National Park Service
Cultural Landscapes Inventory

2004

Revised: 6/2025



Liberty Island

Statue of Liberty National Monument

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Introduction

The Cultural Landscape Inventory (CLI)

The Cultural Landscape Inventory (CLI) is a comprehensive inventory of all cultural landscapes in the National Park System. Landscapes that are listed, or eligible for listing, on the National Register of Historic Places, or are otherwise managed as cultural resources and in which the National Park Service has, or plans to acquire, legal interest are included in the inventory. The CLI identifies and documents each landscape's location, size, physical development, landscape characteristics, character-defining features, and condition. Cultural landscapes have approved CLIs when concurrence with the findings is obtained from the park superintendent and all required data fields are entered into the Cultural Resources Information System (CRIS-CL) database. In addition, for landscapes not currently listed on the National Register and/or without adequate documentation, concurrence is required from the State Historic Preservation Officer, Tribal Historic Preservation Officer, or the Keeper of the National Register.

Scope of the CLI

The information contained within the CLI is compiled from primary and secondary sources and through on-site surveys of the landscape. The level of investigation is dependent upon scoping the need for information. The baseline information collected provides a comprehensive look at the historical development and significance of the landscape. Documentation and analysis of the existing landscape identifies character-defining characteristics and features and allows for an evaluation of the landscape's integrity and an assessment of the landscape's condition. The CLI also includes historic maps, drawings, and images; photographs of existing conditions; and a site plan that indicates major features. The CLI documents the existing condition of park landscape resources and identifies impacts, threats, and measures to stabilize condition. This information can be used to develop strategies for improved stewardship. Unlike a Cultural Landscape Report (CLR), the CLI does not provide management recommendations or treatment guidelines for the cultural landscape, but it may identify stabilization measures.

The Cultural Resources Information System (CRIS)

CRIS is the National Park Service's database of cultural resources on its lands, consisting of archeological sites, historic structures, ethnographic resources, and cultural landscapes. Cultural Resources Inventory System (CRIS) replaces three legacy inventory systems: ASMIS (archeology), CLI (cultural landscapes), and LCS (historic structures); and it reinstates the former ERI (ethnographic resources). This Cultural Landscape Inventory document reflects the information in a corresponding CRIS Cultural Landscape record.

Statutory and Regulatory Foundation

The legislative, regulatory, and policy directives for conducting and maintaining the CLI within CRIS are:

- National Historic Preservation Act (NHPA) of 1966 (16 USC 470h-2(a)(1)) Sec. 110
- Executive Order 13287: Preserve America, 2003. Sec. 3 (a and c)
- Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation Programs
- Pursuant to the National Historic Preservation Act, 1998. Std. 2
- Cultural Resource Management Guideline, 1997, Release No. 5, page 22; issued pursuant to Director's Order #28 (DO-28)

The NHPA requires the identification, evaluation, and nomination of historic properties to the National Register of Historic Places and the maintenance and expansion of an inventory of cultural resources. DO-28 requires a cyclic assessment of the current condition of cultural landscapes based on an assessment interval, with a default of six years.

Use

Beyond fulfilling legal and policy requirements, park staff can use the Cultural Landscape Inventory in the following ways:

- To learn about park cultural landscapes (all staff)
- To inform management decisions (park managers)
- To inform project planning and development (park managers, facility managers, project managers, compliance specialists)
- To monitor the condition of the cultural landscape and take measures to protect its significance and integrity (cultural resource managers, facility managers)
- To recognize the stabilization and treatment needs of landscape features and plan work within cultural landscapes to address the needs (facility managers, cultural resource managers)
- To understand the cultural value of natural systems in a cultural landscape (natural resource managers)
- To create programming and educational materials based on site history (interpretation and education specialists)
- To recognize impacts within cultural landscapes and enforce protection measures (visitor and resources protection staff)

General Information

Property Level and CLI Numbers

Inventory Unit Name:	Liberty Island
Resource Classification:	Cultural Landscape
CLI Identification Number:	650003
Parent Landscape:	650003
Inventory Status:	Complete

Park Information

Park Name:	Statue of Liberty National Monument
Alpha Code:	STLI
Park Organization Code:	1940
Park District:	STLI
Region:	Northeast
Restricted:	No

Landscape Description:

Liberty Island is a 14.1-acre historic district located in New York Harbor, primarily significant as the designed landscape setting for the monumental Statue of Liberty. The Statue was designated a National Monument in 1924 and administered by the U.S. War Department until it was transferred to the National Park Service (NPS) in 1933. However, in 1927 the entirely of Liberty Island came under NPS management.

Public access to the island is by way of ferries departing from Liberty State Park in New Jersey and The Battery in lower Manhattan. Along with Ellis Island to the north and Governors Island to the east, Liberty Island represents one of three prominent island landmarks of the harbor. The most dominant feature and the most significant cultural resource on the island is the sculpture by Auguste Bartholdi, Liberty Enlightening the World, better known as the Statue of Liberty. The Statue and its masonry pedestal sit within the walls of former Fort Wood, a star-shaped, 11-pointed granite fort built between 1808 and 1811.

Visitor and administration facilities are concentrated in the western end of the island. These include a covered boat pier, visitor orientation/administration building, concessions building, gift pavilion, and maintenance and facilities structures. The largest structure is the new Statue of Liberty on the northwest corner of the island Museum, finished in 2019. Landscape features include two intersecting pedestrian avenues (the approach mall and the main mall), a flag plaza, the Statue lawn, and treed southwest and northeast lawn. A brick promenade extends along the perimeter of the island and encircles the statue. The perimeter paths offer broad views of the Manhattan skyline and neighboring Ellis Island, New Jersey's Liberty State Park, the towers of Jersey City, as well as New York Harbor, the Narrows, Staten Island, and the Verrazano-Narrows Bridge.

SIGNIFICANCE SUMMARY

The Statue of Liberty National Monument meets National Register of Historic Places Criteria A and C at the national level in the areas of Politics/Government, Social History, Conservation, Art, Architecture, Engineering, and Criterion D at the national level in the areas of Prehistoric Archeology and Historic-Non-Aboriginal Archeology. The overall period of significance is 1886-Present, along with several specific periods of significance, described below: 1886, 1924-1957,

1000–450 B.P., and 1760–1910.

The Statue of Liberty, consisting of the copper statue of Liberty Enlightening the World, its Pedestal, and the Fort Wood Walls, is the district's most important resource and possesses significance in the areas of Politics/Government and Social History as an internationally recognized symbol of the American way of life. The Statue was initially conceived as a gift of the French people to the American people to commemorate the centennial anniversary of American Independence in 1876 and the mutual friendship of the two nations during their respective quests to establish free democratic forms of government. Over time, and in response to national political events and societal trends, the Statue was imbued with additional meanings that made it a national symbol of the American ideals of liberty, freedom, democracy, patriotism, and social justice. The period of significance for these areas of significance is 1886-Present. The intangible, enduring, and continually evolving qualities of the Statue's symbolic meanings justifies a period of significance that extends from 1886 to the present.

Significance in the area of Conservation is derived from its association with early federal efforts to develop a rational program to administer, preserve, and interpret nationally significant historic properties. The period of significance in this area is 1924-1957. It begins when Statue of Liberty National Monument was created under the American Antiquities Act and ends when the National Park Service completed the master plan for the redevelopment of the former Fort Wood military post into a park-like setting for the Statue. Significant events during this period include 1933, when Statue of Liberty National Monument was incorporated into the National Park System; and 1937, when the National Monument boundaries were expanded to include all of Bedloe's Island.

Significance in the areas of Art, Architecture, and Engineering encompasses the construction of the Statue of Liberty, the most distinctive and best-known example of colossal sculpture in the United States. The Statue of Liberty was the defining work of French sculptor Auguste Bartholdi, who sought to convey the ideal of liberty through iconography included in the Statue. The execution of what was and remains the largest statue ever constructed in the United States was a significant achievement made possible by the adaptation of the centuries old technique of repoussé on a massive scale and the employment of an innovative steel skeleton structural system developed by famous Frenchman Gustave Eiffel's engineering firm. The Statue's Beaux Arts-style pedestal is representative of the work of renowned American architect Richard Morris Hunt. The period of significance in this area coincides with the completion of the Statue in 1886.

Significance in the area of Prehistoric Archeology derives from archeological sites associated with Native American habitation of Bedloe's Island during the Middle–Late Woodland Periods, for the period 1000 and 450 B.P. Significance in the area of Historic-Non-Aboriginal Archeology encompasses military use from the Colonial period to the early twentieth century, including construction of Fort Wood in 1811 and the initial development of the seawall surrounding the island in the mid-nineteenth century, for the period 1760 to 1910.

ANALYSIS AND EVALUATION SUMMARY AND CONDITION

The site's landscape characteristics and features retain their original locations and spatial relationships and continue to function as originally intended. The order of the processional sequence remains the same as when the primary circulation system was completed in 1952. The arrival point on the island remains the west pier. Visitors move from this landing point onto the arrival plaza, which was demarcated from the approach mall in 1984-1986 with the imposition of a curved gateway structure. The approach mall was completed in 1952, directing pedestrian circulation and views eastward toward the central flag pole and the Manhattan skyline beyond, seen across the water. The administration building and concessions building, both built in 1941, flank the approach mall. The view widens as visitors reach the circular flag plaza, built in 1986 to replace a smaller rectangular plaza built in 1957. While the flag plaza changes have altered the proportions of the original Beaux Arts-inspired landscape design by NPS landscape architect Norman Newton, the historic axial relationships are preserved in the formal intersection of the east-west approach mall and the north-south main mall. Here, at this important crossing, the visitor's focus shifts southeast to a dorsal view of the Frederic Auguste Bartholdi's colossal statue over five hundred feet away, which stands atop Richard Morris Hunt's masonry pedestal and within Jonathan Williams's star fort. Geometrically arranged trees and low seat walls line the broad, open main mall, which is intentionally wider than the approach mall. The visitor arrival sequence ends at the main entrance to the statue at Fort Wood walls, adjacent to the sally port plaza. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

The statue remains the primary focus of the landscape, while most buildings and facilities remain located at the west end of the island away from the statue. The east lawn surrounding the statue on three sides continues to provide an

unadorned foreground for the main attraction on the island, strongly preserving the design intent of the pre-World War II NPS master plan. The private and public spaces remain clearly separated, as do the circulation areas and the green landscaped areas. Key features of the planting concepts included in the plan, such as a tree-covered island with spaces carved out for circulation and buildings, formal and linear plantings lining circulation areas and more informal plantings on the lawns, and a simple palette of hedges and shade tree species, remain largely intact. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

The island's distinct and dramatic setting in New York Harbor remains largely unchanged. While the surrounding harbor shorelines have been redeveloped since the statue was erected, the essence of the setting—an island set apart in the harbor from the surrounding metropolis—and the ferryboat journey to reach it remain among the most compelling aspects of the statue's location. Two of Bartholdi's main considerations in selecting the site were that the statue be visible from a great distance and that it stand out conspicuously from its surroundings. Those considerations became fully realized during the mid-twentieth century when the buildings of the former Fort Wood military post, which competed with the statue for visual prominence, were razed and replaced by the simple, low-slung landscape composed of lawn and trees that has been a characteristic of the statue's immediate setting since that time. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

The administration building and concessions buildings have both been enlarged with additions that have altered their original designs and introduced new materials. A one-story gift pavilion was completed south of the concessions building in 2010. The former buildings of the employee housing complex were all seriously damaged during Hurricane Sandy in 2012 and were demolished in 2016. In 2019 a new Statue of Liberty Museum was completed at the west end of the island and a new security building was built adjacent to the statue, both of which featured green roofs and low profile designs to minimize their appearance in the landscape. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

Condition:
The overall condition of the Liberty Island landscape is evaluated as "good." The property shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The property's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Landscape Hierarchy Description:

Liberty Island represents the single landscape for the Statue of Liberty National Monument.

Landscape Type:

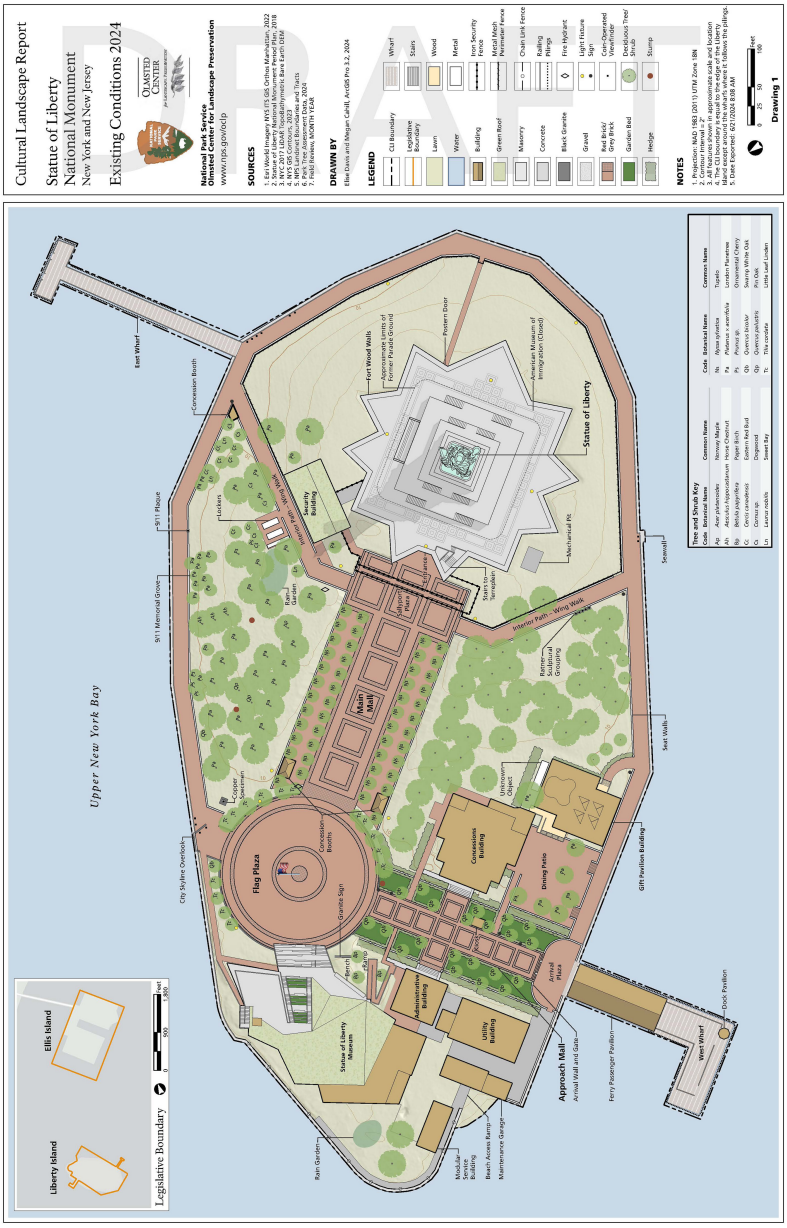
Historic Site

Historic Designed Landscape

Other Names:

Other Name:	Bedloe's Island	**Other Name Type:**	Historic
Other Name:	Liberty Island	**Other Name Type:**	Both Current And Historic
Other Name:	Kennedy's Island	**Other Name Type:**	Historic
Other Name:	Oyster Island	**Other Name Type:**	Historic

Site Plan



Site map, 2025.

Concurrence Information

Concurrence Status:

Park Superintendent Concurrence: Yes

Park Superintendent Date of Concurrence: 08/09/2004

Completion Status Explanatory Narrative:

The original CLI for the Liberty Island was approved by the Superintendent on 08/09/2004. A condition reassessment for Liberty Island was approved by the Superintendent on 9/30/2010. This comprehensive CLI update (Level A) was compiled in 2025 by Jeff Killion, Historical Landscape Architect, Olmsted Center for Landscape Preservation, Boston, Massachusetts. It is based on the findings of the 2024 “Cultural Landscape Report for Liberty Island, Statue of Liberty National Monument, New York and New Jersey: Site History, Existing Conditions, Analysis and Evaluation” by H. Eliot Foulds et.al., and the 2017 “National Register of Historic Places, Registration Form: Statue of Liberty Enlightening the World” by Stephen Olausen, et.al. This CLI for Liberty Island supersedes all previous CLI versions.

SUMMARY OF CLI REVISIONS, 2025

• The management category remains, “Must be Preserved and Maintained.”
• The areas and periods of significance are revised to reflect the 2017 National Register documentation. The areas are Architecture, Art, Conservation, Engineering, Historic-Non-Aboriginal Archeology, Politics/Government, Prehistoric Archeology, and Social History. The overall period of significance is 1886-Present, within which are several specific periods: 1924-1957, 1760–1910, and 1000–450 B.P.
• The Chronology and Physical History chapter incorporates research from the 2024 CLR and documents changes in the landscape since the original CLI was completed in 2004.
• Inventoried features in the Analysis and Evaluation chapter reflect the 2017 National Register and the 2024 CLR. New contributing features include: approach mall, sally port plaza, interior paths, and views from the grand promenade (Fort Wood). New noncontributing features include: audio-tour booth, brick entry gateway, gift pavilion, lockers, maintenance garage (incinerator), security building (pedestal and crown entrance), Statue of Liberty Museum, arrival plaza, ornamental vegetation on the approach mall, rows of black tupelo along the main mall, swamp white oak trees on approach mall, trees and ornamental vegetation associated with the Statue of Liberty Museum, and the Vigsnes Mine-Norway copper specimen. The main mall was evaluated as noncontributing in the 2004 CLI but is now evaluated as contributing. The west pier was evaluated as contributing in the 2004 CLI but is now evaluated as noncontributing. Contributing features that were removed include: London planes lining the arrival mall; yew hedge along main mall; and triple row of lindens along main mall. Noncontributing features that were removed include: Fort Wood stairs; concession/security tent; security tent; lindens, Japanese black pine hedge, and winged euonymus screen buffering the flag plaza; and yew hedges along arrival mall and flag plaza.
• The overall landscape condition was evaluated as “Good” in 2004 and 2010. The proposed landscape condition evaluation for 2025 is “Good.”
• New site plans and existing condition photographs.

Concurrence Graphic Information:

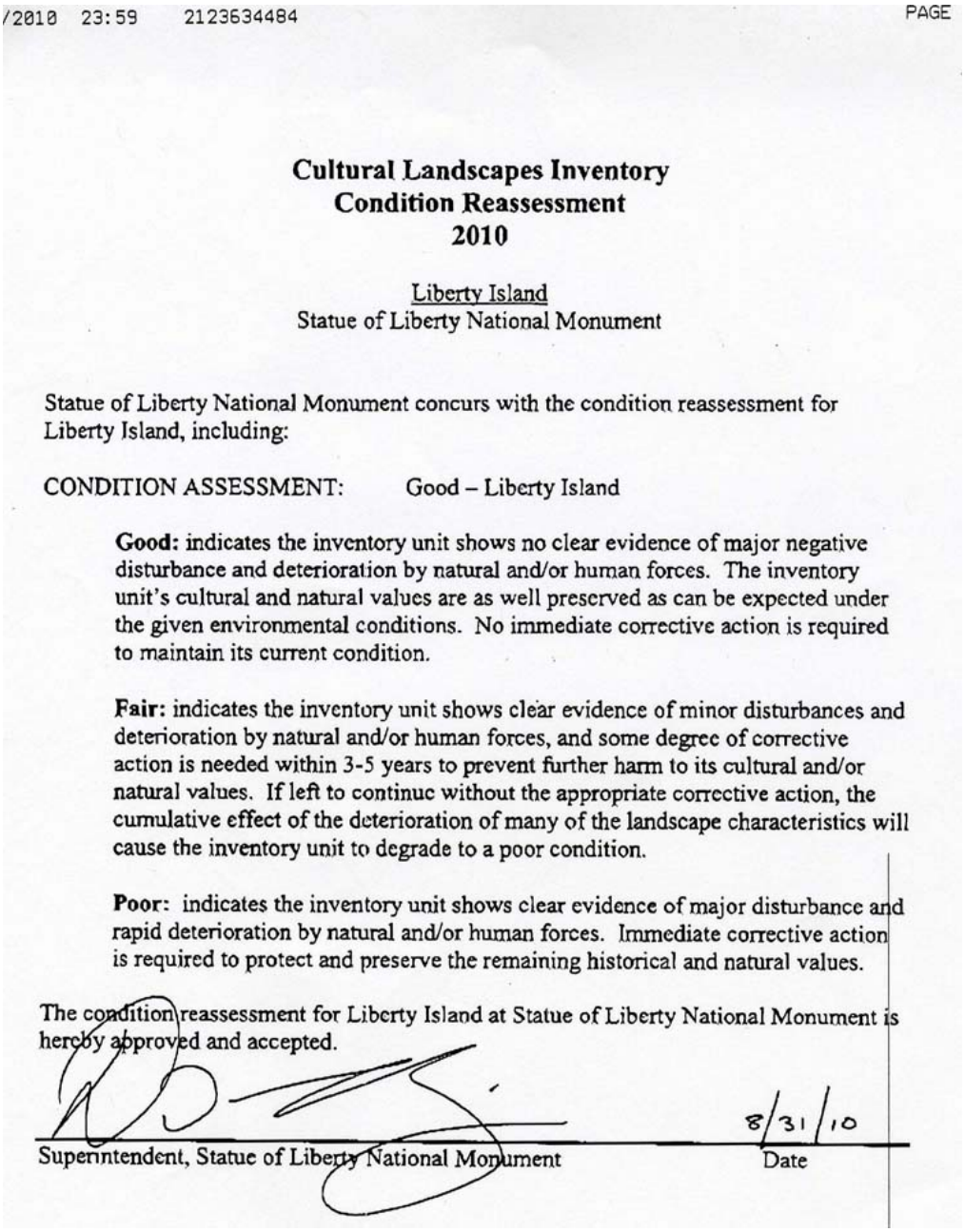
Attachment File Path

"Undetermined" Landscape Characteristics & Associated Features continued

Small-scale Features
- Concession/Security Tent
- Flag pole
- Fort Wood Stairs
- Furnishings
- Kiosks and Concession Carts
- Lighting Features
- Security Fencing
- Sightseeing Binoculars
- Signs, Plaques, Exhibits, Small Sculptures
- Trash Receptacles
- Emma Lazarus Tablet

Vegetation
- South Lawn
- Vegetation Flanking the Malls
- Northeast and Southwest Lawn
- Plane Tree Grove

Views and Vistas
- Views of the Statue from the New York Harbor
- Views of the Statue from Liberty Island
- Views from Liberty Island of the New York Harbor, New York and New Jersey



/2010 23:59 2123634484 PAGE

Cultural Landscapes Inventory
Condition Reassessment
2010

Liberty Island
Statue of Liberty National Monument

Statue of Liberty National Monument concurs with the condition reassessment for Liberty Island, including:

CONDITION ASSESSMENT: Good – Liberty Island

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the landscape characteristics will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The condition reassessment for Liberty Island at Statue of Liberty National Monument is hereby approved and accepted.

8/31/10

Superintendent, Statue of Liberty National Monument Date

Park condition reassessment form, August 31, 2010.

United States Department of the Interior

NATIONAL PARK SERVICE
Northeast Region
200 Chestnut Street
Philadelphia, PA 19106-2878

IN REPLY REFER TO:

H30 (NER-RS&S OCLP)

AUG 24 2005

RECEIVED
AUG 29 2005
HISTORIC PRESERVATION OFFICE

04-2372-2DS
HPO-I2005-288 PROD

Bradley Campbell, Commissioner
New Jersey Department of Environmental Protection
Natural and Historic Resources, Historic Preservation Office
P.O. Box 404
Trenton, New Jersey 08625-0404

Dear Mr. Campbell:

Enclosed for your review and concurrence you will find a copy of the Cultural Landscapes Inventory (CLI) for Liberty Island. The report has been prepared by Shapins Associates, with assistance from the National Park Service Northeast Regional Office cultural resource programs. The CLI program and the enclosed report continue the National Park Service (NPS) efforts to update our cultural resource inventories.

Through the CLI program, the NPS is currently in the midst of a nationwide effort to inventory its cultural landscapes. The CLI is conducted in accordance with Section 110 of the National Historic Preservation Act of 1966 (as amended). It is an inventory of baseline information for all historically significant cultural landscapes within the national park system, and it examines multiple landscape features that contribute to the significance of historic properties. The CLI process includes gathering information from existing secondary sources and conducting on-site reconnaissance of the existing landscape. The information collected provides a comprehensive look at the historical development and significance of the landscape, placing it in context of the property's overall significance. For landscapes found potentially eligible for the National Register of Historic Places (NR), the evaluation describes their character-defining features and assesses the landscape's overall historical integrity. It also raises questions about the landscape that need further study.

It is important to note that the CLI reports are not intended as comprehensive inventory reports for any one property, although for some properties they provide fuller documentation than for others. For example, the reports do not include a full architectural description of structures, but document structures as elements of the overall landscape, and similarly documents other characteristics such as vegetation, spatial organization, and views and vistas. The CLI is one component of the NPS inventory effort that also includes cultural resource inventories for historic structures, archeological sites, ethnographic resources, and museum objects. For example, the NPS List of Classified Structures (LCS) inventory includes structural features of

SHPO concurrence letter, September 30, 2005 (5 pages).

have not been fully identified and evaluated. Additional periods of significance or an expanded period of significance may also be determined as part of the process of amending the National Register documentation.

For this reason the National Register status of the cultural landscape resources dating to this period is "undetermined". "Undetermined" resources, as defined by the CLI, are those for which consultation is in progress. It remains our intent to work with your office in providing a justification in revised National Register documentation.

We call your particular attention to the Landscape Description, Statement of Significance, the Analysis and Evaluation Summary, and the National Register Information in the enclosed CLI Park Report. Based on the enclosed CLI Park Report, we seek your concurrence on the following:

- Liberty Island is significance under criterion A for association with the National Park Service master planning efforts in the 1930s as it began to administer historic sites and monuments for the years 1937-1942.
- The landscape characteristics and features that contribute and those who's status is "undetermined" are those identified on the enclosed list.

If you concur with our evaluation for the Liberty Island landscape resources, we ask that you please sign on the space provided and return this letter to Laurie Matthews, Co-CLI Coordinator (Address: Olmsted Center for Landscape Preservation, 99 Warren Street, Brookline, MA 02445) within thirty days. Thank you for your attention to these reports. Should you have any questions, please feel free to contact Ms. Matthews at 617-566-1689 ext. 266.

Sincerely,

for Mary A. Bomar
Regional Director
Northeast Region

Enclosure

cc:
Superintendent, Statue of Liberty National Monument and Ellis Island

I concur with the above-stated evaluation, including contributing and non-contributing landscape resources of Liberty Island, Statue of Liberty National Monument and Ellis Island.

Dorothy P. Guzzo DS — 9/30/05

New Jersey State Historic Preservation Office — Date

cultural landscapes, but the CLI takes a more encompassing approach to the properties, inventorying all above-ground features in each park in which the NPS has a legal or mandated interest.

Statue of Liberty National Monument is listed as a structure in the National Register of Historic Places. It was administratively listed on October 15, 1966 with the establishment of that program under the National Historic Preservation Act. A nomination form was approved on May 19, 1981. In this documentation, which included only the Statue and Fort Wood, the Statue of Liberty National Monument was found significant under Criterion C in the areas of architecture, engineering, and sculpture for the years 1875-1884. The Administration and Concessions Buildings were determined eligible, in concurrence with the New York SHPO on April 21, 1995.

A project is currently underway to amend and update the existing National Register documentation. The revised documentation will address additional areas of significance, the period of significance, and applicable criteria. This CLI focuses only on the area of significance, period of significance and criteria associated with the landscape resources. The draft National Register form is currently under review by your office. It is anticipated that there will be refinements to the National Register form, related primarily to the period of significance other than that described below, and the evaluation of contributing and non-contributing resources. This CLI includes information on the landscape from the draft National Register form and additional revisions under consideration. We are asking for your concurrence on this CLI in order to meet our inventory goals for this year. When the National Register documentation is completed, the CLI will be revised accordingly.

For purposes of this submittal, this CLI has determined that the Liberty Island landscape is significant under Criterion A for its association with the NPS master planning effort between the years of 1937 and 1942. This is due to Liberty Island's association with the major government reorganization in 1933 that greatly expanded the National Park Service's mission, giving the agency responsibility for historic sites, monuments, military parks and other historic and cultural resources that had previously been outside its jurisdiction. The majority of the monuments acquired by the NPS during the 1930s were well-established, which required little landscape planning or design to make them suitable for visitation. Liberty Island, used primarily for military and defense purposes until that time, was different. Therefore, the master planning effort required to completely transform the island into a monument ground befitting the Statue of Liberty is an exceptional example of the National Park Service's new role as administrator of historic sites. The planning effort began in 1937, implementation followed soon after but ended in 1942 when the United States entered into World War II. The site retains integrity of location, setting, feeling and association.

The site's significance under Criterion C, for landscape design was also considered. Although one experiences the processional arrival sequence as planned in 1937, it was determined that, largely as a result of changes made to the landscape in 1986, it does not retain integrity of design, materials, or workmanship.

Although the NPS has determined that the cultural landscape is significant for its association with planning between 1937 and 1942, the resources and features associated with this period

NPS Cultural Landscapes Inventory
List of Contributing and Non-Contributing Landscape Characteristics and Associated Features
Liberty Island, Statue of Liberty National Monument and Ellis Island
August 2005

Contributing Landscape Characteristics & Associated Features
The following landscape characteristics and associated features contribute to the property's historic character, though not all are considered countable resources according to the National Register of Historic Places.

Buildings and Structures
- Administration Building
- Concessions Building
- Fort Wood Walls
- Statue of Liberty
- Pedestal

"Undetermined" Landscape Characteristics & Associated Features
The following landscape characteristics and associated features contribution to the property's historic character are yet to be determined.

Buildings and Structures
- Sea Wall
- Staff Housing
- Maintenance Building
- Sea Wall Guard Rail
- Utility Building
- Seat Walls

Circulation
- Ferry Approach
- West Pier
- Processional Arrival Sequence (Arrival Mall, Main Mall)
- Perimeter Paths
- Circular Flag Plaza
- Paving Materials
- East Pier

Spatial Organization

Topography

Cultural Landscapes Inventory
Level II

Statue of Liberty National Monument:
Liberty Island Cultural Landscapes Inventory

Statue of Liberty National Monument concurs with the findings of the Level II inventory for Liberty Island including the following specific components:

MANAGEMENT CATEGORY: Must Be Preserved and Maintained

CONDITION ASSESSMENT: Good

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements, will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The Level II Cultural Landscapes Inventory for Liberty Island in Statue of Liberty National Monument is hereby approved and accepted.

Cynthia R. Garrett — 8/9/04

Superintendent, Statue of Liberty National Monument — Date

Park concurrence form, August 9, 2004.

Cultural Landscapes Inventory
CLI Updates Certification Form
2025

Statue of Liberty National Monument
Liberty Island

Statue of Liberty National Monument certifies the CLI update for Liberty Island, including:

CONDITION ASSESSMENT: Good – Liberty Island

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements, will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The CLI update for Liberty Island at Statue of Liberty National Monument is hereby approved and accepted.

Superintendent, Statue of Liberty National Monument — Date 6/5/25

Park concurrence form, June 5, 2025.

Revision:

Revised By	Type of Revision	Revision Date	Revision Narrative
Jeff Killion	CLI Update	06/05/2025	Three levels of effort have been developed for CLI Updates: A, B, and C. Level C is limited to a condition reassessment of the landscape; Level B includes C and is a targeted update of select data fields; Level A includes C and is a comprehensive update of all data fields. This 2025 update to the Liberty Island CLI has been conducted at a Level A effort.

Geographic Information

State and County:

State	County
New York	New York County

Size (Acres): 14.1

Land Tract Number(s)

01-103, 01-104

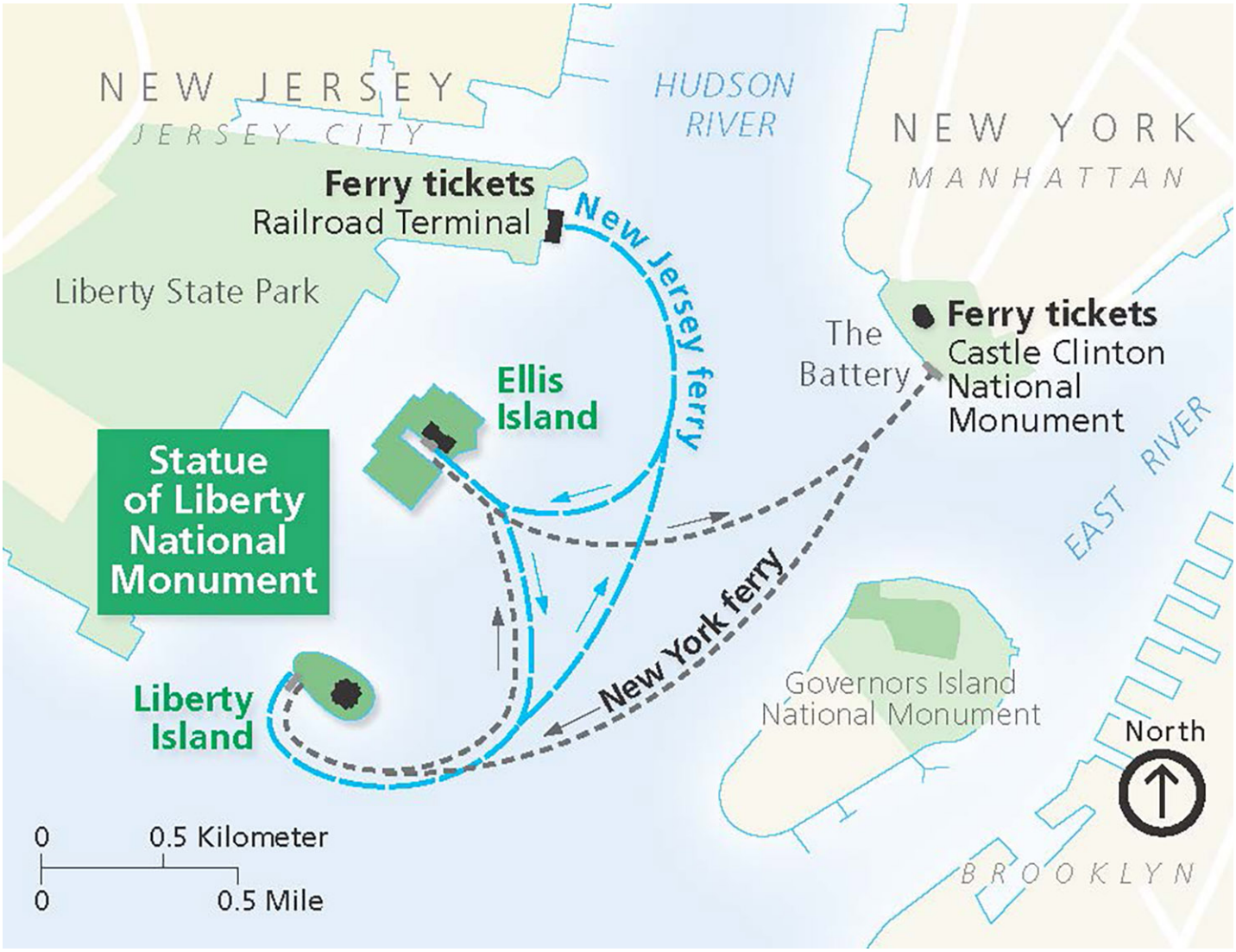
Boundary Description:

The boundaries of Liberty Island CLI are the same as the boundaries the Statue of Liberty National Monument Historic District, which conform to the perimeter of Liberty Island, including the east and west piers that extend into New York Harbor. It is coterminous with the expanded boundary of Statue of Liberty National Monument established by proclamation of President Franklin D. Roosevelt in 1937. The cultural landscape of the Statue of Liberty is easily defined as the water's edge, created by a rock beach and a man-made seawall. The waters of New York Harbor's Upper Bay surround the island.

Boundary Coordinates

Source	Type of Point	Latitude	Longitude	Narrative
Aerial Photograph	Area	40.691132	-74.046034	
Aerial Photograph	Area	40.69065	-74.044793	
Aerial Photograph	Area	40.690196	-74.043898	
Aerial Photograph	Area	40.689698	-74.043517	
Aerial Photograph	Area	40.689163	-74.043536	
Aerial Photograph	Area	40.688759	-74.043659	
Aerial Photograph	Area	40.688566	-74.044006	
Aerial Photograph	Area	40.688529	-74.044404	
Aerial Photograph	Area	40.688598	-74.044842	
Aerial Photograph	Area	40.689314	-74.046295	
Aerial Photograph	Area	40.690434	-74.047238	
Aerial Photograph	Area	40.690567	-74.047036	
Aerial Photograph	Area	40.690893	-74.047241	
Aerial Photograph	Area	40.691043	-74.04712	

Location Map:



Area map of the Statue of Liberty National Monument. (Harpers Ferry Center, https://www.nps.gov/media/photo/collectio



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Regional Landscape Contexts:

Type of Context: Cultural

Description:

Cultural context is the general human overlay on the physical form of the landscape. Liberty Island is located in the metropolitan New York region. The island's current development reflects, in part, its historic use as a monument commemorating the human ideal of liberty and its constant symbol of freedom and opportunity available to newcomers to America.

Type of Context: Physiographic

Description:

Physiographic context is the large-scale physical forms and patterns of the landscape such as hill, plateau, ravine, drumlin, etc. Liberty Island is located in New York's Upper Bay, 0.6 miles southeast of New Jersey's Liberty State Park and 1.7 miles southwest of Manhattan's South Ferry terminal. The island is flat and
maintains an elevation of 5 feet above sea level. It measures approximately 0.25 miles long and 0.15 miles wide at its widest point.

Type of Context: Political

Description:

Political context is the overlay imposed on the landscape through general land use, zoning, legal restrictions, transportation, utilities, population, and political jurisdiction (e.g., state, county, city, borough, or village). Liberty Island, although within the boundaries of New Jersey, is under the jurisdiction of New York County in New York State. The island is owned by the federal government and is administered by the NPS.

Management Information

General Management Information

Management Category: Must be Preserved and Maintained

Management Category Date: 08/09/2004

Management Category Explanatory Narrative:

The category of management for the CLI project site is based on its significance, use, condition, and location. The management category is a measure of the agency's priority for preservation and maintenance. Each category is founded in legislation, policy, and park planning considerations. As approved on August 9, 2004, Liberty Island meets the Must be Preserved and Maintained management category because the preservation of the property is specifically legislated. The property is also nationally significant as defined by National Register of Historic Places criteria.

Management Agreements:

Type of Agreement: Concession Contract/Permit

Management Agreement Expiration Date:

Management Agreement Explanatory Narrative:

Cooperating Association Agreement with Eastern National. Eastern National entered into a three-way master agreement with the National Parks of New York Harbor and the National Parks of New York Harbor Conservancy to design and manage retail outlets in the various park units via a series of supplemental agreements with the units. (FD 2018: 12)

Type of Agreement: Other

Management Agreement Expiration Date:

Management Agreement Explanatory Narrative:

Project fundraising. (FD 2018: 12)

Legal Interests:

Type of Interest: Fee Simple

Narrative:

Located in managed wilderness?: No

Adjacent Lands Information

Do Adjacent Lands Contribute? Yes

Adjacent Lands Narrative:

Adjacent lands are lands outside the cultural landscape boundary, including lands inside or outside the park. The waters of New York Harbor and surrounding shorelines and urban landforms are critical components of the views to and from Liberty Island and the Statue of Liberty. The island and statue stand within the busy harbor and major metropolitan city centers.

Adjacent Lands Graphic:



View looking northeast at Liberty Island, with Manhattan in the distance. (FD 2018: 24)

National Register Information

National Register of Historic Places

Documentation Status: Entered Documented

Documentation Narrative Description:

Statue of Liberty National Monument is listed as a structure in the National Register of Historic Places. It was administratively listed on October 15, 1966, with the establishment of that program under the National Historic Preservation Act. The Statue was designated a World Heritage Site in 1983.

On May 19, 1981, the Keeper of the National Register approved documentation for the 12.7-acre property. National-level significance was identified under Criterion A in the area of Sculpture and under Criterion C in the areas of Architecture and Engineering. The period of significance was identified as nineteenth century, with specific dates of 1875-1884, the years when the statue was constructed in France. The documentation identified two contributing features: Statue of Liberty Enlightening the World and the Fort Wood Walls.

On April 21, 1995, the National Park Service, in consultation with the New York State Historic Preservation Office (SHPO), determined that the administration and concessions buildings on Liberty Island were eligible for listing in the National Register.

On September 30, 2005, the New Jersey State Historic Preservation Office (HPO) concurred with the findings of the 2005 "Cultural Landscape Inventory for Liberty Island." National-level significance for the 12.7-acre property was identified under Criterion A in the area of Community Planning and Development for its association with the NPS master planning effort between 1937 and 1942 (also the period of significance). The CLI identified five contributing features: Administration Building, Concessions Building, Fort Wood Walls, Statue of Liberty, and Pedestal. It also identified 33 undetermined (unevaluated) features: Seawall, Staff Housing, Maintenance Building, Seawall Guard Rail, Utility Building, Seat Walls, Ferry Approach, West Pier, East Pier, Processional Arrival Sequence (Arrival Mall, Main Mall), Perimeter Paths, Circular Flag Plaza, Paving Materials, Concession/Security Tent, Flag Pole, Fort Wood Stairs, Furnishings, Kiosks and Concession Carts, Lighting Features, Security Fencing, Sightseeing Binoculars, Signs, Plaques, Small Sculptures, Trash Receptacles, Emma Lazarus Tablet, South Lawn. Vegetation Flanking the Malls, Northeast and Southwest Lawns, Plane Tree Grove, Views from the Statue of Liberty from New York Harbor, Views of the Statue from Liberty Island, Views from Liberty Island of New York Harbor and New York and New Jersey.

On December 14, 2009, the National Park Service, in consultation with the New York SHPO, determined that the Seawall on Liberty Island was eligible for listing in the National Register.

On September 14, 2017, the Keeper approved updated National Register documentation for the 14.1-acre property. National-level significance was identified under Criterion A in the areas of Politics/Government, Social History, and Conservation, as an internationally recognized symbol of the American way of life and association with early federal efforts to administer, preserve, and interpret nationally significant historic properties. National-level significance was identified under Criterion C in the areas of Architecture, Art, and Engineering for the completion of the statue in 1886. National-level significance was identified under Criterion D in the areas of Archeology (Prehistoric) and Archeology (Historic, Non-Aboriginal) for archeological sites associated with Native American habitation during the Middle-Late Woodland Periods and for its military use from the Colonial period to the early twentieth century, including the construction of Fort Wood. The overall period of significance was identified as 1886-Present, along with several specific periods of significance: 1924-1957, 1886, 1000–450 B.P., and 1760–1910. Eleven contributing features in the documentation included: Statue of Liberty Enlightening the World (statue and pedestal), Fort Wood Walls, Seawall, Administration Building, Concessions Building, Utility Building (Maintenance Garage), Liberty Island Grounds (Primary Circulation System, Secondary Circulation System, Plantings), Shell Midden Site, and Historic Midden #1 Site. Twelve nonconcontributing features included: Maintenance Garage (Incinerator), Gift Pavilion, Snack Booth 1, Snack Booth 2, Snack Booth 3, Audio-tour Booth, West Pier, East Pier, Security Tent, Sculptural Grouping, Vigsnes Mine, and Norway Copper Specimen.

According to research conducted for this CLI and the categories of National Register documentation outlined in the "CLI Professional Procedures Guide," resources that contribute to the significance of Liberty Island landscape have been described in the 1981 and 2017 National Register documentation and in consultation with the New York SHPO in 1995 and 2009 and the New Jersey HPO in 2005. The site's areas and periods of significance are also adequately documented. Therefore, for purposes of the CLI, Liberty Island is considered "Listed-Documented."

Eligibility: Eligible -- Keeper

Concurrence Eligibility Date:

Concurrence Narrative:

Significance Level: National

Contributing: Individual

Classification: District

Statement of Significance for National Register of Historic Places:

The Statue of Liberty National Monument – Liberty Island Historic District – is significant at the national level under National Register of Historic Places Criterion A in the areas of Politics/Government, Social History, and Conservation and Criterion C in the areas of Art, Architecture, and Engineering. The District is also significant at the national level under Criterion D in the areas of Prehistoric Archeology and Historic-Non-Aboriginal Archeology.

The overall period of significance is 1886-Present, along with specific periods of significance. In the areas of Politics/Government and Social History the period is 1886-Present, from the year the Statue was completed to present time for the intangible, enduring, and continually evolving qualities of the Statue's symbolic meanings, which together comprise the familiar image of the Statue of Liberty that is recognized throughout the world. In the area of Conservation the period is 1924-1957, when Statue of Liberty National Monument was created under the American Antiquities Act to the year when the National Park Service completed the initial redevelopment of Liberty Island. In the areas of Art, Architecture, and Engineering the year 1886 marks the completion date of the statue. In the area of Prehistoric Archeology the period is 1000-450 B.P., which encompass significant archeological sites associated with Native American habitation of Bedloe's Island during the Middle–Late Woodland Periods. For the area of Historic-Non-Aboriginal Archeology, the period is 1760-1910, which spans the site's military use from the Colonial period to the early twentieth century, as well as the construction of Fort Wood in 1811 and the initial development of the seawall surrounding the island in the mid-nineteenth century.

CRITERION A

Politics/Government and Social History:
The Statue of Liberty derives its primary national-level significance under Criterion A in the areas of Politics/Government and Social History. Expressive of the ideal of liberty that forms the core of American national identity, the Statue is one of our nation's most important and recognizable symbolic structures. Initially a monument to the kinship that developed between the French and American peoples during their respective struggles for political freedom, the Statue subsequently took on additional meanings that reflected major currents in American sociopolitical history. The proliferation of its image in government and political contexts and popular and commercial culture made the Statue an international symbol of the American spirit and a reference point for discourse concerning the complex subjects of American identity, equality, and polity. (NR 2017, Sec.8: 34)

These unique, enduring, and still-evolving characteristics of the Statue's significance have been recognized through its listing as a World Heritage Site, which states:
"The symbolic value of the Statue of Liberty lies in two basic factors. It was presented by France with the intention of affirming the historical alliance between the two nations. It was financed by international subscription in recognition of the establishment of the principles of freedom and democracy by the U.S.

Declaration of Independence, which the Statue holds in her left hand. The Statue also soon became and has endured as a symbol of the migration of people from many countries into the United States in the late 19th and the early 20th centuries. She endures as a highly potent symbol – inspiring contemplation, debate and protest – of ideals such as liberty, peace, human rights, abolition of slavery, democracy and opportunity." (NR 2017, Sec.8: 34, from UNESCO 2011)

Conservation:
The Statue of Liberty is nationally significant under Criterion A in the area of Conservation for its association with key events in the history of historic preservation in the United States and the creation of a national system of historical parks and monuments under the administration of the National Park Service. From its inception, the Statue was afforded a rare measure of federal protection when in 1877 Congress authorized President Ulysses S. Grant to set aside federal land for its site and make regulations for its maintenance as a beacon and work of art. For most of its first 50 years the Statue was administered by the War Department, which provided for its basic maintenance but otherwise did little to improve visitor access or interpretation of the Statue. The formal recognition of the Statue's significance as a national symbol of the ideals of liberty occurred in 1924 when President Calvin Coolidge invoked the Antiquities Act to establish Statue of Liberty National Monument. The Monument was among the group of national battlefields and monuments transferred from the War Department to the National Park Service in 1933 under an executive order issued by President Franklin Roosevelt. The order established the National Park Service as the agency responsible for developing and implementing federal historic preservation policy and provided the basis for the national system of historic and natural parks that exists today. In 1937, after four years of negotiations between the Department of the Interior and the War Department, President Roosevelt signed a proclamation that expanded the boundaries of the Monument. The expansion allowed the Park Service to begin planning for the redevelopment of the Fort Wood military post into a park that would both provide a more attractive setting for the Statue and enhance the Park Service's ability to administer the Monument for public enjoyment. Utilizing funding and labor provided through Depression-era relief programs, construction began after the approval of the master plan for the Monument in 1939 but was halted abruptly soon after the United States entered World War II in December 1941. After the war ended, the national press and several private citizen groups brought attention to the dilapidated appearance of the Statue and its unfinished, rubble-strewn landscape. The outcry against the perceived disregard by the federal government toward one of the nation's most cherished national symbols prompted Congress to earmark funds in 1948 to resume work on the park. The implementation of the master plan was essentially completed in 1956-57 when the Utility Building was completed and the last two military buildings were removed. (NR 2017, Sec.8: 45)

CRITERION C

Art:
The Statue of Liberty is nationally significant under Criterion C in the area of Art. The Statue is one of the world's most recognizable colossal works of art and, at 151 feet, 1 inch in height, is the largest figurative sculpture in the United States. A gift from the people of France, the Statue was intended to convey the ideals of "liberty" through its system of carefully developed symbolic features and iconography. The Statue and its pedestal possess high artistic values and, along with their interconnected internal supporting structure, represented a major undertaking that took 21 years from conception to completion and combined the talents of masters from several fields, most notably sculptor Frédéric-Auguste Bartholdi, engineer Gustave Eiffel, and architect Richard Morris Hunt. (NR 2017, Sec.8: 68)

Engineering:
The Statue of Liberty is nationally significant under Criterion C in the area of Engineering as the largest statue ever built in the United States. The Statue and its pedestal and their interconnected system of interior supports represent the collaborative work of several master engineers. The most well-known of these was the noted French bridge engineer Gustave Eiffel, whose Eiffel Tower is one of the other most important symbolic art and engineering structures in the world. The Statue embodies the distinctive characteristics of the repoussé method of thin metal sheet construction; it is the largest repoussé statue in the world and the largest copper statue in the United States. Its 1886 completion date and large size make it a notable example of early curtain wall construction. The District derives additional significance in the area of Engineering from the walls of Fort Wood, a rare star-shaped fortification that was developed as part of a system of forts erected in the early nineteenth century to protect New York City from seaborne

attack. They are the sole remaining example in the United States of a star-shaped fort without bastions built for the First or Second American Systems of fortification. The fort was designed by Jonathan Williams (1750–1816), an important figure in the history of American military engineering. (NR 2017, Sec.8: 81)

Architecture:
The Statue of Liberty's is nationally significant under Criterion C in the area of Architecture for its Beaux Arts-style pedestal, a representative example of the work of noted American architect Richard Morris Hunt (1827–1895). The pedestal reflects Beaux Arts principles in its classical hierarchical design. The simple Doric plinth surmounted by a frieze steps back to a central shaft dominated by immense recessed three-bay-wide loggias on each side that culminates in a continuous deep balcony at the top. Sculptural features that include carved pilasters and panels as well as applied geometric shapes add visual interest to each elevation. The structure also evokes the plasticity of sculpture through the multiple changes in depth on each vertical plane and through the contrast between the somewhat rough overall stonework and the smooth-finished stone of the loggia, plinth, and parapet. The bold and over-scaled supporting elements provide a dramatic, yet understated, base for the massive Statue. (NR 2017, Sec.8: 92)

The height and shape of the pedestal had an enormous and dramatic effect on the final appearance and visual impact of the Statue. As with his many other collaborative designs with sculptors, Hunt was faced with the problem of how "to provide a base that was proportionate in size and that harmonized with the Statue, though not so massive or bulky nor so elaborate as to call attention to itself and turn the viewer's eye from the figure placed upon it." Hunt's solution was well received by his contemporaries. Harper's Weekly described the pedestal as "worthy of the great figure that will stand on it. Architecturally, it is, as it ought to be, not obtrusive in design or ornamentation, but its massiveness is sufficiently relieved by architectural variety and ornament to prevent an appearance of a mere pyramid of stone. The design is such that the pedestal calls no attention to itself but directs it to the Statue and so modest is it in its appearance that a spectator would not be likely to guess how large and how high it is." The proportion of Statue to pedestal, the immense mass and footprint of the concrete foundation, and the relationship between the height of the pedestal and the outer walls of Fort Wood directly affect the overall perspective and perception of the Statue. Its solidity and vertical thrust contribute significantly to the Statue's success. (NR 2017, Sec.8: 92, quoted in Waite et.al. 2011: 2,6; Bartholdi 1885: 62)

CRITERION D

Archeology–Prehistoric:
The District is nationally significant under Criterion D as a property that has yielded substantive information about pre-contact-period settlement and subsistence patterns in New York Harbor and the lower Hudson River Valley. The Shell Midden Site (ASMIS# STLI00001.000, contributing site), located immediately northwest of the Statue, is dated to the Middle–Late Woodland periods (c. AD 1000 with possible overlap into the Contact period) based on the recovery of a diagnostic jasper Levanna-type projectile point, aboriginal pottery fragments, and radiocarbon assays. While the midden deposit has been truncated through repeated historic-period disturbances, it retains sufficient stratigraphic integrity and has yielded a large enough artifact assemblage for meaningful comparisons with similar deposits identified on Ellis Island and scores of other midden sites throughout coastal New York and New Jersey. The midden provides clear evidence for the use of the island as a shellfish collecting and processing station and underscores the trend toward the intensification of coastal-oriented economies beginning in the Late–Transitional Archaic period followed by more sedentary and aggregated coastal settlement during the Woodland period. On a broader regional scale, the recovery of fledgling pelican bone from the site, a species that does not currently nest or breed in what is now the too cold climate of the Northeast, provides corroborative faunal data to current environmental models that suggest substantial climatic warming around AD 1000. (NR 2017, Sec.8: 95)

Archeology–Historic-Non-Aboriginal:
The District also is nationally significant under Criterion D as a property that has yielded substantive information concerning regional economic market conditions during the late eighteenth to early nineteenth centuries. The Historic Midden #1 Site (ASMIS# STLI00002.00, contributing site), also located northwest of the Statue and overlying the pre-contact midden deposit, was formed by military personnel stationed on the island before the construction of Fort Wood, c. 1794–1811. Comparative analyses of the Historic

Midden #1 assemblage with midden deposits at Fort Jay and residential sites throughout Lower Manhattan suggest stability in international trade and domestic supply markets despite dramatic political upheavals that marked the transition of the United States from a colonial entity to an independent nation. (NR 2017, Sec.8: 95)

National Register Significance Criteria:

A - Associated with events significant to broad patterns of our history

C - Embodies distinctive construction, work of master, or high artistic values

D - Has yielded, or is likely to yield, information important to prehistory or history

National Register Criteria Consideration:

G -- A property less than 50 years of age

National Register Periods of Significance (with Historic Context Themes):

Time Period: CE 1886 - CE 2025

Historic Context Theme	Subtheme	Facet	Other Facet
Creating Social Institutions and Movements	Social and Humanitarian Movements	Historic Preservation Movement	
Changing Role of the U.S. in the World	International Relations	International Relations	
Changing Role of the U.S. in the World	Immigration and Emigration Policies	Immigration And Emigration Policies	

Time Period: CE 1886 - CE 1886

Historic Context Theme	Subtheme	Facet	Other Facet
Expressing Cultural Values	Painting and Sculpture	European Influences, 1876-1920	
Expressing Cultural Values	Architecture	Period Revivals (1870-1940)	
Expanding Science and Technology	Technology (Engineering and Invention)	Construction	

Time Period: CE 1924 - CE 1957

Historic Context Theme	Subtheme	Facet	Other Facet
Transforming the Environment	Historic Preservation	The Federal Government Enters The Movement	

Time Period: BCE 1000 - BCE 450

Historic Context Theme	Subtheme	Facet	Other Facet
Peopling Places	Prehistoric Archeology: Topical Facets	Prehistoric Settlements And Settlement Patterns	

Time Period: CE 1760 - CE 1910

Historic Context Theme	Subtheme	Facet	Other Facet
Peopling Places	Colonial Exploration and Settlement	American Exploration and Settlement	

Area of Significance:

Area of Significance Category: Archeology

Area of Significance Subcategory: Prehistoric

Explanatory Narrative:

Area of Significance Category: Archeology

Area of Significance Subcategory: Historic-Non-Aboriginal

Explanatory Narrative:

Area of Significance Category: Architecture

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Art

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Conservation

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Engineering

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Politics/Government

Area of Significance Subcategory:

Explanatory Narrative:

Area of Significance Category: Social History

Area of Significance Subcategory:

Explanatory Narrative:

NRIS Information:

NRIS Name:	Statue of Liberty National Monument
NRIS ID:	66000058
Primary Certification Date:	05/19/1981
NRIS Name:	Statue of Liberty Enlightening the World
NRIS ID:	66000058
Primary Certification Date:	09/14/2017

State Register Documentation:

Identification Number:	90PR03259
Name:	Statue of Liberty National Monument, Ellis Island & Liberty Island
Listed Date:	06/23/1980

National Historic Landmarks:

National Historic Landmark? No

Theme:

Contributing:

NHL ID:

NHL URL:

Date:

Statement of Significance for National Historic Landmark:

World Heritage Site:

World Heritage Site? Yes

Category: Cultural

WHS ID:

WHS URL:

Date: 12/28/1983

Is Resource within a designated National Natural Landscape: No

Chronology and Physical History

Chronology:

Year	Event	Major Event Narrative
CE 1609	Explored	Dutch enter New York Harbor/Hudson River.
CE 1667	Settled	Isaac Bedloe acquires island, becomes generally known as Bedloe's Island.
CE 1732	Purchased/Sold	Mary Bedloe Smith (Isaac's widow) sells island to Adolph Philipse and Henry Lane, New York merchants.
CE 1738	Established	New York City takes possession of island and uses it as a quarantine station, inspecting incoming ships for contamination and disease.
CE 1746	Settled	Archibald Kennedy acquires island (from Adolph Philipse?) and establishes a summer residence.
CE 1755	Built	Temporarily called Kennedy's Island, a beacon is established on the island by the Militia Act.
CE 1755 - 1757	Established	Island is re-established as a quarantine station due to the outbreak of smallpox.
CE 1758	Land Transfer	Ownership of Bedloe's Island again granted to New York City.
CE 1759 - 1760	Built	Hospital constructed on Bedloe's Island.
CE 1772 - 1776	Abandoned	Island temporarily abandoned during Revolution while it is used as an asylum for Tory sympathizers.
CE 1776	Destroyed	Colonial insurgents laid siege to Bedloe's Island, burning buildings.
CE 1784	Established	New York State legislature passes act that again makes the island a quarantine station.
CE 1793 - 1796	Developed	French use island as an isolation station.
CE 1794	Built	Due to rising tensions between the U.S., England, and France, federal dollars are provided to construct fortifications on Bedloe's Island. The island is chosen as a backup defense for any ships getting past Sandy Hook.
CE 1794 - 1796	Built	In addition to fortifications, a state "lazaretto" (quarantine hospital) is created on Bedloe's Island, removing sick from hospital at Bellevue.
CE 1795	Built	Additional fortifications are built in New York Harbor, including Bedloe's Island.
CE 1796	Land Transfer	Bedloe's Island transferred from New York City to New York State.
CE 1797 - 1800	Built	Fortifications erected on Bedloe's Island with much dispute over who will pay for them: federal or state (true of New York Harbor fortifications in general).
CE 1798	Maintained	State appropriates money to repair buildings for reception of sick on Bedloe's Island.
CE 1798	Removed	State hospital moved back to Bellevue based on expectation that Bedloe's Island will be the location of troops/fortifications.
CE 1800	Land Transfer	Ownership of Bedloe's Island transferred from state to federal government.

Year	Event	Major Event Narrative
CE 1805	Maintained	State appropriates further money for repair and improvement of New York Harbor fortifications, including those on Bedloe's Island.
CE 1807	Built	Congress recommends that "strong redoubt on Bedloe's Island, for mortars and some heavy cannon, be erected."
CE 1808 - 1811	Built	Construction of battery (11-point star-shaped) on Bedloe's Island.
CE 1814	Established	New York Governor Tompkins names the battery Fort Wood.
CE 1834	Land Transfer	An interstate agreement between New York and New Jersey places Bedloe's Island (the land above low water level) within New York while New Jersey retains riparian rights to waters and all submerged land surrounding the island.
CE 1844	Altered	Fort Wood raised a few feet and structurally reinforced with granite.
CE 1861	Established	Fort Wood used as ordnance depot and recruiting station during Civil War.
CE 1865	Developed	Frenchman Edouard de Laboulaye expresses his idea for a "memorial" to American "independence," crafted by the efforts of both Americans and Frenchmen.
CE 1875	Developed	The Franco-American Union was established to present the idea of erecting the commemorative monument in New York Harbor and to begin fundraising in France.
CE 1877	Established	The Statue of Liberty is formally accepted by the United States in a joint resolution of Congress. Congress designates either Governor's or Bedloe's Island for its erection.
CE 1881	Built	Construction of the Statue of Liberty completed in Paris.
CE 1883	Built	Ground is broken for the excavation of the statue pedestal foundation within the walls of Fort Wood on Bedloe's Island.
CE 1883	Memorialized	Emma Lazarus writes "The New Colossus" to contribute to the Pedestal Art Loan Exhibition fundraising event.
CE 1885	Established	Joseph Pulitzer leads the most successful effort to complete the fundraising for the pedestal, launching a dramatic campaign through the World Newspaper for the last $100,000.
CE 1885	Built	The Statue, packed in 214 crates, arrives in New York on the Isere.
CE 1886	Built	Statue of Liberty erected on Bedloe's Island in New York Harbor and dedicated October 28th by President Grover Cleveland.
CE 1901	Land Transfer	Operation of the Statue of Liberty transferred from the Lighthouse Board to War Department.
CE 1903	Memorialized	A bronze tablet containing Emma Lazarus's poem "The New Colossus" is installed inside the pedestal of the Statue of Liberty. The statue later becomes an icon of immigration.
CE 1906	Built	East wharf constructed.

Year	Event	Major Event Narrative
CE 1907	Built	Circa 1907 new stone stairs are built in front of the Statue, the moat inside the seawall is filled to create space for a gently sloping lawn, a new waiting room is built on the east pier, and a flagpole is erected in front of the Statue.
CE 1916	Altered	Gutzon Borglum redesigns the torch flame by adding amber cathedral glass to the upper portion of the flame.
CE 1916	Altered	The lighting system in the torch is completely replaced and intensified by an exterior flood lighting system for the statue and pedestal.
CE 1924	Established	Statue of Liberty is designated a National Monument.
CE 1931	Built	War Department builds brick-edged geometric flower beds on top of Fort Wood and installs exterior lighting.
CE 1933	Land Transfer	Statue of Liberty (statue and pedestal) transferred to NPS (along with all national monuments).
CE 1933	Altered	Following the transfer of the Statue, National Park Service (NPS) focuses on correcting major structural and safety problems associated with the Statue. NPS removes the geometric planting beds from the top of Fort Wood.
CE 1937	Land Transfer	Remainder of Bedloe's Island is transferred to the NPS, master plan begins, and the Army evacuates island.
CE 1937	Established	As overseer of the Liberty Island planning project, Thomas Vint, develops a set of planning principles to guide the master planning effort.
CE 1938	Built	Site work begins with the clearing of debris and small structures. The sea wall is repaired and rebuilt.
CE 1938	Demolished	Works Progress Administration (WPA) demolishes nearly all military buildings.
CE 1939	Built	Circulation areas are staked out.
CE 1940	Altered	Area for main mall behind Statue graded, walkways laid out, and lawn seeded. South end of island (around Statue) regraded, reseeded. Walkway at base of Fort Wood removed.
CE 1940	Built	Construction commences on administration and concessions buildings.
CE 1941	Built	Circulation areas are graded.
CE 1941	Built	Development of the southern half of the island is nearly complete when manpower and monetary resources are redirected to World War II. Construction halts until 1948.
CE 1950	Destroyed	Storm washes away new fill, and nearly demolishes east pier, closing the monument to visitors for two weeks.
CE 1952	Altered	Area at location of west pier filled.
CE 1952	Built	Employees' quarters, residence walks, and a utility court are constructed.
CE 1952	Built	The turf panels within the malls are seeded. Both the main avenues and the perimeter paths are paved with brushed concrete. The northeast and southwest lawns are planted with London plane and sycamore trees.
CE 1952	Developed	Plans began for American Museum of Immigration.

Year	Event	Major Event Narrative
CE 1955	Built	Perimeter walk from west pier (with new wall), around Statue, to employees' quarters is constructed.
CE 1955	Established	American Museum of Immigration is incorporated as a nonprofit, educational organization, created to build a museum dedicated to the memory of immigrants in the base of the Statue of Liberty.
CE 1956	Established	Congress changes name of Bedloe’s Island to Liberty Island.
CE 1956	Removed	The last of the military buildings that had been used for staff housing until the facilities area was developed are removed.
CE 1956 - 1957	Built	Utility building/incinerator constructed east of the Administration building.
CE 1962 - 1972	Built	American Museum of Immigration is completed and opens in 1972.
CE 1965	Altered	NPS repaves the main mall and Fort Wood Terrace with stone pavers. NPS also plants hawthorns along either side of the main mall to provide shade.
CE 1984 - 1986	Restored	Statue undergoes extensive 2-year restoration.
CE 1986	Altered	New landscape plan implemented on Liberty Island as part of the restoration project, greatly changing the landscape.
CE 1986	Memorialized	Re-dedication for the 100th anniversary of the statue.
CE 1987 - 1995	Altered	Many features are added to the landscape between c. 1987-1995 including kiosks, mobile venting units and a large concession tent. Additional yew hedges are planted to control pedestrian traffic.
CE 1995	Built	A tent at the entrance to Fort Wood is erected to protect the visitors standing in line from extreme weather.
CE 2001	Altered	Terrorist attacks of September 11 lead to imposition of additional security measures for visitors. Public access to the interior of the statue is terminated until further notice.
CE 2002	Altered	The tent is expanded to accommodate security-screening equipment.
CE 2003	Altered	The concessionaire sets up a gift shop in the tent.
CE 2004	Altered	The tent is expanded to accommodate lockers for visitors going into the Statue.
CE 2004	Built	Temporary wooden stairs are built off of Fort Wood. Security fencing is built around the sally port entrance to Fort Wood. A grove of plane trees is planted to commemorate September 11, 2001.
CE 2012	Destroyed	Super Storm Sandy destroys large sections of seawall, guard railings and paved surfaces throughout Liberty Island and similar waterfront infrastructure across New York Harbor.
CE 2015 - 2019	Built	A stainless-steel perimeter fence is installed along the perimeter of the knee wall surrounding Fort Wood.

Year	Event	Major Event Narrative
CE 2019	Built	A new Statue of Liberty Museum is completed using privately donated funds at the intersection of the approach mall and the main mall. The structure is built atop concrete walls raising the new structure above the documented surge line of 2012 Super Storm Sandy. The original torch is moved out of Fort Wood to serve as the focal point of the new museum.
CE 2019	Built	The building program for the new museum includes a small free-standing secondary security screening facility, making possible the removal of the white security tent covering much of the main mall.
CE 2021 - 2025	Rehabilitated	The prominent granite-faced masonry walls and coping of Fort Wood are rehabilitated.
CE 2023 - 2025	Rehabilitated	All 3 promenade levels at the Statue (Terreplein 2P and additional 2.5P and 3P) and all exterior stairs undergo a major rehabilitation.

Physical History:

INTRODUCTION

The following section provides information on the physical development and evolution of the site, organized by time periods. The narrative is excerpted directly from the 2024 Cultural Landscape Report and the 2010 Cultural Landscape Inventory, and amended as needed.

EARLY LAND USE, to 1864

Liberty Island has been known by many names throughout history, including Oyster Island, Kennedy Island, and interchangeably Bedloe's, Bedloo's or Bedlow's Island. Congress officially changed the island's name from Bedloe's Island to Liberty Island in 1956. (CLR 2024: 7)

Liberty Island lies at an intersection of biomes at the mouth of the Hudson River in New York Harbor. The Lower Hudson Valley environment, between the mouth of the Hudson River and the Atlantic seacoast, is a brackish estuary that supports fin and shellfish as well as a variety of coastal birds. Historically, hardwood forests covered the landscape surrounding New York Harbor and supported a diverse assortment of life. During the last glacial advance, ice cover shaped the New York Harbor and its islands, depositing banks of gravel and sediment pushed forward at the leading edge of the glacier. While historical use has reshaped Liberty Island's glacial terrain, its composition of sand and gravel, overlain by silts and shell deposits, continue to mark the southern limits of the glacial ice sheet. Between 2000 and 600 BCE, sea levels remained relatively low and the harbor islands stood as low hills rising above marsh grasses. As sea levels continued to rise, marshes were inundated and the harbor encircled Liberty Island, cutting it off from the New Jersey mainland only several hundred years ago. (CLR 2024: 7-8)

Prior to the arrival of European settlers, Liberty Island was part of a rich landscape of forests, meadows, rivers, and salt marshes that provided abundant resources for the people living there. The three federally recognized Lenape Nations – Stockbridge Munsee Community of Wisconsin-Band of Mohicans, the Delaware Nation, and the Delaware Tribe of Indians of Oklahoma – all recognize Liberty Island as within their historic homelands. Direct evidence of habitation on Liberty Island dates to the Middle Woodland Period, approximately CE 0–1000. From the early seventeenth century, Dutch colonists, and later the English, displaced Indigenous populations and established what would become New York City. (CLR 2024: 7)

Before the assembly and installation of the Statue of Liberty in 1886, Bedloe's Island supported several different uses. From the late 17th century until the late 18th century the island was operated at different times by New York City or the State of New York for purposes including a hospital, quarantine station, and asylum. In 1794 the first fortifications were emplaced on the island as part of the New York Harbor defenses. It was officially granted to New York State in 1796. (CLI 2010: 31)

Fort Wood:
From the beginning to the middle of the 19th century, the island was jointly used by the State of New York as a hospital/quarantine station and by the federal government as a military depot. The state constructed several buildings for the hospital at the northern end of the island while the federal government built various batteries and fortifications at the southern end. The most substantial fortification, the star-shaped, masonry Fort Wood, was completed in 1811 (Figures 1 and 2). The fort did not engage with an enemy force during the War of 1812 and the island reverted to use as a quarantine station after the war. In the 1850s a garrison was once again established on the island. During the Civil War, the island was used as an ordnance depot and recruiting station, while serving no other defensive purpose beyond deterrence (Figure 3). (CLI 2010: 31)

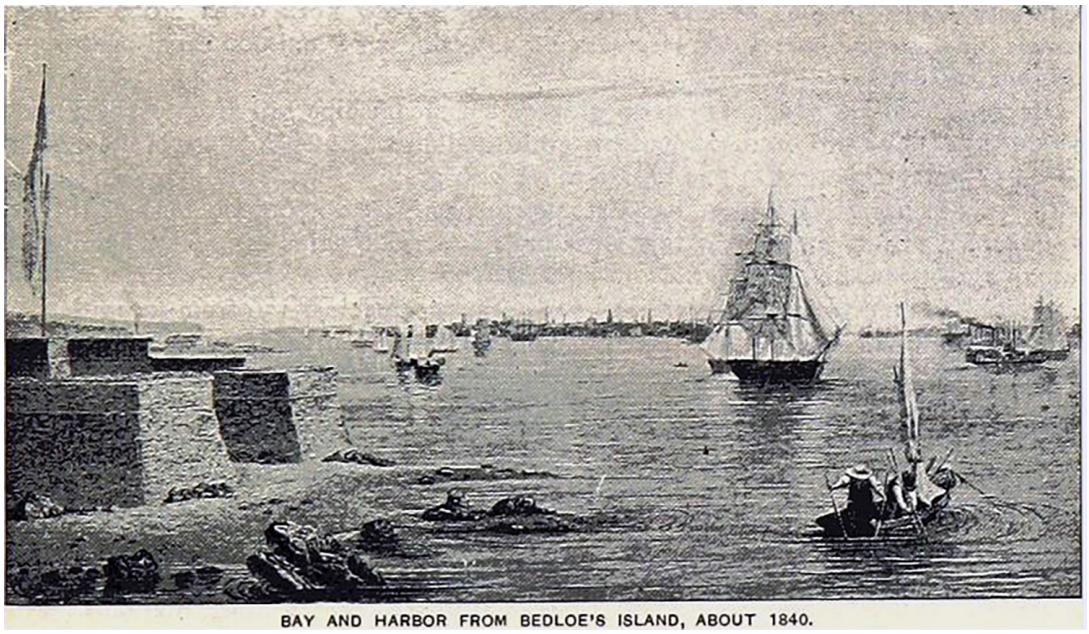


Figure 1. "Bay and Harbor from Bedloe's Island, c.1840" depicts an earlier date, prior to enclosing Fort Wood's outer battery behind a seawall. Note the small shallop with men tonging for oysters, as Bedloe's Island was known as one of the "Oyster Islands." (CLR 2024: 21, from "King's Handbook of New York City," 1893, Moses King, ed)



Figure 2. New York City as seen from the Fire Signal on Staten Island, 1840, by Lt. John Farley. Image annotated by the CLR authors to include inset detail of Bedloe's Island. (CLR 2024: 22, from NOAA Rare Book Library)

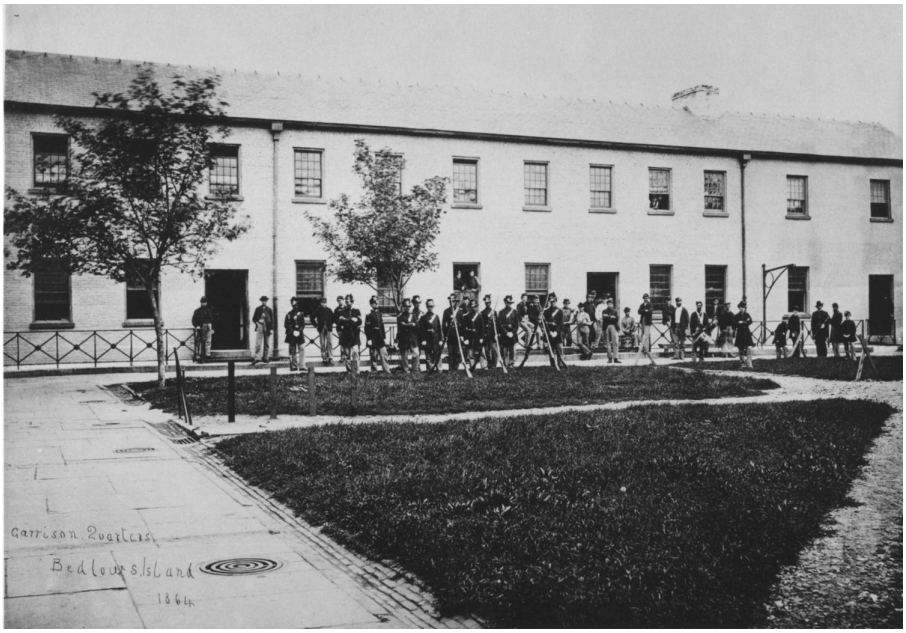


Figure 3. View of the garrison quarters, Bedlow's Island, 1864. (CLR 2024: 39, from National Archives II, Still Pictures Branch, RG77.4)

THE STATUE'S EARLY YEARS, 1865-1937

After the Civil War, advancements in military technology made the Fort Wood fortifications inadequate, and as funding for such forts was significantly constricted, a new purpose for Liberty Island emerged. By 1880, planning was underway for the construction and installation of a colossal statue on the island. The statue was to be a gift from the people of France to the United States, celebrating the centennial of American independence and the ongoing friendship of the two nations. (CLR 2024: 31)

In 1865 Eduoard Laboulaye, a French legal scholar and authority on American culture, had proposed that France give the United States a monument commemorating the friendship between the two nations. Laboulaye's friend, the sculptor August Bartholdi, traveled to America to propose the idea of the monument and to identify an appropriate site. According to Bartholdi, he had no conception of the Statue until he arrived in New York Harbor, and upon seeing Bedloe's Island envisioned "Liberty Enlightening the World" (Figure 4). The United States accepted the proposal and, in 1875 the Franco-American Union was formed to sponsor the construction. Fundraising commenced in both the United States and France, and appeals took many forms including from newspaper accounts, artist's renderings, and at public showings of completed portions of the statue assembly. One such event in 1883 included the poem 'The New Colossus' by Emma Lazarus. (CLI 2010: 31; CLR 2024: 56)

In 1885, the statue was completed and shipped in pieces to New York. It was reassembled and mounted on the impressive masonry pedestal designed by American architect Richard Morris Hunt, which had been completed within the walls of Fort Wood the previous year. On October 28, 1886, President Grover Cleveland dedicated the statue (Figure 5). Ferry service provided island access for visitors, but at this time there were few amenities when they arrived. Meanwhile, the island also continued to serve as a federal military site, and the statue was placed under the jurisdiction of the Lighthouse Board. (CLI 2010: 31)

Army Stewardship:
In 1902 the entire island and administration of the statue was placed under the jurisdiction of the War Department, which used the portion of the island not otherwise devoted to the statue as a Signal Corps station. After undertaking a detailed island survey and building inventory, a major program of construction significantly reshaped the landscape. Many of the buildings standing on the island in 1902 were demolished and replaced with new structures. (CLI 2010: 31; CLR 2024: 79)

In 1903 efforts to honor Emma Lazarus, author of "The New Colossus," bore fruit. Georgina Schuyler, a friend of Lazarus and great-granddaughter of Alexander Hamilton, lobbied for permission to affix a plaque bearing the text of the poem to the statue's pedestal. On May 5, 1903, the Post Commander of Fort Wood accepted the bronze tablet and installed it on a wall within the pedestal's interior. Doing so brought public attention to the poem, prompting The New York Times and the New-York Daily Tribune to publish the sonnet for the first time. Lazarus's sonnet helped to reinforce the statue's growing identification with immigration and coincided within a major period of immigration extending from the 1880s to 1924. Millions of immigrants arrived in New York Harbor during these years, discovering the Statue of Liberty lighting their way. (CLR 2024: 79)

The War Department completed long deferred work on the statue's base, finally filling in the star fort's courtyard, and removing the post-Civil War exterior battery, the northern counterscarp wall, and bridge. In 1916 additional lighting was added outside the statue, and Liberty's torch was partially replaced. During World War I, the island served as a Signal Corps station, as well as a quartermaster's supply depot that provided additional support to the warehousing and shipping function on Governors Island. In response to the nation's entry into the war, temporary barracks were constructed on the island and workers placed fill, adding about 1.2 acres to the island beyond the northwest shoreline, creating space for additional warehouses (Figure 6). (CLR 2024: 79)

The U.S. Government used the symbolism of the Statue of Liberty to bolster patriotism and support for participation in World War I. The statue's popularity continued to increase after the armistice. In 1924 the Statue of Liberty was designated as a National Monument and was furnished with its own civilian superintendent. In 1933 an executive order transferred all National Monuments to National Park Service (NPS) jurisdiction, including the Statue of Liberty and the granite faced star fort serving as her base. At the time of transfer, the landscape was nearly filled with military buildings arranged around the perimeter of the island, the building forming an interior parade ground north of Fort Wood that took the form of a crude triangle of open space. A large dock had been built on the northwest side of the island although the primary visitor dock remained to the southeast, near the base of the statue. There were a few trees and some paths that had been laid out to serve military needs (Figure 7). (CLI 2010: 32; CLR 2024: 79)

Recognizing that it could not effectively manage only the statue, the NPS petitioned Washington to have the entire island transferred so that they could develop an appropriate setting for the monument. After lobbying for several years, the NPS assumed jurisdiction over the entirety of Liberty Island in 1937. (CLI 2010: 32; CLR 2024: 79)



Figure 4. Bartholdi's sketch of the statue on its island setting. (CLR 2024: 42, from Statue of Liberty National Monument, Bob Hope Library)

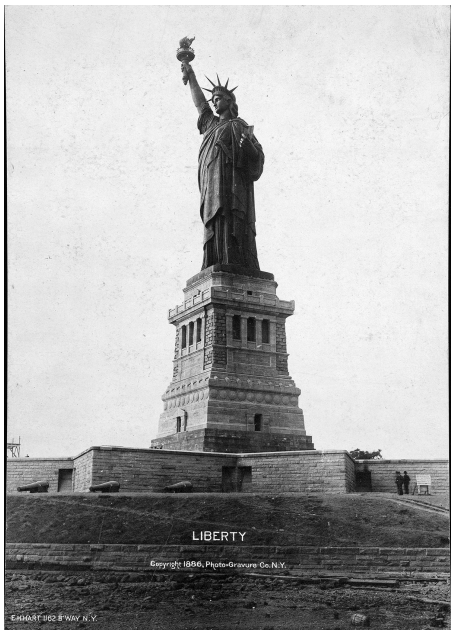


Figure 5. Photograph taken in 1886, soon after the assembly of the statue atop its masonry pedestal within the walls of Fort Wood. (CLR 2024: 61, from National Archives, RG 26, Records of the US Coast Guard 1785-2005, Lighthouses Series, 1855-1933)



Figure 6. Oblique aerial photograph, c.1919, soon after the end of World War I. The barren area to the north of the statue was used as a central gathering area for soldiers. Temporary barracks structures placed to the southwest of the statue were removed a few years later. (CLR 2024: 89, attributed to U.S. Army Air Service Photographic School, C21604, Statue of Liberty NM, Bob Hope Library)



Figure 7. Oblique aerial photograph, c.1933, showing landscape conditions at the approximate time of the transfer of the National Monument from the War Department to the National Park Service. (CLR 2024: 94, Statue of Liberty NM, Bob Hope Library)

INITIAL NPS DEVELOPMENT OF THE LIBERTY ISLAND LANDSCAPE, 1937-1948

In April 1937, park administrators recommended that work begin on developing a master plan for the

island. In response, Chief NPS Architect Thomas C. Vint assigned Resident Landscape Architect Norman T. Newton "to design a comprehensive scheme for the whole of Bedloe's Island." Preparatory work included creating a topographical map of existing conditions on the island and a study of "possible reuse of extant army buildings" (Figure 8). By mid-June 1937, those involved with Newton in the planning process had agreed on the major objectives for the master plan. These were articulated in a Memorandum written by Vint in October 1937, which outlined the design of a park-like setting that harmonized the buildings and structures with the environment, and where the statue provided an unambiguous focal point:

- The island should be developed so that no other features would compete with the statue itself. The general effect should be that of the statue projected above a tree-lined island.
- All facilities for administration, housing and tourist accommodations should be outside the statue itself.
- The boat landing should be moved to the northwest corner of the island so that boats would pass around to the west side before landing, giving visitors an opportunity to view the statue from the front.
- Provision should be made for landing facilities for small private boats.
- The northwest shoreline of the island (near the proposed west dock) should be filled to provide additional area to locate support facilities.
- The main entrance to the statue itself should be through the north sally port, the original entrance to Fort Wood.
- The following facilities should be built: administration building, museum, comfort stations, dock and landing facilities, facilities for outdoor band concerts, employee quarters, utilities, and concessions.

(CLR 2024: 105-107, from Perrault 1984: 47; CLR 1999: 14)

The Master Plan was refined and ultimately took shape by 1939 (and approved in April 1940). There were several subsequent versions in the early 1940s, but these were required annual updates that remained true to the spirit of the 1939 plan. Newton's formal Beaux Arts design focused on geometry, axial relationships, and vistas, and incorporated elements of both French and Italian landscape styles. Although the design was never entirely realized, his Master Plan served as the catalyst for the transformation of the island, a clear diagram driving the development of the monument grounds for the next forty years. The plan laid the framework for to improving the experience of moving to, and through, the site by directing circulation, creating distinct use zones, and controlling vistas of the statue and the New York Harbor in order to heighten the visitor's experience of the monument. (CLI 2010: 32-33: CLR 2024: 109)

Initial Construction Begins:
As the master planning proceeded, initial site work commenced. By 1938 workers funded through the Works Progress Administration (WPA) had begun clearing debris and unneeded small structures, especially near the statue, and repairing and rebuilding the seawall (Figures 9 and 10). They also began clearing the island of larger military structures, removing the large warehouse next to the west wharf and the long warehouse and waiting room on the east wharf. The east wharf was then partially re-decked, with a temporary structure erected there to provide shelter for a security guard. Debris from demolished buildings was later used as fill. Another WPA project in 1941 involved the construction of the concession and administration buildings. (CLR 2024: 105-106; CLI 2010: 33)

Historic photographs reveal that the main mall had been staked out by 1939 and that both the main mall and arrival mall were graded by 1941. The two intersecting mall axes contained three distinct areas. The arrival mall area leading from the west pier was an avenue edged by plane trees and hedges and flanked by the administration and concession buildings. At the intersection of the axes was a square, turf-paneled plaza. The plaza extended east to the island's edge, terminating at an overlook area. A flagpole was installed at the center of this overlook area. The main mall also featured a large turf panel framed by a yew hedges. Two paths lined either side of the turf panel and were bordered by a seat wall and yew shrubs. By 1941 the southern half of the island clearly reflected Newton's intended design, but the rest of the island remained largely a construction site with graded areas of bare soil revealing the skeleton of the Master Plan (Figure 11). (CLI 2010: 33)

Throughout this period, the U.S. Army continued to use a portion of the northern end of the island as a Signal Corps facility. The Signal Corps operated the radio station and the two tall radio towers from a non-commissioned officers' quarters designed for two families. When NPS construction work

began, the Signal Corps expressed concern over the lack of clear delineation between army and NPS property and requested a more secure boundary. (CLR 2024: 106)

World War II on Liberty Island:
After the December 7 Japanese attack on Pearl Harbor and the United States declaration of war, work halted as funds and labor became exclusively directed toward the war effort. At the Statue of Liberty, the NPS reduced staff to a minimum, while restrictions on wartime travel curtailed public visitation. In February 1942 the Signal Corps relocated the vacant radio station from Liberty Island to Governors Island, and by May 1942 they had dismantled the Liberty Island radio towers. In 1943 the Coast Guard established an observation post using space inside the Statue of Liberty's masonry pedestal and base. This observation post would remain in place until well after the war's end, finally removed in late 1949. (CLR 2024: 114)

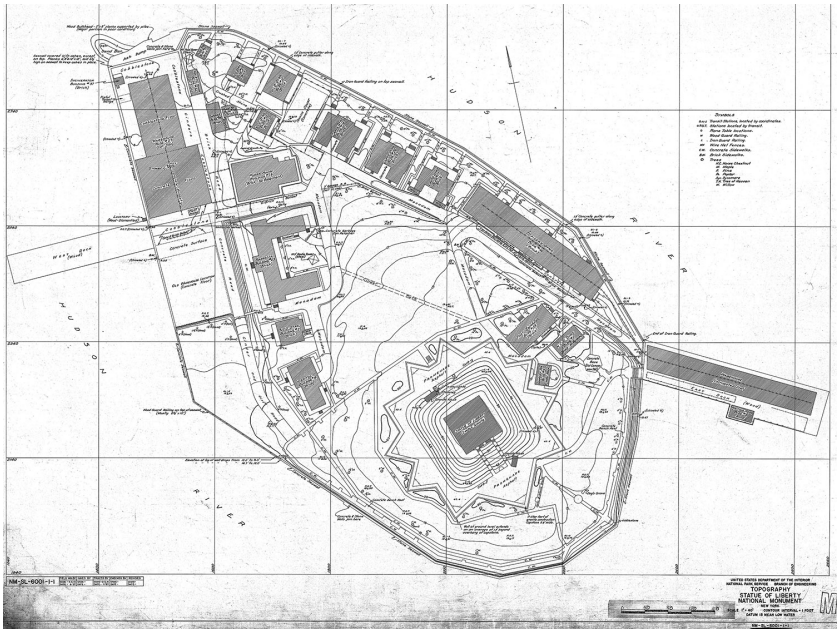


Figure 8. Survey drawing, 1937, used as a basemap for the redesign of Liberty Island, which intended to render a more aesthetic landscape setting for the statue and plan for new facilities to better meet the practical needs of visitors. (CLR 2024: 105, from Statue of Liberty NM, Bob Hope Library)



Figure 9. Oblique aerial photograph, 1939, of recently completed demolition of large warehouses once located on the western shoreline and long warehouse formerly atop the wharf projecting to the southeast. (CLR 2024: 107, from National Archives II, Still Pictures Branch, Airscapes Program, RG18-AA-93)



Figure 10. Oblique aerial photograph, 1940, showing extensive demolition work underway that spring. (CLR 2023: 114, from National Archives II, Still Picture Branch, Airscapes Program, RG18, AA-92-25)



Figure 11. Oblique aerial photograph, 1941, showing the two malls and concession and administration buildings. Note the annotation on the north shore indicating work yet to be completed. (CLR 2024: 118, from Statue of Liberty NM, Bob Hope Library)

POST-WAR DEVELOPMENT, 1948-1957

Following World War II, public and political concern with the unfit state of the island escalated and Congress was pressured to allot funds to complete the island's master plan. As a result of this surge of interest and support, development of the monument grounds gained momentum. Implementation resumed steadily after 1948, largely in accord with the 1939 Master Plan (except for elimination of a proposed boat basin at the island's northern end). Filling on the shoreline surrounding the new west pier was completed in 1951, bringing the island to its present area of 14.1 acres. The new pier meant visitors aboard the ferry could pass in a dramatic arc around the south side of the island in front of the statue prior to landing. Disembarking, visitors followed the arrival and main malls on their dramatic procession to their encounter with the statue. The panels within the malls and plaza were seeded and the lawns surrounding the plaza were planted with London plane and sycamore trees. Paving of the circulation areas including the malls and the perimeter paths was completed by 1952. On the north end of the island, behind the administration building, a residential complex of four employee quarters and a superintendent's residence was constructed in 1955, along with associated walks and facilities (Figure 12). By 1956 the last military buildings – two quarters on the east side – were removed, and in 1957 a utility building was added west of the administration building. The Liberty Island landscape in 1957 reflected the culmination of two decades of planning and design, effectively representing the "completed" 1939 master plan. (CLI 2010: 34-35; CLR 2024: 116-119)

THE IMMIGRATION MUSEUM AND STATUE OF LIBERTY CENTENNIAL, 1958–1986

During the 1950s, discussions began regarding development of a museum on Liberty Island devoted to American immigration. Concurrently, the NPS launched a ten-year, service-wide initiative named Mission 66 to overhaul park infrastructure and visitor facilities, with the goal of modernizing the nation's park system in preparation for the NPS's fifty-year anniversary in 1966. At Liberty Island, this program was leveraged to complete the new museum. (CLR 2024: 129; CLI 2010: 36)

The NPS and other interested parties considered locations in Manhattan and Ellis Island for the museum, but ultimately chose the base of the Statue of Liberty, which would accomplish the dual goals of providing a fitting setting for the museum exhibits and realizing what they represented as Hunt's original stepped terrace design for the statue's pedestal. Named the American Museum of Immigration, construction began in 1962 (Figure 13). The primary museum spaces and lobby area were placed within the star fort walls, around the pedestal foundation. This involved re-excavating the previously filled interior courtyard of the star fort. Rising above the terreplein level of the fort, and replacing the turfed slope surrounding the pedestal, were two stacked, box-like structures that provided additional space for the museum. Construction was completed in 1965, but work on the interior and exhibits could not continue without further congressional or private funding, and Congress was at this time reallocating domestic funds to the increasingly expensive Vietnam War. In 1967 Congress appropriated sufficient funding for the project to continue, and progress resumed, continuing with intermittent delays until 1972 when the museum opened. (CLI 2010: 36; CLR 2024: 130-131,133)

During these years, the NPS Denver Service Center undertook many landscape improvements, including repaving the promenade on the terrace level, which had been altered during the museum construction. The main mall—but not the arrival mall—was also repaved. By 1965 the NPS had replaced the brushed concrete finish (installed in 1950) with stone pavers. During this time, the NPS also planted hawthorns along either side of the main mall and added a stone veneer to the seat walls. (CLI 2010: 36; CLR 2024: 133)

Centennial Improvements:
In 1979 planning began for the Statue of Liberty's centennial. Preparations included correcting several condition and capacity issues that had become increasingly troublesome since the master plan had been implemented. Only minor repairs had been completed around the island during the 1970s. First and foremost was the need to correct the statue's structural problems and overall poor condition. In 1981 a group named the French-American Committee was incorporated as a private non-profit with the purpose of providing technical recommendations for the statue's restoration. Work recommended by the team included restoring the armature, replacing the torch, and repairing the connection at the frame of the right arm. In 1982 President Ronald Reagan initiated a four-year initiative to restore the statue and make landscape and facilities improvements to the island in preparation for the centennial. Work on the statue began in 1984 (Figure 14). (CLR 2024: 135)

While the attention of the initial fundraising and restoration efforts was primarily on the statue itself, the NPS requested that the scope of the project be expanded to include improvements to the island's infrastructure and visitor facilities. They initially requested $15 million be added to the budget for landscape work and improvements to the administration and concessions building. This was later increased to $27 million to include repairs and improvements to the statue's pedestal and museum. (CLR 2024: 39)

The design firm of John Burgee Architects, in partnership with architect Philip Johnson, donated their design services, developing a plan to rehabilitate the Liberty Island landscape. Initial rehabilitation schemes presented by Burgee and Johnson recommended extensive changes to the landscape. The NPS rejected these proposals, prompting the NPS to ask the agency's Denver Service Center to develop additional alternatives for consideration and refinement. (CLR 2024: 141)

In 1985, Burgee and Johnson sought the services of landscape architectural firm Zion and Breen Associates to prepare the final landscape plans reflecting the consensus reached among the wider

design team. The final landscape plan was more conservative than the initial designs presented by Burgee and Johnson, adapting the master plan design to better meet visitation needs rather than completely remaking it. The most significant changes were made to the two malls and the plaza at their intersection. When these features were initially designed in the late 1930s, visitation numbers were much lower, and the paved areas were more than adequate to accommodate the foot traffic. By the 1980s, however, the malls could no longer accommodate the crowds. The turf panels in particular were difficult to maintain, and in the summer months, there was little shade for the visitors waiting to enter the monument. (CLR 2024: 141)

To remedy this, the central turf panel in the main mall was removed and replaced with paving. The two single rows of hawthorn trees planted on the outer edges of the mall in the 1960s were also removed and replaced with tree bosques comprising three rows of linden trees planted on either side of the mall, providing shade for visitors. The approach mall was narrowed by removing the two paved promenades on the outside of the turf panels and replacing them with plantings of additional plane trees and groundcover. A new tall, curved wall and gate were constructed to define an arrival plaza at the head of the wharf, and the square flag plaza at the north end of the main mall was expanded into a much larger, circular, plaza with a flagpole at the center. This new plaza placed it in a more prominent location at the intersection of the two mall axes. Other changes to the landscape were related to paving and furnishings. In an effort to establish a unified paving treatment, the majority of the island's public circulation areas were resurfaced with red brick pavers (Figure 15). Several different styles of furnishings were added to the main mall, including ornate cast-iron seating of Victorian era oak leaf design. (CLR 2024: 141-142)

Restoration of both the landscape and the statue and its pedestal was completed in time for the 1986 centennial. On July 3, 1986, President Reagan stood on Governors Island and pressed a button to relight the Statue of Liberty. The ceremony included fireworks, a speech, and triumphal music for an audience of 4,000 guests and millions of television viewers. Two days later, on July 5, 1986, the National Monument re-opened to the public. (CLR 2024: 142)



Figure 13. View of the museum structure abutting the pedestal. Once the exterior stone cladding had been applied to the museum's concrete walls, the pedestal received a cleaning, as shown underway here. Note the Mission-66 signboard in the foreground. (CLR 2024: 139, from Statue of Liberty NM, Bob Hope Library)



Figure 14. View of restoration work on the Statue of Liberty in the mid-1980s. (CLR 2024: 141, from Jet Lowe, Historic American Engineering Record)



Figure 15. Oblique aerial photograph c.1986, showing recently completed landscape changes supporting the centennial celebration. The temporary white tent on the main mall provided shade for visitors waiting to ascend the statue. (CLR 2024: 145, Statue of Liberty NM, Bob Hope Library, B12/F3/#171)

LIBERTY'S SECOND CENTURY, 1987–2025

Following the centennial, fifteen years passed with few significant changes to the Liberty Island landscape. The east pier and mall areas saw the addition of two hexagonal concessions kiosks and several mobile food sales units. New canopies and signage were added to the site and the plantings were revised, including the addition of yew hedges to help direct foot traffic, removal of several trees, and replanting of cherry and linden trees. A long, rectangular tent was added to the main mall in the late 1990s to provide shade and shelter for those waiting to enter the statue. On the star fort, routine maintenance was conducted during the spring of 1987, including plans for pointing and caulking the walking surface of all three promenade levels. (CLR 2024: 151)

Despite all the work that was completed for the centennial projects, the park continued to struggle with a number of issues related to capacity, visitor services, and the condition of the island's facilities. The American Museum of Immigration, deemed "cramped and inadequate" soon after opening in the 1970s, remained problematic, as its location within the walls of the star fort was inaccessible to visitors who did not intend to wait in the long line to ascend the statue. In September 1990, the Ellis Island Museum of Immigration opened to the public, offering much of the same programming as its Liberty Island counterpart. The museum on Liberty Island was permanently closed in January 1991, although an art gallery called the "Bartholdi Gallery" remained open within the museum space for several more years. Concessionaires also used portions of the vacated museum space in support of several commercial ventures and for storage. (CLR 2024: 151)

September 11 and New Security Measures:
The terrorist attacks of September 11, 2001, resulted in significant changes at Liberty Island. As the event unfolded, ferry service to Liberty Island was suspended, and no visitors arrived at the island that morning. The stricken towers of the World Trade Center in Manhattan were clearly visible from Liberty Island, less than two and a half miles away (Figure 16). The U.S. Park Police New York Field Office identified the Statue of Liberty, a national icon, as a potential target, and relocated themselves to Ellis Island where they were better positioned to respond if it became necessary. U.S. Park Police directed the evacuation of Liberty Island and ferried staff to the mainland while using boats to form a security perimeter. (CLR 2024: 15)

Liberty Island remained closed following the attacks while the park worked to ensure adequate screening for visitors before accessing the island and the statue. Prior to 9/11, visitor security screening of statue visitors was initiated in 1993 after the first terrorist attack on the World Trade Center. The pre 9/11 screening station was located inside the lobby of the statue base, applying only to those visitors entering the statue, and leaving those arriving on the island itself unscreened. After 9/11, enhanced screening was required at Battery Park and Liberty State Park before visitors boarded the ferry boats to go to Ellis Island or Liberty Island. With these measures in place, the island reopened to visitors in December 2001, but the statue and pedestal remained closed. (CLR 2024: 152)

Attention then turned to securing the star fort entrance and providing secondary screening for visitors wishing to ascend the pedestal and statue. A steel security fence was built to fully enclose the sally port plaza, and the white event-style tent on the main mall was enlarged and improved to provide space for security screening, as well as space for lockers for visitors to store personal items while inside the pedestal. Two wooden staircases were constructed at the north side of the star fort to provide egress from the terreplein level to the sally port plaza. The tent and the wooden stairs were meant to be temporary while permanent solutions could be designed and implemented. With these measures in place, the interior spaces of the historic star fort, the vacant museum structure, and the pedestal reopened to the public in 2004. That same year, a small grove of London plane trees was donated by the Women's Auxiliary of the Veterans of Foreign Wars and planted at the northeast lawn in 2004, dedicated as the 9/11 Memorial Grove. The statue itself, however, remained closed for five more years until additional safety improvements could be made. The statue opened with limited capacity on July 4, 2009. (CLR 2024: 152-153)

After 9/11, seasonal staff no longer lived on the island, leaving only the superintendent's quarters occupied. The former staff residences were used as offices, day quarters, and storage for law enforcement, emergency responders, and the park's interpretive development program. (CLR 2024: 153)

Post 9/11 Landscape Changes:
In 2010 a temporary gift pavilion was constructed immediately south of the existing outdoor dining patio. The gift pavilion was built on pilings driven into the ground and contained a gift shop and visitor restrooms, replacing restroom facilities once located on the mezzanine of the original concessions building. (CLR 2024: 153)

On October 28, 2011, being at that time fully opened to the public, the park celebrated the 125-year anniversary of the Statue of Liberty Enlightening the World. The following day, the interior of the Statue of Liberty's pedestal was closed to the public to begin a year-long renovation to improve safety conditions. The project also included the construction of a permanent flight of stairs leading from the terreplein level of the star fort to the short corridor between the large bronze commemorative sally port doors and the interior lobby. This new set of exterior stairs providing egress from the terreplein level made it possible to remove the temporary wooden staircases accomplishing this purpose since 2004. On October 28, 2012, the interior of the Statue of Liberty briefly reopened on the 126-year anniversary of its dedication, only to be closed again the following day due to the approach of Hurricane Sandy. (CLR 2024: 154)

Hurricane Sandy:
On October 29, 2012, Hurricane Sandy made landfall in New York and New Jersey. The large storm brought a fourteen-foot storm surge to New York Harbor, which covered seventy-five percent of Liberty Island and caused major damage to its buildings, infrastructure, and landscape. The water flooded the basement of all buildings on the island, except the star fort, and severely damaged the piers, perimeter walkways, and railings, as well as the off-site visitor screening stations at Battery Park and Liberty State Park (Figure 17). The storm destroyed the infrastructure for electric, water, sewer utilities, HVAC, phone lines, security systems, and radio equipment. (CLR 2024: 155)

Repairs to the island's infrastructure and many of its buildings occurred in 2013, including extensive repairs to non-residential buildings, gift pavilion, paved walkways, seawalls, and utilities. The perimeter walkway was resurfaced with precast concrete pavers, and the perimeter railing and east

pier were rebuilt. Many of the London plane trees on the approach mall never recovered from the saltwater inundation, and several other trees declined and died over time. The unused storm-damaged staff housing at the north end of the island was ultimately removed because of estimated high rehabilitation costs. (CLR 2024: 155)

Statue of Liberty Museum and Security Screening Building:
The decision to remove the residence buildings opened space on the island and renewed discussions of building a new museum facility. The idea had been under consideration for a number of years, with planning efforts frequently identifying the need for expanded and improved interpretive facilities. Fundraising efforts originally focused on the design and construction of the new museum, but were so successful that sufficient funds were raised to also design and construct a permanent free-standing secondary security screening building and landscape improvements. (CLR 2024: 158-160)

The museum was located on the northwest side of the flag plaza and featured a low, green roof with horizontal roof lines, and walls of glass to help blend the large structure into the landscape and minimize its visual impact. (Figure 18). To protect the new museum from flooding, the finished floor elevation was 5.8 meters above the existing topography. In May 2019, the new museum on Liberty Island opened to the public, displaying the statue's original torch and museum exhibits about the history, construction, and the meaning of the Statue of Liberty. (CLR 2024: 160-161)

The new security screening building replaced the temporary white tent on the mall. It was sited east of the sally port plaza and aligned with the eastern internal path at the southern edge of the northeast lawn. As with the museum, the security screening building was designed to be inconspicuous in the landscape with a low-profile design and green roof. (CLR 2024: 161-162)

Landscape Rehabilitation:
Although the worst of the landscape damage from Hurricane Sandy was quickly repaired, issues that had troubled the park long before the storm were made worse by the flooding, while the full scope of some damage, such as the effects of saltwater on vegetation, became more evident with the passage of time. The London plane trees on the approach mall and linden trees on the main mall were in poor condition, as were the yew hedges that had outgrown their original design intent. The gray granite inset pavers installed on the malls in 1986 were deteriorating. (CLR 2024: 163-164)

Leveraging the extraordinary success of fundraising for the new museum, designer Diane von Furstenberg proposed expanding the scope to include landscape "beautification" measures beyond the new building itself which embraced many of NPS proposals for the landscape that had been awaiting funding. The park embarked on a two-year program of landscape rehabilitation that adhered to the central tenet of the pre-WWII park master plan, which subordinated every design element in the landscape to the statue itself. MPFP Landscape Architects were commissioned to produce existing conditions plans and to develop concept proposals for the landscape. (CLR 2024: 164-165)

Landscape work was undertaken in 2015-2018. On the arrival mall the park replaced the London planes with swamp white oaks, low yew hedges with Japanese holly, and turf panels with flowering perennials planted in rows. At the flag plaza the park planted lindens. On the main mall the park replaced the lindens with two double rows of tupelo trees and removed the yews. The removal of the yews exposed problems with the low walls, which had to be entirely rebuilt using existing and new materials. Pavement rehabilitation occurred throughout both pedestrian malls, the flag plaza, and the sally port plaza, primarily reusing the original red clay bricks. The gray granite inset pavers were replaced with gray bricks, following the 1986 paving patterns. The sally port plaza, which was originally paved entirely with gray granite was redone with red and gray bricks in a pattern similar to the malls. Lastly, the pedestrian barriers surrounding the south lawn installed after 9/11 were replaced with less visually intrusive fencing comprised of a loosely woven mesh of stainless steel, stretched tightly between low fenceposts. (CLR 2024: 165-169)

A sculptural group of individuals associated with the statue, including Joseph Pulitzer, Emma Lazarus, Frédéric-Auguste Bartholdi, Gustave Eiffel, and Édouard René Lefèbvre de Laboulaye, was moved and reinstalled on the seat wall along the western interior walk near the base of the statue. These existing sculptures, designed by the artist Phillip Ratner that were relocated from their prior

location, symmetrically opposite on the eastern interior walk. This statuary group had long provided an effective backdrop to very popular interpretive talks and were relocated to the new location in order to accommodate a new outdoor locker facility opposite the new security building, serving the needs of visitors ascending the statue. (CLR 2024: 168)

On May 16, 2019, the Statue of Liberty Museum opened to the public following a dedication ceremony presented by the NPS and The Statue of Liberty-Ellis Island Foundation (Figure 19). At that time, the landscape rehabilitation project was complete, the temporary security tent had been removed, and the new permanent security screening building was made operational. For the first time in nearly two decades, the Liberty Island landscape exhibited a permanent, deliberate character that bore the design hallmarks of both the 1939 master plan and the 1986 centennial redesign, while meeting the needs of the twenty-first century. (CLR 2024: 169)



Figure 16. The Statue of Liberty and the burning World Trade Center on September 11, 2001; photo attributed to NPS employee Gene Kuziw. (CLR 2024: 152, from Statue of Liberty NM, Bob Hope Library)



Figure 17. Photograph, November 2, 2012, immediately after Hurricane Sandy showing the damage to paved surfaces. (CLR 2024: 159, from Statue of Liberty NM, Bob Hope Library)



Figure 18. Architectural rendering showing an oblique aerial view of the new museum design. The flag plaza is in the foreground and the approach mall is at image left. (CLR 2024: 162, from FXCollaborative)



Figure 19. Photograph from the ferryboat looking northeast to the Statue of Liberty, July 2019. The composition of Bartholdi's copper statue, Richard Morris Hunt's masonry pedestal, and Jonathan Williams' star shaped granite fort has inspired New York City's residents and visitors since 1886. (CLR 2024: 169, from OCLP)

Uses

Functions and Uses:

Major Category	Category	Use/Function	Historic	Current	Primary
Recreation/Culture	Outdoor Sculpture (Statuary)	Outdoor Sculpture (Statuary)	Yes	Yes	Yes
Defense	Arms Storage	Arms Storage	Yes	No	No
Landscape	Plaza/Public Space (Square)	Assembly Area	Yes	Yes	No
Defense	Fortification	Battery (Defense)	Yes	No	No
Commerce/Trade	Business	Concession	Yes	Yes	No
Health Care	Hospital (Mental Hospital)	Hospital (Mental Hospital)	Yes	No	No
Government	Government Office	Interpretation Facility	Yes	Yes	No
Landscape	Leisure-Passive (Park)	Leisure-Passive (Park)	Yes	Yes	No
Recreation/Culture	Monument (Marker, Plaque)	Monument (Marker, Plaque)	Yes	Yes	No
Defense	Military Facility (Post)	Military Facility (Post)	Yes	No	No
Defense	Fortification	Parade Ground	Yes	No	No
Government	Government Office	Ranger Station	Yes	Yes	No
Domestic (Residential)	Single Family Dwelling	Single Family House	Yes	No	No
Landscape	Scenic Landscape	View	Yes	Yes	No
Recreation/Culture	Museum (Exhibition Hall)	Wayside Exhibit	Yes	Yes	No

Public Access:

Public Access: Unrestricted

Public Access Narrative:

Statue of Liberty NM and Ellis Island NHS is open every day year-round with the exception of Thanksgiving Day, Christmas Day, and when inclement weather makes it unsafe for visitation. Statue City Cruises is the NPS-authorized ferry transportation provider to the Statue of Liberty and Ellis Island. There is a fee for the ferry, but no fee for entrance to the park.

Associated Ethnographic Group

Ethnographic Study Status: No Survey Conducted

Ethnographic Narrative:

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

The historic integrity of Liberty Island is evaluated by comparing landscape characteristics and features present during the periods of significance – 1886-Present (statue, pedestal, Fort Wood Walls) and 1924-1957 (grounds, buildings, structures) – with the existing conditions as assessed in 2021-2024. The landscape characteristics evaluated for Liberty Island include natural systems and features, spatial organization, land use, buildings and structures, circulation, vegetation, topography, views and vistas, small-scale features, and archeological sites.

INTEGRITY

The National Register of Historic Places defines integrity as the ability of a property to convey its significance through physical resources. The National Register program identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Retention of these qualities is necessary for a property to convey its significance; however, not all seven aspects must be present to retain integrity.

The Statue of Liberty, including its pedestal and the walls of Fort Wood, retains integrity of location, design, setting, materials, workmanship, association, and feeling. The Liberty Island landscape possesses integrity of location, setting, feeling, and association with respect to the period between 1924 and 1957 when the landscape achieved its significance under Criterion A in the area of Conservation. Changes to the landscape since the end of the period of significance, however, diminish the aspects of design, materials, and workmanship. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

The site's landscape characteristics and features retain their original locations and spatial relationships and continue to function as originally intended. The order of the processional sequence remains the same as when the primary circulation system was completed in 1952. The arrival point on the island remains the west pier. Visitors move from this landing point onto the arrival plaza, which was demarcated from the approach mall in 1984-1986 with the imposition of a curved gateway structure. The approach mall was completed in 1952, directing pedestrian circulation and views eastward toward the central flag pole and the Manhattan skyline beyond, seen across the water. The administration building and concessions building, both built in 1941, flank the approach mall. The view widens as visitors reach the circular flag plaza, built in 1986 to replace a smaller rectangular plaza built in 1957. While the flag plaza changes have altered the proportions of the original Beaux Arts-inspired landscape design by NPS landscape architect Norman Newton, the historic axial relationships are preserved in the formal intersection of the east-west approach mall and the north-south main mall. Here, at this important crossing, the visitor's focus shifts southward to a dorsal view of the Frederic Auguste Bartholdi's colossal statue over five hundred feet away, which stands atop Richard Morris Hunt's masonry pedestal and within Jonathan Williams's star fort. Geometrically arranged trees and low seat walls line the broad, open main mall, which is intentionally wider than the approach mall. The visitor arrival sequence ends at the main entrance to the statue at Fort Wood walls, adjacent to the sally port plaza. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

The statue remains the primary focus of the landscape, while most buildings and facilities remain located at the north end of the island away from the statue. The south lawn surrounding the statue on three sides continues to provide an unadorned foreground for the main attraction on the island, strongly preserving the design intent of the pre-World War II NPS master plan. The private and public spaces remain clearly separated, as do the circulation areas and the green landscaped areas. Key features of the planting concepts included in the plan, such as a tree-covered island with spaces carved out for circulation and buildings, formal and linear plantings lining circulation areas and more informal plantings on the lawns, and a simple palette of hedges and shade tree species, remain largely intact. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

The island's distinct and dramatic setting in New York Harbor remains largely unchanged. While the surrounding harbor shorelines have been redeveloped since the statue was erected, the essence of the setting—an island set apart in the harbor from the surrounding metropolis—and the ferryboat journey to reach it remain among of the most compelling aspects of the statue's location. Two of Bartholdi's main considerations in selecting the site were that the statue be visible from a great distance and that it stand out conspicuously from its surroundings. Those considerations became fully realized during the mid-twentieth century when the buildings of the former Fort Wood military post, which competed with the statue for visual prominence, were

razed and replaced by the simple, low-slung landscape composed of lawn and trees that has been a characteristic of the statue's immediate setting since that time. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

The administration building and concessions buildings have both been enlarged with additions that have altered their original designs and introduced new materials. The former buildings of the employee housing complex were all seriously damaged during Hurricane Sandy in 2012 and were demolished in 2016. A one-story gift pavilion was completed southwest of the concessions building in 2010. In 2019 a new Statue of Liberty Museum was completed at the north end of the island and a new security building was built adjacent to the statue, both of which featured green roofs and low designs to minimize their appearance in the landscape. (CLR 2024: 217-219; NR 2017, Sec.7: 26-28)

LANDSCAPE CHARACTERISTICS AND FEATURES

The next section presents an analysis of landscape characteristics and their associated features and corresponding Historic Structures Inventory (HSI, formerly List of Classified Structures) names and numbers, if applicable. It also includes an evaluation of whether the feature contributes to the property's National Register eligibility for the historic period – 1886-Present (statue, pedestal, Fort Wood walls) and 1924-1957 (grounds, buildings, structures) – contributes to the property's historic character, or if it is noncontributing, undetermined, or managed as a cultural resource.

Landscape Characteristic: Buildings and Structures

Historic Condition (to 1957):
Buildings are elements constructed primarily for sheltering any form of human activity in a landscape, while structures are elements constructed for functional purposes other than sheltering human activity. Early buildings and structures present on Liberty Island prior to the establishment of Fort Wood are imperfectly understood. The island passed through a series of private owners from 1667 onward, but it is not known whether any of these owners erected structures. During this period of private ownership, the government would periodically appropriate the island for quarantine purposes. The island was used in 1738 to inspect incoming ships for contamination or disease, and from 1755 to 1757 it was used as an area to quarantine smallpox patients away from the populated city. In 1758, New York City took possession of the island to build a “pest house” or hospital building. Maps from the period depict at least three buildings on the island, but their nature and function are not well understood. (CLR 2024: 228-229)

The star-shaped masonry Fort Wood walls were first constructed in 1811 as part of the New York Harbor defensive fortification system. The fort underwent improvements and alterations to serve its intended purpose through much of the nineteenth century, including the reconfiguration of its walls in 1845. Following the Civil War, the need for defenses of this type and location declined, and ultimately the fortified structure was selected as the site of the new Statue of Liberty. After the removal of the buildings located on the interior of the fort walls, the statue, its masonry pedestal, and concrete foundation were installed in the center of the star fort in 1886. After this, the star-shaped walls became an integral part of the overall design composition, comprising the statue, pedestal, and star-shaped fort base. (CLR 2024: 229)

Prior to the transfer of the island from the War Department to the NPS in 1937, the buildings on the northern portion of the island served the needs of the US Army and later as a Signal Corps Station, and included a hospital, barracks and officers’ housing, a mess hall, commissary, warehouses, and other structures. The density of the buildings on the island reached a peak during World War I, when it contained more than twenty permanent buildings, plus several temporary barracks and storehouses. While the temporary structures around the statue base were removed soon after the war, the rest of the island remained heavily developed with buildings, structures, roads, and paths serving the Signal Corps Station until the NPS began to implement its master plan in 1937. (CLR 2024: 229)

During the implementation of the park’s master plan, all military buildings were removed, with the last two officers’ quarters removed in 1957. The master plan included several buildings needed to support park operations and visitor services. The administration building and concessions building were constructed in 1941, facing each other across the pedestrian approach mall. The arrangement of these buildings on a cross-axis of the approach mall complemented the formal Beaux-Arts design of the island’s master plan. Construction of six new units of staff housing at the north end of the island began in 1951 and was completed the following year. The housing units were designed by prominent Manhattan architect James McKenzie, known for New York City projects, including the Jacob Riis Houses public housing complex and 1932 Harlem Branch YMCA. These buildings included a superintendent’s house, duplex housing unit and three connected single units comprising the triplex housing units. The buildings were arranged around a grass courtyard that was planted with shade trees and provided a play area for children of the employee families. (CLR 2024: 229)

Post-Historic and Existing Conditions:
The primary changes to the buildings and structures of Liberty Island since 1957 include the removal of the park housing units at the north end of the island and the addition of the new Statue of Liberty Museum, the Security Screening Building, and Gift Pavilion. The base of the statue, comprising the pedestal and the Fort Wood Walls, have undergone substantial alterations associated with the construction of the American Museum of Immigration in the 1960s, as well as changes to meet evolving visitor use, interpretation, safety, and security requirements.

Feature Evaluations:

--Administration Building.
(Contributing)
Historic Conditions (1924-1957): The Administration Building was constructed in 1941 on the north side of the approach mall and has been renovated and expanded at least twice since then. In 1985 a barrier-free ramp was added to the front entrance. A partial second floor was constructed in 1995-1996.
Existing Conditions: The building designed in a restrained Art Moderne style with a streamlined form, smooth surface, and symmetrical features. It is a rectangular, five bay-by five-bay building with a partial second floor over a basement. The Masonry and steel-framed building's wall system is clad with large limestone panels over a granite base course, concluding with an inset limestone parapet on three sides; the fourth (rear) wall is brick. It has concrete foundations and a flat membrane roof with aluminum flashings and copings. (CLR 2024: 277; Review comments, JB, 15 May 2025)

--Audio Tour Booth.
(Noncontributing)
Historic Conditions (1924-1957): The audio tour booth was built in 2012 to provide audio tour equipment for visitors.
Existing Conditions: The booth is a smaller one-story structure with two service windows with rolling metal overhead doors in the front facade. The east and west walls also have openings. It is located on the approach mall, west of the concessions building. (CLR 2024: 279)

--Brick Entry Gateway.
(Noncontributing)
Historic Conditions (1924-1957): The brick entry gateway was constructed in 1986 to define the distinct space of the arrival plaza.
Existing Conditions: A large brick entryway feature separates the arrival plaza from the approach mall. This curved red brick walls of this structure embraces the east side of the arrival plaza, with two openings provided in the center for visitor and service traffic. Each end and column are topped with a concrete ball finial (Figure 24). (CLR 2024: 280)

--Concessions Building.
(Contributing)
Historic Conditions (1924-1957): The Concessions Building was constructed in 1941 on the south side of the approach mall. An addition was added to the building in 1941 including the entrance foyer with two pairs of double doors set in a decorative aluminum storefront and stair to the entrance. Another addition was added to the south (rear) of the building in 1985, which more than doubled its floor area. A ramp providing barrier-free access to the main entrance of the building and an areaway with a freight lift on the east side were also added at that time. Sometime around 2000, the Concessionaire added a cloth canopy to the south "back of house" end of the building. Around 2010, the Concessionaire then constructed a small dishwashing room and walk-in refrigerator in the southwest and southeast corners of the building.
Existing Conditions: The building, designed in a restrained Art Moderne style, is irregularly shaped but symmetrical. Primarily one story tall, it contains a partial basement and two small second-story areas. The masonry and steel-framed building's wall system is clad with large limestone panels over a granite base course, concluding with an inset limestone parapet. It has concrete foundations and a flat membrane roof with aluminum flashings and copings. (CLR 2024: 277; Review comments, JB, 15 May 2025)

--East Pier (Shuttle Dock, Working Dock).
(Noncontributing)
Historic Conditions (1924-1957): Prior to the implementation of the master plan, the east pier was the primary arrival point for visitors to the statue. When the arrival location was moved to the west pier in the 1950s, the east pier was decommissioned. It was later reconstructed to be used as a service pier. The east pier was severely damaged during Hurricane Sandy and was subsequently rebuilt.
Existing Conditions: The pier is T-shaped, extending approximately 275 feet into the water from the perimeter promenade. The T portion at the end of the pier is about 75 feet long. The pier is

constructed of wood pilings, wood decking, and wood railings. The east pier was not an integral part of the 1939 master plan, and it has been substantially altered since the historic period. (CLR 2024: 276)

--Fort Wood Walls.
(Contributing)
Historic Condition (1886-present): The Fort Wood walls were originally built in 1811. Large portions of the fort's interior were excavated for the installment of the statue from 1883-1886. The south sally port was added in 1907. The addition of the American Museum of Immigration between 1961 and 1972 caused parts of the interior faces to be removed. In 2013, a concrete and granite stairwell was added at the interior of the northwest bastion, providing an exit from the terreplein level.
Existing Conditions: The Fort Wood walls form the base of the Statue of Liberty, creating an eleven-point star shape. Other features of the fort are missing. Entrances to the fort are on the northwestern and southeastern sides (wall 1 and wall 11). Behind the parapets and above the ramparts is an open terrace on the terreplein level referred to as the grand promenade (Figure 25). (CLR 2024: 275)

--Gift Pavilion.
(Noncontributing)
Historic Conditions (1924-1957): The gift pavilion, constructed in 2010, was intended to be a temporary structure meeting park concessions needs.
Existing Conditions: The gift pavilion consists of an outdoor seating pavilion with an irregularly shaped, one-story, six-bay by four-bay building southwest of the concessions building (Figure 26). It is bordered by an outdoor dining patio to the north and lawn to the south. The building has a flat roof, modern composite panel siding, and a concrete pier foundation. The main entrance is a set of off-center, aluminum double doors and a secondary entrance is in the rear with two sets of aluminum doors. A plastic sculpture resembling a ribbon is located on the northern corner of the roof to disguise mechanical units. (CLR 2024: 278)

--Lockers.
(Noncontributing)
Historic Conditions (1924-1957): Visitor lockers were constructed in 2019 to provide temporary storage for visitors entering the statue.
Existing Conditions: Lockers for visitor belongings are located opposite the eastern Interior Path from the Security Screening Building. The lockers consist of two rows of square lockers with the lockers on either side of the structures. Above the lockers are butterfly-styled awnings to shelter the visitors using the lockers from rainfall. (CLR 2024: 279)

--Maintenance Garage.
(Noncontributing)
Historic Conditions (1924-1957): The maintenance garage was constructed in 1986.
Existing Conditions: The garage is a rectangular, two-story, one-bay by three-bay, brick building with a covered loading dock on its west side. It has a brick foundation and a flat roof with aluminum flashing. The main entrances are three rolling metal overhead doors evenly spaced on the front facade and a secondary entrance is within the loading bay. The building was redesigned after Hurricane Sandy. (CLR 2024: 278; Review comments, KT, 15 May 2025)

--Security Building (Secondary Screening).
(Noncontributing)
Historic Conditions (1924-1957): Once known as the pedestal and crown entrance area, it built in 2019 to provide security screening for access to the statue (Figure 27). It replaced the Security Tent that was located on the main mall.
Existing Conditions: The Security Building sits on the northern side of the Statue of Liberty just beyond the fort walls. It is a single-story building with concrete walls and a unusual inverted gable roof. Tall and slender windows line the front façade and a ramp extends the length of the front to the main entrance. The exit presides on the eastern side of the building leading towards the Fort Wood walls. (CLR 2024: 279; Review comments, KT, 15 May 2025)

--Seawall.
(Contributing)
Historic Conditions (1924-1957): The first section of the seawall was constructed in two stages in 1842 and 1879, comprised on granite blocks and mortar. The second section was built in 1949 and using a pink granite block shoulder. The third section is a concrete wall built in 1950. The fourth section is a granite-faced concrete wall built between 1950-1951. Portions of the first section were rebuilt in the 1950s with original materials.
Existing Conditions: The Seawall encompasses the island and is identified in four sections as described above (Figure 28). This feature does show some deterioration in the wearing of mortar joints, settling of both the concrete slabs and stones, and erosion of soil beneath and behind the walls. (CLR 2024: 275)

--Snack Booths (3).
(Noncontributing)
Historic Conditions (1924-1957): The snack booths were built after 1998.
Existing Conditions: Three Snack Booths line the primary circulation system. Snack Booth 1 is a rectangular, one-story, two-bay by one-bay building constructed after 1998. It is in the northwest corner of the main mall near the intersection with the flag plaza and faces east. It has a standing-seam, metal, hipped roof with a moderate overhang and a boxed eave with exposed rafter tails at the corners. The walls are clad in synthetic boards with recessed vertical and horizontal panels and wood trim. Two service windows with projecting wood countertops and metal awnings are located on the facade. Each window opening has rolling metal overhead doors. Snack Booth 2 is smaller, but of similar construction, located across the main mall, at the northeast corner. Snack Booth 3 is located just to the north of the intersection of the eastern Interior Path and the perimeter promenade, near the east pier, is a small one-story open-air structure, built much like a contemporary bus-stop. (CLR 2024: 240)

--Statue of Liberty (Enlightening the World) and Pedestal.
(Contributing)
Historic Condition (1886-present): The pedestal and statue were finished in 1886. French architect, Auguste Bartholdi, designed the statue and American architect, Richard Morris Hunt, designed the pedestal. In 1916, the Bartholdi's torch was replaced with another designed by Gutzon Borglum. Circulation improvements were made in 1907 and from 1937-1938. Beneath the pedestal the American Museum of Immigration was added in 1972. While the structure is still there, the museum has since moved to Ellis Island. During a restoration of the statue between 1984 to 1986, the torch was replaced again with one resembling Bartholdi's design. During the restoration, an extension on the statue's stairs was added from the upper terminus to the crown platform and an elevator shaft was installed. Bronze frames and glazed bronze doors were also added to the base of the pedestal.

Existing Conditions: From 2012-2013, parts of the exterior and interior were renovated to accommodate visitor safety and accessibility. The statue is a two-part structure consisting of a tall female figure with a torch held aloft in one hand, a stone tablet held in the other and a granite-clad, Beaux Arts-style pedestal beneath (see Figure 25). The 152-foot figure consists of thin copper sheeting on the outside and wrought iron framing on the interior. Inside the figure is a network of elevators, stairs, and ladders to provide circulation. The pedestal is executed in regularly coursed, rectangular granite slabs with bush-hammered faces surrounded by chiseled margins. The doorway openings are fitted with bronze frames and glazed bronze doors. An open, four-foot-deep, granite balcony wraps around the top of the pedestal. (CLR 2024: 274)

--Statue of Liberty Museum.
(Noncontributing)
Historic Conditions (1924-1957): The Statue of Liberty Museum was constructed between 2016 and 2019. Existing Conditions: The museum is a single-story modern structure built on piers to raise it above flood level 5.8 meters. The building is designed to blend into the Liberty Island landscape (Figures 29 and 30, see Figure 22). The front of the museum abuts the flag plaza and is marked by a large masonry staircase that directs visitors to views available from atop the structure. The building consists of a combination of sustainable materials and materials that complement surrounding structures. (CLR 2024: 279; Review comments, KT, 15 May 2025)

--Utility Building.
(Contributing)
Historic Conditions (1924-1957): The utility building was constructed in 1957. A rectangular addition was constructed on the south side in the 1980s.
Existing Condition: The building is a rectangular, one-story, five-bay by three-bay, steel and concrete block building. It is oriented with the facade facing north and has a poured concrete driveway and parking area. A grass berm with hedging partially screens the building from viewing along the approach mall. The building has a concrete block foundation with a granite veneer and flat asphalt roof with copper flashing and coping. (CLR 2024: 278)

--West Pier.
(Noncontributing)
Historic Conditions (1924-1957): The west pier was built in 1951 to accommodate the arrival of tourists and the new ferry boat routes.
Existing Conditions: The pier is an L-shaped structure extending approximately 215 feet into the water. The structure is about 45 feet wide and is constructed of wood piles and wood plank decking. A 120-foot-long pavilion with a gable roof presides on the northern end. The pier has been expanded and altered so that it no longer reflects its historic conditions. However, its location is a contributing characteristic of the spatial organization and circulation patterns of the island. (CLR 2024: 276)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Administration Building	93740	Contributing	40498		Location	59917	Yes
Concessions Building	93741	Contributing	40499		Location	59926	Yes
Fort Wood Walls	93743	Contributing	40500		Location	59910	Yes
Seawall	93745	Contributing	410002		Location	92345	Yes
Statue of Liberty Enlightening the World	93747	Contributing	1321		Location	59908	No
Statue of Liberty Pedestal	208633	Contributing	618607		Location	59909	Yes
Utility Building (Maintenance Garage)	93744	Contributing	618611		Location	59918	Yes
Audio-Tour Booth	208634	Noncontributing			Location	59911	Yes
Brick Entry Gateway	208641	Noncontributing			Location	59915	Yes
East Pier	93742	Noncontributing			Location	59927	Yes
Gift Pavilion	208635	Noncontributing			Location	240411	Yes
Lockers	208636	Noncontributing					No
Maintenance Garage (Incinerator)	208637	Noncontributing			Location	59919	Yes
Security Building (Secondary Screening)	208638	Noncontributing			Location	252326	No
Snack Booths (3)	208639	Noncontributing			Location	74008	Yes
Statue of Liberty Museum	208640	Noncontributing			Location	243009	Yes
West Pier	93748	Noncontributing					No

Landscape Characteristic Graphics:



Figure 24. The arrival plaza and the brick entry gateway. (CLR 2024: 193, from OCLP 2019)



Figure 25. Statue of Liberty, pedestal, and the walls of Fort Wood. (CLR 2024: 208, from OCLP 2019)



Figure 26. An outdoor patio connects the concession building (image left) to the gift pavilion (image right). (CLR 2024: 198, from OCLP 2023)



Figure 27. An outdoor patio connects the concession building (image left) to the gift pavilion (image right). (CLR 2024: 198, from OCLP 2023)



Figure 28. Perimeter promenade, seawall, and safety railing, as seen from the east pier. (CLR 2024: 209, from OCLP 2018)



Figure 29. The Statue of Liberty Museum on the north side of the flag plaza was completed in 2019. (CLR 2024: 199, OCLP 2019)



Figure 30. View looking south, from torch inside the Statue of Liberty Museum. (CLR 2024: 202, from OCLP 2019)

Landscape Characteristic: Circulation

Historic Condition:
Circulation refers to the spaces, features, and applied material finishes that constitute systems of movement in a landscape. Prior to NPS planning efforts, most of the island that lay north of Fort Wood remained an active military post and was off-limits to public visitation. The National Monument's first superintendent, George Palmer, noted that the visitor experience being offered was poor. (CLR 2024: 240)

Circulation emerged as a primary organizing feature of NPS efforts to develop Liberty Island to accommodate public visitation. As articulated by landscape architect Norman Newton, the purpose of the planning effort was "to define an ample approach to the Statue." The master planning effort thoughtfully addressed three distinct elements of visitor circulation—the ferry approach, the processional arrival sequence, and the perimeter paths—in order to design a visitor experience that "properly attunes" visitors to the statue's "lofty symbolism." (CLR 2024: 240-241, citing Newton: np)

At the onset of the master planning effort, it was determined that the ferry approach to the island was the key element to the visitor experience and needed to be altered. Newton's development principles documented the inadequacy of the "flimsy" east pier and proposed a new circuitous route around the south side of the island in order to take in the view and then land at a new west pier. NPS Chief Architect Thomas C. Vint recommended that a deeper channel be created, so that ferries could navigate around the south and west sides of the island and dock at the west pier. The revised ferry route, a key element of the NPS master plan, was significant because it afforded visitors remarkable frontal views of the statue from a distant perspective that could only be obtained from the water. (CLR 2024: 241)

On the island itself, the primary circulation route would follow a processional arrival sequence leading visitors from the new west pier to the base of the statue. Newton envisioned "an avenue, defined by trees and walls [that] shall lead from the new west pier to the spacious Main Plaza, some

570 feet from the statue. From this point the view of the statue is well related to its majestic proportions, and the approach along a broad main mall, again defined by trees and walls, would lead to the main North Sally Port of Fort Wood, an architectural entry of real force and character." (CLR 2024: 242, citing Newton 1971: np)

Framed by plane trees and flanked by the administration and concessions buildings and seat walls, the approach mall was designed to draw visitors into the landscape. The approach mall as completed in 1952 represented a modification of Newton's original design, which featured an open avenue edged by a row of plane trees. The 1952 design featured the plane trees planted in narrow grass panels within the mall, with two pedestrian promenades outside of the turf panels. (CLR 2024: 242)

Typical of Beaux Arts monument ground design, the central panel of the main mall was historically turf, with low hedges surrounding the grass panels and paved paths at the edges. Low seat walls, backed by hedges and plane trees framed the space. The broad, open space was designed to accommodate the procession of visitors as they turned south, saw their first full view of the statue, and prepared to enter the monument. (CLR 2024: 242)

In addition to the primary processional route of the two principal pedestrian malls, Newton's plan included a secondary circulation system comprised of "wide walks inside the sea wall" extending southward from the pier plaza, around the statue and terminating at the east overlook. An additional walk of the same proportions, also framed by seat walls was to encircle the statue and connect with the sally port. The secondary circulation system was installed as Newton intended in the 1950s and remains intact today. Despite the 1986 introduction of red brick surfacing, the perimeter paths retain their historic design, feeling, and location. (CLR 2024: 242-243, citing Newton 1939: np)

In order not to detract from the visitor's experience of the monument grounds, staff and service areas were historically located north of the approach mall and were made inaccessible to visitors. (CLR 2024: 243)

Newton originally intended for paving materials of the visitor circulation areas to be Stony Creek-type granite, similar to the masonry surfaces of statue's pedestal, or typical Hudson River bluestone flagging or "Belgian" paving blocks, or any combination of these materials. This material element of Newton's design was never achieved. From the 1930s until 1950s, cinders covered most of the pathways as construction was still ongoing. In 1950 a major paving project was undertaken in which exposed aggregate concrete and bluestone set in concrete were proposed as surfacing materials. Due to budget constraints, the more affordable concrete with a brushed finish was selected and remained the primary paving material until 1965 when the Fort Wood terreplein and the main mall were paved with patterned bluestone. (CLR 2024: 243, citing Newton 1939: np)

Post-Historic and Existing Conditions:
The primary changes of the Liberty Island circulation system after the period of significance occurred during the 1984-1986 redesign of the pedestrian malls. These alterations included the removal of the two promenades that passed along the outside of the turf panels on the approach mall, the removal of the central turf panel on the main mall, and the reconfiguration and enlargement of the former intersection of the two principal malls into what is currently the large, circular flag plaza. These changes subtly but significantly altered the way visitors moved through the malls. Along the approach mall, pedestrian traffic was constrained, restricted to the central promenade of the mall. On the main mall, however, the removal of the turf panel allowed visitors to pass down the center of the mall, as well as across it from one side to the other. The flag plaza, significantly enlarged from its original design, could function as a congregation and orientation area for visitors as they navigate the island's attractions. When the Liberty Island grounds were documented in advance of the 1984-1986 rehabilitation, circulation features were surfaced with a variety of materials, including bluestone pavers on the main mall and sally port plaza, asphalt pavers on the approach mall, and green painted asphalt on the perimeter promenade. These were later changed to uniform red clay bricks laid in a herringbone pattern, with the pedestrian malls featuring large gray granite pavers inset into the brick in a pattern of open squares. The mall

surfaces were rehabilitated once again between 2018 and 2019, with gray clay pavers replacing the granite insets. (CLR 2023: 243)

Feature Evaluations:
--Primary Circulation System.
(Contributing and Noncontributing)
Historic Conditions (1924-1957): The Primary Circulation System was constructed in the 1940s and 1950s in accordance with the 1939 master plan. The system was later modified in 1986 in preparation for the statue's centennial.
Existing Conditions: The Primary Circulation System is the arrival sequence that NPS planners conceived in the 1939 master plan. It begins when visitors step from the ferry boat onto the west pier, then continues through the arrival plaza, approach mall, flag plaza, main mall, and sally port plaza fronting the Statue of Liberty. (CLR 2024: 266)
-West Pier Ferry Approach:
(Contributing)
After the NPS acquired responsibility for the entirety of Liberty Island, a key element of the master plan for the redesigned landscape included a newly enlarged pier on the island's west side that would require passenger ferries to traverse the harbor waters to the south side of the island to land at the west side. From the harbor waters, south of the statue, visitors could experience an impressive central view of the statue, much as Bartholdi had originally envisioned. The ferry route to Liberty Island, passing around the south side of the island and docking at the west pier, is perhaps the most significant element of the designed arrival and approach experience, providing visitors with an intentionally designed preview of the statue from the water and bringing visitors to the point of beginning of a subsequent choreographed order of visitation. (CLR 2024: 245-246)
-Arrival Plaza:
(Noncontributing)
Developed as part of the 1984-1986 redesign of the primary circulation system, the current arrival plaza is semi-circular in form and is paved with clay pavers (see Figure 24). It is bordered on the north and south by curved brick walls that are approximately ten feet tall. The walls are red brick laid in a common bond on granite bases and topped with concrete coping. The walls terminate at brick columns with large concrete ball finials. A straight wall with similar end columns is found running along the Seawall on either side of the pier. A gateway opening at the center of the curved wall directs visitors to the approach mall. Within the opening are two freestanding brick columns with concrete ball finials that are connected to the flanking end posts of the curved walls by heavy bronze gates. Openings at the northwest and southeast provide access to the maintenance area and the perimeter promenade, respectively. (CLR 2024: 246)
-Approach Mall:
(Contributing)
The approach mall extends eastward from the arrival plaza to the circular flag plaza (see Figure 22). The approach mall is aligned with one of the two major design axes organizing the 1939 NPS master plan. The administration building flanks the approach mall on the north, and the concessions building flanks it on the south. The Approach Mall is surfaced with red brick pavers featuring inset panels of red brick pavers outlined with contrasting gray/brown pavers. Vegetated panels containing new plantings of swamp white oak and flowering perennials extend east to west to the intersection with the main mall. Low holly hedges planted in 2019 edge the grass panels on either side. Some sections of the brick seat walls that originally lined the approach mall were removed in 1986. Original seat walls that remain in place are located near the entrances to the administration building and the concessions buildings. (CLR 2024: 246)
-Flag Plaza:
(Noncontributing)
The flag plaza is located at the eastern end of the approach mall (see Figure 23). It is a large, circular pedestrian surface with a flag pole at its center. The flag plaza was constructed between 1984 and 1986, replacing a smaller, generally square main plaza that was completed in 1951 as part of the pre-WWII NPS master plan. As originally conceived, this plaza was intended to provide a space linking the approach mall with the main mall and drawing visitors toward a scenic overlook of upper New York Harbor on the east side of the island. Its location was determined specifically to provide an optimal view of the immense proportions of the statue before visitors proceeded toward it along the main mall. The original plaza was completely redesigned in an expanded circular form

between 1984 and1986 and renamed the flag plaza. The current flag plaza is surfaced with clay pavers and has a pattern of gray pavers inlayed in two concentric circles around the flag pole. Polished black granite-faced seat walls surround the plaza, with broad openings in the circle providing pedestrian access to the approach mall to the west, the main mall to the south, and a chevron-shaped scenic overlook to the east. To the north of the flag plaza is the new Statue of Liberty Museum constructed 2016–2019. The flag plaza continues to function as the important intersection between the approach mall and main mall, but its design dates to the mid-1980s. (CLR 2024: 246-247)
-Main Mall:
(Contributing)
The main mall, built at right-angles to the approach mall, is oriented on a northwest to southeast axis in the approximate center of the island, between the circular flag plaza and the sally port plaza (see Figure 23). The main mall plantings and walking surfaces were last reconfigured in 2017–2019 as a NPS funded project. This project was implemented concurrently with other partner-funded work on the new Statue of Liberty Museum and a concurrent island-wide land-scape beautification program. Linden trees that had been previously planted in triple rows on either side of the main mall were removed between 2018 and 2019 and replaced with salt-tolerant black tupelo trees planted in two rows on either side of the main mall. The yew hedges that had formerly bordered the main mall above seat walls to the east and west were removed, and the paved masonry walking surface was rehabilitated, with gray clay pavers replacing the former surface of thermal finished granite. Following the celebration of the statue's centennial, the pedestrian circulation along the main mall became altered by the installation of a white vinyl security tent extending nearly halfway down the center of the main mall from the sally port plaza. Pedestrian movement was further altered at this time by a line, or queue of visitors, waiting to enter the tent for secondary security screening; the line often extending nearly to the flag plaza. For those not wishing to tour the statue itself, this arrangement divided the main mall into two sides, with passage from west to the east side of the main mall blocked by both the tent and queue of visitors. Following the terrorist attacks of September 11, 2001, the existing tent on the main mall was replaced with an even larger white tent that included additional space for retail sales. The opening of the new Security Screening Building in 2019, combined with the construction of the Gift Pavilion, made the removal of the white security tent practical and desirable. (CLR 2024: 247)
-Sally Port Plaza:
(Contributing)
The sally port plaza serves as the terminus of the primary circulation system. This paved pedestrian space is located at the south end of the main mall, directly before the main entrance to the Fort Wood Walls through the historic Sally Port. The sally port plaza is surfaced in red brick pavers with gray brick inlays installed in 2016 and 2019. Responding to the terrorist attacks of September 11, 2001, the sally port plaza remains enclosed behind a double row of tall steel security fencing. Access to this secure area, and to the statue and pedestal, is only possible by way of the Security Screening Building located along the east Interior Walkway on the north-east side of the statue. (CLR 2024: 248)

--Red Brick Surfacing.
(Noncontributing)
Historic Conditions (1924-1957): Originally, the circulation surfaces of Liberty Island were a combination of brushed concrete and cinder dust. The malls, plazas, and walkways underwent piecemeal repairs and repaving through the years, and by the 1980s they featured a variety of surfaces, including concrete, asphalt, and bluestone. In 1986, the surfaces were unified with red clay bricks with gray granite inlay patterns. The granite inlay was replaced with gray bricks in 2019. Existing Conditions: A majority of the circulation paths on the island consist of a red brick surfacing with patterns of gray bricks. The perimeter walk is surfaced with concrete bricks made to resemble the red clay bricks of the malls. (CLR 2024: 270)

--Secondary Circulation System.
(Contributing)
Historic Conditions (1924-1957): The secondary circulation system was first created between 1941-1952. The perimeter walk was created based upon perimeter walkways used when the Fort Wood military post was operating, the interior paths were constructed to provide alternate routes to and

from the statue.
Existing Conditions: The secondary circulation system transports visitors to the perimeter of the island, offering an alternative to the primary circulation system and views of the coastline and statue. (CLR 2024: 269)
-Perimeter Promenade:
(Contributing)
The perimeter promenade is an approximately twenty-foot-wide footpath that begins on the south side at the arrival plaza, runs along the seawall around the south end of the island, and ends at the scenic overlook on the east side of the island (Figure 31). The perimeter promenade had originally been paved with cinder dust, but in the 1960s it was repaved with concrete dressed in a coarse broom finish, and by 1984 it featured a painted asphalt surface. In 1986 the perimeter promenade was resurfaced in red Hastings bricks matching the paving on the pedestrian malls. Several portions of the perimeter promenade on the west side of Liberty Island were heavily damaged during Hurricane Sandy in 2012, after which the entire perimeter promenade was repaved using pre-cast concrete pavers. Low brick seat walls with limestone caps edge the interior side of the walkway. The seat walls were originally constructed about 1955 and were rebuilt in 1986. The exterior edge of the perimeter promenade is bound by the granite seawall topped with a metal guardrail. (CLR 2024: 248)
-Interior Paths:
(Contributing)
Two interior paths, or “Wing Walks,” designed in 1939 and constructed in 1941 as part of the original NPS pre-WWII master plan provide alternative routes to the statue to and from the perimeter promenade (Figure 32). The interior paths run east-west across the island at the south edge of the northeast and southwest lawns from the perimeter promenade, meeting in the middle at the sally port plaza. The evolution of the surfacing of the interior paths follows that of the perimeter promenade, a succession of cinder dust, concrete, asphalt, and finally red clay pavers. The interior paths were not resurfaced along with the perimeter promenade, and the current surface is Hastings red brick installed in 1986. Also in 1986, the low seat walls with limestone caps running along both sides of the walkways were reconstructed. The seat walls serve a secondary purpose as retaining walls for the adjacent lawn areas. (CLR 2024: 248,250)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Primary Circulation System: West Pier Ferry Approach	93754	Contributing					No
Primary Circulation System: Arrival Plaza	208642	Noncontributing			Location	59915	No
Primary Circulation System: Approach Mall	208643	Contributing	1171563		Asset	29901	No
Primary Circulation System: Main Mall	93751	Contributing	1171564		Asset	29901	No
Primary Circulation System: Sally Port Plaza	208644	Contributing	1171565		Location	29901	No
Secondary Circulation System: Interior Paths	208645	Contributing	1171566		Asset	29901	No
Secondary Circulation System: Perimeter Promenade	93752	Contributing	618614		Asset	29901	No
Primary Circulation System: Flag Plaza	93750	Noncontributing			Location	59915	Yes
Red Brick Surfacing	93753	Noncontributing					No

Landscape Characteristic Graphics:



Figure 31. View looking south at the eastern portion of the perimeter promenade, which encircles three sides of the island. (CLR 2024: 208, from OCLP 2019)



Figure 32. Portion of the interior path, alongside which stands the Sculptural Grouping by artist Phillip Ratner. (CLR 2024: 207, from OCLP 2019)

Landscape Characteristic: Small Scale Features

Historic Condition:
Small-scale features are elements that provide detail and diversity for both functional needs and aesthetic concerns in the landscape. There is little documentation about historic small-scale features that were used to complement the Liberty Island landscape during the period of significance. The Newton plan and early NPS master planning efforts focused on organizing the landscape to develop a distinctive setting for the monument and to create an appropriate visitor experience. While the 1939 Master Plan did not specify what details should be incorporated as functional and aesthetic design elements, Newton did outline the importance of maintaining a well-ordered landscape and stated that “ample simplicity, rather than ostentation, will be an essential quality” of the monument grounds. Similarly, a guiding principle of the development of Liberty Island was that no architectural features would compete with the statue and all structures would be subservient to the monument. (CLR 2024: 259, citing Vint and Newton, np)

Post-Historic and Existing Conditions:
Since the dedication of the Statue of Liberty in 1886, small-scale features in the Liberty Island landscape have been added and changed as needs demanded. The majority of these offered a variety of visitor amenities, including seating, dining, information, and safety. Typical small-scale features included furnishings, trash receptacles, signs and plaques, exhibits, vendor carts, small sculptures, concession kiosks, sightseeing binoculars, and lighting elements. These functions continue to characterize the small-scale features present in the landscape today. Perhaps the most important new small-scale feature added to the Liberty Island landscape has been the low stainless-steel fence or barrier surrounding the South Lawn at the base of the Fort Wood Walls. Prior to the installation of the barrier as part of the 2017-2019 landscape beautification project, park visitors were free to wander and to lounge upon the south-facing lawn. The result of this practice was the near perfect destruction of the turf prior to the conclusion of every summer season, resulting in an unacceptable appearance both up close and from a distance. Following installation of the barrier the turf has thrived and presents an appealing foreground for the national monument. (CLR 2024: 259)

The extant flag pole, part of the original flag plaza located nearer the eastern shore of the island, was moved to its current location in the center of the current flag plaza between 1984 and 1986. Original elements of the flag pole consist of a stepped granite pedestal and a decorative cast iron base. The current mast was added in 1986 and is painted black aluminum. In its current configuration, it is significantly taller and occupies a more prominent position at the center of the flag plaza than it did in the original master plan design. (CLR 2024: 260)

Several small-scale art and commemorative features were added to the landscape during the preparation for the statue’s 1986 centennial. They consist of a group of iron sculptures and a stone from the mine in Norway that supplied the copper for the statue’s skin. The Sculptural Grouping consists of five sculptures that were created by American sculptor Phillip Ratner and installed on the site in 1984. They are intended to honor individuals who were associated with the early history of the statue, including two Americans, Joseph Pulitzer and Emma Lazarus, and the three Frenchmen, Auguste Bartholdi, Edouard de LaBoulaye, and Gustave Eiffel. Originally located on the eastern interior path near its junction with the main mall at the sally port plaza, the sculptural grouping was moved to the western interior path near its junction with the perimeter promenade in 2019. (CLR 2024: 260)

The Vigsnes Mine, Norway Copper Specimen is a stone from the mine in Norway that provided the copper for the original construction of the statue. The ore stone, located on a stone pad in the northeast corner of the northeast lawn near the eastern terminus of the approach mall, was given to the park by the citizens of Karmo, Norway in 1986 in honor of the statue’s centennial. It is sited on a relatively level lawn surrounded by the polished granite-faced seat walls and a fence with a draped chain on its north and west sides. A brief inscription on a plaque affixed to the top of the stone explains its origin, significance to the site, and the 4 July 1986 date when the feature was

gifted in dedication to the United States. (CLR 2024: 260)

Feature Evaluations:
--Sculptural Grouping.
(Noncontributing)
Historic Conditions (1924-1957): The sculptural grouping was installed in 1984 on the northwest interior path, near its intersection with the main mall. In 2019, it was moved to the southwest interior path, closer to its intersection with the perimeter walk.
Existing Conditions: The sculptural grouping is located at the south edge of the southwest lawn along the west interior walkway (see Figure 32). It consists of five sculptures created by the American sculptor, Phillip Ratner. The sculptures include figures of Joseph Pulitzer, Emma Lazarus, Auguste Bartholdi, Edouard de Laboulaye, and Gustave Eiffel. Each is portrayed in a way that correlates to the person's relation to the Statue of Liberty. Bartholdi holds a miniature of the Statue of Liberty, Pulitzer is holding his newspaper The World, Eiffel holds a miniature Eiffel Tower, Lazarus holds a small journal, and Laboulaye is contemplating the idea of a monument dedicated to the United States. (CLR 2024: 282)

--Vignes Mine, Norway Copper Specimen.
(Noncontributing)
Historic Conditions (1924-1957): The copper specimen was installed in 1986.
Existing Conditions: The Vignes Mine, Norway copper specimen is located on a stone pad in the northeast corner of the northeast lawn. It is sited on a relatively level lawn surrounded by the polished granite-faced seat walls (Figure 38). An inscription on the plaque explains the stone's place of origin, significance, and date of dedication. (CLR 2024: 282)

--Flagpole.
(Noncontributing)
Historic Conditions (1924-1957): The flagpole was positioned during the original renovation period at the eastern end of the approach mall. It was moved to the center of the flag plaza in 1986 and enlarged with a taller flagpole.
Existing Conditions: The extant flagpole, part of the original flag plaza located nearer the eastern shore of the island, was moved to its current location in the center of the current flag plaza in 1986 (see Figure 23). Original elements of the flagpole consist of a stepped granite pedestal and a decorative cast iron base. The current mast was added in 1986 and is painted black aluminum. In its current configuration, it is significantly taller and occupies a more prominent position at the center of the flag plaza than it did in the original master plan design. (CLR 2024: 283)

--Kiosks and Concessions Carts.
(Noncontributing)
Historic Conditions (1924-1957): A variety of kiosks and concessions carts have been added, altered, and removed from the landscape throughout the history of the park. The extant structures date from after the period of significance.
Existing Conditions: There are currently several kiosks and carts through-out the circulation paths on Liberty Island. These are located in high-traffic areas such as the main mall. (CLR 2024: 283)

Trash Receptacles.
(Noncontributing)
Historic Conditions (1924-1957): Existing trash and recycling receptacles date from after the period of significance.
Existing Conditions: Throughout the circulation paths are several trash receptacles to accommodate visitors. (CLR 2024: 283)

--Sightseeing Binoculars.
(Noncontributing)
Historic Conditions (1924-1957): The sightseeing binoculars date from after the period of significance.
Existing Conditions: There are several binoculars established along the perimeter walk facing the Manhattan skyline. Some are the traditional binoculars that pivot on a single post while others are

adapted for children’s use. (CLR 2024: 283)

--Lighting Features.
(Noncontributing)
Historic Conditions (1924-1957): The lighting facilities used to light the statue and landscape date from after the period of significance.
Existing Conditions: Lighting features in the landscape are mostly clustered around the Statue of Liberty and the flag plaza so they can be lit up at night. Smaller spotlights surround the flag plaza just behind the seat walls and large clusters of spotlights can be found on the lawn surrounding the Statue of Liberty close to the perimeter walk. (CLR 2024: 284)

--Security Fencing.
(Noncontributing)
Historic Conditions (1924-1957): Two types of fencing, steel picket and metal mesh, were installed after 1998.
Existing Conditions: Two rows of steel picket security fencing separate the sally port plaza from the statue’s entrance/exit. The black, 6-foot high fence directs incoming visitors from the Security Building to the entrance, and departing visitors to a turnstile in the fence (see Figure 34). Turf areas around the fort walls are protected from pedestrian traffic by a low fencing system using a loosely woven mesh of stainless steel, stretched tightly between low fenceposts (see Figure 33). Installed in 2018-2019, the narrow gauge of the mesh renders the barrier nearly invisible from a distance. (CLR 2024: 169,201-202)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Sculptural Grouping	97538	Noncontributing			Location	59911	Yes
Vigsnes Mine, Norway Copper Specimen	208651	Noncontributing					No
Flag pole	94970	Noncontributing			Location	59913	Yes
Kiosks and Concession Carts	94973	Noncontributing			Location	74008	No
Trash Receptacles	97539	Noncontributing					No
Sightseeing Binoculars	97537	Noncontributing					No
Lighting Features	97256	Noncontributing					No
Security Fencing	97536	Noncontributing					No

Landscape Characteristic Graphics:



Figure 38. The Copper Specimen donated by Norway lies to the south of the city skyline overlook. This small feature was installed in advance of 1986 centennial. (CLR 2024: 200, from OCLP 2019)

Landscape Characteristic: Spatial Organization

Historic Condition:
Spatial organization is the three-dimensional organization of physical forms and visual associations in a landscape, including the articulation of ground, vertical, and overhead planes that define and create spaces. Prior to the installation of the statue, the spatial organization of the Liberty Island Grounds primarily reflected defensive objectives, with the fort and battery oriented to best defend the inner New York Harbor from enemy ships, while also responding to the shape and topography of the island. The fort itself was located on the southeastern end of the tear-shaped island, with the primary fort face and battery oriented directly along the axis of the island facing southeast. While not facing directly towards the mouth of the harbor, this orientation provided a line of fire that covered a large expanse of the main harbor channel. Other structures were placed on the northern two-thirds of the island in an informal, utilitarian layout. (CLR 2024: 224-225)

After the statue and pedestal were completed, filling the former fort's enclosed courtyard removed the defensive utility of the star-shaped fort. The US Army developed the northern portion of the island with extensive new construction. The layout of the new structures was orderly, with the primary buildings oriented in two rows aligned with the northeast and western shoreline respectively. These two rows of buildings met at an angle at the northern end of the island, and along with the northwestern face of the fort, defined an irregularly shaped open parade ground at the center of the island. (CLR 2024: 225)

Following the transfer of the entirety of the island to the NPS, the work to implement the park's master plan remade the Liberty Island grounds between 1937 and 1957. The master plan established a strict order based on two intersecting axes, offset to form an L-shape, with the short

axis connecting a new arrival pier constructed on the west side, with a central plaza and the long north-south axis anchored by the statue. The two design axes were used to compose two pedestrian malls, creating a controlled arrival and approach sequence, a formal processional designed to maximize the dramatic effect of the statue. (CLR 2024: 225)

This designed approach sequence was further controlled by the dimensions and spatial relationships of the pedestrian malls and the vegetation enclosing these outdoor spaces. The approach mall was designed to be narrower than the main mall, with a flagstaff serving as a focal point with the city skyline beyond. The narrow dimensions of the approach mall provided a feeling of compression and focus prior to redirection at the intersection with the main mall, expanding at the intersection of the two axes to reveal a powerful view to the rear of the colossal statue. The main mall was further enclosed with London plane trees on the corners, giving this outdoor space an overall dimension similar to the approach mall and framing views out toward Manhattan to the northeast, back to the approach mall on the southwest, and toward the main mall and the Statue of Liberty on the southeast. (CLR 2024: 225-226)

The presentation of the view of the statue from the main mall and the experience of pedestrian movement were characterized by the contrast of enclosure versus expansiveness. The main mall was designed to be half again as wide as the approach mall, and tall vegetation was pushed to its edges, leaving a wide, open corridor before the dorsal elevation of the statue. The pedestrian approach was pushed toward the edges of the main mall, around a central turf panel bordered with low clipped hedges. The overall effect was one of grandeur and monumentality befitting the scale and symbolism of the Bartholdi's masterpiece. (CLR 2024: 226-227)

At the north end of the island, the cluster of park residences were arranged in a staggered array around a central courtyard. The orthogonal relationships between the residences, the administration building, utility buildings, service court, and walkways created an orderly, utilitarian character, while the staggered layout and unornamented building styles presented an informality consistent with Modernist principles apparent in NPS design during the mid-twentieth century. Beyond the malls, the arrangement of vegetation followed no formal rule, with trees scattered in naturalistic groupings across open lawn areas. (CLR 2024: 227)

Post-Historic and Existing Conditions:
The spatial organization of the Liberty Island Grounds remained virtually unchanged for thirty years following completion of the master plan implementation in 1957. After that, there were two primary phases of landscape changes that altered the spatial characteristics of the island. The first was the landscape rehabilitation completed for the statue's centennial in 1986, during which the pedestrian malls were reconfigured to better accommodate larger numbers of visitors. The spatial organization centered upon the intersection of two design axes was retained, while the dimensions of each space were changed. (CLR 2024: 227)

The approach mall was narrowed through the elimination of the flanking promenades that had run along the outside of the plane tree/turf panels. Removing these promenades and replacing them with turf effectively reduced the mall width by about sixty percent, increasing the linearity of the mall and emphasizing the cross-axis form created by the walkway between the administration and concessions buildings. The main mall was reconfigured by the removal of the central turf panel and the planting of triple rows of linden trees along both sides of the mall. This alteration moved circulation from the two sides of the main mall to its center, simultaneously increasing the area for visitor circulation while reducing the perceived width of the mall. The space at the intersection of the two malls was expanded dramatically, from a small rectangular plaza partitioned by turf panels and trees to an expansive, open circular plaza more than two hundred feet in diameter. This new circular flag plaza successfully accommodated large numbers of visitors, but it also changed the spatial relationship between the plaza and the main mall, reducing a visitor's impulse to turn and move southward toward the statue. (CLR 2024: 227)

The second phase of change occurred during the Statue of Liberty Museum construction and landscape rehabilitation in 2016–2019. Most of the changes to the landscape constituted replacements in kind or substitutions of similar materials that had little impact on the spatial

organization, with the obvious exception of the construction of the new museum building. The building is located adjacent to the circular flag plaza at the northern terminus of the main mall axis, a location – terminating the primary design axis - originally intended for the boat basin in the 1939 master plan. The new museum effectively terminates the design axis much as intended in 1939, while carefully designed to be visually subordinate to the Statue of Liberty in the landscape. (CLR 2024: 227-228)

Other changes to the spatial organization of the Liberty Island Ground during the 2016–2019 period include the removal of the employee housing at the north end of the island, the construction of the new security screening building, and the removal of the temporary security tent on the main mall. The removal of the housing units had little impact on the perceived spatial organization of the island, as the area is sufficiently screened from view and was never accessible to visitors. Today, the former residential area continues to support park operations and remains off -limits to the public. The new security building also reduces its impact on spatial organization through subordinating design characteristics similar to those of the new museum. (CLR 2024: 228)

Feature Evaluation:
--Liberty Island Grounds.
(Contributing)
Historic Conditions (1924-1957): The Liberty Island grounds were implemented as part of the 1939 master plan between the years 1939 and 1957. To accommodate visitors, the grounds were filled, and a primary and secondary circulation system were added in addition to plantings. Each component was constructed in accordance with the 1939 master plan. The grass lawns were raised slightly above the malls. The paths and lawns were planted with shade trees, some retained from the Fort Wood plantings.
Existing Conditions: The grounds of the island consist of a primary and secondary circulation system that connect visitors to the statue, buildings, and views. The southeastern part of the island also consists of grass lawns and plantings including London plane trees and oak trees. The spatial organization of the island, including the intersecting axes and their relationship to the statue; the spatial relationships between the malls and plazas, administration building, and concessions building; and the configuration of the secondary circulation system. The primary circulation, though modified, retains its overall spatial organization (Figures 21, 22, and 23). (CLR 2024: 265)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Liberty Island Grounds	97541	Contributing			Asset	29901	No

Landscape Characteristic Graphics:

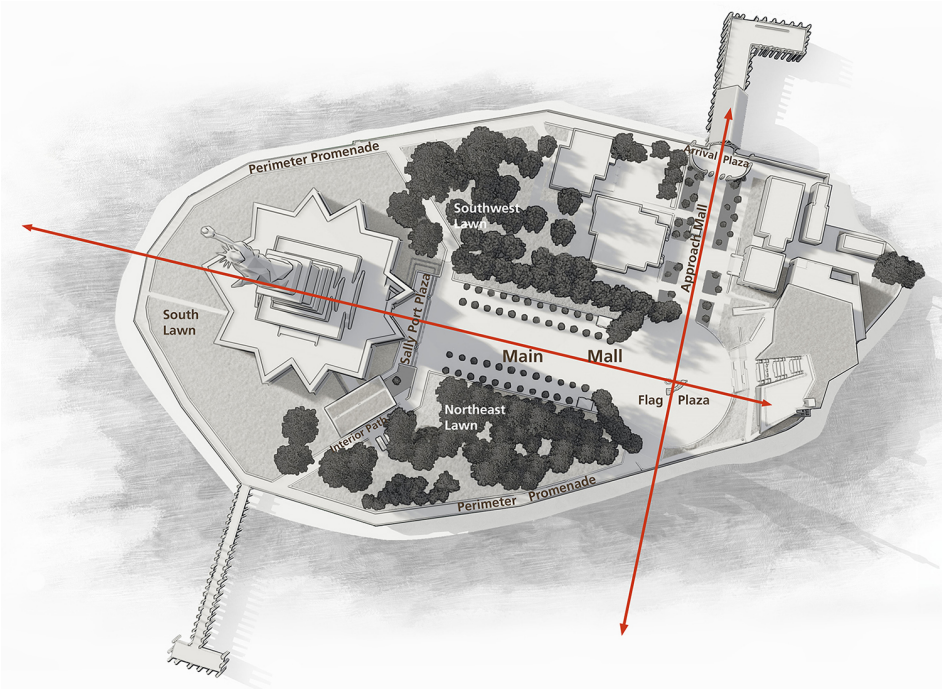


Figure 21. The red-arrows indicate the axial design geometry of Liberty Island. (CLR 2024: 225, from digital model, State University of New York, College of Environmental Science and Forestry, Lumion Student Edition, 2023)



Figure 22. The approach mall is flanked by ornamental vegetation and swamp white oaks, the administration building (image right), and the concessions building (image left). The steps in the foreground are associated with the Statue of Liberty Museum. (CLR 2024: 194, by OCLP 2019)



Figure 23. From the approach mall (image right), most visitors enter the flag plaza that connects to the main mall and the entrance to the statue at the sally port plaza. (CLR 2024: 199, by OCLP 2019)

Landscape Characteristic: Topography

Historic Condition:
Topography is the three-dimensional configuration of the landscape surface characterized by features (such as slope and articulation) and orientation (such as elevation and solar aspect). Changes to the topography of Liberty Island during the period of significance reflect the monumental effort expended on the transformation of the island landscape. Landscape Architect Norman Newton's plan specifically called for, "the change of all grades on the Island outside of Fort Wood, to meet requirements of the new plan and to allow introduction of liberal depth of good topsoil throughout." The early 1940s re-grading effort resulted in sunken circulation areas (perimeter promenade, main mall) edged by seat walls and flanked by raised turf and/or treed areas. (CLR 2024: 221-222, citing Berg 1999: 19)

In addition to grading the entire island, the NPS development effort increased the size of the island by two acres. NPS Chief Architect Thomas C. Vint listed "changing the out-line of the island" among his planning principles for the development of Liberty Island, specifying that, "the northwest end of the island should be changed in its general form by adding to the area." Newton also expressed concern about the size of the island prior to the redevelopment:
"The present extent of Bedloe's Island cannot accommodate the requirement described above without a degree of crowding that would permanently spoil the Island as a setting for the Statue of Liberty. It has therefore been concluded that certain land additions must be made to the island." (CLR 2024: 221-222, citing Vint: np, and Newton: np)

Post-Historic and Existing Conditions:
The 1986 restoration resulted in a subtle change in grade along the main mall. Historically, two small sets of stairs on either side of the mall led to a slightly raised entry plaza in front of the entrance to Fort Wood. When the main mall was paved in 1986, the area was also re-graded such that the entire mall sloped gradually up to meet the entrance, thereby eliminating the need for the stairs. (CLR 2024: 223)

Feature Evaluations:
--Recessed Perimeter Path and Path Encircling the Statue.
(Contributing)
Historic Conditions (1924-1957): In the 1940s, the island was regraded according to the 1939 master plan. This included the recessed circulation areas edged by seat walls and flanked by raised lawn areas.
Existing Conditions: The circulation paths continue to be recessed below the elevation of the surrounding landscape and are flanked by seat walls. (CLR 2024: 271)

--Raised Northeast/Southwest Lawns.
(Contributing)
Historic Conditions (1924-1957): In the 1940s regrading of the island, the pathways were lowered, and the lawns were alternatively raised above the paths. The change in topography was maintained with the implementation of seat walls, installed in part to prevent erosion.
Existing Conditions: The northeast and southwest lawns are raised above the circulation pathways that surround them. This has been maintained with low seat walls that abut the pathways. (CLR 2024: 271)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Raised Northeast/Southwest Lawns	97544	Contributing			Asset	29900	No
Recessed Perimeter Path and Path Encircling the Statue	97545	Contributing			Asset	29901	No

Landscape Characteristic: Vegetation

Historic Condition:
Vegetation includes deciduous and evergreen trees, shrubs, vines, groundcovers, and herbaceous plants and plant communities, whether indigenous or introduced in the landscape. Early maps that depict Bedloe's Island prior to the development of harbor defenses suggest that the island was largely open, with scattered trees. The maps also show a square area divided into quadrants, which was likely a vegetable garden supporting the operation of a hospital or quarantine station. (CLR 2024: 249-250)

During the early military use of the island, it is unlikely that vegetation was given consideration beyond ensuring that critical defensive views and fields of fire were kept clear. As such, the southern portion of the island around the fort would have contained grass and low plants, with any trees left scattered sparsely on the northern part of the island. Images from the late nineteenth and early twentieth centuries show a small number of mature trees growing near quarters and other buildings on the north part of the island. The area around the fort and statue remained clear of vegetation other than turfgrass. (CLR 2024: 250)

During the implementation of the master plan by the NPS, nearly all existing trees on the island were to be removed, and a new landscape installed consisting of a simplified palette of trees, lawn, and clipped hedges. Turf panels and an allée of London plane trees (Platanus x acerifolia) were installed along the approach mall, emphasizing the linearity and enclosure of the pedestrian space and encouraging forward motion toward the statue. Similarly, London plane trees around the rectangular plaza at the intersection of the two design axes were used to frame views and differentiate the area from the more open main mall, further compelling movement along an intentionally designed processional route. The main mall, by contrast, contained no trees, featuring instead a broad central turf panel enclosed by low clipped yew (Taxus sp.) hedges. The areas on either side of the main mall were to be relatively densely planted with groves of trees planted over lawn. These naturalistic wooded areas contrasted with the order of the formal pedestrian procession and emphasized the openness of the main mall and statue area. (CLR 2024: 250)

While the row of shade trees along the malls was retained in the later 1952 landscape plan, the planting in the lawns was sparser to leave larger areas of the lawn open. The northeast and southwest lawns included shade trees retained from the Fort Wood plantings that formerly grew between the buildings, including horse chestnut, oak, maple, and London plane trees. The NPS added rows of London plane trees during the 1950s to fill the lawn area and to line the main mall. (CLR 2024: 250)

The southwest lawn mirrored the northeast lawn plantings, but with a monoculture of London planes, as there were few remnant shade trees in this area surviving from the Army period. The South Lawn around the statue featured shade trees along its northern edge, lining the Interior

Walkways, but otherwise contained no trees or shrubs. The open expanse afforded unobstructed and uncluttered views of the statue, the pedestal, and Fort Wood from the water and the perimeter promenade. (CLR 2024: 250)

Post-Historic and Existing Conditions:
Few substantial changes to the island's vegetation were undertaken during the thirty years following the implementation of the NPS master plan. During the 1960s, a row of hawthorns (Crataegus sp.) was planted along each side of the main mall to provide additional shade for visitors waiting to access to the statue. (CLR 2024: 251)

The 1984-1986 landscape redesign retained some of the vegetation of the pre-existing design, while making significant changes to accommodate the new mall configurations. The turf panels on the approach mall were enlarged and a second row of London plane trees was planted where the peripheral promenades had once been. Numerous trees in and along the edges of the former main plaza, along with several segments of yew hedges, were removed to accommodate the new circular flag plaza and other layout changes. The most significant change to the vegetation during the 1984 -1986 project was the removal of the hawthorn trees and the planting of linden trees (Tilia cordata) in two triple rows within the two side panels of the main mall, increasing the shade available to visitors while decreasing the perceived width of the main mall. (CLR 2024: 251)

The linden trees were planted in tree wells that were discovered to be too small for their root balls, which caused condition issues for both the trees and the adjacent pedestrian surfaces. By the early 2000s the paved walking surface was cracked and buckled from the tree roots, causing unsightly conditions and significant safety hazards for visitors. In 2005 the center row of lindens on each side of the mall was removed and the empty tree wells were covered with asphalt. The lindens were removed entirely and replaced with two rows of black tupelo (Nyssa sylvatica) during the 2018-2019 landscape rehabilitation project. (CLR 2024: 251)

Both NPS projects and partner-funded landscape work together resulted in changes to the vegetation along the approach mall. During 2016, the NPS funded the replacement of failing London plane trees along the approach mall. The London planes, which never recovered from the stress they experienced during Hurricane Sandy, were replaced with salt-tolerant swamp white oak (Quercus bicolor). In 2016, the former turf grass within the garden panels alongside the approach mall was replaced with a composition of herbaceous perennials planted in rows parallel to the design axis. This work, pursued with partner funding as part of the larger Statue of Liberty Museum construction project, was intended to provide displays of seasonal color through the growing season with their best display in the middle of the summer. Trees, grasses, and flowering forbs were also planted along the north side of the flag plaza in as a landscape foreground for the new museum building. (CLR 2024: 251)

The overall density of shade tree plantings has diminished since the 1950s, as some but not all the aged trees have been replaced. A grove of young London plane trees planted in the northeast lawn memorializes the events of September 11, 2001 and is known as the 9/11 Memorial Grove. During Hurricane Sandy the approach mall and perimeter of the island became inundated with salt water, stressing many of the London plane trees. Similarly, the younger London plane trees of the 9/11 Memorial Grove became stressed by saltwater intrusion due to their proximity to the island edge. Trees that did not sufficiently recover from the stress of the powerful storm were eventually replaced by the park with trees purchased with donated funds. Salt tolerant shade tree species that survived in areas of heavy seawater inundation included oaks, maples, honey locust, and linden. Many of the London plane trees that died have been replaced by white oak (Quercus alba) trees in this area. (CLR 2024: 251-252)

Feature Evaluations:
--Lawn Surrounding Statue.
(Contributing)
Historic Conditions (1924-1957): In 1956, the landscape around the statue was maintained turf panels to create an unobstructed view of the statue. This was done in accordance with the 1939 master plan that called for the statue to stand out in the landscape.

Existing Conditions: Currently the land surrounded the Statue of Liberty is a manicured turf lawn (Figure 33). (CLR 2024: 272)

--Ornamental Vegetation on the Approach Mall.
(Noncontributing)
Historic Conditions (1924-1957): As part of the 1939 master plan, the approach mall contained turf panels along each side, with a row of London plane trees within the panels. In 1986, the panels were enlarged, and a second row of London plane trees were planted on each side.
Existing Conditions: Flowering perennials were planted in linear patterns in the former turf panels in 2019. Low holly shrubs were planted around the perimeter of each panel, replacing yews planted in 1986 (see Figure 22). (CLR 2024: 272)

--Rows of Black Tupelo along the Main Mall.
(Noncontributing)
Historic Conditions (1924-1957): Originally, the main mall featured a central turf panel surrounded by yew hedges, and a row of London plane trees bordering each side of the mall. In 1986, the turf panel was removed and linden trees were planted in two bosques along the sides of the mall.
Existing Conditions: The linden trees were removed in 2017–2019 and replaced with black tupelo trees planted in two rows along each side of the mall (Figure 34). (CLR 2024: 273)

--Swamp White Oak Trees on Approach Mall.
(Noncontributing)
Historic Conditions (1924-1957): The approach mall was originally lined with London plane trees planted in turf panels. The swamp white oak trees were planted along the approach mall in 2016, after the London plane trees were damaged in Hurricane Sandy.
Existing Conditions: Swamp white oak trees line the approach mall in two offset rows on each side (see Figure 22). (CLR 2024: 271)

--Trees and Ornamental Vegetation Associated with the Statue of Liberty Museum.
(Noncontributing)
Historic Contribution (1924-1957): Vegetation associated with the Statue of Liberty Museum did not exist during the period of significance.
Existing Conditions: Trees, grasses, and other ornamental vegetation were planted around the new museum after its construction. (CLR 2024: 273)

--Treed Northeast and Southwest Lawns.
(Contributing)
Historic Conditions (1924-1957): The northeast and southwest lawns were densely planted in 1956 with London plane trees and American sycamores, as well as a small number of other species retained from the Fort Wood period.
Existing Conditions: The lawns are still planted with London plane trees and a few historic trees from the Fort Wood period (see Figure 34). Some London plane trees have been replaced with white oak as the London plane trees have been damaged by salt exposure. (CLR 2024: 272)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Plantings: Lawn Surrounding Statue [97546]	97546	Contributing			Location	59911	No
Plantings: Treed Northeast and Southwest Lawns	97549	Contributing			Location	59914	No
Ornamental Vegetation on the Approach Mall	208646	Noncontributing					No
Rows of Black Tupelo along the Main Mall	208647	Noncontributing			Location	59913	Yes
Swamp White Oak Trees on Approach Mall	208648	Noncontributing					No
Trees and Ornamental Vegetation Associated with the Statue of Liberty Museum	208649	Noncontributing			Location	59913	No

Landscape Characteristic Graphics:



Figure 33. Maintained turf surrounding the Fort Wood walls and Statue of Liberty is protected from pedestrian traffic by a low steel mesh fencing. (CLR 2024: 207, from OCLP 2019)



Figure 34. The main mall features allee plantings of tupelo trees. The mall is bordered by the tree filled northeast lawn (image right) and southwest lawn (image left). Note the security barrier between the main mall and sally port plaza. (CLR 2024: 202, from OCLP 2019)

Landscape Characteristic: Views and Vistas

Historic Condition:
A view is the expansive and/or panoramic prospect of a broad range of vision that may be naturally occurring or deliberately contrived. A vista is a controlled prospect of a discrete, linear range of vision, which is deliberately contrived. Views and vistas were a primary concern for Landscape Architect Norman Newton as he designed the Liberty Island master plan. Linked with the carefully organized circulation system, an orchestrated sequence of views inspired appreciation of the statue. Views to the statue from the water and from points on the island, all factored into the development of the Liberty Island landscape. (CLR 2024: 254)

Bartholdi chose the island for the Statue of Liberty in 1871 so the monument would be prominently seen from the harbor. Newton recognized Bartholdi's aims and the importance of the statue's location: "Standing at the very portal of the New World, it has greeted thousands of the oppressed and the venturesome of other lands who have reached these shores in hopeful search of greater freedom and opportunity." (CLR 2024: 254, citing Newton: np)

Newton also documented the inadequacy of the east pier, from which the visitor "…gets no view of the statue from the south, comparable to the one that greets incoming ships and is consequently the best known internationally." By relocating the arrival pier to the west side of the island so that the passenger ferries would pass before the front of the statue prior to landing, the NPS planners recreated the powerful arrival experience and view of the statue articulated by Newton and originally conceived by Bartholdi. (CLR 2024: 254, citing Newton: np)

On the island, the primary views were organized along the mall axes. Along the approach mall, the view was directed northeastward toward the skyline of Manhattan, framed by the rows of London plane trees on each side of the mall. Views of the statue looming above the treetops helped emphasize the statue's size and fostered a sense of awe. The first unobscured view of the statue from on the island was available from the main mall. This view, framed by London plane trees at the corners of the main plaza, presented the statue and its pedestal at the foot of the broad main mall, drawing the visitor onward. (CLR 2024: 254-255)

Once at the statue, the subject of the view shifted to the surrounding harbor and landscape beyond. Whether from the crown, pedestal, or the terreplein level of the Fort Wood Walls, the views of New York Harbor and its bustling maritime traffic, the towering Manhattan skyline, and the communities of Brooklyn, Staten Island, and New Jersey were an attraction for visitors. These vantage points also offered views of the island itself, revealing its axial geometry. (CLR 2024: 255)

Views were available from several places throughout the island. The observation plaza at the east end of the approach mall axis (presently referred to as the 9/11 overlook) featured views of lower Manhattan, while the perimeter promenade offered 360-degree views of the statue as well as the wider harbor and surrounding areas. (CLR 2024: 255)

Post-Historic and Existing Conditions:
Changes to the landscape after the period of significance, including the changes to the pedestrian malls in 1986, and further landscape changes and the construction of the Statue of Liberty Museum in 2019, have had only a modest impact on views (Figure 35). The most significant change was the elimination of the central turf panel and the addition of the linden trees on the main mall, as well as the enlargement of the flag plaza, in 1986, which altered the composition of the dorsal view of the statue as experienced from the intersection of the two axes. More recently, the removal of the large white vinyl visitor screening tent from the main mall, and the removal of overgrown yew hedges has been a very significant change, opening filtered views of the harbor from the center of the island. (CLR 2024: 255-256)

The view from the statue northward along the main mall was likewise altered by these changes and altered once again with the completion of the Liberty Island Museum which effectively terminates

the primary north-south design axis, accomplishing a role originally intended to be completed by a small boat basin, an unrealized design element of the pre-WWII park master plan. Impacts to views by the addition of the new museum are insignificant given the building's design elements, including its low form, asymmetrical massing, glass walls, and green roof. (CLR 2024: 256)

Feature Evaluations:
--Views from the Grand Promenade (Fort Wood).
(Contributing)
Historic Condition (1886-present): The terreplein level of the Fort Wood walls was an important part of the statue's design, providing 360-degree views of the harbor, island, and statue.
Existing Conditions: The grand promenade is ringed with the granite parapet of the fort walls and is paved with granite. The parapet walls rise approximately three feet above the floor and are topped with transversely laid coping stones. From the grand promenade, visitors can view all around the Statue of Liberty and the surrounding landscape and seascape (Figure 36). (CLR 2024: 281)

--Views of the New York Harbor, New York, and New Jersey from Liberty Island.
(Contributing)
Historic Conditions (1924-1957): The 1930s master plan designed views not only of the statue, but also of the surrounding landscape. When visitors traveled down the approach mall, they could clearly see the New York skyline in the distance. The perimeter walk also provides clear views of the surrounding landscape.
Existing Conditions: The circulation paths continue to provide visitors with views of the surrounding skylines and harbor (Figure 37). (CLR 2024: 280)

--Views of the Statue from Liberty Island.
(Contributing)
Historic Conditions (1924-1957): The NPS designed a sequence of views in the 1930s master plan that visitors experienced as they approached the statue. From arrival, visitors could see the statue just above the trees until they reached the main mall, where the statue came into full view. From there, visitors could explore the island and the various views of the statue.
Existing Conditions: The views originally designed in the 1930s master plan are still intact today (see Figure 23). (CLR 2024: 281)

--Views of the Statue from the New York Harbor.
(Contributing)
Historic Condition (1886-present): Bartholdi chose Liberty Island to place the Statue of Liberty for its prominent position in New York Harbor. In the 1930s, NPS planners capitalized on this view by building the west pier and having ferries travel around the south side of the island so visitors could view the front of the statue from the waters.
Existing Conditions: The statue is prominently visible from the harbor (see Figure 20). (CLR 2024: 280)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Views from the Grand Promenade (Fort Wood)	208650	Contributing					No
Views of the New York Harbor, New York and New Jersey from Liberty Island	97555	Contributing					No
Views of the Statue from Liberty Island	97554	Contributing					No
Views of the Statue from the New York Harbor	97553	Contributing					No

Landscape Characteristic Graphics:

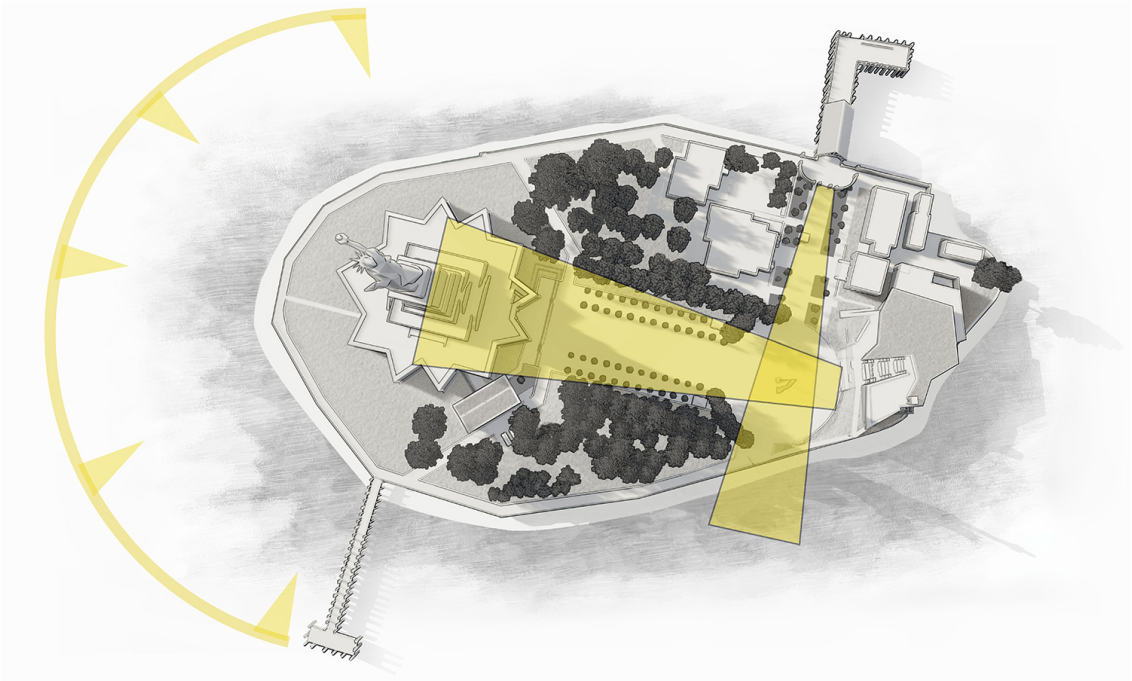


Figure 35. Representation of primary views and vistas. (CLR 2024: 255, from digital model, State University of New York, College of Environmental Science and Forestry, Lumion, Student Edition, 2023)



Figure 36. The grand promenade, located on the terreplein level of the historic star-shaped fort. In the background is the east pier. (CLR 2024: 205, from OCLP 2019)



Figure 37. View looking northeast from the approach mall toward the flag plaza and the Manhattan skyline. (CLR 2024: 194, from OCLP 2019)

Landscape Characteristic: Natural Systems and Features

Historic and Existing Conditions:
Natural systems and features are the natural aspects that have influenced the development and physical form of the landscape, and can include geology, geomorphology, hydrology, ecology, climate, and native vegetation. Liberty Island lies at an intersection of biomes, at the mouth of the Hudson River in New York Harbor. The Lower Hudson Valley environment, between the mouth of the Hudson River and the Atlantic seacoast, is a brackish estuary supporting fin and shellfish as well as a variety of coastal birds. Historically, hardwood forests covered the landscape surrounding New York Harbor and supported a diverse assortment of life. The wet marshland formerly surrounding Liberty Island would have provided Native people with an ideal hunting environment. Early maps mark Liberty Island, Ellis Island, and a third, now submerged, island collectively as the "Oyster Islands" of "Oyster Bay" until at least the mid-nineteenth century, indicating the presence of, and association with, shellfish. A shell midden site on Liberty Island indicates seasonal use of the island prior to the arrival of European settlers. (CLR 2024: 220)

As Europeans established a more permanent and increasingly intensive presence on the island beginning in the late seventeenth century, they drastically altered the natural systems and features of the island itself. Trees were removed to facilitate construction of harbor defenses and to provide unobstructed views and fields of fire for artillery, and the island topography was modified for fort and other building construction as well as for defensive earthworks. Increasing human activity on the island reduced the amount and diversity of wildlife, ultimately limiting it to those species that easily adapt to human presence. By the time the NPS began to implement the master plan in the late 1930s, the entirety of the island had been altered from its natural state. (CLR 2024: 221)

The predominant natural elements that have continued to have an impact on landscape use and design are the forces of water and wind. Early efforts to protect the island from high tides and storm waves included a granite seawall that almost completely encircles the island, constructed in the 1840s and modified and improved several times over the years. The continued vulnerability of the island location was brought into sharp relief with the extensive flood and wind damage during Hurricane Sandy in 2012. Changes in the landscape since the storm have responded to the threat of future storms, including the selection of salt-tolerant vegetation to replace susceptible species, design elements of the new museum that help protect it from flood waters, and improvements to the island's utility infrastructure to increase resilience. With rising sea levels and the potential for more frequent severe storms due to climate change, issues of vulnerability and resiliency will continue to drive design and management decisions at Liberty Island for the foreseeable future (Figure 20). (CLR 2024: 221)

Landscape Characteristic Graphics:



Figure 20. Liberty Island as seen from the water approach from the west. (CLR 2024: 191, Olmsted Center for Landscape Preservation-hereafter OCLP-2023)

Landscape Characteristic: Land Use

Historic Condition:
Land uses are the principal activities in a landscape that form, shape, and organize the landscape as a result of human interaction. Prior to the construction of harbor defenses, the primary use of Liberty Island was for quarantine purposes to help protect the city from the arrival and spread of disease. Military use, first as a defensive fort and later as a Signal Corps Station, extended from the Revolutionary War in 1776 until the U.S. Army vacated the island in 1937, coinciding with a portion of the period of significance. With the departure of the Army, the entirety of the island became devoted to its singular role of providing an appropriate landscape setting for the Statue of Liberty. (CLR 2024: 224)

Post-Historic and Existing Conditions:
Since the end of the period of significance, use of Liberty Island has continued to be limited to the operation of the national monument, including recreation, interpretation, memorialization, concessions and visitor services, and park administration and maintenance. (CLR 2024: 224)

Landscape Characteristic: **Archeological Sites**

Archeological sites are the locations of ruins, traces, or deposited artifacts in the landscape and are evidenced by the presence of either surface or subsurface features. Only sites identified in approved National Register documentation are identified in this report.

Feature Evaluations:
--Historic Midden #1 Site.
(Contributing)
Located northwest of the Statue and overlying the Shell Midden Site, it was formed by military personnel stationed on the island before the construction of Fort Wood, c. 1794-1811. The historic midden remains occurred in 12 separate strata in nine excavations units across an area measuring roughly 60 m north-south and 45 m east-west, and yielded a range of late eighteenth- to early nineteenth century ceramic types as well as a fairly large and diverse faunal assemblage. (NR 2017, Sec.7: 23)

--Shell Midden Site.
(Contributing)
Located immediately north of Fort Wood west of the Mall and spanning both sides of the western wing walk. The site, which covers approximately 200 sq m, comprises a shell midden (Feature 9), an underlying pit feature (Feature 1), and all associated precontact materials including a jasper Levanna point, sampled shell, and the recovered floral and faunal assemblage. Based on the recovered cultural material and radiocarbon samples collected from the pit feature, the deposit is believed to date to the late Middle to Late Woodland periods (ca. A.D. 1000), with possible overlap into the Contact period. (NR 2017, Sec.7: 23)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Historic Midden #1 Site	208652	Contributing		STLI00002.000			No
Shell Midden Site	208653	Contributing		STLI0000l.000			No

Condition

Assessment Interval (Years): 7

Next Assessment Due Date: 06/05/2032

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 06/05/2025

Condition Assessment Explanatory Narrative:

The overall condition of the Liberty Island landscape is evaluated as “good.” The property shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The property’s cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Condition Assessment: Good

Assessment Date: 09/30/2021

Condition Assessment Explanatory Narrative:

Provisional. The condition reassessment for this CLI has been delayed due to Covid-19 travel restrictions and staffing shortages. In the meantime, the most recent condition assessment will remain in place until it is reassessed as part of a comprehensive update of the entire CLI. Planning and scheduling this update will occur in FY 2022.

Condition Assessment: Good

Assessment Date: 08/31/2010

Condition Assessment Explanatory Narrative:

In consultation with park staff, this landscape continues to be in good condition.

Condition Assessment: Good

Assessment Date: 08/09/2004

Condition Assessment Explanatory Narrative:

Impacts

Type of Impact: Exposure to Elements

Other Impact:

External or Internal: External

Impact Narrative: The Statue is exposed to a variety of environmental conditions in New York Harbor, including water and air pollution, and acid deposition from coal-fired power plants, vehicle exhaust, and other emission sources. While the monument is designed to withstand severe weather, deterioration is occurring over time. Conditions such as heavy rain, wind, snow, and ice can pose a danger to the monument, visitors, and staff. (FD 2018: 14)

Date Identified: 06/05/2025

Type of Impact: Visitation

Other Impact:

External or Internal: Internal

Impact Narrative: The monument's public areas are prone to wear and tear because of high visitor use. There can be crowds of more than 20,000 visitors on the busiest days, making it more difficult for visitors to view the Statue and harbor. (FD 2018: 14,24)

Date Identified: 06/05/2025

Type of Impact: Inundation/Flooding

Other Impact:

External or Internal: Internal

Impact Narrative: The island has experienced deterioration as a result of water temporarily covering it.

Date Identified: 06/05/2025

Type of Impact: Inundation/Sea Level Rise

Other Impact:

External or Internal: External

Impact Narrative: Deterioration from water perpetually covering the island may be impacted by an increase in the elevation of the mean sea level.

Date Identified: 06/05/2025

Type of Impact: Inundation/Storm Surge

Other Impact:

External or Internal: External

Impact Narrative: Deterioration can occur from water temporarily covering the island as a result of amplified tides during severe low pressure weather systems.

Date Identified: 06/05/2025

Treatment

Stabilization Measures

Treatment Documents

Treatment Type: Rehabilitation

Treatment Completed: Yes

Document Type: Cultural Landscape Report Parts 1 and 2

Title:

IRMA Link:

Narrative:

The park's 1982 General Management Plan did not specify a treatment approach for the grounds at Liberty Island. "A 1999 Cultural Landscape Report recommended Rehabilitation as the preferred treatment for Liberty Island:
"Restoration of the landscape to an earlier period is neither feasible nor desirable at Liberty Island, nor can reconstruction of an earlier landscape be considered an appropriate treatment in this situation. Preservation, an approach that would freeze the landscape as it currently is, does nor fully recognize the past history of landscape evolution or the need for some ongoing change. Although not articulated as such, the decision to pursue a rehabilitation treatment was essentially made in the 1980s when landscape treatment was undertaken as part of the centennial improvements. Rehabilitation is appropriate in a situation such as Liberty Island where changes have already occurred since the period of significance due in large part to the exponential growth in the number of visitors." (CLR 1999: 62)

The treatment plan presented six principles to guide future modifications to the landscape:
--All landscape features should be subordinate to the statue
--Retain spatial organization established by 1939 Master Plan
--Retain clear arrival sequence by boat and on land
--Respect major vistas
--Preserve simplicity and clarity of design and materials
--Alterations which are not central to the design should be reversible. (CLR 1999: 62-63)

Several major rehabilitation projects have taken place on Liberty Island, beginning in 1984 with rehabilitation of the grounds and restoration of the statue for its 100th anniversary in 1986. More recent landscape rehabilitation work was undertaken in 2016–2019 during the Statue of Liberty Museum construction. (FD 2018: 13; CLR 2024: 164,227,243,251)

Approved Treatment Costs

Cost Narrative:

Bibliography and Supplemental Information

Bibliography:

Citation Author	Citation Title	Year of Publication	Citation Publisher	Citation Type	Citation Location	Citation Number
Bartholdi, Frédéric Auguste	The Statue of Liberty Enlightening the World.	1885	New York, NY: North American Review			
Berg, Shary P.	Cultural Landscape Report for Liberty Island, Statue of Liberty National Monument: History, Analysis and Treatment Recommendations	1999	Boston: Olmsted Center for Landscape Preservation, National Park Service			
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John G. Waite Associates, Architects PLLC	Fort Wood: Statue of Liberty Monument Historic Structure Report	2009	New York, NY.			
Millman, Amy	National Register of Historic Places, Inventory-Nomination Form: Statue of Liberty National Monument [NR]	1981	Boston, MA: National Park Service			
National Park Service	Foundation Document [FD]	2018	Washington DC: US Department of Interior, National Park Service			

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Newton, Norman	Design on the Land: The Development of Landscape Architecture	1971	Cambridge, MA: The Belknap Press of Harvard University			
Nowak L and Laurie Matthews	Liberty Island: Cultural Landscape Inventory, Statue of Liberty National Monument, National Park Service.	2010	NPS Northeast Regional Office. Northeast Regional Office			
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Perrault, Carole L.	“The Statue of Liberty and Liberty Island, A Chronicle of the Physical Conditions and Appearance of the Island, 1871 to 1956”	1984	Boston: National Park Service			
United Nations Educational, Scientific and Cultural Organization	“Statue of Liberty.” World Heritage Listing. [UNESCO]	2011	Retrieved January 31, 2011 from http://whc.unesco.org/en/list/307.			

Supplemental Information:

Supplemental Information Title: Cultural Resource Center Files

Supplemental Information Narrative:

The collection consists of historical documents (textual and illustrative) assembled in conjunction with the 1986 restoration project; and some 1986 restoration files--these are organized according to bid package.

The collection is currently housed at the Cultural Rources Center in Lowell, MA. By August, 2004 the archives will be moved to and housed at the Statue of Liberty National Monument.

Landscape Documents:

File Name	Date	Attachment Type
CL-FMSS_crosswalk-STLI_LibertyIsland_CLIUpload.xlsx		Other Report

Source