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**A CELEBRATION OF MORAL FORCE:
THE CATHOLIC TOTAL ABSTINENCE UNION OF AMERICA
CENTENNIAL FOUNTAIN**

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On 3 October 1873 during a meeting of the Centennial Committee of the Catholic Total Abstinence Union of the Diocese of Philadelphia a resolution was passed proposing the construction of a monumental fountain for the 1876 Centennial Exhibition. This resolution was brought before the national assembly of the Catholic Total Abstinence Union of America during the Third Annual Convention in New York City on 8 and 9 October 1873 and embraced as a grand and outstanding gesture appropriate for the nation's 100th anniversary celebration. Thus began a national campaign to introduce the Catholic temperance movement to an international audience via the Centennial Exhibition, which was to be held in Philadelphia's Fairmount Park. The Catholic Total Abstinence Union of America intended for the *Catholic Total Abstinence Union Fountain*, or simply the *Centennial Fountain*, to serve a dual purpose.¹ First, the monument, to be dedicated on 4 July 1876, was commissioned to honor the Republic in its anniversary year and to express the unwavering patriotism of each member of the Catholic Total Abstinence Union of America. Second, the fountain was a symbolic expression of the noble cause of temperance as well as a conspicuous promotional tool for the Irish-Catholic temperance societies that paid for it.

¹ The purpose of the fountain was expressed in a letter of intent dated 1873 from the Centennial Committee of the Catholic Total Abstinence Union of the Diocese of Philadelphia to Morton McMichael, President of Fairmount Park Commission, which read, "We propose to make the Fountain such a handsome work of art, that it will reflect credit alike upon our organization and upon the patriotism of our Catholic fellow-citizens throughout America." An identical letter was sent to the Executive Commissioner of the Centennial Commission, Albert Goshen. (Centennial Committee to Morton McMichael, 19 December 1873, Catholic Total Abstinence Union of America Papers and Correspondence, Philadelphia Archdiocesan Historical Research Center. St. Charles Borromeo Seminary, Philadelphia [hereafter cited as CTAU Papers and Correspondence].)

The result of three years of careful planning, extensive fundraising and overwhelming dedication on the part of the Catholic Total Abstinence Union of the Diocese of Philadelphia and Herman Kirn, the sculptor, the fountain is a significant reminder of the ideals and values held by the members of one of the most influential nineteenth century temperance organizations. Despite over 125 years of neglect and the decline of the temperance movement, the *Centennial Fountain*, a striking element in the landscape of Philadelphia's Fairmount Park, is one of the few surviving structures from the 1876 Centennial Exhibition. This unique and vital piece of our cultural heritage and an important part of Philadelphia's public art collection is placed at risk by a harsh outdoor environment that exacerbates the natural weathering process and neglect deriving from irresponsible stewardship and financial constraints.

The colossal *Centennial Fountain* is located in Fairmount Park, Philadelphia at the intersection of North Concourse Drive and States Street. The fountain is composed of five marble figurative elements that are unified by a stepped granite base with four radiating arms. The central figure of Moses stands on a base shaped like a rock mound that is constructed of rough-cut marble stones of varied shapes and sizes. Moses faces east and the figure's proper right arm is raised, with index finger pointing toward the heavens. Attributes include a tablet, horns, or rays of light, which are a symbol of divinity, and a staff. The bearded figure is depicted wearing a full-length cloak. The rock mound base and figure of Moses are centrally located within a shallow basin with a

concrete bed and a marble retaining wall, which is decorated with eight low-relief medallions. Six of the medallions contain portraits, while one is blank and one is carved with the Catholic Total Abstinence Union of America crest. Water was designed to flow from the rock mound base into the basin, but this feature is no longer operational. Marble pedestals and figures surround Moses on each arm of the granite base. The pedestals are comprised of a lower section, with four lion head spouts and four basins, and an upper section, with inverted scrolled brackets and inscriptions. The lion head spouts were intended as public drinking fountains but no longer function. The four figures surrounding Moses represent important men in Irish-Catholic history – Father Theobald Mathew, Commodore John Barry, Archbishop John Carroll and Charles Carroll of Carrollton. The figure of Father Mathew faces southeast and is depicted with proper right hand pointing towards the ground and proper left hand holding a small medal. The next figure, proceeding counterclockwise from Father Mathew around the figure of Moses, is Commodore John Barry. Facing northeast, Barry is attributed with a telescope and the figure's proper left foot rests on a carved element, which resembles the bow of a ship. The figure of Archbishop John Carroll faces northwest. This figure wears a long robe and stands leaning forward with arms crossed in front of the chest. The last of the auxiliary figures is Charles Carroll of Carrollton, depicted clasping a book in the proper left hand. Charles Carroll faces southwest. A concrete bed and four landscaped plots, which separate the *Centennial Fountain* from a surrounding traffic circle, encircle the entire fountain composition.

Within the setting of the Exhibition grounds, the *Centennial Fountain* was constructed at what was the intersection of the Avenue of the Republic and Fountain Avenue.² Along Fountain Avenue, which served as an east-west axis for the site of the Exhibition, were a number of public artworks constructed for the Centennial. Starting at the west end of the grounds, visitors could see the *Centennial Fountain* and enjoy its refreshing drinking water. Proceeding east up Fountain Avenue toward the intersection with Belmont Avenue were the *Columbus Monument*, erected by the Columbus Monument Association, and the *Sons of Temperance Fountain*, commissioned by the Sons of Temperance of the State of Pennsylvania, a temperance organization unaffiliated with the Catholic Total Abstinence Union of America.³ Finally, the last monument along Fountain Avenue before reaching Horticultural Hall was the sculpture *Religious Liberty*.⁴ Along the Avenue of the Republic were other monuments. These included the statue *Elias Howe*, the *Colossal Arm of Liberty* and the *Bartoldi Fountain*. Thus, within the formal design of the exhibition grounds the location of the *Centennial Fountain* was at the intersection of two major avenues, which were each in turn lined with sculptures, fountains and monuments. Due to its location and scale, the *Centennial Fountain* served as the focal

² This is now the intersection of North Concourse Drive and States Street.

³ The *Columbus Monument* was relocated on 12 October 1976 to Marconi Plaza, between Bigler Street and Oregon Avenue, Philadelphia. The *Sons of Temperance Fountain* was removed from Fairmount Park and relocated to Independence Park, where it remained until 1969. Currently, the fountain is dismantled and stored at the Philadelphia City Hall. "Inventories of American Paintings and Sculpture," in Smithsonian Institution Research Information System (SIRIS) [database online] (Washington D.C.: Smithsonian American Art Museum [cited 17 March 2002]); available from www.nma.si.edu; INTERNET (hereafter cited as "Inventories of American Paintings and Sculpture," SIRIS). There are more than 72,000 sculptures listed in the Inventory of American Sculpture, including nearly 32,000 outdoor sculptures.

⁴ This sculpture, by the Jewish sculptor Moses Ezekiel, was commissioned for the Centennial Exhibition by the Order of B'nai B'rith. In 1984 the piece was relocated to the National Museum of American Jewish History at North 5th Street, Philadelphia. "Inventories of American Paintings and Sculpture," SIRIS.

point for the two avenues, relating the monuments to each other within the greater context of the park and creating a sense of unity for the public art on the Exhibition grounds.⁵

This paper will explore the history and examine the current condition of the *Centennial Fountain* in an effort to define its significance for a contemporary public as a first step towards preservation and maintenance. Chapter One identifies the factors behind the conception of the fountain. Topics discussed include the allegorical and design sources and the fountain's water element. Chapter Two introduces the individuals responsible for and provides a detailed account of the construction of the fountain. Chapter Three provides a comprehensive background on the Catholic Total Abstinence Union of America within the context of the American temperance movement up until the twentieth century and included a discussion of the organization's role as commissioners of public art. Chapter Four presents a preservation history of the *Centennial Fountain* and concludes with a review of previous condition assessments for the fountain and a current condition assessment by the author. The objective of the paper is to establish the significance of the fountain for the modern audience and to generate the impetus for preservation and maintenance.

⁵ This unifying role is given visual expression in the Centennial Model built in 1889 and currently on display in the basement of Memorial Hall in Fairmount Park.

ALLEGORICAL AND DESIGN SOURCES

A traditional monument...exists to put people in mind of some obligation that they have incurred: a great public figure, a great public event, a great public declaration which the group had pledged itself to honor.

(J.B. Jackson, *The Necessity for Ruins*)

The Centennial Committee of the Catholic Total Abstinence Union of the Diocese of Philadelphia, established to oversee the management of the *Centennial Fountain* project, had its first meeting on 28 September 1873. During this initial meeting Dr. Michael O'Hara, who would later become known as the Father of the Fountain, was elected chairman.⁶ A resolution adopted the following month at the annual national Catholic Total Abstinence Union of America convention in Baltimore approved the Philadelphia Union's proposal for the fountain and for a grand dedicatory celebration to be held on 4 July 1876. With less than three years before the Centennial celebrations, the Centennial Committee of the Catholic Total Abstinence Union of the Diocese of Philadelphia (CTAU of the Diocese of Philadelphia) was assigned the arduous task of adopting a design program, finding an artist, selecting contractors, raising funds, overseeing construction and planning ground breaking and dedication ceremonies. The CTAU of the

⁶ Catholic Total Abstinence Union of America Centennial Committee Scrapbook, Philadelphia Archdiocesan Historical Research Center, St. Charles Borromeo Seminary, Philadelphia, 2 (hereafter cited as CTAU Scrapbook with entry date and page number when available). The meeting minutes of the Centennial Committee of the Catholic Total Abstinence Union of the Diocese of Philadelphia are recorded in a scrapbook. The dated entries of the scrapbook begin on 28 September 1873 and end on 22 November 1875. Meeting minutes continue to be recorded in the scrapbook after 25 November 1875, but these entries are not dated.

Diocese of Philadelphia had to overcome accusations of financial misconduct, strained resources, frustrations with contractors and delayed artistic production throughout the project. As a result, the fountain was in fact neither completed by 4 July 1876 nor finished during the Centennial year. Despite these hurdles, the Catholic Total Abstinence Union of America, as represented by its Philadelphia membership, was able to commission and construct an ambitious work of public art befitting its space among the vast structures of the Centennial Exhibition.

Minutes from the first series of meetings of the Centennial Committee of the CTAU of the Diocese of Philadelphia indicate that the design and the iconographic program for the fountain changed considerably within the first year of the project. Originally, the thematic program for the *Centennial Fountain* was the allegorical union of Ireland and America. Two figures, representing Erin and the Goddess of Liberty, were to symbolize the unification of the Irish and American cultures. Irish and Catholic symbols and images would have supplemented the two main figures and embellished the fountain. By choosing the theme of Ireland's Union with America, the Centennial Committee wished for the fountain to represent the patriotic sentiment of both the Irish population and the Catholic minority in America. From ideas expressed in correspondence and meeting minutes, it is evident that it was the members of the Centennial Committee who established the idea for this preliminary thematic program. There is no surviving graphic evidence of this early scheme, if it ever existed.⁷ Credit for the thematic program that

⁷ CTAU Scrapbook.

was actually conceived goes to the James F. Wood, Bishop of Philadelphia and total abstainer. Bishop Wood suggested an alternative theme to the Centennial Committee, that of Moses Striking the Rock, a biblical reference from the book of Exodus, rather than the Union of Ireland and America.⁸ Meeting minutes of the Centennial Committee record Bishop Wood's recommendations regarding the theme of the proposed fountain and read, "Right Reverend Bishop Wood approves of the monument and suggests a Fountain similar to this...Moses striking the rock and a fountain of water gushing from it."⁹ The origin of the theme of Moses Striking the Rock comes from the Biblical book of Exodus where it is written that Moses led the Israelites through the desert to escape enslavement by the Egyptians. The Israelites endured great suffering on their journey through the desert and, plagued by hunger and thirst, began to doubt their faith in Moses and in God. God appeared before Moses and instructed him to strike the rock of Horeb, from which water would flow and end the suffering of the wandering Israelites. Exodus 17:6 reads, "Behold, I will stand before thee there on the rock in Horeb; and thou shalt smite the rock, and there shall come water out of it, that the people may drink."

To a late-nineteenth century audience, the typological imagery of Moses Striking the Rock conveyed a specific and well-understood reading. When smitten, the rock produced water and provided salvation for the Israelites. The rock prefigures Jesus, who, in the act

⁸ CTAU Scrapbook, 3 October 1873. 3.

⁹ Ibid. Bishop Wood's suggestions for the fountain are written in pencil as a supplemental note to the 3 October 1873 minutes, suggesting that Wood's recommendations were received after the meeting actually occurred.

of being struck and sacrificed on the cross, became the savior.¹⁰ Thus, those who drink from the fountain become analogous to the wandering Israelites; each becomes a witness of the miraculous grace of God, who sustains all men all the time.¹¹ For the commissioners of the fountain, the image of Moses Striking the Rock had an even greater depth of meaning. Members of the Catholic Total Abstinence Union of America (CTAU) believed, like the rock of Horeb and like Christ on the cross, that the temperance movement was a source of salvation. Additionally, the theme of Moses Striking the Rock was very popular during the Victorian era, when it commonly appeared in literature, verse and art.¹² The popularity of the theme suggests that, rather than wishing to communicate only with the well educated, the CTAU intended the fountain's imagery to be understood by the masses. The typological imagery of the fountain was guaranteed to communicate a message to the throngs of visitors expected for the Centennial Exhibition and to Fairmount Park.

Although mid-nineteenth century reform societies were organized to serve a wide variety of causes, each sought to control public morality and stressed the perfection of the individual and the society at large. Nash discusses the history of reform societies and explains their development saying, "Public education, the Sunday School movement,

¹⁰ G.P. Landow, *Victorian Types, Victorian Shadows: Biblical Typology in Victorian Literature, Art, and Thought* (Boston: Routledge & Kegan Paul Ltd., 1980), 68.

¹¹ *Ibid.*, 129.

¹² *Ibid.*, 75. Citing many illustrative examples, Landow presents a comprehensive view of the typological imagery of Moses Striking the Rock as found in Victorian art and literature. The theme of Moses Striking the Rock was also used for a heroic bronze fountain constructed in 1893 in Albany, New York. This monument, the *King Memorial Fountain* by John Massey Rhind, features a bronze figure of Moses atop a pile of rocks. Below Moses are four allegorical figures of Childhood, Youth, Manhood and Old Age. (Inventory of American Paintings and Sculpture." SIRIS.)

temperance, a charter of rights for working people, reclamation projects for fallen women, and the penitentiary movement were all part of the 'moral industry' that formulated solutions to what seemed the grand paradox of the era: as America grew in size and strength, social cohesion declined and social problems increased."¹³ Thus, as a manifestation of the reform movement, the CTAU sought to raise public moral standards and did so by advocating the abolition of alcoholic consumption. A history of the movement, written in 1907, explained, "[The temperance movement] is working for the uplifting of humanity; it is pointing out the path to freedom from a miserable enslavement; it is changing the wretched abode of the drunkard into a 'home' of peace and prosperity."¹⁴ The commissioners of the *Centennial Fountain* carefully picked a thematic program that would elevate public morality and thus serve the goals of the Union. Similarly, the reason behind the Philadelphia Fountain Society, established by Dr. William Cary Swann in 1869, was to raise public morality by providing clean and healthy drinking water to the public. Swann believed that, "...the lack of water for workers and animals led to intemperance and crime, the society provided fountains and watering troughs throughout the city and park so that workers could quench their thirst in public instead of entering local taverns."¹⁵

Unlike other persuasive tools employed by the temperance movements – the public

¹³ Gary B. Nash, *First City: Philadelphia and the Forging of Historical Memory* (Philadelphia: University of Pennsylvania Press, 2002), 176.

¹⁴ Joseph Gibbs, *History of the Catholic Total Abstinence Union of America* (Philadelphia: Penn Printing House, 1907), 9.

¹⁵ Penny Balkin Bach, *Public Art in Philadelphia* (Philadelphia: Temple University Press, 1992), 47.

rallies, the pamphlets and circulars – a fountain was a monument, meant to stand the test of time. The *Centennial Fountain* was considered permanent and the best means to communicate the mission of the CTAU to future generations. This idea was expressed by Reverend P. A. McKennan, President of the Massachusetts Catholic Total Abstinence Union, in a letter to the Centennial Committee dated 1 July 1875, which read, “...but surely, can there be there displayed a nobler Expression of [God's] many triumphs than that *Centemial Fountain* which shall symbolize and perpetuate his devotion to those Total Abstinence principles which – under God – will yet be a great power in the moral Elevation of America? It shall be a Monitor and a Guide, generations after the Exposition shall have passed away: a Monitor of the Achievements of past generations, a Guide to future ones.”¹⁶

The Centennial Committee did not wholly abandon the theme of Ireland's Unity with America and message of Irish-Catholic patriotism when the decision was made to represent Moses Striking the Rock. Rather, this motif remained a significant aspect of the fountain's design and became a secondary thematic program. The importance of the role of patriotism is expressed in the following resolution passed by the Board of Government of the CTAU at a meeting on 18 January 1874: “*Resolved*, That the Diocesan Union of Philadelphia will spare no effort to arouse the ardor of all within its influence and assist in enkindling a patriotic fire which will blaze forth to the whole

¹⁶ McKennan to Nolan, 1 July 1875. CTAU Papers and Correspondence.

world in 1876.”¹⁷ Irish, Catholic and patriotic symbolism was incorporated into the design of the fountain basin and secondary pedestals. Perhaps the most obvious symbols of Irish-Catholicism and patriotism were the historic figures represented in the auxiliary figures and in the basin retaining wall medallions. After considering a long list of candidates for the auxiliary statues around the periphery of the fountain, the Committee chose to represent Father Theobald Mathew, Commodore John Barry, Archbishop John Carroll and Charles Carroll of Carrollton. In choosing these figures, the Centennial Committee would be able to demonstrate to the world the contributions made to the Republic by fellow Irishmen and Catholics. This was critical because in the social climate of the mid-nineteenth century there existed strong prejudices towards the Irish-Catholic community, as well as other immigrant groups and religious minorities. Thus, the patriotism of immigrants and Catholics had to be proved. The members of the CTAU saw the Centennial as their opportunity to build a patriotic monument, unsurpassed by any other at the Exhibition, one that would prove their loyalty to the nation.

The Centennial Fountain Figures

Despite his Catholic beliefs in a climate of religious intolerance, Charles Carroll of Carrollton became a leading political figure during the formative years of the Republic. Carroll was a member of the Continental Congress and a signer of the Declaration of Independence; he served as both a Maryland state senator and as a U.S. Senator. Also

¹⁷ Catholic Total Abstinence Union of Philadelphia, *Proceedings and addresses at the grand demonstration held under the auspices of the Catholic Total Abstinence Union of the Diocese of Philadelphia: in the American Academy of Music upon the evening of February 25, 1874* (Philadelphia: Catholic Standard Job Print, 1874), 7.

honored with a figure on the fountain was Archbishop John Carroll, the cousin and contemporary of Charles Carroll of Carrollton. Archbishop Carroll was a staunch defender of religious liberties, who wrote the following regarding discrimination against Catholics: "Their blood flowed as freely (in proportion to their numbers) to cement the fabric of independence as that of any of their fellow-citizens."¹⁸ He began his life as a missionary and ultimately received the recognition of becoming the first Bishop and Archbishop of Baltimore. A third statue was erected to commemorate the Irish-born Commodore John Barry. Barry was a Captain in the United States Navy and a Revolutionary War hero. The statue of Commodore Barry was the only sculpture to be completed in time for the dedication ceremony. A fourth statue depicts Father Mathew, known as the Apostle of Temperance. Father Mathew started the total abstinence movement in Ireland. Over the course of his travels throughout Ireland and America, it is said that he gave the abstinence pledge to an estimated seven million people.¹⁹ Additionally, six celebrated Catholics and patriots of the Revolutionary War are depicted in medallions set into the fountain basin, including George Meade, General Lafayette, Thaddeus Kosciuszko, Chief Orono, Count de Grasse and Casimir Pulaski. One medallion is inscribed with the name Moylan, but the Revolutionary War hero's plaque is unfinished and does not have a portrait. The eighth medallion depicts the Catholic Total

¹⁸ Catholic University of America, *New Catholic Encyclopedia* (New York: McGraw-Hill. 1967).

¹⁹ Ibid.

Abstinence Union of America crest.²⁰

THE WATER ELEMENT

A crucial aspect of the fountain's design is the water element. During the nineteenth century, the attitude toward public art was that it should be practical as well as beautiful. This idea is well expressed in an article on the Centennial Exhibition in *Lippincott's Magazine*, a popular periodical published between the years 1868 and 1916. The *Lippincott's* article told its readers, "Fountains are among the first decorations that show themselves in public or private grounds. They give an excuse and a foothold for sculpture, and this opens the way for high art."²¹ In 1871, the *Tyler Davidson Fountain*, by August von Kreling, was dedicated in Cincinnati, Ohio.²² Not only is it a magnificent multi-tiered, multi-figured bronze sculptural ensemble, it is also the first fountain in the world to provide the public with free *iced* drinking water.²³ The commissioner of the fountain intended it to be, "...beautiful in its forms, and also practical in its purposes."²⁴ This statement is critical to the understanding that nineteenth century American public art was most successful if it satisfied both an aesthetic and a functional role. This principle is also demonstrated in an *Art Journal* review of Joseph Durham's *Striking the Rock* from

²⁰ A booklet published in 1877 (*The Catholic Centennial Fountain Illustrated: A Tribute of the Catholics of America to the Centennial of the Nation's Birth* (Philadelphia: Daniel J. Gallagher, 1877), 4) indicates that the sculptor of the fountain medallions was an artist living in Philadelphia named Thomas McElwee. There are no references to McElwee, or any other artist, as the sculptor of the medallions in the CTAU papers and correspondence held at the archives of the Philadelphia Archdiocesan Historical Research Center.

²¹ *The Century - Its Fruits and Its Festival*, *Lippincott's Magazine of Popular Literature and Science* 17 (May 1876): 536.

²² "Inventories of American Paintings and Sculpture," SIRIS.

²³ Marianne Doezema and June Hargrove, *The Public Monument and Its Audience* (Cleveland: Cleveland Museum of Art, 1977), 13-14.

²⁴ *Ibid.*, 14.

1866 which stated, “It is well when artists engaged on any work which must attract the masses seek to invest it with what is instructive as much as with, if not more than, the qualities of good art. In this *alto-relievo* Mr. Durham has striven after and attained both, so that the wayfarer who would slake his thirst with the refreshing water may at the same time have his attention drawn to the lesson taught by what he sees represented.”²⁵

Fairmount Park’s development was fundamentally linked with the city’s desire to provide the citizens of Philadelphia with clean and healthy drinking water. Fairmount Park had its beginnings in 1812 when the city landscaped five acres of land surrounding the Fairmount Water Works on the east bank of the Schuylkill River.²⁶ The water works, completed in 1815, were designed by Frederick Graff, a pupil of Benjamin Henry Latrobe, and included a reservoir (now the site of the Philadelphia Museum of Art), pumping stations, dam and a group of Greek revival buildings.²⁷ The city gradually acquired a number of old estates, by purchase and gift, and devoted them to public commons. Fairmount Park was officially recognized in 1867 by authorization of the Pennsylvania General Assembly. As originally conceived, the park served a dual purpose – to provide open public space for the health and enjoyment of the people of Philadelphia and to protect the purity of the city’s water supply.²⁸

²⁵ “Striking the Rock,” *Art Journal* 31 (1869): 61.

²⁶ John Maass. *The Glorious Enterprise: The Centennial Exhibition of 1876 and H.J. Schwarzmann, Architect-in-Chief* (Watkins Glen, NY: American Life Foundation, 1973), 16.

²⁷ Esther M. Klein, *Fairmount Park: A History and a Guidebook* (Bryn Mawr: Harcum Junior College Press, 1974), 17.

²⁸ Klein, 22.

Twenty-one fountains exist in Fairmount Park today, about half of the total number of fountains originally constructed in the park. This collection of fountains is comprised of two types, the architectural fountain and rustic rock springheads.²⁹ Many of the park's fountains were fed by natural springs; these were primarily used for providing visitors to the park with fresh drinking water. However, as early as 1868 engineers for the Fairmount Park Commission wanted to create architectural fountains that would provide drinking water, serve as park furniture and embellish the landscape.³⁰ Thus, the fountains were exploited by park engineers as they served a dual functional and aesthetic role. Pumps were engineered in the park to supply water to fountains that were not in close proximity to natural springs. According to Cremer, "By the close of 1871, four drinking fountains had been erected and twenty springs were improved with pumps or spring heads."³¹ In preparation for the Exhibition, the Centennial Commission, under the direction of Chief Engineer and Architect H. J. Schwarzmann, outfitted Fairmount Park with a total of seven miles of drains and nine miles of water pipes. A "Situation Plan" of the exhibition grounds dated 1876 indicates the location of subsurface service lines, including water pipes.³² This map shows water pipes that originate at the *Centennial Fountain* and lead in a northwest direction towards a reservoir located on George's Hill.

²⁹ Jill Cremer, "History and Conservation of 19th and Early 20th Century Drinking Fountains in Philadelphia's Fairmount Park" (master's thesis, Columbia University, 1996). This paper presents a comprehensive study of the fountains of Fairmount Park. The rustic rock springhead is a term used by Cremer to describe fountains typically made of mica schist and designed as retaining walls or as a small shelter over a spring.

³⁰ Cremer, 17.

³¹ Cremer, 18.

³² H. J. Schwartzmann, "National Exhibition, Philadelphia, 1876. Situation Map." Fairmount Park Commission Archives. Memorial Hall, Fairmount Park, Philadelphia (hereafter cited as Fairmount Park Commission Archives).

Although this reservoir is outside the boundaries of the "Situation Plan," it can be assumed that these pipes connect the fountain to its water supply, the George's Hill reservoir.

The Commissioners of the Centennial Exhibition were very concerned with the comfort and safety of the visitors. Exhibition engineers took advantage of natural springs in the park and supplemented these with the installation of underground water pipelines. Thus, water stations and drinking fountains dot the map of the grounds to provide needed relief for the very hot summer months. A guidebook for the Exhibition featured a lithograph of the *Sons of Temperance Fountain* with a caption that read, "The Fountain is located on Belmont and Fountain Avenues, where ice water is furnished *ad libitum*."³³ The comfort and convenience provided by drinking fountains was also expressed in *Lippincott's*, which boasted, "Water, the simplest, most healthful and most indispensable of all refreshments, is provided without stint and without price. Foreigners are struck with the immense consumption of water as a beverage in this country. They do not realize the aridity of our summer climate, which makes it sometimes as much of a luxury here as it is in the desert."³⁴ Although the *Catholic Total Abstinence Union Fountain* was not the only source of drinking water for visitors, it was the most magnificent. *Lippincott's* claimed that it was no surprise that, "...the most ambitious effort of monumental art upon the exposition grounds should have taken the shape of a fountain. The erection is due to

³³ Campbell Collection, vol. 10, Centennial Exhibition of 1876, Historical Society of Pennsylvania, Philadelphia (hereafter cited as Campbell Collection, Historical Society of Pennsylvania).

³⁴ *Lippincott's Magazine*, 536.

the energy and public spirit of the Catholic Total Abstinence Union.”³⁵ The *Centennial Fountain* was designed with a total of sixteen drinking fountains. Additionally, the public could access the water emanating from the central rock mound by dipping their hands into and splashing up the water from the central basin. By providing drinking water to the masses, the water element of the *Catholic Total Abstinence Union Fountain* fulfilled the functional role of the monument.

The *Centennial Fountain's* water also served an aesthetic role. Naude and Wharton made the claim that water above anything else is the salient element of a fountain when they wrote, “Water is a key factor in the artistic expression of a fountain.”³⁶ The Centennial Committee was limited as to the water effects that could be created by the fountain. Because the source of water was a reservoir on an adjacent hill from which the water fed by gravity into the fountain, the water pressure at the fountain was not high. Thus, the plumbers were restricted as to what the water could be directed to do. Only simple effects could be obtained. It was not possible to create high jets and sprays of water, nor was this a typical aesthetic of the time. The water was designed to spout from the central rock mound and drain down into the basin in a literal simulation of the water from the rock of Horeb. During the Grand Demonstration of the CTAU of the Diocese of Philadelphia on 25 February 1874, the waterworks of the fountain were given the following description, “The central figure represents Moses as having stricken the rock,

³⁵ Ibid.

³⁶ Virginia Naude and Glenn Wharton, *Guide to the Maintenance of Outdoor Sculpture* (Washington, DC: American Institute for Conservation, 1995), 47.

the staff resting in his hand touches below a fissure in the rock whence issues a stream of water, which flowing into channels of the strata of the rock entirely encircles it and falls into the basin below.”³⁷ This description of the water action was given based on the model provided for the demonstration, not on the actual fountain effects. A more accurate, but similar, description was provided in guidebooks for the Centennial Exhibition. One guidebook stated, “In the center is a colossal figure of Moses, after striking the rock, holding the staff in his hand; below is a fissure from whence issues a stream of water, which flowing into channels in the rock fills a basin below.”³⁸

The water element had a third component in addition to its function and aesthetics. Water had important symbolic meanings that were crucial to the thematic program of the fountain. Water from the rock of Horeb symbolized salvation. While alcohol and spirits tainted and corrupted the body, water was a purifier. The water fountain also has connotations relating to the Baptismal font and the idea that God has the power to wash away sins. For advocates of temperance, the meanings associated with water were explicit, making it an appropriate symbol for the fountain project.

Ultimately, through carefully developed and well-executed thematic and formal design schemes, the Catholic Total Abstinence Union of America was successful in erecting the most significant monument to the social movement of temperance reform in the United

³⁷ Catholic Total Abstinence Union of Philadelphia, 10.

³⁸ Campbell Collection, Historical Society of Pennsylvania.

States. The Centennial Committee wished the fountain to provide public drinking water. More importantly, the commissioners wanted to send a message to the public about the temperance cause and about the Irish-Catholic community. The fact that the *Centennial Fountain*, despite many extraordinary changes made to the landscape of Fairmount Park after the Centennial Exhibition was closed, still remains to this day is a testament to its significance, which extended beyond the celebration of the Centennial.

On 4 July 1873 the City of Philadelphia formally transferred 450 acres of land in Fairmount Park west of the Schuylkill River to the U. S. Centennial Commission to use as the grounds of the Centennial Exhibition to be held in 1876 in celebration of the 100th anniversary of American Independence.³⁹ The Exhibition, which officially opened on 10 May 1876 and closed six months later, was organized as a testament to progress and productivity. The fair attracted 8 million paid national and international visitors. More than 249 structures, covering seventy-one acres, were erected for the fair to display a universe of products celebrating Art, Industry and Commerce.⁴⁰ In addition to the exhibit halls and pavilions, the grounds were outfitted with a complex infrastructure of water drains and pipes and gas lines. Roadways, footpaths and train tracks were constructed to provide a pleasing and convenient visitor experience. Schwarzmann, Chief Engineer and Architect of the Exhibition, was responsible for transforming Fairmount Park into the equivalent of a small city and is credited for what scholars consider the first world's fair to be comprehensively planned and landscaped.⁴¹ As John Welsh, President of the Board of Finance of the Centennial Commission, proclaimed during a speech at the opening ceremonies, "This Exhibition is but a school; the more thoroughly its lessons are learned

³⁹ Maass, 23.

⁴⁰ *Ibid.*, 66.

⁴¹ Bruno Giberti, "The Classified Landscape: Consumption, Commodity Order and the 1876 Centennial Exhibition at Philadelphia" (Ph.D. diss., University of California, Berkeley, 1994). xv.

the greater will be the gain..."⁴² Within this moralizing and didactic framework, the Catholic Total Abstinence Union of America was given the opportunity to create this country's most elaborate monument to the temperance movement, the *Centennial Fountain*.

After its first meeting in September 1873, members of the Centennial Committee of the Catholic Total Abstinence Union of the Diocese of Philadelphia developed a thematic program for the *Centennial Fountain* but made little other progress on the project during the winter of 1873-1874. One of the first issues tackled by the Centennial Committee in the spring of 1874 was financing the project. Word of the *Centennial Fountain* project spread quickly to societies throughout the Union as soon as the Board of Governors of the CTAU issued their official approval of the project. Almost immediately there was concern expressed that the cost of the fountain would overwhelm the organization. While members were required to pay dues, it was expected that dues were allocated for charitable causes such as death and sickness benefits and immigrant assistance. Local societies around the country expressed distrust and worried they would be 'taxed' to cover the cost of the fountain. To quell rumors, set the record straight, and boost enthusiasm for the project, the CTAU of the Diocese of Philadelphia responded with a series of promotional pamphlets. One pamphlet, issued in May 1874, claimed, "There is nothing selfish in this project, nothing local, nothing political; it is merely an emblem of the great

⁴² James D. McCabe, *The Illustrated History of the Centennial Exhibition Held in Commemoration of the One Hundredth Anniversary of American Independence* (Philadelphia: The National Publishing Company, 1876; reprint, Philadelphia: National Publishing Company, 1975), 103 (page citations are to the reprint edition).

principle of total abstinence... We have no doubt that the innate patriotism of our fellow-citizens of Irish birth or extraction, will, when the matter is properly placed before them, cause them to subscribe liberally to a project which will gain them more credit and honor than anything else they can do as American citizens."⁴³

Despite immediate criticism by many members of the CTAU regarding the inevitable financial burdens associated with the fountain, seemingly forced on the Union by the Philadelphia societies, the Centennial Committee proceeded with fundraising for the project. While public rallies were a typical approach used by societies to boost support for, and spread the doctrine of, the temperance movement, during the months leading up to the Centennial, the CTAU of the Diocese of Philadelphia sponsored public rallies with an additional purpose. Two rallies, held at the Academy of Music on 25 February 1874 and on 3 March 1875, were essentially organized to promote the fountain project. At the February rally, John H. Campbell, President of the Centennial Committee, inaugurated the proceedings saying, "I will state to you in a few words the objects of this grand demonstration...to still further promote the cause of total abstinence, and second, to arouse a feeling among Catholics in favor of a proper celebration by them of the Centennial of American Independence. [Applause]."⁴⁴ At this rally, the CTAU of the Diocese of Philadelphia displayed a large plaster model of the fountain built by Kirn. The following day the *Philadelphia Press* reported the demonstration:

⁴³ Catholic Total Abstinence Union of America Circular, 30 May 1874, CTAU Papers and Correspondence.

⁴⁴ Catholic Total Abstinence Union of Philadelphia, 11.

Rarely has the spacious stage of the Academy presented a handsomer sight than it did last evening. Much care had been taken by the committee to secure appropriate decoration, and in nothing did they so well succeed as in the erection of a beautiful plaster-of-paris model of the grand fountain, which it is intended shall be placed in Fairmount Park during the Centennial Exposition. This occupied the central portion of the stage, covering a space about twelve feet square... Raised above the level of the stage several feet, the whole design could be plainly seen in beauty and grandeur by those who will contribute the funds towards its erection.⁴⁵

The CTAU of the Diocese of Philadelphia continued to be plagued with difficulties meeting the extraordinarily high costs associated with the fountain project in spite of an aggressive public awareness campaign comprised of rallies and pamphleteering. Ultimately, the fountain would cost the Catholic Total Abstinence Union of America a total of \$54,000, of which approximately \$15,400 was paid for the statues.⁴⁶

The Centennial Committee formed sub-committees during the summer months of 1874 and included Correspondence, Business, Plans and Estimates and Ways and Means. Additionally, the Union took steps to choose an artist for the project. It gathered estimates from local masons and sculptors. A memo titled *Works of the Centennial Committee up to July 17, 1874*, quoted estimates for the whole work, statuary included, for the statuary alone and for the masonry work other than the statuary.⁴⁷ These estimates indicated that the Centennial Committee initially considered contracting with a single artisan for the entire structure. Ultimately, they decided to contract with a sculptor to

⁴⁵ Ibid., 10.

⁴⁶ Gallagher, 4. It is unclear how long it took the CTAU to finally pay off the expenses incurred for the construction of the Centennial Fountain.

⁴⁷ Memo, 17 July 1874, CTAU Papers and Correspondence.

complete the auxiliary figures as well as the sculpture of Moses and stonemasons to complete the foundation, steps, walks, basin and pedestals. The Centennial Committee placed announcements in local newspaper which read, “Sealed proposals for furnishing five statues – Moses, Commodore Barry, Father Mathew, Archbishop Carroll and Charles Carroll...The statues are to be of the best Tyrolese marble, must be according to the design adopted by the Committee, and must be delivered on or before the first day of April 1876.”⁴⁸ The Committee of Plans and Estimates publicly opened proposals received for the work at the Cathedral Temperance Hall on 2 October 1874. A variety of Philadelphia artists and masons submitted bids. One of the sculptors who responded, Herman Kirn, submitted two bids, the first for \$14,000 using Tyrolese marble and the second for \$12,000 using Carrara marble. Ultimately, the Plans and Estimates Committee entered into a contract with Herman Kirn for the statue of Moses for a price not to exceed \$10,275. However, early correspondence dating from 1873, before a request for proposals was formally announced, indicated that Kirn had already established contact with the Centennial Committee. Correspondence between Kirn and the Centennial Committee revealed that Kirn prepared a plaster model of the central figure of Moses as early as 1873, indicating either Kirn’s enthusiasm for the commission or the Centennial Committee’s anticipation of working with Kirn on the project. Kirn wrote in 1873, “...the central figure represents Moses as having stricken the rock,”

⁴⁸ CTAU Scrapbook. 20.

suggesting that he was in communication with the Centennial Committee regarding the iconography of the fountain at an early date.⁴⁹

Herman Kirn was a German sculptor living in Philadelphia with his family in the years preceding the Centennial.⁵⁰ Little is known of his personal life or professional career until he received the commission for the *Centennial Fountain*. Kirn was a student of Carl Johann Steinhauser (1813-1879) who was an art professor in Karlsruhe, Germany. One of Steinhauser's sculptural compositions, the *Orestes and Pylades* fountain from 1884, is located in East Fairmount Park, Philadelphia.⁵¹ Steinhauser provided the Centennial Committee with letters of recommendation in which his high opinion and confidence in Kirn is apparent. However, Steinhauser may have had a different motivation, besides the artistic integrity of his student, for promoting Kirn to the selection committee. The Tyrolean marble included in Kirn's proposal for the fountain came from the Johannes Steinhauser quarry in Laas, Germany. There is little doubt that Steinhauser recommended Kirn for the commission knowing that he would be involved in the choice of the source of materials. Steinhauser's influence on Kirn, and thus the committee, in regard to the quarry choice is evident in a letter from January 1874. After writing seeking advice on the thematic program for the fountain design, Kirn received yet another prod from Steinhauser to urge the Centennial Committee to select the Tyrolean marble.

⁴⁹ Kirn to Centennial Committee, 1873, CTAU Papers and Correspondence.

⁵⁰ According to Bach, *Public Art in Philadelphia*, the birth date of Herman Kirn is unknown and the death date is after 1911.

Steinhauser wrote to Kirn:

The idea of Moses as the forthcaller of the Spring is a very appropriate one...In relation to the Tyrolese marble I must remark that in its entire texture, it is like the marble of Greece with the difference it exists in greater quantities...further it is throughout harder, has at last larger crystals, and in consequence thereof is more durable when exposed to the weather, and gives the work that strong compact appearance.⁵²

Other letters of recommendation for Kirn came from sources with perhaps purer motives than Steinhauser's. Charles Thompson Jones, for example, wrote to the Centennial Committee on Kirn's behalf from Roxboro, MA and stated, "I can assure you that the work done by Kern [sic] on the Soldiers Monument at Roxboro has given entire satisfaction..."⁵³ Besides the recommendations received by the Centennial Commission, the fact that Kirn was a German sculptor may have been another factor influencing the decision to award him the commission. Schwarzmänn, Chief Engineer and Architect of the Centennial Exhibition, was a German immigrant and infused the site with a Teutonic feel. Both the *Dying Lioness*, a bronze sculpture commissioned for the park and the *Pegasus* sculptures in front of Memorial Hall were created by German artists. Certainly the CTAU of the Diocese of Philadelphia was aware of this and saw Kirn as an opportunity to gain favor for their project with the commissioners of the Exhibition. The Centennial Committee offered Kirn the fountain project in the fall of 1874, leaving him less than two years for modeling, quarrying, blocking out and finishing the four

⁵¹ Fairmount Park Art Association, *Sculpture of a City: Philadelphia's Treasures in Bronze and Stone* (New York: Walker Publishing Co., 1974), 148.

⁵² Steinhauser to Kirn, 24 January 1874, CTAU Papers and Correspondence.

⁵³ Jones to Centennial Committee, 11 July 1874, CTAU Papers and Correspondence.

secondary figures and the central figure of Moses. The late date of the commission would later prove to be the cause of serious conflicts between Kirn and the committee as well as Kirn and his mentor, Steinhäuser.

Realism and accuracy are characteristic attributes of figurative sculpture that is commemorative in nature. In the nineteenth century, art critics used the accuracy of a portrait as one criterion to measure the strength and success of a commemorative sculpture. For example, the editors of *Appleton's Art Journal*, a fine arts journal published in New York, gave positive reviews to the sculptors who were able to create the most life-like portraits of their subjects. The following passage from an 1876 issue complimented the work of the sculptor John Steell for his realistic, portrait-like representation: "Mr. John Steell, the famous Scottish sculptor...has now sufficient time to devote to his other commissions. Chief among these is the statue of Burns, which is to be erected in Central Park, NY...The head is itself a picture, and is proof of the great care and thought which Mr. Steell has devoted to it."⁵⁴ Therefore, in order to meet the critical standards of the day, the portraits created for the *Centennial Fountain* had to be as accurate as possible. The Centennial Committee aided Kirn during the modeling process by providing him with sources for images and descriptions of the men to be depicted in the supplementary statues and medallions. One such source was John Shea, then the

⁵⁴ "Notes," *Appleton's Art Journal* 2 (New York: O. Appleton & Co., 1876): 128. Another reference in the same issue of the *Art Journal* makes a similar compliment about a marble statue by Annie Whitney of *Samuel Adams* for the Capitol Building. The review reads, "The likeness is derived from an authentic portrait, and has been pronounced satisfactory."

leading historian of the Catholic Church in the United States.⁵⁵ Shea wrote to the Centennial Committee, "[General Stephen] Moylan's portrait I have no doubt [is] in Cork, or he may be identified in some of Trumbull's or Peale's paintings. For [Chief] Orono I should take an ideal portrait made either from some descendant, good looking, aged about 40, or some fine looking specimen of the tribe of that age who would give a good profile."⁵⁶ In this way, using painted portraits and reliable historic descriptions, Kirn was supplied with sources for accurately rendering the fountain figures. It is interesting, however, to note the casual attitude Shea took regarding the portrait of Chief Orono, the only Native American honored in the fountain.

Once the allegorical sources for the sculptural program were determined, Kirn, working under the tutelage of Steinhauser, developed a formal design program based on European precedents. In January 1874, Steinhauser wrote to Kirn and gave him the following advice: "In reference to the architecture have you ever seen the old fountains in Perugia, [Viterbo] and many others, a correct division of relief plates in the walls of the fountain is very important."⁵⁷ In her thesis on the fountains of Fairmount Park, Jill Cremer identified the formal design of the *Centennial Fountain* as the "type with a raised central figure."⁵⁸ This type, "uses a large central statue that is elevated on a pedestal and

⁵⁵ Sister Joan Bland, "Hibernian Crusade: The Story of the Catholic Total Abstinence Union of America" (Ph.D. diss., Catholic University of America, 1951), 94.

⁵⁶ Shea to Centennial Committee, 29 February 1876, CTAU Papers and Correspondence.

⁵⁷ Steinhauser to Kirn, 24 January 1874, CTAU Papers and Correspondence.

⁵⁸ Cremer discusses a fountain typology developed by Bertha Harris Wiles, *The Fountains of Florentine Sculptors and Their Followers, From Donatello to Bernini* (Cambridge: Harvard University Press, 1933).

dominated the subsidiary figures placed on a lower level.”⁵⁹ The form of the *Centennial Fountain* was based on European precedents for the principal reason that few fountains of comparable scale had been built in the United States by 1876. Before 1900, there were nearly 300 outdoor fountains constructed in the United States.⁶⁰ While some of these were multi-figured fountains of stone, bronze or, a combination of stone and bronze, commissioned for city parks or town greens as commemorative monuments and designed and sculpted by artists of recognition, most of the fountains erected before 1900 were of a modest type. In the years preceding the Centennial, when the CTAU of the Diocese of Philadelphia was developing the *Centennial Fountain* project, there were few artistic precedents from which to draw on for design and construction ideas. One exception is the monumental bronze *Tyler Davidson Fountain* in Cincinnati, Ohio, from 1871, which was previously discussed in Chapter One. Consequently, the design of the *Centennial Fountain* draws heavily on European precedents. Additionally, Kirn, like most sculptors living in America at the end of the nineteenth century, was either of European descent or trained in Europe. Therefore, Kirn would turn naturally to European monuments for formal and thematic design sources.⁶¹

The Committee on Plans and Estimates was responsible for soliciting bids from

⁵⁹ Cremer cites the *Fountain of Neptune*, completed in 1557 and located in Messina, Italy, as an example of the 'type with a raised central figure.'

⁶⁰ A search on Inventory of American Sculpture database for outdoor sculptures indicates 297 fountains erected before 1900. ("Inventories of American Paintings and Sculpture," SIRIS.)

⁶¹ In *Public Art in Philadelphia* Bach makes the following claim about the sculpture of the Centennial Exhibition, "...the sculpture most admired by the public at the Centennial Exhibition was carved in marble and shaped by Italian traditions and sentiment..." (Bach, 61).

contractors for work on the foundation, steps, basin, pedestals and fountain works. Additionally, the committee set out to find a local architect to oversee the work of the contractors. They placed announcements in local papers including the *Philadelphia Ledger* and the *Times*. Centennial Committee meeting minutes from September 1874 record that Isaac Hobbs & Son received the contract for project architect. Isaac Hobbs & Son were residential architects who were, as stated on their letterhead, "Authors of designs in Godey's Lady's Book; Also Hobb's Architecture." The full title of the Isaac Hobbs & Son book, published in 1873, is *Hobb's Architecture: containing designs and ground plans for villas, cottages, and other edifices, both suburban and rural, adapted to the United States*. The architectural firm published the book as a design guide and included a list of Rules for Criticism. This book contained no references to monument design; the firm's design role for the *Centennial Fountain* project is unclear. In a letter from Kirn to the Centennial Committee dated 28 July 1874, the sculptor asserted that he would provide the plans for the fountain.⁶² However, correspondence from Hobbs, dated September 1875, indicated that the architect was not simply relegated to the role of project manager and, in fact, did become involved in the design process. This letter from Hobbs stated, "The drawings and specifications for marble work are not yet made, we will have the same finished up in a few days and place the same in your hands. Do you wish us also to include the rock mound of broken stones..."⁶³ That Isaac Hobbs & Son

⁶² Kirn to Centennial Committee, 28 July 1874, CTAU Papers and Correspondence. Kirn wrote, "The sectional and all other plans necessary will be furnished your committee free of cost by artist. for the use of contractor."

⁶³ Isaac H. Hobbs & Son to Centennial Committee, 23 September 1875, CTAU Papers and Correspondence.

acted as project manager is clear, as stated in the specification for the granite work between Comber & Co. and the Centennial Committee which read, “The workmanship and the materials are to be subject to the inspection and decision of the architects Isaac H. Hobbs & Son who shall have power to reject any materials or work not by them considered in accordance with the plans and this specification.”⁶⁴

After the groundbreaking ceremonies on 5 July 1875, construction on the fountain began in earnest. In July, John L. Duffy, contracted to complete the foundation, began excavating the site. John Comber & Co. received the commission for the granite work. Although the Committee on Plans and Estimates received bids for the granite work in July 1874, they did not write a formal contract until September 1875. The contract called for Comber & Co. to furnish all the material, labor, derricks, scaffolding and whatever else was necessary to construct and set in position the granite work for the steps and platform of the *Centennial Fountain*.⁶⁵ Comber built the steps and platform out of East Blue Hill granite, quarried from Maine.⁶⁶ While specifications for the platform and steps called for granite, the rest of the fountain and the figures were constructed out of marble. The Committee ran notices in newspapers that read, “Proposals will be received for the marble work and material of the *Centennial Fountain* in Fairmount Park, Philadelphia, comprising the four pedestals or drinking fountains, the parapet wall and inside of basin,

⁶⁴ *Specifications of Granite and Granite Work for the Centennial Fountain of the Catholic Total Abstinence Union of Philadelphia*, CTAU Papers and Correspondence.

⁶⁵ *Ibid.*

⁶⁶ Ester Wood, “A Brief History of Blue Hill,” cited 12 March 2002; available from www.bluehill.com/pgs/bhhistory.html; INTERNET. The Brooklyn Bridge, the Pittsburgh Post Office and the New York Stock Exchange are several major structures built with Blue Hill granite.

and the central rockmound.”⁶⁷ The Committee awarded the contract for the marble work to the firm of Muller & Killen. Whereas the statues were being carved from Tyrolean marble from the Steinhäuser quarry, Muller & Killen recommended to the Centennial Committee that the pedestals, parapet wall and basin be constructed out of American marble, specifically from the Connolly & Tidy quarry in Cockeysville, Maryland. The Committee on Plans and Estimates did not choose a plumber for the project until early the following year. W.J. McCandless was awarded the contract for the plumbing because he was the lowest bidder, estimating that work on the plumbing, which included installation of waste pipes and water basins, would cost \$480. This estimate was further reduced when McCandless decided to eliminate sixteen waste pipes and instead rely on the overflows, “thereby saving the marble which would undoubtedly be busted in a case of severe frost.”⁶⁸

While the Plans and Estimates Committee was busy contracting out the fountain job, the Correspondence Committee initiated a vigorous national fundraising campaign. By this time, expenses associated with the fountain project were much greater than originally expected and only a few donations were accounted for. Because the project was intended to be a national endeavor, representing each society across the United States at the international exhibition, the national assembly encouraged the CTAU of the Diocese of Philadelphia to seek donations from every member of the Union who took the pledge.

⁶⁷ Newspaper clipping, CTAU Scrapbook.

⁶⁸ *Report of the Committee of Plans and Estimates*, 6 February 1876, CTAU Papers and Correspondence.

Circulars promoting the fountain project were distributed to societies across the country encouraging each society to establish their own Fountain Committee and soliciting every member to donate his or her share. The Correspondence Committee received hundreds of letters in response to the pamphleteering, which, taken as a whole, provide a general picture of the socio-economic status of many of the members of the Catholic temperance movement. One example is from R. A. Hayden, Secretary of the Father Mathew T.A.B. (Temperance and Benevolence) Society in Wapella, Illinois. Dated 14 May 1876, Hayden's letter gave his support but offered compelling reasons why the members of his society were unable to contribute to the fund:

I am instructed by our society to say to you in reply to your communication of April 22 that we have had a committee [sic] appointed since January last but owing to our Society being scattered over so large a territory and so much rain and bad roads they could do nothing in the way of collecting. Yet the chairman reported at our last meeting that he had the names of some and thought they would have some to send to you in a short time but could not say how much. It seemed to be the opinion of the meeting that there could not be much raised as the members of the Society are very poor generally but that we would do all we could soon.⁶⁹

As the Centennial year approached and funding for the project remained at an inadequate level, the CTAU continued to entreat societies to make contributions regardless of the circumstance. In November 1875, a circular originating from the Board of Government of the CTAU was sent to every society urging contributions to assist the CTAU of the Diocese of Philadelphia. The circular intended to strike a patriotic and competitive nerve and claimed, "During the Centennial year nearly all the prominent organizations,

⁶⁹ Hayden to Centennial Committee, 14 May 1876, CTAU Papers and Correspondence.

Catholic, non-Catholic, secret, benevolent, charitable, etc., will be represented at the ceremonies of the National Exposition...and it should be our desire that the Irish-Catholic monument – the *Centennial Fountain* – should surpass all the others in beauty of design, colossal proportions, and magnificent execution.”⁷⁰ The circular also used political and guilt tactics to elicit a response and suggested fund-raising events:

It is fair and just, therefore, that the Societies and Unions outside of Philadelphia should assist their patriotic brothers in raising funds necessary to complete the fountain, especially as three successive annual conventions of the Union of America have warmly commended the project... We, the members of the Board of Government of the CTAU of America, would therefore urge upon your society to proceed at once by the appointment of committees to collect money, the giving of concerts lecture, etc., or by other means, to raise an amount of money EQUAL TO ONE DOLLAR PER MEMBER, AND TO FORWARD THE SAME NO LATER THAN JANUARY 1, 1876. Will it not be a proud thing for us to say in the Centennial year that we, the Catholic Total Abstiners of America, have contributed to the World's Exposition the grandest monument erected by any general organization on the American Continent?⁷¹

Unsatisfied with the relatively obscure location assigned the fountain by the Centennial Exhibition Commission, the CTAU of the Diocese of Philadelphia made an unsuccessful attempt to have the site changed. Centennial Committee minutes from 25 March 1875 read, “The Committee upon examination have come to the conclusion that the present site is entirely too far from the built up portions of the city inaccessible to most of our population and too near Machinery Hall of the Centennial Buildings. They therefore recommend that an application be made to the Park Commission for a change of the site

⁷⁰ Official Circular from the Board of Government of the Catholic Total Abstinence Union of America. 1 November 1875, CTAU Scrapbook.

⁷¹ Ibid.

from the place now selected to the plateau near Belmont Avenue upon which the Horticultural Hall will be built.”⁷² This request, a last ditch attempt to increase visibility of the fountain to visitors of the Exhibition, was denied, and the groundbreaking took place at the originally assigned location, where Fountain Avenue intersected with States Avenue. The groundbreaking ceremony for the fountain took place on 5 July 1875 amid much pageantry and fanfare. During the groundbreaking event, John H. Campbell, President of the Catholic Total Abstinence Union of the Diocese of Philadelphia, made the following address:

Amidst the ceremonies that take place to-day, that of breaking ground for the Catholic *Centennial Fountain* finds a worthy place. It is fitting and proper that the work should be commenced upon the Anniversary of the Declaration of Independence, for the Fountain is to be erected in commemoration of the great heroes of the Revolution who worked out that Independence to a practical result. The statues which will adorn the Fountain will be those of patriots, men of sterling worth and character, whose memories will survive so long as liberty exists among men. In building this monument we are paying a tribute to republican institutions. The members of our organization have in common with all other classes of our citizens experienced the blessings of civil and religious liberty, and they now testify by their presence and their interest in our ceremonies to-day the appreciation of those blessings and their acknowledgement of the fact that in this Republic the fullest development of liberty can be attained. May we hope that our beautiful Fountain will remain for ages, to tell of the noble deeds of men who have conferred upon mankind blessings that are truly inestimable.⁷³

By July 1875, John L. Duffy had begun excavation and construction of the foundations for the fountain. Contracts were finalized for the granite work, which consisted of two steps, a platform and the base course under the four drinking fountains, and for the

⁷² CTAU Scrapbook, 25 March 1875.

⁷³ Gallagher, 5.

marble work above. This consisted of the four pedestals, the parapet wall, the inside of the basin and the central rock mound. An official CTAU circular, published 1 November 1875, updated members on the progress to date, urging them to increase contributions.

The circular read:

The work of building the Fountain has been undertaken by the Philadelphia Union, and, we are happy to state, is progressing satisfactorily. The foundations were commenced upon July 5 last, and completed upon August 15. The five statues are being executed and the sculptor is under heavy bonds to deliver them complete at an early date. The granite work has been contracted for, and will be commenced before November 8, and the marble work will be commenced a few weeks afterwards.⁷⁴

With the substructure underway, the Committee turned its attention to the most critical aspect of the fountain, the sculptural figures.

It was obvious to Kirn by August 1875 that the amount of labor required to complete the figures necessitated a greater fee. Furthermore, Kirn learned that work on the project was already behind schedule. On a trip to the quarry in Laas, Germany, in July, Kirn expected to see the marble for each figure cut and hauled from the quarry. This was not the case. In a letter to the Committee Kirn wrote, "I departed [from Laas] with the promise that work would commence immediately. I give [Steinhauser] to understand I intend to going to America to ask for modifications of Contract..."⁷⁵ Thus, in the fall of 1875, Kirn returned to the United States from Germany with the purpose of discussing

⁷⁴ *Official Circular from the Board of Government of the Catholic Total Abstinence Union of America*, 1 November 1875. CTAU Scrapbook.

⁷⁵ Kirn to Centennial Committee, 5 August 1876. CTAU Papers and Correspondence. In this letter, Kirn recounts events that occurred nearly a year before.

financial matters and contractual changes with the Centennial Committee. Before his departure he wrote to the Committee, "When I saw the stone for Moses I was frightened at the size of the marble, and the smallness of the sum paid for it, if some of the Gentleman of the Committee could see perhaps they might change their opinion as far as payment is concerned, a full grown man appears a Pigmy aside of it..."⁷⁶ Kirn experienced further setbacks when he arrived back in Germany in December and found that Steinhäuser had once again not lived up to his promises.

Correspondence beginning in January 1876, makes evident that the relationship between Kirn and the Centennial Committee was strained. Neither party had adhered to work and payment schedules as the 4 July 1876 deadline drew close.⁷⁷ In a letter dated 3 January 1876, Kirn stretched the truth, writing the Centennial Committee that the figures of Commodore Barry and the two Carrolls were completed in pointing and that he would, "...be able to dispatch Statue of Commodore Barry next month somewhat later than I anticipated, but the execution takes considerable more time than any of the rest..."⁷⁸ Yet, one month later Barry still was not complete. Kirn justified his delay with the defense that artistic endeavors of a certain standard require time for acceptable execution writing, "Commodore Barry is well advanced...it is not sufficient to say the work is done, but

⁷⁶ Kirn to Centennial Committee, 27 August 1875, CTAU Papers and Correspondence. Little documentation exists of the three months Kirn spent in the United States in the fall of 1875 and a copy of his contract with the Centennial Committee is not included in the CTAU papers at the Philadelphia Archdiocesan Historical Research Center.

⁷⁷ This conclusion is based on information gathered from Kirn's letters and from minutes recorded during meetings of the Centennial Committee. The Catholic Total Abstinence Union of America collection at the Philadelphia Archdiocesan Historical Research Center does not include correspondence from the Centennial Committee to Kirn in regard to bills and payments for the fountain.

⁷⁸ Kirn to Centennial Committee, 3 January 1876, CTAU Papers and Correspondence.

how it is done, is what it depends upon... As it is not the work for one day alone nothing must be left undone. The temporary excitement once sobered it will have to stand on its merits alone (you will see how those Barbarous Caricatures, on the Memorial Hall will be assailed after the Centennial.)”⁷⁹ He further justified the amount of time being spent on the sculptures by the toughness of the marble and uncooperative nature of his assistants. He griped, “...another thing I have to contend with is the hardness of the marble. I believe it is not much below the durability of Granite...nearly every blow brings fire and the Roman workmen who are used to working in Carrara marble, complain very much...it required great pecuniary inducements to bring them here. Commodore Barry will be shipped next month...”⁸⁰ To appease the Centennial Committee, Kirn periodically sent photographs of the statues in their various states of completion. For example, on 24 March 1876, Kirn wrote, “...two photographs one of Carroll the Bishop and the other of Barry whereby you can see that they are both nearly completed.”⁸¹

For every postponement Kirn requested, he made appeals for payments due. The CTAU of the Diocese of Philadelphia experienced great difficulties raising funds for the *Centennial Fountain*. The pamphlets and circulars, rallies, and public endorsement by top officials in the church as well as the Union were not enough to cover the cost of the project. The Centennial Committee was on a very restricted budget; the possibility that payments to Kirn were untimely is strong. Despite financial constraints, on 2 April 1876,

⁷⁹ Kirn to Centennial Committee, 6 February 1876. CTAU Papers and Correspondence.

⁸⁰ Ibid.

⁸¹ Kirn to Centennial Committee, 24 March 1876, CTAU Papers and Correspondence.

Kirn was finally able to send good news to his patrons in Philadelphia. He wrote, "I have the pleasure of announcing that Commodore Barry will be completed before your receipt of this letter."⁸² But this was not the end of the ordeal. Later that same month, Kirn sent word to the United States that shipment of Barry would be delayed. The Centennial Committee received a letter that stated, "Received Telegram but am unable to answer by Cable as you desire. I have not sufficient money to conduct such expensive correspondence. Com. Barry is waiting for shipment for a week, three weeks constant rain have swollen the [Etsch River] and brought such stone Avalanches on the highway that it will be brought to Botzen where I am going myself to see everything in Order."⁸³ This letter contained more bad news. First, the block for Moses was found defective, necessitating a replacement. Second, the marble for Father Mathew slipped down the mountain causing additional expense and delay. Third, Kirn adamantly maintained that he would not allow scheduling demands to jeopardize his artistic integrity. Finally, Kirn sent the Centennial Committee yet another demand for payment, this time with a heavy dose of guilt:

I have done double the work required well understood work as an Artist and received till now about \$6,200 gold a drop in view what has been done...I leave it to the Judgment of any just thinking man whether this paltry sum five colossus and one of such uncommon dimensions can be completed however so bad. And the Committee can as you say annul they can ruin my existence and that of my innocent Children but they cannot honor themselves neither as just thinking men, nor Christians, they know there are scores of cases with money not wanting that required more time than anticipated, and in this case no man can see in the interior of a stone.⁸⁴

⁸² Kirn to Centennial Committee, 2 April 1876, CTAU Papers and Correspondence.

⁸³ Kirn to Centennial Committee, 25 April 1876, CTAU Papers and Correspondence.

⁸⁴ *Ibid.*

Ultimately, the only sculpture completed and in place by the official dedication of the fountain on Independence Day was the figure of Commodore Barry. Barry sailed for New York on 10 June 1876 via steamer and arrived at the end of the month, leaving a very short margin for placement on the fountain pedestal. About the incomplete pieces that the CTAU undoubtedly regretted not having for the dedication, Kirn contended, "In 10 years no one will know whether it was dedicated on July 4 or October 4 then only that will remain what [which] is good..."⁸⁵ Kirn was not the only artisan involved in the project who fell behind schedule. In a report from the Committee on Plans and Estimates to the Centennial Committee, dated 19 March 1876, a complaint was made that the rate at which the granite work was progressing was too slow. The suggestion was made to set aside the contract with Comber & Co. At the time the report was given, the only component of the granite work that had been completed was the southeast platform, one quarter of the whole.⁸⁶

The celebration hosted by the Catholic Total Abstinence Union of the Diocese of Philadelphia for the 1876 dedication of the *Centennial Fountain* was a grand affair, attracting Union delegations from across the country. The dedication coincided with the sixth annual convention of the CTAU, held in Philadelphia between 4 and 7 July. The day's events commenced with a parade starting at the Grand Exposition Hotel, leading

⁸⁵ Kirn to Centennial Committee, 1 June 1876, CTAU Papers and Correspondence.

⁸⁶ *Report from the Committee on Plans and Estimates to the Centennial Committee*, 19 March 1876, CTAU Papers and Correspondence.

through downtown Philadelphia, over the Girard Avenue Bridge and to the Centennial Exhibition gates north of the Main Building. Speakers for the dedication ceremony included John H. Campbell, President of the CTAU of the Diocese of Philadelphia, Dr. Michael O'Hara, Chairman of the Centennial Committee, John Lee Carroll, Governor of Maryland and great-grandson of Charles Carroll and Reverend Patrick Byrne, the President of Catholic Total Abstinence Union of America. Parade participants and spectators sang patriotic American anthems and traditional Irish songs. Dr. Michael O'Hara, the Father of the Fountain, spoke at the event and proclaimed, "...in the midst of the World's Exposition of material force, we celebrate and consecrate the greatest need of nations, *moral force*."⁸⁷ The program culminated with Governor Carroll turning on the water so that each witness could appreciate the function as well as the beauty of the fountain. The *Times* reported, "Governor Carroll then, assisted by Charles S. Keyser, of Philadelphia, turned on the water, and everybody struggled to get a drink if it. Those who could not do otherwise dipped their hands in it, while many got only the spray dashed over them by the wind."⁸⁸

According to the Philadelphia *Times*, the gesture accomplished what the CTAU had set out to do. The newspaper reported, "The dedication of the Catholic temperance fountain...afforded a fine opportunity for an expression of the sterling patriotism which has ever characterized the Catholic Church in America...The ceremonies of yesterday

⁸⁷ Gibbs, 40.

⁸⁸ Ibid.

were unique and impressive, a most fitting contribution from the venerable church to the celebration of the century's progress in national independence and in civil and religious liberty."⁸⁹ This praise was bestowed despite the fact that the fountain was incomplete for the dedication, as only the figure of Barry was set in place. The base, basin, pedestals and water elements were all in working order, but Kirn was not able to meet the 4 July deadline for all of the figures. Dr. Michael O'Hara makes reference to the unfinished product in his speech and said, "Though the work appears incomplete...it will the no less certainly be done, so our mission alike unfinished is the no less sure, with the blessing of Heaven, in its result."⁹⁰

Throughout the Centennial year, Kirn remained at the quarry in Germany to complete the statuary. In the months following the dedication ceremony, tension between Kirn and the Centennial Committee increased. Each party accused the other of breaking contractual agreements and missing deadlines. Incomplete work and late payments were not the only grievances. Following the dedication ceremony, Kirn sent an eight page letter to the Centennial Committee in which he bitterly criticized Steinhauser, his mentor, for his role with the creation of the fountain. First, Kirn took issue with the fact that Steinhauser mistakenly received credit for the fountain design and execution. On 5 August 1876, Kirn wrote, "There are parties issuing false and erroneous publications to the effect that Prof. Steinhauser and not I am the Sculptor... I enclose a letter from Prof Steinhauser

⁸⁹ *Philadelphia Times*, 5 July 1876.

⁹⁰ *Ibid.*

which if you have the part marked with pencil translated will exactly tell you the control Steinhauser had..."⁹¹ Second, Kirn claimed that it was Steinhauser's financial insecurities that were to blame for falling behind schedule with the figures.⁹² Evidently, Steinhauser was not able to meet the deadlines imposed upon him by Kirn for the quarrying and hauling of the marble pieces because he was in such a state of hardship that he required payment up front for the work. Kirn, however, was not able to prepay Steinhauser for the marble because he was having a difficult time securing funds from the Centennial Committee. Kirn wrote, "That Barry arrived at the very last moment is also caused by [Steinhauser's] accursed debts. The Statue was levied on and I could not remove it before it was released."⁹³ Kirn used this opportunity to provide the Centennial Committee with a breakdown of the expenditures and payments received, concluding that he had managed to live on a meager sum, an insufficient amount for supporting himself and his family. He complained, "Myself and family in 27 months \$642, certainly a sum to starve considering I [am] here and my wife and children [are] in America."⁹⁴ Early in September, Kirn wrote two consecutive letters maintaining that he had completed each of the Carroll figures, but he could not ship them before payment was received. He offered a new shipment date for the figure of Moses as 1 February 1877. Lastly, Kirn again justified the earlier occasions in which he falsified facts regarding the project schedule, writing, "I fully accept your advice of always sticking to the truth, but I was myself

⁹¹ Kirn to Centennial Committee, 5 August 1876, CTAU Papers and Correspondence.

⁹² *Ibid.* Kirn writes, "That [Steinhauser's] finances were in such a deranged condition that he could do nothing absolutely nothing without advance were things I never dreamt of, and I was not little dismayed at the discovery."

⁹³ *Ibid.*

⁹⁴ *Ibid.*

deceived and had to deceive others. Had I not done it, not even Barry would have been in Philadelphia July 4..."⁹⁵ Yet again, Kirn lays blame for his tardiness on Steinhauser:

As to the points you argue of my not presenting the truth. I had from the beginning acted in good faith and would have fulfilled every particle of the contract with perhaps only Moses being completed a few months later had I money. That was my misfortune that I was not sufficiently informed of the bad financial conditions of this man here [Steinhauser]. I had not the least Idea that he could not do a stroke without previous advances that, I only discovered when I came here in December last.⁹⁶

The latest correspondence, dated 25 November 1876, made the assertion that the figure of Moses would not be ready to ship before the first of April and that the other three figures would be on their pedestals before St. Patrick's Day. Thus, as the Centennial year came to a close, the fountain remained incomplete. It was not until 17 March 1877 that the statues of Charles Carroll, Archbishop Carroll and Father Mathew would be set in place on their respective pedestals.⁹⁷ The figure of Moses was shipped on 15 June 1877 and the fountain, finally complete, was officially presented to the City of Philadelphia on 4 July 1877.⁹⁸

⁹⁵ Kirn to Centennial Committee, 7 September 1876, CTAU Papers and Correspondence.

⁹⁶ Ibid.

⁹⁷ Gallagher, 6.

⁹⁸ Ibid.

THE TEMPERANCE MOVEMENT

The social and political role of temperance societies during the nineteenth century has been well documented.⁹⁹ Although intemperance was a concern for citizens during the eighteenth century, the movement was not formalized until the early nineteenth century. In 1784, Dr. Benjamin Rush published *An Inquiry Into the Effects of Ardent Spirits Upon the Human Body and Mind*, a pamphlet warning citizens of the dangerous effects of distilled spirits.¹⁰⁰ The first recognized temperance society, the Massachusetts Society for the Suppression of Intemperance, was formed in Boston in 1813. In 1826, the American Temperance Society was started and quickly developed a substantial following, making temperance an influential and far reaching social movement. Although membership was predominately Protestant, the American Temperance Society was not exclusionary, and at its peak in 1835, the organization boasted 1.5 million members.¹⁰¹ As the temperance movement developed ideologically and grew in numbers, a differentiation developed between reformers who promoted abstinence from distilled spirits only and reformers who desired total abstinence from all alcoholic

⁹⁹ A substantial list of sources on the topic of temperance societies is provided in the bibliographic essay of Jack S. Blocker, *American Temperance Movements: Cycles of Reform* (Boston: Twayne Publishers, 1989) 190-193.

¹⁰⁰ Ray Allen Billington, *The Protestant Crusade 1800-1860: A Study of the Origins of American Nativism* (Gloucester: Peter Smith Publisher, 1963), 7.

¹⁰¹ Blocker, 14.

beverages.¹⁰² If Philadelphia reflected a more general trend, tolerance, rather than total abstinence, was the prevailing choice for members of the movement. For example, by 1841, Philadelphia had nineteen temperance societies and seven total abstinence societies.¹⁰³ Around mid-century, mass immigration and the emergence of nativism, which manifested itself politically in the form of the Know-Nothings, later called the American Party, saw the temperance movement linked with religious and social intolerance. Nativism described those, "who openly opposed all 'alien' elements such as Catholics, immigrants, Mormons, and others who did not conform to the dominant white Protestant religious and cultural values of the era."¹⁰⁴ Protestant temperance groups associated immigrants, who at this period were commonly Irish and German Catholics, with excessive drinking, illiteracy, pauperism and crime.¹⁰⁵ What was considered an Irish devotion to whiskey and a German to beer, aroused the antagonism of temperance advocates everywhere.¹⁰⁶ In Philadelphia, the "native" Protestant hostility towards Catholic immigrants, who represented only 10 percent of the city's population, reached a critical level during the spring and summer of 1844.¹⁰⁷ Violent riots in Kensington, a working class neighborhood populated by many Irish laborers, resulted in tragic Protestant and Catholic deaths and the destruction of mainly Irish-Catholic homes and two churches.

¹⁰² This schism in the temperance ideology was present from the movement's beginnings. Benjamin Rush, for example, was not opposed to the consumption of fermented beverages, such as malt liquors. "Rush...assigned alcohol's dangerous qualities to distilled spirits and its beneficial effects to the fermented beverages" (Billington, 7).

¹⁰³ Nash, 181.

¹⁰⁴ Michael Feldberg, *The Turbulent Era: Riot and Disorder in Jacksonian America* (New York: Oxford University Press, 1980), 11.

¹⁰⁵ Billington, 195.

¹⁰⁶ *Ibid.*

Despite, or perhaps in response to, social and political intolerance towards both native-born and immigrant Irish Catholics, a Catholic temperance movement in the United States developed during the mid-nineteenth century. In his history of the *Centennial Fountain* written in 1877 Gallagher wrote, "It was in Philadelphia in 1840, that the late Very Rev. Dr. Moriarty, O.S.A., commenced an onslaught upon intemperance, first by preaching and then by forming a Total Abstinence Society in his congregation."¹⁰⁸ The American movement paralleled similar developments in Ireland and was significantly strengthened by the campaigning of Father Mathew, an Irish priest who toured the United States between 1849 and 1851 and converted thousands to abstinence. A history of the Catholic Total Abstinence Union of America published in 1907 detailed Father Mathew's role:

[Father Mathew] was the first who really moved the people to look upon the habit of intemperance as a curse, and he was also the first and greatest of all the great men of his time to picture the debasing influence which the abuse of alcoholic drinks had on the minds of men. That noble priest of God, after converting thousands of his own countrymen at home, visited these shores in 1840 and raised the standard of hope among the masses.¹⁰⁹

The most influential manifestation of the Catholic temperance movement was the Catholic Total Abstinence Union of America. The first national convention of the CTAU took place in Baltimore, Maryland, in February 1872. However, many regional societies

¹⁰⁷ Nash, 171.

¹⁰⁸ Gallagher, 3.

¹⁰⁹ Gibbs, 12.

were established before the first convention; these regionally organized groups laid the foundation for the formation of a national Union. The first state society was formed in Connecticut in 1870 and was represented by delegates from twenty-nine local societies.¹¹⁰ Commonly, these local societies were associated with dioceses and led by clergymen; members were predominately Irish-Catholics. At the first national convention, representatives came from eleven states and the District of Columbia, representing 177 societies and 26,481 members. Members, who included men, women and children, were on a crusade against intemperance and took the following pledge: "I promise, with the Divine assistance and in honor of the Sacred Thirst and Agony of Our Savior, to abstain from all intoxicating drinks; to prevent as much as possible, by advice and example, the sin of intemperance in others, and to discountenance the drinking customs of society."¹¹¹ Those who took the Pledge were duty bound to, "work for the uplifting of humanity, to point out the path to freedom from a miserable enslavement and to change the wretched abode of the drunkard into a home of peace and prosperity."¹¹² But members were more than zealous teetotalers, as societies also provided members with death and sick benefits, financial aid and immigrant assistance. From the national to the parochial level, Temperance and Benevolence were the ambitions of every member.

Since the beginning of the movement, the Philadelphia societies of the CTAU were widely recognized as strong, active and effective in carrying out the resolutions of the

¹¹⁰ Ibid., 191.

¹¹¹ Ibid., 25.

¹¹² Ibid., 9.

national conventions.¹¹³ The Catholic Total Abstinence Union of the Diocese of Philadelphia was organized in March 1872, less than a month after the creation of the Pennsylvania State Union. When it was established, the Philadelphia Union had two societies and 150 members. During the Centennial year, when the national convention was held in Philadelphia, the CTAU of the Diocese of Philadelphia was a reputable society with many members and strong leadership.¹¹⁴ In the early years of the movement's development, the Philadelphia societies' strong attachment and dependence on spiritual leadership proved to be a source of conflict with other societies. There was discontent with the organization of state unions, which Philadelphia leaders thought was, "not in harmony with the arrangements of Church government."¹¹⁵ This conflict would only exacerbate the troubles experienced by the Philadelphia societies in association with the *Centennial Fountain* project.

Following the first national convention in Baltimore, a pamphlet entitled *Address to the Catholics of America* was issued that declared, "Our motto is 'Moral suasion.'"

According to Billington, temperance movements succeeded by converting drinkers, who by association were considered to have low moral standards, into abstainers using specific tactical approaches. Tactics could fall along a spectrum between the extremes of

¹¹³ Bland, 86.

¹¹⁴ Gibbs's history of the Catholic Total Abstinence Union of America states, "[The CTAU of the Diocese of Philadelphia] stood then, as it has always stood, in the front rank of the total abstinence army, because at all times in the history of the movement in Philadelphia it had been given the hearty approval and co-operation of the clergy. Thus encouraged, advised, and directed, the cause had advanced beyond all other unions." Gibbs, 143.

¹¹⁵ Bland, 85.

persuasion and coercion. Billington defines moral suasion as, "the tactic...which assumes a symmetrical relationship between individuals of equal power and presumed rationality. Its essence is dialogue, in which the reformer appeals to the intellect and emotions of his or her listener in an attempt to convince the person of the rightness and goodness of the reformer's position."¹¹⁶ Tangible manifestations of the moral suasion tactic existed in the form of the profusion of pamphlets and circulars issued by the CTAU and its local societies. Additionally, the societies held grandiose public rallies to promote their cause and commissioned public art as an instructional tool. Periodicals such as *The Pilot*, published in Boston, and *Irish World* and the *Catholic Society Journal of America*, from New York, formed yet another type of promotional device. The moral suasion practiced by the leadership and members of the CTAU may be likened to the tactics of the current social movement, Mothers Against Drunk Driving (MADD). MADD is organized into national, state and local chapters, just as the CTAU had state and parochial societies; MADD distributes literature via websites, a modern version of the pamphlets produced and distributed by the CTAU; the CTAU held public demonstrations and rallies, and MADD sponsors public programs and live on-line chats. The fact that moral suasion as a persuasive tactic is still practiced by a movement dedicated to the abolition of drinking and driving is demonstrative of its success. The following excerpt from a speech made at a public rally held in Philadelphia in 1872 demonstrates how a Union member appealed to the intellect and emotion of his listeners and used moral suasion to make the case for temperance among Irish-Catholic immigrants:

¹¹⁶ Billington, xv.

[The Irish immigrant] sets out from home filled with love for America, and is followed by the good wishes of friends and relatives...He sets his foot on shore and the friendly greeting he expected on the broad invitation of the American nation to the oppressed of every clime chills on his ear at his first greeting of a blasphemy against his religion, a slur on his country, and a sneer at his brogue, just as if we have no right to have our brogues as well as they...Against fearful odds he bravely, perseveringly wins his way...He is followed by the voice and looks of friends at home, who form their estimate of America by his failure or success. He does a great injustice, therefore, to America, to his friends and country, when neglectful of the moderation and temperance which should sway his career in the New World, he becomes addicted to drink and blasts his character, his fortune, and his fame.¹¹⁷

In the years following the 1876 Philadelphia Convention, membership in the CTAU dropped steadily. However, due to heavy pamphleteering, the organization saw an increase in membership between the years 1881 and 1886.¹¹⁸ The organization remained active into the twentieth century and throughout the Prohibition Movement.

TEMPERANCE LEADERS AS COMMISSIONERS OF PUBLIC ART

During the late nineteenth century, the temperance movement was a great proponent of public art and commissioned many pieces across the country. Whether the work of individuals, societies or organizations such as the CTAU, temperance advocates considered public art yet another medium for communicating their beliefs in an effort to convert non-members. As in the case with Philadelphia's *Centennial Fountain*, temperance advocates across the country often commissioned sculpture with a water component to provide the public with an alternative to drinking alcohol. An anonymous

¹¹⁷ Catholic Total Abstinence Union of Philadelphia, 17.

fountain in Auburn, New York, has the following inscriptions: “Fountain of life!.../There is no poison in my cup!/Drink and Live!” and “For God and Home/And Native Land/Brim your cups with nectar true/That never will make slaves of you.”¹¹⁹ The *Drake Fountain*, or *Christopher Columbus*, in Chicago, Illinois, was gifted to the city in 1893 by John Burroughs Drake, who envisioned the fountain as a substitute for drinking in the saloons.¹²⁰ The Women’s Christian Temperance Union commissioned fountains as a means of promoting the society’s social cause. One example is located in Las Vegas, Nevada, where, as an alternative to the saloons that peppered their city, the local chapter of the Women’s Christian Temperance Union dedicated a sandstone temperance fountain in 1896.¹²¹

One of the most remarkable commissioners of public fountains dedicated to the temperance movement was an individual named Dr. Henry D. Cogswell of San Francisco, California. In the 1870s and 1880s, Cogswell commissioned a total of sixteen public temperance fountains in various towns across the United States. Cogswell, a dentist by profession, designed each of the fountains using symbols associated with water as well as symbols of the temperance movement. The elegant Cogswell temperance fountain in Washington, DC, takes the form of a temple and is topped with a crane, or water heron, which shelters two entwined fish that spout water.¹²² Another fountain in

¹¹⁸ Bland. 96.

¹¹⁹ “Inventories of American Paintings and Sculpture.” SIRIS.

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Ibid. The Cogswell temperance fountain in Washington, DC was installed in 1884.

Vernon, Connecticut, dates from 1883 and originally featured a full-length figure of Dr. Cogswell holding forth a copy of the temperance pledge in one hand and in the other, an empty glass.¹²³

The *Catholic Total Abstinence Union Fountain* was not the only temperance fountain erected in Fairmount Park for the Centennial Exhibition. Farther east on Fountain Avenue stood the cast iron *Sons of Temperance Fountain*, which is no longer in the park. Most public art built for the temperance cause were fountains, due to the obvious imagery associated with water. Because the thematic program of the *Centennial Fountain* incorporated patriotic and Irish-Catholic themes in addition to the temperance theme, the fountain does not resemble any other temperance fountains built in the United States.

¹²³ Ibid. The history of the Vernon, Connecticut Cogswell Fountain is interesting and speaks to the mixed reception the erection of temperance fountains undoubtedly encountered. Two years after the fountain was erected, the figure of Cogswell was stolen and dumped into a lake. Although the figure was recovered, cleaned and replaced, the incident reoccurred not to resurface again until 1908. Eventually, the figure was melted for scrap metal during World War II.

PRESERVATION HISTORY

The *Centennial Fountain* has never been regularly maintained in its 125 year history. This presents an excessive case of deferred maintenance that is not unusual for public outdoor sculpture. Initially, Herman Kirn was responsible for the maintenance of the fountain. Kirn moved back to Philadelphia after finishing the *Centennial Fountain* commission and took a job as the restorer for the Fairmount Park Commission.¹²⁴ Thus, the care of the fountain for at least the first thirty-five years of its existence was the responsibility of its creator, who very likely carried out vigilant maintenance of the masonry components. Unfortunately, the same can not be said for the hydraulic component of the fountain, which, due perhaps to poor design and inappropriate installation, started to fail soon after the fountain was completed.

On 18 June 1910, a strike of lightning severed the head and part of the body of the figure of Father Matthew.¹²⁵ Kirn repaired the statue in 1911, and the event was covered in the *North American*, which reported, "As official repairer of works of this kind, Kirn virtually made a new statue out of the old one."¹²⁶ The Fairmount Park Archives does not hold any records of Kirn's restoration activities of the *Centennial Fountain*, or any of the other artwork in the park. Although the Fairmount Park Commission was officially

¹²⁴ Bach, 204.

¹²⁵ "Inventories of American Paintings and Sculpture." SIRIS.

¹²⁶ "The One Handed Sculptor of Fairmount Park," Philadelphia *North American*, 1911.

responsible for the fountain, municipal records indicate that, in the early twentieth century, the CTAU of the Diocese of Philadelphia remained the fountain's stewards. Public records from May 1912 indicate that the CTAU of the Diocese of Philadelphia paid for the repairs of Father Mathew and was later reimbursed for the expense.¹²⁷

The hydraulic component of the *Centennial Fountain* was the most immediate maintenance concern for its owners and stewards. Even before the *Centennial Fountain* was completely finished, the Committee was displeased by the fountain's plumbing system. In a report submitted in June 1876, after test runs of the fountain, the Committee noted, "...it was necessary to have another drain in the basin, also a strainer to be placed outside of the fountain in order to keep all sediment, fish, etc. from getting into and choking the pipes thereby injuring the fountain, unless attended to."¹²⁸ In addition to problems with the plumbing and drainage, the water jets and other elements of the fountain works were not functioning as desired. The report also stated, "The committee have had two or three tests of the fountain with the same number of jets, and in none have they been satisfactory and we are now endeavoring to improve on the same."¹²⁹ Although the original contract for the fountain works went to W. J. McCandless of Philadelphia, the Centennial Committee requested Frederick

¹²⁷ Philadelphia City Ordinance, 28 May 1912, Fairmount Park Commission Archives. The ordinance read, "Commissioners of Fairmount Park, To Item 29 (new); to reimburse the Catholic Total Abstinence Union for the cost of restoration of the Father Mathew statue, one thousand (1,000) dollars."

¹²⁸ John A. Daly to Centennial Committee, 4 June 1876, CTAU Papers and Correspondence.

¹²⁹ Ibid.

O'Neill, a gas fitter and plumber, to examine the fountain in August 1876. At that date, O'Neill was unable to determine the cause of the fountain's problems.¹³⁰ However, in a later report, dated November 1876, O'Neill informed the committee that he would be able to, "...overhaul the work, to take out the pipe which Mr. McCandless had used and put in place pipe suitable and of proper size and quality..."¹³¹ Thus, the operation of the plumbing and fountain works was an issue even before all of the sculptural elements of the fountain were complete and in place. Despite Kirn's care and attention, he was a sculptor and not a plumber or an engineer. His role regarding the construction of the fountain was limited to the masonry components, and he was not involved with issues regarding the fountain works. The fountain remained dry into the twentieth century as a newspaper article appearing in the *North American* on 25 May 1913 reported, "Big Fountain in Park Dry These 15 Years."¹³² Although the city's infrastructure has been greatly modernized and enhanced since Kirn's time, problems with the water supply, plumbing, drainage system and fountain mechanics still plague the *Centennial Fountain*. It remains to be seen whether Philadelphia will generate the funds and local initiative required for the restoration of the water element of the *Centennial Fountain*. There is no question, however, that the full meaning, significance and artistic value of the fountain can never again be fully appreciated unless water flows from the rock of Horeb and pours forth from the drinking fountains as originally intended.

¹³⁰ O'Neill to Centennial Committee, 18 August 1876. CTAU Papers and Correspondence.

¹³¹ Report to Centennial Committee, 5 November 1876. CTAU Papers and Correspondence.

¹³² Philadelphia *North American*, 25 May 1913.

Although the great exhibition halls, service structures, restaurants and railroad lines built for the Centennial were temporary fixtures, their presence left an indelible mark on the landscape of West Fairmount Park. After much of the built environment was razed, a complex infrastructure, engineered to provide the exhibition with nineteenth century necessities such as water, light and heat, remained. In his dissertation on the Centennial Exhibition, Giberti describes the landscape of the fairgrounds as, “an underground network of pipes providing water to fountains, fireplugs and hydrants, as well as gas to street lamps and building heaters.”¹³³ Footprints of the site plan have also been left behind. The first plan for the exhibition grounds was prepared in 1873 by Henry Pettit, who was hired by the Centennial Commission as a consulting engineer. Pettit’s plan, according to Giberti, laid down a long east-west axis, which, “continued west as Centennial Avenue, a broad, tree-lined boulevard intersecting a new diagonal street at a large *rond-point*.”¹³⁴ In his capacity as Chief Engineer and Architect, Schwarzmann took ultimate responsibility for the plan of the exhibition grounds. He incorporated and modified Pettit’s east-west axis and *rond-point*. Giberti compared the two plans: “[Schwarzmann’s] much enlarged version of Pettit’s Centennial Avenue, on axis with George’s Hill, stretched the entire length of the fairgrounds, intersecting the diagonal street at a more modest version of the previously projected *rond-point*. The diagonal was named Fountain Avenue after the two drinking fountains marking its lower end. The one at the *rond-point* was a grandiose, granite-and-marble monument to famous American

¹³³ Giberti, 100.

¹³⁴ Ibid., 102.

Catholics, erected by the Catholic Total Abstinence Union.”¹³⁵ Although the land once occupied by the Centennial Exhibition grounds has been redesigned, replanted and reoccupied over the years, the footprint of Schwarzmann’s plan still remains. Today, the Avenue of the Republic, now called North Concourse Drive, remains a viable axis through the park, connecting Memorial Hall on the east with the Mann Center for the Performing Arts at the far west. Fountain Avenue no longer functions as a pedestrian or vehicular pathway, but its past presence is suggested by a double row of Weeping Cherry trees. Finally, to the north, the rise of George’s Hill still provides a natural backdrop for the *Centennial Fountain*. These palimpsests of the site plan of the Centennial Exhibition provide context and evoke the historic setting of the fountain.

Conversely, the changes made to the site of the fountain are drastic and have had a negative impact on its material fabric and its current interpretation and public response. The *rond-point* described by Pettit and instituted by Schwarzmann provided the *Centennial Fountain* with a setting integral to the layout of the entire Exhibition grounds. Pedestrians, seeking out the fountain’s fresh drinking water and cool spray, could approach the fountain from every angle. Images published in visitor guidebooks such as McCabe’s *Illustrated History of the Centennial Exhibition* and contemporary magazines including *Lippincott’s Magazine* depict the setting as pedestrian friendly and easily accessible from the adjacent thoroughfares. Originally, paving material, similar to that

¹³⁵ Ibid., 103. Maps of the Centennial Exhibition grounds call Pettit’s Centennial Avenue the Avenue of the Republic.

used on the avenues, surrounded the low, cross-shaped, three-tiered base of the fountain. This original setting is evident from contemporary images and a historic site plan for the fountain and its immediate vicinity.¹³⁶ This site plan also shows a set of stairs leading from the paving around the fountain down to the Avenue of the Republic (North Concourse Drive), indicating that the fountain was at a slightly higher grade than the land surrounding Machinery Hall. In a late nineteenth century archival photograph, the fountain is still surrounded by paving, but it is scaled back, forming a tight ring around the arms of the fountain base.¹³⁷ This turn-of-the-century setting still preserved accessibility to the fountain and maintained the relationship between the fountain and its surrounding landscape. Today a traffic circle surrounds the fountain. There are no crosswalks between the island on which the fountain sits and the nearest sidewalk along North Concourse Drive. Encircling the fountain with a roadway in this fashion severely limits the potential for access by foot. Additionally, driving by the fountain in a car affords little opportunity for appreciation. For the majority who interact with the fountain in this fleeting manner, it is reduced to a mere blur, receiving less consideration than a highway billboard.

At the dedication, the Catholic Total Abstinence Union of America formally transferred

¹³⁶ "Ground Plan of CTA Fountain and Immediate Vicinity," Fairmount Park Commission Archives. This map is not dated, but archivists for the Fairmount Park Commission have evidence that is pre-1876, possibly 1875.

¹³⁷ "CTA Fountain George's Hill Area c. 1900-1910," Fairmount Park Commission Archives. This photograph is labeled c. 1900-1910; however, the image shows the fountain jets operating, which was not possible during that time period according to a newspaper account from 1913 that claimed the fountain had been dry for the last fifteen years.

ownership of the *Centennial Fountain* to the City of Philadelphia, "in trust for the free use of the people of America for all time to come."¹³⁸ After Kirn's death, the fountain received less regular maintenance.¹³⁹ An undated newspaper clipping in the Fairmount Park Archives contains a picture of the fountain being cleaned by a Works Progress Administration worker. The caption for the photograph read, "Father Mathew Gets a Bath – A WPA worker is cleaning and recarving the statue of Father Mathew (Foreground), at 52nd Street and Parkside Avenue in Fairmount Park. The statue of Moses (background), and three others in the group will also be cleaned."¹⁴⁰ There is no documentation recording the method of cleaning or the extent of the repairs carried out by the WPA worker.

Neither the Fairmount Park Commission nor the Philadelphia Office of Arts and Culture, Public Art Program has records of the maintenance history for the *Centennial Fountain*. However, this does not imply that periodic maintenance and repair have not occurred since the time of Kirn's death. Changes have been made to the paving and landscape around the fountain, and there is evidence of repointing, masonry repairs and graffiti removal. Nevertheless, there is no written record as to what has been done to the fountain, when and by whom. Lacking regular maintenance, deterioration of the masonry components has occurred at an accelerated rate, and the fountain works to continue to lie idle.

¹³⁸ "Sketch of the Centennial Fountain Project." CTAU Papers and Correspondence.

PREVIOUS ASSESSMENTS

In June 1993, Save Outdoor Sculpture surveyed the *Centennial Fountain*. Trained volunteers conducted the survey, and it should not be considered a document of a professional outdoor sculpture conservator. The Save Outdoor Sculpture survey recorded the overall general appearance or condition as "would benefit from treatment," placing it between being "in urgent need of treatment" and being "well-maintained."¹³⁹ Part III of the Save Outdoor Sculpture survey recorded condition information. The survey indicated that, in 1993, the sculptural components had evidence of structural instability, and the pedestals had broken or missing parts. Cracks, splits, breaks and holes were recorded for both the sculptural figures and the pedestals. Deterioration on the surface of the sculptures included black crusts, etching or pitting, chalking or powdering and spalling. On the pedestals, the only condition recorded was organic growth. Other observations included graffiti and splatters of green paint. The full Save Outdoor Sculpture survey can be referenced in Appendix AI.

Three years after the Save Outdoor Sculpture assessment, the sculpture was examined again as part of a master's thesis written by Jill Cremer for the Historic Preservation program at Columbia University.¹⁴² This thesis explored the history and conservation of

¹³⁹ The year of Kim's death is unknown. It is indicated as after 1911 in Bach. 201.

¹⁴⁰ Fairmount Park Commission Archives.

¹⁴¹ The Save Outdoor Sculpture Volunteer Handbook identifies the condition of sculpture using four levels including well-maintained, would benefit from treatment, in urgent need of treatment and unable to determine. National Institute for the Conservation of Cultural Property, *Save Outdoor Sculpture Volunteer Handbook* (Washington, DC: National Institute for the Conservation of Cultural Property, 1992).

¹⁴² Cremer, 52-55.

all of the drinking fountains located in Fairmount Park. In order to set up a comparison between the fountains that she investigated during her research, Cremer devised a system to rank the condition status. According to Cremer's system, the *Centennial Fountain* was given a priority of two, out of a possible five, with one used for those in greatest need. For the fountains that received the rank of two, Cremer recommended conservation within the next two to three years.¹⁴³ The existing conditions section of the assessment reported weathering, in the form of a rough surface texture and worn edges, gypsum-bound soiling, especially in sheltered areas, highly deteriorated mortar joints, organic growth, graffiti, staining and broken or missing elements. Cracks and breaks in the surrounding concrete sidewalk were the only site conditions recorded. The assessment did not include an examination of the fountain mechanics. Overall, Cremer described the fountain as being in relatively good condition. A transcription of Cremer's assessment is located in Appendix A2.

The Public Art Program of the City of Philadelphia Office of Arts and Culture maintains a Sculpture Inventory and Assessments Database that records general information and condition information on each sculpture in the city's collection. The database contains an assessment of the *Centennial Fountain* that was completed in March 1997 by a sculpture conservator.¹⁴⁴ This assessment, a copy of which can be found in Appendix A3, broke

¹⁴³ Cremer, 2. The fountains are ranked from Priority 1, "conservation should occur within the next year," to Priority 5, "fountains are in good condition, but should be monitored, with conservation taking place in ten to twelve years."

¹⁴⁴ The condition assessment was completed by Donna Williams.

the fountain into five components, corresponding to each of the five figures. The general information included data on the location, sculptor, foundry, steward, installation, site conditions, dimensions and materials. The condition information described the general condition of the structure and the appearance of the component parts. Additionally, the report identified problems associated with the surroundings, provided a condition narrative, suggested additional investigations and made treatment recommendations. For each of the fountain's five component parts, the assessment rated the general condition of each component figure and pedestal as being very unstable structurally and poor in appearance.

Many of the conditions identified in Cremer's 1996 assessment were also identified in the 1997 city assessment. These conditions included eroded surfaces, graffiti, mortar loss, organic growth and missing and broken parts. The 1997 city assessment also recorded cracks, debris and incompatible repairs. It is notable that the 1996 assessment classified the fountain as being in relatively good condition, while in the 1997 assessment the structure is described as very unstable and the appearance poor. It is unlikely that the fountain deteriorated from a good condition to a poor one in the time span of a single year, even with the absence of proper maintenance. The discrepancies may be a result of the inexperience of the student assessor. A second explanation is that the assessors based their judgments of the condition on different comparative scales. In other words, while the 1996 assessment was comparing the *Centennial Fountain* to other fountains in Fairmount Park, the 1997 assessment was looking at the fountain within the larger

context of Philadelphia's entire public art collection. This may also explain why the 1993 Save Outdoor Sculpture survey, for which the volunteers compared the *Centennial Fountain* to the city collection, also identified the condition as being in need of treatment. Thus, the 1997 city assessment corroborates the result of the 1993 Save Outdoor Sculpture volunteer survey.

The Masonry Condition Assessment Comparison in the Appendix A4 summarizes the results of the 1993, 1996 and 1997 assessments and allows for a critical comparison of the three reports. The classification of the weathering forms in the table is a simplified derivation of the system devised by Fitzner, Heinrichs and Kownatzki.¹⁴⁵ This classification system, located in Appendix A5, is based on a hierarchical scheme that categorizes weathering forms into four levels. Level I, the most general level, is comprised of four groups of weathering forms: loss of stone material, discoloration/deposit, detachment and fissures/deformation. The four Level I general weathering forms are subdivided into twenty-nine main weathering forms that comprise Level II. A third level of classification subdivides the main weathering forms into sixty individual weathering forms. These individual forms are differentiated in Level IV by the intensity of the deterioration. The Fitzner, Heinrichs and Kownatzki classification system only records weathering forms for masonry elements and thus does not record other forms of deterioration such as mortar loss. The comparison of assessments

¹⁴⁵ B. Fitzner, K. Heinrichs, and R. Kownatzki, "Weathering Forms at Natural Stone Monuments – Classification, Mapping and Evaluation," *International Journal for the Restoration of Buildings and Monuments (Bauinstandsetzen)* 3 (1997): 105-124.

presented in the Masonry Condition Assessment Comparison table uses the four groups of weathering forms from Level I and a modified list of Level II forms from the Fitzner, Heinrichs and Kownatzki classification system.

CURRENT CONDITION ASSESSMENT

A current condition assessment was conducted in order to provide a more complete documentation of the forms of deterioration affecting the *Catholic Total Abstinence Union Fountain*. To organize the assessment, the sculpture was divided into its six major component parts. These include the marble basin and the five figures with pedestals. An Assessment Form and Table were completed for each component and are included in Appendices B1-B6. The Assessment Form includes a description and general notes and provides data related to the materials and condition of each component. Condition notes, dimensions and material for the figural components are differentiated from the pedestals. Additionally, an Assessment Table for each component records the location and description of the deterioration forms. The tables are based on a modified list of the weathering forms included in the classification system developed by Fitzner, Heinrichs and Kownatzki. The deterioration mechanisms recorded in the forms and tables are represented graphically in Appendix B7. A brief summary of the condition of the fountain's structure and mechanical system follows the masonry condition assessment.

Limitations

It was the author's intent to follow the American Institute for Conservation guidelines during the documentation of the history and current condition of the *Centennial Fountain*.¹⁴⁶ Therefore, it is appropriate to recognize what aspects of the documentation may not comply with the guidelines and to provide suggestions for improving upon the assessment. The author acknowledges that the assessment of the *Centennial Fountain* conducted for the purposes of this paper is limited by the following factors:

- The assessment does not include a complete and thorough structural assessment of the *Centennial Fountain*. A qualified structural engineer should examine the stability of the various components of the fountain before a conservation plan is formed.
- The author did not access the interior mechanical systems of the fountain and as such was not able to determine the condition of the pipes and drains that comprise the fountain works. The material, condition and safety of the inner workings of the fountain should be evaluated in order to fully understand functional capabilities of the water components of the fountain.
- Access to the top of the sculptural figures was limited due to the height of the figures and the pedestals; therefore, the sculptures were assessed from

¹⁴⁶ The American Institute for Conservation Code of Ethics and Guidelines for Practice states the following in respect to the conservation professional's responsibility in the area of documentation: "The purposes of documentation are...to aid the owner, custodian, or authorized agent and society as a whole in the appreciation and use of cultural property by increasing understanding of an object's aesthetic, conceptual, and physical characteristics...Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records...should include, as appropriate, a description of structure, materials, condition, and pertinent history." AIC Code of Ethics and Guidelines for Practice," cited 1 April 2002; available at <http://aic.stanford.edu/pubs/ethics.html>; INTERNET.

the ground. Further examination of the marble figures at a closer range is required before treatment recommendations are made.

Masonry Condition Assessment

The follow section provides a brief overview of the assessment of each of the six major components of the *Centennial Fountain* and a summary of the condition of the granite base. Complete condition information is included in the Assessment Forms, Tables and Graphics located in Appendix B.

Component: Moses

The figure of Moses faces east and is carved from a single block of marble. The base for the figure of Moses is composed of rough-cut marble blocks set in a beehive-shaped mound. The figure and base comprise the central component of the fountain ensemble and are located in the center of a marble basin. Originally, the fountain works included several water outlets located in the rock mound base from which water flowed down and collected in the marble basin. The fountain is no longer operating and the basin is dry.

The bottom of the rock mound base is differentiated from the upper portion by a band of hewn stone, which forms a projecting ledge. The upper portion of the base is entirely composed of rough-cut stone of varied shapes and sizes. The entire pedestal requires repointing, as the masonry joints are either missing mortar

or the mortar is loose. Inappropriate repointing is evident on the upper portions of the base. A small amount of invasive vegetation is found on the base. It is mostly limited to the mortar joints and the lower portions. There is green paint splashed on the southeast side of the pedestal. Additionally, there is black paint, or possibly tar, on the upper portion of the pedestal near the proper right foot of the figure of Moses. There is general soiling on the surface of all of the marble and evidence of black crusts on some of the undercut surfaces of the stone. The black crusts are most prevalent on the north side of the pedestal. Some of the marble blocks have red, rust colored inclusions. There is a gap on the south side of the pedestal where a stone is missing.

The marble figure of Moses shows signs of general surface erosion. In some areas, the erosion has resulted in material loss. This is particularly evident on the cuff of the robe on the proper right side and across the chest. There are black crusts under the folds of the robe, under the raised proper right arm and in the folds of the drape on the proper left, or north, side of the figure. General surface soiling is apparent on the face and hair, and the figure has several minor fissures. The figure has missing elements, which include a finger on the proper right hand, one horn and a broken staff. There is scratched graffiti on the upper thigh of the proper right leg and an insect hive attached under the proper left hand.

Component: Father Mathew

The four drinking fountains of the pedestal for the figure of Father Mathew are no longer functioning. The basins do not drain and are filled with rainwater. The holes where the fountain stoppers were connected to the pedestal are filled. Each side of the pedestal has black crusts under the basin and in the recessed and undercut areas of the carved elements. On the lower portions of the pedestal there is evidence of surface graffiti that has subsequently been removed and graffiti in the form of carved letters and symbols. Most of the masonry joints of the pedestal have missing or loose mortar. The basin on the proper right side of the pedestal was damaged and repaired with a dutchman. There is one substantial chip in a corner masonry unit and other minor chips. There is a large crack on the lower portion of the back side of the pedestal. Invasive vegetation is limited to the lower portion of the pedestal below the level of the basins. Sugaring is evident on the carved lion head spouts.

The figure of Father Mathew is the most severely damaged sculptural component of the fountain. The statue was struck by lightning in the early twentieth century causing damage to the head and proper left arm of the sculpture. These elements were repaired with a ferrous angle tie and mortar patches. Corrosion of the tie in the back of the figure has caused further damage to the masonry and is now exposed. Mortar patches are evident on all four sides of the figure, but are most prominent on the front and proper left sides. There are two large horizontal

cracks in the back of the sculpture. The marble has black crusts in the undercut areas, especially under the drapery folds. There is a large chip in the drapery on the proper left side. There are hives attached to the figure, which are visible from the front and located under the folds of the drapery. There is general surface erosion of the marble figure.

Component: Commodore John Barry

The pedestal drinking fountains are no longer functioning. The basins do not drain and are filled with rainwater and debris. The holes where the fountain stoppers were connected to the pedestal are filled. Two rear scrolled brackets are missing from the upper portion of the pedestal. All of the masonry joints have loose or missing mortar. The granite of the pedestal base is pitted. All of the pedestal basins have black crust. The basin that faces southwest is the least damaged by surface crusts. Black crusts are located on the underside of the molding at the top of the pedestal. There is red-orange discoloration on portions of the granite section of the pedestal. A minimal amount of invasive vegetation is evident at the bottom of the pedestal on the front side. Also on the front side of the pedestal there is a small insect hive located in the mouth of the lion head spout and scratched graffiti that reads "monkey." There is a small chip in the marble on the lower portion of the pedestal on the back side and crumbling near a joint above the basin on the proper left side.

The figure of Commodore John Barry displays several deterioration mechanisms. The marble surface of the figure is eroded. This is especially evident where there are veins in the marble. Another result of the marble erosion is a loss of carved surface detail. Erosion has caused severe material loss where the bottom of the coat trim on the proper right side of the figure has crumbled away. There are black crusts on the marble surface under the folds of the drapery. Three insect hives are located at the underside of the figure's proper left leg.

Component: Archbishop John Carroll

The pedestal drinking fountains are no longer functioning, the basins do not drain and the holes where the fountain stoppers were connected to the pedestal are filled. Many of the masonry joints of the marble portion of the pedestal have loose or missing mortar. The basins have black crusts. The basin on the proper left side of the pedestal, which faces southwest, has the least discoloration from black crusts of any basins. There is black crust on the underside of the molding at the top of the pedestal on all four sides. On the front side of the pedestal, a large chip from the proper right side of the base of the basin is missing, and the proper left ear of the lion head is eroded. Also on the front side, the lower proper left side of the marble portion of the pedestal is spalling. There is scratched graffiti on the lower portion of the front of the pedestal. Weeds, moss and algae grow on several areas of the pedestal, especially near the basins. The rear scrolled bracket on the proper right side is cracked near the midpoint. A dutchman repair was

used on the corner of the pedestal on the proper right side. Below the lion head spout on the rear of the pedestal is a light gray stain that runs from the spout to the basin. Also on the rear is a small fissure on the upper portion of the pedestal. On the proper left side of the pedestal below the inscription is a patch of severe erosion that corresponds to a vein in the marble.

The two most prevalent forms of deterioration on the figure of Archbishop John Carroll are surface erosion and gypsum crusts. The erosion is most severe on the upper portions of the figure's cloak. The black crusts are especially evident under the folds of the drapery and on the face and hair. The lower back side of the figure, near the bottom of the cloak, has are many small fissures, which are most likely the result of inherent flaws in the marble.

Component: Charles Carroll

The drinking fountains of the pedestal are no longer functioning and the basins are filled with water and debris. The holes where the fountain stoppers were connected to the pedestal are filled. Most of the masonry joints of the marble portion of the pedestal have loose or missing mortar. The basins have black crusts, and the basin at the front of the pedestal, which faces southeast, has the least discoloration from black crusts of any of the four basins. Black crusts have formed on the underside of the molding at the top of the pedestal on all four sides. Moss is evident on the back side and the proper right side of the pedestal. The

proper right side scrolled bracket on the front of the pedestal is missing. There are cracks in the midpoint of the two scrolled brackets on the back of the pedestal. At several locations, the marble pedestal is chipped. Most of these locations are on the lower portion of the proper right side. Surface erosion and spalling also affect the marble pedestal. A small insect hive is attached to the mouth of the lion head spout on the front side of the pedestal.

Surface crusts, fissures and surface erosion are the most common deterioration mechanisms affecting the figure of Charles Carroll. The face and head of the figure have black crusts as do the undercut areas of the cloak. There is a fissure in the marble along the proper right shoulder of the figure. Another fissure runs diagonally across the back and under the figure's cloak.

Component: Basin

The basin is composed of a circular marble retaining wall and a concrete bed. The basin encloses the figure of Moses and the rock mound base. Each section of the basin retaining wall features a carved medallion that faces outward. Six of the medallions are carved with a low-relief portrait. Subjects include de Grasse, Kosciuzko, Meade, Lafayette, Orono and Pulaski. One medallion is inscribed only with the name Moylan and does not have a portrait. An eighth medallion is carved with the Catholic Total Abstinence Union of America crest. The top of the retaining wall and posts have been scratched and, in one case, painted with

graffiti. The southeast quadrant of the wall has splotches of green paint that is the same as the green paint on the rock mound base. There is evidence of bird guano on some of the posts. Many of the joints in the retaining wall are open and are no longer sealed with mortar. One post has a missing dutchman repair; the attachment pin is exposed. There has been outward movement of the wall structure as some of the sections of the basin wall are out of alignment. The exterior sides of the retaining wall have black surface crusts that are primarily located near the top, under the lip of the molding. The concrete bed on the interior of the basin is damaged. There are large cracks, missing pieces and patches. Weeds grow in the cracks of the concrete bed. There is general surface erosion on the top and exterior sides of the basin retaining wall and on the carved medallions.

Granite Base

The low stepped granite base, on which the pedestals for the auxiliary figures, the fountain basin and the pedestal for Moses are arranged, has minor surface soiling and discoloration. The masonry blocks that comprise the base are severely out of alignment. Additionally, most of the joints in the base are open where mortar is loose or missing. The base provides an unstable support for the rest of the fountain components.

Summary of Masonry Condition Assessment

The two most common deterioration mechanisms affecting the masonry components of the *Centennial Fountain* are general surface erosion and surface soiling. Erosion of the marble is evident on carved surfaces where details are lost and edges lack definition. For example, surface erosion is noticeable on the pedestal lion head spouts. Erosion is also responsible for the occurrence of raised areas on the surface where veins of silicate in the marble erode at a slower rate than the surrounding the stone. The masonry of the *Centennial Fountain* is sugaring, a term used to define gradual surface disintegration that results in a rough granular texture and loss of polish.¹⁴⁷ Sugaring and other forms of erosion are exacerbated by the presence of acid rain, which actively dissolves the calcium carbonate present in calcareous stones such as marble. In her handbook on acid rain and its effect on stone monuments and buildings, McGee writes, "When sulfurous, sulfuric and nitric acids in polluted air react with the calcite in marble and limestone, the calcite dissolves. In exposed areas of buildings and statues, we see roughened surfaces, removal of material, and loss of carved details."¹⁴⁸ The fountain's granite base is not affected by acid rain as the component minerals of granite are resistant to acid attack. Another common form of deterioration is surface soiling, which occurs when airborne particles of dust, sand or grit build up on the masonry surface.¹⁴⁹ This form of deterioration is made worse when a monument is in close proximity to vehicular traffic, as is the case with the

¹⁴⁷ Anne E. Grimmer, *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments* (Washington, DC: U.S. Department of the Interior, 1984), 23.

¹⁴⁸ Elaine McGee, *Acid Rain and Our Nation's Capitol: A Guide to Effects on Buildings and Monuments* (Washington, DC: U.S. Department of the Interior, n.d.), 8.

¹⁴⁹ Anne E. Grimmer, *Keeping it Clean: Removing Exterior Dirt, Paint, Stains and Graffiti from Historic Masonry Buildings* (Washington, DC: U.S. Department of the Interior, National Park Service, 1988), 4.

Centennial Fountain. The fountain has many surfaces on which gypsum crusts have formed on the marble giving these areas a blackened appearance. When the sulfuric acid in acid rain or sulfur dioxide gas reacts with calcite in the presence of water, the resulting mineral is gypsum.¹⁵⁰ Gypsum crusts are soluble in water and therefore typically collect in protected areas such as the undercut folds of drapery that are not regularly washed by rain.

Other conditions recorded during the assessment include stains, fissures, invasive vegetation, missing mortar and spalling. The most significant staining has occurred on the marble blocks of the rock mound base. These stains are rust colored and are most likely the result of impurities and inclusions in the masonry. Other stains are evident on the granite at the base of the auxiliary pedestals. These stains are also reddish-pink in color and may be the result of natural inclusions or iron staining from interior fountain pipes. Most of the fissures reported during the assessment appear to be the result of natural flaws in the stone, rather than the result of stresses on the structure. One exception is the figure of Father Matthew. The cracks in this statue occurred when the figure was struck by lightning. Subsequent repairs of Father Mathew proved ineffective and caused further damage. Invasive vegetation is limited and, while present, does not greatly contribute to the deterioration of the masonry. Movement of the fountain and insufficient maintenance have resulted in many open masonry joints from which mortar is loose or missing. Water can penetrate into the structure through the open joints and

¹⁵⁰ McGee, 8.

promote deterioration. Most of the joints, which require repointing, are located in the granite base, the rock mound base and the basin wall. However, many of the joints in the pedestals of the auxiliary figures also require repointing. Spalling was recorded in isolated areas, particularly on the rock mound base, but is not a significant issue for the fountain. According to Grimmer, "Spalling is usually caused by the pressure of salts and freeze-thaw cycles of moisture trapped under the surface (subflorescence) which forces off the outer surface or layers of masonry."¹⁵¹ Efflorescence is not occurring on the masonry surface, indicating that salts are not penetrating into the stones via capillary action and causing damage to the fountain. Therefore, the spalling that is occurring on the rock mound base may possibly be the result of salts in the mortar that was used to repoint the base.

The fountain has been subjected to vandalism, which is evident on the rock mound base, the coping of the basin wall and the pedestals of the auxiliary figures. There is also trash and debris in the drinking fountain basins. Missing elements are mainly the result of inappropriate repairs, rather than vandalism. The worse instance of an inappropriate repair is the figure of Father Mathew where a metal tie was used. This tie is not corrosion resistant, and the expansion of the metal during corrosion resulted in a second failure of the masonry. Other repairs involving metal pins have failed, and the damaged elements are missing. One example is the proper right hand of the figure of Moses for which a pin, now exposed, was used to repair a broken finger.

¹⁵¹ Grimmer, *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments*, 20.

Structural Assessment

Past condition assessments of the *Centennial Fountain* recorded structural instability. The 1993 Save Outdoor Sculpture volunteer survey sites evidence of structural instability in the base. Additionally, the assessment conducted by the City of Philadelphia Office of Arts and Culture in 1997 records the overall structural condition as poor. Structural issues have not been corrected and remain a significant factor affecting the condition of the fountain. Structural instability is evident by the misalignment of the basin wall. The western half of the basin wall leans outward. Structural problems may be the result of uneven settlement or inappropriate construction. Signs of differential movement include gaps in the steps of the granite base, a disjunction of the stones in the basin wall and cracks in the basin bed and the pavement surrounding the fountain. Movement has had the greatest impact on the granite base and the basin components, but has also caused damage to the pedestals of the four auxiliary figures. Many of the joints of the granite base are open, some as wide as three inches. While movement of the structure has not caused the masonry components of the base, basin wall or pedestals to fracture, cracks are evident in the basin bed and surrounding plaza.

Current Condition of Mechanical System

The hydraulic component of the *Centennial Fountain* has not functioned as originally intended since at least the beginning of the twentieth century. The mechanical system was not accessed for the current assessment; therefore, the only components of the

fountain works that were examined during the assessment were those visible from the exterior of the fountain. The first of these components is a series of twelve pipes located at the bottom of the rock mound base. The iron pipes connect to the interior and may have originally served to expel water into the basin or conversely to drain water from the basin. Ten of these pipes have been filled and covered with mortar. Two of the pipes are exposed and exhibit a thick coat of iron oxide corrosion. Historic photographs also indicate that water emanated from pipes located about midway up the rock mound base. The condition of these pipes was not determined. The second component of the fountain works that was examined during the assessment was the sets of drinking fountains located in the pedestals of the auxiliary statues. Each pedestal has four lion head spouts fitted with pipes that served the public with drinking water. These drinking fountain pipes are not visible; a lack of run-off and masonry staining on the lion heads may be an indication that the pipes are not suffering from extensive corrosion. Each of the drinking fountain basins is fitted with lead pipes for drainage. This drainage system is no longer functioning as the basins are continually filled with standing water and debris. The lead pipes are in various states of completeness and show signs of wear and weathering. The interior workings of the mechanical system were not examined for this assessment, and documentation of the underground piping system is not available.

PRESERVATION THEORY

Stone monuments evoke a sense of permanence and longevity due in part to the illusion that stone is stable and will not deteriorate. Furthermore, patina and signs of age can in

many cases contribute to the value of a monument. Because an object's value can be evaluated in part by its visual signs of age or other evidence of the passage of time, one approach to the conservation of outdoor sculpture and monuments accepts that signs of age and weathering contribute to the value of the piece. Thus, these signs of age are taken into consideration in the determination of a treatment. Naude and Wharton explain, "There is a conservative trend in conservation today toward minimal intervention. This trend leads to the preservation of corrosion and other surface alterations rather than to their removal."¹⁵² The policy of minimal intervention was put to practice for the conservation of the *Fisherman's Memorial*, a bronze sculpture by Leonard Craske in Gloucester, Massachusetts. After many years without maintenance in the harsh outdoor climate of coastal New England, the sculpture achieved a bright green patina formed from the corrosion products of bronze. When time came for conservation, the residents of Gloucester did not want to see the aged appearance of the *Fisherman Memorial* altered to resemble its original state. Rather than opting for a conservation treatment that removed the corrosion products from the sculpture, the conservator used a treatment that stabilized the current condition and prevented further deterioration while maintaining the patina.

The current condition of the masonry, structure and mechanical components of the *Centennial Fountain* are in very poor condition and require immediate yet appropriate intervention. Responsible preservation of the *Centennial Fountain* will only occur when

¹⁵² Naude, 19.

there is a full understanding of the mechanisms that are causing deterioration and when the maintenance and conservation history of the fountain is taken into account.

Interestingly, some argue that it is necessary for artifacts of our cultural heritage such as the *Centennial Fountain* to reach a certain level of deterioration and neglect before they can be fully appreciated and before the need for preservation can be sufficiently generated.¹⁵³ One proponent of this idea is J. B. Jackson who writes, "But there has to be that interval of neglect, there has to be discontinuity; it is religiously and artistically essential. That is what I mean when I refer to the necessity for ruins; ruins provide the incentive for restoration, and for a return to origins."¹⁵⁴ Following this logic, perhaps one should not dwell too long on the insufficient care that has been given to the *Centennial Fountain* and instead think about the opportunity for renewal that lies ahead. With this in mind, the following recommendations for conservation of the *Centennial Fountain* are presented:

- The issue of the fountain's structural condition must be addressed. This requires a complete structural assessment by a qualified engineer who will make determinations regarding the cause of instability, present treatment options including recommendations for realignment and stabilization and provide cost estimates for each recommendation.
- The full meaning, significance and artistic value of the *Centennial Fountain* can

¹⁵³ For further reading, see J. B. Jackson, *The Necessity for Ruins and Other Topics* (Amherst: University of Massachusetts Press, 1980) and David Lowenthal, *The Past is a Foreign Country* (New York: Cambridge University Press, 1985).

¹⁵⁴ J. B. Jackson, *The Necessity for Ruins and Other Topics* (Amherst: University of Massachusetts Press, 1980), 102.

never be fully appreciated unless water once again flows from the central rock mound and pours forth from the drinking fountains as originally intended. The successful preservation of the *Centennial Fountain* is dependent on recovering the proper and efficient operation of the fountain. A feasibility study is necessary to examine the specific factors related to the fountain's hydraulic systems and the broader issues of the site that contribute to the current state of inactivity. Further research is required to determine the original placement of the spouts and jets in the rock mound base so as to replicate the original aesthetic effects created by the movement of water.

- The deterioration mechanisms affecting the masonry must be more thoroughly examined. Sufficient testing must precede the implementation of any treatment to ensure that the most appropriate, minimally invasive and retreatable methods are applied. Treatments to be considered include but are not limited to cleaning, graffiti removal, consolidation and replacement or repair of loose and missing parts. The entire fountain requires repointing, but only after the structure is stabilized. Mortar used for repairs should replicate the original mortar in formulation, strength and appearance.
- Lastly, consideration must be given to the present siting of the *Centennial Fountain*. Site changes have destroyed the fountain's historic context. Although currently the fountain is located in an inactive and underutilized section of West Fairmount Park, the area has great potential for renewal due to its proximity to the Mann Center for the Performing Arts. There is no access to the site from pedestrian walkways, prohibiting the public from interacting with the fountain. A formal study of the site

by a landscape architect or landscape historian is necessary to investigate the design potential for the area and to propose methods to re-contextualize the fountain.

Project feasibility may increase if preservation is approached in phases, rather than all at once. Although this tactic is more time consuming and requires long-term dedication by project managers, it has certain advantages. First, the phase approach makes fundraising more manageable as donors can be solicited for smaller sums that relate to specific tasks. Thus, the donor sees his or her contribution manifest as a finished result in a shorter period of time and receives a more immediate satisfaction and sense of accomplishment. Financing the project will potentially require soliciting funds from corporate and non-profit agencies. Fundraising should not be limited to treatments as a maintenance endowment is essential to the success of treatments and the future condition of the fountain.

Over 125 years ago, the Catholic Total Abstinence Union of America dedicated the *Centennial Fountain* in Fairmount Park as part of the national celebration of the nation's 100th anniversary. For visitors to the Centennial Exhibition, it was a symbol of patriotism, the temperance movement and Irish-Catholic pride. Over the years public response to the fountain has shifted. The symbolic meaning implied by the colossal statue of Moses is not universally understood, and the significance of the historic figures represented in the statues and medallions has faded. The fountain is neither a delight to the eye nor to the ear, and the drinking fountains, dry for decades, no longer satisfy thirst

or relieve hot brows. Daily the fountain sinks into a more advanced state of disrepair, and visitors consider Moses merely a roadside curiosity, worth only a cursory glimpse from a car window.

The *Catholic Total Abstinence Union Fountain* is a vital piece of our cultural heritage. It is a unique and rare surviving example of the public art generated for the City of Philadelphia during the 1876 Centennial Exhibition. The fountain's presence in the modern landscape is a remarkable symbol of a past social movement that serves to remind us of our cultural history. But, to recognize the significance of the *Centennial Fountain* is not enough. It is now necessary to reactivate the fountain's public role. The renewal can be accomplished only through a preservation and long-term maintenance program. Preservation will ensure that the *Centennial Fountain* remains a contributing part, not only of Philadelphia's public art collection, but of the Nation's collection of public art as well.





Figure 1: *Centennial Fountain* at the intersection of North Concourse Drive and States Street, Fairmount Park, Philadelphia (Photograph by author, March 2002)



Figure 2: *Moses Striking the Rock* (Photograph by author, March 2002)



Figure 3: Father Mathew (Photograph by author, March 2002)



Figure 4: Commodore John Barry (Photograph by author, March 2002)



Figure 5: Archbishop John Carroll (Photograph by author, March 2002)



Figure 6: Charles Carroll of Carrollton (Photograph by author, March 2002)



Figure 7: Print of the *Centennial Fountain* (Reproduced from *The Century - Its Fruits and Its Festival*, *Lippincott's Magazine of Popular Literature and Science*, 521)



Figure 8: Print of Machinery Hall with the *Centennial Fountain* in the right foreground (Reproduced from Maass, *The Glorious Enterprise*)



Figure 9: Print of men hauling stones to the Centennial grounds for the *Centennial Fountain* (Courtesy the Campbell Collection, Historical Society of Pennsylvania)



Figure 10: Fountain medallion depicting the Catholic Total Abstinence Union of America badge (Photograph by author, March 2002)



Figure 11: Fountain medallion with a carved image of Chief Orono (Photograph by author, March 2002)

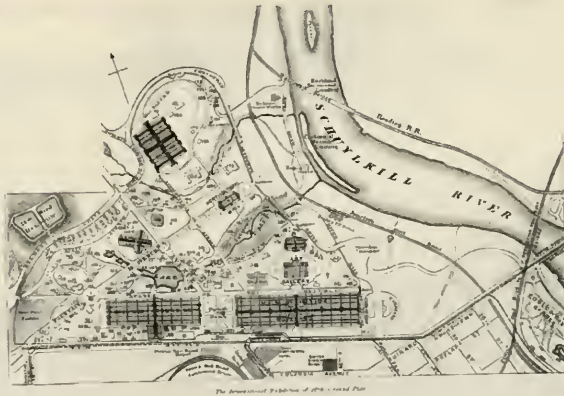


Figure 12: Map of Centennial Exhibition grounds
(Reproduced from Maass, *The Glorious Enterprise*)



Figure 13: *Sons of Temperance Fountain*

(Courtesy the Campbell Collection, Historical Society of Pennsylvania)

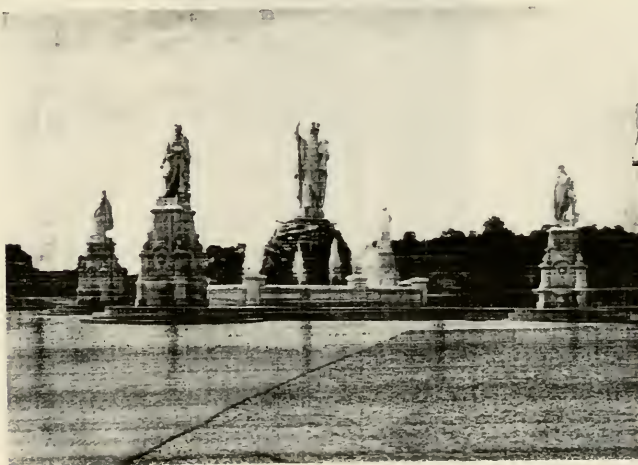


Figure 14: Historic photograph of the *Centennial Fountain*

(Courtesy of Fairmount Park Archives)



Figure 15: *Centennial Fountain* is located in the center of a traffic circle

(Photograph by author, March 2002)



Figure 16: Works Progress Administration worker at the figure of Father Mathew

(Courtesy of Fairmount Park Archives)



Figure 17: Loose and missing mortar from a joint in the rock mound base

(Photograph by author, March 2002)



Figure 18: Inappropriate repointing of joints in rock mound base

(Photograph by author, March 2002)



Figure 19: Green paint on the rock mound base (Photograph by author, March 2002)



Figure 20: Inclusions in marble blocks of the rock mound base

(Photograph by author, March 2002)



Figure 21: Exposed metal pin from previous repairs to the hand of Moses

(Photograph by author, March 2002)

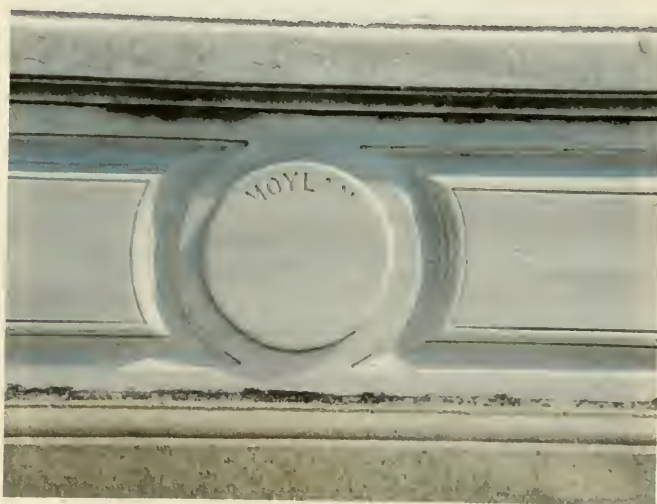


Figure 22: Empty medallion of the basin wall (Photograph by author, March 2002)

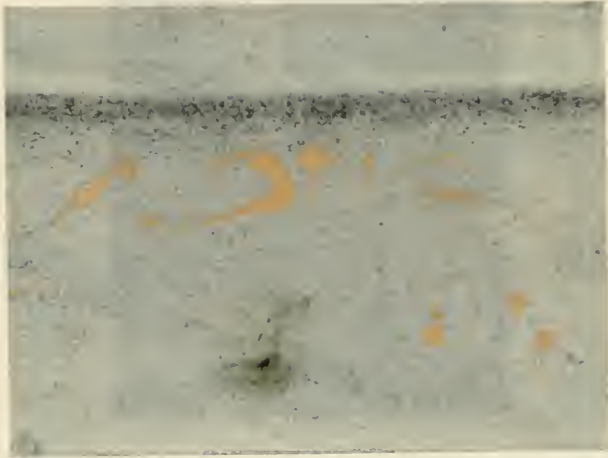


Figure 23: Graffiti on coping of the basin wall (Photograph by author, March 2002)



Figure 24: Open joints and mortar loss in the basin wall

(Photograph by author, March 2002)



Figure 25: Misalignment of the basin wall (Photograph by author, March 2002)



Figure 26: Missing dutchman repair and exposed metal pin

(Photograph by author, March 2002)



Figure 27: Cracks and invasive vegetation in concrete bed of the basin

(Photograph by author, March 2002)



Figure 28: Evidence of inappropriately removed graffiti from pedestal

(Photograph by author, March 2002)



Figure 29: Dutchman repair in pedestal (Photograph by author, March 2002)



Figure 30: The figure of Father Mathew has missing parts, cracks
and incompatible repairs (Photograph by author, March 2002)



Figure 31: Missing scrolled bracket from pedestal (Photograph by author, March 2002)



Figure 32: Damaged granite base of pedestal (Photograph by author, March 2002)



Figure 33: Gypsum crusts in undercut areas where rainwater does not regularly wash
(Photograph by author, March 2002)



Figure 34: Stain on pedestal under lion head spout (Photograph by author, March 2002)



Figure 35: Pedestal basins do not drain and collect water and debris

(Photograph by author, March 2002)



Figure 36: Gypsum crusts in undercut areas (Photograph by author, March 2002)



Figure 37: Material loss and invasive vegetation on pedestal

(Photograph by author, March 2002)

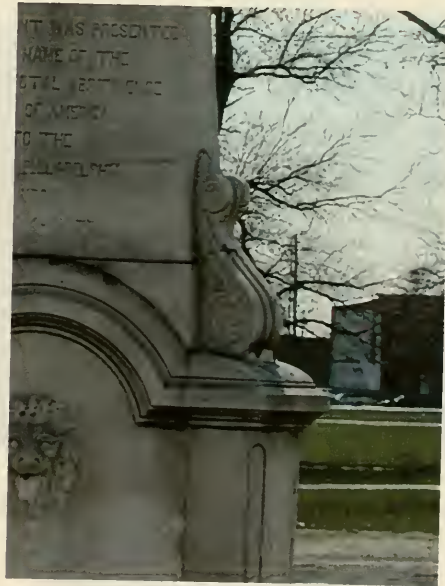


Figure 38: Crack in scrolled bracket (Photograph by author, March 2002)



Figure 39: Granite stepped base (Photograph by author, March 2002)



Figure 40: Granite base with open joints and misalignment of masonry units

(Photograph by author, March 2002)



Figure 41: Exposed cast iron pipe in rock mound base

(Photograph by author, March 2002)

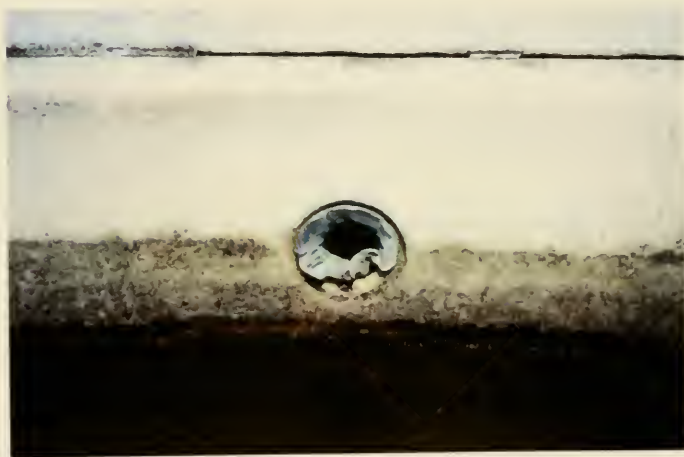


Figure 42: Lead drainpipe in pedestal basin (Photograph by author, March 2002)

**APPENDIX A: PREVIOUS CONDITION ASSESSMENTS
AND RELATED MATERIALS**



APPENDIX A1: SAVE OUTDOOR SCULPTURE SURVEY FORM

Save Outdoor Sculpture! SOS! Survey Questionnaire

SOS! National Institute for the Conservation of Cultural Property
3249 K Street, N.W., Washington, D.C. 20007 (1-800-421-1381)

- Read the entire form carefully before beginning the survey.
- Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- Do not guess at the information; an answer of "Unknown" is more helpful.
- For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the SOS! Survey Questionnaire for each component and staple them together.
- If possible, attach a photograph, photocopy, slide or other visual image of the sculpture to this form.
- Refer to pages 29-35 of SOS! Surveyor's Handbook for further clarification of terminology.
- Contact your local SOS! Project Coordinator if you have any questions.

PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, indicate "unknown", if artist named work Untitled, note accordingly)

Catholic Total Abstinence Union Fountain

Alternate Title(s) (other titles work known by)

Primary Artist(s) Herman Kien

Person(s) responsible for the overall conception and creation of the work. Frequently, the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc" or "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply)

- ☐ Architect _____
- ☐ Carver _____
- ☐ Designer _____
- ☐ Other (designate role, e.g. landscape architect, engineer) _____

Foundry/Fabricator _____

If piece was cast, the foundry name or monogram symbol, as well as city and cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) C. 1876

Other Date(s) (check as many as apply)

- ☐ Cast 1876
- ☐ Copyright _____
- ☐ Dedicated _____

SI-4106 01-15-92

Media (material sculpture/base made of)

Sculpture: ☐ Ceramic ☐ Concrete ☐ Glass ☐ Metal
☐ Plastic ☒ Stone ☐ Water ☐ Wood
☐ Undetermined ☐ Other (specify) _____

If known, name specific medium (e.g., bronze, Cor-Ten steel, oak, fiberglass)

Marble

Base: if differs from sculpture, please indicate

☐ Ceramic ☐ Concrete ☐ Glass ☐ Metal
☐ Plastic ☒ Stone ☐ Water ☐ Wood
☐ Undetermined ☐ Other (specify) _____

If known, name specific medium (e.g., granite, marble, limestone)

granite base

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points to provide approximate measurement.

Sculpture: Height Moss 15' Width _____ Depth _____ or Diameter _____
Fountain diameter 40'
Base: Height _____ Width _____ Depth _____ or Diameter 40" 2' dia

Markings/Inscriptions (check as many as apply)

Is the work signed? ☒ yes ☐ no ☐ Unable to determine

Signature H. Kier

Does the work have a foundry/fabricator mark? ☐ yes ☒ no ☐ Unable to determine

Foundry name _____

Record the signature(s) and any additional markings or inscriptions that appear on the sculpture or base. Indicate their location (e.g. back of base, lower left). Use a slash (/) to indicate separate lines of inscription.

Surrounding the fountain are, set in the facing of the
rim are medallions of carved faces of Catholics prominent
in the Am. Revolution -- they include Orono, Pulaski
Maylan (face nonexistent), De la Salle, Kosciuszko, George Washington

Record the text of any associated nearby identification or commemorative plaques.

Are any inscriptions badly worn or unreadable? ☐ yes ☒ no ☐ unable to determine

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at:

Street address or site location: North Concourse Drive & States Street

West Fairmount Park

City Phila County PHILA State PA

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name Custodian: City of Phila, Fairmount Park Commis

Department/Division _____

Street Address Memorial Hall, 42nd & Parkside

City Phila State PA Zip Code 19131

Contact Name ~~Thomas J. Kelly~~ Telephone (5) 685-0000

If sculpture has moved, please list former location(s) or owner(s)

Environmental Setting

The general vicinity and immediate locale surrounding a sculpture play a major role in its overall condition.

Location Type (check as many as apply to sculpture's immediate surroundings)

- | | | |
|--|---|---|
| <input type="checkbox"/> Battlefield | <input type="checkbox"/> Bridge | <input type="checkbox"/> Cemetery |
| <input type="checkbox"/> College Campus | <input type="checkbox"/> Courthouse | <input type="checkbox"/> Garden |
| <input type="checkbox"/> Library | <input type="checkbox"/> Municipal Building | <input checked="" type="checkbox"/> Park |
| <input type="checkbox"/> Plaza/courtyard | <input type="checkbox"/> Post Office | <input type="checkbox"/> Religious Building |
| <input type="checkbox"/> School | <input type="checkbox"/> Sports Facility | <input type="checkbox"/> State Capitol |
| <input type="checkbox"/> Town Square | <input type="checkbox"/> Traffic Circle | <input type="checkbox"/> Transit Facility |
| <input type="checkbox"/> Zoo | | |
| <input type="checkbox"/> Other (specify) _____ | | |

General vicinity (check as many as apply)

- | | |
|--|---|
| <input type="checkbox"/> Rural (low population, open land) | <input type="checkbox"/> Suburban (residential setting outlying a major city) |
| <input type="checkbox"/> Town | <input checked="" type="checkbox"/> Urban/metropolitan |
| <input type="checkbox"/> Coastal (bordering salt water) | <input type="checkbox"/> Desert |
| <input type="checkbox"/> Plains (valley or plateau lands) | <input type="checkbox"/> Mountain |

Immediate locale (check as many as apply)

- ☐ Industrial
- ☒ Street/Roadside (within 20 ft).
- ☐ Tree Cover (overhanging branches or trees nearby)

Is the sculpture in a protected setting? (check if applicable)

- ☐ Protected from the elements (e.g., niche, canopy)
- ☐ Protected from the public (e.g., fenced)

Any other significant environmental factor (i.e. near airport or subway)

PART III: CONDITION INFORMATION

Structural condition (check as many as apply)

Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

	Sculpture	Base
Is the armature/internal support unstable or exposed? (look for signs of exterior rust on metal)	<input type="checkbox"/>	<input type="checkbox"/>
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking in plant growth)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Any broken or missing parts? (look for elements (i.e. sword, rille, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	<input type="checkbox"/>	<input type="checkbox"/>

Surface Appearance

	Sculpture	Base
Bird guano (e.g. bird droppings, other animal/insect remains)	<input type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input checked="" type="checkbox"/> PR underneath bottom of robe	<input type="checkbox"/>
Etched/pitted or otherwise corroded (usually applies to metal)	<input checked="" type="checkbox"/> on bottom of beard & front of robe below beard	<input type="checkbox"/>
Metallic staining (e.g. runoff from copper, iron, etc.)	<input type="checkbox"/>	<input checked="" type="checkbox"/> weeds grow by cracks in the base - removed
Organic growth (e.g., moss, algae, lichen or vines)	<input type="checkbox"/>	<input type="checkbox"/>
White crusts	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Chalky or powdery (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Granular, sugary or eroding (applies to stone only)	<input checked="" type="checkbox"/> some crack in robe on inside of FR front - also on PL bottom of robe	<input type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input type="checkbox"/>

Other (e.g. applied adhesives, spray paint, graffiti, gouges). Specify type and location of damage.

On fountain perimeter, there is some graffiti, splatters of green paint, some etched in graffiti on PL side

Does water collect in recessed areas of the sculpture and/or base?

☐ yes ☐ no ☒ unable to determine

Surface coating

Does there appear to be a coating? ☐ yes ☒ no ☐ unable to determine

If known, identify type of coating ☐ gilded ☐ painted ☐ varnished ☐ waxed

Is the coating in good condition? ☐ yes ☐ no ☐ unable to determine

Condition Assessment (check one)

In your opinion, what is the overall general appearance or condition of the sculpture?

☒ In urgent need of treatment ☐ Well-maintained
☒ Would benefit from treatment ☐ Unable to determine

PART IV: OVERALL DESCRIPTION

Briefly describe the sculpture, its subject/theme and its overall condition. Use the following description key when appropriate: PR= proper right; PL= proper left. Use PR and PL for figurative works to indicate the direction or side from the perspective of the statue. (i.e. as if you were positioned on the base exactly as is the sculpture). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract or figurative pieces avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

This is a large fountain designed in shape of a Maltese cross
w/ ^{large} figures at the end of each extension - each of which
stand over drinking fountains. Moses, the central figure,
stands on the base of stones with his PR raised w/ a clenched
fist, gesturing to the heavens, the source of all water. Around
the figures is a wall with medallions depicting prominent
Catholics of the American Revolution - all are readable
but one (Moylan) has no face in contrast to the others.
Moses' PL hand holds a tablet over his PL shoulder -
he is wearing a flowing robe.

PART V: SUPPLEMENTAL BACKGROUND MATERIALS

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories would be welcomed.

When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e. author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

☒ Book *Sculpture of a City, p. 144*
Public Art in Phila., Penny Balkin Bach,
Temple University Press, 1992, Phila., p. 201.

☐ Magazine/newspaper article _____

☐ Unpublished archival material _____

☐ Other (specify) _____

Where can a photograph or illustration of the work be obtained?

If photographic image is attached, please identify type of image.

☒ Photograph

☐ Illustration

☐ Slide

☐ Other (specify) _____

APPENDIX A2: CREMER SURVEY FORM (TRANSCRIPTION)

(Author's Note: References to figures are not included in the transcription. Bibliographic references to the sources cited in the text are provided at the end of the survey.)

SURVEY FORM

Name/Number: Catholic Total Abstinence Fountain, B

Location: Fountain Avenue at the Mann Music Center

Date: 1876-1877

Material: Tyrolese marble statues, Maryland marble pedestals, and Maine granite platform and steps

Sculptor and Architect: Hermann Kirn and Isaac H. Hobbs & Son

Original Source: City Water

Priority: 2

Description:

The classically designed Catholic Total Abstinence Fountain measures ninety feet in diameter by thirty-five feet high. It is composed of a granite platform in the shape of a Maltese Cross, which is approached by two steps that extend entirely around it.¹ In the center of the monument is a grand circular white marble fountain consisting of a low paneled wall with alternating piers. On the outside of the wall are carved medallions representing Catholic figures from the American Revolution such as George Meade, a Revolutionary Philadelphian; Colonel Stephen Moylan, a Revolutionary soldier; Count Casimir Pulaski; Marquis de Lafayette; Comte de Grasse; Chief Orono, a Penebscot

¹ Fairmount Park Art Association, *Sculpture of a City, Philadelphia's Treasures in Bronze and Stone* (New York: Walker Publishing Co., Inc., 1974), 144.

Indian; and the badge of the Temperance Union.² In the center of the circular basin is a fifteen-foot white marble figure of Moses standing above a massive rock and pointing upward, suggesting that he is the source of all water.

Four arms of the cross project from the enter fountain and each culminate in a classically ornamented statue pedestal. Each pedestal contains four drinking fountain basins and a lion's head water spout on each face, for a total of sixteen drinking fountains overall. Above the lion's heads, a classical molding runs around all four sides of the base and contains a classical modillion at each corner. Above the molding on each face are inscriptions regarding the statue's name and other pertinent Catholic history relating to the American Revolution. The pedestals are each surmounted by nine foot tall sixteen-ton marble statues of famous Irish Catholic citizens. These include Archbishop John Carroll, patriot priest of the Revolution; Commodore John Barry, father of the American Navy; Father Theobald Matthew, Catholic Apostle of Temperance; and Charles Carroll of Carrollton, the Catholic signer of the Declaration of Independence.³

Historic Background:

This fountain was donated by the Catholic Total Abstinence Union for the 1876 Centennial Exhibition. It was thought that a fountain of water surrounded by statues of prominent Irish Catholic Revolutionary heroes would be a lasting memorial of the principles of the organization and of the patriotism of the Irish in America.⁴

² Ibid. 144.

³ Ibid. 144.

⁴ J. Thomas Scharf and Thompson Westcott, *History of Philadelphia 1609-1884*. 3 volumes (Philadelphia: L.H. Everts & Co., 1884), 1485.

The Catholic Union had commissioned the German-born Philadelphia sculptor Hermann Kirn to design and carve all five of the figural statues. Kirn had been a student of Carl Steinhäuser, a famous Professor of Sculpture at the academy of arts in Carlsrunk, Germany [sic] and of St. Luke's in Rome, Italy. Even though Kirn lived with his family in Philadelphia, he returned to Laas, Germany to execute the statues.⁵

According to original correspondence between Kirn and the Catholic Union, Kirn preferred to use Tyrolese marble that was quarried from Germany. The Tyrol Marble was thought to be harder, with larger crystals, and consequently more durable when exposed to the outdoors.

The Catholic organization also commissioned the local Philadelphia architects Isaac H. Hobbs & Sons to design the surrounding pedestals and fountain. Hobbs was better known for his residential designs, and his publication known as *Godey's Lady's Book*. Hobbs also supervised the fountains construction and drainage installation. He was also responsible for contacting the granite work to Daniel J. Comber, and the marble work to Muller & Killen, both of Philadelphia.⁶

All four of the secondary statues sculpted by Kirn were shipped to New York or Philadelphia via steamer, just in time for the 1876 Exhibition. The central Moses figure was not completed and shipped to Philadelphia until one year after the Exhibition in 1877.

According to an article written in 1911 *North American* about Kirn, the Father Matthew statue was struck by lightning and partially destroyed several years earlier.

⁵ Catholic Total Abstinence Fountain, Philadelphia Archdiocesan Historic Research Center. Construction Files 1873-1877.

⁶ *The Catholic Centennial Fountain*. Philadelphia: Daniel J. Gallagher, 1877. n.p.

During this time, Kirn had been employed by the Fairmount Park Commission as a caretaker for their sculptures, and had consequently made the repairs to the statue himself.

The monumental style of this fountain appears to have been based on a type of fountain that was developed in Italy during the second half of the fifteenth century known as the "type with a raised central figure."⁷ This fountain uses a large central statue that is elevated on a pedestal and dominates the subsidiary figures placed on a lower level. An example of this fountain type is the *Fountain of Neptune* completed in 1557 and located in Messina, Italy.

The Catholic Total Abstinence Fountain is one of only a few structures that remain in Fairmount Park from the 1876 Centennial Exhibition.⁸ Although the sixteen drinking fountains no longer operate today, the overall fountain is important for being one of only two drinking fountain structures remaining in the park that was commissioned by a temperance organization.

Existing Conditions:

Given the one hundred and twenty year old birth date of this marble fountain, it is in relatively good condition. However, as is expected of the material in an outdoor environment, it is showing signs of weathering. This is indicated by the rough surface texture and work-down edges of projecting ornamentation. This process occurs naturally

⁷ Bertha Harris Wiles, *The Fountains of Florentine Sculptors and their Followers from Donatello to Bernini* (Cambridge: Harvard University Press, 1933), 47.

⁸ The two other structures that remain in the park from the 1876 Centennial are Memorial Hall and Ohio House.

in carbonate stones when placed in an outdoor environment, in which it is subjected to wind and rain. The adverse weathering effects can also be seen in the crystallized calcite, which is the groups of white bumps found on the marble surface.

Gypsum-bound soiling can also be seen in rain sheltered areas, such as under the small drinking water basins, under moldings, and most heavily under the draped coats of the statuary. If the gypsum is allowed to accumulate to such a degree that it becomes framboidal, or resembling the appearance of raspberries, then the crystalline form will break into the marble matrix and thus, cause the masonry to spall or break off.

Mortar joints throughout the entire structure are also very deteriorated, and in most cases have completely eroded. This is especially evident in the granite platform, between the piers and walls of the large fountain, and between the stones in the central rock that supports Moses. If the mortar joints are not repointed in the near future, this will encourage movement between the stones and subsequent chipping and cracking along the edges. The center rock area also exhibits organic growth and painted graffiti. The overall fountain also exhibits stains from earlier attempts of removing graffiti, as can be seen in the ghosting marks on the pedestals.

Various ornamental elements have been removed or stolen, or have broken off due to deterioration. These include two modillion on the pedestal of the John Barry statue; one modillion on the pedestal of the Charles Carroll statue; and one of the two headpieces from the Moses statue. The Father Matthew statue contains a severe crack along its back side with a very deteriorated mortar joint. This was probably the area damaged by lightning and then repaired by the sculptor Hermann Kirn during the early twentieth century.

The surrounding concrete sidewalls are also extremely cracked and broken, and present a danger to pedestrians.

Conservation Recommendations:

The conservation of this historically important centennial fountain should occur as soon as possible in order to avoid the loss of additional historic materials. Although it is not possible to halt the weathering of this marble fountain, several steps can be taken towards retarding any accelerated deterioration. These include the removal of graffiti stains with an alkaline paint remover or methyl chloride poultice; repointing of all elements in the structure with a lime-based mortar that matches the original in strength, texture, profile, color, width, and other visual qualities; an overall low pressure water wash; and repairs made to the Father Mathew statue.

The cracked area on the Father Mathew statue should be mechanically re-adhered using stainless steel dowels or pins set into the marble with epoxy, and repointed with a lime-based mortar. If this statue does not receive attention in the near future, then valuable historic materials will be lost, and possibly lead to injuring a passing pedestrian. The three missing modillions from the pedestals and the one headpiece from the Moses figure should also be replaced with the same type of marble, or other compatible material.

Sources cited by Cremer:

Catholic Centennial Fountain, The. Philadelphia: Daniel J. Gallagher, 1877.

Catholic Total Abstinence Fountain. Philadelphia Archdiocesan Historic Research Center, Construction Files 1873-1877.

Fairmount Park Art Association. *Sculpture of a City, Philadelphia's Treasures in Bronze and Stone*. New York: Walker Publishing Co., Inc., 1974.

Scharf, J. Thomas and Thompson Westcott. *History of Philadelphia 1609-1884*, 3 volumes. Philadelphia: L.H. Everts & Co., 1884.

Wiles, Bertha Harris. *The Fountains of Florentine Sculptors and their Followers from Donatello to Bernini*. Cambridge: Harvard University Press, 1933.

APPENDIX A3: PHILADELPHIA OFFICE OF ARTS AND CULTURE, PUBLIC ART
PROGRAM, SCULPTURE INVENTORY AND ASSESSMENTS DATABASE
SURVEY FORM

**CITY OF PHILADELPHIA SCULPTURE SURVEY,
SCULPTURE GENERAL INFORMATION**

Sculpture ID: CATO **Title:** Catholic Total Abstinence Fountain

Enrollment District: **Address:** Concourse and State Drives

User Code: **City, State, Zip:** Philadelphia, PA 19131

Sculptor/Architect/Designer: Kim, Herman

☐ Incomplete ☐ Single Element ☐ Four-leaf ☒
☐ Missing ☐ Multiple Elements ☒ Knot or Moving ☐
☐ Unlocated ☐ Architectural "Decorations" Detail ☐ Play Sculpture

Steward: City of Philadelphia, Fairmount Park Commission **Photo File Name:** CATO_00.jpg

Location Information: **Installation Information**
General Location: West Fairmount Park **Installation Year:** 1876
Specific Location: **Source of Installation Date:** Estimated or ca.
Map Coordinates: **Latitude:** **Longitude:** **Other Date Information:** c. 1876
Initiator: Organizational
 Gift (Centennial) Phila.
 Members of Catholic Total
 Abstinence Union of
 America

Overall Site Condition: Poor **Overall Structural Condition:** Poor **Art Commission #:** **Overall Appearance:** Poor

General Site Conditions:
 At center of traffic circle, adjacent to tennis courts. Utility access adjacent to John Barry sculpture.

Short Description:
 Marble statue of Moses on mound within stone wall of fountain basin. Four marble statues of male figures placed at cardinal points around Moses.

Detailed Description:
 Grouping of five separate marble male figures on high pedestals within round, shallow fountain basin. Central figure of Moses on beehive shaped mound of irregularly cut stone blocks. Fountain has four rounded lobes radiating to the cardinal points forming circular granite steps. Each point supports four individual marble male figures on marble pedestals. Figures include Father Matthew, Charles Carroll, Rev. John Carroll and John Barry. No inscriptions.

Overall Dimensions:

Height:	25 Ft.	4 In.	Height Type:	Estimated
Width:	Ft.	In.	Width Type:	
Depth:	Ft.	In.	Depth Type:	
Diameter:	20 Ft.	In.	Diameter Type:	Documented

Surveyor: Williams, Donna **Date of Survey:** 3/7/97

9/27/01 **Catholic Total Abstinence Fountain**
General Information: Page 1

CITY OF PHILADELPHIA SCULPTURE SURVEY, COMPONENT INFORMATION

Sculpture ID: CATO Title: Catholic Total Abstinence Fountain

Component: 01 Title: Figure of Moses

Sculptor/Architect/Designer: Kim, Herman

Foundry/Fabricator: -Unknown, no foundry mark noted

Location in Work: Moses figure

Installation Date Information

Installation Year: 1876

Installation Date Type: Estimated or ca

Other Date Information:



Photo File Name: CATO_01.jpg

Contemporary	<input type="checkbox"/>	Relief	<input type="checkbox"/>	Equestrian	<input type="checkbox"/>
Bas-relief	<input type="checkbox"/>	Animal	<input type="checkbox"/>		
Single Figure	<input checked="" type="checkbox"/>	Object	<input type="checkbox"/>		
Sculpture Group	<input type="checkbox"/>	Historic Element	<input type="checkbox"/>		

Short Description:

Marble central figure of Moses on mound within quatrefoil-shaped stone perimeter wall of fountain basin.

Detailed Description:

Marble central figure of Moses on beehive-shaped mound of irregularly cut, rusticated stone blocks, 12' high x 10' diameter at base. Figure has PR hand raised up and PL hand to chest.

Figure at center of round-shaped fountain basin. Cast-stone blocks form wall around fountain. Medallions with male faces applied to exterior perimeter of fountain basin.

Notes:

Figure approximately 1.5 times life size. Stone mound 12' high x 10' diameter. Circular fountain base 20' diameter.

Dimensions

Component:				Pedestal:			
Height:	96 in	Height Type:	Estimated	Height:	144 in	Height Type:	Estimated
Width:	In	Width Type:		Width:	In	Width Type:	
Depth:	In	Depth Type:		Depth:	In	Depth Type:	
Diameter:	In	Diameter Type:	Estimated	Diameter:	240 in	Diameter Type:	Estimated
Component Material(s)				Pedestal, etc. Material(s)			
Marble				Granite			
				Marble			

Surveyor: Williams, Donna

Date of Survey: 3/7/97

9/27/01

Figure of Moses
Component Information: Page 1

**CITY OF PHILADELPHIA SCULPTURE SURVEY,
CONDITION INFORMATION**

Sculpture ID: CATO **Title:** Catholic Total Abstinence Fountain

Component : 01 **Title:** Figure of Moses

Component General Condition:

Structure: Very Unstable
Appearance: Poor

Problems From Surroundings:

Ground surface of plaza may be unstable. Frequent vandalism in neighborhood.

**Component
Existing Problem(s)**
Weathered (noticeable)
Splits/Cracks
Accretion(s)

Pedestal General Condition:

Structure: Very Unstable
Appearance: Poor

**Pedestal
Existing Problem(s)**
Staining, Biological
Graffiti, Incised
Damage, Inadeq./Improp. Maint
Joints, Open
Paint/Paint drips

Condition Narrative:

Surface of carved stone figure eroded. Several vertical cracks in drapery on PR front end adjacent to PL foot. Vertical cracks extending down back of figure, from PR shoulder down through drapery. Cracks also below the arm and directly below the chin. Black tar spilled across stone on PR side of pedestal, just below figure. Heart shape graffiti carved into stone figure just above knee.

Beehive-shaped pedestal suffers from open joints, mortar loss with organic growth in cracks. Paint splashed onto surface of piece. Damage from previous repairs.

Fountain interior surface/joints in poor condition. Exterior perimeter wall of fountain basin eroded in appearance. Medallions of male faces eroded as well. Lichen growth, graffiti scratched into flat surface of fountain wall, too numerous to count. Generally extremely poor condition. Possible instability and loose parts.

Investigation Information:

Additional Investigation Recommended? ☒

City engineer should investigate to determine if structure is stable. Also, plumbing should be investigated to determine working order. Stone mason needed for estimate of damage to surfaces.

Treatment Recommendations:

Interim:

Estimate includes conservation only

Long Term:

Treatment for conservation includes cleaning, repair and removal of graffiti scratched into surface. Also removal of organic growth, stabilization of cracks.

Structural Treatment Immediacy: Immediately

Appearance Treatment Immediacy: Immediately

Surveyor: Williams, Donna Weather Conditions: cloudy, 45 degrees

Date of Survey: 3/7/97

9/27/01

Figure of Moses
Condition Information: Page 1

CITY OF PHILADELPHIA SCULPTURE SURVEY, COMPONENT INFORMATION

Sculpture ID: CATO Title: Catholic Total Abstinence Fountain
Component: 05 Title: Figure of Father Matthew

Sculptor/Architect/Designer: Kirn, Herman

Foundry/Fabricator: Unknown, no foundry mark noted

Location in Work: Father Matthew figure

Installation Date Information

Installation Year: 1876

Installation Date Type: Estimated or ca.

Other Date Information:

<input type="checkbox"/> Contemporary	<input type="checkbox"/> Relief	<input type="checkbox"/> Sculpture
	<input type="checkbox"/> Bust	<input type="checkbox"/> Animal
	<input checked="" type="checkbox"/> Single Figure	<input type="checkbox"/> Object
<input type="checkbox"/> Sculpture Group		<input type="checkbox"/> Historic Element



Photo File Name: CATC_05.jpg

Short Description:

One of four separate male figures set around central stone Moses sculpture. Marble figure atop marble and granite pedestal.

Detailed Description:

Sculpture: figure of Father Matthew, Apostle of Temperance. Marble standing male figure atop marble pedestal set at center of round, granite steps. Pedestal acts as fountain, with a small basin on each of the four sides near the base with lion head relief; water spout set within a round arch above. PL arm across waist with coat draped over arm. PR arm relaxed in vertical position at side of figure.

Dimensions

Component:

Height: 88 in. Height Type: Estimated
Width: 30 in. Width Type: Estimated
Depth: 30 in. Depth Type: Estimated
Diameter: in. Diameter Type:

Component Material(s)

Marble

Pedestal:

Height: 2'6 in. Height Type: Estimated
Width: 51 in. Width Type: Estimated
Depth: 51 in. Depth Type: Estimated
Diameter: n. Diameter Type:

Pedestal, etc. Material(s)

Granite
Marble

Surveyor: Williams, Donna

Date of Survey: 3/7/97

9/27/01

Figure of Father Matthew
Component Information Page 4

**CITY OF PHILADELPHIA SCULPTURE SURVEY,
CONDITION INFORMATION**

Sculpture ID: CATO Title: Catholic Total Abstinence Fountain

Component : 05 Title: Figure of Father Matthew

Component General Condition:

Structure: Very Unstable
Appearance: Poor

Problems From Surroundings:

Ground surface of plaza may be unstable. Frequent vandalism in neighborhood.

Component

Existing Problem(s)

Biological Growth
Graffiti (incised/scratched)
Broken Parts
Open Joints
Physical Instability

Pedestal General Condition:

Structure: Very Unstable
Appearance: Poor

Pedestal

Existing Problem(s)

Structural Instability
Graffiti, Incised
Joints, Mortar Deterioration
Cracked
Corrosion

Condition Narrative:

Stone figure and pedestal has spalling stone, open joints, accretions, vandalism in the form of graffiti. Also cracks and breaks with some material loss. Old repairs in the form of cast-concrete fills. Organic growth, dirty, terrazzo staining on PL leg, origin of stain not clear. Lichen growth in the undercuts. PL side of sculpture from shoulder to base of figure is in danger of falling off. Cracked with old repairs along joint, separating and unstable structurally. PL hand replaced with cast-concrete.

Pedestal scratched with graffiti, fair amount of lichen growth. Vertical cracks running through back of pedestal at PL corner. Water basin at base filled with old leaves and debris and stained. Stepped stone base joints are cracked with grout and chip losses.

Investigation Information:

Additional Investigation Recommended? ☒

City engineer should investigate operational status of plumbing. Stone mason needed to investigate stability of pedestal.

Treatment Recommendations:

Long Term:

Cleaning of sculpture, removal of old repairs and replacement. Stabilization of all loose pieces on PL side of figure. Filling any losses associated with old repairs.

Structural Treatment immediately: Immediately

Appearance Treatment immediately: Immediately

Surveyor: Williams, Donna Weather Conditions: cold, cloudy

Date of Survey: 3/7/97

9/27/01

Figure of Father Matthew
Condition Information: Page 1

**CITY OF PHILADELPHIA SCULPTURE SURVEY,
COMPONENT INFORMATION**

Sculpture ID: CATO **Title:** Catholic Total Abstinence Fountain

Component: 02 **Title:** Figure of John Barry

Sculptor/Architect/Designer: Kirt, Herman

Foundry/Fabricator: -Unknown no foundry mark noted

Location in Work: John Barry figure

Installation Date Information

Installation Year: 1876

Installation Date Type: Estimated or ca.

Other Date Information:

Contemporary ☐ Relief ☐ Sculpture ☐
 Bust ☐ Animal ☐
 Single Figure ☒ Object ☐
 Sculpture Group ☐ Historic Element ☐



Photo File Name: CATO_02.jpg

Short Description:

One of four separate male figures set around central stone Moses sculpture. Marble figure atop marble and granite pedestal.

Detailed Description:

Sculptural figure of John Barry. Marble figure atop marble pedestal set at center of round, granite steps. Pedestal acts as fountain, with a small basin on each of the four sides near the base with lion head relief, water spout set within a round arch above. PL leg raised and supported on a stump. PL arm bent down and resting on thigh. PR arm uplifted holding a scroll of paper.

Dimensions

Component

Height: 88 In. Height Type: Estimated
 Width: 30 In. Width Type: Estimated
 Depth: 30 In. Depth Type: Estimated
 Diameter: In. Diameter Type:

Component Material(s)

Marble

Pedestal

Height: 216 In. Height Type: Estimated
 Width: 8' In. Width Type: Estimated
 Depth: 8' In. Depth Type: Estimated
 Diameter: In. Diameter Type:

Pedestal, etc. Material(s)

Granite
 Marble

Surveyor: Williams, Donna

Date of Survey: 3/7/97

9/27/01

Figure of John Barry
 Component Information: Page 1

**CITY OF PHILADELPHIA SCULPTURE SURVEY,
CONDITION INFORMATION**

Sculpture ID: CATO **Title:** Catholic Total Abstinence Fountain

Component : 02 **Title:** Figure of John Barry

Component General Condition:

Structure: Very Unstable
Appearance: Poor

Problems From Surroundings:

Ground surface of plaza may be unstable. Frequent vandalism in neighborhood

Component
Existing Problem(s)
Biological Growth
Weathered (noticeable)
Spills/Cracks

Pedestal General Condition:

Structure: Very Unstable
Appearance: Poor

Pedestal
Existing Problem(s)
Covered with Dirt/Grime
Graffiti, Incised
Broken

Condition Narrative:

Both large architectural brackets are missing from the rear of the lower portion of the pedestal. Lichen growth. PR side of figure, drapery at rear is cracked along the veining in the marble. Male figure has green algae on face and down front of figure. Black staining in undercuts of drapery. Black lichen all over the figure. Surface weathered and eroded. Bedding joints are eroded and open, possibly unstable.

Fountain basin filled with debris.

Investigation Information:

Additional Investigation Recommended? ☒

Engineer should investigate the operational status of plumbing. Stone mason needed to determine stability of pedestal.

Treatment Recommendations:

Long Term:

Cleaning and removal of organic growth from figure and pedestal. Repair of any material losses and missing mortar.

Structural Treatment Immediacy: Immediately
Appearance Treatment Immediacy: Immediately

Surveyor: Williams, Donna Weather Conditions: cloudy, 45 degrees

Date of Survey: 3/7/97

9/27/01

Figure of John Barry
Condition Information: Page 1

CITY OF PHILADELPHIA SCULPTURE SURVEY, COMPONENT INFORMATION

Sculpture ID: CATO **Title:** Catholic Total Abstinence Fountain

Component: 04 **Title:** Figure of Rev. John Carroll

Sculptor/Architect/Designer: Kirt, Herman

Foundry/Fabricator: -Unknown, no foundry mark noted

Location in Work: Rev John Carroll figure

Installation Date Information

Installation Year 1875

Installation Date Type: Estimated or ca

Other Date Information:



Photo File Name: CATO_04.jpg

Contemporary ☐

Relief ☐

Equestrian ☐

Dust ☐

Animal ☐

Single-figure ☒

Object ☐

SculptureGroup ☐

Historic Element ☐

Short Description:

One of four separate male figures set around central stone Moses sculpture. Marble figure atop marble and granite pedestal.

Detailed Description:

Sculptural figure of Rev. John Carroll. Marble standing figure atop marble pedestal set at center of round, granite steps. Pedestal acts as fountain, with a small basin on each of the four sides near the base with lion head relief water spout set within a round arch above. Arms of figure folded across chest.

Dimensions

Component:

Height 38 in. Height Type: Estimated

Width 30 in. Width Type: Estimated

Depth 30 in. Depth Type: Estimated

Diameter in. Diameter Type:

Component Material(s)

Marble

Pedestal:

Height 2'6 in. Height Type: Estimated

Width 51 in. Width Type: Estimated

Depth 81 in. Depth Type: Estimated

Diameter in. Diameter Type:

Pedestal, etc. Material(s)

Granite

Marble

Surveyor: Williams, Donna

Date of Survey: 3/7/97

9/27/01

Figure of Rev. John Carroll
Component Information, Page 1

**CITY OF PHILADELPHIA SCULPTURE SURVEY,
CONDITION INFORMATION**

Sculpture ID: CATO **Title:** Catholic Total Abstinence Fountain

Component : 04 **Title:** Figure of Rev. John Carroll

Component General Condition:

Structure: Very Unstable
Appearance: Poor

Problems From Surroundings:

Ground surface of plaza may be unstable. Frequent vandalism in neighborhood.

**Component
Existing Problem(s)**

Accretion(s)
Biological Growth
Open Joints
Broken Parts

Pedestal General Condition:

Structure: Very Unstable
Appearance: Poor

**Pedestal
Existing Problem(s)**

Joints, Open
Covered with Dirt/Grime
Graffiti, Incised
Chipped and/or Nicked

Condition Narrative:

Figure and pedestal suffer from sugaring, possible spalling, accretions, missing mortar, minor vandalism, possible missing parts.

Figure has fair amount of organic growth on surface, black in the undercuts, particularly on the underside of the folded arms, green algae on other areas. Cracking along natural veins and bedding planes. PL side has fair amount of cracking and possible old repairs extending from PL knee downward through drapery. Material loss along fold of drapery. Toe of PL foot cracked through end is in danger of loss.

Pedestal scratched with graffiti, fair amount of lichen growth. Water basin at base filled with old leaves and debris and stained. Stepped stone base/joints are cracked with grout and chip losses.

Investigation Information:

Additional Investigation Recommended? ☒

Engineer should investigate operational status of plumbing. Stone mason needed to judge stability of pedestal.

Treatment Recommendations:

Long Term:

Cleaning and repair of figure and pedestal. Removal of graffiti. Replace material losses.

Structural Treatment Immediacy: Immediately
Appearance Treatment Immediacy: Immediately

Surveyor: Williams, Donna **Weather Conditions:** cloudy, 45 degrees

Date of Survey: 3/7/97

9/27/01

Figure of Rev. John Carroll
Condition Information Page 1

CITY OF PHILADELPHIA SCULPTURE SURVEY, COMPONENT INFORMATION

Sculpture ID: CATO Title: Catholic Total Abstinence Fountain

Component: 03 Title: Figure of Charles Carroll

Sculptor/Architect/Designer: Kim, Herman

Foundry/Fabricator: -Unknown, no foundry mark noted

Location in Work: Charles Carroll figure

Installation Date Information

Installation Year 1876

Installation Date Type: Estimated or cal.

Other Date Information:



Photo File Name: CATO_C3.jpg

Contemporary <input type="checkbox"/>	Relief <input type="checkbox"/>	Equestrian <input type="checkbox"/>
	Basal <input type="checkbox"/>	Animas <input type="checkbox"/>
	Single Figure <input checked="" type="checkbox"/>	Object <input type="checkbox"/>
	Sculpture Group <input type="checkbox"/>	Historic Element <input type="checkbox"/>

Short Description:

One of four separate male figures set around central stone Moses sculpture. Marble figure atop marble and granite pedestal.

Detailed Description:

Sculptural figure of Charles Carroll. Marble standing male figure atop marble pedestal set at center of round, granite steps. Pedestal acts as fountain, with a small basin on each of the four sides near the base with lion head relief water spout set within a round arch above. PR arm held up at hip, PL arm extended vertically at side holding book.

Dimensions

Component:				Pedestal:			
Height	88 in.	Height Type	Estimated	Height	2'6 in.	Height Type	Estimated
Width	30 in.	Width Type	Estimated	Width	81 in.	Width Type	Estimated
Depth	30 in.	Depth Type	Estimated	Depth	81 in.	Depth Type	Estimated
Diameter	in.	Diameter Type		Diameter	in.	Diameter Type	
Component Material(s)				Pedestal, etc. Material(s)			
Marble				Marble			
				Granite			

Surveyor: Williams, Donna

Date of Survey: 3/7/97

9/27/01

Figure of Charles Carroll
Component Information: Page 1

**CITY OF PHILADELPHIA SCULPTURE SURVEY,
CONDITION INFORMATION**

Sculpture ID: CATO **Title:** Catholic Total Abstinence Fountain

Component : 03 **Title:** Figure of Charles Carroll

Component General Condition:

Structure: Very Unstable
Appearance: Poor

Pedestal General Condition:

Structure: Very Unstable
Appearance: Poor

Problems From Surroundings:

Ground surface of plaza may be unstable. Frequent vandalism in neighborhood.

**Component
Existing Problem(s)**

Accretion(s)
Loose joints/parts
Biological Growth
Weathered (noticeable)

**Pedestal
Existing Problem(s)**

Deterioration, Overall
Covered with Dirt/Grit
Broken

Condition Narrative:

Stone figure and pedestal suffering from sugaring, spelling, accretions, open joints, missing mortar. Vandalism in the form of graffiti and material losses. Missing parts

Male figure has green algae on face and down front of figure. Black staining in undercuts of drapery. Black lichen all over the figure. Surface weathered and eroded. Bedding joints are eroded and open, possibly unstable.

Loss of scrollwork on pedestal, PR front side. Fountain basin filled with debris

Investigation Information:

Additional Investigation Recommended? ☒

Recommend engineer investigate operational status of plumbing. Stone mason needed to estimate stability of pedestal.

Treatment Recommendations:

Long Term:

Cleaning of figure and pedestal, removal of organic growth, stabilization of cracks. Replace missing mortar.

Structural Treatment Immediacy: Immediately

Appearance Treatment Immediacy: Immediately

Surveyor: Williams, Donna Weather Conditions: cloudy, 45 degrees

Date of Survey: 3/7/97

9/27/01

Figure of Charles Carroll
Condition Information Page 1

APPENDIX A4: MASONRY CONDITION ASSESSMENT COMPARISON

Assessment	Deterioration Mechanisms / Weathering											Other Conditions					
	Loss of Stone Material	Discoloration / Deposit			Detachment				Fissures / Deformation		Vandalism	Missing Elements	Mortar Loss	Incompatible Repairs	Debris	Invasive Vegetation	Animal / Insect Infestation
	Break Out	Discoloration / Staining	Soiling	Loose Salt Deposits	Surface Crust	Biological Deposits (Guano)	Granular Disintegration / Sugaring	Crumbling	Contour Scaling / Spalling	Detachment of Structural Elements							
1993 SOSI**	X				X	X	X	X			X		X				
1996 Cremer**	X		X		X	X	X				X		X	X		X	
1997 Williams***			X		X	X	X				X					X	

* Pennsylvania Save Outdoor Sculpture! Survey, 1993.

** History and Conservation of 19th and Early 20th Century Drinking Fountains in Philadelphia's Fairmount Park," Master's Thesis, Jill Cremer, Columbia University, 1996.

*** City of Philadelphia Office of Arts and Culture Sculpture Inventory and Assessments Database, Denna Williams, 1997.

APPENDIX A4: FITZNER, HEINRICHS AND KOWNATZKI CLASSIFICATION
SYSTEM

Table A4.1: Classification of weathering forms

LEVEL I Group of weathering forms	LEVEL II Main weathering forms	LEVEL III <i>Individual weathering forms</i>
Less of stone material	Back weathering	Back weathering due to loss of scales
		Back weathering due to loss of stone elements dependent on stone structure
		Back weathering due to loss of crusts
		Back weathering due to loss of undefinable stone elements
	Relief	Rounding / notching
		Alveolar weathering
		Weathering out dependent on stone structure
		Weathering out of stone components
		Clearing out of stone components
		Roughening
		Microkaol
		Pitting
	Break out	Break out due to direct anthropogenic influence
		Break out due to constructional cause
		Break out due to natural cause
		Break out due to non-recognizable cause

Table 1.3 Classification of weathering forms

LEVEL I <i>Group of weathering forms</i>	LEVEL II <i>Main weathering forms</i>	LEVEL III <i>Individual weathering forms</i>
Discoloration / deposit	Discoloration	Coloration Bleaching
	Soiling	Soiling by pollutants from the atmosphere
		Soiling by particles from surface and bottom water
		Soiling by droppings
		Soiling due to direct anthropogenic influences
	Loose salt deposits	Efflorescences
		Sublimescences
	Crust	Dark-colored crust tracing the surface
		Dark-colored crust changing the surface
		Light-colored crust tracing the surface
		Light-colored crust changing the surface
		Colored crust tracing the surface
		Colored crust changing the surface
	Biological colonization	Microbiological colonization
		Colonization by higher plants
	Discoloration to crust	
	Soiling to crust	
	Loose salt deposits to crust	
	Biological colonization to crust	

Table 1.3 Classification of weathering forms

LEVEL I <i>Group of weathering forms</i>	LEVEL II <i>Main weathering forms</i>	LEVEL III <i>Individual weathering forms</i>
Detachment	Granular disintegration	Granular disintegration into powder
		Granular disintegration into sand
		Granular disintegration into grains
	Crumbling	
	Splintering	
	Flaking	Single flakes
		Multiple flakes
	Contour scaling	Scale due to tooling of the stone surface
		Single scale
		Multiple scales
	Detachment of stone elements dependent on stone structure	Exfoliation
		Splitting up
	Detachment of crusts with stone material	
	Granular disintegration to flaking	
	Flaking to contour scaling	
	Flaking to crumbling	
	Granular disintegration to crumbling	
	Crumbling to splintering	
	Crumbling to contour scaling	
	Splintering to contour scaling	

Table 1.4. Classification of weathering forms

LEVEL I Group of weathering forms	LEVEL II Main weathering forms	LEVEL III Individual weathering forms
Fissures / deformation	Fissures	Fissures independent of stone structure
		Fissures dependent on stone structure
	Fissures dependent on stone structure to splitting up	
	Deformation	

CATHOLIC TOTAL ABSTINENCE UNION OF AMERICA FOUNTAIN
CONDITION ASSESSMENT FORM

Date: 8 April 2002

Weather: cool, overcast

COMPONENT: Moses

General Notes and Description: The figure of Moses faces east and is carved from a single block of marble. The base for the figure of Moses is composed of rough-cut marble blocks set in beehive-shaped mound. The figure and base comprise the central component of the fountain ensemble and are located in a shallow marble basin. Originally, the fountain works included several water outlets located in the rock mound base. The water was designed to collect in the marble basin. The fountain is no longer operating and the basin is dry.

PEDESTAL

Material(s): marble

Condition Notes: The bottom of the rock mound base is differentiated from the upper portion by a band of hewn stone that forms a projecting ledge. The upper portion of the base is entirely composed of rough-cut stone of varied shapes and sizes. The entire base requires repointing, as the masonry joints are either missing mortar or the mortar is unstable and loose. The only exception is the very top of the base where the mortar joints for the highest courses of stone are intact. There is a small amount of invasive vegetation. This is limited to the mortar joints and the bottom portion of the base. There is green paint splashed on the southeast side of the base about two-thirds of the way up. Additionally, black paint, or possibly tar, mars the upper portion of the base near the proper right foot of the figure of Moses. There is general soiling on the surface of all of the marble and evidence of black crust on some of the undercut surfaces of the stone. The black crusts are most prevalent on the north side of the base. Some of the marble blocks have red, rust colored inclusions. There is a large gap on the south side of the base where a stone is missing.

FIGURE

Material(s): marble

Condition Notes: The figure of Moses stands on the rock mound base with its proper right foot forward and proper right hand raised. Attributes include two tablets and a staff held in the proper left hand and horns, or rays of light, which are a symbol of divinity, on top of the figure's head. The figure wears a long draped robe and sandals. The marble figure shows signs of general surface erosion. In some areas, such as at the cuff of the robe on the proper right side

and across the figure's chest, erosion has resulted in substantial material loss. The figure has several fissures. There are black surface crusts under the folds of the robe, under the raised proper right arm and in the folds of the drape on the proper left, or north, side of the figure. General soiling is apparent on the face and hair. Missing elements include a finger on the proper right hand, a horn and a broken staff. There is scratched graffiti on the upper thigh of the proper right leg and an insect nest or hive under the hand holding the tablets.

INSCRIPTIONS

Notes: There are no inscriptions on this component of the fountain.

**CATHOLIC TOTAL ABSTINENCE UNION FOUNTAIN
CONDITION ASSESSMENT TABLE**

COMPONENT: Moses			
Deterioration Mechanisms / Weathering	Loss of Stone Material		LOCATION AND DESCRIPTION
		Erosion	General surface erosion of marble figure.
	Discoloration / Deposit	Break Out	
		Discoloration / Staining	Rust-colored inclusions in the masonry of the rock mound base.
		Soiling	General soiling on the base's entire surface. Soiling on the face and hair of figure.
		Loose Salt Deposits	
		Surface Crust	Crusts on undercut surfaces of base, especially on north side. Crusts on figure under the proper right arm and under folds of robe, especially on north side.
		Biological Deposits (Guano)	
	Detachment	Granular Disintegration / Sugaring	
		Crumbling	Crumbling of edge of robe and across chest of figure.
		Contour Scaling / Spalling	
		Detachment of Structural Element	
	Fissures / Deformation	Fissures	Small fissures in figure.
		Deformation / Creep	
Other Conditions		Vandalism	Green paint on southeast side of base and black paint on base near proper right foot. Graffiti on upper thigh of figure, proper right leg.
		Missing Elements	Missing stone on south side of base. Missing elements of figure include finger, horn and staff.
		Mortar Loss	Mortar loss of base, all areas except top portion.
		Incompatible Repairs	Repointing on top part of base. Metal pin in proper right hand of figure.
		Debris	
		Invasive Vegetation	Isolated areas of invasive vegetation in mortar joints of base.
		Animal/Insect Infestation	Hive under proper left hand of figure.

CATHOLIC TOTAL ABSTINENCE UNION OF AMERICA FOUNTAIN
CONDITION ASSESSMENT FORM

Date: 4 April 4, 2002

Weather: cool, clear

COMPONENT: Father Mathew

General Notes and Description: The figure of Father Mathew faces southeast. The marble figure stands on a marble base and granite steps. The base has four lions' heads fountains that drain into semi-circular basins. The drinking fountains are no longer functioning and the basins do not drain. The holes where the fountain stoppers were connected to the base are filled. Each side of the base has an inscription. The figure of Father Mathew is the most severely damaged sculptural component of the fountain. The statue was struck by lightening in the early twentieth century and repaired with a metal pin and mortar. The sculptor's signature is visible on the lower portion of the proper right side of the figure. The signature reads, "H. Kirm Fecit. 1877."

PEDESTAL

Material(s): marble and granite

Condition Notes: Only the bottom tier of the base is granite and the rest of the base is marble. Seventeen pieces of carved masonry comprise the marble portion of the base and there are four blocks of granite. Each side of the base has black crusts under the basin, around the lip of the basin and in the recessed and undercut areas of the carved elements. On the lower portions of the base is evidence of some surface graffiti, which has subsequently been removed, and graffiti in the form of carved letters and symbols. Most of the masonry joints have missing or loose mortar. The basin on the proper right side of the base was damaged and repaired with a dutchman. There is one substantial chip in a corner masonry unit and other minor chips. The proper left side of the base has an area with localized flaking. Biogrowth is limited to the lower portion of the base below the level of the basins. There is a large crack on the lower portion of the back side of the base.

FIGURE

Material(s): marble

Condition Notes: The figure of Father Mathew was struck by lightening causing damage to the head and proper left arm of the sculpture. Repairs were made to the figure using metal pins and mortar patches. Corrosion of the metal pin in the back of the figure has caused further damage to the masonry and is now exposed. Mortar patches are evident on all four sides of the figure, but are most

prominent on the front and proper left sides. There are other minor cracks in the masonry not caused by the lightening damage and subsequent repairs. The marble has black crusts in the undercut areas especially under the drapery folds. There is a large chip in the drapery on the proper left side. The back of the sculpture has two large horizontal cracks. The proper right arm of the figure has been repaired with a mortar patch. There are insect nests attached to the figure visible from the front side under the folds of the drapery.

INSCRIPTIONS

Notes: The pedestal on which the figure of Father Mathew stands is inscribed on all four sides.

Front side:

FATHER MATHEW
THE APOSTLE
OF
TEMPERANCE
BORN OCT 10, 1790
IN TIPPERARY CO. IRELAND
DIED DEC. 8, 1856
IN CORK CO. IRELAND

Proper right side:

"THAT RESOLUTION IS AN HOMAGE TO
HUMANITY, TO PHILANTHROPY, TO VIRTUE."
HENRY CLAY
"THIS ILLUSTRIOUS BENEFACITOR OF THE
HUMAN RACE AND OUR OWN COUNTRY."
WM H. SEWARD
"HE COMES AMONG US ON A MISSION OF
BENEVOLENCE - IT IS A NOBLE MISSION AND
WELL HE IS FULFILLING IT."
LEWIS CASS
"HE COME HERE UPON A GREAT MISSION,
WHICH COMMANDS THE ADMIRATION AND
SYMPATHY OF ALL MEN."
STEPHEN H. DOUGLAS
"THERE IS LOVE, PURITY AND FIDELITY INSCRIBED
UPON THE BANNER THAT HE BEARS."
SAM. HOUSTON

Back side:

THIS MONUMENT WAS ERECTED
BY THE
CATHOLIC TOTAL ABSTINENCE
UNION OF AMERICA
IN HONOR OF THE
FIRST CENTENARY
OF
AMERICAN INDEPENDENCE.

Proper left side:

HOW CONGRESS HONORED HIM.
UPON DECEMBER 19TH 1849
REV. THEOBALD MATHEW,
WAS BY SPECIAL RESOLUTION
INVITED TO A PRIVILEGED SEAT UPON
THE FLOORS OF THE
HOUSE OF REPRESENTATIVES.

**CATHOLIC TOTAL ABSTINENCE UNION FOUNTAIN
CONDITION ASSESSMENT TABLE**

COMPONENT: Father Mathew			
Deterioration Mechanisms / Weathering	Loss of Stone Material		LOCATION AND DESCRIPTION
		Erosion	General erosion of marble surface of figure.
		Break Out	Small chips missing from pedestal and from the robe of figure.
	Discoloration / Deposit	Discoloration / Staining	
		Soiling	
		Loose Salt Deposits	
		Surface Crust	Black surface crusts around each basin of pedestal and on undercut areas of robe of figure.
		Biological Deposits (Guano)	
	Detachment	Granular Disintegration / Sugaring	
		Crumbling	
		Contour Scaling / Spalling	
		Detachment of Structural Element	
	Fissures / Deformation	Fissures	Two large cracks on back side of figure. Cracks on lower portion of rear side of pedestal.
		Deformation / Creep	
Other Conditions		Vandalism	Traces of graffiti that has been removed on lower portion of pedestal.
		Missing Elements	Missing large section of back of marble figure, exposing metal pin.
		Mortar Loss	General mortar loss from joints in pedestal.
		Incompatible Repairs	Metal pin and mortar patches on back side of figure.
		Debris	Debris in pedestal basins.
		Invasive Vegetation	Invasive vegetation below basins on lower portion of pedestal.
		Animal/Insect Infestation	Hive under folds of robe on front side of figure.

CATHOLIC TOTAL ABSTINENCE UNION OF AMERICA FOUNTAIN
CONDITION ASSESSMENT FORM

Date: 5 April 2002

Weather: cold, overcast, light snow

COMPONENT: Commodore John Barry

General Notes and Description: The figure of Commodore John Barry faces northeast. The marble figure stands on a marble base and granite steps. The base has four lions' heads fountains that drain into semi-circular basins. The drinking fountains are no longer functioning and the basins do not drain. The holes where the fountain stoppers were connected to the base are filled. Each side of the base has an inscription. The sculptor's signature is visible on the lower portion of the proper left side of the figure. The signature reads, "H. Kim Fecit. 1876." The figure of John Barry was the first component of the fountain to be completed. It was the only figure erected for the dedication ceremony during the Centennial Exhibition on 4 July 1876.

PEDESTAL

Material(s): marble and granite

Condition Notes: Only the bottom tier of the base is granite and the rest of the base is marble. Seventeen pieces of carved masonry comprise the marble portion of the base and there are four blocks of granite. The pedestal is missing the two rear scrolled brackets. All of the masonry joints of the marble portion of the pedestal have loose or missing mortar. There are black crusts along the edges of the granite portion of the base on all four sides. On the rear side of the pedestal these black crusts are accompanied by pitting on the granite surface. The top rims of the basins have black crusts. The rim of the basin on the back side of the pedestal, which faces southwest has the least discoloration from black crusts of all four basins. There is heavy black crust on the underside of the molding at the top of the pedestal. There is a light red-orange discoloration on certain portions of the granite section of the lower pedestal. The four water basins do not drain and are filled with stagnant water. All four of the small holes beneath the lions' heads that once connected the drain plugs with the pedestal are filled with mortar. There is a minimal amount of invasive vegetation evident at the bottom of the pedestal on the front side. Also on the front side of the pedestal, there is a small insect hive located in the mouth of the lion's head spout and scratched graffiti that reads "monkey." There is a small chip in the marble on the lower portion of the pedestal on the back side and erosion near a joint above the basin on the proper left side.

FIGURE

Material(s): marble

Condition Notes: The figure of John Barry displays several forms of deterioration mechanisms. The marble surface of the figure is eroded. This is especially evident where there are veins in the marble. The softer veins have eroded below the surface and the harder veins remain above surface. Another result of the marble erosion is a loss of carved surface detail. This erosion has caused more severe material loss where the bottom of the coat trim on the proper right side of the figure has crumbled away. There are black crusts on the marble surface under the folds of the drapery. On the underside of the figure's proper left leg are three insect hives or nests.

INSCRIPTIONS

Notes: The pedestal on which the figure of John Barry stands is inscribed on all four sides.

Front side:

JOHN BARRY
FIRST COMMODORE
OF THE
UNITED STATES NAVY
BORN IN 1745
IN WEXFORD CO. IRELAND
DIED SEPT 13, 1803
AT PHILADELPHIA

Proper right side:

IN JANUARY 1776
HE COMMANDED THE BRIG LEXINGTON
THE FIRST REGULAR CRUISER
THAT GOT TO SEA
UNDER THE AUTHORITY OF THE CONTINENTAL CONGRESS,
AND THE VESSEL THAT FIRST CARRIED
THE AMERICAN FLAG UPON THE OCEAN.

Back side:

THIS MONUMENT WAS DEDICATED
TO AMERICAN LIBERTY
AND REPUBLIC INSTITUTIONS
BY THE
CATHOLIC TOTAL ABSTINENCE
UNION OF AMERICA
UPON
JULY 4TH 1876

Proper left side:

DURING THE REVOLUTIONARY WAR
HE DISTINGUISHED HIMSELF GREATLY.
HE FILLED THE VARIOUS COMMANDS
ENTRUSTED TO HIM WITH SKILL AND
GALLANTRY. WHEN UNABLE TO
FIGHT ON THE OCEAN,
HE OBTAINED COMMAND OF
A COMPANY OF VOLUNTEERS AND
FOUGHT AGAINST THE ENEMY ON LAND.
AMONG HIS EXPLOITS WAS THE CAPTURE
UPON MAY 29 1781 OF TWO ENGLISH
VESSELS, THE ATLANTA AND TREPASA,
AFTER A HOTLY CONTESTED ACTION
WITH HIS OWN SHIP THE ALLIANCE.

**CATHOLIC TOTAL ABSTINENCE UNION FOUNTAIN
CONDITION ASSESSMENT TABLE**

COMPONENT: Commodore John Barry			
			LOCATION AND DESCRIPTION
Deterioration Mechanisms / Weathering	Loss of Stone Material	Erosion	General erosion of marble surface of figure.
		Break Out	Pitting of granite portion of pedestal and chips in the lower portion of pedestal.
	Discoloration / Deposit	Discoloration / Staining	Light-red/orange discoloration on granite portion of pedestal.
		Soiling	
		Loose Salt Deposits	
		Surface Crust	Black surface crusts around each basin and below rims of molding of pedestal and on undercut areas of robe of figure.
		Biological Deposits (Guano)	
	Detachment	Granular Disintegration / Sugaring	
		Crumbling	Crumbling near joint on rear side of pedestal and at bottom of coat trim of figure.
		Contour Scaling / Spalling	
		Detachment of Structural Element	
	Fissures / Deformation	Fissures	
		Deformation / Creep	
Other Conditions		Vandalism	Scratched graffiti on pedestal.
		Missing Elements	Two rear scrolled brackets on pedestal missing.
		Mortar Loss	General mortar loss from joints in pedestal.
		Incompatible Repairs	
		Debris	Debris in pedestal basins.
		Invasive Vegetation	Minimal invasive vegetation at bottom of pedestal on front side only.
		Animal/Insect Infestation	Small hive in mouth of lion head spout and three hives on the underside of proper left leg of figure.

CATHOLIC TOTAL ABSTINENCE UNION OF AMERICA FOUNTAIN
CONDITION ASSESSMENT FORM

Date: 5 April 2002

Weather: cold, overcast, light snow

COMPONENT: Archbishop John Carroll

General Notes and Description: The figure of Reverend John Carroll faces northwest. The marble figure stands on a marble base and granite steps. The base has four lions' heads fountains that drain into semi-circular basins. The drinking fountains are no longer functioning and the basins do not drain. The holes where the fountain stoppers were connected to the base are filled with mortar. Each side of the base has an inscription. The sculptor's signature is visible on the lower portion of the proper left side of the figure. The signature reads, "H. Kirn Fecit."

PEDESTAL

Material(s): marble and granite

Condition Notes: Only the bottom tier of the base is granite and the rest of the base is marble. Seventeen pieces of carved masonry comprise the marble portion of the base and there are four blocks of granite. Many of the masonry joints of the marble portion of the pedestal have loose or missing mortar. On the front side of the pedestal the masonry joint on the lower proper left side is not tight and has been repointed with mortar. There are black crusts along the edges of the granite portion of the base on all four sides. The top rims of the basins have black crusts. The rim of the basin on the proper left side of the pedestal, which faces southwest has the least discoloration from black crusts of all four basins. There is heavy black crust on the underside of the molding at the top of the pedestal. On the front side of the pedestal, a large chip from the proper right side of the base of the basin is missing and the proper left ear of the lion head is eroded. Also on the front side, the lower proper left side of the marble portion of the pedestal is spalling. There is scratched illegible graffiti on the lower portion of the front of the pedestal. There is invasive vegetation and biogrowth in the form of moss and algae in several areas of the pedestal especially near the basins. The rear scrolled bracket on the proper right side is cracked near the midpoint. A dutchman repair was used on the corner of the pedestal on the proper right side. Below the lion's head spout on the rear of the pedestal is a light gray stain that runs from the spout to the basin. Also on the rear is a small fissure on the upper portion of the pedestal, which appears to be an inherent flaw in the marble, rather than a structural flaw. On the proper left

side of the pedestal below the inscription is a patch of severely eroded marble that corresponds to a vein in the marble.

FIGURE

Material(s): marble

Condition Notes: The two most prevalent forms of deterioration on the figure of Reverend John Carroll are surface erosion and black surface crusts. The erosion is most severe on the upper portions of the figure's cloak. The black surface crusts are especially evident under the folds of the drapery and on the figure's face and hair. The lower back side of the figure, near the bottom of the cloak, are many small fissures, which are most likely the result of inherent flaws in the marble.

INSCRIPTIONS

Notes: The pedestal on which the figure of John Barry stands is inscribed on all four sides.

Front side:

REV. JOHN CARROLL
A COMMISSIONER
OF THE
CONTINENTAL CONGRESS
BORN JAN 8, 1775
AT UPPER MARLBORO, Md.
DIED DEC 3, 1815
AT BALTIMORE, Md.

Proper right side:

"THE ARCHBISHOP'S PATRIOTISM
WAS AS DECIDED AS HIS PIETY.
HE LOVED REPUBLICANISM. HE HAD
JOINED WITH HEART AND JUDGMENT
IN THE REVOLUTION AND RETAINED
WITHOUT ABATEMENT OF CONFIDENCE
OR FAVOR THE CARDINAL PRINCIPLES
AND AMERICAN SYMPATHIES UPON
WHICH HE THEN ACTED."
ADDRESS OF ROBERT WALSH

Back side:

GROUND FOR THIS MONUMENT
WAS BROKEN
UNDER THE AUSPICES
OF THE
CATHOLIC TOTAL ABSTINENCE
UNION OF AMERICA
UPON
JULY 5TH 1875.

Proper left side:

"MAY THESE UNITED STATES FLOURISH
IN PURE AND UNDEFINED RELIGION, IN
MORALITY, PEACE, UNION AND LIBERTY,
AND THE ENJOYMENT OF THEIR EXCELLENT
CONSTITUTION. SO LONG AS RESPECT,
HONOR AND VENERATION SHALL GATHER
AROUND THE NAME OF WASHINGTON
THAT IS WHILST THERE SHALL BE ANY
SURVIVING RECORD OF HUMAN EVENTS."

JOHN CARROLL

**CATHOLIC TOTAL ABSTINENCE UNION FOUNTAIN
CONDITION ASSESSMENT TABLE**

COMPONENT: Archbishop John Carroll			
Deterioration Mechanisms / Weathering	Loss of Stone Material		LOCATION AND DESCRIPTION
		Erosion	General erosion of marble surface of figure. Erosion of marble on proper left side of pedestal below the inscription.
	Discoloration / Deposit	Break Out	Large chip on front side of pedestal.
		Discoloration / Staining	Grey stain below lion's head spout on rear side of pedestal.
		Soiling	
		Loose Salt Deposits	
		Surface Crust	Black surface crusts around each basin, below rims of molding of pedestal, on undercut areas of robe of figure and on figure's face and hair.
		Biological Deposits (Guano)	
	Detachment	Granular Disintegration / Sugaring	
		Crumbling	Left ear of lion's head spout on front of pedestal is crumbling.
		Contour Scaling / Spalling	Spalling on front of pedestal on lower proper left side.
		Detachment of Structural Element	
	Fissures / Deformation	Fissures	Crack in rear scrolled bracket and many small fissures on lower rear side of figure.
		Deformation / Creep	
Other Conditions	Vandalism		Scratched graffiti on front side of pedestal.
	Missing Elements		
	Mortar Loss		General mortar loss from joints in pedestal.
	Incompatible Repairs		
	Debris		Debris in pedestal basins.
	Invasive Vegetation		Small areas of invasive vegetation near basins of pedestal.
	Animal/Insect Infestation		

CATHOLIC TOTAL ABSTINENCE UNION OF AMERICA FOUNTAIN
CONDITION ASSESSMENT FORM

Date: 5 April 2002

Weather: cold, overcast, light snow

COMPONENT: Charles Carroll

General Notes and Description: The figure of Charles Carroll faces southwest. The marble figure stands on a marble base and granite steps. The base has four lions' heads fountains that drain into semi-circular basins. The drinking fountains are no longer functioning and the basins do not drain. The holes where the fountain stoppers were connected to the pedestal are filled with mortar. Each side of the pedestal has an inscription. The sculptor's signature is visible on the lower portion of the front of the figure. The signature reads, "H. Kirn Fecit."

PEDESTAL

Material(s): marble and granite

Condition Notes: Only the bottom tier of the pedestal is granite and the rest of the pedestal is marble. Seventeen pieces of carved masonry comprise the marble portion of the pedestal and there are four blocks of granite. Most of the masonry joints of the marble portion of the pedestal have loose or missing mortar. There are black crusts along the edges of the granite portion of the base on all four sides. The top rims of the basins have black crusts. The rim of the basin on the front of the pedestal, which faces southeast, has the least discoloration from black crusts of all four basins. There is heavy black crust on the underside of the molding at the top of the pedestal. The back side of the pedestal, which faces northeast, shows the most evidence of dark black surface crusts. Invasive vegetation, in the form of moss, is evident on the back side and the proper right side of the pedestal. The proper right side scrolled bracket on the front of the pedestal is missing. There are cracks in the midpoint of the two scrolled brackets on the back of the pedestal. There are several locations where the marble of the pedestal is chipped. Most of these locations are on lower portion of the proper right side. Other deterioration on the pedestal is in the form of surface erosion and spalling. There is a small insect nest in the mouth of the lion head spout on the front side of the pedestal.

FIGURE

Material(s): marble

Condition Notes: Surface crusts, fissures and surface erosion are the most common deterioration mechanisms on the figure of Charles Carroll. The face and head of the figure have black crusts as well as the undercut areas of the

cloak. There is a fissure in the marble along the proper right shoulder of the figure. Another fissure runs diagonally across the back and under the cloak.

INSCRIPTIONS

Notes: The pedestal on which the figure of Charles Carroll stands is inscribed on all four sides.

Front side:

CHARLES CARROLL
OF CARROLLTON
SIGNE OF THE
DECLARATION OF INDEPENDENCE
BORN SEPT 20, 1737,
AT ANNAPOLIS, MD,
DIED NOV 14, 1832
AT BALTIMORE, MD.

Proper right side:

YOUR SOLDIERS "WILL BE MASTERS
OF THE SPOT ONLY ON WHICH THEY
ENCAMP. THEY WILL FIND NOUGHT
BUT ENEMIES BEFORE AND AROUND
THEM. IF WE ARE BEATEN ON THE
PLAINS, WE WILL RETREAT TO OUR
MOUNTAINS AND DEFY THEM."
"WE HAVE MADE UP OUR MINDS TO
ABIDE THE ISSUE OF THE APPROACHING
STRUGGLE, AND THOUGH MUCH BLOOD
MAY BE SPILT, WE HAVE NO DOUBT OF
OUR ULTIMAE SUCCESS."
CARLES CARROLL

Back side:

THIS MONUMENT WAS PRESENTED
IN THE NAME OF THE
CATHOLIC TOTAL ABSTINENCE
UNION OF AMERICA
TO THE
CITY OF PHILADELPHIA
UPON
JULY 4TH 1877.

Proper left side:

"TO OBTAIN RELIGIOUS AS WELL
AS CIVIL LIBERTY. I ENTERED
ZEALOUSLY INTO REVOLU-
TION. GOD GRANT THAT THIS
RELIGIOUS LIBERTY MAY BE
PRESERVED IN THESE STATES
TO THE END OF TIME."

CHARLES CARROLL

**CATHOLIC TOTAL ABSTINENCE UNION FOUNTAIN
CONDITION ASSESSMENT TABLE**

COMPONENT: Charles Carroll			
			LOCATION AND DESCRIPTION
Deterioration Mechanisms / Weathering	Loss of Stone Material	Erosion	General erosion of marble surface of figure and pedestal.
		Break Out	Chips in pedestal in several locations.
	Discoloration / Deposit	Discoloration / Staining	
		Soiling	
		Loose Salt Deposits	
		Surface Crust	Black surface crusts around each basin, below rims of molding of pedestal, on undercut areas of robe and on figure's face and head.
		Biological Deposits (Guano)	
	Detachment	Granular Disintegration / Sugaring	
		Crumbling	
		Contour Scaling / Spalling	Spalling on pedestal.
		Detachment of Structural Element	
	Fissures / Deformation	Fissures	Cracks in midpoints of two scrolled brackets on rear side of pedestal. Cracks along proper right shoulder and diagonally across back of figure.
		Deformation / Creep	
Other Conditions		Vandalism	
		Missing Elements	Missing scrolled bracket on front, proper right side.
		Mortar Loss	General mortar loss from joints in pedestal.
		Incompatible Repairs	
		Debris	Debris in pedestal basins.
		Invasive Vegetation	Invasive vegetation on rear side and proper right side of pedestal.
		Animal/Insect Infestation	Small hive in mouth of lion head spout on front side of pedestal.

CATHOLIC TOTAL ABSTINENCE UNION OF AMERICA FOUNTAIN
CONDITION ASSESSMENT FORM

Date: 8 April 2002

Weather: cool, overcast

COMPONENT: Basin

General Notes and Description: The basin is composed of a circular marble retaining wall and a concrete bed. The basin is X feet in diameter and encloses the figure of Moses and rock mound pedestal. The retaining wall is divided into eight equal parts by marble posts. Each section of the basin retaining wall features a carved medallion that faces outward. Six of the medallions are carved with portraits of De Grasse, Kosciuzko, Meade, Lafayette, Orono and Pulaski. One medallion is inscribed with the name Moylan, but is unfinished and does not have a portrait. One medallion is carved with the Catholic Total Abstinence Union of America badge.

Condition Notes: The top of the retaining wall and posts have been scratched and, in one case, painted with graffiti. The southeast quadrant of the wall has splotches of green paint that is similar to the green paint on the rock mound pedestal. There is also evidence of bird guano on some of the posts. Many of the joints in the retaining wall are open and missing mortar. There has been some movement of the wall structure as some of the sections are out of alignment and lean outward. The exterior sides of the retaining wall have black crusts which are primarily located near the top under the molding. The concrete bed on the interior of the basin is severely deteriorated. There are large cracks, missing pieces and patches. Invasive vegetation, primarily in the form of weeds, is promoting deterioration of the concrete. On one post a dutchman repair is missing and the attachment pin is exposed.

INSCRIPTIONS

Notes: The only inscriptions on this component of the fountain are the names carved into the retaining wall medallions.

**CATHOLIC TOTAL ABSTINENCE UNION FOUNTAIN
CONDITION ASSESSMENT TABLE**

COMPONENT: Basin			
Deterioration Mechanisms / Weathering	Loss of Stone Material		LOCATION AND DESCRIPTION
		Erosion	Erosion of marble surface on top and exterior sides of basin retaining wall. Erosion of carved medallions.
	Discoloration / Deposit	Break Out	
		Discoloration / Staining	
		Soiling	
		Loose Salt Deposits	
		Surface Crust	Black surface crusts under molding near top of exterior sides of basin retaining wall.
		Biological Deposits (Guano)	Guano on top of post, south section of retaining wall.
	Detachment	Granular Disintegration / Sugaring	
		Crumbling	
		Contour Scaling / Spalling	
		Detachment of Structural Element	
	Fissures / Deformation	Fissures	Cracks in concrete bed.
		Deformation / Creep	Western half of retaining wall leans outward.
Other Conditions		Vandalism	Scratched graffiti on top of retaining wall in carious locations. Orange paint on top of wall, northwest section. Green paint on top of wall, se and east sections.
		Missing Elements	Missing dutchman, south section. Concrete loss in basin bed.
		Mortar Loss	Missing mortar in joints between retaining wall sections and posts.
		Incompatible Repairs	Exposed pin from dutchman repair, south section. Patches in concrete bed.
		Debris	Litter and seeds inside basin.
		Invasive Vegetation	Invasive vegetation in cracks in concrete bed.
		Animal/Insect Infestation	

CONDITION ASSESSMENT GRAPHICS KEY



BLACK CRUSTS



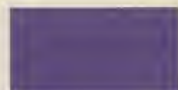
MISSING OR LOOSE MORTAR



CRACKS



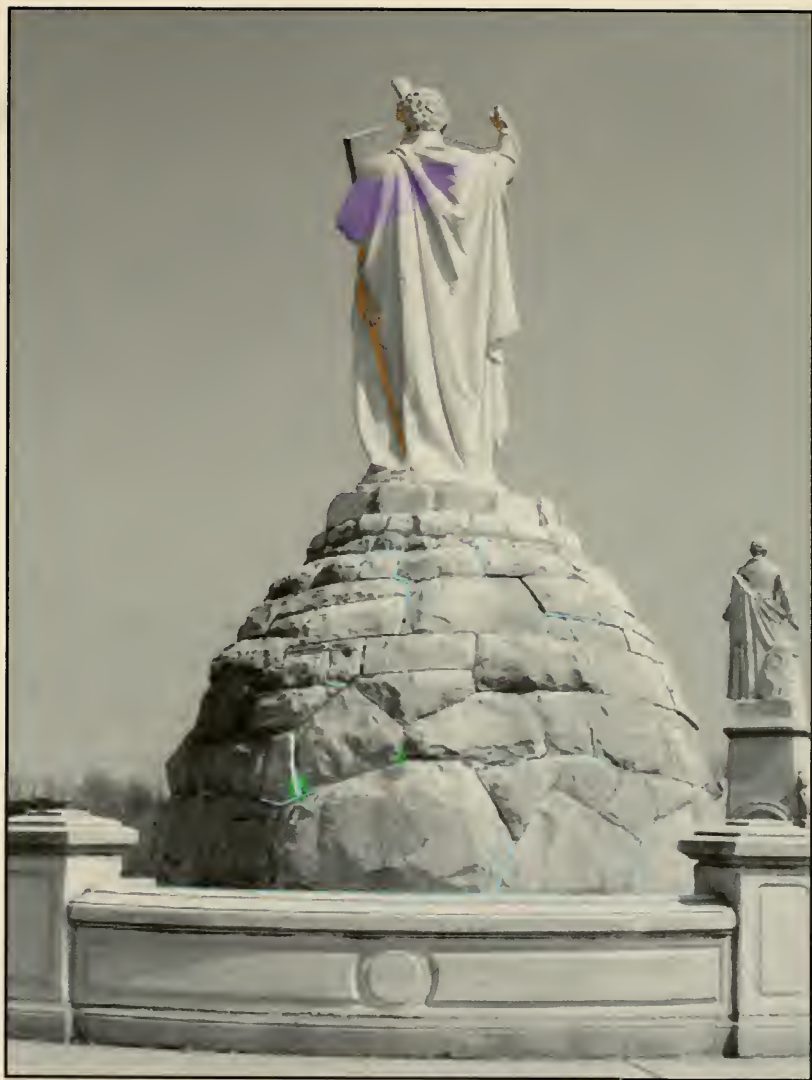
INVASIVE VEGETATION



SURFACE EROSION



Moses (front)



Moses (back)



Father Mathew (front)



Father Mathew (proper right)



Father Mathew (back)



Father Mathew (proper left)



Commodore John Barry (front)



Commodore John Barry (proper right)



Commodore John Barry (back)



Commodore John Barry (proper left)



Archbishop John Carroll (front)



Archbishop John Carroll (proper right)



Archbishop John Carroll (back)



Archbishop John Carroll (proper left)



Charles Carroll (front)



Charles Carroll (proper right)



Charles Carroll (back)



Charles Carroll (proper left)

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