

You are invited to celebrate

Kenneth Lynch Day

at

The Statue of Liberty



Saturday April 3, 1982.

10 a.m. at Liberty Island

R.S.V.P.

Mr. David L. Moffitt — Superintendent

PROGRAM

April 3, 1982

10:00 A.M.

WELCOME:

Mr. David L. Moffitt, Superintendent of Statue of Liberty

INVOCATION:

Rev. John Furniss, S.J.

The Story of The Statue of Liberty and the Repair of The Statue

Mr. Kenneth Lynch

THE REPAIRING OF THE STATUE OF LIBERTY

In New York, circa 1928, I met a friend of mine named Captain James Veto McDowell, U.S.A., of Del Rio, Texas, and McDowell had been a Cavalry officer when I was a horseshoer. He said he was living on Bedlow's Island in Fort Wood, just at the back of the Statue of Liberty. We were delighted to see each other and he invited me to his home that evening for dinner. I had no trouble finding McDowell's quarters at the rear of the Statue. This relationship began a series of social meetings with a group of officers. During the course of one of these evenings, I met a Lieutenant who was in charge of the maintenance and operation of the Statue of Liberty. I do not remember his name. However, when he found out that I was a metal worker and that I now had my own business, he suggested that I tell him what it would cost to have some of the leaks and loose metal repaired on the Statue.

It was impossible to get up on the Statue without a great deal of scaffolding, ropes, etc., but with the aid of a tall ladder, I was able to get up at the very bottom and I could see where, through the flexing of the Statue, openings had been made and water would run in. I figured how many openings there were and I quoted him a price of \$1,500.00 for repairing the Statue.

He accepted this and told me that I could start as soon as he had written a contract for me which he proceeded to do by going to the New York Public Library and looking up forms of contracts. In most of these contracts it stated that at the end of the job the contractor should leave the place "broom-clean" and these were the exact words — "broom-clean" — and that all debris, scaffolding, *tools*, waste, planks, equipment, etc., must be removed from the job. I signed this contract.

Within a few days, I began my work and with the aid of ropes and a bo'sun chair and some scaffolding, I managed to make the job not too difficult to do, for I was agile as could be and there was an abundance of rope, etc., on the Island.

In the course of this work, I found in the basement of the Statue a collection of tools which had been left there by the Frenchmen who had assembled the Statue on the site. The tools were very obviously French and obviously used for that job. I put these tools to work, for they were exactly what I needed in many cases.

Many, many months passed by and the Lieutenant was giving me progress payments, for he and I had an understanding as to just about what I had to do to complete the work to his satisfaction. Everything went along just fine, but, of course, sometimes 2 or 3 months went by when I could not work on the Statue because of the weather. As I was working on the outside, great quantities of sea water would strike me in the head as if someone had thrown it at me. If the wind was too great or it was raining or too cold or if it was even too hot, then I could not work because the Statue got hot and my tools became hot.

Finally the work was finished to the satisfaction of all concerned and I put in my final bill for \$250.00. The Lieutenant refused to pay me because the final part of the contract was not fulfilled. The basement of the Statue was not "broom-clean" and we had not removed our tools, and I am referring to the tools which he saw us using every day.

I explained to the Lieutenant that the tools were not mine, they were the property of the Statue, but he would not believe me. Now in those days \$250.00 was a lot of money, to me anyway, and in desperation I took those tools away from the Island.

R.S.V.P.

The above illustrations are postcards made for us many years ago, and they tell the story exactly, giving size information and a front view of this colossal figure. Considering the wind and weather during the past 100 years, the Statue is still a marvel of construction. We did little to improve it. The French are to be congratulated on a great piece of work.

After I was paid, I began a letter writing effort which lasted nearly 50 years. Of course, the Lieutenant went on to other things. The Statue was turned over to the National Park Service. Hundreds of men were at the Island from the WPA doing work down there. No one cared about Kenneth Lynch and his story on the tools.

Not only did I write to such people as the Smithsonian Institution, the Library of Congress and including the National Park Service and the man who was then the Superintendent. I even went down to see him, but no one would listen. In the meantime I had moved my shop from New York City to Wilton, Connecticut, and had carefully stored the tools away in a barn. Now 50 years had passed. One evening while watching television, there was a ranger shown dismissing from the Island some trespassers and they gave his name as David L. Moffitt. At least I had another name to write to, so I wrote to Superintendent David L. Moffitt and he replied immediately. I was overjoyed of course. He then sent Mr. Paul Kinney up to see me with some other people from the National Park Service in Boston, etc., and I had the tools down in our drafting room where they could view them and they were delighted and so was I.

Within a few weeks, the National Park Service came back with a truck and took the tools down to be installed in the Museum in the basement of the Statue.

Now that is the story of what happened. Today the entire situation at the Statue is so wonderful. They have 80 in the staff down there keeping the restrooms clean, not "broom-clean" but clean clean, and everything is exactly right. One entertaining thing — the same family who sold coffee and food there in the days when I repaired the Statue are still there catering for the Island. The name is Hill and while Mr. Hill, Sr. passed away some years ago, his son now runs the food concession.

I am indebted to all those rangers of the National Park Service who helped so much in this matter and I am delighted to have been able to bring this to a successful conclusion.

The Statue of Liberty is not a casting. It is a copper forging 3/32" thick, supported by an iron armature and is one of the largest examples of Repousse work in the world.

Other Examples of Repousse Work

The Reader's Digest Pegasus

Reader's
Digest

The Reader's Digest Courier says:

Meet Kenneth Lynch Sr., the remarkable man whose company, more than four decades ago, hammered out the huge Pegasus figures that adorn the cupola of Reader's Digest headquarters in Pleasantville.

Courier met Mr. Lynch recently at the headquarters of Kenneth Lynch & Sons, Inc., Wilton, CT. Although a recent stroke left his right side paralyzed, there is no lack of liveliness as he talks of his career and his lifetime love of sculpture. He explains that his first experience with iron work was as a boy in Bloomfield, NJ, early in the century, learning to shoe horses. Later he applied those talents to U.S. Cavalry horses as a farrier.

His greatest achievement early in his career was the restoration of the Statue of Liberty, badly damaged when a U.S. munitions ship exploded off Black Tom, NJ (sabotage was suspected but never proved). The Statue was badly marred. The facelifting job took two years and Mr. Lynch learned so much about Miss Liberty that he subsequently made several replicas.

During some work for the 1939-40 World's Fair, Mr. Lynch came in contact with James C. Mackenzie Jr., the

architect for the headquarters building of The Reader's Digest. Mr. Mackenzie told Mr. Lynch that a well-known sculptor, Wheeler Williams, had been asked by Mrs. DeWitt Wallace to design appropriate figures to surround the cupola of the building (Interestingly, the architect's first choice for the figures had been eagles; the night before the eagles were to be hoisted, however, Mrs. Wallace decided that the Pegasus was more in keeping with the literary quality of Reader's Digest than the bellicose eagle.) Asked Mackenzie; would Lynch be interested in fabricating the Pegasus figures?

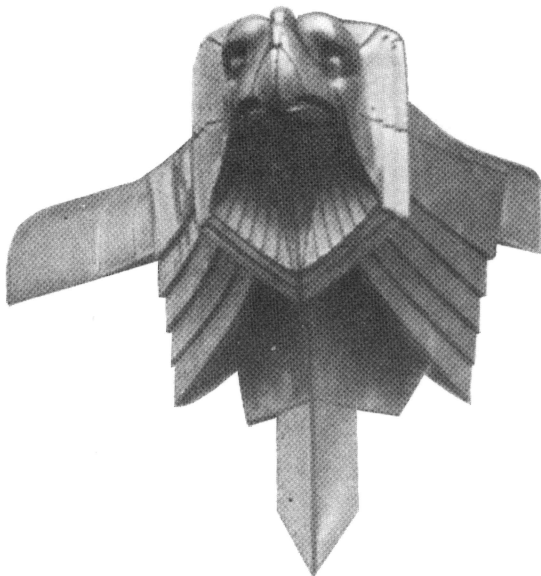
The job took about six months, Mr. Lynch recalls. First step was to make drawings from Wheeler Williams' sculpture. Next was to take large sheets of copper (48" x 110") and begin hammering out the figures in rough form. "After that," says Mr. Lynch, "we'd fill each hollow figure with a mixture of oil and sand. That gave us a solid surface to work against, and enabled us to hammer out the details of the face and body." Afterwards an armature, or iron



frame, was made and placed inside the copper. It adds weight and steadiness to the copper "skin."

Each of the four Pegasus figures weighs about 1000 pounds, and each was hoisted to the building cupola by a huge crane. To this day they remain in perfect condition, a tribute to the artistry of Wheeler Williams and the craftsmanship of Kenneth Lynch Sr.

What was the cost of these four great figures? Remember, it was during the 1930's, and prices were far different than they are today. Even so, it seems that Reader's Digest got a bargain. Mr. Lynch's fee, for all four Pegasus figures, was a very reasonable \$12,000. ■■■



The Heroic Eagles of the Chrysler Building

When the beautiful Chrysler Building was built many metal workers were called upon to work stainless steel on a large scale for the first time. The craftsmen found in the past had been able to do all of the straight work, but they needed someone who could hammer out the giant eagles for this big building.

Other craftsmen disappointed them. However, they decided that these great eagles could be made by an armourer, and they brought the problem to Kenneth Lynch. When he saw the size of the eagles he could not believe it. However, they were all wrought and finished perfectly, and installed on the building more than 50 years ago, where they remain unchanged by time.

R.S.V.P.



Armour

Armour, such as that illustrated herein, is required to be forged to hundreds of shapes to fit the human body and move when it moves.

As you can see from the illustration, the helmet alone is a tremendous piece of work, and the rest of the armour is carefully fluted to give it strength, which is exactly what the Frenchmen did in building the Statue of Liberty but they did it on a much greater scale.

We, in our demonstration today, will take some heavy copper plates and forge them so that you can see exactly what our colleagues in France had to do. For the making of the Pegasus of the Readers Digest Building or the great eagles for the Chrysler Building or the Statue of Liberty, it is all repousse work.

We, the blacksmiths, the silver-smiths, the coppersmiths, are all brothers in trade, and whether we hammer a piece of the Statue of Liberty or a suit of armour, the same skills are required.

R.S.V.P.

The Story of Making The Fragment of the Statue of Liberty At The Ceremony On April 3, 1982

It should be known that all of the materials used in this demonstration were furnished by the Copper Development Association. The Statue, being made entirely of copper, is of course of great interest to them.

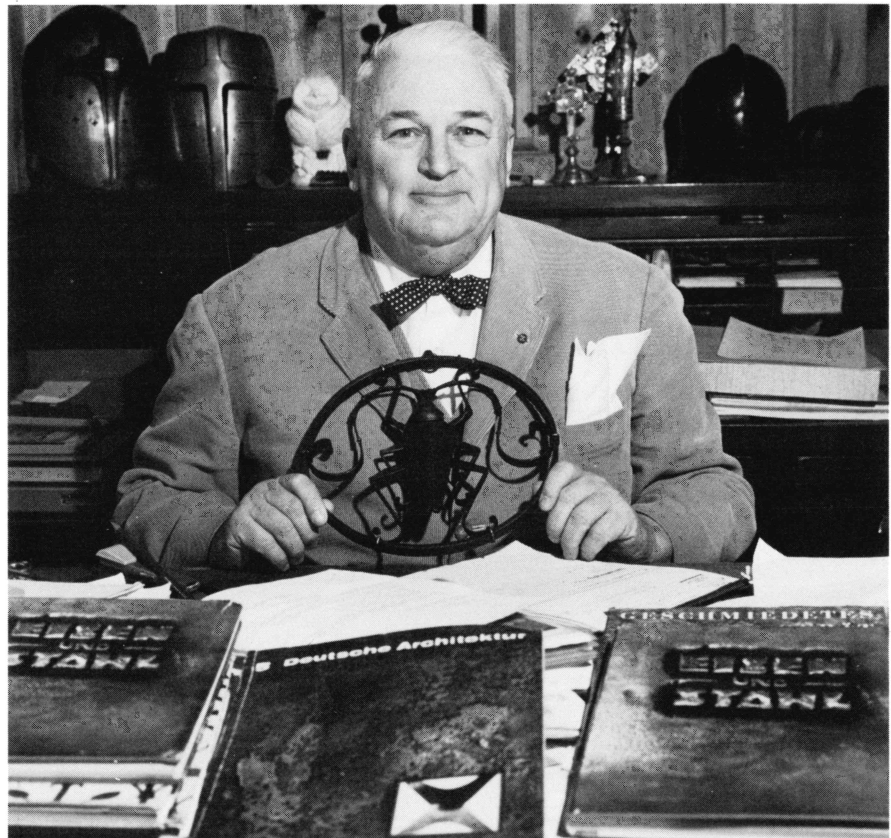
We will attempt to forge today a section of the skirt so that you can see exactly what was done 100 years ago.

Having old photographs as a guide we soon learned that the armourers, coppersmiths, silversmiths, etc., who worked on the Statue of Liberty used the same tools and methods as we would use today.

Basically, they used large copper plates 3/32" thick. The master smith, assisted by 3 helpers, will decide exactly where the copper is to be struck, bent, folded, curved, stretched, etc.

Each time the copper is struck, bent, twisted, curved, etc., it begins to work harden. Therefore, to be able to continue to work on the copper to make it do what you want it to do it is necessary to anneal the area already worked with a torch. You will see that the craftsmen will heat it and then quench it.

In the course of this work, you will see that they use a variety of systems — wood poles, sand bags, wood beams, etc., to back up the copper as it is forged.



R.S.V.P.

The Story of Making The Fragment. (continued)

When making a part of the Statue such as the face, this, of course, is the extreme in repousse work, and we will have on exhibit 3 masks which were made recently. We will hold them up and explain exactly how it was done.

While all of this hammering and shaping develops almost a barrel-like strength to the entire figure, it still needs to be supported from the inside, and on the Statue itself there is an entire steel structure rising up in the center, designed by the great Gustav Eiffel, of Eiffel Tower fame. Where the copper sheets are joined together there are iron rings with “fingers” on them reaching back to the central structural steel. All of this combined makes a tremendously strong structure.

The granite base for the Statue is so important. It was originally designed to be a fort, and it is heavy enough to hold the Statue securely in place. There are very strong steel straps anchoring the Statue to the granite.

Please feel free to ask questions about this work as it progresses.

Special thanks must go to Mr. James J. Hill, who's family has maintained food service on Liberty Island for 2 generations.

Mr. Hill has been most generous and kind in helping us celebrate this fun day.

Mr. Lynch's assistants on this day for this demonstration will be Mr. Otto Gust, master smith; Mr. Michael Lynch, craftsman; Mr. Timothy Lynch, craftsman; Mr. Thomas Quinn, craftsman.

It is expected that the folding of the copper sheets will take at least 2 to 3 hours, and we will do so leisurely so that people can watch it being done and can ask questions.

In conclusion, we thank you all for honoring me with your presence on this wonderful day, and I thank you for your interest.



R.S.V.P.



*Thanks to all those who helped
us to make this event a success.*

Elles Alkema
Robert Amendola
Gerrie Amendola
Ronnie Caporale
Paul Cavanaugh
Andrew Crowell
Kenny Dziadul
Real Gallant
Otto Gust
Gina Herr
Albert Janitchek
Carissa Kilgore
Paul Kilgore
Macy Kreycir
Michael Lynch
Patti Lynch
Timothy Lynch
Jean MacDonald
Andrew McElhinney
James Nolan
Thomas Quinn
Tracy Rowan
Robert Schutte
Betty Varcoe
Grace Weitman
Frank Wilcox

DESCRIPTION OF THE STATUE OF LIBERTY

Liberty's colossal torch is her single most powerful symbol. The torch-bearing arm is 42 feet long; the hand is 16 feet; the index finger is 8 feet. Liberty herself is even larger than she seems when viewed with the island and harbor as the nearest reference points. Her head is 10 feet from ear to ear; her nose is 4 feet, 6 inches; her mouth is 3 feet; and her eye is 2 feet, 6 inches. She weighs a stupendous 450,000 pounds (225 tons), exclusive of pedestal.

INSTRUCTIONS ON HOW TO GET TO THE STATUE OF LIBERTY

Go to the Battery in New York City, which is the extreme south end of the island. Park your car at the public parking lot near the old fire station (1,000 feet from the Circle Line ferry to the Statue).

Go to the Circle Line boat dock and look for the information booth. There will be a sign reading **KENNETH LYNCH DAY**. There you will find Patti Lynch, who will give you the boat passes and your identification button to wear during the day.

Next, take the boat for Liberty Island and make sure it is the 9:15 a.m. boat because everything starts at 10:00.

By the way, there are boats at every hour and we will be happy to see you at any time, and there will be plenty to see. However, the 9:15 boat is the proper one to get if you want to see the work get started.

We will have a picnic lunch for you, and there will be coffee and cake.

Of course, you will have plenty of opportunity to view the Statue inside and out and to walk around the island.

R.S.V.P.

K. Lynch and Sons

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