

# Massachusetts Cultural Resource Information System

## Scanned Record Cover Page

<b>Inventory No:</b>	NWB.953
<b>Historic Name:</b>	U.S. Coast Guard - Merrimac River Stn. Wall Relief
<b>Common Name:</b>	
<b>Address:</b>	63R Water St
<b>City/Town:</b>	Newburyport
<b>Village/Neighborhood:</b>	
<b>Local No:</b>	
<b>Year Constructed:</b>	C 1974
<b>Architect(s):</b>	diBiccari, Adio
<b>Architectural Style(s):</b>	
<b>Use(s):</b>	Other Governmental or Civic
<b>Significance:</b>	Art; Politics Government
<b>Area(s):</b>	NWB.L: Newburyport Historic District NWB.W: Water Street
<b>Designation(s):</b>	Nat'l Register District (8/2/1984)



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Commonwealth of Massachusetts  
Massachusetts Historical Commission  
220 Morrissey Boulevard, Boston, Massachusetts 02125  
[www.sec.state.ma.us/mhc](http://www.sec.state.ma.us/mhc)

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USGS NWB, E  
Sect A NWB. 953

Newburyport

# 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)

- 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)  
Wall Relief

Alternate Title(s) \_\_\_\_\_

Primary Artist(s) Adio diBicari  
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) 1974 ca.

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 \_\_\_\_\_

Media (material(s) sculpture/base made of)

- Sculpture:  Ceramic  Concrete  Glass  Metal  
 Plastic  Stone  Water  Wood  
 Undetermined  Other (specify) Fiberglass

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

Base (if media differs from sculpture, please indicate)

- Ceramic  Concrete  Glass  Metal  
 Plastic  Stone  Water  Wood  
 Undetermined  Other (specify) Mounted on red brick/mortar wall

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 12' Width 20' Depth 1' 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.

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

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

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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 U.S. Coast Guard Merrimac River Station, Water St. 632

City Newburyport County Essex 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 U.S. Coast Guard

Department/Division Merrimac River Station

Street Address Water St.

City Newburyport State MA Zip Code 01950

Contact Name Sr. Chief Murray Telephone (508) 462-3428

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

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**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 checked="" type="checkbox"/> Other (specify) <u>Coast Guard Boat House</u> |   |

**General Vicinity** (check as many as apply)

- |  |   |
|--|---|
| <input type="checkbox"/> Rural (low population, open land)         | <input type="checkbox"/> Suburban (residential setting near a major city) |
| <input checked="" type="checkbox"/> Town                           | <input type="checkbox"/> Urban/metropolitan                               |
| <input checked="" 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)?

Mounted on front of boat house approx. 150 feet from Water St., a major through way. Faces street. Located approx. 175 feet from Merrimac River/Newburyport Harbor.

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**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/exposed? (look for signs of exterior rust)	<input type="checkbox"/>	<input type="checkbox"/>
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input type="checkbox"/>	<input type="checkbox"/>
Any broken or missing parts? (look for elements (i.e., sword, rifle, 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 checked="" type="checkbox"/>	<input type="checkbox"/>

**Surface Appearance (check as many as apply)**

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input type="checkbox"/>	<input type="checkbox"/>
Metallic staining (e.g., run-off from copper, iron, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input type="checkbox"/>	<input type="checkbox"/>
White crusts	<input 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 type="checkbox"/>	<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)	<input type="checkbox"/>	<input type="checkbox"/>

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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.

Condition: Relief split in half by straight vertical crack which runs roughly through the center. Each half has pulled away from the other but because of the relief's location, it is hard to tell how wide the crack is.

Description: Large wall relief mounted on second story of boat house. Shows shipwreck of two masted vessel with figurehead in shape of Native American, head only. Vessel is half submerged with bow and bowsprit above water and facing P.r. Figure of man P.r. wading toward vessel. Two male figures on shore, one seated and facing viewer and one standing and gazing at wreck.  
P.l. shows schooner under sail moving away from wreck with ocean beyond.  
Land with trees behind wreck indicating coast line.

**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 \_\_\_\_\_

Magazine or journal article \_\_\_\_\_

Newspaper article or account \_\_\_\_\_

Unpublished archival or manuscript materials \_\_\_\_\_

Other (specify) Xerox from artist's brochure attached. Information is out of date.

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) \_\_\_\_\_

**PART VI: SURVEYOR INFORMATION AND WAIVER**

Date of On-site Survey Jan. 3, 1994

**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 below.

Eleanor Bailey  
Typed or Printed Name of Participant

2 First. St.  
Address  
Salisbury, MA 01952  
City State Zip

Eleanor Bailey  
Signature of Participant

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

Name Eleanor Bailey  
Address 2 First St. City Salisbury  
State MA Zip Code 01952 Telephone (508) 462-0989

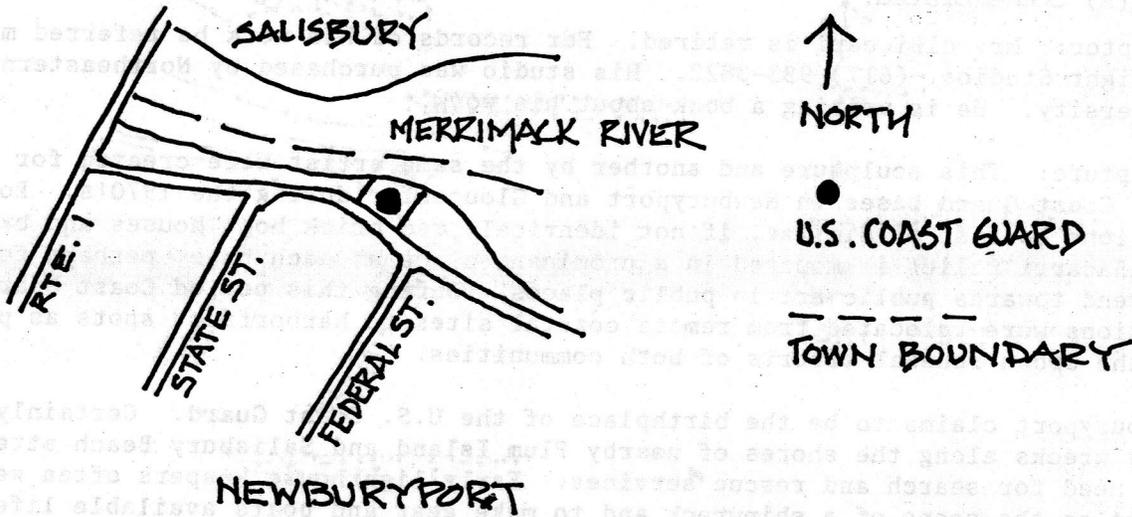
**Lynne M. Spencer**  
Box 58  
Nahant, MA 01908

# Massachusetts SOS!

## SOS! Survey Questionnaire: 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 inventoried sculpture. Indicate north.



Sketch Map for Courtyards, Plazas, etc: Provide a sketch map for pieces that are part of a larger complex such as a plaza, courtyard, or the like.

SOS! Survey Questionnaire: 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 the sculpture has with designers, owners, groups or organizations. If the sculpture is commemorative, describe the event(s) or person(s) commemorated.

Sculptor: Mr. diBiccari is retired. For records of his work he referred me to Sunlight Studios, (617) 933-3822. His studio was purchased by Northeastern University. He is writing a book about his work.

Sculpture: This sculpture and another by the same artist were created for new U.S. Coast Guard bases in Newburyport and Gloucester during the 1970's. Both stations consist of similar, if not identical, red brick boat houses and barracks. A diBaccari relief is mounted in a prominent place at each base, perhaps following a trend towards public art in public places. During this period Coast Guard stations were relocated from remote coastal sites to harborfront spots as part of the urban renewal efforts of both communities.

Newburyport claims to be the birthplace of the U.S. Coast Guard. Certainly the many wrecks along the shores of nearby Plum Island and Salisbury Beach attest to the need for search and rescue services. Early lighthouse keepers often were the first on the scene of a shipwreck and to make gear and boats available life saving stations were established along the coast. Finally, the need to patrol the coast for smuggling and in wartime added another function to what would eventually become the Coast Guard. The wall relief depicts a ship wreck, a powerful reminder of the dangers of sea faring and the importance of search and rescue services.

Adio di Biccari has always had a natural ability to draw. He first studied under Boston area sculptor Ernest Pelligrini. At the age of 18 he was encouraged to apply to the Boston Museum of Fine Arts School (MFA) where he was not only accepted as a student but was also awarded a full scholarship.

Adio's natural dexterity and technique to transpose caught the eye of MFA principal sculptor Frederick Allen who then cultivated in him the understanding of sculptural form and the elements of good design. After four years of day and evening studies he was recognized as the top student and was awarded a European Traveling Scholarship at graduation.

Traveling through Belgium, Paris, Munich and Italy Adio studied in studios and visited museums. After returning to the states he was hired as a sculptor for the Work Progress Administration Program in Manchester, New Hampshire. He did commission work for the northeast area, which included sculpture to represent New England in the New York World Fair.

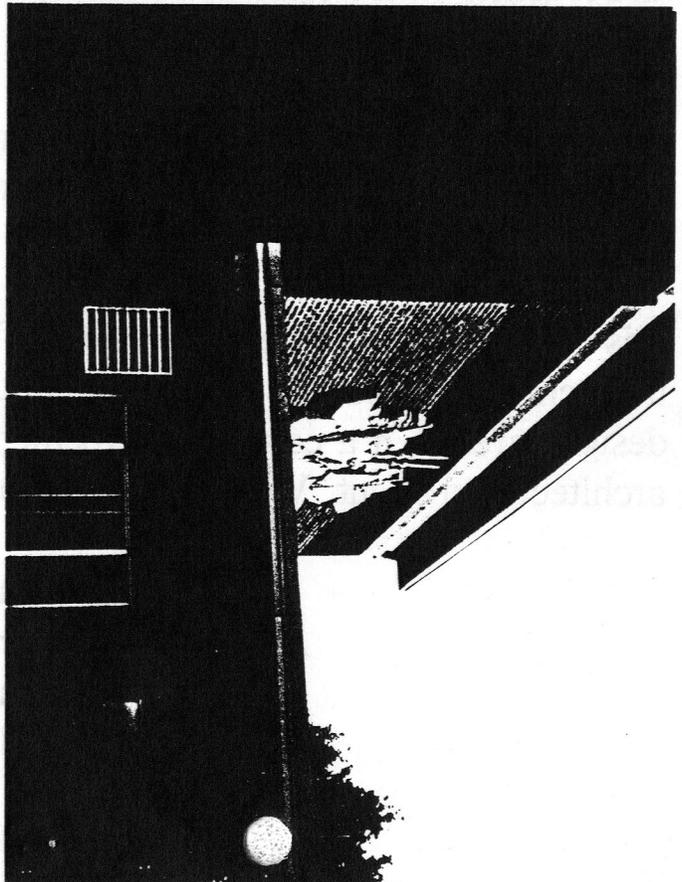
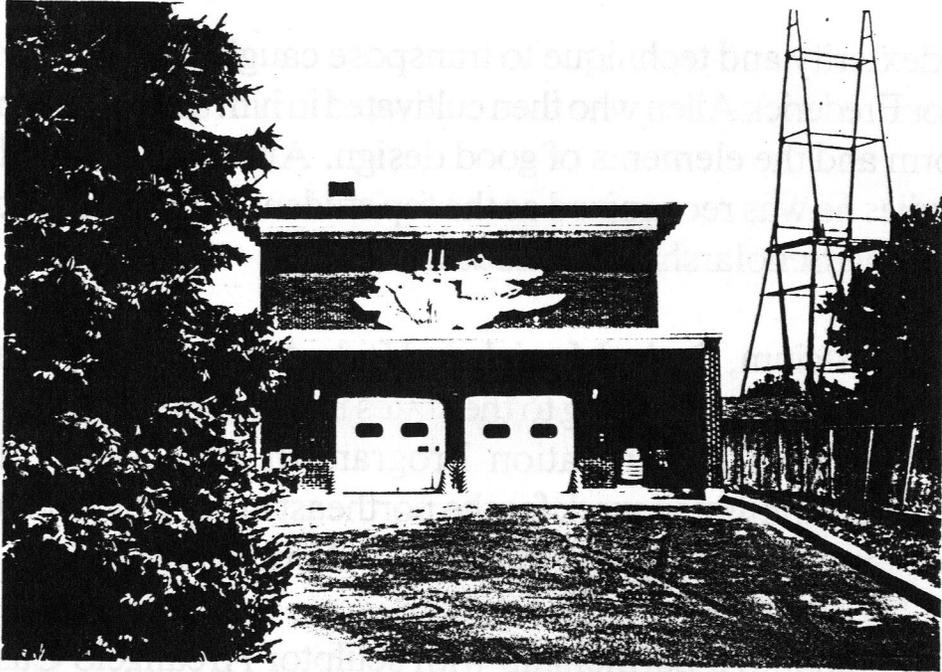
In 1952 Adio entered into a partnership with sculptor Arcangelo Cascieri and together with a team of assistants produced 27 years of art work now displayed across the country.

Presently with many portraits, public monuments and reliefs to his credit, Adio continues with fifty years of professional experience to produce commissioned work.

It is our hope that this representation of work in varied styles demonstrates the technical and artistic caliber of the studio. Experience has shown us that designs are often a common agreement based on the ideas of the artist, architect and client. We welcome your inquiries.

Contact  
Adio di Biccari or David Calvo  
27 Tavern Road  
Boston, Massachusetts 02115  
Tel. 617-445-7760

Adrian Bricout has always had a natural ability to draw. He first studied under Boston area sculptor Ernest Pelligrini. At the age of 18, he was encouraged to apply to the Boston Museum of Fine Arts School (MFA) when he was not only accepted as a student but was also awarded a full scholarship.



WALL RELIEF, 1974

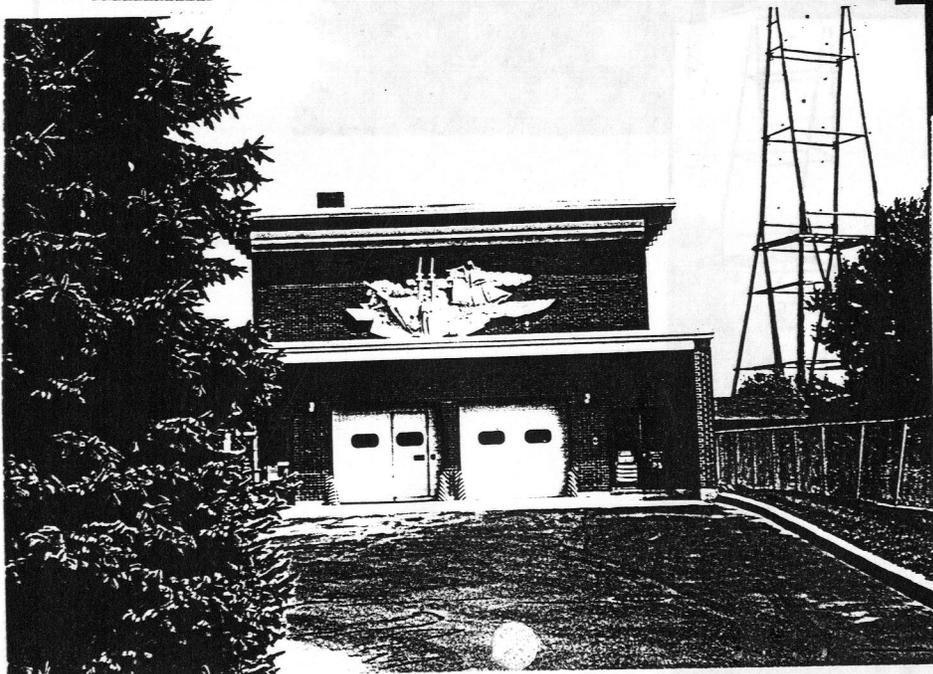
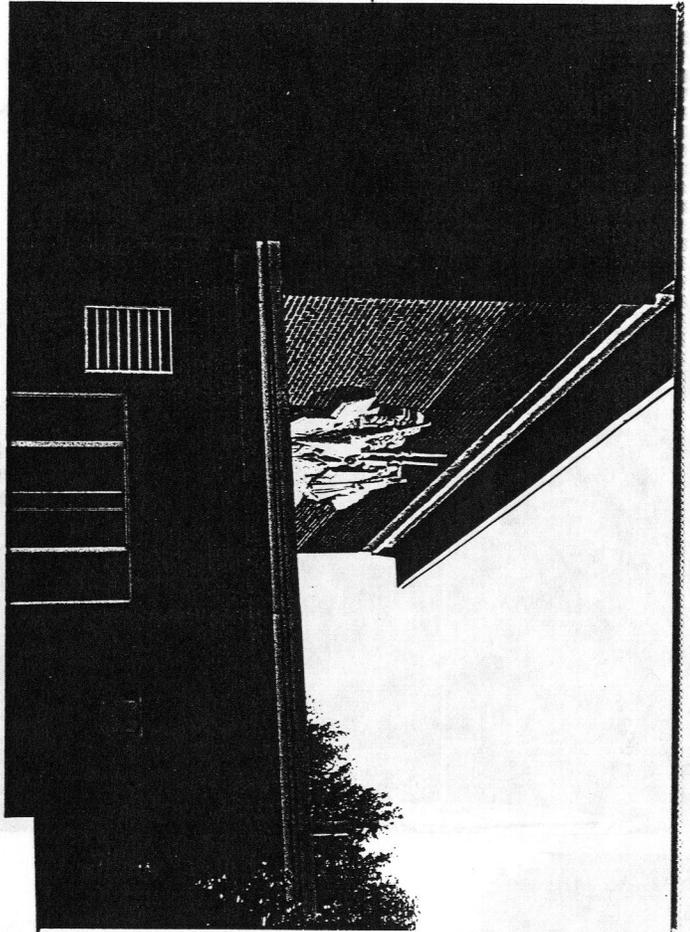
AD 10 di BICARI

mVB 953

U.S. COAST GUARD MERRIMAC RIVER  
STATION

WATER STREET  
NEWBURY, MA

STEPHANIE L. TAYLOR  
0 7 0 1.



WALL RELIEF, 1974

ADIO di BICARI

U.S. COAST GUARD MERIMAC RIVER  
STATION

WATER STREET  
NEWBURY, MA

MWB 953

STEPHANIE L. TAYLOR  
0701.

