however, plant the seed in the mind of one of his dinner guests, sculptor Auguste Bartholdi (below). The form of the monument would evolve later, but both men were aware of how potent a symbol the human embodiment of liberty could be, as in the painting by Eugène Delacroix of *Liberty Leading the People* (right). They bided their time, quietly gaining support among other members of the opposition until 1871, when Bartholdi traveled to America to propose the monument and choose a site.



Louvre, Paris

An Idea Given Form

Currier and Ives lithograph of New York Harbor, 1892. Library of Congress



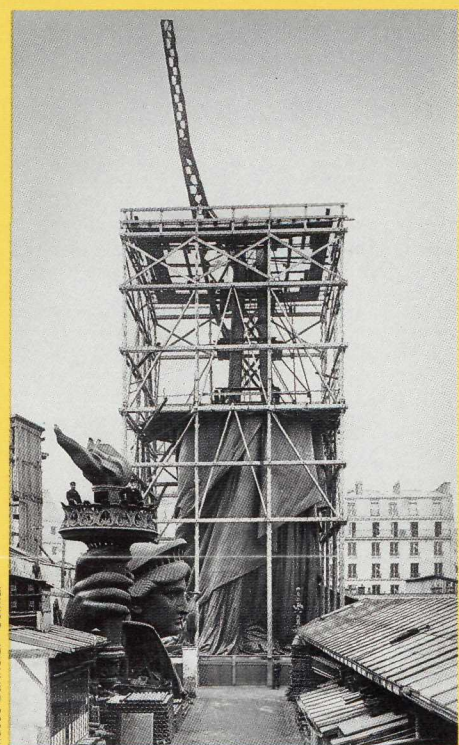
The monument would be a sincere gift to America, but Laboulaye was also making a virtue of necessity. He knew that a symbol of liberty was too inflammatory to be tolerated by the emperor within the boundaries of France. Bartholdi saw that New York Harbor, as a major entry point to America, had the right symbolic value. He chose Bedloes Island because the old fort there provided a natural base and the statue would be easily seen by people sailing into the harbor through the Narrows.

the image of a republican France. The plan to build the statue was announced in late 1874, months before France again became a republic. Even then, liberty was precarious in France, and the republicans knew the concept would have to be more deeply ingrained in the national consciousness before it would be secure. Bartholdi, the man given the task, was an academic sculptor driven by two ideas: Liberty and the Colossal. The first derived from personal experience: When his native Alsace was occupied by the Ger-

mans, his mother was forced to remain there or lose the family holdings. He was also inspired by ancient colossi, especially those in Egypt. He wanted his figure of Liberty to be huge. He had earlier proposed a lighthouse for the entrance to the Suez canal in the form of a woman holding aloft a light, and he probably adapted this figure to the concept of Liberty. He also had in mind the Colossus of Rhodes in placing the monument at the entrance to a harbor. After creating Liberty in a 1.25-meter clay model, Bartholdi began fabricating the statue in 1875. He enlarged the model three times in plaster: to 2.85 meters; again four times larger; and four times again to full-scale components. Each model was enlarged through a system of plumb lines, with three measurements taken from each point and multiplied to find the corresponding point on the enlargement. The final enlargement

produced 300 full-size sections. The skin of the statue was formed by the *repoussé* process, in which copper sheets 2.5mm thick were hammered into shape against wooden forms matching the contours of the plaster sections.

The engineering problems were solved brilliantly by Gustave Eiffel (left), who was already known for his daring bridge designs. He built a huge central wrought-iron pylon with an angled girder at the top to support the torch arm. From the pylon extended a secondary framework, to which the statue's skin was attached with a system of flexible iron bars. The skin thus "floated" on the pylon, strong enough to withstand high winds, yet resilient enough to give with changes in temperature. After its completion in June 1884, the statue stood in Paris until it was dismantled, crated, and sent to America early in 1885.



Musée Bartholdi—Colmar

While Bartholdi was in America, political events in France helped to make his statue a reality. After France's defeat in the Franco-Prussian war in 1871 and the dethroning of Napoleon III, monarchists and republicans contended for the soul of France. Laboulaye and other republicans saw the statue and the link to America as the best way to establish



Bettmann Archives

The Statue in America

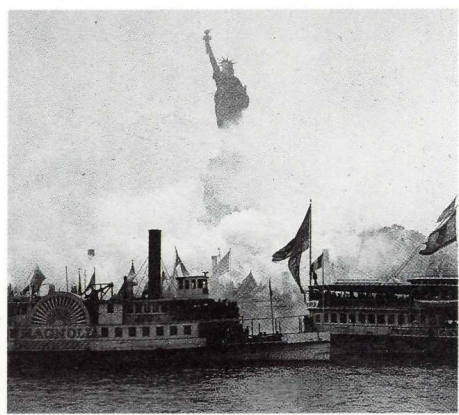
Only one condition was placed on France's gift to America. The young nation had to supply the foundation and pedestal for the statue. Supporters of the project began public appeals for donations in 1877, and in 1883 work began on the foundation, the largest concrete mass of its time. Richard M. Hunt, a prominent architect, was chosen to design the pedestal. The foundation was finished in 1884, but donations were not as generous as expected, and the completion of the pedestal was in

doubt. Those who could have afforded large contributions objected on aesthetic grounds,



while the ordinary person often regarded the statue as New York's problem, or a frivolity the rich should underwrite. It was finally a Hungarian immigrant who saved the project. Joseph Pulitzer (left) had by the early 1880s become a power in American journalism. He took on the job of raising the money, both through a real interest in the statue and as a way to boost the circulation of his *New York World*. He blasted the rich for not donating, and stressed the symbolic impor-

tance of the statue for the whole country, soliciting donations from the masses. The campaign worked, and Hunt's pedestal was built. The tapering 89-foot structure had massive concrete walls faced with granite. Heavy doric embellishments provided a setting of appropriate weight for the colossus. On the day of dedication, October 28, 1886, foghorns blew and a 21-gun salute was fired when Bartholdi dropped the veil (visible in photo) to reveal the face of Liberty.



Library of Congress