The Statue of Liberty: Icon of Freedom and Hope!

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Introduction

From the time of its erection in 1886 on an island in New York harbor, the Statue of Liberty (officially known as “Liberty Enlightening the World”), became a recognized symbol of New York City and the United States, as well as an icon of freedom and hope worldwide. The symbolic and iconic nature that immediately surrounded the Statue occurred in spite of a very stormy development period that featured vagaries of international politics, funding difficulties, the general lack of interest by the citizens of the United States, and the lateness of delivery (10 years).

The United States has featured the image of the Statue of Liberty (or some of its key parts, arm, torch, and head) on at least 50 stamps and 10 items of postal stationery since the Statue’s dedication on October 28, 1886. Worldwide, the number of stamps depicting the Statue of Liberty or one of its parts totals approximately 650 stamps (including varieties). In all, over 100 nations have issued stamps honoring the Statue of Liberty. A large fraction of these worldwide tributes to the Statue were issued in connection with the celebration of the United States’ Bicentennial in 1976 (20 issuing countries), the Centennial Celebration of the Statue itself in 1986 (56 issuing nations), and remembrances to the victims of September 11, 2001 (about 30 issuing nations). It is somewhat interesting to note that the Statue was intended to be ready for the Centennial
Celebration of the United States in 1876, but because of construction and funding delays it was not dedicated until 10 years later. The tablet held by the Statue bears the date July 4, 1776 in Roman numerals, the date of the American Declaration of Independence.

The United States did not produce its first postage stamp depicting the Statue of Liberty until 1922. This first Statue of Liberty design is shown in Figure 1 along with other United States stamps featuring the same image. In fact, the Statue of Liberty was featured on a foreign stamp, army correspondence and French poster stamps as well as privately printed domestic stamps, long before it finally appeared on any United States postage stamps or stationery.

![Figure 1. First United States Postage Stamps Featuring the Statue of Liberty. Upper Left Stamp is Scott No. 566 issued on November 11, 1922. The bottom left is the Canal Zone overprint Scott No. CZ90. The block of four is the later rotary press printed version Scott No. 696 issued on April 27, 1931.](image)

The world’s first postage stamps picturing the Statue of Liberty were a series of six bi-colored stamps (Scott Nos. 217-222) issued by Uruguay as shown in Figure 2. These stamps were issued on July 15, 1919 to commemorate peace at the end of World War I.
Figure 2. World’s First Postage Stamps (Scott No. 217-222) Depicting the Statue of Liberty. Issued by Uruguay on July 15, 1919 to Commemorate Peace at the End of World War I. The Enlargement shows details of the Statue Design. Notice the rays emanating from the Statue’s torch. Since the Statue of Liberty ceased being a lighthouse in 1902, the rays are symbolic of liberty and world enlightenment.

This article will discuss the philatelic importance and the symbolic messages carried by Statue of Liberty stamps. Emphasis will be placed on stamps issued prior to the Statue’s Centennial Celebration, although some mention of the enormous scope of the philatelic tributes to the Statue during its Centennial year (1986) will be made.

Statue History

According to historical records, the idea of presenting a suitable gift to mark the centennial of the American Declaration of Independence was first proposed by Edouard Rene’ de Laboulaye (1811-1883), a noted French jurist, poet, and historian, at a dinner party in 1865. Later Laboulaye was instrumental in the establishment of the Third French Republic after the defeat of Napoleon III by Germany (Franco-Prussian War 1870-71).
The idea of a new French republic was not supported by many French citizens who still wanted to return to a monarchy or maintain some form of constitutional dictatorship like they had under Napoleon. Thus, the idea of France giving a gift that represented republican virtues to a sister republic across the seas became a rallying point for the formation of a new French republic (Third Republic formed in 1875). The group headed by Laboulaye worked with an enthusiastic young sculptor and supporter of the republican movement, Frederic Auguste Bartholdi (1834-1904), to design a sculpture of “significance” with a nominal completion date of 1876, the centennial year of the American Declaration of Independence. A picture of Bartholdi with the Statue of Liberty in the background is the vignette of the 22¢ United States stamp (Scott No. 2147) issued in 1985 (See Figure 3)

Figure 3. Bartholdi on the stamp (Scott No. 2147) issued in his honor during the Statue of Liberty Centennial Celebration. The First Day Cover in the background contains a copper foil rendition of the Official Centennial Seal.
Prior to receiving the commission from Laboulaye, Bartholdi had visited Egypt and the construction site of the Suez Canal. During this visit, Bartholdi envisioned building a giant lighthouse at the entrance to the Suez Canal. His drawings for the lighthouse indicated that it was to be modeled after the Roman goddess *Libertas*, but modified to resemble a robed Egyptian peasant. Light would beam from both its head and an up-thrusted torch held high in the sky. Efforts to get the lighthouse funded, during the 1867-69 period failed, because of Egypt’s (Ottoman Empire) troubled economic situation.

So with Laboulaye’s commission, Bartholdi had a chance to build his “lighthouse”. The first models of Bartholdi’s statue were created in 1870. Bartholdi traveled to the United States in 1871 to select a site for his statue. He was strongly influenced by the size of America and, when he returned to France, he was inspired to make a colossal structure (much larger than the proposed Suez Canal lighthouse). A picture postcard of the Statue of Liberty giving its physical dimensions is shown in Figure 4. As Bartholdi began construction on his colossus, it was soon recognized that the cost would also be monumental in scope. Because of the enormous costs involved [1], it was agreed that the project would be a joint effort between France and the United States, with France building the Statue and the United States building the base or pedestal. So in 1874, the two countries established a fund raising committee (Franco-American Union) with members in both countries. Massive public funding efforts were begun on both sides of the Atlantic. In France, public donation drives, various benefit concerts, and charitable lotteries were held. In the United States theater performances, sporting events, exhibitions, and auctions were all held as part of the fund raising efforts.
As design for the huge statue progressed, Bartholdi engaged Alexandre Gustav Eiffel (1832-1933) to address physical support and structural issues associated with such a large statue. Eiffel was commissioned to design the central pylon or armature and the skeletal framework that supports the Statue’s copper skin. A member of Eiffel’s staff, Maurice Koechlin (1856-1946) did the detailed design work. Koechlin was also responsible for the structural design on the Eiffel tower (1887-89). Figure 5 illustrates the Eiffel tower and a quarter scale replica of the Statue of Liberty, dedicated on July 4, 1889 to the people of Paris. Figure 5 also contains a image of this French Statue dating from 1906. The French Statue’s tablet bears two dates, July 4, 1776 like its American counterpart and
July 14, 1789 to mark the storming of the Bastille. It is located on the Ile des Cygnes in the Seine River near the Grenelle Bridge. Americans residing in Paris in 1889 assisted in the dedication ceremony.

Although, originally conceived to be ready for the American Centennial Celebrations, delays and funding issues slowed construction. By 1876, the arm and torch were completed and shipped to Philadelphia for the Centennial Exposition. Visitor’s were charged $0.50 (about $15.00 in today’s money) to climb the ladder to the torch balcony. The money was used to start funding the pedestal construction. A photograph of the arm and torch at the Centennial Exposition is shown in Figure 6a. After Philadelphia, the arm and torch were moved to Madison Square Park in New York City where they were on
display for another six years before being shipped back to France for final Statue assembly.

Figure 6. Exhibition of the Statue of Liberty Parts to Raise Funds. a) Statue of Liberty’s Torch and Arm at the Centennial Exposition in Philadelphia, PA in 1876. Centennial Exposition attendees paid $0.50 to climb the ladder to the torch balcony. b) The Statue of Liberty’s head on display at the Paris Exposition of 1878.

At the Paris Exposition of 1878, the completed head of the Statue of Liberty was on display as shown in Figure 6b. Bartholdi filed for a United States patent on the statue design and method of construction. United States Patent No. D 11,023 (February 18, 1879) was granted to Bartholdi for “a statue representing Liberty enlightening the world.” The patent basically described the physical appearance of the statue and methods of support and “skin” attachment. It also covered similar statues made of metal, stone, terracotta, plaster-of-Paris, and other plastic compositions.

Fund raising in France was completed in 1882, but the pedestal effort led by William M. Evarts (1818-1902), Chairman of the American Committee of the Statue of
Liberty [2], lagged until Joseph Pulitzer, owner of “The World” newspaper began to support the fund raising effort. Pulitzer and his writers used satire and criticism to gain support from both the middle class and the rich. Bartholdi corresponded with the Committee on many occasions to provide details of the Statue and requirements for the pedestal. This correspondence was addressed to Richard Butler Secretary of the American Committee. An envelope from France addressed to Richard Butler in his role as Committee Secretary is shown in Figure 7. It is not known whether this envelope is addressed in Bartholdi’s hand.

Figure 9. Letter Addressed to Richard Butler, Secretary to the American Committee for the Statue of Liberty, for the Committee President (William Evarts). The letter was mailed from France in February 1886.

The pedestal, designed by noted American architect Richard Morris Hunt (1827-1895), began construction in August of 1884. The pedestal was built on Bedloe’s Island in New York Harbor. Bedloe’s Island was Bartholdi’s choice when he visited the United States in 1871. In 1877, upon the recommendation of General William Tecumseh
Sherman, who was appointed to head the site selection process, Bedloe’s Island was officially approved as the site for the Statue of Liberty by an Act of Congress (March 3, 1877).

The Statue of Liberty was completely finished and towered over the streets of Paris by June of 1884. The Statue of Liberty was officially presented to the American Ambassador to France, Levi Parsons Morton (1824-1924), on July 4, 1884. The Statue was then dismantled into 350 pieces and packed into 214 crates and shipped on board the French frigate *Isere* to the United States. It arrived in New York Harbor on June 17, 1885. The crates were then stored (11 months) until the pedestal was completed in April 1886. Re-assembly took about four months and the Statue was dedicated on October 28, 1886 by President Grover Cleveland (1837-1908). The Statue served its physical design function of being a lighthouse from 1886 to 1902. It was the first lighthouse in the United States to use electricity to power the light. At that time, the Statue of Liberty light could be seen from almost 40 km off shore.

**Symbolism**

The symbolic nature of the Statue of Liberty resides on at least two distinct planes or levels: 1) the physical level – symbolism associated with the Statue elements themselves; and 2) the iconic or representation level – where the Statue represents New York City, the United States, and the more ethereal concepts of freedom and enlightenment. On the physical level, the Statue shows a female figure with flowing robes, broken chains (at her feet), a tablet in her left hand (inscribed July 4, 1776 in Roman numerals), and a torch in her fully upwardly extended right arm. The Statue is of classic Roman appearance (stola (robe), sandals, and stoic facial expression) which many
associate with *Libertas*, the ancient Roman goddess of freedom from slavery. Her right foot is raised, signifying she is not standing still but moving forward (to carry her message to the world). Her left foot tramples the broken shackles of tyranny signifying our wish to be free. The torch symbolizes enlightenment; hence the Statue’s name “Liberty Enlightening the World.” The tablet, which is key stone shaped, not only marks the date of our Declaration of Independence, but also signifies knowledge (truth). Modern scholars have also interpreted the seven spikes of her crown as representing the seven continents and the seven seas. Her enormous size conveys the vastness of the United States.

On the representation level, the Statue takes on three distinct roles or carries three semiotic messages: 1) a symbol of New York City as shown on the Monaco stamp Scott No. C20 issued in 1947 and pictured in Figure 8a; 2) a symbol representing the United States as illustrated on the Spanish stamp Scott No. C56 (Figure 8b) issued in 1930 for the Ibero-American Exposition held in Barcelona, Spain [3]; and 3) a symbol of liberty and freedom as presented on the Philippine stamps (Scott Nos. 572-574) of 1951 picturing the Statue of Liberty with a scroll containing the Declaration of Human Rights (Figure 8c).
Figure 8. Stamps illustrating the various semiotic messages associated with the Statue of Liberty. a) Monaco, Scott No. C20 (Upper Left), uses the Statue as a symbol of New York City. b) Spain, Scott No. C56 (Upper Right), portrays the Statue as a symbol of the United States of America [3]. c) Philippines, Scott Nos. 572-574 (Lower three stamps), uses the Statue as a symbol of Freedom and Unity. In these Philippines stamps, the design has been modified to include the Doctrine of Human Rights as put forth by the United Nations.

Other examples of stamps exploiting the semiotic identification of the Statue of Liberty with New York City are shown in Figure 9. Figure 10 presents other examples of the Statue of Liberty being used to represent the United States. Many foreign stamps have used the Statue of Liberty to convey a sense of freedom and hope for the future. Some examples of such stamps with this semiotic message are shown in Figure 11.
Figure 9. Examples of Foreign Stamps using the Statue of Liberty as a Symbol of New York City. The two French stamps (Scott Nos. 372-373) at the top were issued for the 1939 Worlds’ Fair held in New York City. The three Dubai (Scott Nos. C36-C38) stamps honored the 1964 Worlds’ Fair again held in New York City. The Antiguan stamp (Scott No. 303) celebrated the opening of the Antigua Information office in New York City. The Hungarian stamp (Scott No. C58) was issued for the International Philatelic Exposition held in New York City (May 1947). The small sheet of six tête-bêche stamps was issued by Aerovias Nacionales (Puerto Rico) to honor its inauguration of flights to New York.

Figure 10 presents stamp examples where the Statue of Liberty has been taken as a symbol of the entire country. The Bulgarian stamp (Scott No. C76) was issued for Soviet Premier Krushchev’s visit to the United States. The Brazilian stamp (Scott No. 673) honors the visit of President Truman. The Korean stamp is part of a series of stamps honoring the 21 nations participating in the Korean War (Scott Nos. 132-173, odd numbers feature the Statue of Liberty). The Nicaragua stamp (Scott No. C253) honors the 50th Anniversary of the Pan American Union organized by the united states in 1890. The Series of Haitian stamps (Scott Nos. 338, 339, C12, and C13) honors the Inter-American Caribbean Association.
Figure 11. Statue of Liberty stamps containing the semiotic messages of hope and freedom. The French stamps (Scott Nos. B44 and B45) raised money to support political refugees. The Cuban stamp (Scott No. 372) honors the Spirit of Democracy. The Yemen stamps honor World Racial peace and the South Arabia (Upper Yafa) is dedicated to the 1968 Human Rights year.

During World War I, the Statue of Liberty became a symbol of the entire Allied effort (over 20 nations) to stop oppression by the evil German state. Figure 12 depicts a post card created for soldier correspondence (circa 1918) carrying the messages of unity, freedom, and justice. The post card features the Statue of Liberty standing above and behind a globe of the world. On the globe are the French words for “United for Freedom and Justice.” Similarly several WWI era French poster stamps were created featuring the Statue of Liberty. Examples of these poster stamps are shown in Figure 13.
Figure 12. Correspondence Card used by the Allies during World War I. The names of the Original 20 Allied Nations are listed on the Card Border. A second type of this card exists with Russia replaced by Costa Rica.

Figure 13. French Poster Stamps featuring the Statue of Liberty. These stamps were issued during the WWI era.
United States Stamps

The first usage of the Statue of Liberty on a U.S. Postage stamp was in 1922, Scott No. 566 as illustrated in Figure 1. During World War I, the treasury Department had used Liberty’s torch on its War savings stamp collection folders [4] as shown in Figure 14. But long before 1922 and the American involvement in World War I, the image of the Statue of Liberty was being used on a domestic stamp as a symbol of freedom and individual choice.

Figure 14. World War I Era Collection Cards or Certificates for the United States War Savings Stamps. The Statue of Liberty’s torch was featured on the Collection Certificates for the Years 1918, 1919, and 1920.

The National Wholesale Liquor Dealers Association (NWLDA) stamps, as illustrated in Figure 15, are the earliest known stamps in the United States featuring the Statue of Liberty. The NWLDA was formed in 1908 to promote the liquor industry and protect it from the growing anti-liquor sentiment caused by the Temperance Movement [5]. The NWLDA stamps were sold to liquor distillers and wholesalers to raise money to
fund anti-temperance activities. Dealers would then place these stamps on their invoices and correspondence to signify their support of the NWLDA’s lobbying efforts against the passage of the 18th Amendment.

Figure 15: First Statue of Liberty design stamps (mint and used), prepared for the National Wholesale Liquor Dealers Association (March 1914). The 1913 design (on the right) shows a building dome believed to be the dome on Independence Hall.

Originally, the NWLDA stamps featured a building dome as shown on the right in Figure 15. This is thought to be the dome on Independence Hall (Philadelphia, PA) and the NWLDA used it to symbolize independence from the oppression and tyranny that would be imposed by Prohibition or the Temperance Movement. The symbolism portrayed by the dome was not well recognized (or accepted), so the NWLDA turned to the American Bank Note Company (ABNCo.) to produce a design that would clearly indicate freedom and personal choice. It was imperative to have a design that would help portray the liquor industry as an American institution and not one that should be hobbled if not outright banned. The ABNCo. developed the Statue of Liberty design from an engraving (Figure 16) created in the late 19th century soon after the Statue of Liberty was erected in 1886.
Figure 16. A reproduction of the original ABNCo. engraving of the Statue of Liberty produced by Charles Skinner in the late 19th century.

The engraving is credited to Charles Skinner who retired from the ABNCo. in 1907. The Statue of Liberty design first appeared on NWLDA stamps in March 1914 (Figure 15). The NWLDA stamps were printed in sheets of unknown size (layout) and were cut into panes of 25 stamps (5 x 5). All the stamps on a single pane represented a given month of the calendar year. An example pane for the month of April 1917 is shown in Figure 17.

The Statue of Liberty appeared on “issued” NWLDA stamps from March 1914 until October 1917. Both used (cancelled with date or company name stamps) and mint stamps for each month of this period are known.
The November 1917 stamp has been seen in specimen form and the December 1917 specimen stamp is believed to exist, based on Specimen gutter pairs of earlier years. No NWLDA stamps have been seen for 1918 or beyond, probably due to the fact that the 18th Amendment had passed both houses of Congress by December 18, 1917. If one carefully compares the Statue of Liberty design on the first United States postage stamps honoring the Statue (Figure 1), the NWLDA stamps in Figures 15 and 17, and the engraving in Figure 16, one can conclude that the stamp vignettes and the engraving are essentially the same (See Figure 18 below)
As mentioned above the United States issued its first Statue of Liberty stamp (Scott No. 566) exactly four years to the day after the end of World War I (November 11, 1922), and it would not issue another Statue of Liberty design for another 18 years. The original design was re-issued in a rotary press printing (Scott No. 696) on August 27, 1931. This stamp is illustrated in Figure 1. Because of their value, 15¢, these stamps were not widely used except on multiple rate covers and on parcels (at the time of issue the first class rate was 2¢).

The next or second design (Scott No. 899) as shown in Figure 19 appeared on October 16, 1940 as part of the “For Defense” series. This series, containing 1¢, 2¢, and 3¢ values was developed in response to the growing threat to the United States by the war in Europe. Postmasters were encouraged to use and sell these stamps instead of the low
values of the definitive series stamps in existence at that time [6]. The Statue of Liberty was the low value in the series (1¢) and hence again was not the first class rate, which was 3¢ at that time.

Figure 19. The 1940 Defense Series First Day Cover. The green Statue of Liberty Stamps on the left are Scott No. 899.

Thus, the Statue of Liberty stamp was used on postcards and in multiples on higher class mail. Despite not being the first class rate over 6 billion of these stamps were produced. This series was mainly political in nature, designed to raise the general consciousness of the average American citizen about the threat to our security by the spreading European war, and to focus attention upon the necessity to build a strong national defense program to ensure our freedom. In addition to the Statue, the series featured an artillery gun and the torch of enlightenment [6].

The third United States design (Scott Nos. 1035, 1035a, 1035b, 1035e, and 1035f) became the standard first class postage (3¢) for several years after its introduction in June of 1954. The first class postage rate changed to 4¢ in August of 1958. Tens of billions of this design, as shown in Figure 20 along with its 8¢ (Scott No. 1041, 1041B, and 1042) and 11¢ (Scott No.1044A) counterparts, were used well into the 1970s, especially the coil
version (Scott No. 1057, 1057b, and 1057c). In 1956, the three and eight cent Statue of Liberty stamps designs were used in a souvenir sheet (Scott No. 1075, Figure 20 top left) for the 5th International Philatelic Exposition which was held in New York (used as a symbol to represent New York City).

![Stamp images](image)

**Figure 20.** Liberty Regular Issue Series introduced in 1954. The Souvenir sheet on the top left is Scott No. 1075. The booklet pane (top right) is Scott No. 1035ea. The coil line pair on the bottom right is Scott No. 1057. The bottom left stamp is Scott No. 1035. The next bottom stamp is the original 8¢ design (Scott No. 1041). The red background, 11¢ is Scott No. 1044A, while the revised 8¢ design fourth from the bottom left is Scott 1041B.

Many other United states and foreign stamps featured the Statue of Liberty leading up to the Statue’s centennial. Notable foreign issues (20 in number) were associated with the celebration of the United States’ Bicentennial. An example is the Niger issue as shown in Figure 21. The Statue of Liberty is featured in silhouette on each of the stamps depicting scenes from the American Revolution (with the Statue of Liberty symbolizing the breaking of the shackles of tyranny). Over 56 nations issued stamps for the Statue’s centennial. Many pictured the Statue in various phases of re-construction, the Statue with U.S. Presidents and famous Americans, and, of course, the Statue in New
York harbor. Niue issued two stamps plus a souvenir sheet. Rather than picturing modern scenes of the statue, these stamps (and souvenir sheet (not shown)) contained vintage Statue views. The left stamp shows the original assembly of the Statue in the streets of Paris (1884) while the right stamp depicts a painting of the Statue at its dedication in 1886.

Figure 21. Niger Statue of Liberty Stamps Issued for the United States’ Bicentennial. (Scott Nos. 352-353, and C269-271)

Figure 22. Niue (Scott Nos. 517-518) and Penhryn (Scott Nos. 341-343) Stamps Issued for the Centennial of the Statue of Liberty. Stamps Feature Views of the Statue Under-Construction as well as an original artist depiction (Penhryn, Scott No. 343) of the Statue with the wrong pedestal design. Niue Scott No. 518 features an artist view of the Statue during the dedication ceremony (1886).

Penhryn also issued three stamps. The first two depicted the original Statue under construction in both Paris (1884) and New York (1886). The third stamp gave an artist
concept (circa 1876) of how the completed Statue would look upon the pedestal. The pedestal design in the stamp illustration differs from the final design.

The United States (Scott No. 2224) and France (Scott No. 2014) issued look-alike stamps for the Centennial Celebration as shown in Figure 23.

![Figure 23. Joint United States-French Issue for the Statue of Liberty’s Centennial Celebration featuring the Statue of Liberty’s Head. France issued both a stamp (2.20F) and a postal card (2.50F). The United States Issue was a Single 22¢ Stamp. The United States and French Stamps are shown cancelled on the French Postal Card with the Special Cancel used in Paris for the Occasion.](image)

The Bartholdi issue by the United States for this event was shown above in Figure 3.

After the Centennial Celebration the United states continued to issue stamps featuring the Statue of Liberty or its head or torch through the year 2001 (February 7, 2001, Scott No. 3485a, b, c, d, e, and f).
After September 11, 2001, the dominant regular issue United States stamps featured the American Flag and the Liberty Bell. Other nations (about 30 in number), however, issued philatelic remembrances to the victims of September 11th, featuring the Statue of Liberty. Most of these were in the form of souvenir sheetlets containing four stamps, with the Statue either on the stamps or in the sheelet margin or both. Many had a common theme of “United We Stand.” Again the Statue stood for freedom from oppression (terrorism) and liberty for all people. Examples of “United We Stand” sheetlets are shown in Figure 24.

Figure 24. Foreign “United We Stand” Souvenir Sheets featuring the Statue of Liberty. These sheets indicate solidarity with the United States in our fight to end terrorism worldwide. The sheet from Micronesia (Scott No. 485) is on the left and the one from Bequia (Scott No. 302) (formerly the Grenadines of St. Vincent) is on the right.

Summary

Thus, the Statue of Liberty has been and continues to be an icon of freedom and liberty. Since its very inception over 124 plus years ago the Statue has been a symbol of America and its republican ideals. Its symbolism and semiotic messages are widely
accepted and recognized throughout the world. The Statue on the representational level has been a symbol of New York City, the United States, and the ideals of democracy and hope. One or more of these messages have been portrayed on postage stamps from 1918 until the present day. Poster stamps and other Cinderella stamp issues have used the image of the Statue from its very beginning to convey similar messages. The Statue of Liberty on a stamp sends a powerful semiotic message regardless of its interpretation or intended design representation. This article has barely scratched the surface of the multitude of philatelic tributes to the Statue and their intended messages. Hopefully, the stamps and symbolism associated with the Statue of Liberty can be explored more fully in the future.

References & Notes

[1] It is estimated that the Statue of Liberty itself cost over US $250,000 and the pedestal added another US $280,000. Thus, the aggregate cost of the entire project was approximately US $530,000 which is about $15 million in today’s dollars. When the Statue of Liberty was refurbished for its centennial in 1986, the repair costs were about US $75 million which is almost $165 million in current value dollars. Thus, the refurbishment cost alone (in today’s dollars) is eleven times more than the costs to build the entire monument. This radical increase in cost is due to several factors: wage standards, occupational health and safety laws, environmental protection requirements, and the cost of materials. For example skilled labor in 1886 earned between $1.50 and $3.00 a day. Adjusting for inflation, these numbers would equate to $40 to $80 a day in 2010 year dollars. Today’s skilled labor alone makes 4 to 8 times this amount or more.
[2] The American Committee of the Statue of Liberty was formed in 1875 to raise funding for the Statue’s pedestal. It was chaired by William M. Evarts (a prominent lawyer and statesman) and forty of America’s most influential citizens were its initial members. Later the Committee was expanded to almost 400. Richard Butler was the Committee secretary. Bartholdi gave Richard Butler power of attorney in the United States to handle his affairs regarding the Statue. Correspondence between Bartholdi and Butler as well as other Committee members such as Evarts and Henry Spaulding (Committee Treasurer) are stored in the New York Public Library. (See Figure 9)

[3] Spain Scott No. C56 also depicts Charles A. Lindbergh, the Spirit of Saint Louis, and a cat, believed to be Lindbergh’s pet cat Patsy. Some reports say Patsy was on board the Spirit of Saint Louis when Lindbergh made his solo flight across the Atlantic in 1927.


[5] The Temperance Movement is a social movement against the use of alcoholic beverages. Led in the United States by the Women’s Christian Temperance Movement and its school education program, the Temperance Movement criticized the use of alcohol, promoted abstinence, and pressured the government to enact anti-alcohol legislation (e.g. the 18th Amendment or Prohibition).