



The Masonic Philatelist

A QUARTERLY

VOL. 39

SEPTEMBER, 1983

NO. 3

Statue of Liberty

NATIONAL MONUMENT

The Statue of Liberty, a gift from the people of France to the people of the United States, commemorates the allegiance of the two Nations during the American Revolution and attests their abiding friendship.



The MASONIC PHILATELIST

VOL. 39

NO. 3

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* * * *

The Masonic Stamp Club of New York was organized in 1934 for the purpose of encouraging research and study in Masonic Philately, and to establish bonds of good fellowship among Masons who are stamp collectors. The need for the organization has proved itself through the years with its ever-increasing membership and the formation of other Masonic stamp clubs in the United States.

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ON THE COVER

Frederic A. Bartholdi (1834-1904)
Designer of Statue of Liberty in New York harbor. b. April 2, 1834 at Colmar, Alsace, France. He was one of the early members of Lodge Asace-Lorraine, Paris (Oct. 14, 1875) which was composed of prominent intellectuals, writers and government representatives. When his famous statue *Liberty Enlightening the World* was achieved, Bartholdi convened his lodge to review it, even before the statue was shown to the U.S. committee. On June 19, 1884, the lodge, as if it were a pilgrimage, went in a body to review his masterpiece that was to be the gift of the French people to the United States. On Nov. 13, 1884 Bartholdi delivered a lecture and gave the lodge a report on the history and various methods used in the execution of his statue. Again the lodge witnessed his emotion when he came back from his visit to U.S. in 1887, and he told them of the ardent welcome he had received and of the wide enthusiasm created by his work.



NATIONAL CELEBRATIONS AND MAJOR EVENTS

Major events and celebrations are being developed to commemorate the 100th birthday of the Statue of Liberty, starting early in 1984 and continuing through 1986.

Major events proposed include:

- A super-star entertainment gala to announce the Liberty Centennial Campaign in early 1984.
- A nationally-televised ceremony and events on July 4, 1984 when officials will commemorate the centennial of the gift of the Statue of Liberty by the people of France, and launch a grass roots campaign.
- August 5, 1984 the Grand Lodge Free and Accepted Masons of the State of New York will observe the centennial of the cornerstone.
- In Spring 1985, with a gala event, international stars will officially launch a summer-long international festival of cultural and entertainment events.
- From May through September 1985, countries of the world are invited to join in an international Salute to Liberty, with each participating nation having its own day at the Statue of Liberty.
- At the beginning of 1986, top entertainers will join in a gala themed to all 50 states. This will launch the finale of the campaign, the Centennial year of the dedication of the Statue of Liberty.
- Throughout the summer of 1986, there will be 100 days of celebrations and events for all 50 states.
- On July 4, 1986, the Statue of Liberty restoration will be celebrated as the focal point of Liberty Centennial Week, involving a huge assembly of Tall Ships in New York Harbor, special July 4th parades throughout America, entertainments, and the world's largest fireworks display.
- October 28, 1986, the Centennial of the unveiling and dedication of the Statue of Liberty will be celebrated by a rededication ceremony on Liberty Island followed by special entertainments and tributes.

Additionally, throughout the entire period 1984-1986, television events planned include a series of Liberty Centennial Moments, TV movies, dramas, documentaries, feature programs and athletic events all themed to various aspects of America's heritage as a nation of immigrants.



The Statue of Liberty and Freemasonry

Brother William C. Kiessel, Jr., Tenakill Lodge No. 266, Tenafly, New Jersey

With widespread oppression in the world today, the eyes of all freedom loving peoples are turned increasingly to the light flung out from the gigantic torch held in the up-raised hand of the Statue of Liberty. And Masons everywhere can feel proud of the part our great Fraternity played in the creation and erection of this unique symbol of freedom and tolerance.

On a cool summer evening in the year 1865 a group of Frenchmen were gathered together at the home of the celebrated litterateur Edouard Rene Laboulaye in the charming suburban village of Glavigny on the outskirts of Paris. Among those present were Oscar and Edmond de Lafayette, grandsons of the illustrious General Lafayette, Masonic brother of George Washington; Henri Martin, the noted historian and French Mason, and last but not least a youthful artist from Alsace by the name of Auguste Bartholdi who at the time was engaged in making a bust of Laboulaye.

In the course of conversation, Laboulaye remarked it would be a splendid gesture on the part of all Liberty loving Frenchmen to acknowledge their friendship to America by presenting a fitting memorial. Although just a passing remark, the 41 year old Bartholdi, a member of the Lodge "Alsace Lorraine," Paris, became imbued with the idea and also the challenge it presented to

his artist talent. But the suggestion, of necessity, lay dormant during the autocratic rule of Napoleon III and through the destructive years of the Franco-Prussian War.

However, by 1871 Laboulaye, the brothers Lafayette with their cousin the Marquis de Noailles and the Marquis de Rochambeau along with Henri Martin, revived the plan for the as yet unnamed Memorial. Together, they suggested that Bartholdi visit America and make arrangements for the presentation of the monument on July 4, 1876, Centennial Anniversary of the Declaration of Independence.

Armed with letters of introduction and full of high hopes, Bartholdi sailed for America although without even a rough drawing of the proposed monument. Two weeks later while standing on the deck of the ship, *Pereire*, steaming up Lower New York Bay, he caught a vision of a magnificent Goddess holding aloft a torch in one hand and welcoming all visitors to the land of freedom and opportunity.

Quickly obtaining paper and brush, Bartholdi sketched in water color the idea of the Statue of Liberty substantially as it appears today. It was his ambition to have this symbolic structure so tremendous it would tower over even the steeple of Trinity Church, then

the tallest building on the New York skyline.

Bartholdi returned to France in 1874 and soon thereafter the Franco-American Union was established in Paris to raise funds for the statue. The same year Bartholdi began his work. His model for the Goddess of Liberty was his mother, Charlotte Beysser Bartholdi. Bartholdi first made a nine foot cast in plaster and then proportionately enlarged each section four times. The main structural framework of four huge steel supports was especially designed by Gustave Eiffel whose fame now endures in the 984 foot tower he created for the Paris Exposition in 1889.

Under the leadership of Henri Martin, and inspired perhaps by the fact that so many of the sponsors of the Franco-American Union were members of the Fraternity, a campaign netting approximately 1,000,000 francs was completed by 1880. Contributors included over 100,000 individuals, 181 villages, 10 Chambers of Commerce, and many school children. In America a "pedestal fund" was launched by Joseph Pulitzer, the owner and editor of the New York World, to which the most enthusiastic contributors were school children.

Appropriately on Washington's Birthday in 1877, Congress in the name of the United States, accepted the statue from the French people. President Hayes then authorized General William T. Sherman, Army Chief-of-Staff, to select a suitable site for the gift. Sherman, knowing Bartholdi's preference for Bedloe's Island, wisely concurred.

The Statue was finished May 21, 1884, and formally presented to Ambassador Morton, later Vice-President of the United States and Governor of New York by Ferdinand de Lesseps, head of the Franco-American Union, at a friendship dinner on July 4, 1884.

By the summer of 1884 the work had so progressed that plans were formulated for the laying of the cornerstone. Chairman William M. Evarts of the American Committee then contacted the Grand Lodge Free and Accepted Masons of the State of New York for a Masonic ceremony at the laying of the cornerstone as "appropriate to the occasion."

Since President George Washington in a brilliant Masonic ceremony on September 18, 1793, personally laid the cornerstone of the United States Capital under the supervision of the Grand Lodge of Maryland, it had

been the traditional custom in America to have the cornerstones of public and private buildings and monuments consecrated with full Masonic rites.

The invitation of Chairman William Evarts, however, was more than a local manifestation of the influence of the Craft of the continuing of a national practice. The presentation and erection of the Statue of Liberty was an occasion of world-wide significance and delegating the laying of the corner stone to the Masonic Fraternity was a fitting tribute rendered to free men of high principles and recognized international reputations throughout the world.

The date set for the ceremony was August 5, 1884. The American Committee sent invitations to all the leading state the municipal leaders across the country. The ceremony was scheduled to begin at two o'clock. Everything humanly possible was carefully planned. But one factor could not be controlled—the weather. On August 5, 1884, it did more than just rain—it poured.

However, the ceremony went off as scheduled. The gaily decorated *Bay Ridge* draped with the Tricolor of France and the Stars and Stripes ferried approximately 100 members of the Grand Lodge of New York and visiting Masonic Grand Officers, along with many civic officials, to Bedloe's Island. Because of limited space the traditional Masonic parade was omitted and the program began immediately.

A United States Army band then played "La Marseillaise," the French National anthem, followed with the ever popular "Hail Columbia." Then began, on the raised northeast corner of the pedestal where the cornerstone was to be laid, the holy Masonic ceremony of consecration.

Brother Richard M. Hunt, principal architect of the pedestal, presented the Working Tools to M.: W.: William A. Brodie, Grand Master, who in turn distributed them to the Grand Officers: R.: W.: Frank R. Lawrence, Deputy Grand Master; R.: W.: John W. Vrooman, Senior Grand Warden; and R.: W.: James Ten Eyck, Junior Grand Warden.

R.: W.: Edward M. L. Ehlers, Grand Secretary and a member of Continental Lodge No. 287, then read the list of items to be included in the copper box within the cornerstone:

A copy of the United States Constitution
George Washington's Farewell Address
20 Bronze Medals of Presidents up through
Chester A. Arthur (including Wash-
ington, Monroe, Jackson, Polk, Buchanan,
Johnson, and Garfield who were proven
Freemasons)

Copies of New York City newspapers
Portrait of August Bartholdi
Copy of Poem on Liberty by E.R. Johnes
List on parchment of the Grand Lodge of
Masons in State of New York

The cornerstone was then tested and being
found Square, Level, and Plumb, the Deputy
Grand Master completed the work by apply-
ing the mortar and having the stone lowered
firmly into place. The Grand Master then
struck three blows with the gavel and de-
clared the stone duly laid.

The elements of consecration were next
presented by R. W. Frank R. Lawrence,
R. W. John W. Vrooman, and R. W. James
Ten Eyck.

The most Worshipful Grand Master then
gave a brief but pointed talk. He asked the
rhetorical question: "Why call upon the
Masonic Fraternity to lay the cornerstone of
such a structure as is here to be erected?"
His answer, which is as true today as it was
then, was, "No institution has done more to
promote liberty and to free men from the
trammels and chains of ignorance and Tyr-
anny than has Freemasonry."

The remainder of the story concerning the
Statue of Liberty and Freemasons is almost
anti-climatic.

On June 19, the 214 packing cases con-
taining the various sections of the Statue of
Liberty were deposited on Bedloe's Island
and the task of erecting the statue got under
way.

Dedication Day, October 28, 1886, was de-
clared a holiday in New York City. Charles
P. Stone, Grand Marshal, led the 20,000
paraders, including many Masonic Lodges,
from 57th Street past President Cleveland's
reviewing stand at Madison Square Park
and on down to the Battery, where groups
were taken by steamer to Bedloe's Island.
Brother Henry C. Potter gave the In-
vocation and Comte Ferdinand de Lesseps
presented the Statue to William M. Evarts
in the name of the French people.

Chairman Evarts of the American Com-

mittee accepted the gift and in turn pre-
sented both the Statue and the Pedestal to
President Cleveland, who received the Mon-
ument with eloquent thanks in the name of
the United States. Brother Auguste Bar-
tholdi then pulled a silken cord releasing the
Tricolor veil from the head and face of the
Statue of Liberty.

The main speaker was Chauncey M. De-
pew, United States Senator, railroad presi-
dent, one of the most famous orators in
American history, and an active member of
the Kane Lodge No. 454, having been raised
in 1885.

The program closed with a Benediction
pronounced by Brother Henry C. Potter,
Bishop of New York.

The Statue of Liberty is not just a colossal
225-ton pile of metal reaching 300 feet in the
air at the entrance of New York harbor con-
spicuous by day and a guide to mariners by
night. Magnificent in its conception, won-
derful in design, and a masterpiece of engi-
neering skill, this gigantic figure, holding
aloft a torch of freedom in one hand and
clasping a book of Laws inscribed with the
date 1776 in the other, casts its light far
beyond the horizon of New York harbor. The
light which illumines the Statue of Liberty
is a guiding symbol to the path of Freedom
for men of all nations. It is a constant re-
minder that this is one world in which the
Fatherhood of God and the Brotherhood of
Man must be proclaimed daily if we are to
achieve universal peace.

Freemasons everywhere can be humble in
the knowledge of the part our Fraternity
had in the creation and erection of this great
Memorial and each should renew his vows
and obligations to spread further the light
of freedom, truth, tolerance, and justice
which the Statue of Liberty so grandly
symbolizes.



Adventure in Masonic Stamp Collecting

The Statue of Liberty

Many countries besides the United States have issued stamps picturing the Statue of Liberty. It has Masonic significance since its creator was a Mason and the cornerstone at its base was laid with Masonic rites by the Grand Lodge of the State of New York.

The idea of creating it was as a symbol of French-American Friendship. Following is a list of Countries that have issued stamps in its honor, with Scott's numbers listed are also U.S. Post Cards, U.S. Pre-Cancels and the January 7th, 1968, six-cent embossed envelope.

United States #566, 696, 899, 908, 946, 995, 1008, 1035, 1041, 1042, 1044A, 1057, 1066, 1075, 1320, C35, C58, C63, C80, C87
 Anguilla 1975 Bicentenary
 Brazil #673
 Bulgaria #C78, CB1
 China #593-8
 Cuba #372
 France #372-3, 243-4, B44-5, B335

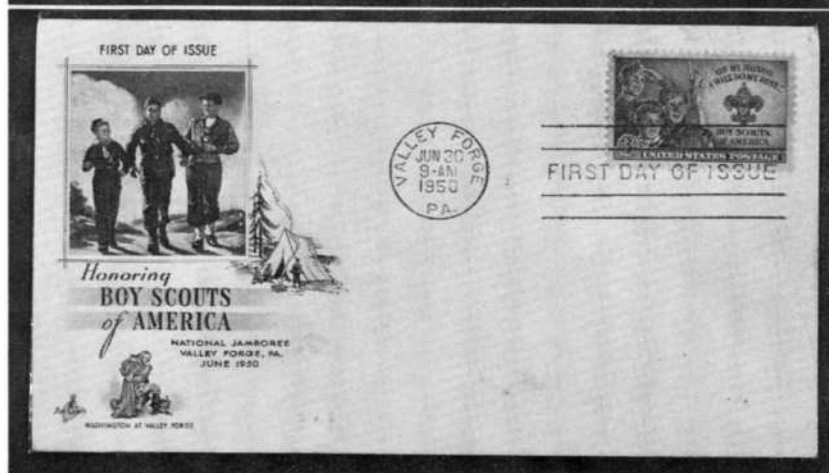
Haiti #338-9, C12-13
 Korea #132-75
 Liberia #355, C102
 Monaco #C20
 Nicaragua #C253
 Norway #386
 Panama #317-21
 Peru #318
 Philippines #572-4
 Poland #319
 San Marino #268-C80
 Sharjah #C25-7
 Spain #C56
 Switzerland #C42
 U.A.R. #194
 Uruguay #217-22
 U.S. Precancels #566, 696, 1035, 1057
 U.S. Post Cards #UX44, UX45, and reply card, UX46
 U.S. Embossed envelope—New 1968 6c with head of Liberty

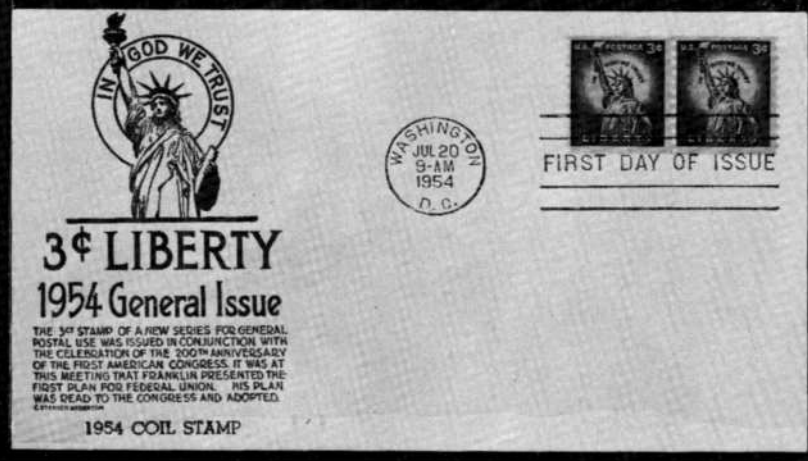


U.S. Issues — Statue of Liberty

Scott Number	Denomination and Color	Description	First Day of Issue	Location
566	15¢ Gray (Flat)	Statue of Liberty	November 22, 1922	Washington, DC
696	15¢ Gray (Rotary)	Statue of Liberty	August 27, 1931	Washington, DC
899	1¢ bright blue green	Statue of Liberty	October 16, 1940	Washington, DC
908	1¢ bright blue green	Liberty holding the torch of Enlightenment	February 12, 1943	Washington, DC
946	3¢ purple	Joseph Pulitzer & Statue of Liberty	April 10, 1947	New York, NY
C35	15¢ bright blue green - Airmail	Statue of Liberty & New York Skyline	August 20, 1947	New York, NY
995	3¢ sepia	Three Boys, Statue of Liberty, Scout badge	June 30, 1950	Valley Forge, PA
1008	3¢ deep violet	Torch of Liberty & Glober - Nato	April 4, 1952	Washington, DC
1035	3¢ deep violet	Statue of Liberty	June 24, 1954	Albany, NY
1041	8¢ dark violet blue & carmine	Statue of Liberty	April 9, 1954	Washington, DC
1042	8¢ dark violet blue & carmine rose	Statue of Liberty	March 22, 1958	Cleveland, OH
1044A	11¢ carmine & dark violet blue	Statue of Liberty	June 15, 1961	Washington, DC
1066	8¢ deep blue	Torch, Globe & Rotary Emblem	February 23, 1955	Chicago, IL
1057	3¢ deep violet	Statue of Liberty	July 20, 1954	Washington, DC
1075	3¢ & 8¢	FIPEX Souvenir Sheet	April 28, 1956	New York, NY
UX44	2¢ deep carmine & dark violet blue on buff - Postal Card	Arm holding Torch of Liberty	May 4, 1956	New York, NY
UX45	4¢ deep red & ultramarine on buff - Postal Card	FIPEX commemorative Statue of Liberty ASDA	November 18, 1956	New York, NY
UX46	3¢ purple on buff - Postal Card	Statue of Liberty AFDCS	August 1, 1958	Philadelphia, PA
C58	15¢ black & orange Airmail	Statue of Liberty	November 20, 1959	New York, NY
C63	15¢ black & orange Airmail	Statue of Liberty	January 13, 1961	Buffalo, NY
1320	5¢ red, dark blue, light blue & black	Statue of Liberty & Old Glory	October 26, 1966	Sioux City, IA
U551	6¢ light green Envelope	Head of Statue of Liberty	January 4, 1968	New York, NY
C80	17¢ bluish black, red & dark green Airmail	Head of Statue of Liberty	July 13, 1971	Lakehurst, NJ
C87	18¢ carmine, black & ultramarine	Statue of Liberty	January 11, 1974	Hempstead, NY
1599	16¢ ultramarine	Head of Statue of Liberty	March 31, 1978	New York, NY







BUREAU OF F W



These engravings are reproductions of designs of four postage stamps devoted to the 100th Anniversary of New York City. The top quadrant is the selection taken from the 100th Anniversary of New York City Issue of 1953, and the modern bottom quadrant shows the allegorical design of the 100th Anniversary of the City of New York.



INTERNATIONAL STA

ENGRAVING AND PRINTING WASHINGTON, D.C.



ductions of the vignettes which were incorporated into the
ted to City of New York subjects. Particularly appropriate for
n from the 3¢ Ordinary issue of 1954, that of the Statue of
rbor and symbol of welcome to the new world immigrant
the new" theme is expressed in the selection of the vignettes
wn, from the 300th Anniversary of New York City Commem-
n-day City skyline, from the 15¢ Air Mail issue of 1947. The
cal melding of the five boroughs depicted on the 1948 5¢
ew York Air Mail issue.



CAMP EXHIBITION—NEW YORK CITY—1970
INTERPEX

FIRST ISSUE
REGULAR POSTAGE SERIES OF 1954



EIGHT CENT RED AND BLUE

Issued April 9, 1954, at Washington, D. C.

Statue in Red; Frame in Blue

Standard Size—0.75 x 0.87 Inch

Perforated 11 x 10½

Design by Charles R. Chickering

Frame engraved by Charles A. Brooks

Lettering and Numerals by John S. Edmondson

Statue of Liberty by Matthew D. Fenton

Motto lettered by Reuben K. Barrick

MANY NEW FEATURES

1. The first U. S. Stamp to carry motto: "In God We Trust."
2. The first regular U. S. Stamp of low denomination to be printed in two colors.
3. The first to be steel engraved and printed by the dry intaglio method on pre-gummed paper.
4. A new type of quick-drying ink, especially developed by The Bureau of Engraving and Printing, is being used.
5. To speed production, two types of presses are being used—a flat bed press equipped with four plates; and a sheet fed rotary press, with two plates.
6. Each sheet will carry 400 subjects (instead of the customary 100 for bi-colored work). These will be distributed in panes of 100.

THE 1958 "GIORI" REPRINT OF THE FIRST ISSUE REGULAR POSTAGE SERIES OF 1954



FIRST DAY OF ISSUE

SCOTT NO. 1101—MINKUS NO. 579
EIGHT CENT RED AND BLUE

Issued March 22, 1958, at Cleveland, Ohio.

Size, colours and perforations unchanged.

Modified design by original designer Charles R. Chickering.

Frame and vignette engraved by Matthew D. Fenton.

Lettering and numeral engraved by Howard F. Sharpless.

MAJOR DIFFERENCES BETWEEN 1954 AND 1958 ISSUES

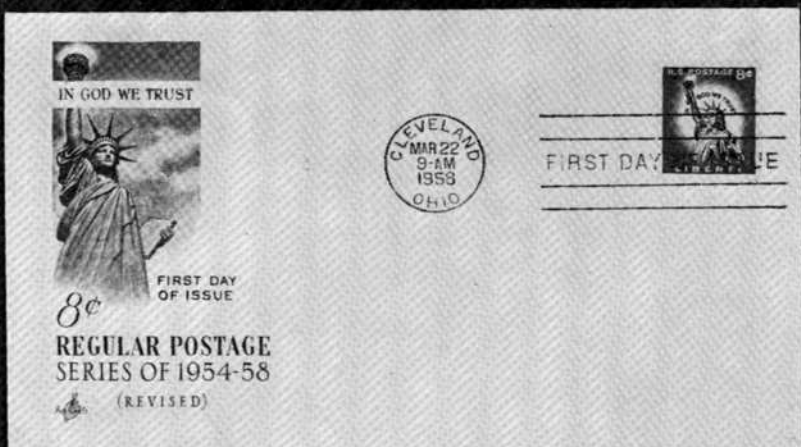
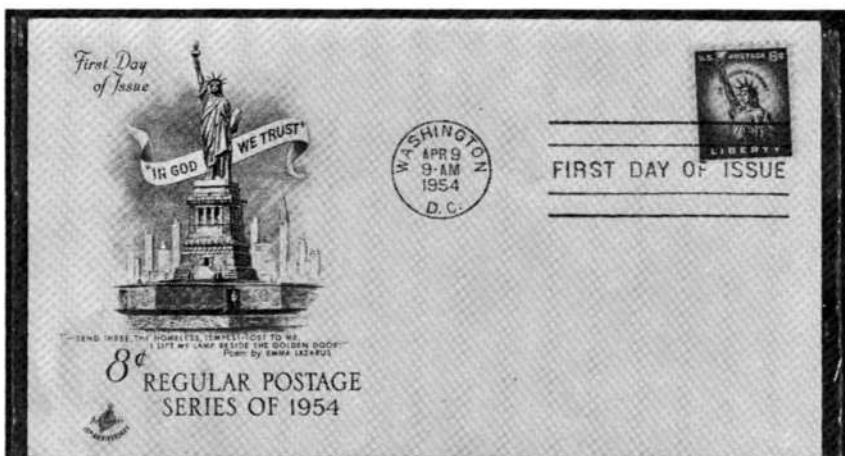
In the original design the light from the torch divided "U. S." and "Postage," at top of stamp.

In the re-engraved design the torch is shortened and dropped slightly so that these words are not broken. The Statue of Liberty is enlarged.

In the re-engraving more detail is shown of the robe; more form to the arm supporting the book; more colouring on the upraised arm.

The word "Liberty" across the bottom of the stamp is slightly smaller and has been dropped to the lower edge of the stamp.

The "Giori" printing will have but one plate No. per sheet of 100. The 1954 issue had two—one each for the two colours.



Official FIPEX COVER
 AUTHORIZED BY
 ASSOCIATION FOR STAMP EXHIBITORS, INC.



5TH

INTERNATIONAL
 PHILATELIC
 EXHIBITION
 NEW YORK, 1956



First Day of Issue



THIS SIDE OF CARD IS FOR ADDRESS



UNITED STATES OF AMERICA
 ETATS-UNIS D'AMÉRIQUE



OFFICIAL
 FIRST DAY COVER
 POSTAL CARD · CARTE POSTALE

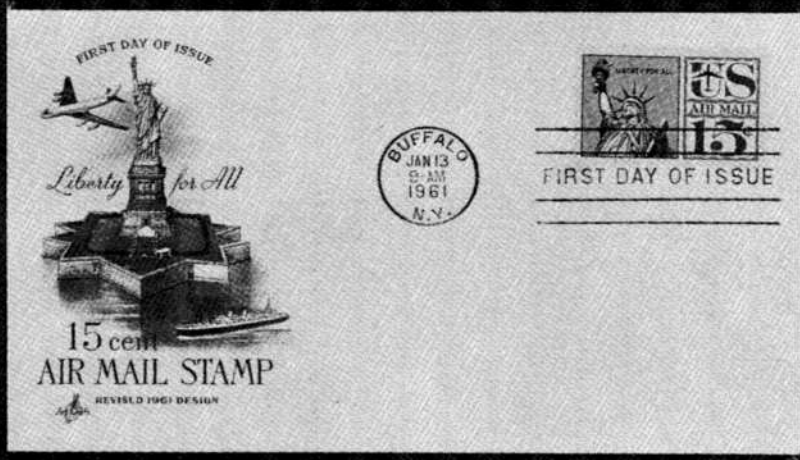
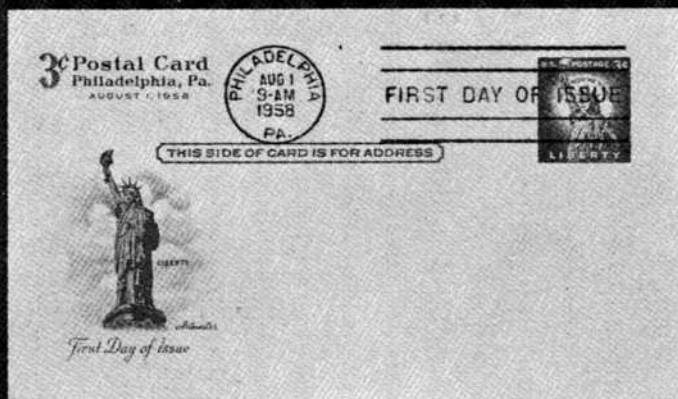
THIS SIDE OF CARD IS FOR ADDRESS



FIRST DAY OF ISSUE
 — A SPECIAL NATIONAL POSTAGE —
 — STAMP SHOW STATION —

*International
 Postal Card*

AUTHORIZED BY THE
 AMERICAN STAMP DEALERS ASSOCIATION





FIRST DAY
OF ISSUE



FIRST DAY OF ISSUE

11c *Regular*
POSTAGE

SERIES OF 1954-61



FIRST DAY OF ISSUE



WE APPRECIATE
OUR SERVICEMEN



UNITED STATES
SAVINGS BONDS

FIRST DAY OF ISSUE

25 Years of
UNITED STATES
SAVINGS BONDS

STATE SPONSORED SECURITY FOR AMERICANS
1941 - 1966

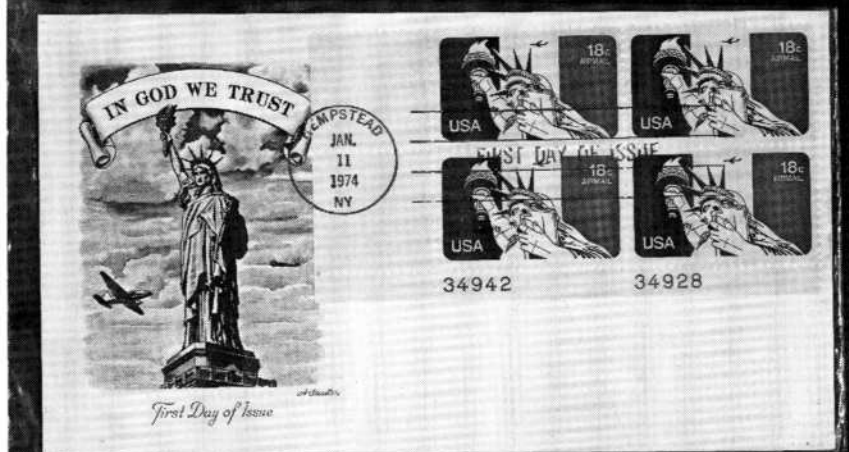
*First Day
of Issue*



FIRST DAY OF ISSUE

"SEND THESE THE HOMELESS, TEMPEST-TOST TO ME,
I LIFT MY LAMP BESIDE THE GOLDEN DOOR"
— poem by ELNA LAZARUS

6c *Embossed*
STAMPED ENVELOPE
1968



RENOVATION NEEDS DETAILED FOR STATUE OF LIBERTY

Structural damage and physical condition of the Statue of Liberty have been under investigation by engineers and architectural experts, including preservation specialists from the National Park Service, since July 1981, reports the Statue of Liberty-Ellis Island Foundation. The foundation has a fund-raising goal of \$230 million to refurbish the twin national monuments.

E. Blaine Cliver, chief of historic preservation North-Atlantic Region for the National Park Service, said "major renovation work on the statue's iron framework and copper skin is needed now to preserve the monument and to avoid serious future problems. Safety isn't a critical issue at present, but it could be in the future."

The preservation work may require closing the statue itself to visitors periodically over a period of about a year. Tourists will be able to tour other areas of Liberty Island during stages of the renovation and Park Service officials expect large numbers of visitors as the work begins.

Fatigue and Corrosion

The statue's major supporting structure, designed by the eminent French engineer, Gustave Eiffel, is of iron rather than steel, said Cliver. Some bars of the main interior framework have changed shape through fatigue after a century of continuous stress.

But more serious, said Cliver, is the deterioration of the flat iron bars, known as the armature, that form a web-like support for the statue's copper skin. These bars closely follow the interior curvature of the softer, thin copper and give it rigidity and structural support.

These bars have undergone a slow process of deterioration, because of electrolysis. This effect between different metals is like the gradual process that occurs in an electric storage battery in which the less dominant or less "noble" metal, in this case, iron, deteriorates in close proximity or contact with another metal, here, copper. As much as half the original thickness of some of the more than 2,000 bars comprising the armature have corroded in this way. In addition, expansive rusting has caused rivets to be pulled through the skin where the iron bar is held to the skin by a copper saddle.

When the statue was originally presented, an asphalt-soaked buffer material prevented the two metals from contacting and allowed the iron bar to slide in the copper saddle, but the material soon wore away.

The armature bars weigh some 35,000 pounds and consist of approximately 10,000 linear feet in different shapes roughly four feet long and about two inches wide. Cliver said it will probably be necessary to remove each section and then replace the corroded sections with a newly

forged piece and then to coat the old bars with an isolating material that can stand abrasion. Another alternative is to replace all of the iron armature with stainless steel if an effective isolating material cannot be found. This work will be done at Liberty Island.

Torch Removal Considered

Of the outer skin of the statue, the most troubled section is the torch. Removal of the torch and surrounding structure for major restoration is under consideration. It has been closed to visitors since 1916 when the Black Tom munitions plant explosion in New Jersey cause about 100 rivets to pop out of the Statue's torch-holding right arm. While the rivets were quickly replaced, the problem of congestion involved in narrow access by ladder into the torch caused a permanent closing of the area. Because of the congestion problem, no plans are foreseen for reopening the torch area to visitors.

All sections of the copper skin are being closely investigated by the Park Service researchers. Cliver said the original copper sheet used to form the statue was approximately 1/8th inch thick. Since it was hand formed by hammer, the skin varies in thickness from area to area.

Natural corrosion of originally reddish copper forms a protective patina of copper sulfate. This gives the statue its familiar bluish-green color. There has been considerable concern, said Cliver, over the effect of pollutants, including acid rain, causing metal loss by making the protective patina more soluble. These effects, added to weathering, will serve to reduce the skin thickness. Preliminary inspection has shown this 100-year degradation to be less than expected -- less than 10 percent.

Current tests are providing more precise information on the copper loss, and various means of retarding it are under consideration.

Current testing includes placement of instrumentation to give precise data on wind stress and other factors that affect the almost-century-old monument. Structural testing is being done with the aim of preserving the greatest possible amount of original materials.

Heat sensors applied to sections of the statue are giving new information on expansion and contraction of the copper skin during weather changes. Such movement causes abrasions between the statue and its supporting frame, Cliver said.

Ventilation needs are being checked through use of carbon dioxide measuring instruments to determine if improved systems are necessary.

Other possible changes include installing an elevator to shoulder level of the statue, or, alternatively, an additional staircase. Tourists presently climb a 171-step spiral staircase leading to a viewing area at the crown. The existing elevator ascends only to the top of the stone pedestal.

All restoration work is scheduled for completion for the statue's 1986 Centennial.

Plan NOW to attend
The Masonic Stamp Club of New York
ANNUAL BANQUET
Honoring
Dr. Allan Boudreau, Past President
during the
ASDA National Postage Stamp Show



Visit The Masonic Stamp Club
Of New York, Inc. Lounge At The
ASDA National Postage Stamp Show
At Madison Square Garden, New York City
November 17-20, 1983



SONNET TO THE STATUE OF LIBERTY

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,
Send these, the homeless, tempest-tossed to me;
I lift my lamp beside the golden door."

A bronze tablet on which this sonnet is engraved has been placed on one of the interior walls of the pedestal supporting the Statue, in loving memory of the author, Miss Emma Lazarus. (Born in New York City, July 22, 1849. Died November 19, 1887—just a year after the Statue had been inaugurated.)

The sonnet played an effective part, and gained wide circulation during the campaign launched by Joseph Pulitzer in the *New York World* in the Spring of 1885 to raise the funds needed to complete the construction of the foundation and pedestal upon which the Statue stands.