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INTERPRETIVE PROSPECTUS:
STATUE OF LIBERTY NATIONAL MONUMENT

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Introduction

Primary Feature of Interpretation — Statue of Liberty.

The outstanding feature to be interpreted at the Statue of Liberty National Monument is, of course, the Statue itself. The physical and symbolic characteristics of the Statue of Liberty have made it universally famous. Overlooking the waters of Upper New York Bay from the southern tip of Liberty Island, at the main gateway to America, the Statue of Liberty is the tallest figure ever to be sculptured by man. Reaching a height of 151 feet above a massive pedestal of equal height, it is also outstanding as the largest piece of copper statuary in history. Even the techniques of construction conceived and used by the sculptor Bartholdi and his associates to give it its unprecedented colossal proportions are enough to give it a significant place in the history of art.

Imposing and renowned as are its physical qualities, the Statue of Liberty is even more famous for its profound symbolism. It is unique among the world's monuments not only for its commemoration of the human ideal of Liberty that it so strikingly personifies, but also for a many-sided symbolism that has grown steadily through the years since its dedication on October 28, 1886.

Originally intended as a joint memorial to the old friendship

and alliance between two sister nations, France and the United States, it has in turn served as a symbol of freedom and opportunity in America for newcomers to the United States, as a physical representation of the ideals for which Americans fought in two World Wars and, in the eyes of men still struggling against totalitarianism, the very symbol of the United States, acknowledged leader of the Free World. Today, the Statue of Liberty, a must on the itinerary of every visitor to New York, is certainly the most symbolic structure in the United States, if not in the world.

Secondary Feature of Interpretation -- Ft. Wood.

Though of secondary importance in comparison with the Statue, the old structure of Fort Wood which now serves as its outer base, and the pedestal on which it stands, are nevertheless significant features deserving of interpretation. Fort Wood, an 11-point star-shaped fortification, with walls 24 feet high and 30 to 75 feet thick, built between 1806 and 1811, was one of a series of harbor fortifications, including Castle Clinton in Battery Park and Castle Williams on Governors Island, planned and built by Col. Jonathan Williams for the defense of New York. Named after Col. Eleazer D. Wood, a hero of the defense of Fort Erie in the War of 1812, Fort Wood, in company with its sister fortifications, remained active throughout that war. Though they never fired a shot at the enemy, it is thought that their formidable presence helped to discourage the British fleet from attacking New York. The active military

career of Fort Wood continued down through the Civil War, when it served as a recruiting and staging area and as an ordnance depot, to 1877 when it was chosen by Bartholdi to serve as the future base for his planned Statue of Liberty. Today Fort Wood remains as one of the more interesting examples of American military architecture of the post-Revolutionary period.

Secondary Feature of Interpretation -- The Pedestal.

The pedestal on which the Statue of Liberty stands is an impressive tapering structure whose massive proportions are commensurate with those of the Statue itself. Designed by the noted American architect Richard M. Hunt, it was built between 1883 and 1886, of concrete with granite facing. Constructed on a 65-foot base of almost solid concrete, sunk 20 feet below ground level in the center of Fort Wood, the pedestal rises to a height of 89 feet. Its graceful, tapering lines soften its massive design, giving it a dignified beauty worthy of supporting the world's most famous statue.

I. Factors Affecting Interpretation

Interpretation Function of the National Park Service

Interpretation of its more than 180 areas is at the heart of the National Park Service program. Since interpretation must keep pace with fresh ideas and attitudes resulting from new discoveries and changes in emphasis, and since techniques used in interpretation are determined by the trend and pattern of visitation, as well as

by the character of the Park, the need for periodic reviewing of the interpretive program of any area is obvious. The Statue of Liberty National Monument, tiny in area and limited in interpretive features but heavily visited, is no exception to this rule.

Physical Features of Liberty Island.

Liberty Island, comprising the Statue of Liberty National Monument, is a developed area, about 12 acres in extent, with landscaped malls, trees, hedges, and broad, concrete walks, including a perimeter walk encircling the public area of the Island. The public area includes roughly the southern two-thirds of the Island. The service installations, located at the north end of the Island opposite the Statue, consist of administration and concession buildings flanking the approach mall from the boat dock, and a utility building situated near the administration structure. At the extreme northern tip of the Island, restricted from visitors and enclosed by a hedge, is the residential area. Here are 6 dwelling units, housing the superintendent and other park employees and their families.

The physical layout of the landscaped features of Liberty Island, providing direct accessibility among the boat landing, the Statue and all visitor facilities, and a swift dependable scheduled ferry service between here and New York, have combined to accommodate an increasing visitation to this area, and even to establish a certain pattern in this visitation.

Visitation and Visitation Trend on Liberty Island.

Since the end of World War II the yearly number of visitors to this monument had increased steadily until 1957 when it reached a total of 850,000 travelers. Since that year the annual visitation has tended to become stabilized at a little above the three-quarters of a million mark. The bulk of this visitation takes place during the period between Memorial Day and Labor Day weekend. At this time visiting hours and boat schedules are increased and temporary interpretive help is added to the permanent staff.

Problems of Visitation and Effects on Interpretation.

During this period from 9 to 5 on week-days and from 9 to 6 on Saturdays, Sundays and holidays, the Island fairly seethes with humanity. Boats continue to bring in up to 700 or 800 visitors every 30 minutes, almost till closing time, and other capacity loads wait patiently at the dock to return to the mainland. Interpretation and other services on the island are taxed to the limit. The sheer weight of thousands of visitors in this small area practically resolves these services to the main task of keeping the visitor traffic moving in both directions, into the Statue, up to the Observation Balcony on the 4th landing, into the crown, and down again to the dock, all day long. For this reason conducted tours and informal talks, common in other parks, are impractical. Reliance must be placed mainly on self-guiding devices.

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Pattern of Visitation on Liberty Island and its Influence on Interpretive Techniques.

The broad walks leading directly to the Statue, to the visitor center located in the administration building, and to all visitor facilities, answer the need for expediting the huge volume of summer travel and help set the pattern of visitation here. Generally speaking, this pattern begins at the dock. As the visitor debarks, he is directed by a uniformed service employee at the approach walk next to the landing, at what might loosely be called the "Entrance Station," to the main or center walk leading to the Statue. Inside the corridor of the Statue base, in old Fort Wood, he may walk up a flight of steps to the open promenade or terreplein on top of the fort walls; more often he will choose to climb up to the crown first. To reach that point he may take either the stairs, or, for a small fee, the elevator, up to the 4th landing and observation balcony. When congested conditions prevail he will join the overflow outside and around the balcony, reentering the landing through the opposite door. There he will join the line going up one of a pair of narrow winding stairways, intertwining around a center shaft, to the crown, descending by the other stairway. From the Statue, the visitor will usually retrace his steps and visit the concession building and finally the visitor center, which is located in the lobby of the administration building, before boarding the boat for the trip back. Under normal conditions this itinerary can be covered

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easily within an hour, the time interval between departing boats. But during the summer months, beguiled by pleasant surroundings, gentle breezes and panoramic harbor vistas to be seen along the perimeter walk, visitors may, understandably, take a somewhat longer time to cover the same route. More commonly, they are simply delayed by the traffic bottlenecks within the Statue.

II. Existing Interpretive Devices

The Personal Touch in Interpretation -- The Live Boat Talk.

Though travel conditions in the visiting season make any group talk and guided tour impossible, the personal touch in interpretive services here is not lacking. Daily during the season, a live talk is broadcast over the public address system from a shack near the end of the dock. This talk, beginning on the approach of every boat and ending just as passengers are ready to debark, orients visitors on the Statue. This is the only live talk given in this area, corresponding, in a sense, to group talks given in most parks. Through several seasons it has proven to be very popular with visitors, giving them essential information on the Statue they come to visit.

Personal Interpretive Service Rendered by all Personnel.

In a large sense, personal interpretive service is not limited to any particular group among the uniformed personnel here. All members of the uniformed staff, whether guard, tour leader, elevator

operator, clerk or historian, are always ready to answer visitors' questions about the Statue, visitor facilities, harbor features, travel directions to other attractions in New York, and even about the shipping in the vicinity. They are all called upon frequently to do so.

Most Interpretive Services Self-Guiding -- Entrance Motif.

Most of the interpretive devices used on Liberty Island are, however, impersonal, self-guiding devices, including identification, interpretive, and directional signs. The first such device to meet the visitor's eye, as he steps off the boat, is the entrance motif, a red metal sign, about 56" x 48", greeting him with the message in raised silver letters, "The National Park Service welcomes you to the Statue of Liberty National Monument." The other side of the sign, in similar letters, reminds him that "The Statue of Liberty National Monument is a National Park Service area." The entrance motif is, however, a temporary expedient, which ultimately will be replaced by an attractive granite faced stone and concrete block, at the end of the dock.

Interpretive Devices in the Statue.

At the present time, most of the interpretive devices on Liberty Island are to be found in the Statue structure itself, mainly in the long corridor of Ft. Wood and on the 4th landing and observation balcony. Probably the best way to describe them would be in the same order that the visitor sees them.

Attached to the stone base formed by the 2 stairways leading to the gate of Fort Wood is a bronze plaque, 29½" high by 42" wide, which, in raised letters, declares to the visitor that "The Statue of Liberty a gift from the people of France symbolizing freedom to all people was dedicated in 1886 to commemorate the French-American alliance during the American Revolution" and reminds him that "it was proclaimed a National Monument in 1924. The Monument now includes all of Bedloes [Liberty] Island and is administered by the National Park Service of the United States Department of the Interior."

Before entering the Statue the visitor is advised by a large red, white, and blue painted sign, on the left wall just outside the gate of Fort Wood, of the American Museum of Immigration to be built inside the base of the Statue. This A.M.I. sign, measuring 56" x 58", explains the purpose of the planned permanent memorial to our country's immigrants of all nationalities. The proposed museum, main MISSION 66 project for this area, will endeavor, through exhibits, sales literature, and a library, to tell in broad terms the story of the Immigration phase of American History. A duplicate of the A.M.I. sign hangs in the lobby of the administration building.

Just inside the gate on either side of the entrance to the corridor, are two plaques, 29½" x 66", of jade carrara structural glass, incised with black lettering. The one on the left tells "The Story of Fort Wood" while the one on the right identifies the

monument as "The Statue of Liberty Enlightening the World. Symbol of Free America."

Whether the visitor turns right at the promenade corridor to visit that pleasant walk on top of the fort walls or whether he passes it on his way to the observation balcony and the top of the Statue, he will note on the walls of the corridor 2 glass covered bronze plaques, 23" x 29½". The first, known as the commemorative plaque, explains that the Statue is "A gift from the people of France to the people of the United States. This Statue of Liberty Enlightening the World commemorates the alliance of the two nations in achieving the Independence of the United States of America and attests their abiding friendship. Auguste Bartholdi, sculptor. Inaugurated October 28, 1886."

The second bronze plaque in the promenade corridor tells the visitor that "This pedestal was built by voluntary contributions of the people of the United States of America. [followed by the names of the pedestal Construction and Executive Committee, including Richard M. Hunt, architect.] Completed A.D. 1886."

The rest of the corridor exhibits are located on both sides of the corridor beyond the elevator landing. For that reason, they are usually consulted by visitors returning from the crown and the observation balcony. On the left side of the corridor the highlights in the history of Liberty Island are traced in 12 water colors and black and white prints from the time Henry Hudson sailed past here

in 1609 down to the present and future development plans of this area. All of them are uniformly matted, under glass and framed by navy-grey, wide panel frames measuring $37\frac{1}{2}''$ x $26''$, and signed by the artist, a retired member of the uniformed staff here.

Located at the end of the corridor near the front entrance of the Statue is the "inscription" visitors ask about when they visit the Statue. This is the bronze plaque, $24''$ x $30''$, on which are inscribed the stirring words of the sonnet that has long been associated with the Statue of Liberty, "The New Colossus." During visiting hours a ceiling light shines directly on "This tablet with her sonnet to the Bartholdi Statue of Liberty engraved upon it. . . placed upon these walls in loving memory of Emma Lazarus, born in New York City July 22, 1849; died November 19, 1887."

The exhibits on the right side of the corridor, from the same point beyond the elevator landing to the front entrance of the Statue, consist of 8 plaques of jade carrara structural glass incised with black lettering. Five of them measuring $30''$ x $42''$ relate to the visitor "The French Story," "The American Story," the original significance of the Statue of Liberty, the pedestal fundraising campaign of Joseph Pulitzer in his New York World, and the life of Emma Lazarus. The other 3 exhibits, $24''$ x $36''$, contain quotations from Franklin D. Roosevelt, Abraham Lincoln and Thomas Jefferson on the subject of liberty.

On the wall in back of the elevator shaft, in the same main corridor, hangs another bronze plaque, $34''$ x $40''$, inscribed with

the words of the Congressional joint resolution, signed by President Eisenhower August 3, 1956, changing the name of Miss Liberty's home from Bedloe's to Liberty Island, in her honor. This plaque is being considered for removal to the perimeter walk.

As soon as the elevator starts on its way up from the corridor landing to the 4th landing, the operator pushes a button setting off a recorded talk over a Mohawk message repeater, advising visitors of the distance the elevator ascends, of the observation balcony to be found on the landing, and of the long, arduous climb up the narrow winding stairway awaiting those who wish to visit the crown of the Statue. This has proved to be an effective device for discouraging unlikely climbers from taking unnecessary risks.

The first device on the 4th landing to confront the visitor as he emerges from the elevator is a large metal bas relief map, 75" x 52", attached to the wall opposite the elevator door. Though this map shows, in geographical outline, the 5 boroughs of Greater New York City, the New Jersey coastline down to Sandy Hook, the Quarantine point for New York, Upper and Lower New York Bay, and Governor's, Ellis and Liberty Islands on the harbor, no land features whatsoever are indicated. Thus it is of no assistance to out-of-town visitors, trying to locate such tourist sights as Chinatown, Rockefeller Center, the Empire State Building and the United Nations Building, scheduled in their later itinerary.

Perhaps crowding the map with too many geographical notations

may be impractical, since most tourist attractions in New York are confined to the lower half of Manhattan Island. The possibility, at least, of delineating the city from the rest of the metropolitan area by some color scheme, such as a different color for each borough, and of indicating those features and thoroughfares of most interest to visitors, is worthy of consideration. As it stands, the map is more of an ornamental device than a functional one.

At the foot of the stairway on the 4th landing leading up to the crown, there are two standing, framed, glass covered signs 44" x 30" showing schematic and diagrammatic studies of the Statue structure. The left sign, printed in green lettering against a black background, compares, for visitors, the distances among the different levels of the structure. It shows, for example, that the total height of the structure from sea level to tip of torch is 300 feet whereas the Statue, itself, is 152 feet tall, and that the distance from the corridor base to the 4th landing is 10 flights up as compared with that from the 4th landing to the crown, a height equal to that of a 12-story building. An insert illustrates the narrow winding stairways, intertwining around a central column, that the visitor will use on his trip to the crown.

The right sign, printed in heavy block lettering against a white background, is illustrated with a schematic or skeletal drawing of the Statue structure. Its purpose is to give the visitor an idea of how the Statue was constructed but a statement in the text, supported by the illustration, that "this frame [of the Statue]

is supported by 2 [sic] steel columns that rest upon 4 beams across the top of the pedestal. . ." is misleading and contradicts the corresponding description in the official handbook, Statue of Liberty. In the handbook we are told correctly that "four huge iron posts run from the base of the Statue to the top, forming a pylon which bears the weight of the whole structure." There is an obvious need of correcting both text and illustration on the sign, which will be done as soon as possible.

The remainder of exhibits inside the 4th landing consist of 4 plaques, similar in shape and design to those displayed in the corridor of the base. Made of jade carrara structural glass, incized with black lettering, and measuring 24" x 36", they contain a biblical quotation and statements by Benjamin Franklin, Ralph Waldo Emerson, and Woodrow Wilson on the same subject of Liberty.

On the open observation balcony, outside the 4th landing, 150 feet above sea level, visitors may scan and enjoy some of the most interesting scenic views in their experience. From this vantage point the visitor can see the breath-taking skyline of lower New York, Governors and Ellis Islands, Brooklyn on Long Island, the Narrows, Staten Island, the New Jersey coastline and shipping from all over the world, including the most famous ocean liners in the world's busiest harbor.

To help the visitor identify for himself the more interesting physical features surrounding him on all sides, 8 markers of uniform shape, size, and construction placed flat on the balcony parapet

have proved almost indispensable. These markers, consisting of black and white pen-and-ink drawings of the scene they describe, as well as statistical information, are protected against the elements by thick glass and brass frame measuring $15\frac{1}{2}''$ x $9\frac{3}{4}''$.

These markers, comprehensive in their treatment and identification of natural and manmade features, cover separately the New York skyline and the immediate vicinity; the New Jersey coastline and Metropolitan New York, including Governors, Ellis, and Liberty Islands; Ellis Island and the New Jersey background; how Liberty Island will look when ultimately developed; Brooklyn, the Narrows, Staten Island and Bayonne in New Jersey; Long Island including Brooklyn and Queens, Upper and Lower New York Bay and surrounding features; Brooklyn skyline and its distinguishing landmarks; and a statistical table showing the physical dimensions of the Statue of Liberty as they are found in the official handbook.

After leaving the Statue, the visitor usually returns to the boat landing for the trip back to New York. While waiting for the boat to arrive he generally uses the time interval remaining to visit the concession building, where he registers and makes his purchases. Somewhat less often he also goes to the visitor center, directly across the way, a small metal black and white sign marked "Information and Exhibits," $24''$ x $12\frac{1}{2}''$, standing outside the Administration Building, having called his attention to it.

Interpretive Devices in the Visitor Center.

The visitor center, containing the most detailed and comprehensive group of interpretive devices in this area, is a 20-foot square room located in the lobby of the administration building. Most of the exhibits, reorganized recently to tell a more complete story of the Statue, are displayed in three horizontal cases clustered around a National Park Service emblem embedded in the center of the vinyl floor covering, and in a vertical case standing against the wall directly opposite the entrance.

Two of the horizontal cases, standing $36\frac{1}{4}$ " high, have identical interior measurements, being $52\frac{3}{4}$ " long x $24\frac{3}{4}$ " wide and $8\frac{1}{2}$ " deep. The third horizontal case stands 40" up above the floor and its interior measurements are $46\frac{7}{8}$ " long x $22\frac{15}{16}$ " wide x 9" deep. The fourth case, of the wall or vertical type, stands 6' high, is 5' wide and 1' deep.

Since the center is the last place the visitor consults before leaving the area, the exhibits were selected and arranged in the way best calculated to leave with him a more lasting impression of the history, highlights and significance of this National Monument. This was done by displaying them under the same general themes that had been presented to the visitor by the interpretive devices in the Statue.

Thus case #1 was devoted to the theme of the "Building of the Statue". Under the subheadings, "The French Story", and "The American Story", exhibits were arranged in chronological order to

tell as complete a story as possible of the building of the joint monument. Under the former subheading exhibits included photographs of Laboulaye and Bartholdi, of Bartholdi's original sketch of his proposed Statue, of his working models, and of the Statue under construction in Paris. It also included the Victor Hugo medal, a fragment of the original copper from which the Statue was built, presented to that author on the occasion of his visit to the Paris workshop. Exhibited under "The American Story" were photographs of Richard M. Hunt, architect of the pedestal, and Joseph Pulitzer, who raised the funds for its construction. There were also pictures of the laying of the cornerstone, of the arrival, assembly, and dedication of the Statue. This part of the exhibit also included an original program banner advertising benefit performances by leading artists of the day to raise money for the pedestal fund. Each exhibit was explained by an appropriate text.

Case #2 was given over to the "Growth of Symbolism of the Statue", which was traced by means of appropriate exhibits, with accompanying text, under the subheadings, "Franco-American Friendship and Alliance", "Commemorating 1st Centennial of American Independence", "Statue of Liberty Enlightening the World", "Symbol of Freedom and Opportunity to New Americans", and "Symbol of Freedom and Liberty in Times of World Crisis". Original commemorative and dedication medals as well as photographs of the bronze commemorative plaque at the Statue, of the presentation certificate, and of the deed to the statue, were used to illustrate the first and original symbolism of the Statue.

As an illustration of the second significance mentioned of the Statue, a photograph of the tablet, bearing the date July 4, 1776, was used. The third symbolism was supported by a copy of Bartholdi's monograph and a souvenir pennant of the Paris Exposition of 1878 in which Bartholdi's own name for his masterpiece, "The Statue of Liberty Enlightening the World", appear. A photograph of the poem, "The New Colossus", was exhibited under the 4th subheading. Finally, as illustrations of the last significance mentioned above, an original shoulder patch showing the Statue of Liberty, used by the U. S. Army 77th Division in World War I, and an original cartoon by Robert York and published in the Louisville Times, January 1944, were displayed.

In view of the Statue's special meaning to the millions of immigrants who have come to the United States since the Statue's dedication, it was decided to use case #3 to illustrate this point as well as to publicize the proposed American Museum of Immigration to be built here. Accordingly a large plan, in color, showing some of the details of the proposed Museum, was placed on exhibit in company with a photograph of Emma Lazarus, author of the "New Colossus", as well as a large copy of an engraving appearing in Frank Leslie's Illustrated Newspaper in 1887, showing immigrants eagerly watching the Statue of Liberty, as their ship, taking them to their new homeland, passed in front of it.

The wall or vertical case was given over to the sculptor Bartholdi and to events and works connected with him. Most of the

exhibits shown here were photographs from the Colmar Collection, a collection of some 100 photographs presented to this area by the City of Colmar on October 28, 1936 in honor of the 50th anniversary of the dedication of the Statue of Liberty. Among the photographs exhibited in this case were portraits of the artist, his working studio in Paris, scenes of Colmar, where Bartholdi was born, and some of his famous works other than the Statue. Of more intrinsic interest than these photograph exhibits was an original 18" terra cotta model of the Statue of Liberty, one of some 200 copies sculptured and signed by Bartholdi which were sold in the U. S. to raise money for the Statue. With this was a portrait of his mother, who served as model for the Statue.

III. Proposals for Improvement of Interpretation

Development of Interpretation and Interpretive Techniques on Liberty Island.

1. Proposed Taped Boat Talk and Improved Amplifying System.

The future installation of the American Museum of Immigration, as well as the development of other physical and interpretive plans now under consideration, offer many opportunities for improvement in the present interpretive set-up in this area.

One of the recommendations that have been urged is the substitution of a taped pre-recorded talk for the live one now given during the visiting season. It is proposed to carry the taped talk over an improved amplifying system that would extend around the

seawall to a point flanking the approaching boat instead of meeting it head on. The tape would be set off, presumably, by pushing a button in the shack just as the arriving boat reaches the appropriate distance.

The improved amplifying system, now in the planning stage, appears to have real advantages. In view of the long-standing tradition of the personal talk as part of the interpretive services in the park system, it is questionable, however, whether the substitution of a mechanical device for the human touch is in the best interest of the Service. The live talk, moreover, is a good morale device for the uniformed personnel. A better answer to improving the delivery of the orientation talk here, without sacrificing the personal approach, would seem to be in sending the present live talk, or an improved version of it, over the planned amplifying system. A tape might profitably be prepared for emergency use.

2. Proposed Entrance Motif.

The present entrance motif, the red metal sign at the landing, welcoming the visitor and identifying this site as a National Park Service area, has always been regarded as an unsatisfactory marker of a provisional nature. Present plans call for its replacement by a permanent device in the form of an attractive granite-faced stone and concrete block, measuring 14 feet long by 2½ feet wide to stand 3 feet high, at the end of the dock, bearing in incised lettering the designation of the area. Undoubtedly this planned entrance motif, similar to the one now standing at the gates of Castle Clinton, would

considerably enhance the appearance of the "entrance station" here. It would be an esthetic marker befitting the dignity of this Monument.

3. Proposed Turning Motif.

At the present time there are no functional devices of a directional or interpretive nature to be found on the island outside the Statue, except for a small metal sign marked "Information and Exhibits", standing at the entrance to the administration building. Particularly noticeable is the lack of a turning motif at the right-angled junction of the approach and main malls. There is no reference point for uniformed personnel to use in guiding visitors to the Statue.

Several proposals had been suggested to correct this deficiency. The idea of a sphere and pylon design for a turning-point motif was developed and placed in the construction program some years ago. Among the objections raised to the use of this symbol, however, was the argument that it was definitely dated, having been used as the trade mark of the New York World's Fair in 1939.

A recent suggestion for a suitable turning-point motif contemplated the use of the heroic statue of Bartholdi by his pupil, Louis Noel. This statue was offered to this area last year by a group in Colmar, Bartholdi's birthplace, and was gratefully accepted by the Park Service. The suggestion of the Bartholdi statue as a turning motif was rejected on the premise that since such a device had to look the same from every angle, the statue did not meet the requirements.

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As for a possible device that would meet these conditions, it has been proposed to erect, on the grass plot where the approach and center walks meet, an esthetic, circular, marble fountain as the turning motif. A recent memorandum from the Washington Office, however, indicates that no feature is to be erected at this point.

4. Interpretive Devices Proposed for Perimeter Walk.

According to recent plans the Bartholdi statue was to be placed, when received, on the eastern side of the perimeter walk adjacent to the walls of Fort Wood. This location might raise some objection among the Alsatian Union and other French-speaking societies, since it is not in the most conspicuous place on the island, and the Washington Office has recently ruled against it. The Bartholdi statue is to be placed at the north edge of the mall intersection.

Certain other interpretive devices are being considered for placement around the fort walls on both sides of the perimeter walk. Among these devices are the bronze Liberty Island plaque, described above, to be placed near the entrance to the Statue on the western side of the walk, a Statue of Liberty marker, to be placed on the same side but around the bend of the island, and Fort Wood and Ellis Island markers to be affixed at selected points on the eastern side.

As a means of increasing the effectiveness of these proposed exhibits for the perimeter walk, it has been suggested that audio devices be erected to explain them to visitors in different languages. Though such a proposal may have merit in this area, which receives visitors from all over the world, the multiplication of sound devices

on Liberty Island is seriously questioned. During the summer months the boat talk is broadcast every half hour. Helicopters come over daily and circle the Statue, roaring. Noisy motorboats are more in evidence each season. Tape recordings in various languages sounding off at intervals along the perimeter walk would add to the decibels considerably.

Suggestions have been made that perhaps other interpretive markers can be placed at vantage points along the rest of the perimeter walk. This idea is worthy of consideration provided these markers are so worded and so spaced so as to allow visitors to consult them briefly and pass on. Certainly a Governors Island marker and a Liberty Island marker should be placed on the perimeter walk to complement the proposed Ellis Island marker, thus identifying all three islands in Upper New York Bay. Visitors on the perimeter walk, and on the observation balcony, can easily see both Ellis and Governors Islands, and are as inquisitive about the one as about the other.

5. Improved Exhibits in the Visitor Center.

Though the visitor center, since its reorganization, had evoked considerable popular interest among visitors here, it still lacked the professional museum touch, having been prepared by local talent with the limited means at hand. To correct this shortcoming the exhibits were dismantled, packed and shipped to the Museum Laboratory in Washington for streamlining and precessing according to approved modern museum practice. Only recently have they been returned and

remounted in their respective cases. If past experience is any criterion, the visitor center will continue to be one of the most popular attractions on Liberty Island.

6. Proposed Rearrangement of Exhibits in Statue and Fort Wood.

The construction of the American Museum of Immigration will involve extensive alterations inside Fort Wood, including the construction of a spacious hall, measuring about 60' x 20', to tell the "Statue Story". As this hall will be located at the exit from the elevator coming down from the crown, at a point where it will be accessible to all visitors to the Statue, its role as a future medium of interpretation will be an important one.

When completed the "Statue Story" hall will be the most logical place to house, within a single room, all pertinent exhibits on this National Monument now scattered on different levels in the Statue structure. The exhibits recommended for removal to this hall should include all the pertinent plaques, water colors, black and white prints, and the jade carrara structural glass signs now located in the corridors of Fort Wood and on the 4th landing. The two diagrammatic signs, now standing at the foot of the spiral stairway on the 4th landing, should remain undisturbed to continue to inform visitors of the Statue's interior construction and what to expect should they decide to climb to the top. The identification signs on the balcony should also be left intact to continue their useful service to the public.

Eventually, perhaps, it would be advisable to remove even

the exhibits in the visitor center to the "Statue Story" hall. This proposal has several merits in its favor. Visitors to the hall will be able to consult under one ceiling practically all the information, available on the Island, on the Statue and its site. This arrangement will help remove another inducement for undue tarrying on the Island, namely in the administration building where the visitor center is now situated, at a time when overcrowding presents a real problem.

Not the least important consideration in favor of the suggested removal of the visitor center to the "Statue Story" hall would be the restoration of favorable conditions for the performance of their duties by the administration staff. In its present location in the lobby of the administration building between the two wings of offices there, the center often degenerates, during the visiting season, into a noisy bedlam of school children and unthinking visitors, making work of any kind there extremely difficult.

Cost Estimates of Proposed Features Described in Prospectus.

1. Entrance Motif.

The proposed permanent entrance feature for this area, the granite faced, stone and concrete block intended to replace the present metal sign at the dock will cost, according to estimate shown in PCP index No. M 48-2, revised 1/12/61, \$6,600.

2. Interpretive and Directional Devices.

Additional interpretive and directional signs to be constructed

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of cast bronze, aluminum, and structural glass, to be placed at various levels along the interpretive tour of the Statue and along the perimeter walk to tell the story of the Monument and to identify places of interest in the harbor will cost, according to the estimate in PCP index No. M41-3, revised 1/12/61, \$13,300.

3. Turning Motif.

The original turning motif proposed for the mall intersection, in the shape of a sphere and pylon design, was estimated to cost, according to PCP index No. M 40-2, 3/29/54, \$63,600. The recent Washington Office memorandum regarding the placement of the Bartholdi statue and the treatment of this intersection cancels any feature at this point. A paving pattern is suggested, however. Cost of such paving is not presently available, but would obviously be much less than that of the sphere and pylon design.

4. Bartholdi Statue Pedestal.

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In all correspondence with Colmar and in conference at Region Five and EODC, the responsibility of the National Park Service to provide a suitable pedestal for the Bartholdi statue has been accepted. Plans for the pedestal are under way but no cost estimates are as yet available from EODC.

5. Improved Amplifying System for Boat Talk.

Estimate supplied by the Washington Office. Audio-Visual Team for improved audio-visual equipment to serve the boat talk is \$460.

Louis Harris
Statue of Liberty National Monument
March 1961