

Massachusetts Cultural Resource Information System

Scanned Record Cover Page

Inventory No:	SWN.901
Historic Name:	Barney, Jonathan - Barney, Mason Shipyard Marker
Common Name:	
Address:	Old Providence Rd
City/Town:	Swansea
Village/Neighborhood:	North Swansea;
Local No:	4 - 160;
Year Constructed:	1983
Use(s):	Other Water Related;
Significance:	Maritime History;
Area(s):	SWN.A
Designation(s):	Nat'l Register District (02/16/1990); Nat'l Register MRA (02/16/1990);
Building Materials:	
Demolished	No



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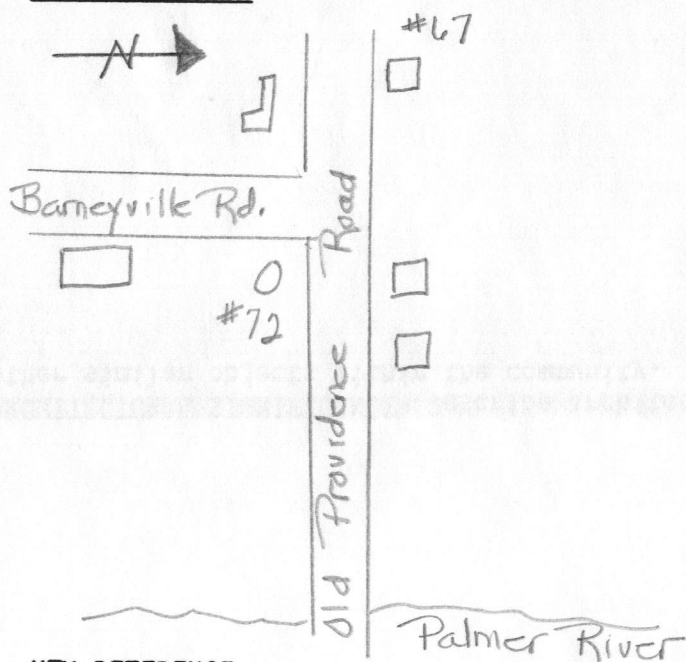
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Commonwealth of Massachusetts
Massachusetts Historical Commission
220 Morrissey Boulevard, Boston, Massachusetts 02125
www.sec.state.ma.us/mhc

This file was accessed on: Monday, June 27, 2022 at 8:02 PM



Intersection.
Indicate North.



UTM REFERENCE _____

USGS QUADRANGLE East Providence, RI, 1971/79

SCALE _____

NRDIS
NR.MEA → 2/16/90
USGS - E. PAW
AL - N. SWAN

AREA E FORM NO. 4

A	4
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901

Town SWANSEA

Address Old Providence Road

Name Jonathan Barney-Mason Barney Shipyard

Ownership: Public

Private

Type of Object (check one):

- statue _____ monument _____
- bust _____ fountain _____
- marker _____ milestone _____
- carousel _____ boat _____
- group composition _____
- religious shrine _____
- boundary marker _____
- other (specify) _____

ion in
gs

DESCRIPTION

Date 1979-1982 Dedicated 1983

Source Engraved on bronze plaque

Designer/Sculptor (if known): Unknown

Material Bronze and Granite

Alterations (with dates) None

Moved NO Date _____

Acreage _____

Setting _____

Recorded by Kay Flynn/ Kim Valente
V. Frost '82

Organization Swansea Historical Commission

Date May, 1986

NATIONAL REGISTER CRITERIA STATEMENT (if applicable)

ARCHITECTURAL SIGNIFICANCE Describe architectural importance of object and evaluate in terms of other similar objects within the community.

HISTORICAL SIGNIFICANCE Explain historical importance of object and how the object relates to the development of the community.

This area famous for its boat building, greatly contributed to our town history and should not soon be forgotten. Prior to 1801 Jonathan Barney established a small shipyard on Palmer's River at North Swansea. In 1802 he departed for New York leaving his young son, with little knowledge of boat building, to carry on the trade. Mason Barney, with his magnetic personality and stamina, set to and soon created a lucrative business which at times employed as many as 250 men. It has been said, "The sails of good substantial vessels in the course of half a century he built, whitened almost every sea." The discovery of oil which had a tragic impact on the whaling industry, plus the Panic of 1857, caught Mason Barney with a sizeable portion of his portion of his fortune tied up in two large ships still on the stocks and unsold. By the time he disposed of his creditors. Maon Barney of ten called "magistrate extraordinary," not only built ships

cont'd

ENTIRE INSCRIPTION (if applicable)

Site of the Jonathan Barney-Mason Barney Shipyard 1782 -1861

Here were built 200 ships from small sloops to vessels of 1060 tons which sailed from the Atlantic coast to the China Seas.

Dedicated to their memory by Algernon H. Bell Carolyn Bell Fenley Constance Bell Falconer

BIBLIOGRAPHY and/or REFERENCES

Erected by the Town of Swansea 1979

The History of Swansea, D.O. Wright, 1917. Representative Men and Old Families of Southeastern Mass. Vol. 2, p.1014 J. H. Beers & Co., Chicago, 1912 Bristol Phoenix, May 21-22, 1975 200th Anniversary of Warren, R.I., Henry J. Peck, p.56, p.57.



AREA A MEDIS NAME 2/16/90 #72
 Town Swansea (Barneyville) #160
 Street Old Providence Road USGS - E. Pond PL N SWAN
 Name Jonathan Barney-Mason Barney
 Original Owner Shipyard 901
 Present Owner Town of Swansea See also HA-14
 Date Constructed 1979-1982
 Date Dedicated 1983 (planned)
 Source of Date engraved on bronze plaque
 Designer or Sculptor unknown
 Individual or group responsible for monument other than owner Barney family & Historic Commission

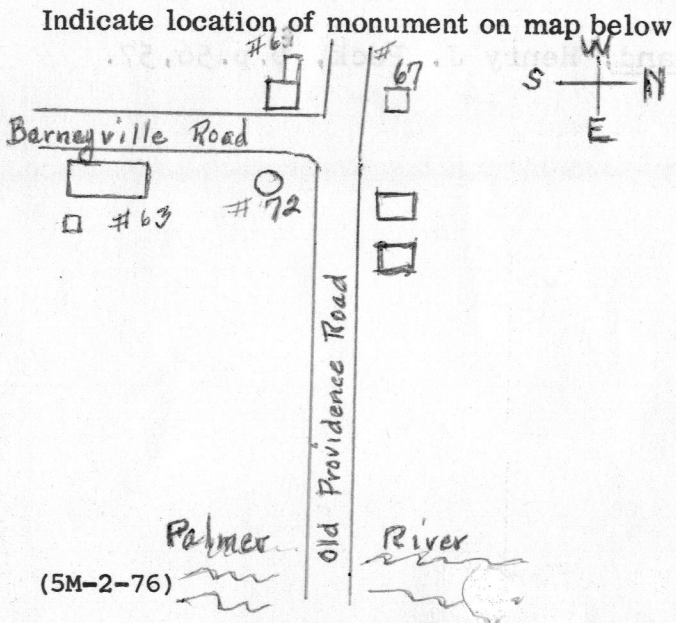
CONDITION: Excellent Good Fair Deteriorated Moved* Altered _____
 IMPORTANCE of monument to area: Great Moderate None _____
 MONUMENT endangered by: normal wear and tear

LOCATION OF INSCRIPTION: Plaque on wall, house, post; base of monument; other
Plaque on front of stone

ENTIRE INSCRIPTION on monument: See attached paper

DESCRIPTION**
 Foundation: Pedestal Base None Material _____
 Material: Bronze Stone Marble Granite Wood Other _____
 Setting (surroundings) low land considered marsh
 Size (approximate) 9 feet X 3 feet 6 inches

Recorder Virginia Frost
 For Swansea Historic Commission
 (Name of Organization)
 Photo 2 Date Received 15 Nov. 1982



* If the monument has been moved, indicate the original location on the reverse side.
 ** Describe the monument on the reverse side.

GIVE A BRIEF DESCRIPTION OF SUBJECT MATTER AND/OR DESIGN OF MONUMENT

The monument marking the Shipyard Site, is a large boulder taken from a field. Recessed on the front elevation is a bronze plaque. At the top appears a clipper ship typical of vessels built from 1782-1861.

There is a short historical summary inscribed below, followed by a listing of doners of the site.

Under the direction of the Historic Commission the plaque was completed in 1979.

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF MONUMENT. (Refer to the theme circled on front of form. What happened? Who was important? Comment)

This area famous for its boat building, greatly contributed to our town history and should not soon be forgotten.

Prior to 1801 Jonathan Barney established a small shipyard on Palmer's River at North Swansea. In 1802 he departed for New York leaving his young son, with little knowledge of boat building, to carry on the trade.

Mason Barney, with his magnetic personality and stamina, set to and soon created a lucrative business which at times employed as many as 250 men. It has been said, "The sails of good substantial vessels in the course of half a century he built, whitened almost every sea."

The discovery of oil which had a tragic impact on the whaling industry, plus the Panic of 1857, caught Mason Barney with a sizeable portion of his fortune tied up in two large ships still on the stocks and unsold. By the time he disposed of his vessels, his fortune was depleted and everything was absorbed by his creditors.

Mason Barney often called "magistrate extraordinary", not only built ships but ran the post office, a brickyard, a local grocery store with rum on tap, owned a cluster of dwellings, plus other branches of business. He died in 1868. His respectful workers and loving friends called him "squire Barney".

REFERENCE: (Where was this information obtained? What book, records, etc.)

The History of Swansea, O.O. Wright, 1917.
Representative Men and Old Families of Southeastern Massachusetts,
 Vol.2, p.1014, J.H.Beers & Co., Chicago, 1912.
Bristol Phoenix, May 21-22, 1975.
200th Anniversary of Warren, Rhode Island, Henry J. Peck, p.p.56,57.

A E

SWN. (901)

PL N. SWAN
USGS - EAST RW

NEDIS/mey
2/16/92

SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

SWANSEA

- 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 reproduction of the sculpture to this form.
- Refer to *SOS! 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, note "unknown"; if artist named work "Untitled," note accordingly)

Jonathan Barnes - Mason Shipyard

Alternate Title(s) _____

Primary Artist(s) Unknown

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." "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply).

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

Foundry/Fabricator _____

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

Execution Date (often found by sculptor's name) 1983

Other Dates (check as many as apply) _____

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

- Cast _____
- Copyright _____
- Dedicated _____

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OCT 03 2001

MASS. HIST. COMM

Media (material(s) 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)

Bronze & granite

Base (if media 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, concrete)

Was information obtained by direct observation? Yes No

If no, attach photocopy of source.

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points.

Sculpture: Height 5' Width 10' Depth 3' or Diameter _____
 Base: Height _____ Width _____ Depth _____ or Diameter _____

Markings/Inscriptions (check as many as apply)

Is the artist's signature visible on the piece?

- Yes, examined and found signature
 No, examined sculpture/base but did not see any signature
 Unable to determine, couldn't get close enough to check

If signature is visible, record here: _____

Does the work have foundry/fabricator marks?

- Yes, examined and found foundry marks
 No, examined sculpture/base but did not see foundry mark
 Unable to determine, couldn't get close enough to check

If foundry mark/mark is visible, record here: _____

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.

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OCT 0 3 2001

MASS. HIST. COMM.

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

Site of the Jonathan Barney - Mason Barney Shipyard 1782 - 1861
 Here were built 200 ships from small sloops to vessels of 1060 tons which
 sailed from the Atlantic coast to the China Seas.
 Dedicated to their memory by Algernon H. Bell; Carolyn Bell Fenley
 constancy Bell Falconer Erected by the town of Swansea 1979

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 Old Providence Rd.

City Swansea County _____ State Ma.

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

Name Town of Swansea

Department/Division _____

Street Address _____

City Swansea State MA Zip Code _____

Contact Name _____ Telephone () _____

If sculpture has been 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 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 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 checked="" type="checkbox"/> Rural (low population, open land) | <input type="checkbox"/> Suburban (residential setting near a major city) |
| <input type="checkbox"/> Town | <input 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 feet)
- Tree Covered (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)?

in low land considered marsh

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.

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

Sculpture	Base
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>

Surface Appearance (check as many as apply)

- Bird guano (e.g., bird droppings, other animal/insect remains)
- Black crusts
- Etched, pitted or otherwise corroded (usually applies to metal)
- Metallic staining (e.g., run-off from copper, iron, etc.)
- Organic growth (e.g., moss, algae, lichen or vines)
- White crusts
- Chalky or powdery (applies to stone only)
- Granular, sugary or eroding (applies to stone only)
- Spalling or sloughing (applies to stone only)
(parallel splitting off of the surfaces)
- Other (e.g., applied adhesives, spray paint, graffiti, gouges)

Sculpture	Base
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>

Excellent condition

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
- Unable to determine

Is the coating in good condition?

- Yes
- No
- Unable to determine

Basic Surface Condition Assessment (check one)

In your opinion, what is the 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. For figurative works, use the abbreviations PR (proper right) and PL (proper left) to indicate the right or left side of the statue from the perspective of the statue (i.e., your right or left side if you were positioned on the base facing in the same direction as the statue). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract and figurative pieces, avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

Large natural boulder with bronze plaque with clipper ship

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 will 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 History of Swansea. O.O. Wright 1917
Representative Men & Old Families of SE Mass. Vol 2 p 1014 J.H. Beers & Co. 1912

Magazine or journal article Bristol Phoenix May 21-22 1975
200 Anniversary of Warren R.I. Henry J. Peck p 56, 57

Newspaper article or account _____

Unpublished archival or manuscript materials _____

Other (specify) Mass. Hist. Comm - State Survey Form c

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

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

- Photograph
- Photocopy
- Slide
- Illustration
- Other (specify) _____

Lynne Spencer
P.O. Box 58
Nahant MA 01908

PART VI: SURVEYOR INFORMATION AND WAIVER

Date of On-site Survey 12/97

Waiver of Liability, Photographic and Data Rights for Volunteers, Agents or Employee Participants

I acknowledge that I am a participant in Save Outdoor Sculpture!, a project cosponsored by the National Institute for the Conservation of Cultural Property (NIC) and the National Museum of American Art, Smithsonian Institution. The project's purpose is to determine the location, description and basic condition of sculpture in the United States, to raise awareness about the condition of our nation's sculpture and to promote its long-term care and maintenance.

In furtherance of these objectives, I will record certain information on the SOS! Survey Questionnaire, provide certain illustrations and take certain photographs. I hereby declare that, to the extent these text, illustrations and photographs may be eligible for copyright protection, all of my rights and interest in them are hereby waived. It is my intention to place these written works, illustrations and photographs in the public domain and I warrant that I will not assert any copyright claim in them.

I further declare and acknowledge that I am a volunteer, agent or employee for my sponsoring organization and am not a volunteer, agent or employee of the Smithsonian Institution or the NIC. I agree to hold harmless the NIC and Smithsonian, its museums, bureaus, entities, employees and officials from any and all damages, injuries or claims that may arise out of my participation in the SOS! project.

This waiver shall be effective as of the date above.

Stanley Paterson

Typed or Printed Name of Participant

Address

City State Zip Signature of Participant

Fill in blanks below and return to your local SOS! Project Coordinator.

Name _____

Address _____ City _____

State _____ Zip Code _____ Telephone () _____

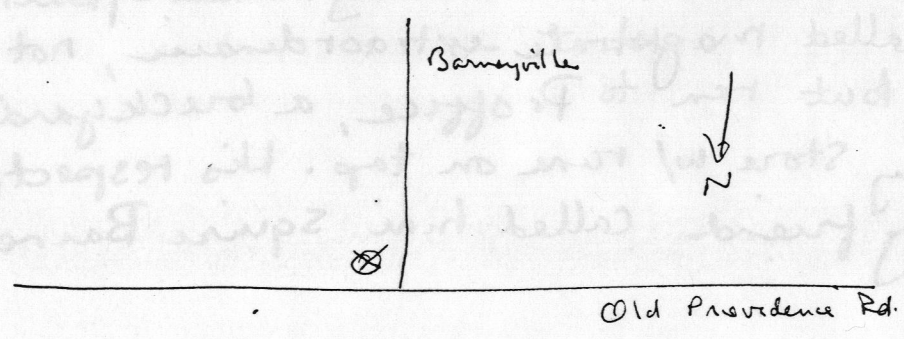
Lynne Spencer
P.O. Box 58
Nahant MA 01908

Massachusetts Save Outdoor Sculpture!

Addenda # 1:

Massachusetts SOS! requests the following additional information to assist with our state-wide survey for inclusion in the Massachusetts Historical Commission records:

SKETCH MAP: Draw a map showing the sculpture's location in relation to the nearest cross street and/or major natural features. Show all buildings and their relationships to the piece. Label streets including route numbers, if any. Circle and number the inventories sculpture. Indicate north.



SKETCH MAP FOR COMPLEXES: Provide a sketch map for sculptures that are part of a larger complex such as a plaza, courtyard or the like:

Addenda # 2

This is optional but valuable information which synthesizes your research as directed on page 7 of the SOS! form --

HISTORICAL NARRATIVE: Explain the history of the sculpture and how it relates to the development of the community. This can explore its intention or use, its association with specific individuals and groups, and its relationship to local historical trends and events. Associations include those connections with artists, designers, owners, groups or organizations. If the sculpture is commemorative, describe the event (s) or person (s) commemorated.

The monument marks the Shipyard Site. The area was famous for its boat building. Masony Barney often called magistrate extraordinary, not only built ships but ran to P. office, a buckyard, a local grocery store w/ run on top. His respectful workers + longy friends called him squire Barney.

