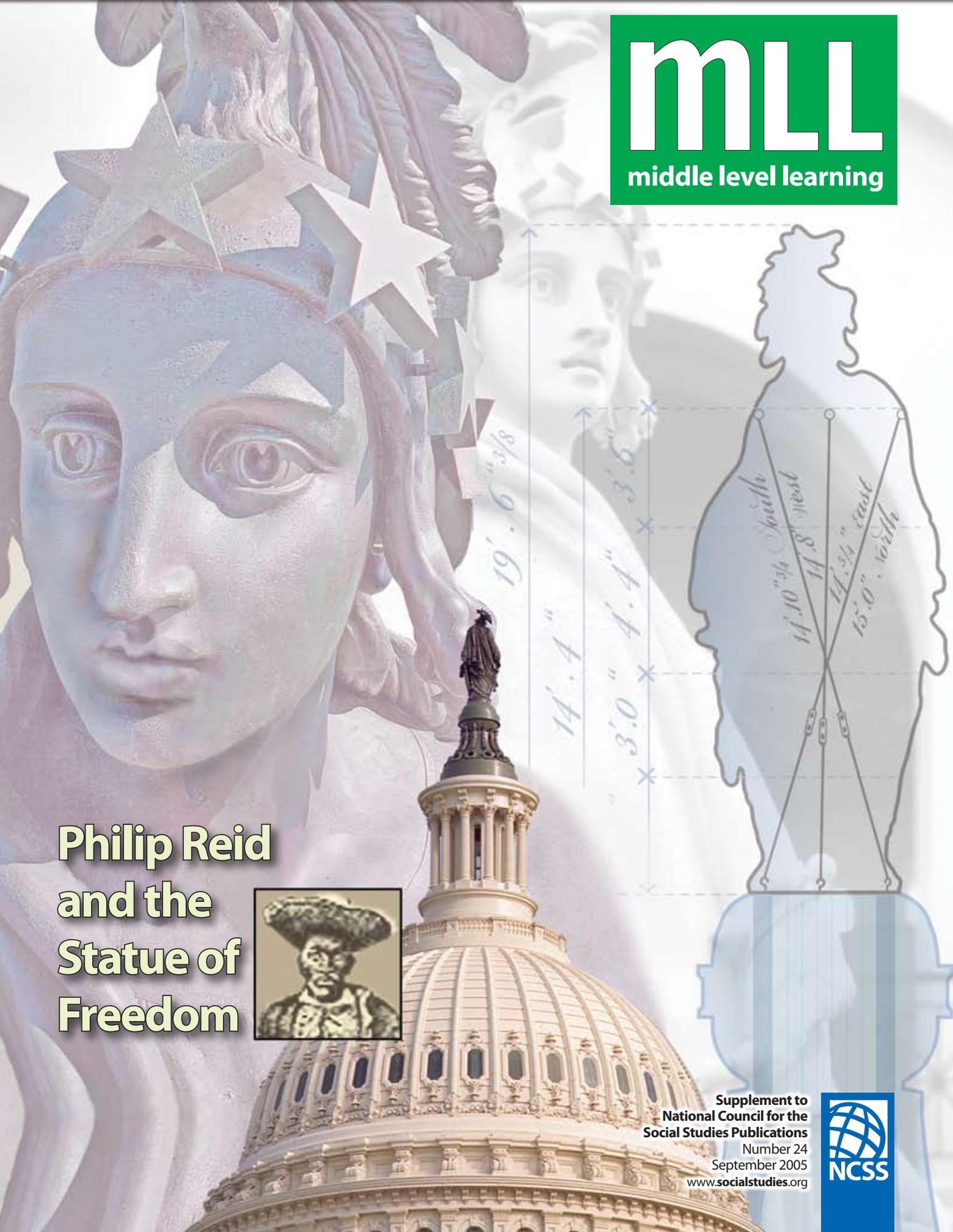


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Philip Reid and the Statue of Freedom



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Philip Reid and the Statue of Freedom

EUGENE WALTON

The Statue of Freedom stands at the very top of the dome of the Capitol, where Congress meets in Washington, D.C. The dome, with its statue, is a symbol recognized all over the world. This statue was designed in the mid-1850s, as arguments between Northern and Southern states reached a zenith. The statue was raised to the top of the Capitol dome in 1863, during the Civil War. (**Handout A**)

Nestled within the history of this statue is a curious item: In 1859, at a crucial moment in its construction, a dispute brought everything to a halt. The responsibility of resolving the crisis fell to one person, an enslaved black man named Philip Reid.¹

Laborers and Craftsmen

Historical research shows that many of the workmen who built the city of Washington, D.C., including the Capitol

building, were black, both slaves and free-men. They did much of the backbreaking labor, such as extracting stone at the Aquia Quarry in Virginia; transporting the stone in shallow boats to Jenkins Hill (now Capitol Hill); cutting and shaping the stone; and hoisting it up the walls of the Capitol for installation.

Enslaved blacks also made up a good part of the skilled workforce.² Philip Reid worked in the foundry of his owner Clark Mills. This foundry was located on Bladensburg Road, just inside the District line. Reid was more than a laborer. He was a skilled craftsman who knew how to wield a huge vat of white hot metal without getting burned, or transport a delicate white plaster mold over a corduroy road without breakage.

A Breaking Point

Thomas Crawford, an American sculptor, created the Statue of Freedom in clay in a studio in Rome, Italy. A plaster model was cast in five major sections and shipped in crates to the United States. After various mishaps, the crates arrived in Washington, D.C., in March 1859. An Italian craftsman assembled the huge plaster model of Freedom for all to see while the Capitol dome moved toward completion. This craftsman, however, refused to reveal how to take the model apart for transport to the bronze foundry. He wanted more money to finish the job. Philip Reid was called upon to figure out how to disassemble the sculpture into its five large sections without breaking it. (**Handout B**) How did he do it?

Hairline Fractures

The model of the Statue of Freedom, 19 feet six inches in height, was made of delicate white plaster. Its points of separation were hidden by a thin layer of

plaster, just like icing can hide the layers of a cake. Reid reasoned that an upward force could be applied to the statue using a block and tackle. As repeated tugs on the model began to strain the plaster, hairline cracks would appear at a point where the top section of the statue was attached to the rest of the sections below. Reid directed workers to carefully pull the ropes—and yes! a thin crack began to appear. Unfastening the top section from the mass below and then lifting it away exposed the hollow interior and the other three points of separation. Finally, five plaster sections sat separately on the floor.³ (**Handout C**)

Casting a Giant

Beginning in 1860, the statue was cast in five main sections at the bronze foundry of Clark Mills. Casting is hot and exacting work—small mistakes can cause flaws in the final product or endanger workers with molten metal. Reid helped with the casting, as shown by a receipt of payment to him (for work performed on Sundays) by the federal government.⁴ (**Handout D**). In June of 1862, the statue was finished and temporarily displayed on the east grounds of the Capitol. The top section (head-and-shoulders) was installed atop the dome on December 2, 1863.

Historical Evidence

We know about Philip Reid today because of a written account of his work with the plaster model of Freedom and the pay stub for his work in Clark Mills' bronze foundry on Sundays. But there is a third document that describes Philip Reid and tells a little about his past. It also lists the "value" of his "service and labor" as a slave. The creation of this document involves a brief and little-known but fascinating event in American history.

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- 15 Restoring Freedom, 1993
- 16 An Abolitionist Cartoon, 1830

On the Cover

Drawing of a slave, ca. 1830 (Library of Congress)
Statue of Freedom (Architect of the Capitol)
Architect Thomas U. Walter, "Skeleton of Tholos"
[detail; separations called out] (Architect of the Capitol)
Capitol Dome (Architect of the Capitol)

Middle Level Learning

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Plaster model of Freedom





During the New York City Draft riots of 1863, black residents became scapegoats.

Labor Disputes

When Philip Reid demonstrated how to disassemble the plaster model of Freedom, many of the observers were relieved that the puzzle had been solved. Now the work could go forward. But some of the white laborers probably resented the fact that a black slave could suddenly step forward and do the work of a skilled craftsman. Four years later, in June 1863, riots broke out in New York City as whites, many of them new immigrants from Ireland, protested the military draft. These laborers saw wealthier young men “buying their way out of the draft” for \$300. They also feared the competition of Southern black workers migrating into their cities, ready to do the same work for less money. Lincoln’s Emancipation Proclamation of January 1, 1863, brought with it the possibility of competition from newly freed slaves. During the New York City draft riots, which followed six months after the Emancipation Proclamation, some white laborers attacked black citizens that they found on the street. To President Lincoln, this event was evidence that the struggle for freedom would continue even after the Civil War ended, and he made plans to try to reduce post-war violence. 📖

Sources

“New York City Draft Riots,” *Encyclopedia of American History* (New York: Facts on File, 2003): vol. 5, 254-255.

Benjamin Justice, “Historical Fiction to Historical Fact: *Gangs of New York* and the Whitewashing of History,” *Social Education* 67, no. 4 (2003): 213-126.

A Jump Start on Emancipation

The fact that slavery persisted in the nation’s capital even as the Civil War was being fought, primarily over issues related to slavery, was an embarrassment to many citizens on the Union side. So on April 16, 1862, Congress passed the Act of Emancipation, freeing thousands of slaves living in the District of Columbia, including Reid.⁵ (Handout E) The District Emancipation had several interesting provisions, including compensation to owners for their slaves set free.⁶ Thus, Clark Mills filed a petition for compensation from the U.S. government when his eleven slaves were freed, briefly describing each person’s skills and enumerating their “dollar value.”⁷ (Handouts F & G).

Freedom’s Legacy

On the first of the New Year, January 1, 1863, Lincoln’s Emancipation Proclamation freed slaves in the Confederate states. The dream of Freedom was having a new birth. Near the end of that year, on December 2, at noon, the final section of the Statue of Freedom was raised and bolted to the top of the Capitol dome, to a salute of 35 guns, one for each state at that time, including those in the Confederacy. The volley was answered by guns at the twelve forts around Washington, D.C.

At that moment, the nation was in a mortal struggle. The bloody Civil War would continue for one-and-a-half more years. (Handout H) We do not know if Philip Reid saw the ceremony on the Capitol grounds. By that date, he already may have established himself as a “highly esteemed” independent craftsman in that area.⁸ He may well have paused in his work at noon to listen to the gunshots echoing around the frosty land⁹. It was not the sound of a nearby battle, although those sounds were heard on other days. It was the sound of Freedom, like the ringing of a distant bell. 📖

Notes

1. The Statue of Freedom, www.aoc.gov/cc/art/freedom.cfm. The author has produced a DVD, *Philip Reid and the Slaves Who Built the Capitol*, (28 minutes.), \$22.95 S&H from E. Walton, 7 Kerwood Court, Silver Spring, MD 20904.
2. One well-known example was Benjamin Banneker, a free African American mathematician, who helped set the boundaries of the District of Columbia in 1791.
3. S. B. Wyeth, *The Rotunda and Dome of the U.S. Capitol* (Washington, DC: Gibson Bros., 1869): 194-195. This book is in the collection of the Architect of the Capitol, Washington, D.C.
4. “The United States to Philip Reid” [pay statement] is in the collection of the Architect of the Capitol, Washington, D.C.
5. For information about current educational and celebratory activities on D.C. Emancipation Day, April 16, contact Peter Hanes at peter_hanes@nps.gov.
6. The National Archives and Records Administration webpage on the District Emancipation can be found through www.archives.gov/exhibit_hall/.
7. Mills’ Petition for Compensation from the National Archives and Records Administration.
8. S. B. Wyeth.
9. There is no known likeness of Philip Reid. The image on the cover and page 13 are from a drawing in the collection of the Library of Congress, an illustration of enslaved people in Washington D.C.

Eugene Walton was formerly coordinator of Affirmative Action Programs at the Library of Congress.

The Statue of Freedom atop the Capitol Dome in Washington, D.C.



1. American Thomas Crawford was commissioned to create the Statue of Freedom in 1855. He sculpted, in clay, a classical female figure wearing flowing robes, an allegorical “Freedom Triumphant in war and peace.”¹ The plaster model of the statue, packed in six crates, survived storms and a leaky ship on its journey from Rome, Italy, to Washington, D.C.

2. Freedom’s headdress includes an eagle’s head, feathers, and talons—a reference to the costume of Native Americans. (The United States had forcibly removed 100,000 Indians to reservations west of the Mississippi River in the immediately preceding decades.)²

3. The sculptor intended Freedom to wear a simple liberty cap, the symbol of freed slaves, but U.S. Secretary of War Jefferson Davis suggested a helmet instead. (Davis would soon become president of the Confederacy.) So the sculptor came up with the eagle helmet idea.³

4. Freedom’s right hand rests upon the hilt of a sheathed sword.

5. The Statue of Freedom’s “vital statistics”:

Height: 19 feet, 6 inches

Weight: About 15,000 pounds

Age: Cast during 1860–62

6. An Italian craftsman assembled the huge plaster model when it arrived in Washington, D.C., but he refused to reveal how to take it apart for transport to the bronze foundry. He wanted more money to finish the job.

7. Philip Reid, an enslaved black man, then figured out how to disassemble the model into its five large sections without breaking the delicate plaster.⁴

8. Thin platinum-tipped points arise from the shield, shoulders, and headdress. (Lightning rods were Ben Franklin’s invention of the previous century.)

9. Freedom’s left hand holds a laurel wreath of victory (classical Roman imagery) and the shield of the United States, with thirteen stripes.

10. The Statue of Freedom, cast in bronze, was raised to the top of the Capitol, with gun salutes, in 1863, during the Civil War. What do you think about her? Is the statue an oddity, a glorious amalgamation...or something else? And what do you think of Freedom’s story?



Architect of the Capitol

Notes

1. William C. Allen, *A History of the Capitol* (Washington, DC: USGPO, 2001), chapter 7. www.access.gpo.gov/congress/senate/capitol/index.html.
2. National Park Service, “The Federal Indian Removal Policy,” www.cr.nps.gov/seac/outline/09-beyond/index.htm#war.
3. Architect of the Capitol, “The Statue of Freedom,” www.aoc.gov.
4. S. B. Wyeth, *The Rotunda and Dome of the U.S. Capitol* (Washington, DC: Gibson Bros., 1869), pp. 194–195.

Philip Reid Solves the Puzzle

S. D. WYETH, WRITING IN 1869¹

The following interesting incident connected with this model is narrated by Mr. Fisk Mills, a son of the artist and founder Clark Mills. The story has been variously told and published, but the true narrative is as now given.

Before the statue was cast, the several large sections of the plaster model were put together so nicely by an **adroit** Italian employed about the Capitol, that no **crevices** were perceptible at the places of joining—the bolts were all firmly riveted inside, and where they were placed [was] concealed by coverings of plaster. In this condition the model was for some time on exhibition.

At length the time arrived when the figure was desired to be **cast**, and the Italian was ordered to take the model apart. This he positively refused to do, unless he was given a large increase of wages, and secured employment for a number of years. He said, he alone “knew how to separate it,” and would do so only upon such conditions.

Mr. Mills at that time owned a highly intelligent **mulatto** slave named Philip Reed who had long been employed about his **foundry** as an expert and admirable workman.²

Philip undertook to take the model apart without injury, despite the Italian’s

assertion, and proceeded to accomplish his purpose. His plan of working was this: a **pulley and tackle** was brought into use, and its hook inserted into an iron eye affixed to the head of the figure—the rope was then gently strained repeatedly until the uppermost joining of the top section of the model began to make a faint appearance. This gave some indication as to the whereabouts of its bolts inside, and led to their discovery; and thus, finally, one after another of the sections was discovered, their bolts unloosed, and the model, uninjured, made ready for the foundry.

Mr. Reed, the former slave, is now in business for himself, and highly **esteemed** by all who know him. 🏠

Glossary

adroit — skillful in the use of the hands. Also means resourceful in coping with difficulty or danger

assertion — a statement that the speaker holds to be true

cast — to produce a shape by pouring a liquid (e.g., molten bronze) into a hollow mold and letting it cool

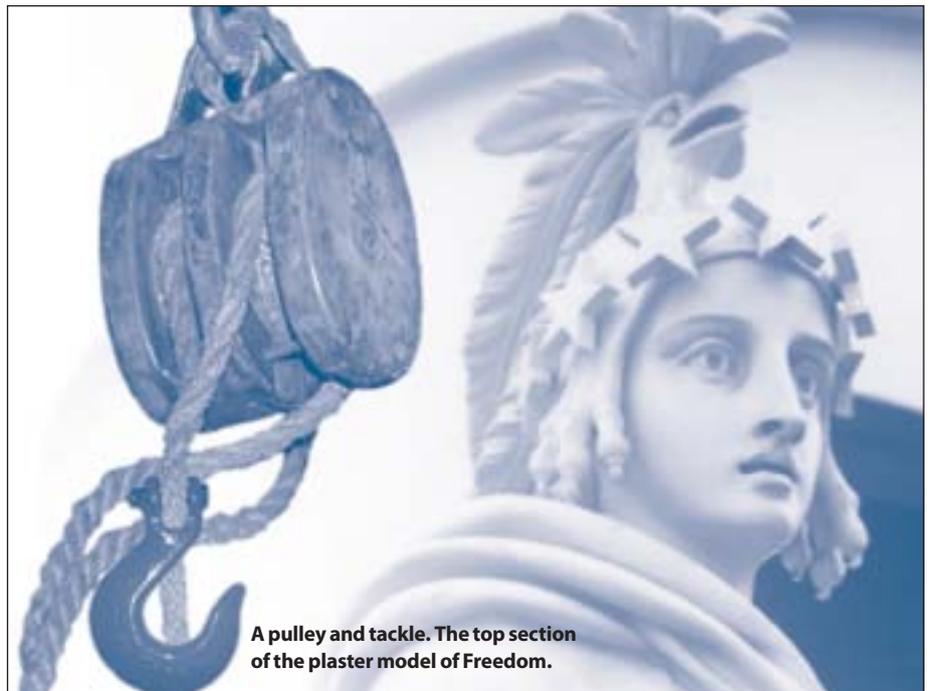
crevices — cracks, fractures

esteemed — held in high regard; honored or prized

foundry — workplace or factory where metal is heated and shaped

mulatto — an old term meaning one whose ancestry is a mix of black and white

pulley and tackle — a device of wheels and ropes or chains used to lift heavy objects



A pulley and tackle. The top section of the plaster model of Freedom.

Architect of the Capitol

Notes

1. This text is from pages 194–195 of S. D. Wyeth, *The Rotunda and Dome of the U.S. Capitol* (Washington, DC: Gibson Bros., 1869), which is bound within a larger book, *The Federal City: Ins and Abouts of Washington* by the same author, in the collection of the Architect of the Capitol, Washington, DC.
2. Wyeth misspells Reid’s name as “Reed,” probably because he was writing down the information as Fisk Mills spoke. Apparently, he did not have on hand documents on which Reid’s name was recorded.

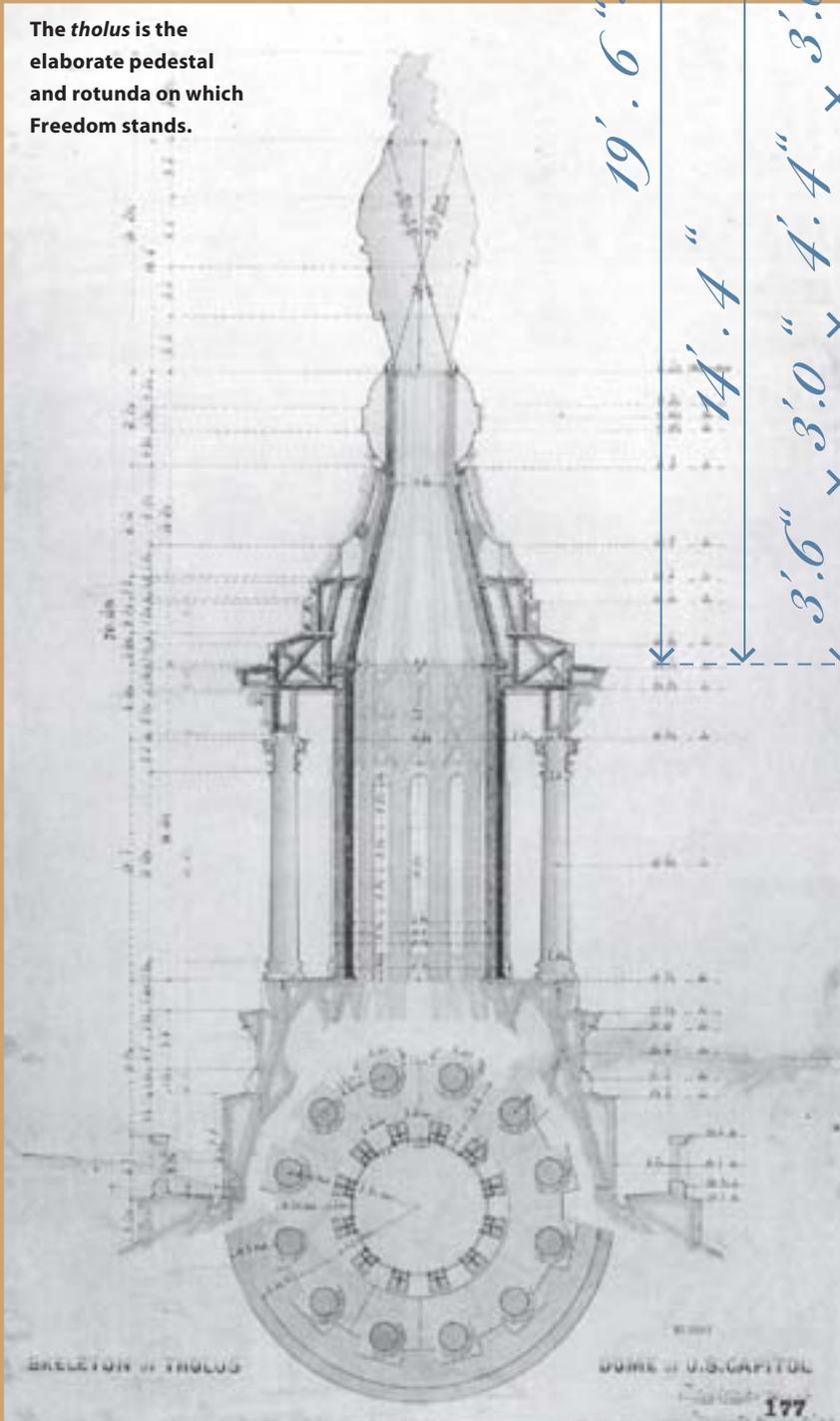
Freedom's Five Sections

In this cross-section, taken from the architect's drawings, it is easy to see where the statue is divided into five major parts.

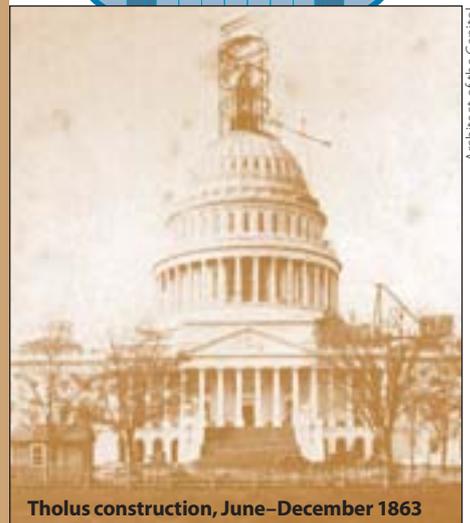
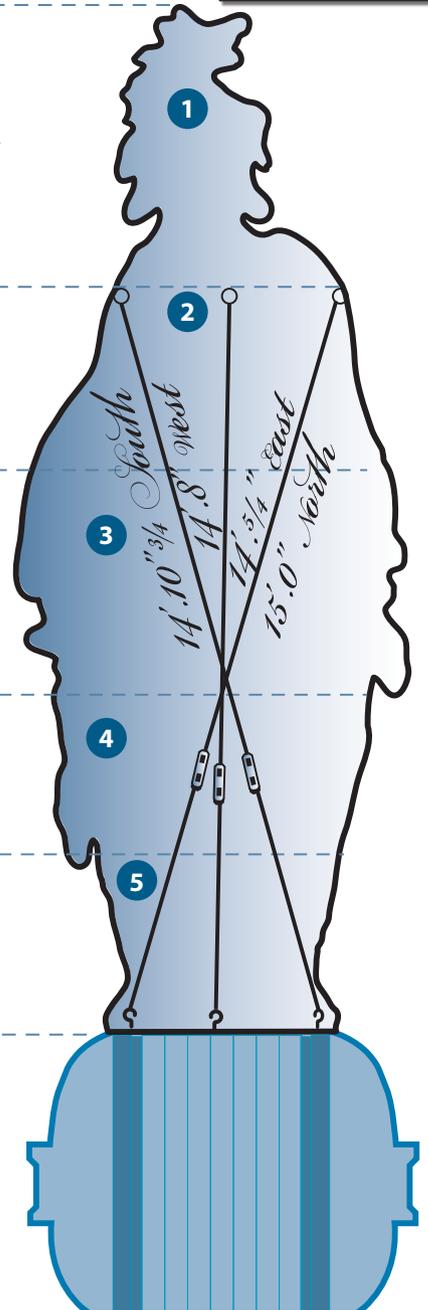
PRIMARY DOCUMENT

Architect of the Capitol

The *tholos* is the elaborate pedestal and rotunda on which Freedom stands.



Thomas U. Walter drawings.



Architect of the Capitol

Tholos construction, June–December 1863

PRIMARY DOCUMENT

THE UNITED STATES		To <i>Philip Reid</i>	Dr.
DATE.	DESIGNATION.	APPLICATION.	COST.
			DOLLARS. CENTS.
<i>1861</i>	<i>For Services (on Sundays) between July 1, 1860 and May 16, 1861, 33 days (Sundays) @ \$1.25 per day</i>	<i>Keeping up fires under the moulds</i>	<i>41 25</i>
			<i>41 25</i>

I Certify, That the articles above charged have been received, and services performed; that they were necessary for, and have been, or will be, applied to the construction of the New Dome of the Capitol; and that the prices were, in my opinion, just and reasonable.

RECEIVED, Washington, D. C., this *6th* day of *June* 1862, from *Philip Reid*, in charge, the sum of *Forty one* dollars *Twenty five* cents, in full payment of the above account.

(Signed duplicate.)

Thomas U. Walter Architect
B. B. French
Bernard Sears

Philip X Reid mark

"For services (on Sundays) between July 1, 1860 and May 16, 1861, 33 days (Sundays) @ 1.25 per day."

"Keeping up fires under the moulds" is a crucial responsibility.

It appears that Reid had to wait more than a year to get paid for his work, finally, on the "6th day of June 1862."

"Philip [X] Reid, his mark"
 Many slaves were forbidden, by law and custom, from learning to read and write. Illiteracy was soon to manifest as a major problem for emancipated slaves who wanted to live free and independent of their old masters, but could not read a contract, a newspaper, or even a list of farm supplies.

This pay stub is also signed by three officials. Can you find these three signatures? Thomas U. Walter, Architect; B. B. French; and Bernard Sears.

U.S. Pay Statement to Philip Reid

The U.S. government rented Clark Mills' foundry, on Bladensburg Road in northeast Washington, D.C., to cast the Statue of Freedom. The government also purchased the necessary materials and paid slaves directly if they worked on a Sunday. Philip Reid, a skilled craftsman, was owned by Clark Mills. The primary document shown above is Reid's pay stub from 1862.

First, look closely at the document and try to decipher the handwriting and small type. Then see if you agree with the observations and analysis in the dark caption boxes.

Note: A small amount of empty space was removed from the center of this document.

Emancipation in Washington, D.C.

Before 1850, slave pens, slave jails, and auction blocks were a common sight in the nation's capital, which was a hub of the domestic slave trade. Although slave-trade in Washington was prohibited after 1850, the harsh reality of slavery was still visible everywhere in the city. On April 16, 1862, during the Civil War, President Abraham Lincoln signed a bill (passed earlier by congress) into law ending slavery in the District of Columbia. Passage of this act came nine months before President Lincoln issued his Emancipation Proclamation, which freed slaves more widely.

The act of 1862 brought to conclusion decades of debate and protest aimed at ending what antislavery advocates called “the national shame” of slavery in the nation's capital.

The District Emancipation Act provided for:

- immediate emancipation (freedom),
- compensation (payment) of up to \$300 to masters for each slave, so long as the slave owner was loyal to the Union, and
- payments of up to \$300 to each former slave who chose to emigrate (leave the country to start a new life somewhere else).

Over the next 9 months, the federal government paid almost \$1 million for approximately 3,100 former slaves.¹ Philip Reid, the slave who figured out how to disassemble the plaster model of the statue Freedom, was one person freed by this law, as we can see from his master's petition to get payment from the government for his loss of “property” (Handout F and G)

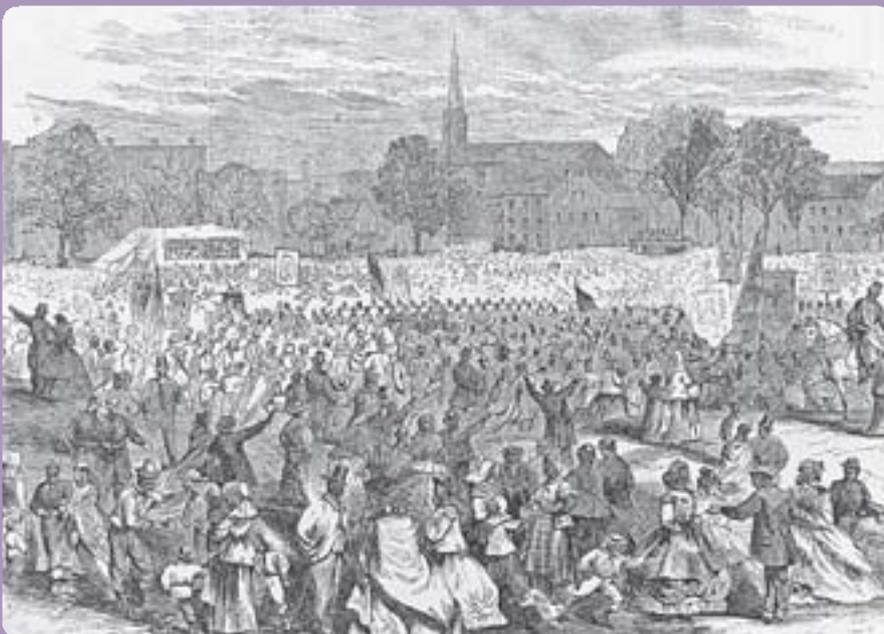
The District of Columbia Emancipation Act is one of the rare examples of

compensated emancipation in the history of the United States. Although its three-way approach of *immediate emancipation, compensation, and emigration* did not serve as a model for the future, it was an early signal of the end of all slavery.

The District's African-American community greeted the emancipation with great jubilation. For many years afterward, black Washingtonians celebrated Emancipation Day on April 16 with parades and festivals. In 2002, on the 140th anniversary of D.C. Emancipation, the city government, schools, and citizens of Washington, D.C. revived the tradition of celebrating this historic occasion.² 🌐

Notes

1. The major source for this handout is the National Archives and Records Administration webpage on the District Emancipation, located through www.archives.gov/exhibit_hall/.
2. For information about current educational and celebratory activities on D.C. Emancipation Day, April 16, contact Peter Hanes at peter_hanes@nps.gov.



“Celebration of the Abolition of Slavery in the District of Columbia by the Colored People, in Washington, April 19, 1866” [detail], sketched by F. Dielman, *Harper's Weekly*, May 12, 1866. This illustration depicts the fourth anniversary of the District's Emancipation Act. On April 19, 1866, African American citizens of Washington, D.C., staged a huge celebration. Approximately 5,000 people marched up Pennsylvania Avenue, past 10,000 cheering spectators, to Franklin Square for religious services and speeches by prominent politicians. Two of the many black regiments that had gained distinction in the Civil War led the procession.

(Library of Congress)

Petition for Compensation for Clark Mills's Slaves Freed by District Emancipation

We know about Philip Reid from at least three sources. One of these primary sources is a petition filed by Clark Mills, the owner of Philip Reid and proprietor of the foundry where the Statue of Freedom was cast. Mills filed a petition for compensation from the U.S. government when his slaves were freed in 1862. He was asking the government to pay him for his loss of “property.”

The fact that slavery persisted in the nation’s capital even as the Civil War was being fought—primarily over issues

related to slavery—seemed wrong to many on the Union side. So on April 16, 1862, Congress passed an Act of Emancipation applying to thousands of slaves living in the District of Columbia, which made Reid a free man. The District Emancipation had several interesting provisions (not seen in the Emancipation Proclamation, which came later), including compensation to owners, up to \$300 for each slave set free.

The next two pages are from the Clark Mills petition for compensation. A transcription of key lines is shown at right:

On Handout G, page 1

Philip Reid, aged 42 years, mulatto color, short in stature, in good health, not prepossessing in appearance, but smart in mind, a good workman in a foundry, and has been employed in that capacity by the government, at one dollar and twenty five cents per day.

On Handout G, page 2

... and Philip Reid was purchased in Charleston, NC many years ago when he was quite a youth. He bought him because of his evident talent for the business in which your petitioner was engaged, and paid twelve hundred dollars for him... His papers having been burnt some years ago, he has no record evidence of his title.

*Philip Reid,
fifteen hundred dollars... \$1,500.00*

Questions for Students of History

Examine this primary document carefully, and then refer back to it as you consider your answers to these questions²:

1. When was this document written?
2. Describe the purpose of this document.
3. List three things that the author of this document wrote that you think are important.
4. What do the words on this document tell about what kind of a man Philip Reid was?
Prepossessing means “attractive in appearance.”
Mullatto (more often spelled with one “l”) was a term then used to describe a person of mixed black and white ancestry.
5. What do the dollar amounts on this document tell about Philip Reid? Hint: The “service or labor” of the “eleven persons” ranged from \$50 to \$1,500.
6. Write a question to the author (as if he or she were still alive) that is left unanswered by the document.

Notes

- 1 This document is in the collection of the National Archives and Records Administration.
- 2 Questions suggested by the U.S. National Archives & Records Administration at www.archives.gov/digital_classroom/lessons/analysis_worksheets/cartoon.html

PETITION.

To the Commissioners under the act of Congress approved the 16th of April, 1862, entitled "An act for the release of certain persons held to service or labor in the District of Columbia."

Your Petitioner, *Clark Mills* _____ of *Washington County D.C.* by this *his* petition in writing, represents and states, that *he* is a person loyal to the United States, who, at the time of the passage of the said act of Congress, held a claim to service or labor against

six male and five female _____

persons of African descent of the names of *Lettie Howard and her children Tilly, Tom, Elick, Jackson, George and Emily; - Levi Thomas, Rachel Thomas, Ann Robs, and Philip Reid,* _____

for and during the life^s of said *eleven persons,* _____

and that by said act of Congress said *eleven persons* _____

were discharged and freed of and from all claim of your petitioner to such service or labor; that at the time of said discharge said *eleven persons* _____

were of the ages of _____

and of the personal description following: ⁽¹⁾ *viz: - Lettie Howard, 33 years old, color black; short and thick set - healthy; - her six children, Tilly, 10 years, Tom, 8 years, - Elick, 6 1/2 years, - Jackson, 5 years, - George, 3 years, - and Emily, 3 months old, all black color, sound and healthy; - Levi Thomas, 59 years old, black color, over six feet high, a large leg, rather stiff, but sound and in good health; - Rachel Thomas, his wife, 49 years old, mulatto color, healthy, very large, weighs about 200 pounds; Ann Robs, 48 years, mulatto color, about five feet seven inches high, rather thin make, and in good health; - and Philip Reid, aged 42 years, mulatto color, short in stature, in good health, not prepossessing in appearance, but smart in mind, a good workman in a foundry, and has been employed in that capacity by the Government, at one dollar and twenty five cents per day.*

Your Petitioner is not aware that any of above possess any moral, mental, or bodily infirmities that impair their value; and does not believe that any such exist; except that mentioned in regard to the stiff leg of Levi Thomas. _____

PRIMARY DOCUMENT

That your petitioner acquired his claim to the aforesaid service or labor of said eleven persons, _____ in manner following: ⁽²⁾ Lettie Howard and her child Tilly were purchased from Peter Havenner some 8 or 9 years ago for eight hundred dollars, and her five other children were born since. - Levi Thomas and his wife Rachel, he purchased in Baltimore about the same time, and paid nine hundred and fifty dollars for them: - Ann Rofs he acquired by his wife: - and Philip Reid he purchased in Charleston, S. C. many years ago when he was quite a youth. He bought him because of his evident talent for the ~~family~~ business in which your Petitioner was engaged, and paid twelve hundred dollars for him. - His papers having been burnt some years ago, he has no record evidence of his title.

That your petitioner's claim to the service or labor of said eleven persons was, at the time of said discharge therefrom, of the value of (see blow) dollars _____ in money. ⁽³⁾ Lettie Howard, - seven hundred dollars, \$700.00

(See preceding pages.)

<u>Tilly Howard,</u>	<u>five hundred dollars</u>	<u>500.00</u>
<u>Tom Howard,</u>	<u>five hundred dollars</u>	<u>500.00</u>
<u>Elick Howard,</u>	<u>four hundred dollars</u>	<u>400.00</u>
<u>Jackson Howard,</u>	<u>two hundred & fifty dollars</u>	<u>250.00</u>
<u>George Howard,</u>	<u>one hundred & fifty dollars</u>	<u>150.00</u>
<u>Emily Howard,</u>	<u>fifty dollars</u>	<u>50.00</u>
<u>Levi Thomas,</u>	<u>three hundred dollars</u>	<u>300.00</u>
<u>Rachel Thomas,</u>	<u>four hundred dollars</u>	<u>400.00</u>
<u>Ann Rofs,</u>	<u>five hundred dollars (\$500.-)</u>	<u>500.00</u>
<u>Philip Reid,</u>	<u>fifteen hundred dollars</u>	<u>1,500.00</u>
		<u>\$5,250.00</u>

Your petitioner hereby declares that he bears true and faithful allegiance to the Government of the United States, and that he has not borne arms against the United States in the present rebellion, nor in any way given aid or comfort thereto.

And your petitioner further states and alleges, that he has not brought said eleven persons _____ into the District of Columbia since the passage of said act of Congress; and that, at the time of the passage thereof, said eleven persons were ~~was~~ held to service or labor therein under and by virtue of your petitioner's claim to such service or labor.

Your petitioner further states and alleges, that his said claim to the service or labor of said eleven persons, _____ does not originate in or by virtue of any transfer heretofore made by any person who has in any manner aided or sustained the present rebellion against the Government of the United States.

And your petitioner prays the said Commissioners to investigate and determine the validity of his said claim to the service or labor of said eleven persons _____ herein above set forth; and if the same be found to be valid, that they appraise and apportion the value of said claim in money, and report the same to the Secretary of the Treasury of the United States, in conformity to the provisions of said act of Congress.

(Signed by)

Clark Mills

TIMELINE, 1855–1865

Handout H

YEAR	PHILIP REID & EMANCIPATION	THE STATUE OF FREEDOM	THE CIVIL WAR
1855	1850s Reid, an enslaved craftsman, works in the foundry of Clark Mills	1855 Thomas Crawford begins sculpting the Statue of Freedom in his studio in Rome, Italy.	
1856			1856 Pro-slavery and anti-slavery mob violence and riots in "Bloody Kansas"
1857		1857 A ship carrying the plaster model of the statue leaves Italy, springs leaks, and deposits the model in Bermuda	1857 U.S. Supreme Court's Dred Scott Decision
1858		December 1858 Half of the plaster model arrives in crates on the dock in New York City.	
1859	1859 Reid solves the puzzle of how to disassemble the full-size (19 foot, six inch) plaster model of the Statue of Freedom.	March 1859 Entire plaster model, shipped in six crates, arrives in Washington, D.C. An Italian craftsman assembles the model.	1859 John Brown raids the U.S. armory at Harpers Ferry.
1860	1860–1862 Reid participates in casting the bronze statue in the foundry of Clark Mills.	1860 Casting in bronze begins at the foundry of Clark Mills.	November 1860 Lincoln is elected president.
1861			April 1861 Confederates attack the Union's Fort Sumter.
1862	April 16, 1862 Congress passes Emancipation for slaves living in the District of Columbia, making Reid a free man.		1862 Confederate troops defeated at Shiloh (April) and Antietam (September).
1863	January 1, 1863 Lincoln's Emancipation Proclamation frees slaves in states that are in rebellion.		1863 Battle of Gettysburg (July) many blacks are killed in draft riots in New York City (July), Lincoln's Gettysburg Address (November)
1864			December 2, 1863 Final section installed atop the Capitol.
1865	1865 Thirteenth Amendment abolishes all slavery in the U.S. Passed by Congress on January 31; Ratified on December 18		April 9, 1865 General Lee surrenders at Appomattox, Virginia. April 14, 1865 Lincoln is assassinated.

Library of Congress

Architect of the Capitol

Casting Freedom, 1860–1862

Thomas Crawford, an American Sculptor, created the full-size figure of Freedom in clay. Molds were made, from which a full-size positive plaster model was cast in five main sections. This model is on view today in the basement rotunda of the Russell Senate Office Building.

Philip Reid, an enslaved black man, solved the puzzle of how to take the 19-foot 6-inch plaster model apart so that it could be transported to the foundry. An Italian immigrant craftsman had assem-

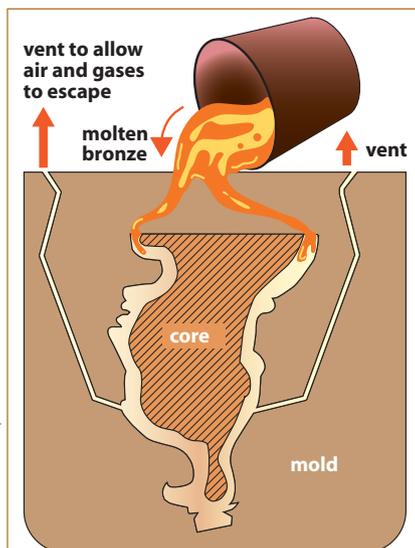
and cost. Mills used the complicated sand-casting method:

- Craftsmen press each plaster section into a mixture of fine, moist sand, making a negative mold.
- A core of sand is made from the negative mold.
- The core is shaved down about one-half inch and suspended inside the mold. This leaves a space into which molten bronze is poured.
- A successful pour of hot bronze calls for skill and careful timing. It is an

exacting and potentially dangerous moment. Philip Reid was in charge of “keeping up fires under the moulds,” which is crucial to a successful pour.

- After the metal cools, it is removed from the mold. The sand inside the bronze shape (the core) is removed. Casting flaws, such as air bubbles, are patched with hot bronze.
- Finally, the bronze exterior is worked with tools to remove irregularities and to add surface details, such as the texture of the drapery and the fringe.

Source: Architect of the Capitol, “The Statue of Freedom” (brochure), S. pub. 104–40.



Casting the top section of the statue. The head is upside down.

bled the model, and he refused to reveal the secret of how it came apart unless he received more pay.

Clark Mills, who owned Philip Reid, was a self-taught American sculptor with experience in casting large bronze sculptures. Mills was hired to cast the Statue of Freedom at his foundry a few miles from the Capitol. The government agreed to rent his foundry and to purchase all necessary materials, including 15,000 pounds of copper, 1,500 pounds of tin, and 200 pounds of zinc. Lead was also added to the molten amalgam, which is called bronze.

Like all large bronze statues, Freedom is a hollow form, which minimizes weight

photo courtesy of Shidoni Foundry



A recent bronze pour at Shidoni Foundry in Tesuque, New Mexico. The little fountains of bronze shooting out of the vents indicate that the mold has filled with hot metal. (www.shidoni.com)

Restoring Freedom, 1993

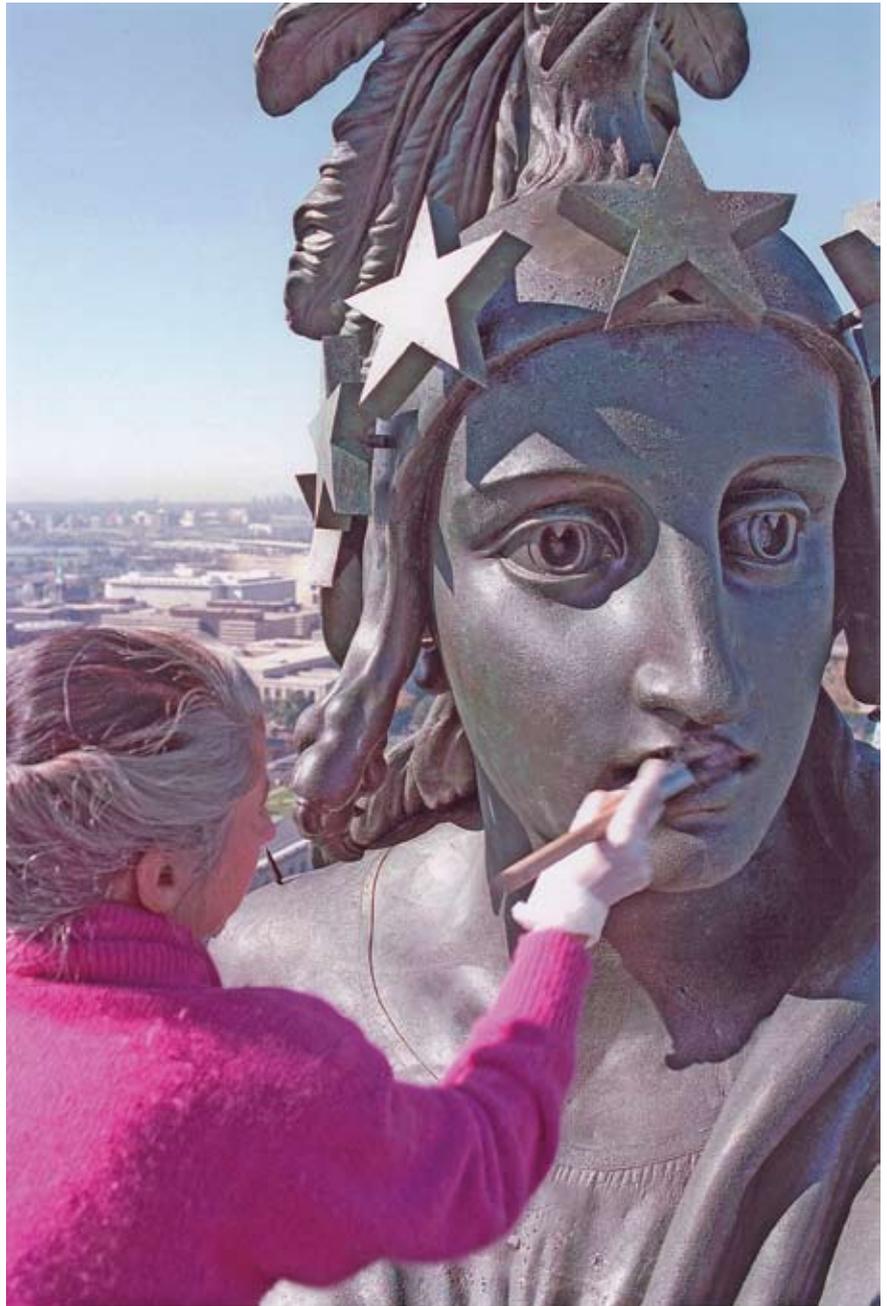
In 1988 the need to restore the statue and its pedestal became evident. A conservation and engineering study of conditions and treatment options, completed in 1991, recommended the removal of the statue from the pedestal. The U.S. Capitol Preservation Commission provided privately raised funds for the restoration.

On May 9, 1993, *Freedom* was lifted from its pedestal by a specially equipped helicopter and lowered onto a platform on the east front plaza. The conservation of the statue included removing corrosion and caulk by medium-pressure water blasting and stripping the interior paint, and repairs to the bronze, including approximately 750 bronze plugs and patches.

Conservators used chemicals to create a bronze green patina and applied protective lacquer and wax coatings, which will be reapplied as necessary. The cast-iron pedestal was cleaned, repaired, and painted in place atop the dome. The restoration was completed in September 1993, the month of the Capitol's bicentennial.

Source

Quoted from "The Statue of Freedom," a pamphlet prepared by the Architect of the Capitol. S. Pub. 104-40.



Above: conservator applies protective coating to the statue of Freedom atop the Capitol.

from left to right: Workmen surround mounting bracket as helicopter lowers the statue into place.

Another view of statue being gently maneuvered by workmen on upper scaffolds.

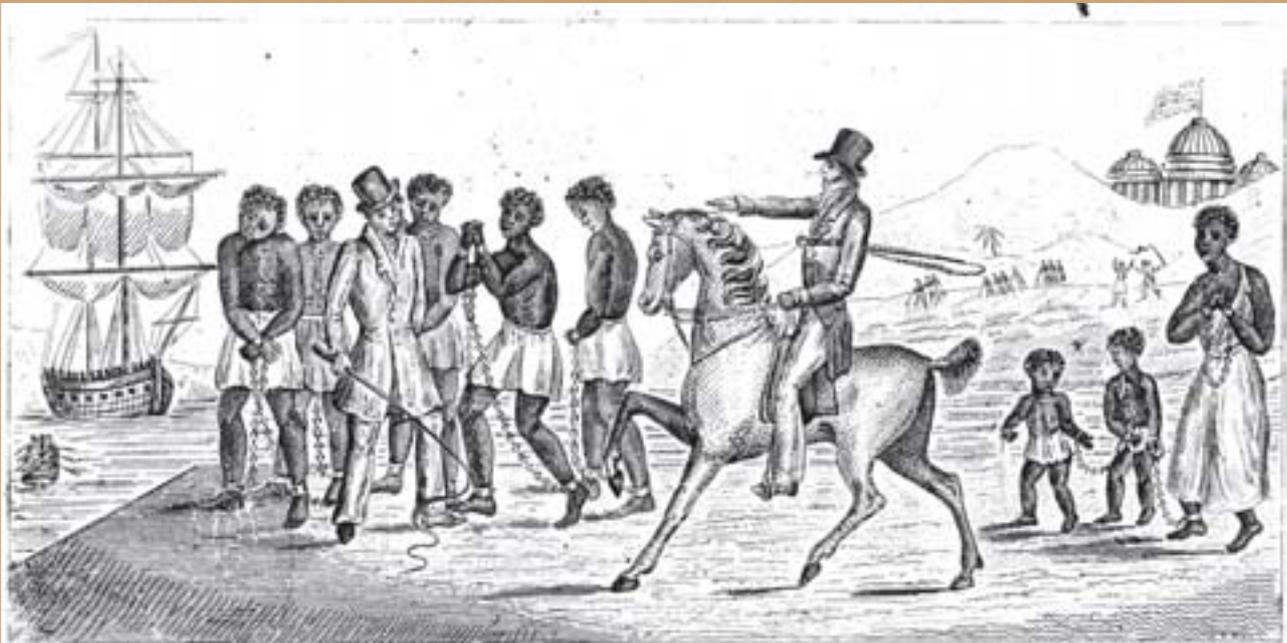
Freedom restored and returned, faces east.

All photos this page:
Architect of the Capitol



An Abolitionist Cartoon, 1830

PRIMARY DOCUMENT



Library of Congress

UNITED STATES SLAVE TRADE,
1830.

Questions for Students of History

- 1 Describe the objects and people you see in the drawing.
- 2 Which of the objects on your list might be used as symbols?
- 3 What do you think each symbol means?
- 4 List adjectives that describe the emotions portrayed in this political cartoon.
- 5 Describe the action taking place in the cartoon.
- 6 What do you think is the message of the cartoon?
- 7 What interest groups in 1830 would agree/disagree with the cartoon's message? Why?
- 8 Write a question to the author (as if he or she were still alive) of this document.

Notes

Questions suggested by the U.S. National Archives & Records Administration at www.archives.gov/digital_classroom/lessons/analysis_worksheets/cartoon.html

A description of this political cartoon, taken from the back of the print, can be seen through a Library of Congress website, lcweb2.loc.gov/pp/pphome.html.
Search on the title of the print or on the reproduction number, LC-USZ62-89701

